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LYRICISM AND HAPPINESS IN THE AUTOBIOGRAPHICAL WRITINGS
OF JEAN-JACQUES ROUSSEAU

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ABSTRACT

One aspect of Rousseau's prose style, not only in La Nouvelle Héloïse but also in the autobiographical writings, particularly the Confessions and the Rêveries du promeneur solitaire, is his lyricism. While Rousseau's lyricism has always been generally recognized it has rarely been given detailed examination, especially in the case of the autobiographical works. In this thesis, therefore, a detailed study of lyrical passages in Rousseau's autobiographical writings is undertaken. This analysis is linked to the theme of happiness, which is usually related in some way to Rousseau's lyricism.

The first chapter of Part One of this study considers the nature of lyricism in relation to literary expression in poetry and in prose, and also briefly surveys lyrical prose before Rousseau. Then Rousseau's potential for lyrical expression, as so far defined, is studied. As Rousseau's lyricism is to be analysed within the framework of happiness, the role of happiness in his life and works is considered in Chapter III.

Part Two, namely Chapters IV to VII inclusive, consists of an examination of lyrical passages connected with happiness in Rousseau's autobiographical writings. The subdivisions of happiness in the different chapters into absence of happiness, wishful thinking, happiness in personal relationships and happiness associated with nature, respectively, are to be regarded as no more than a convenient framework for stylistic analysis.

The aim of the thesis is to discover, in the course of analysing these lyrical passages, in what manner and with what effect certain feelings and reflections are expressed; to show what characterizes his lyrical suppleness and what is responsible for his melodiousness; to discover what features of style are, variously, characteristic, special, unexpected or even disappointing, whether at one time or more generally in Rousseau's lyrical expression.

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IV.a	<u>OC</u> , i, 20-21	134-138	VI.h	<u>OC</u> , iv, 1084	251-254
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IV.e	<u>OC</u> , i, 589	146-147	VI.l	<u>Ibid.</u> , 137-138	263-267
IV.f	<u>Ibid.</u> , 995	147-150	VI.m	<u>Ibid.</u> , 320	267-269
IV.g	<u>Ibid.</u> , 995-996	150-155	VI.n	<u>CC</u> , x, 105	269-271
IV.h	<u>Ibid.</u> , 999	156-160	VI.o	<u>OC</u> , i, 398-399	271-273
IV.i	<u>Ibid.</u> , 1011-1012	160-163	VI.p	<u>CC</u> , xi, 127	274-275
IV.j	<u>Ibid.</u> , 1066	163-165	VII.a	<u>OC</u> , i, 58	284-287
IV.k	<u>Ibid.</u> , 1010	166-167	VII.b	<u>Ibid.</u> , 105	287-290
IV.l	<u>Ibid.</u> , 813-814	168-170	VII.c	<u>Ibid.</u> , 134-135	290-293
IV.m	<u>Ibid.</u> , 814-815	170-174	VII.d	<u>Ibid.</u> , 151-152	293-296
IV.n	<u>Ibid.</u> , 996-997	174-179	VII.e	<u>CG</u> , xx, 313	296-298
IV.o	<u>Ibid.</u> , 1001	179-181	VII.f	<u>OC</u> , i, 168-169	299-302
IV.p	<u>Ibid.</u> , 1076	181-183	VII.g	<u>Ibid.</u> , 225-226	302-306
V.a	<u>Ibid.</u> , 43-44	191-195	VII.h	<u>Ibid.</u> , 236	306-309
V.b	<u>Ibid.</u> , 426	195-199	VII.i	<u>Ibid.</u> , 521	310-312
V.c	<u>Ibid.</u> , 1004	199-204	VII.j	<u>Ibid.</u> , 1139-1141	312-323
V.d	<u>Ibid.</u> , 1057-1058	204-213	VII.k	<u>Ibid.</u> , 1040	325-328
V.e	<u>Ibid.</u> , 1089	213-215	VII.l	<u>Ibid.</u> , 1041-1042	328-330
V.f	<u>Ibid.</u> , 1098-1099	215-218	VII.m	<u>Ibid.</u> , 643-644	330-334
V.g	<u>Ibid.</u> , 107-108	218-224	VII.n	<u>Ibid.</u> , 1043-1044	334-338
VI.a	<u>Ibid.</u> , 106-107	230-236	VII.o	<u>Ibid.</u> , 1044-1045	338-346
VI.b	<u>Ibid.</u> , 1099	236-238	VII.p	<u>Ibid.</u> , 645	346-347
VI.c	<u>Ibid.</u> , 440	239-241	VII.q	<u>Ibid.</u> , 1046-1047	347-352
VI.d	<u>Ibid.</u> , 444	242-244	VII.r	<u>Ibid.</u> , 1048	352-355
VI.e	<u>CC</u> , iv, 275	245-247	VII.s	<u>Ibid.</u> , 1062-1063	356-361
VI.f	<u>Ibid.</u> , 314	247-249	VII.t	<u>Ibid.</u> , 1068-1069	361-364
VI.g	<u>Ibid.</u> , 321	249-251	VII.u	<u>Ibid.</u> , 1005	364-367

ABBREVIATIONS

The following abbreviations have been used in footnotes or in the Bibliography:

- a The works of J.-J. Rousseau
- CC Correspondance complète
- CG Correspondance générale
- H Oeuvres complètes (Hachette)
- HR Rêveries (ed. by Henri Roddier)
- OC Oeuvres complètes (Gallimard, Bibliothèque de la Pléiade)
- b Periodicals
- AJJR Annales de la société Jean-Jacques Rousseau
- SCSML Smith College Studies in Modern Languages
- SVEC Studies on Voltaire and the Eighteenth Century
- YFS Yale French Studies

INTRODUCTION

July 1978 marked the bicentenary of the death of Jean-Jacques Rousseau. If his personality and writings were of considerable interest and a subject of controversy in his own lifetime, Rousseau has not ceased, since then, to provoke comment. This is witnessed by the hundreds of studies which have been devoted to him¹. Rousseau's character, life and thought (political, social, educational, religious...), in particular, have attracted much attention. His manner of writing, as opposed to the contents of what he wrote, has not been ignored² although treatment of this has more often than not been relatively perfunctory.

It is well known that one especially notable feature of Rousseau's prose style, at times, is its lyricism. In fact it is virtually standard, on the part of those who write general studies of his life and works, to allude to it, but Rousseau's lyricism has not often received closer attention. Faguet's chapter on Rousseau's lyricism³ is manifestly inadequate, his judgements being based on too few examples. The best treatment of lyricism in La Nouvelle Héloïse is probably that given by J.-L. Lecercle in Rousseau et l'art du roman⁴. As far as the autobiographical writings are concerned, Robert Osmont's study of the Rêveries⁵ appears to be the most detailed account of

¹See, below, Bibliography, sections A, b, C.

²See, e.g., Albert Schinz, Etat présent des travaux sur J.-J. Rousseau, Ch.VII, Langue et style de Rousseau.

³In Rousseau artiste.

⁴Ch.VI, L'Expression lyrique.

⁵'Contribution à l'étude psychologique des Rêveries du promeneur solitaire - la vie du souvenir - le rythme lyrique', AJJR, xxiii, 7-134.

this subject, and it will be referred to from time to time in the present study. Much, however, remains to be said, and therefore it seemed worthwhile to undertake a detailed study of lyrical passages in Rousseau's autobiographical writings¹. In this thesis the analysis is linked to the theme of happiness for this is usually related in some way to - and indeed seems to permeate - Rousseau's lyricism.

The first chapter of Part One considers the nature of lyricism in relation to literary expression in poetry and in prose, and also briefly surveys lyrical prose before Rousseau. Then Rousseau's potential for lyrical expression, as so far defined, is studied. As Rousseau's lyricism is to be analysed within the framework of happiness, the role of happiness in his life and works is considered in Chapter III.

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The aim of the thesis is to discover, in the course of analysing these lyrical passages, in what manner and with what effect certain feelings and reflections are expressed; to show what characterizes his lyrical suppleness and what is responsible for his melodiousness;

¹We are taking a broad view of the term 'autobiographical' to include all pieces of writing where Rousseau writes about himself. This includes, particularly, the Confessions, the Dialogues, the Rêveries and his Correspondance, as well as parts of basically non-autobiographical works (e.g. the first of the Lettres morales). While La Nouvelle Héloïse contains many autobiographical elements it is, nonetheless, basically fictional and as such has no place in the present study.

to discover what features of style are, variously, characteristic, special, unexpected or even disappointing, whether at one time or more generally in Rousseau's lyrical expression.

Technical terms have been kept to a minimum in this analysis. The phonological terms used (e.g. voiceless plosive consonant) are standard, and the symbols used to represent sounds are those of the International Phonetic Association. (Sounds are represented phonemically, between oblique lines, thus: / /.) Henri Morier's meticulous description of the expressive qualities of sounds, based on the acoustic and articulatory features of these sounds, has been particularly useful¹. By 'rhythmic unit' is simply meant a typical group of syllables in oral French having one (final) accent. The term '(rhythmic) sections' usually refers to a group of words, of varying lengths, in a sentence which form a unity because of the sense or syntax. While divisions into sections other than those distinguished in this study may be possible, we have endeavoured to follow the spirit of the writing as far as possible. Apart from certain instances where a particular intonation pattern of interest to the discussion seemed virtually inevitable, intonation has received little attention as too often the potential for personal variation would have necessitated excessive and unfruitful qualification.

In the quotations from the writings of Jean-Jacques Rousseau, the texts of the editions used have been strictly adhered to, preserving the irregularities and eccentricities in the spelling and punctuation of the author. When this seems to have a bearing on the discussion, modifications in Rousseau's manuscripts are noted.

¹Dictionnaire de poésie et de rhétorique, 'Consonne' and 'Voyelle'.

In the examination of the chosen texts in Part Two, the aim has always been to provide as much detail of the particular lyrical qualities of the different passages as is useful while still maintaining a certain momentum. If the presence of various features of language and style can be objectively ascertained (e.g. the use of particular structures, words, sounds), there is necessarily an element of subjectivity required in the interpretation of these features: in the discussion of lyricism, as of any kind of style, that essentially non-quantifiable phenomenon, personal response, must play some part.

PART ONE

CHAPTER I

THE NATURE OF LYRICISM - LYRICAL PROSE BEFORE ROUSSEAU

Dieux! quels sons éclatans partent de cette Lyre!
 D'un transport inconnu j'éprouve le délire!
 Je forme sans effort des chants harmonieux!
 O Lyre! ô cher présent des Dieux!
 Déjà par ton secours je parle leur langage.

J.-J. Rousseau, Les Muses galantes¹

Whether it was inspired by the gods or not, Jean-Jacques Rousseau's expression in prose, as we shall see when analysing passages in his autobiographical writings, can sometimes be termed lyrical. Before discussing Rousseau's lyricism, however, it is necessary first of all to be aware of the elements of meaning contained in this word and its application to both verse and prose. As it is lyrical prose which is to be examined in Part Two of the present study, a brief survey of lyrical prose before Rousseau will also be undertaken.

* * *

i The qualities of lyrical writing

The origin of the word 'lyric(al)' can be traced back to the Greeks. 'To the writers of the Alexandrian age, who introduced and gave currency to the expression, lyric meant primarily what the name imports - poetry sung to the accompaniment of the lyre [...] which was the first instrument employed in the history of Greek poetry'². While it is known that the lyre was used to

¹OC, ii, 1060.

²H. W. Smyth, Greek Melic Poets, xvii-xviii.

accompany poetry in pre-Homeric times, the great period of Greek lyric poetry dates from about the seventh to the fifth centuries BC, following the decline of heroic poetry and preceding the rise of Greek drama. When the musician and poet Terpander 'established a regular scale for the seven-stringed lyre, he made proper musical composition possible by giving it rules by which to work, and the seventh century took immediate advantage of his invention and inaugurated a bold and rapid growth of music and with it of lyric song'¹. For the Greeks, this instrument was of divine invention and it is credited with enchanting effects in their mythology as the article 'Lyre' in the Encyclopédie reminds us:

C'est par la lyre qu'Orfée apprivoisoit les bêtes farouches, & enlevoit les bois & les rochers; c'est par elle qu'il enchanta Cerbere, qu'il suspendit les tourmens d'Ixion & des Ananaïdes; c'est encore par elle qu'il toucha l'inéxorable Pluton, pour tirer des enfers la charmante Euridice.²

Strictly speaking, Greek lyric or 'melic' poetry was of two main kinds, that sung by one person or that sung by a chorus. Choral lyric poetry was accompanied, not necessarily by the lyre alone but also by other stringed instruments and sometimes by the flute³. Choral songs were composed for particular occasions: there were hymns to the gods; maiden songs; dance songs; dirges; victory odes; eulogies. There was a complex interaction of words, music and dancing. David A. Campbell writes:

We surmise that the music was sung in unison, and that the accompanying instrument supplied the pitch, perhaps in a prelude, and then supported the melody in unison with the singers [...]. The dance was performed by the singers and was interpretative. [...] So far as we know, the poet was also the composer of the music, the chorus-master and the choreographer.⁴

¹C. M. Bowra, Landmarks in Greek Literature, 80.

²3e éd., 1778, xx, 579.

³H. W. Smyth, op.cit., xviii.

⁴Greek Lyric Poetry, xiv-xv.

If choral poetry tended to be public in mood and character, it was 'nonetheless an expression of the individual poet, and it is ill-advised to define choral poetry as objective in contrast to the subjective monody'¹.

Greek lyric poetry sung by a single individual generally had a personal, intimate quality:

The sphere of monody is the sphere of emotion - the deepest feelings of the individual, his joy and sorrow, hate and friendship; or his trifling moods are equally the subject of this song that exists for itself alone because it is the outpouring of the heart and unprompted by the requirements of a ritual. Its wealth of emotion, unimpaired by the accidents of time and place makes it for most of us the most enduring of the relics of Greek song.²

Also lyrical monody was less elaborate in structure than choral poetry:

Their metres, which are more likely to have come from folk-song than from a dance, are simpler and more obviously musical, though they may lack some of the more impressive effects of choral song. The unit is still the strophe, but it seldom has more than four lines and often not more than two. In appearance these songs look much more like what we are accustomed to expect in lyric poetry.³

For the Greeks, then, lyric poetry was essentially associated with music, especially singing accompanied by the lyre. Also, compared with other forms of Greek poetry, the relatively impersonal epic and drama, it was generally of a more personal and subjective character, expressing the full range of sentiments of the poet. This was apparent particularly in the case of lyrical monody, but this does not mean that choral poetry lacked the possibility of individual expression.

The earliest French lyric poetry, so described, dates back

¹H. W. Smyth, *op.cit.*, xxii.

²H. W. Smyth, *ibid.*, xxi-xxii.

³C. M. Bowra, *op.cit.*, 86.

to the songs of the troubadours from the end of the eleventh century. As in Greek lyric poetry, the poet composed both words and music and there was an intimate connection between them: 'it has been suggested that the complex, subtly varied melodic patterns evolved by the troubadours lift their songs above the frequent sensuality of the words and that, through its melodies, this art form of noble endeavour transcends the emotions expressed by the words which provide no more than a starting-point'¹.

Of the subject matter of early French lyric poetry Albert Pauphilet writes:

Ce n'est pas sans raison qu'on a pu dire que l'amour était une invention du Moyen Age; sa poésie lyrique se fonde à peu près tout entière sur l'exaltation amoureuse, d'autant plus ardente qu'elle rencontre plus d'obstacles. [...] La poésie lyrique du Moyen Age puise sa principale source d'inspiration en cet amour qui sera presque toujours, par la force des choses, un 'amour lointain'; le poète, entièrement soumis au vouloir de sa 'dame', y exprime longuement ses craintes, ses désirs et ses joies. Soumis ou impatient, cynique ou sublime, il est toujours un passionné.²

Although much of this French lyric poetry has a personal, subjective note, the formal conventions of composition took on considerable importance and sometimes poems appear to be more a literary treatment of a theme (mainly love) than truly personal expression.

While the Dictionnaire de l'Académie française of 1762 holds that 'lyrique', apart from its application to Greek poetry, 'se dit aussi par extension des vers françois qui sont propres à être chantés'³, not all French lyric poetry has, in fact, necessarily been sung from as far back as the Middle Ages. For René Lalou, the 'plus précieuse originalité' of Rutebeuf, writing in the thirteenth century, is

¹ John Fox, A Literary History of France: The Middle Ages, 121.

² Poètes et romanciers du moyen âge, 761-762.

³ ii, 63.

'd'avoir découvert les sources de lyrisme confidentiel'¹. His lyric poetry, however, was not written to be sung with or without musical accompaniment. The growing separation of poetry and music was signalled by Eustache Deschamps in his treatise of 1392 (Art de Dictier) where he dubbed poetry 'musique naturelle'. For Deschamps 'the very sounds of the language can have a musicality of their own, a "musique de bouche"². Few of the Renaissance poets knew enough about music to be able to set their poems to music. If the great lyric poet Ronsard felt that music and poetry belonged together, he did not write music for his own poems (although others put his poetry to music, both contemporaneously and later in his century). I. D. McFarlane doubts

if Ronsard really did anything to stem the growing separation between music and poetry; his finest poems stand on their own. Nevertheless, the end of the century is notable for the attempts made by members of the Pléiade and others to bring the two arts into some sort of symbiosis.³

The writer of the article 'Lyrique' in the Encyclopédie complains:

'Chez les Romains & parmi nous, Horace, Malherbe, Rousseau, faisoient semblant de chanter sur la lyre; mais Orphée, Amphion ne faisoient pas semblant [...]'⁴. In more modern times, too, the term 'lyric(al)' has not meant that the poetry referred to is literally sung.

On the nature of modern lyric poetry, let us now turn to the second definition of 'Lyrique' given in Paul Robert's Dictionnaire together with some of the supporting quotations appended to this definition:

2° Littér.mod. se dit de la poésie qui exprime des émotions, des sentiments intimes, au moyen de rythmes, d'images propres à les transmettre au lecteur. La notion de poésie lyrique, 'personnelle en son fond ou dans son expression' (Brunetière), s'est répandue avec

¹Histoire de la poésie française, 12.

²John Fox, op.cit., 297.

³A Literary History of France: Renaissance France, 16.

⁴xx, 583.

l'individualisme et le romantisme, au XIX^e siècle [...].

'La poésie lyrique s'exprime au nom de l'auteur même; ce n'est plus dans un personnage qu'il se transporte, c'est en lui-même qu'il trouve les divers mouvements dont il est animé: J.-B. Rousseau dans ses Odes religieuses, Racine dans Athalie, se sont montrés poètes lyriques ...'

Mme de Staël, De l'Allemagne, II, X.

'La poésie lyrique est l'expression des sentiments personnels traduits en des rythmes analogues à la nature de son émotion; vifs et rapides comme la joie, languissants comme la tristesse, ardents comme la passion ...'

Brunetière, Evol. poés. lyr.,
t.I, pp.154-155.

[...]

'Il y a ... une manière lyrique de sentir. Les hommes les plus disgraciés de la nature ... ont connu quelquefois ces sortes d'impressions, si riches, que l'âme en est comme illuminée, si vives qu'elle en est comme soulevée ... Tout poète lyrique, en vertu de sa nature, opère fatalement un retour vers l'Eden perdu. Tout, hommes, paysages, palais, dans le monde lyrique, est pour ainsi dire apothéosé.'

Baudel., Art romant., XXII, VII.

'les vrais thèmes lyriques, ce sont ceux qui comportent, sur une même domée, très générale, autant de variations qu'il y a de sensibilités pour en être diversement affectées.'

Brunetière, Evol. poés. lyr.,
t.I, p.125.

Also:

³ Fig. Plein d'un enthousiasme, d'une exaltation semblables à ceux qu'on prête au poète lyrique.²

For Brunetière, indeed, lyric poetry is 'de tous les genres poétiques, "le plus intime" et "le plus personnel"'³. And in addition to the words of Mme de Staël quoted by Robert, she remarks:

Le véritable poète conçoit pour ainsi dire, tout son poème au fond de son âme; sans les difficultés du langage, il improviserait, comme la sibylle et les prophètes, les hymnes saints du génie. Il est ébranlé par ses conceptions comme

¹ iv, 179-180.

² Ibid., 180.

³ L'Evolution de la poésie lyrique en France, i, 145.

par un événement de sa vie.¹

Jean-Baptiste Rousseau expresses his view that:

Un poète lyrique [...] c'est une âme à nu qui passe et chante au milieu du monde, et selon les temps, et les souffles divers, et les divers tons où elle est montée, cette âme peut rendre bien des espèces de sons.²

It is also useful to reproduce here Susanne Langer's comments on the nature of lyric poetry:

The fullest exploitation of language sound and rhythm, assonance and sensuous associations, is made in lyric poetry [...] and] it is the literary form that depends most directly on pure verbal resources [...].

The reason why lyric poetry draws so heavily on the sound and emotional character of language is that it has very scant materials to work with. The motif (the so-called 'content') of a lyric is usually nothing more than a thought, a vision, a mood, or a poignant emotion, which does not offer a very robust framework for a piece of virtual history.³

Two other features of the style of lyric poetry have been identified as the use of the first person⁴ and the use of the present tense⁵. Bennison Gray remarks that

the poetic theory of several predominantly lyric poets has fostered the notion of poetry as a 'spontaneous overflow of powerful feelings' on the part of the poet. And although Wordsworth, for example, very definitely specifies that it is a remembered emotion - 'recollected in tranquillity' - and not as an expression of the moment at all, still it is easy to forget this qualification in the light of the first and more powerful statement, which Wordsworth thought well enough of to use twice in the same essay.⁶

May not lyrical expression have its source in either present or past emotions? It is possible to contemplate, in the present,

¹Quoted by Brunetière, ibid., 150, n.1.

²Ibid.

³Feeling and Form, 258-259.

⁴E.g. R. Jakobson, quoted in P. Guiraud & P. Kuentz, La Stylistique, 163.

⁵Pierre Guiraud, Essais de Stylistique, 173; Susanne Langer, op.cit., 268.

⁶Style, The Problem and its Solution, 42.

on either past or present emotions: the essential point really, regardless of the tense used, is that the feelings be made to seem immediate.

The themes expressed will necessarily be those which deeply affect an individual's sensibility, themes which concern basic human preoccupations. Perhaps the oldest lyrical theme is love. The poetess Sappho, whom the Greeks regarded as one of their finest poets, was renowned for her love poetry. Similarly, as we have seen, the earliest French lyric poetry was often concerned with love. It is a fact that this theme has been continually expressed and re-expressed down through the ages. Other lyrical themes include all the aspects of happiness from ecstatic joy to profoundest grief. A poet may reflect on death if he is bereaved or he may celebrate beauty in all the forms of which he is conscious.

In the light of the preceding discussion, the following conclusions about lyric poetry may be made:

(i) Modern lyric poetry, while not intended to be sung in the manner of Greek lyric poetry and early French lyric poetry, has tended to retain, in a broad sense, a song-like or melodious quality. This is apparent in Mme de Staël's reference to 'les hymnes saints du génie' and J.-B. Rousseau's thoughts on 'une âme [...] qui chante'. In modern times the musical characteristics lie in the poetic choice of language, in the use of stylistic devices which vary according to the nature of the feelings but which include various sound effects, sound patterns and appropriate rhythms.

(ii) In relation to other literary forms, it has generally been, and remains, the most personal form of expression, and this subjectivity

is often underlined by the use of first person pronouns.

(iii) The contents of lyric poetry are emotions, moods, visions. Any feeling may be dealt with although subject matter is perhaps more particularly drawn from the realm of especially moving experience. The poet wants to express intimate experience so as to make it seem immediate, often seeking to communicate it to a receptive audience (reader or listener). The themes embrace love, happiness, beauty, death and all manner of things that reflect the preoccupations, at any time, of one individual and the human race.

The discussion of lyricism so far has been concerned with poetry. However, this does not mean that lyricism is to be found only in verse. Lyricism is essentially a poetic phenomenon, but poetic sentiments do not necessarily have to be expressed in the form of what can be recognized as verse. Under Robert's definition of 'Lyrique' is the following note:

- Par ext. En parlant de toute forme littéraire ayant un caractère poétique, personnel, émotif.¹

And under his second definition of 'Lyrisme':

- Par ext. Le lyrisme d'un prosateur.²

And Robert cites Chateaubriand as an example of a lyrical prose writer.

It is to be emphasized that the term 'lyrical' is applicable to prose by extension: lyricism is historically linked especially (and at first almost exclusively) with verse and it remains linked more to verse than to prose. The fact remains, however, that some prose merits this term: that is, prose having the characteristics of lyric poetry in aim, content and means of expression as outlined

¹Op.cit., 180.

²Ibid.

above; prose which has qualities which lift it above the areas of description, recording, narration and other 'neutral' functions which we more usually associate with prose form.

* * *

ii Lyricism in prose before J.-J. Rousseau

That the association of lyricism with prose is mainly a relatively recent phenomenon is reflected, for example, in the fact that the long article 'Lyrique' in the Encyclopédie makes no mention of prose. If this implies that in the latter part of Rousseau's own century the word 'lyrical' had not yet been seen to apply to prose, it is worth considering whether such an omission is justifiable. By briefly trying to assess how much lyrical prose had been written in French before the lyrical prose expression of Jean-Jacques Rousseau, we will be able to judge more clearly where his lyrical writing stands within an historical literary context.

The medieval romances include some of the earliest examples of French prose. They are essentially narratives: the story moves from one incident or event to another, and the emotions of the different characters at a particular moment are not usually lingered upon, let alone expressed in a lyrical manner. In La Queste du Saint Graal (c. 1225) there is a touch of lyricism in the regret of King Artus at Gauvain's announcement of his intention to leave him and seek the Holy Grail¹. There is a hint of lyricism, too, in Queen Guenièvre's lamenting monologue in La Mort le roi Artus (c. 1230)². Another passage which also possibly merits the label 'lyrical' occurs in Erec (late thirteenth century) where the tone of Erec's prayer is due

¹ Ed. A. Pauphilet, Melun, Librairie d'Argences, 1949, 25-26.

² Ed. J. Frappier, Genève, Droz & Paris, Minard, 1964, 91-92.

to having killed his own sister to honourably fulfil a rash promise¹.

At one point in Mélusine, a fictional work written by Jean d'Arras in the late fourteenth century, Rémond lyrically laments having taken his brother's advice and having spied on his wife Mélusine, thereby discovering her secret and becoming aware of all that this entails:

Haa, Melusigne, dist Remond, dame de qui tout le monde disoit bien, or vous ay je perdue sans fin. Or ay je perdu joye a tousjours mais. Or ay je perdu beauté, bonté, doulcour, amistié, sens, courtoisie, charité, humilité, toute ma joye, tout mon confort, toute m'esperance, tout mon eur, mon bien, mon pris, ma vaillance, car tant pou d'onneur que Dieu m'avoit prestee me venoit de vous, ma doulce amour. J'ay fait le borgne. Aveugle Fortune, dure, sure et amere, bien m'as mis du hault siege de ta roe ou plus bas ou plus boueux et ort lieu de ta maison ou Jupiter abeure les laz, chetifs, doulereux et maleureux. Tu soies de Dieu maudite. Par toy fiz je le grief forfait de mon tres chier seigneur. Or le me veulz faire comparer. Heelas, tu m'en avoiez getté et mis en haulte auttorité par le sens et la valour de la meilleur des meilleurs, de la plus belle des belles, de la plus saige des saiges. Or le me fault perdre par toy, faulse borgne, traître, envieuse. Rien est fol qui en tes dons s'affie. Or hès, or aimes, or fais, or despieces, il n'a en toi de seurté ne d'estableté ne qu'en un cochet a vent. Las, ma tres doulce amie, je sui le faulx crueux aspis et vous estes la licorne precieuse. Je vous ay par mon faulx venin trahie. Helas, vous m'aviez mediciné de mon premier crueulx venin. Or le vous ay je crueusement mery, quant je vous ay trayee et menty ma foy envers vous. Par Dieu, se je vous pers pour ceste cause, je m'en yray en essil en tel lieu ou on n'ourra jamais nouvelles de moy.²

Among the several features worthy of note in this passage - the repetition of certain images and ideas, echoes of particular words and sounds - let us single out the manner in which the varying lengths of the sentences tend to follow the movement of Rémond's reflections. Sad, sharp realizations and a sense of finality are often evident in some relatively short and abrupt sentences ('J'ay fait le borgne'; 'Tu soies de Dieu maudite'; 'Je vous ay par mon faulx venin trahi').

¹Ed. C. E. Pickford, Genève, Droz & Paris, Minard, 1959, 183-184.

²Ed. L. Stouff, Dijon, Bernigaud & Privat, 1932, 243.

On the other hand a heaviness of heart, a sustained feeling of regret, is apparent in some of the longer sentences: in the third sentence there is a slowness of movement in the long list of what he has lost (and 'perdu(e)' occurs in each of the first three sentences), and the sadness here is reinforced by the repetition of 'tout(e)' and first person pronouns. Similarly there is a slow regretful movement in the fifth ('Aveugle Fortune ...') and ninth ('Heelas, tu m'en avoiez getté ...') sentences.

It is interesting that regret is the dominant inspiration in the lyrical medieval prose passages that have been referred to although it is impossible, of course, to generalize confidently, given the apparent paucity of lyrical prose expression in this period. The passages mentioned, moreover, are isolated ones in the works in which they occur.

The two greatest prose writers of the sixteenth century were undoubtedly Rabelais and Montaigne. There is little in the verbal rollicking of the works of the former which can truly be called lyrical. In Pantagruel, Ch.III, Gargantua's bewailing his wife's death (in giving birth to Pantagruel) has perhaps a lyrical character - even if the epithets addressed to the dear departed have a peculiarly Rabelaisian flavour! However, the tone here is soon modified. After a transitional sentence ('Et, ce disant, pleuroit comme une vache; mais tout soudain rioit comme un veau, quand Pantagruel luy venoit en mémoire'), Gargantua then gives vent to something like a boozy lyricism of joy celebrating the birth of his son¹. Here as elsewhere, Rabelais is playing with words rather than

¹Oeuvres complètes, eds Jacques Boulenger & Lucien Scheler, Gallimard, La Pléiade, 1962, 181-182.

with feelings. In the Essais, too, lyricism is rare. Montaigne is too phlegmatic to adopt readily a very personal tone although his feeling of patriotism, for example, occasions one fine example of lyrical prose¹.

A substantial prose work published near the beginning of the sixteenth century was the Illustrations de Gaule, et Singularitez de Troyes of Jean Lemaire de Belges. At times this work has a poetic turn, such as in the pastoral style apparent in the story of Paris and Oenone (Book I, from Ch.xxiv)². A more properly personal and lyrical note is struck on a couple of occasions when Oenone lengthily laments, respectively, Paris's infatuation with Helen and his death³.

The collection of stories, L'Heptaméron, was published in the middle of this century. The analysis of feelings is important in Marguerite de Navarre's work. Considering the emphasis more on analysis than on actual expression of feelings, and the brevity of most of the stories, it is not surprising that lyrical expression is rare here. It is perhaps ironical that the most lyrical passages occur in the long seventieth nouvelle, which is one of the most romanesque stories in the collection.

Of more interest to the present discussion is Les Angoisses douloureuses qui procèdent d'amours of Hélienne de Crenne (1538), a major early roman sentimental. The first part of the story, told in the first person, is an unhappy account. While the style of this work is not without numerous imperfections, such as the sometimes strange latinisms and the often strained classical analogies,

¹Oeuvres complètes, eds Albert Thibaudet & Maurice Rat, Gallimard, La Pléiade, 1962, 950.

²The poetic prose of this writer receives attention in Albert Chérel, La Prose poétique française, 53f.

³Ed. J. Stecher, Oeuvres, Genève, Slatkine Reprints, 1969, ii, 120f., 205f.

there is throughout a sustained personal note and an immediacy of emotion hitherto uncommon in French prose. The lyrical moments are characterized by successions of cries which are often prefaced by the dolorous bass sonorities of 'O'. The following sample is taken from the second paragraph of the opening chapter:

O qu'à juste cause je doy mauldire l'heure que je nasquis; las, que je fus née en mauvaise constellation; je croy que n'estoit Dieu au ciel, ne fortune en terre pour moy. O que j'eusse esté heureuse si le laict maternel m'eust esté venin, qui eust été cause de la transmigration de l'âme sans ce qu'elle eust esté agitée de tant grand'anxiété et tristesse.¹

The writer's rather extravagant turn of phrase in her lyrical expression of unhappiness is exemplified in the following passage from Chapter xxii:

[...] o paoure dame, dolente et malheureuse, quelle chose contre si grand malheur te pourroit prester secours? Quel art magique de Zoroastre et Beroze, quel mistère d'Orpheus, quel Aristotelique engin, quel Pithagorique secret, quelle Socratique sanctimonie, quelle Platonique majesté en telle désolation me pourroit consoler? O infélice estoile de ma naissance, je croy qu'en ma journée natale tous les dieux contre moy conspirèrent, car toutes les peines qui sont particulièrement et divisement ès misérables sont en moy. O mon corps tant délicat et délié, comment peulx tu souffrir tant de maulx inhumains? Acteon fut de ses familières lacéré, Thiaceus fut de ses chiens dévoré, Portia fina sa vie par avaller des charbons ardents, Berenice se précipita et jetta en bas de la haulte tour de Crète. Les Sagontes ou Abidiens craignans Hannibal de Carthage et Philippes Roy de Macedone bruslèrent et ardirent leurs biens et maisons et eulx mesmes. Mais eulx tous ensemble n'ont eu tant de peine que toy, car leur mort a esté subite, et moy misérable de continuelle cruaulté suis angustiée. O que j'eusse esté heureuse si le laict maternel m'eust esté venin, ou que du berceau m'eust esté faict sépulture. O Lachesis et tes seurs dēesses fatales, pourquoi conservez vous tant le fil de ma triste vie? O Charon, pourquoy se déporte ta barque de me lever de ceste rive pour me porter en la tienne, qui me seroit plus douce habitation; car je n'estime qu'au lieu trèsformidable où réside Minos et Rhadamantus, il y ait peine si grievve que la mienne, car de ma vie suis ignorante, et de mon travail très certaine.²

¹Ed. Jérôme Vercruysse, Minard, 1968, 35.

²Ibid., 143-144.

Very occasionally lyricism is evident in the religious writings of the seventeenth century. Albert Chérel draws attention to lyrical passages in the words of St François de Sales¹. On a few occasions Bossuet's preaching surpasses the qualities of eloquence alone; a sense of personal involvement is sometimes apparent in his writing, resulting in lyrical expression. This is especially the case at moments in the Oraisons funèbres for Henriette-Anne d'Angleterre and Louis de Bourbon. Another deeply religious man, Pascal, is lyrical at moments in what are sometimes startlingly profound poetic perceptions in his Pensées², and a more sustained lyricism is to be found in his Prière pour le bon usage des maladies³.

Another non-fictional prose writer of the seventeenth century worthy of mention is Mme de Sévigné. In her letters to Mme de Grignan she customarily demonstrates a more than maternal passion for her daughter. Mme de Sévigné writes perhaps too voluminously in mainly unadorned prose to be readily poetic, but there are one or two memorable lyrical moments in these letters inspired by the pain of separation. In the following letter of 24 March 1671, the lyricism resides particularly in the movement of the sentences following the flow of emotion and, in the third and fourth sentences, in repeated words, phrases or structures which underline the quality of her feelings:

Je n'ai pas encore cessé [de penser à vous] depuis que je suis arrivée, et ne pouvant tenir tous mes sentiments, je me suis mise à vous écrire au bout de cette petite allée sombre que vous aimez, assise sur ce siège de mousse où je vous ai vue quelquefois couchée. Mais, mon Dieu,

¹Op.cit., 84-86.

²See, ed. Jacques Chevalier, Oeuvres complètes, Gallimard, La Pléiade, 1962, e.g. 1105, 1106-1107, 1113 ('Le silence éternel de ces espaces infinis m'effraie'), 1156-1157.

³Ibid., 605f., especially paragraph V (608-609).

où ne vous ai-je point vue ici? et de quelle façon toutes ces pensées me traversent-elles le coeur? Il n'y a point d'endroit, point de lieu, ni dans la maison, ni dans l'église, ni dans le pays, ni dans le jardin, où je ne vous aie vue; il n'y en a point qui ne me fasse souvenir de quelque chose de quelque manière que ce soit; et de quelque façon que ce soit aussi, cela me perce le coeur. Je vous vois, vous m'êtes présente; je pense et repense à tout; ma tête et mon esprit se creuse: mais j'ai beau tourner, j'ai beau chercher; cette chère enfant que j'aime avec tant de passion est à deux cents lieues de moi; je ne l'ai plus. Sur cela je pleure sans pouvoir m'en empêcher; je n'en puis plus, ma chère bonne: voilà qui est bien foible, mais pour moi, je ne sais point être forte contre une tendresse si juste et si naturelle.¹

Notable here, too, are the frankness and directness of expression and the combination of intimate details. The barrage of first person pronouns constantly emphasizes the personal quality of this emotion which she no doubt successfully communicated to her daughter.

One of the most important fictional prose works of the first part of the seventeenth century is Honoré d'Urfé's L'Astrée. Those few lyrical passages in the course of the narrative, both in poetry and in prose, pale into insignificance alongside the prefatory 'L'Autheur à la riviere de Lignon' which precedes Book III. This appears to be one of the first significant passages in French prose where a feeling for nature is given lyrical expression. Below, the first paragraph of it is reproduced. Here the sinuous movement of the sentences seems to follow suitably both the flow of the river and the continuity of the author's lingering reflections:

Belle et agreable riviere de Lignon, sur les bords de laquelle j'ay passé si heureusement mon enfance, et la

¹Lettres, ed. Gérard-Gailly, Gallimard, La Pléiade, 1956-1963, i, 235-236. Cf., ibid., 606-607, 721-722.

plus tendre partie de ma première jeunesse, quelque payement que ma plume ayt pû te faire, j'avoue que je te suis encore grandement redevable, pour tant de contentemens que j'ai receus le long de ton rivage, à l'ombre de tes arbres feuillus, et à la fraischeur de tes belles eaux, quand l'innocence de mon aage me laissoit jouyr de moy-mesme, et me permettoit de gouster en repos les bon-heurs et les felicitez que le Ciel d'une main liberale respandoit sur ce bien-heureux païs, que tu arrozes de tes claires et vives ondes. Mais il faut que tu croyes pour ma satisfaction, que s'il me restoit encore quelque chose avec laquelle je puisse mieux tesmoigner le ressentiment que j'ai des faveurs que tu m'as faites, je serois aussi prompt à te la presenter, que de bon coeur j'en ay receu les obligations et les contentemens. Et pour preuve de ce que je te dis, ne pouvant te payer d'une monnoye de plus haut prix, que de la mesme que tu m'as donnée, je te voue et te consacre, ô mon cher Lignon, toutes les douces pensées, tous les amoureux souspirs et tous les desirs plus ardens, qui durant une saison si heureuse ont nourry mon ame de si doux entretiens, qu'à jamais le souvenir en vivra dans mon coeur.¹

It is rare to find such a personal note again until Guilleragues's Lettres portugaises (1669) which were indeed believed for a long time to be authentic and not fictional. In this work of merely thirty pages there is a lyrical ambience which varies as Mariane's passion evolves. Editors of this work have referred to 'la rigueur d'une composition à la fois musicale et logique'².

Fénelon's Télémaque was written near the end of the seventeenth century. If this work is poetic, as has often been claimed, it is so in an epic rather than in a lyrical manner, as, for example, in the noble language of heroic characters. Even Télémaque's love for Antiope is a 'reasonable' one and his speech on this subject has a generally detached and impersonal quality³.

We now come to Rousseau's century. In the eighteenth century, prior to Rousseau, there is first an occasional touch of lyricism

¹Lyon, Masson, 1925-1928, iii, 5.

²Eds Frédéric Deloffre & Jacques Rougeot, Genève, Droz & Paris, Minard, 1972, 143.

³Ed. A. Chassang, Hachette, 1858, 308-309.

in Montesquieu's Lettres persanes¹. One can find one or two instances in the accounts of voyagers where their pleasure at what they find gives rise to lyrical expression².

It is our view that Charles Dédéyan exaggerates when he claims of Prévost's Manon Lescaut that it is 'le premier de nos romans lyriques par les déclarations d'amour, les funérailles poignantes de Manon'³. What of Hélisenne de Crenne and Guilleragues? Moreover, declarations of love as such are not necessarily lyrical and, as reported in Manon, they tend rather to emphasize the dramatically emotional quality of the events in the narrative and are not inherently poetic. There are, however, a few lyrical passages in some other romans sentimentaux. There are lyrical examples in Mme de Riccoboni's Lettres de Fanni Butlerd (1757)⁴. There are, too, Zilia's early expressions of love in Mme de Grafigny's Lettres d'une Péruvienne (1747)⁵ where there is also a lyrical appreciation of nature:

Il faut, ô l'ami de mon coeur! que la nature ait placé dans ses ouvrages un attrait inconnu que l'art le plus adroit ne peut imiter. Ce que j'ai vu des prodiges inventés par les hommes ne m'a point causé le ravissement que j'éprouve dans l'admiration de l'univers. Les Campagnes immenses, qui se changent & se renouvellent sans cesse à mes regards, emportent mon âme avec autant de rapidité que nous les traversons. [...]

Que les bois sont délicieux, mon cher Aza! En y entrant, un charme universel se répand sur tous les sens & confond leur usage. On croit voir la fraîcheur avant de la sentir; les différentes nuances de la couleur des feuilles adoucissent la lumière qui les pénètre, & semblent frapper le sentiment aussitôt que les yeux. Une odeur agréable,

¹Both A. Chérel, op.cit., 132-133, and A. François, Histoire de la langue française cultivée, ii, 147, quote from Letter xxvi.

²E.g. Charlevoix's Histoire de la Nouvelle France (1744) quoted by G. Chinard, L'Amérique et le rêve exotique ..., 335.

³Rousseau et la sensibilité française à la fin du XVIII^e siècle, 28.

⁴Oeuvres complètes, Foucault, 1818, iv, 29-30, 40-41, 79.

⁵Ed. Gianni Nicoletti, Bari, Adriatica, 1967, 156-159, 161, 170.

mais indéterminée, laisse à peine discerner si elle affecte le goût ou l'odorat; l'air même, sans être aperçu, porte dans tout notre être une volupté pure qui semble nous donner un sens de plus, sans pouvoir en désigner l'organe.¹

It has been claimed that, unlike the seventeenth century, the eighteenth century is one of poetic prose:

Deux causes en général ont favorisé l'essor de la prose poétique, genre hybride, au XVIII^e siècle: d'une part une certaine fatigue de la poésie versifiée [...], d'autre part les besoins profonds de l'art, qui sont aussi ceux de l'âme et du goût, besoins tantôt épiques (narratifs), tantôt lyriques, ces derniers, dirait-on, incoercibles.²

Alexis François also notes that:

L'harmonie s'impose communément au style des écrivains du XVIII^e siècle. Voire tend-elle à se pousser au premier plan. 'Cette harmonie de style, observe Diderot, à laquelle nous sommes devenus si sensibles, que nous lui sacrifions souvent tout le reste.' [...]

Or, l'harmonie du style ne s'appuie pas seulement à la philosophie, mais encore à la musique. C'est un fait que tous les écrivains du XVIII^e ont été plus ou moins musiciens en un temps féru de musique: amateurs comme Buffon, exécutants comme le flûteur Beaumarchais, inspirateurs comme le même Beaumarchais et surtout Marmontel [...] voire compositeurs comme Rousseau, sans parler des théoriciens comme Diderot et d'Alembert.³

The names mentioned here belong to the second half of the century, it should be noted. First and foremost of these, as far as the writing of lyrical prose is concerned, is Rousseau.

While lyrical prose exists in French literature from as early as the Middle Ages, it is a relatively rare phenomenon before 1760. Not only are there apparently few works, in relation to the large mass of published prose, with lyrical passages, but also these passages are usually isolated and are only very occasionally characteristic of the works in which they occur. This background of little earlier lyrical prose alone confers an importance on the lyrical expression of Rousseau.

Henri Morier asserts that:

¹Ibid., 197-200.

²A. François, Histoire de la langue française cultivée, ii, 143.

³Histoire de la langue française, vi, part 2, 2067-2068.

Avec Jean-Jacques Rousseau, la prose poétique est non seulement nombreuse, mais encore souverainement chantante; elle prend des intonations rêveuses et caressantes d'une incomparable séduction. C'est pourquoi on a pu sacrer Rousseau inventeur de la 'prose musicale'.¹

We will later see what part, in fact, is played by the 'musical' as well as by other qualities in Rousseau's lyricism. Before examining in detail the qualities of Rousseau's lyrical expression in his autobiographical writings, however, it will be of interest to try to determine some of the sources of his lyricism.

¹Dictionnaire de poétique et de rhétorique, 859.

CHAPTER II

SONG AND SENSIBILITY: SOURCES OF ROUSSEAU'S LYRICISM

In Chapter I it was seen that the main characteristics of lyricism are that kind of language which has a song-like quality, whether this takes the form of verse or of prose, and the expression of personal feelings. These two characteristics, as will be shown in Part Two, are to be found throughout the lyrical prose of Jean-Jacques Rousseau's autobiographical writings¹. It is hardly surprising to discover that both of these elements were of considerable importance in his life: music played a continuing and significant role while Rousseau's temperament was a highly emotional one which was dominated by extremely subjective feelings. An examination of the part played by music and sensibility in his life can help us to understand the extent to which they are sources of his lyricism.

In the first section of this chapter, the part played by music, and particularly song, in Rousseau's life will be considered, with particular reference to his writings on music and his musical compositions. In the second section of this chapter, Rousseau's perception of the nature of sensibility, the character and manifestations of his own particular kind of sensibility, and the emotional circumstances under which many of his writings were conceived will be examined. We will thus attempt to gauge the

¹And also in his lyricism elsewhere, especially in La Nouvelle Héloïse.

extent to which song and sensibility were sources of Rousseau's lyricism, by indicating as far as possible what the range of this experience was for Rousseau, and suggesting in what manner the nature of this experience was likely, in turn, to influence the character of his lyrical writing.

* * *

i Music and J.-J. Rousseau

In this section we will first look in general terms at the extent to which music, and especially song, interested and involved Rousseau. Then Rousseau's ideas on and reactions to music first as expressed in his theoretical writings on music and then as demonstrated in his own musical compositions will be examined, bearing in mind how his conceptions about music could have had an influence on his lyrical prose writings.

Music, particularly song, was, in one form or another, continually among Rousseau's occupations or preoccupations. Rousseau says that 'J. J. étoit né pour la Musique'¹, and Bernardin de Saint-Pierre reports that 'Il disoit que la musique lui étoit aussi nécessaire que le pain'².

In his early childhood there were the songs of his Aunt Suzon which he listened to and absorbed. Also, his father was at times a dancing master. 'Ainsi chansons populaires et rythmiques flonflons partagent-ils son enfance, tandis qu'au Temple proche l'échoppe paternelle le baignent de piétistes chorals'³. The time spent in Turin had some influence on the young Rousseau as 'Turin comptait parmi les importantes villes musicales d'Italie. Les artistes que

¹Deuxième Dialogue, OC, i, 872.

²La Vie et les ouvrages de Jean-Jacques Rousseau, 57.

³José Bruyr, 'Jean-Jacques et la musique', Europe, no 391-392, 122.

le roi y engageait à son service n'étaient pas jalousement réservés à ses seuls plaisirs et à ceux des grands, mais le peuple était admis à jouir de leurs talents. Jean-Jacques Rousseau put donc entendre, non seulement la musique militaire, dont l'éclat l'enchantait, et le faux-bourdon des prêtres psalmodiant aux processions, mais encore il apprit à connaître les virtuoses les plus renommés¹.

His introduction to musical instruction was from Mme de Warens who taught him to sing, to play the harpsichord and to read music. Also at Annecy, Rousseau enjoyed his musical tuition under M. Le Maître and he later organized Mme de Warens's little concert evenings at Chambéry. Rousseau was proud of his singing voice and he learnt to play several instruments after a fashion, particularly the harpsichord and spinet.

In late 1735 Rousseau wrote to his father:

La Musique est un art de peu de difficulté dans sa pratique, c'est à dire que par tout pais on trouve facile à l'exercer. Les hommes sont faits de manière qu'ils preferent assés souvent l'agreable a l'utile [...]. La musique est donc de tous les talens que je puis avoir, non pas peut etre a la verité celui qui me fait le plus d'honneur, mais au moins le plus Seur quand a la facilité, car vous conviendrés qu'on ne trouve pas toujours aisément l'entrée des maisons considerables et pendant qu'on cherche et qu'on se donne des mouvemens, il faut vivre et la musique peut toujours servir d'expectative.²

The disastrous performance, five years earlier at a concert at Lausanne, of a piece of music written and conducted by Rousseau, alias Vaussore de Villeneuve, should have been a lesson to him that music was not such an easy art to acquire.

Some years later (1743-44), Rousseau spent a year in Venice, as secretary to the French ambassador there. He was enraptured

¹Julien Tiersot, Jean-Jacques Rousseau, 18-19.

²CC, i, 30.

by the music he heard there and a taste for Italian music was to remain with him and be influential on his ideas concerning music.

At various stages of his life, from the time he was still under the tutelage of Mme de Warens and up till and including his last years, music was actually the main source of his livelihood. In particular, Rousseau gained his living for considerable periods from copying music. At other times, but not for any great length of time, he was a music teacher, knowing little more than his écolières in the first instance. He was also a sometime professional composer¹.

Writing musical compositions (usually more as an amateur than as a professional) and writing about music were activities he was often engaged in, and the list of the resulting works is very extensive. In addition to more substantial works such as the Muses galantes and the Devin du village, of which he wrote both the words and the music, he wrote a considerable number of songs and a small number of instrumental pieces including an Air pour deux clarinettes and a Symphonie à cors de chasse. His principal writings on music include a Dissertation sur la musique moderne, which is an expansion of his Projet concernant de nouveaux signes pour la musique, his Lettre sur la musique françoise, the Essai sur l'origine des langues, and a Dictionnaire de musique. He also wrote a number of 'Lettres' as well as articles on music for the Encyclopédie. His interest in music clearly took an active form. Indeed his first published work, according to S nelier², was a song, 'Un papillon caressoit une rose', published in the Mercure de France in June 1737. He was still writing

¹See E. Ritter, 'Notes et recherches', Ch.IV, AJJR, xi.

²Bibliographie g n rale des oeuvres de J.-J. Rousseau, 38.

music at the time of his death.

A life-long interest in music could perhaps itself have been sufficient to dispose Rousseau towards lyricism in his prose writings. More importantly though, the nature of Rousseau's views on music, which will now be considered, implies a link between music and lyricism.

In his Projet concernant de nouveaux signes pour la musique, presented to the Académie des Sciences on 22 August 1742, and in his Dissertation sur la musique moderne (1742), Rousseau proposed a system of musical notation intended to make music 'plus commode à noter, plus aisée à apprendre, et beaucoup moins diffuse'¹. For Rousseau the existing system of notation has two main disadvantages, 'l'un d'occuper un trop grand volume, et l'autre de surcharger la mémoire des écoliers'². A. Pougin considers that Rousseau's system is 'plus ingénieux que pratique' and that while usable for singing, it would be 'd'un usage impossible pour les instruments'³. However, it represents a serious attempt to make music simpler, more accessible. Rousseau himself was to a considerable extent self-taught in matters of music, as in other aspects of his education, and he therefore had first-hand experience of the difficulties in learning music. His interest in the suitability of music for teaching purposes, his concern for basic elements, is evident in the subtitle of his Canzoni da batello: Chansons italiennes ou Leçons de Musique pour les commençans. In both the Projet and the Canzoni, then, one of Rousseau's main concerns is to enable music, which was a joy for him, to be shared by more people, and music particularly in the form of song.

¹H, iv, 495. Basically in this system, notes are designated by the numbers 1 to 7, and points, commas and lines are used to indicate note values, bars, etc.

²Ibid.

³'J.-J. Rousseau musicien', in J. Grand-Carteret, Jean-Jacques Rousseau jugé par les Français d'aujourd'hui, 339.

In a long incomplete note destined for Grimm and written about 1750, Rousseau writes that "une belle musique française est très capable de plaire, même aux étrangers" and that 'La supériorité de la musique italienne est d'être "universelle", à cause, non de la langue, mais "du génie et du feu" de ses compositeurs'¹. Here Rousseau claims Italian music does not touch the heart while French music does, and that orchestrally, 'la supériorité du coloris expressif est toute à la France. Le mérite des Italiens est donc seulement dans le beau chant et la mélodie'². However, only a few years later he wrote his Lettre sur la musique française and from this time forth he had nothing complimentary to say about French music while heaping praises upon Italian music. In this Lettre he holds that the French language is 'celle des philosophes et des sages'³. On the other hand he finds that Italian is well-suited to music 'car cette langue est douce, sonore, harmonieuse et accentuée plus qu'aucune autre, et ces quatre qualités sont précisément les plus convenables au chant'⁴, and a little further on he says that the three things which together make for the perfection of Italian melody are 'la douceur de la langue', 'la hardiesse des modulations' and 'l'extrême précision de mesure'⁵. He finds that 'le chant français n'est qu'un aboiement continu'⁶. Elsewhere he claims that the French language, 'destituée de tout accent, n'est

¹Quoted by J. Tiersot, Jean-Jacques Rousseau, 115-116.

²Ibid., 116.

³H., iv, 411.

⁴Ibid., 417.

⁵Ibid., 421-422.

⁶Ibid., 439. And cf. a letter of Saint-Preux to Claire in La Nouvelle Héloïse describing the opera he has seen and heard in Paris, 'les cris affreux, les longsmugissemens' of the singing, which is likened to 'les tours de force d'un bâteleur à la foire', and the orchestral accompaniment which is styled 'un charivari sans fin d'instrumens sans mélodie, un ronron traînant et perpétuel de Basses' where there is 'ni chant ni mesure' (CC, ii, 285-286).

nullement propre à la musique et principalement au récitatif¹.

Such ideas were not likely to make Rousseau popular in certain quarters and indeed he played a prominent part on the side of the Italians in the debate of French versus Italian music, the querelle des Bouffons, at this time. Rousseau's opinions, as summarized here, show, in particular, his interest in beauty of form and in the use of certain techniques (e.g. rhythm) to achieve a particular result. It is understandable that a similar concern for melodic beauty and craftsmanship would be in Rousseau's mind when he was himself engaged in the act of creation.

One of the major principles which recurs in Rousseau's writings on music is in fact that of 'l'unité de mélodie', a firm preference for melody as opposed to harmony, and a dislike of polyphony.

This view first appears in his Lettre sur la musique française:

Quelque harmonie que puissent faire ensemble plusieurs parties toutes bien chantantes, l'effet de ces beaux chants s'évanouit aussitôt qu'ils se font entendre à la fois, et il ne reste que celui d'une suite d'accords, qui, quoi qu'on puisse dire, est toujours froide quand la mélodie ne l'anime pas: de sorte que plus on entasse des chants mal à propos, et moins la musique est agréable et chantante, parce qu'il est impossible à l'oreille de se prêter au même instant à plusieurs mélodies, et que, l'une effaçant l'impression de l'autre, il ne résulte du tout que de la confusion et du bruit. Pour qu'une musique devienne intéressante, pour qu'elle porte à l'âme les sentimens qu'on y veut exciter, il faut que toutes les parties concourent à fortifier l'expression du sujet; que l'harmonie ne serve qu'à le rendre plus énergique;

¹Observations sur l'Alceste de Gluck, H, iv, 468. Rousseau is of course incorrect when he says French is unaccented, but what he is perhaps trying to point to is the fact that Italian, unlike French, is a stress-timed language, that is, one consisting of combinations of stressed and unstressed syllables and where the former are clearly longer than the latter. Rousseau is overstating his case concerning the incompatibility of the French language and music: the words he wrote to music himself were, after all, French and not Italian. The seeds sown in Turin and Venice did not apparently bear fruit immediately, but only after more mature reflection.

que l'accompagnement l'embellisse sans le couvrir ni le défigurer; que la basse, par une marche uniforme et simple, guide en quelque sorte celui qui chante et celui qui écoute, sans que ni l'un ni l'autre s'en aperçoive: il faut, en un mot, que le tout ensemble ne porte à la fois qu'une mélodie à l'oreille et qu'une idée à l'esprit.¹

The observance by Italian composers of this principle is one of the main reasons Rousseau prefers their music to that of the French. He admires their 'fréquens accompagnemens à l'unisson' which give 'une expression plus sensible à la mélodie'². This does not mean that accompaniment should always be in unison. Accompaniment should suitably complement the singing part, embellishing it or making it more expressive³, 'mais de faire chanter à part des violons d'un côté, de l'autre des flûtes, de l'autre des bassons, chacun sur un dessin particulier et presque sans rapport entre eux, et d'appeler tout ce chaos de la musique, c'est insulter également l'oreille et le jugement des auditeurs'⁴. Rousseau objects to 'la multiplication des parties' in a piece of music, to 'l'abus ou plutôt l'usage des fugues'⁵, imitations, doubles dessins, et autres beautés arbitraires et de pure convention'⁶. He complains that the result of such techniques is merely noise. In support of his ideas, Rousseau cites the case of the Italian boy who sometimes accompanied at the Opéra on the harpsichord. He often suppressed the fuller harmonization, playing with only two fingers and these often playing octaves. The result, for Rousseau, was pleasanter than if the music had been more fully harmonized⁷. He concludes

¹H, iv, 423.

²Ibid.

³Ibid., 424-425.

⁴Ibid., 425.

⁵Rousseau would not have liked J. S. Bach's music if he had known it.

⁶H, iv, 425.

⁷Ibid., 427-428.

that 'C'est donc un principe certain et fondé dans la nature, que toute musique où l'harmonie est scrupuleusement remplie, tout accompagnement où tous les accords sont complets, doit faire beaucoup de bruit, mais avoir très-peu d'expression: ce qui est précisément le caractère de la musique française'¹. A musician needs to know not only which sounds to use but also those to avoid using (and Italian music provides models to study)². Italian music is less fully harmonized than the French, 'ce qui ne signifie pas qu'il ne faille jamais remplir l'harmonie, mais qu'il ne faut la remplir qu'avec choix et discernement'³.

Rousseau's insistence on unity of melody indicates his pre-occupation with clarity of form and technique, and he relates this to the intention of the artist. Unity of melody is, then, a technique to be used by a composer, with discretion, to ensure that the intended effect, that is, of making as direct an impression on the listener as possible, is achieved. It facilitates communication between artist and audience. This theory has implications for Rousseau's own art, for his own expression of feelings to his own audience.

In the Examen de deux principes avancés par Rameau (written two years later, in 1755, but not published at the time), Rousseau answers criticisms by Rameau of Rousseau's articles on music in the Encyclopédie. Rameau, of course, was the greatest French musician of the day. Rousseau denies that harmony guides the

¹Ibid., 429.

²Ibid.

³Ibid., 430.

artist and he asks, 'quel fut le guide de ces ignorans qui n'avoient jamais entendu d'harmonie dans ces chants que la nature a dictés longtems avant l'invention de l'art'¹. He also brings the musical practices of the Greeks into the argument². And, 'Quoique le principe de l'harmonie soit naturel, comme il ne s'offre au sens que sous l'apparence de l'unisson, le sentiment qui le développe est acquis et factice'³.

Later, in the Essai sur l'origine des langues, Rousseau propounds the idea that the source of language was in men's passions and not in their needs⁴, that early man sang rather than spoke⁵, and that languages have lost their pristine musical quality. In his opinion, music has degenerated and melody and word took on a separate, after an originally integrated existence. He sees the difference between speaking and writing as one between the expression of feelings as opposed to ideas⁶, and the idea of music expressing feelings is one he dwells on a little later in this work.

In the Examen de deux principes Rousseau makes an analogy between music and painting to say that 'Les plus beaux accords, ainsi que les plus belles couleurs, peuvent porter aux sens une impression agréable et rien de plus; mais les accens de la voix passent jusqu'à l'âme; car ils sont l'expression naturelle des passions, et, en les peignant, ils les excitent'⁷. In Chapter XIII of the Essai sur l'origine des langues he uses the same analogy again.

¹Ibid., 449.

²Ibid.

³Ibid., 450.

⁴H, i, 372-373.

⁵Ibid., 375.

⁶Ibid., 379.

⁷H, iv, 452-453.

For Rousseau harmony is no more than a physical sensation, one that is pleasant at the time but which passes:

Comme les sentimens qu'excite en nous la peinture ne viennent point des couleurs, l'empire que la musique a sur nos âmes n'est point l'ouvrage ses sons. [...]

La mélodie fait précisément dans la musique ce que fait le dessin dans la peinture; c'est elle qui marque les traits et les figures, dont les accords et les sons ne sont que les couleurs. Mais, dira-t-on, la mélodie n'est qu'une succession de sons. Sans doute; mais le dessin n'est aussi qu'un arrangement de couleurs.¹

An essential point for Rousseau, and one which is probably made more explicit in the Essai than in his earlier writings, is that melody is expressive, it directly expresses feelings, while harmony detracts from the force of this expression of feeling:

La mélodie, en imitant les inflexions de la voix, exprime les plaintes, les cris de douleur ou de joie, les menaces, les gémissemens; tous les signes vocaux des passions sont de son ressort. Elle imite les accens des langues, et les tours affectés dans chaque idiome à certains mouvemens de l'âme: elle n'imite pas seulement, elle parle; et son langage inarticulé, mais vif, ardent, passionné, a cent fois plus d'énergie que la parole même. Voilà d'où naît la force des imitations musicales; voilà d'où naît l'empire du chant sur les coeurs sensibles. L'harmonie y peut concourir en certains systèmes, en liant la succession des sons par quelques lois de modulation; en rendant les intonations plus justes; en portant à l'oreille un témoignage assuré de cette justesse; en rapprochant et fixant à des intervalles consonnans et liés des inflexions inappréciables. Mais en donnant aussi des entraves à la mélodie, elle lui ôte l'énergie et l'expression; elle efface l'accent passionné pour y substituer l'intervalle harmonique [...].²

A musician must be able to touch if he is to please³. Also,

'Les sons, dans la mélodie, n'agissent pas seulement sur nous

¹H, i, 397.

²Ibid., 399.

³Ibid., 400.

comme sons, mais comme signes de nos affections, de nos sentimens; c'est ainsi qu'ils excitent en nous les mouvemens qu'ils expriment, et dont nous y reconnoissons l'image'¹. Rousseau regards music, then, as essentially a medium for the expressing and communicating of feelings and all his arguments on the nature of music always lead back to this point. He sees music functioning, in fact, in a manner similar to that of lyrical prose, which as has already been said, is a song-like expression of personal feelings.

The points Rousseau makes in these writings are reinforced in his Dictionnaire de musique which was first published in 1767. For example, in the articles 'Accompagnement' and 'Accompagner', he stresses the function of accompaniment is no more than to 'soutenir et faire valoir les parties essentielles'². In the article 'Harmonie' Rousseau again states that harmony is not based on nature³ and that 'Non-seulement celui qui n'aura jamais entendu ni basse ni harmonie ne trouvera de lui-même ni cette harmonie ni cette basse, mais elles lui déplairont si on les lui fait entendre, et il aimera beaucoup mieux le simple unisson'⁴. He adds that Europeans alone use harmony and find chords pleasant while other nations, animals, birds, 'aucun autre être dans la nature ne produit d'autre accord que l'unisson, ni d'autre musique que la mélodie'⁵. For Rameau 'l'harmonie est la source des plus grandes beautés de la musique' while on the contrary for Rousseau 'les véritables beautés de la musique, étant de la nature, sont

¹Ibid.

²H, iv, 578.

³H, v, 69.

⁴Ibid., 72, and cf. almost exactly the same terms in the Essai,

H, i, 399.

⁵H, v, 72.

et doivent être également sensibles à tous les hommes savans et ignorans'¹.

In the article 'Unité de Mélodie' he reaffirms that the delight experienced in listening to music in harmony is soon dissipated, while at the Opera in Venice he was as attentive at the end as at the beginning of an air: 'le plaisir de la mélodie et du chant est un plaisir d'intérêt et du sentiment qui parle au coeur, et que l'artiste peut toujours soutenir et renouveler à force de génie'². Harmony has its place provided that certain principles are adhered to³.

Under 'Mélodie' he repeats that rhythm is a necessary ingredient in music, that 'la mélodie n'est rien par elle-même, c'est la mesure qui la détermine'⁴ and a language 'dont l'accent est plus marqué doit donner une mélodie plus vive et plus passionnée'. 'Expression' is defined as the 'Qualité par laquelle le musicien sent vivement et rend avec énergie toutes les idées qu'il doit rendre et tous les sentimens qu'il doit exprimer'⁵. It is always 'du chant que se doit tirer la principale expression, tant dans la musique instrumentale que dans la vocale'⁶ and 'Ce qu'on cherche à rendre par la mélodie, c'est le ton dont s'expriment les sentimens qu'on veut représenter'⁷.

¹Ibid., 73.

²Ibid., 277.

³Ibid., 277-278. Rousseau's reaction against polyphony and harmony, which is apparent from the earliest writings through to the Dictionnaire, is in effect against the baroque style. Edward E. Lowinsky observes that "'singleness of melody" is an inalienable property of the [new] rococo style in music. And this was well understood by the protagonists of the new style, the greatest, most articulate, and most passionate of whom was Jean-Jacques Rousseau' ('Taste, Style and Ideology in Eighteenth Century Music', in Earl R. Wasserman, ed., Aspects of the Eighteenth Century, 190). An early example of a rococo composer is Pergolesi whose short, simple work La Serva Padrona was much admired by Rousseau.

⁴Ibid., 95, and cf. 'Rythme', ibid., 195.

⁵Ibid., 50.

⁶Ibid.

⁷Ibid.

Just as the Projet and the Dissertation represent an attempt to simplify the writing of music and thereby bring it within the reach of more people, so too the Dictionnaire de musique helped to popularize music¹. In the words of Henri Roddier, 'cette volonté passionnée de clarification que Rousseau [...] partage avec tout son siècle, repose chez lui sur un besoin profond d'atteindre à l'essentiel, à l'âme même des choses, sans s'attarder à des subtilités qui distinguent aussi bien les pédants que les vrais savants. Il veut une connaissance pratique immédiatement assimilable qui donne rapidement libre cours aux satisfactions de la sensibilité et de l'art'².

From his writings on music, then, it is apparent that Rousseau regrets that music, like language, has 'degenerated', becoming further removed from an earlier kind of more 'natural' music. As L. Gossman says, 'Modern man's song is no longer immediate'³. While harmony momentarily pleases, it belongs to the order of 'sensation' and passes, while unity of melody alone can continue to evoke a response from the listener. In both vocal and instrumental music, melody - and only one melody at a time - should dominate while the role of harmony is to complement and support the melody, to contribute to its expressiveness. Melody alone is natural; harmony is based on convention. He also stresses the importance of rhythm. Music, he says in the article 'Musique' in his Dictionnaire,

¹Although Rousseau was a popularizer, credit must be given for his originality. A. Pougín notes that 'le Dictionnaire de musique de Rousseau est le premier ouvrage de ce genre qui ait été publié de langue française, et que ce seul mérite a son importance puisque l'auteur n'avait aucun modèle à se proposer' ('J.-J. Rousseau musicien', in J. Grand-Carteret, Jean-Jacques Rousseau jugé par les Français d'aujourd'hui, 343).

²J.-J. Rousseau en Angleterre, 311.

³'Time and history in Rousseau', SVEC, xxx, 326.

is the 'Art de combiner les sons d'une manière agréable à l'oreille'¹. Music should please and touch, and anything which detracts from this should be decried. Italian music, linked to an expressive language, was seen by Rousseau to conform to these principles². Rousseau's ideas on music combine to make a unified whole, and having a unified theory about how music can best fulfil its expressive aims, Rousseau was more likely to have views about how to set about being expressive through the medium of prose, in lyrical writing.

In a first draft of the Examen de deux principes, which Robert Wokler has published, Rousseau wrote of early times:

Jamais le vain bruit de l'harmonie ne troubla ces divins concerts. [...] Les Loix et les chansons portoient les mêmes noms dans ces tems heureux; elles retentissoient à l'unisson dans toutes les voix, passaient avec le même plaisir dans tous les coeurs, tout adoroit les premières images de la vertu, et l'innocence même donnoit un accent plus doux à la voix du plaisir.³

Here Rousseau links an imagined happier earlier time and unity of hearts with unity of voices. In La Nouvelle Héloïse, too, unity of spirit is expressed in unison or in solos (singing as with one voice or singing with one voice for all) by the women (hence a sweet uniformity of tone) in the evening during the grape-harvest⁴.

In Rousseau's mind there is a linkage between unison of voices and the sharing of feelings: unison, simplicity, transparency, a closeness to sources, a full expression of feeling. The right kind of song-like quality belongs to an ideal sphere of life.

¹H, v, 117.

²Whether Rousseau's interpretation of Italian music was completely accurate is another matter. See L. Gossman, *op.cit.*, 330-331.

³Rameau, Rousseau and the Essai sur l'origine des langues, SVEC, cxvii, 207.

⁴OC, ii, 609.

Rousseau did not limit himself to theorizing on music. The characteristics of the music he actually wrote and the implications of these musical works will now be discussed.

His first major musical composition was Les Muses galantes which was completed in 1745, written before the coming to fruition of Rousseau's ideas on music. It reflects the French style of the period and it was not a success. With the Devin du village it was another matter. This work was performed at Fontainebleau in the presence of the King in October 1752. Rousseau had the satisfaction of seeing women touched by his music¹. This work was written in a simple style and is musical evidence of the ideas which he propounded shortly afterwards in the Lettre sur la musique françoise. It is a pastoral opera and although pastorals were in vogue², the ideal of a simple life in nature was one Rousseau made his own during his lifetime, and the quality of his pastoral was higher than the average judging by its success. The Rousseau of the Dialogues judges that

Il y a dans cette piece une douceur, un charme, une simplicité surtout qui la distinguent sensiblement de toute autre production du même genre. Il n'y a dans les paroles ni situations vives, ni belles sentences, ni pompeuse morale: il n'y a dans la Musique ni traits savans, ni morceaux de travail, ni chants tournés, ni harmonie pathétique. Le sujet en est plus comique qu'attendrissant, et cependant la pièce touche, remue, attendrit jusqu'aux larmes; on se sent ému sans savoir pourquoi.³

And earlier he remarks on 'le parfait accord des paroles et de la musique [...]. Le Musicien a par tout pensé, senti, parlé comme le poete, l'expression de l'un repond toujours si fidèlement à celle de l'autre qu'on voit qu'ils sont toujours animés du même esprit'⁴. Edward E. Lowinsky writes:

¹Confessions, OC, i, 379.

²D. Mornet, Le Sentiment de la nature de J.-J. Rousseau à Bernardin de Saint-Pierre, 178-181.

³OC, i, 866-867.

⁴Ibid., 683.

'As folk song expresses the joys and sorrows of the people in a simple, unexaggerated, but nevertheless touching manner, so Rousseau wanted to create melodies at once touching and moving'¹. Lovinsky goes so far as to claim that 'In no other work of the eighteenth century have taste, style and ideology met in such felicitous fusion. [...] The musical characteristics of the rococo style, all present in Rousseau's score, are simplicity, pleasantness, melodiousness, homophony, symmetry, regularity in phrase structure and in rhythm and accent'². The writing of such music was surely good practice for writing lyrically in prose.

It is interesting to see that in the Devin the only time there is four-part harmony is when, in Scene VIII, a song praises the Devin for reuniting Colin and Colette. As the Devin has in fact done no more than use some old-fashioned psychology, the song is partly a celebration of something unreal and therefore, according to a Rousseauist psychology, this musical artifice is appropriate. The final chorus of the work is sung in unison: the joy is shared and felt by all.

The simplicity which is characteristic of Rousseau's main musical work is also evident in the collection of songs posthumously published as the Consolations des misères de ma vie (which included some of the earlier published Canzoni da batello). Some of these songs were totally his own while in other cases he wrote music to the words of other poets. Many of these songs are romances written for solo voice and the bass accompaniment is often not written out. While A. Pougin considers them to be amateurish and technically

¹'Taste, Style and Ideology in Eighteenth Century Music', in Earl R. Wasserman, ed., Aspects of the Eighteenth Century, 199.

²Ibid., 201.

faulty at times, he concedes that 'Ce qu'il faut remarquer, c'est le caractère général qui distingue ces petits airs [...]: ce caractère se traduit par la tendresse, la grâce, la mélancolie, une naïveté qui peut passer parfois pour excessive, et presque jamais par la gaîté'¹. In the case of the 'Romance du saule', Julien Tiersot judges that 'L'accent en est tout particulièrement expressif. L'harmonie toujours simple, y a je ne sais quoi de mystérieux et d'affiné qu'on ne trouve pas souvent dans les compositions de notre auteur'².

Rousseau also wrote a few motets, the last of which, 'Quomodo sedet sola civitas' (1772) is found by Tiersot to be 'd'un fort bon style en sa simplicité'³. In the complete fragments of Daphnis et Chloé 'sa langue musicale paraît s'être épurée'⁴. His instrumental music includes a flute adaption of 'Spring' from Vivaldi's Four Seasons and this reduction again indicates his preoccupation with the melodic line.

Mme de Staël seems to have understood the nature of Rousseau's music very well. She writes: 'Rousseau a fait pour plusieurs romances des airs simples et sensibles, de ces airs qui s'allient si bien avec la situation de l'âme, et que l'on peut chanter encore quand on est malheureux. [...] Que la musique retrace puissamment les souvenirs! comme elle en devient inséparable! Quel homme, au milieu des passions de la vie pourrait entendre sans émotion l'air qui, dans sa paisible enfance, animait ses danses et ses jeux! [...] Rousseau n'aimait que les airs mélancoliques; à la campagne, c'est ce genre de musique que l'on souhaite.

¹J.-J. Rousseau musicien', in J. Grand-Carteret, Jean-Jacques Rousseau jugé par les Français d'aujourd'hui, 359. Such are the qualities, then, that 'console' Rousseau, particularly a marriage of words and melody for his own attendrissement.

²Jean-Jacques Rousseau, 171.

³Ibid., 224.

⁴Ibid., 229.

La nature entière semble accompagner les sons plaintifs d'une voix touchante¹. Il faut avoir une âme douce et pure pour sentir des jouissances². Rousseau's simple songs are often nostalgic in quality and they reflect simple, 'natural' feelings. There are often pastoral elements or associations with (past) happy innocent times and there is a tendency for sentiment to become sentimentality³.

It is clear that Rousseau put his ideas on music into practice to a considerable degree and it is this more than anything else, so far as his affinity for music is concerned, which demonstrates his potential for lyrical writing. In his musical compositions, even if they are of uneven and perhaps dubious quality, he largely succeeded in doing what he claimed was essential in music: he expressed feelings in a direct, seemingly spontaneous and natural way; in a manner calculated to suitably affect the listener. In music, he is concerned with, and himself expresses immediacy of feeling through a sort of immediacy of technique, through a simple - perhaps at times oversimple - clarity.

It is probably true to say, with Oscar Comettant, that 'L'écrivain sensible à la musique, qui la recherche et la cultive, est mieux préparé que l'écrivain insensible à cet art, à se servir de la langue, vers ou prose, pour exprimer les sentiments qui trouvent leur plus grande force d'expression dans le coloris, le mouvement,

¹Cf. Bernard Bouvier's remarks concerning the sources of Rousseau's musical inspiration: 'Dans ses promenades à travers la campagne vaudoise et la montagne neuchâteloise, il nourrissait son sens musical. Il écoutait les vendangeuses, les teilleuses de chanvre, chanter leurs refrains. Le charme des mélodies populaires se révélait à lui, et lui fit mieux sentir la vanité d'une musique savante et froide', Jean-Jacques Rousseau, 54.

²'Lettres sur les écrits et le caractère de J.-J. Rousseau', Oeuvres complètes, i, 17. Emphasis added.

³For the words of Rousseau's songs, see OC, ii, 1162-1173.

la passion et les accents poétiques de l'idéal; car le coloris, le mouvement, la passion, la poésie indéterminée sont précisément les qualités par excellence de la musique'¹. It is very likely, then, that being attuned to music; having notions of what was required in music to make it evocative; being aware of the link between craftsmanship in music and emotional effect (as seen, for example, in his devotion to a simple melodic line and in his awareness of the importance of rhythm); all facilitated Rousseau's literary expression and especially his lyrical writing: 'le meilleur élève de Rousseau musicien, c'est Rousseau écrivain'² and, indeed, as Samuel Baud-Bovy points out, 'Les plus belles mélodies de Rousseau ne sont d'ailleurs pas ses mélodies en musique, mais ses mélodies en prose'³.

* * *

ii Sensibility and J.-J. Rousseau

While music, and particularly song, was of considerable importance in Rousseau's life, the influence of sensibility was even greater. In a century when to acknowledge and manifest one's sensibility was common, not to say de rigueur, Rousseau stands out as a supreme man of feeling. After briefly considering the changes in conditions in the eighteenth century which encouraged the growth and expression of personal feelings, we may then discuss sensibility in relation to Jean-Jacques Rousseau. First we will see how he perceived sensibility then how he experienced it, in general as well as in specific areas of his emotional response.

¹'De l'influence de la musique sur le style littéraire', in J. Grand-Carteret, op.cit., 408.

²Bernard Bouvier, Jean-Jacques Rousseau, 58.

³'Rousseau musicien', in S. Baud-Bovy et al., Jean-Jacques Rousseau, 64.

The relationship of emotion to his writings will also be discussed.

Sensibility is, of course, universally a trait of human nature. The expression of feelings, however, both on the personal and literary planes, varies according to the times, according to what is regarded as socially acceptable or desirable. The conventions of the seventeenth century were such that the expression of sensibility was not generally regarded as a usual or proper phenomenon. The importance given by the Quietists to feelings was exceptional and at odds with the tone of the times. The prime literary example of the expression of feelings is, of course, in the theatre of Racine but it needs to be stressed that Racine's characters are no ordinary mortals and their feelings, especially passion and suffering, are on a majestic scale: it is a highly stylized sensibility. This situation began to change towards the end of the seventeenth century¹.

In his studies of writings of the period 1690-1740, Geoffroy Atkinson finds² that the expression of feelings becomes increasingly broader in range. Pity was expressed for one's less fortunate contemporaries (of whom, owing to the wars of Louis XIV, famines and disease, there were many) and for the poor³. As well as the expression of compassion for one's contemporaries, there was an increasing expression of moral judgements by self-respecting commoners. The ordinary man was coming into his own and, as a corollary, the tastes of the increasingly influential middle classes replaced those of the grand siècle. The feelings of

¹The great contrast between sensibility in the seventeenth and eighteenth centuries is pointed out by, e.g. Pierre Barrière, La Vie intellectuelle en France du XVI^e siècle à l'époque contemporaine, 327.

²G. Atkinson, The Sentimental Revolution, French Writers of 1690-1740; G. Atkinson & A. C. Keller, Prelude to the Enlightenment, French Literature 1690-1740, Part 1, The Emotional Revolution.

³In evidence G. Atkinson cites, inter alia, Buvat's Journal de la Régence, Barbier's account of the great fire of 1718, Robert Chasles's Les Illustres Françaises.

ordinary people take on a new significance. There was a liberation of personal emotion. 'Overt expression of emotion, an awareness that it was proper and even necessary to react strongly, and indeed a certain pride in being emotionally stirred, are visible on every hand in the writings of this period and represent a real transformation of values'¹.

A new psychology from the latter part of the seventeenth century increasingly proclaims the rights of the heart. 'Le coeur, l'instinct, le sentiment, se trouvent ainsi exaltés aux dépens de la raison dans une partie de la littérature psychologique et religieuse. Abbadie² fait du sentiment la voie la plus courte et la plus sûre pour atteindre la vérité'³. More and more the doctrines of the eighteenth century asserted the primacy of feeling in matters aesthetic, moral and religious⁴. Towards the middle of the eighteenth century, 'La sensibilité tout entière, avec ses émotions les plus douces et les plus tendres, est en train de prendre dans la vie des hommes la première place'⁵.

The literature of the times increasingly encouraged and reflected the growth of sensibility. Often in works such as those of Prévost or Marivaux, the misfortunes and sufferings of characters are appeals to and presuppose 'a tender heart and a susceptibility to a fellow man's pain'. This is part of a trend where 'personal emotions and

¹G. Atkinson & A. C. Keller, *op.cit.*, 26.

²And this as early as 1692 (*L'Art de se connaître soi-même*).

³Roger Mercier, *La Réhabilitation de la nature humaine (1700-1750)*, 89.

⁴See *ibid.*, 195-210, 333-437. Some of the earliest writers to rehabilitate the feelings include Silvain, *Traité du sublime* (written 1708, published 1732) and Du Bos, *Réflexions sur la poésie et la peinture* (1719). Rousseau knew the latter work (see OC, ii, 1332).

⁵R. Mercier, *op.cit.*, 371. And in 1754 appeared Condillac's *Traité des sensations* which proclaimed feeling as the only source of knowledge.

an unashamedly subjective outlook on the world became increasingly acceptable'¹.

Rousseau was enough a man of his century to be affected by the sensibility in vogue² but, more importantly, he made his own contribution to it both in his analysis of sensibility and especially in the depiction of his own feelings. Rousseau's ideas on sensibility can readily be inferred from his writings and these ideas will now be discussed.

On the broadest level, Rousseau recognizes that 'tout agit sur notre machine et sur notre ame par consequent'³. He hoped to draw from this realization the principles of a Morale sensitive which, however, he never wrote. Rousseau believed that man could be encouraged to lead a virtuous life if the appropriate conditions were created; it is a matter of imposing order on man's sensations.

In the Deuxième Dialogue he writes:

La sensibilité est le principe de toute action. Un être, quoiqu'animé, qui ne sentiroit rien, n'agiroit point: car où seroit pour lui le motif d'agir? Dieu lui-même est sensible puisqu'il agit. Tous les hommes sont donc sensibles, et peut être au même degré, mais non pas de la même manière.⁴

He divides sensibility into what he calls 'sensibilité physique et organique' which is passive and includes self-conservation, and 'sensibilité morale' which is active and concerns our relations with others and the world at large. Rousseau further divides 'sensibilité morale' into 'positive', that deriving from 'amour de soi', and

¹G. Atkinson & A. C. Keller, op.cit., 54.

²On sensibility in the eighteenth century, see also Pierre Trahard, Les maîtres de la sensibilité française au XVIII^e siècle and Charles Dédéyan, Jean-Jacques Rousseau et la sensibilité littéraire à la fin du XVIII^e siècle.

³OC, i, 409.

⁴Ibid., 805.

'negative', that deriving from 'amour-propre'; this is an opposition of a natural feeling, one which gives rise to 'toutes les passions aimantes et douces', to a degenerate feeling, a comparing of oneself to others which is the source of 'toutes les passions haineuses et cruelles'¹. This fundamental distinction between amour de soi and amour-propre is one which appears on several occasions in Rousseau's writings, making its first appearance in Note XV of the Discours sur l'inégalité².

While amour de soi is at the root of our development, it assumes a moral character only when the self expands on contact with others through pitié and amitié³. Rousseau felt that as a result of careful education, innocence could be prolonged and an adolescent could be induced to feel amitié before amour⁴. Once aware of the misfortunes of others an adolescent will soon begin to feel for others⁵, and Rousseau prescribes bienfaisance for 'c'est en faisant le bien qu'on devient bon'⁶. However, negative virtue, that is doing no harm, is more difficult to practise than active virtue⁷.

This sensibility is experienced prior to and is superior to reason. 'Nous ne cherchons à connoître, que parce que nous desirons de jouir'⁸. 'Exister pour nous c'est sentir; notre sensibilité est incontestablement antérieure à nôtre intelligence'⁹.

¹Ibid., 805-806.

²OC, iii, 219. Cf. Emile, OC, iv, 322, 491, 493.

³Emile, OC, iv, 501f. Cf. OC, iii, 155.

⁴OC, iv, 502.

⁵Ibid., 512.

⁶Ibid., 543.

⁷Ibid., 340.

⁸OC, iii, 143.

⁹OC, iv, 600.

While reason (the last stage in human development¹) alone teaches us to recognize good and evil, only conscience can make us love good². Reason can deceive us but conscience is an unfailing guide³.

'[Dieu] nous a donné la raison pour connoître ce qui est bien, la conscience pour l'aimer, et la liberté pour le choisir'⁴.

For Rousseau sensibility is inextricably linked to religion.

The vicaire savoyard says 'J'apperçois Dieu par tout dans ses oeuvres; je le sens en moi, je le vois tout autour de moi'⁵.

God is perceived through feelings and not through reason or revelation.

'Le culte que Dieu demande est celui de coeur'⁶. 'Songez que les vrais devoirs de la Religion sont indépendans des institutions des hommes, qu'un coeur juste est le vrai temple de la divinité'⁷.

The Bible is accepted on affective and not rational grounds⁸.

Similarly, in La Nouvelle Héloïse, Julie perceives God in the spectacle of nature and in its bounty⁹. She exclaims in a letter to Saint-Preux, 'O Dieu de paix, Dieu de bonté, c'est toi que j'adore! c'est de toi, je le sens, que je suis l'ouvrage, et j'espere te retrouver au dernier jugement tel que tu parles à mon coeur durant ma vie'¹⁰.

'La conscience est la voix de l'ame, les passions sont la voix du corps,' we are told in the Profession de foi¹¹, and the fourth book of Emile is a prescription for the right education

¹Ibid., 317.

²Ibid., 600.

³Ibid., 594-595.

⁴La Nouvelle Héloïse, OC, ii, 683.

⁵OC, iv, 581.

⁶Ibid., 608.

⁷Ibid., 631-632.

⁸Ibid., 625.

⁹OC, ii, 591-592.

¹⁰Ibid., 696.

¹¹OC, iv, 594.

of sensibility. For an analysis of the passions it would be difficult to equal La Nouvelle Héloïse. The protagonists traverse all manner of different emotions. 'Les signes et les effets des passions, l'art de les réprimer, l'influence que la solitude ou le tumulte du monde exerce sur leur développement, la tyrannie de l'amour et son pouvoir d'illusion, les tromperies du cœur, le tourment du passé, la lente évolution de l'amour vers l'amitié, l'état incertain des âmes partagées entre les deux sentiments, Jean-Jacques ne néglige rien'¹. The passions are conquered only with difficulty. Julie never really succeeds in totally stifling her passion and it could be argued that her death saves her from the possibility of falling once again.

Yet another perspective of Rousseau's views on sensibility appears in his Lettre à d'Alembert sur les spectacles. Here he objects to the idea of establishing a theatre in Geneva because, in his view, plays cannot change feelings or morals² and they cannot evoke feelings we do not possess³. With its 'êtres si gigantesques, si boursoufflés, si chimériques', tragedy is neither harmful nor useful but everything in comedy is 'mauvais et pernicieux'⁴. As for the depiction of love, 'Ses combats, ses maux, ses souffrances, le rendent plus touchant encore que s'il n'avoit nulle résistance à vaincre. Loin que ses tristes effets rebutent, il n'en devient que plus intéressant par ses malheurs mêmes. [...] Ce qui achève de rendre les images dangereuses, c'est précisément ce qu'on fait pour les rendre agréables'⁵. Rousseau finds that

¹Pierre Trahard, Les maîtres de la sensibilité française au XVIII^e siècle, iii, 167.

²H, i, 189.

³Ibid., 192.

⁴Ibid., 199.

⁵Ibid., 214-215.

En favorisant tous nos penchans, [le théâtre] donne un nouvel ascendant à ceux qui nous dominent; les continuelles émotions qu'on y ressent nous énervent, nous affoiblissent, nous rendent plus incapables de résister à nos passions; et le stérile intérêt qu'on prend à la vertu ne sert qu'à contenter notre amour-propre sans nous contraindre à la pratiquer.¹

And he later asks, 'Est-ce en s'attendrissant tous les jours qu'on apprend à surmonter la tendresse?'². Certain feelings need to be kept under control and the excesses of the theatre can only make it more difficult to restrain them.

Rousseau has, then, firm views of what sensibility is and how it works. His ideas about it no doubt owe a lot to his awareness of how it works in his own case. Indeed, Jean-Jacques Rousseau is well equipped to write about the nature and effects of sensibility as will now be seen in an examination of his own feelings.

'La nature me donna l'ame la plus sensible,' he writes in the Lettres morales³. The Rousseau of the Dialogues says that

J. J. m'a paru doué de la sensibilité physique à un assez haut degré. Il dépend beaucoup de ses sens et il en dépendroit bien davantage si la sensibilité morale n'y faisoit souvent diversion; et c'est même encor souvent par celle-ci que l'autre l'affecte si vivement. De beaux sons, un beau ciel, un beau paysage, un doux regard; tout cela ne réagit si fort sur ses sens qu'après avoir percé par quelque côté jusqu'à son coeur. [...]

J. J. esclave de ses sens ne s'affecte pas néanmoins de toutes les sensations, et pour qu'un objet lui fasse impression il faut qu'à la simple sensation se joigne un sentiment distinct de plaisir ou de peine qui l'attire ou qui le repousse. Il en est de même des idées qui peuvent frapper son cerveau; si l'impression n'en pénètre jusqu'à son coeur, elle est nulle. [...]

Quant à la sensibilité morale, je n'ai connu aucun homme qui en fut autant subjugué, mais c'est ici qu'il faut s'entendre: car je n'ai trouvé en lui que celle qui agit positivement,

¹Ibid., 216.

²Ibid., 258.

³OC, iv, 1102. He describes himself elsewhere as 'sensible à l'excès' (second Lettre à Malesherbes, OC, i, 1134).

qui vient de la nature et que j'ai ci-devant décrite. Le besoin d'attacher son coeur, satisfait avec plus d'empressement que de choix a causé tous les malheurs de sa vie: mais quoiqu'il s'anime assez fréquemment et souvent très vivement, je ne lui ai jamais vu de ces demonstrations affectées et convulsives, de ces singeries à la mode dont on nous fait des maladies de nerfs. Ses émotions s'aperçoivent quoi qu'il ne s'agite pas: elles sont naturelles et simples comme son caractère [...].

Enfin l'espèce de sensibilité que j'ai trouvée en lui peut rendre peu sages et très malheureux ceux qu'elle gouverne, mais elle n'en fait ni cerveaux brulés ni des monstres: elle en fait seulement des hommes inconsequens et souvent en contradiction avec eux-mêmes, quand, unissant comme celui-ci un coeur vif et un esprit lent, ils commencent par ne suivre que leurs penchans et finissent par vouloir rétrograder, mais trop tard, quand leur raison plus tardive les avertit enfin qu'ils s'égarent.¹

This is a somewhat self-indulgent but still remarkably lucid and revealing description of his sensibility. This extreme sensibility is largely responsible for his changeable character, for the extremes of mood which he sometimes experiences². In the Confessions he says that he has 'des passions très ardentes' and that while these act upon him he knows 'ni ménagement, ni respect, ni crainte, ni bienséance', whereas when there is nothing to stir him he is 'l'indolence et la timidité même'³.

Both Rousseau's family background and his early upbringing contributed to his strong sensibility. He says of his parents that they were 'Tous deux, nés tendres et sensibles'⁴. He records that his father would weep over his late wife whose image he saw in the young Jean-Jacques⁵. His sensibility was further nurtured by the novels which he would read with his father until all hours of the night, a practice which heightened his imagination and gave

¹OC, i, 807-811.

²Le Persifflueur, OC, i, 1108-1109; Dialogues, ibid., 817-818.

³OC, i, 36.

⁴Ibid., 6.

⁵Ibid., 7.

him 'des notions bizarres et romanesques' of life which maturity did not dispel¹. Reading moved not only the child but also the adolescent and adult Rousseau. The works which moved him included L'Astrée, Télémaque and Cleveland². It is possible that he was influenced, too, by the lyrical moments in Fénelon's and Prévost's works³.

Like many of his contemporaries, Rousseau is inclined to revel in his sensibility. 'Il est toujours doux d'être sensible,' he writes to Mme d'Houdetot⁴. Often in his letters he is 'touché de' or 'sensible à' or 'attendri de' the 'attention(s)' or 'bonté(s)' or 'zèle' of friends or actions on his behalf arranged by friends. He sometimes indicates his pride in his sensibility; in a letter to Malesherbes he writes that he is 'tranquille pourtant dans l'espoir que vous voulez me Supposer un coeur sensible et honnête, et cela dit tout'⁵. He claims that attendrissement is increased by misfortune. In November 1761 he writes to Mme Alissan de La Tour, 'L'infortune attendrit l'ame, les gens heureux sont toujours durs'⁶, and in July 1763 he tells Duclos that 'Je vous ai tendrement aimé dans les jours brillans de ma vie, et vous savez que l'adversité n'endurcit pas le coeur'⁷.

He is easily moved to tears. Rousseau says of Jean-Jacques that

¹Ibid., 8, and cf. the second Lettre à Malesherbes, ibid., 1134.

²Ibid., 164, 229, 220.

³Rousseau's reading was very wide and his feelings and ideas were influenced by writers such as Seneca, Tacitus and Cicero as much as by Fénelon or Prévost. It would therefore be unwise to emphasize possible connections between Rousseau's reading and his own lyrical expression. Moreover, as lyricism is essentially and foremost a highly personal phenomenon, it is the nature and exigencies of his own sensibility which will have a more direct influence on his lyrical expression.

⁴CC, v, 15.

⁵CC, ix, 131.

⁶Ibid., 227.

⁷CC, xvii, 100.

Il ne sauroit pleurer que d'attendrissement ou d'admiration: la tendresse et la générosité sont les deux seules cordes sensibles par lesquelles on peut vraiment l'affecter. Il peut voir ses malheurs d'un œil sec, mais il pleure en pensant à son innocence, et au prix qu'avoit mérité son cœur.¹

Rousseau abundantly demonstrates his enjoyment in attendrissement of the sensibilité larmoyante variety in this paragraph in the fourth book of the Confessions:

Dans ce voyage de Vevai je me livrois en suivant ce beau rivage à la plus douce mélancolie. Mon cœur s'élançoit avec ardeur à mille félicités innocentes; je m'attendrissois, je soupirois et pleurois comme un enfant. Combien de fois m'arrêtant pour pleurer à mon aise, assis sur une grosse pierre, je me suis amusé à voir tomber mes larmes dans l'eau?²

His sensibility can also be tyrannical. In the Huitième Promenade he writes that he cannot resist impressions made on his senses, 'mais ces affectations passagères ne durent qu'autant que la sensation qui les cause'³. He easily becomes agitated, but once the source of agitation disappears his 'naturel indolent' calms him⁴.

Many different things are capable of moving him:

Je l'ai vu se passionner de même, et souvent jusqu'aux larmes pour les choses bonnes et belles dont il étoit frappé dans les merveilles de la nature, dans les oeuvres des hommes, dans les vertus, dans les talens, dans les beaux arts et généralement dans tout ce qui porte un caractère de force, de grace ou de vérité digne d'émouvoir une âme sensible.⁵

It may be added that this list is not exhaustive; it takes very little to move him. While his sensibility sometimes degenerates into sensiblerie - and it is impossible to judge objectively what degree of feeling is good or appropriate in any particular situation - Rousseau's emphasis on his being moved especially by 'les choses

¹OC, i, 825.

²Ibid., 152.

³Ibid., 1082.

⁴Ibid., 1084.

⁵Deuxième Dialogue, ibid., 803.

bonnes et belles' is probably quite fair. It is certainly by such things that he prefers to be moved.

It is evident that the range in extent and quality of his emotions was great: there is great scope in his feelings, then, for lyrical expression. Having seen the importance of sensibility in his thought and life, we will now examine the various aspects of emotional response in the different areas of sensibility which were dominant in his life and work. These include Rousseau's passionate response to music; his nostalgia for the past and for the Ancients; his strong feeling for patrie; his tenderness towards children and his idealization of family life; the mixed quality of his emotional relationships with other people; his feelings for nature, which at their deepest level constitute total identification with it; and his religious feelings which derive from nature and which set in motion his particular kind of sensibilité morale.

As has been seen in the first section of this chapter, Rousseau requires of music that, above all else, it generate emotion in the listener. He wanted his own music to move (himself, foremost, in the case of the songs of the Consolations des misères de ma vie) and he recalls in the Confessions, not without satisfaction, that when his Devin du village was performed the women spectators were touched and this brought tears to his eyes¹. He speaks of music as being a 'passion' for him². He was particularly moved by the voices of the Scuole of Venice: 'Je n'ai l'idée de rien d'aussi voluptueux, d'aussi touchant que cette musique'³. Rousseau can imagine angels singing, and even when he sees the girls and finds

¹OC, i, 379.

²Ibid., 72, 219.

³Ibid., 315.

that they are disfigured or ugly he still chooses to find them beautiful!

A recurrent feature in Rousseau's works is his nostalgia for past times as is evident in his attachment to the idea of a golden age¹ and his emotional attachment to the Ancients. His enthusiasm for the Ancients, which dates back to his childhood reading of Plutarch², is expressed in his major writings as early as the first Discours. In the Lettre à d'Alembert he writes of 'cette Sparte que je n'aurai jamais assez citée pour l'exemple que nous devrions en tirer'³. He is particularly attached to what he sees as the noble moral qualities of the ancient republics and the word vertu echoes throughout his works. If Rousseau does not want a theatre to be established in Geneva it is largely because he feels that the traditional amusements 'ont quelque chose de simple et d'innocent qui convient à des mœurs républicaines'⁴. Rousseau fondly admired the 'images des mœurs antiques'⁵. His feelings are, then, a mixture of regret for what exists no more and admiration for what he regards as fine qualities.

His strong attachment to the concept of patrie, a concept which is itself an old one, also has the nostalgia of his sentiments for the Ancients and old customs as well as a personal nostalgia for his own patrie. Rousseau's attitude to Geneva is apparent in the idealization of it in the Dédicace of the second Discours. It is, too, very much Rousseau's feelings for Geneva that Claire expresses in a letter to Julie

¹See below, Chapter III, section i.

²OC, i, 9.

³H, i, 268.

⁴Ibid., 245.

⁵Ibid., 249.

in La Nouvelle Héloïse:

La ville est charmante, les habitans sont hospitaliers, les moeurs sont honnêtes, et la liberté, que j'aime sur toutes choses, semble s'y être réfugiée. Plus je contemple ce petit Etat, plus je trouve qu'il est beau d'avoir une patrie, et Dieu garde de mal tous ceux qui pensent en avoir une, et n'ont pourtant qu'un pays! Pour moi, je sens que si j'étois née dans celui-ci, j'aurois l'ame toute Romaine.

And Saint-Preux, in the same work, admires life in the Valais not least because 'la famille est l'image de l'Etat'². In a letter to J.-L. Mollet (26 June 1761), Rousseau records his 'attendrissement' on reading Mollet's letter concerning the fête of 5 June³. Geneva's actions against him, following the publication of Emile and the Contrat social, were a great blow and he writes to Marc Chappuis (26 May 1763) of his renunciation of his 'droit de Bourgeoisie et de Cité':

Flêtri publiquement dans ma patrie sans que personne ait réclamé contre cette flétrissure; après dix mois d'attente, j'ai dû prendre le seul parti propre à conserver mon honneur si cruellement offensé. C'est avec la plus vive douleur que je m'y suis déterminé.⁴

He describes his recuniciation as 'une démarche qui m'a déchiré'⁵. He writes to Duclos, 'J'ai tendrement aimé ma patrie tant que j'ai cru en avoir une'⁶. However much Geneva's actions hurt him, he still claims, in a letter to d'Ivernois (24 March 1768), to be attached to the place of his birth:

Rien dans le monde n'a plus affligé et navré mon coeur que le decret de Genève. Il n'en fut jamais de plus inique, de plus absurde, et de plus ridicule: cependant il n'a pu détacher mes affections de ma patrie et rien au monde ne les en peut détacher.⁷

¹OC, ii, 657.

²Ibid., 81, and cf. the Contrat social, OC, iii, 352.

³CC, ix, 33.

⁴CC, xvi, 245.

⁵Ibid., 247.

⁶CC, xvii, 98.

⁷CG, xviii, 177.

Rousseau enjoyed being nostalgic and being attendri. It is worth remembering that even after Rousseau had been received back into the Calvinist communion in 1754 he chose not to live in Geneva.

Jean-Jacques Rousseau, the avowed father of some five children, all of whom were left at the Enfants Trouvés, makes much of his feelings for children and family life. In a letter to Mme de Francueil (20 April 1751) he both admits and justifies putting his children into the institution¹. He persuades himself in the Confessions that his 'chaleur de coeur', his 'bienveillance innée' for others, his great love of what is good and hatred of what is bad is incompatible with the notion that he is 'un pere dénaturé'². In the Neuvième Promenade he tenderly reflects on his love for children and again justifies his actions concerning his own children³. Life at Clarens, in La Nouvelle Héloïse, is in general very much a family life, society as an extended family, and, in the particular, Saint-Preux is perhaps the conscience of Rousseau when he sentimentalizes over Julie's children 'pour lesquels je donnerois ma vie', he claims⁴.

In Emile is the following exhortation:

Aimez l'enfance; favorisez ses jeux, ses plaisirs, son aimable instinct. Qui de vous n'a pas regretté quelquefois cet âge où le rire est toujours sur les lèvres et où l'ame est toujours en paix.⁵

In this work Rousseau is often in loco parentis, referring to the pupil as 'mon heureux, mon aimable élève'⁶, 'mon Emile'⁷.

Imagining Emile both as a child and as a man acts as a tonic for

¹CC, ii, 142-144.

²OC, i, 356-357.

³Ibid., 1087.

⁴OC, ii, 477.

⁵OC, iv, 302.

⁶Ibid., 419.

⁷Ibid., 546, 637.

him¹. At other times, such as in the depiction of the love experienced by Emile and Sophie, Rousseau seems, in his extravagant sensibility, to be believing in his own fiction².

On the first page of Emile Rousseau s'attendrit lyrically over motherhood and he addresses himself to the 'tendre et prévoyante mère' who has the noble and rewarding task of protecting and cultivating 'la jeune plante'³. On occasions Rousseau idealizes women in a domestic setting as in the Lettre à d'Alembert when he asks,

Y a-t-il au monde un spectacle aussi touchant, aussi respectable, que celui d'une mère de famille entourée de ses enfans, réglant les travaux de ses domestiques, procurant à son mari une vie heureuse, et gouvernant sagement la maison?⁴

Rousseau, then, is affected by children, by family life, by the idea of parenthood, and by the role of motherhood. His feelings are partly elevated, partly merely sentimental.

Rousseau's feelings show themselves very strongly in his relationships with other people. His highly active sensibility is responsible for his ability to become 'épris' or 'engoué' with someone from the moment of meeting and he is ever ready to feel 'tourmens' in the presence of a woman. His sensibility experiences difficulties with respect to women because of the role he imaginatively ascribes to himself, 'Etre aux genoux d'une maitresse impérieuse', with the result that his enjoyment necessarily is of an imaginative and not a physical sort⁵. When he meets Mme Dupin, 'je me trouble, je m'égare; et bref, me voila épris de Mad^e Dupin'⁶. There is,

¹Ibid., 419, 423.

²Ibid., 790, 860, 867.

³Ibid., 245-246.

⁴H, i, 237, and cf. Sophie in the fifth book of Emile.

⁵OC, i, 17.

⁶Ibid., 291.

in particular, the coup de foudre for Mme d'Houdetot¹. He claims in the Confessions, 'Jamais passions ne furent en même tems plus vives et plus pures que les miennes; jamais amour ne fut plus tendre, plus vrai, plus desintéressé'². There are, too, his more durable feelings for Mme de Warens who inspired him with 'non seulement le plus vif attachement, mais une confiance parfaite'³ when he first met her. On returning to her on one occasion he remembers, 'Que le coeur me battit en approchant de la maison de Mad^e de Warens! Mes jambes trembloient sous moi'⁴. And in a letter written to a young Lyonnaise in 1739, Jean-Jacques is unrestrained in praising the qualities of his heart⁵.

Rousseau requires reassurance from his friends and he sometimes complains in his letters that it is time they wrote. He also directly appeals to the feelings of friends and people whom he knows less well: he ends a letter to his publisher Rey (8 January 1763), 'Adieu, mon cher Rey, plaignez-moi et aimez-moi'⁶; two years later he exhorts another correspondent, 'Aimez-moi, plaignez-moi, rassurez-moi'⁷; and again he asks of Mirabeau (22 August 1767), 'Aimez-moi et plaignez-moi'⁸.

Many are the times that Rousseau demonstrates his feelings for his friends or registers his emotions when friends have shown their feelings for him. In a letter to Jacob Vernes (23 November 1755) he tells him:

¹Ibid., 440, and cf. a letter to her where he writes of the 'agitations terribles que vous m'avez si longtemps fait éprouver' (CC, iv, 225).

²OC, i, 77. Cf. 'Mon coeur qui ne sait point s'attacher à demi' (fourth Lettre à Malesherbes, OC, i, 1145).

³Ibid., 52.

⁴Ibid., 103.

⁵CC, i, 103.

⁶CC, xv, 16.

⁷CC, xxiv, 231.

⁸CG, xvii, 220. In a later letter to Mirabeau (13 January 1768) he claims, for his part, 'Mes sentimens pour vous sont trop vrais pour avoir besoin d'être dits' (CG, xviii, 58).

Que je suis touché de vos tendres inquietudes! Je ne vois rien de vous qui ne me prouve de plus en plus vôtre amitié pour moi, et qui ne vous rende de plus en plus digne de la mienne.¹

In another letter to the same correspondent (18 February 1758)

he writes:

Il est naturel, mon cher Vernes, qu'un solitaire souffrant et privé de toute société, épanche son ame dans le sein de l'amitié, et je ne crains pas que mes confidences vous déplaisent.²

In an emotional letter to Hume (19 February 1763) he looks forward to the day when with 'transports de joye' he will touch 'l'heureuse terre ou sont nés David Hume et le Mareschal d'Ecosse'³. Again referring to George Keith ('Milord Maréchal') in a letter to Mme de Verdelin (19 September 1763), he protests that

le suprême voeu de mon coeur est de vivre et mourir auprès de cet homme rare dont l'ame, pour parler comme Julie, a touché la mienne par tant de points.⁴

In a letter to Conzie, comte des Charmettes, he writes that he has 'l'empressement le plus vif et le plus tendre de vous embrasser' but ill health prevents him from visiting⁵.

On many occasions Rousseau announces to his correspondents that their letters have touched him. He tells Mme de Boufflers (24 March 1768), 'Votre lettre me touche, Madame, parceque j'y crois reconnoitre le langage du coeur'⁶; he assures Saint-Germain (28 February 1770), 'Votre lettre, Monsieur, m'attendrit et me touche'⁷. But, and this is still more enjoyable for him, Rousseau can also claim to have been moved to tears. Dupeyrou, after writing to him praising the

¹CC, iii, 208.

²CC, v, 33.

³CC, xv, 199.

⁴CC, xvii, 240.

⁵CC, xvi, 145.

⁶CG, xviii, 170.

⁷CG, xix, 265.

Lettres écrites de la montagne, is told, 'Votre lettre m'a touché jusqu'aux larmes. Je vois que je ne me suis pas trompé, et que vous avez une ame honnête. Vous serez un homme précieux à mon coeur'¹. Abraham de Pury learns that 'Vôtre lettre, Monsieur, m'a pénétré jusqu'aux larmes. Que la bienveillance est une douce chose, et que ne donnerois-je pas pour avoir celle de tous les honnêtes gens'². Several times he assures correspondents that he has 'le coeur plein de vous' and on many occasions, and in writing to several different people, he signs letters 'Je vous embrasse [or 'salue'] de tout mon coeur'³.

Mention should also be made here of Rousseau's correspondence with Mme Alissan de La Tour ('Marianne') who first wrote to him after the publication of La Nouvelle Héloïse and with whom he entertained a correspondence for over a decade. Her own sensibility was certainly well-developed⁴. Rousseau writes to her on one occasion (24 November 1761),

Vous serez peu Surprise, Madame, et peut-être encore moins flatée quand je vous dirai que la rélation de votre amie m'a touché jusqu'aux larmes. Vous êtes faite pour en faire verser et pour les rendre délicieuses.⁵

And over seven years later (3 January 1769) he can still write, 'Mon coeur ne peut cesser d'être plein de vous'⁶.

Friendship is clearly very important for Rousseau. He has strong feelings about the value of friendship as such and strong feelings for particular friends at certain times of his life. There are good

¹CC, xxii, 337.

²CC, xxiv, 92.

³Some of Rousseau's correspondents, e.g. Duclos, end their letters with similar sentiments. Similar expressions of tenderness can also be found in the correspondence of the equally sensible Diderot. Even Voltaire, who does not spring readily to mind when one thinks of sensibility, sometimes ends his letters in this vein.

⁴Sample: 'Les larmes me suffoquent: mais ne croyés pas que j'en rougisse' (CC, xvii, 78).

⁵CC, ix, 268-269.

⁶CG, xix, 41.

and true feelings involved but there is also a more lachrymose aspect, a readiness to be moved for sensibility's sake as well as for the sake of a particular friend. The lively sensibility which so readily leads him to form attachments and also to expect a lot from his friends has negative effects too. From the time of the first brouilles with Mme d'Epinau, Grimm and Diderot, and particularly from 1762 onwards, the very real misfortunes which beset him together with his vulnerable sensibility resulted in the loss of several friends or led to strained relations with them for a time. This is one of the prices he had to pay for 'un coeur trop sensible'¹.

The relationship between Rousseau's sensibility and nature is of great importance. At one level, Rousseau is influenced by an artificial sort of nature. Like many of his contemporaries, he admired such works as Virgil's Eclogues, L'Astrée and Gessner's Idylls, and he was attached to productions of a pastoral type throughout his life. In addition to his early poetry, he made a contribution to the pastoral vogue with his Devin du village; he left an unfinished Daphnis et Chloé; and, as was noted in the first section of this chapter, he also wrote the music for and in some cases the words of some Romances. While Rousseau's attitude towards a golden age, in particular, has a deeper significance in his thought², his feelings for such a time, and especially his taste for the bergeries so favoured by the age,

¹CC, iv, 383. Rousseau's emotional involvement with other people had a considerable bearing on his happiness (see, below, Chapter III, section ii) and at times this receives a lyrical treatment (Chapter VI).

²See, below, Chapter III, section i.

is often redolent of sentimentality¹.

It was not only at the superficial pastoral level that Rousseau's feelings came into contact with nature. In real life an ideal nature or a nature with certain qualities affects him. In the fourth book of the Confessions, describing his pleasure in 'la vie ambulante', he writes of the kind of countryside he prefers:

Jamais pays de plaine, quelque beau qu'il fut ne parut tel à mes yeux. Il me faut des torrens, des rochers, des sapins, des bois noirs, des montagnes, des chemins raboteux à monter et à descendre, des précipices à mes côtés qui me fassent bien peur.²

Rousseau can feel nothing for flatness or barrenness. His sort of nature must be richly adorned and green, complete with water and the song of birds³. Rousseau especially enjoys the influence on his feelings of an environment which is 'riant'⁴. When he is in the presence of the kind of nature which does inspire happy feelings, this gives rise to lyrical expression⁵.

Nature can act on the emotions either positively or negatively. In Part 1, Letter xxvi of La Nouvelle Héloïse, Saint-Preux describes the surroundings as 'conforme à l'état de mon ame'. His melancholic state interacts with the wintry and forbidding environment⁶. Also in this work, Meillerie is described as a place which is rather wild

¹His Lévite d'Ephraïm was an attempt to imitate the 'style champêtre et naïf' of Gessner's Idylls and his Lévite remained dear to him (OC, i, 586). On the taste for pastoral poetry and spectacles in the eighteenth century, see Daniel Mornet, Le Sentiment de la nature en France de J.-J. Rousseau à Bernardin de Saint-Pierre, Deuxième partie, Livre I, especially Ch. IV, L'Églogue naïve. Cf., too, C. M. Vance, 'The Extravagant Shepherd', SVEC, cv, Ch. I.

²OC, i, 172.

³Rêveries, OC, i, 1062. His feelings for these features of nature were expressed as early as in his poem Le Verger de Madame de Warens (OC, ii, 1124) and cf. the greenery, flowers, running water and birds in the Elysée (La Nouvelle Héloïse, ibid., 471).

⁴In the Rêveries 'riant' as applied to nature occurs, OC, i, 1003, 1004, 1040, 1045, 1048, 1068.

⁵See, below, Chapter VII.

⁶OC, ii, 90.

but suitable for lovers! It is 'plein de ces sortes de beautés qui ne plaisent qu'aux ames sensibles'¹, solitary, with rocks, fir-trees, the Alps and a lake as decor. For Rousseau there is usually a psychological and strongly anthropocentric relationship with the natural environment: mountains and liberty; lakes and tranquillity; the gloomy countryside (and the cold and wet) of Wootton and depression; a spectacle which is 'riant' and delight; an autumnal scene and reflections on his declining years. His sensibility reacts strongly, then, to what surrounds him and this often gives rise to a lyricism² whose character (e.g. enthusiastically happy or nostalgic) depends on the nature of the psychological link he senses.

Particular places have emotional associations and significance. While the 'bosquet' where Julie was kissed is associated with love and passion³, the 'bosquets' of the Elysée garden are 'plantés par les mains de la vertu'⁴. Saint-Preux returning to Switzerland is moved by seeing the country again, not only because it is home but also because it revives 'mille souvenirs délicieux qui réveilloient tous les sentimens que j'avois goûtés'⁵. Similarly, Rousseau is affected by Lake Geneva and the pays de Vaud not only because of their inherent beauty but because of associations with feelings for people and events in the past, with past feelings.

The feelings with which a real or imagined nature inspire

¹Ibid., 518.

²In La Nouvelle Héloïse, where Saint-Preux often reflects Rousseau's own feelings in similar circumstances, as well as in the autobiographical writings.

³OC, ii, 64.

⁴Ibid., 485.

⁵Ibid., 419.

Rousseau also go beyond the psychological and beyond associations with past feelings to a higher, and at times apparently transcendental, level. In a letter to the Maréchal de Luxembourg (28 January 1763), Rousseau describes the effect which a cave in the Val de Travers had upon him:

je me mis à contempler avec ravissement cette Superbe Salle dont les ornemens Sont des quartiers de roche diversement situés, et formant la décoration la plus riche que j'aye jamais vue, si du moins on peut appeller ainsi celle qui montre la plus grande puissance, celle qui attache et intéresse, celle qui fait penser qui élève l'âme, celle qui force l'homme à oublier Sa petitesse pour ne penser qu'aux oeuvres de la nature.¹

The sight he beholds takes him out of himself and elevates his spirit to reflect on the greatness of nature. Similarly, in the Haut-Valais, the high altitude with its pure air not only restores the 'paix intérieure' but lifts the spirit of Rousseau-Saint-Preux to the ethereal heights:

Les méditations y prennent je ne sais quel caractere grand et sublime, proportionné aux objets qui nous frappent, je ne sais quelle volupté tranquille qui n'a rien d'acre et de sensuel. Il semble qu'en s'élevant au dessus du séjour des hommes on y laisse tous les sentimens bas et terrestres, et qu'à mesure qu'on approche des régions éthérées l'ame contracte quelque chose de leur inaltérable pureté.²

The starting point is a psychological relationship between high altitude and high thoughts but the feelings inspired by the situation apparently become independent of it and move to another sphere where the being undergoes a kind of spiritual uplift.

A spiritual peak is reached in a total immersion in and identification with nature and a coming closer to God³. In the Cinquième and Septième Promenades of the Rêveries, in particular, Rousseau

¹CC, xv, 116-117.

²OC, ii, 78.

³Third Lettre à Malesherbes, OC, i, 1141, and Confessions, ibid., 644.

shows the importance of the right kind of natural environment in prompting reveries which occasionally lead to the experiencing of the most desirable feeling of all, 'le sentiment de l'existence'¹. Nature is the starting point for this feeling but 'le sentiment de l'existence' itself is independent of it, on a cosmic and not on a more local level.

'Le sentiment de la nature' existed in Europe before Rousseau².

¹The importance of nature and reveries for Rousseau's happiness is discussed below, Chapter III, section ii and the lyrical treatment of this is analysed in Chapter VII.

²'Le sentiment de la nature' was not generally a very conspicuous phenomenon before Rousseau. While nature is treated in French poetry from the earliest times, it was then and later linked especially to the theme of love, often in a superficial manner (the poet is in love, nature is verdant, the birds are singing ...). Much nature poetry up to and including the eighteenth century is conventional and seems little more than pale imitation of Greek and Roman models: few poets appeared to write about nature out of a genuine feeling for it. There are exceptions, however. In the sixteenth century, for example, Ronsard shows a love of his native country in several poems (A la source du Loir, A la Rivière de Loir, Contre les bûcherons de la forêt de Gastine). Also, a number of seventeenth century poets seem to manifest a deeper than usual appreciation of nature. Both Maynard and Durand, in Sonnet I and Chanson respectively, show pleasure in the peace and quiet of woods. Noteworthy, too, are certain poems of Saint-Amant (La Solitude, Le Soleil levant, L'Hiver des Alpes). In his Epître à un ami sur les divertissements de la campagne, Salomon de Priezac recognizes that 'Le silence des bois a ses enchantements;/ Les replis des ruisseaux, l'émail d'une prairie,/ Ne font qu'entretenir ta douce rêverie' while in O douce Volupté (in Les Amours de Psyché et de Cupidon, Book II) La Fontaine, too, writes of 'Les forêts, les eaux, les prairies,/ Mères des douces rêveries'. D'Urfé's L'Astrée stands out from the bergeries of the period, but even here admiration of nature is more often than not linked to the subject of love (the author's addressing the River Lignon prior to Book III and other tributes to it are the main exceptions). In Télémaque Fénelon perhaps makes more of an attempt to describe scenery than other prose writers of the times. In the eighteenth century people began to show more of an interest in nature and by about mid-century nature had even become rather fashionable. Country walks, sojourns in the country (by the likes of Mme de Pompadour, Helvétius and Buffon) and other country activities became increasingly popular. If Chaulieu writes Les louanges de la vie champêtre à Fontenay (1707) combining retreat from the world and real feeling ('Beaux arbres, qui m'avez vu naître,/ Bientôt vous me verrez mourir', although he did not, in the event, die in his native Normandy) with convention ('hameaux', 'troupeaux', 'grotte'), most nature poetry of the first half

However, he stands out for he enriched and added new dimensions to it. Rousseau more fully revealed the evocatory possibilities of nature, especially of mountains and lakes. There is a new emphasis on the importance of the self with the exterior scenery acting on the interior being. Nature helps Rousseau's imaginative creation of ideals¹ and in the reverie and beyond it Rousseau shows a new depth of feeling and the great elevation of spirit that nature can inspire.

Like his vicaire savoyard, Rousseau owes his religious awareness to nature. The wonderful spectacle of nature makes him aware of a sentient creator. The theological trappings of religion, the dogmas and rituals of the Church, the man-inspired conventions, hold no interest for him. In the twelfth book of the Confessions, Rousseau observes, 'Je ne trouve point de plus digne hommage à la divinité que cette admiration muette qu'excite la contemplation de ses oeuvres et qui ne s'exprime point par des actes développés². The beauties of nature move him, he does not know why; he just accepts it, allowing and inviting God through nature to act upon him.

of the eighteenth century seems to lack genuine feeling (moreover, Rousseau's own early nature poetry is conventional enough). Outside France, a 'sentiment de la nature' was manifested in the poetry of Albrecht von Haller (e.g. Die Alpen), James Thomson's Seasons and in letters of Thomas Gray (Turin, 1739). Rousseau was acquainted with some of these as well as with a notable French prose work of the period, the abbé Pluche's Le Spectacle de la nature (1732).

See D. Mornet, Le Sentiment de la nature en France de J.-J. Rousseau à Bernardin de Saint-Pierre, 1ère partie & 2e partie, livre I; G. Atkinson, Le Sentiment de la nature et le retour à la vie simple (1690-1740); R. A. Rice, 'Rousseau and the poetry of nature in eighteenth century France', SCSML, vi, nos 3-4; C. Dédéyan, Jean-Jacques Rousseau et la sensibilité littéraire à la fin du XVIIIe siècle, Ch. I.

¹Rousseau created an ideal world with imaginary beings. This is discussed within the context of Rousseau's happiness below, Chapter III, section ii.

²OC, i, 642.

Rousseau was brought up in Geneva as a Protestant, was converted to Roman Catholicism under the influence of Mme de Warens, and later officially returned to the Calvinist fold. He has a sentimental attachment to Protestantism as is evident in this letter to Dupeyron (8 August 1765) concerning the pastor of Môtiers, Montmollin, (whom Rousseau will call in later letters 'l'archiprêtre') and where he seems to have forgotten the first sixteen Protestant years of his life:

Dans les premiers tems je m'attendrissois au Temple jusqu'aux larmes. N'ayant jamais vécu chez les Protestans, je m'étois fait d'eux et de leur Clergé des images angéliques. Ce culte si simple et si pur étoit précisément ce qu'il falloit à mon coeur; il me sembloit fait exprès pour Soutenir le courage et l'espoir des malheureux; tous ceux qui le partageoient me Sembloient autant de vrais chrétiens, unis entre eux par la plus tendre charité. Qu'ils m'ont bien guéri d'une erreur si douce!¹

The simple Protestant religious practices satisfied Rousseau emotionally. Following the 'lapidation de Môtiers' and his subsequent departure, Rousseau's only church was in his own heart.

Also like his vicaire savoyard, Rousseau claims for himself the infallibility of his conscience as opposed to his reason: 'Jamais l'instinct moral ne m'a trompé: il a gardé jusqu'ici sa pureté dans mon coeur assez pour que je puisse m'y confier, et s'il se tait quelque fois devant mes passions dans ma conduite, il reprend bien son empire sur elle dans mes souvenirs'². Rousseau's sensibilité morale attaches him to others and ever since 'la première injustice' he suffered as a child, he has felt strongly about the suffering some men cause others. 'Quand je lis les cruautés d'un tyran féroce, les subtiles noirceurs d'un fourbe de prêtre, je partirois volontiers pour aller poignarder ces misérables, dussai-je cent fois y périr'³. In the Dialogues,

¹CC, xxvi, 157.

²Quatrième Promenade, OC, i, 1028, and cf. ibid., 1018.

³Ibid., 20.

too, Rousseau describes Jean-Jacques as the 'Défenseur indiscret du foible et de l'opprimé qu'il ne connoit même pas'¹. His feeling for others is manifested in his bienfaisance but he regrets, in the Sixième Promenade, that he is no longer in a position to 'faire du bien'². In this Promenade he describes himself, not without a certain complacency, in the following manner:

Né sensible et bon, portant la pitié jusqu'à la foiblesse, et me sentant exalter l'ame par tout ce qui tient à la générosité, je fus humain, bienfaisant, secourable par goût, par passion même, tant qu'on n'interessa que mon coeur.³

And in the Neuvième Promenade he records his feelings of joy in being the source of the enjoyment of others⁴.

From the preceding discussion it can be seen that Rousseau's sensibility takes sometimes an active, sometimes a passive form. Rousseau's emotional response is active, for example, when his feelings towards other people, both on the level of personal friendship and bienfaisance, are concerned; or when he fondly imagines ideal family relationships or ideal beings. His passivity is demonstrated by his letting music act on him (but his response to music is also active in that he also writes music of the kind that he can emotionally react to); in his expectation, at times, of strong emotions from his friends; and, above all, in not only allowing the natural environment to act psychologically on his sensibility but in abandoning himself to the impressions nature makes on him, 'il se livre aux extases'⁵. The active or passive quality of Rousseau's feelings is another factor which could be expected to affect the tone of his lyricism.

¹Ibid., 803. And cf., too, his claim in the fourth Lettre à Malesherbes that he loves mankind and hates injustice (OC, i, 1144).

²Ibid., 1051.

³Ibid., 1053.

⁴Ibid., 1090-1093.

⁵Ibid., 1062.

It is perhaps inevitable, considering the strength of his sensibility, that Rousseau's works often have an emotional or inspirational source. Particular ideas and his circumstances at the time of writing act on his sensibility and this is often evident in the writings themselves. We will now look at Rousseau's sensibility in relation to his writings as a whole.

While reading a copy of Le Mercure de France on his way to visit Diderot at Vincennes, he saw advertised the essay question of the Académie de Dijon. He recalls that he was immediately inspired:

tout à coup, je me sens l'esprit ébloüi de mille lumieres; des foules d'idées vives s'y presenterent à la fois avec une force et une confusion qui me jetta dans un trouble inexprimable; je sens ma tête prise par un etourdissement semblable à l'ivresse [...] ¹ and

Toutes mes petites passions furent étouffées par l'enthousiasme de la vérité, de la liberté, de la vertu, et ce qu'il y a de plus étonnant est que cette effervescence se soutint dans mon coeur durant plus de quatre ou cinq ans à un aussi haut degré peut être qu'elle ait jamais été dans le coeur d'aucun autre homme. ²

From this account his inspiration was of no ordinary kind; his feelings were overwhelming and unique. If the first Discours had inspiration as its source, the second Discours was also due to the inspiration with which he was filled during a trip he made to Saint-Germain.

Here,

enfoncé dans la forest, j'y cherchois, j'y trouvois l'image des premiers tems dont je traçois fièrement l'histoire; je faisais main basse sur les petits mensonges des hommes, j'osois dévoiler à nud leur nature, suivre le progrès du tems et des choses qui l'ont défigurée, et comparant l'homme de l'homme avec l'homme naturel, leur montrer dans son perfectionnement prétendu la véritable source de ses misères. Mon ame exaltée par ces contemplations sublimes s'élevoit auprès de la divinité [...]. ³

¹Second Lettre à Malesherbes, OC, i, 1135.

²Confessions, OC, i, 351. But he finds that this work, in spite of being 'plein de chaleur et de force' is lacking in both logic and style (ibid., 352).

³Ibid., 388.

At Montlouis, in the winter of 1758, 'sans autre feu que celui de mon coeur, je composai dans l'espace de trois semaines ma Lettre à d'Alembert sur les Spectacles'¹, and in writing it, 'que je versai de délicieuses larmes!'².

An ideal natural environment acted on his feelings for the composition, at the Petit Château of Montmorency, of the last book of Emile which he claims to have written 'dans une continuelle extase'³. It is true that this book is generally more emotional than most of the rest of Emile.

La Nouvelle Héloïse had its origins in Rousseau's emotional needs. The requirements of his 'ame naturellement expansive' not being met, he has recourse to 'le pays des chimères', to 'un monde idéal [...] peuplé d'êtres selon [son] coeur'⁴. He writes: 'Je me figurai l'amour, l'amitié, les deux idoles de mon coeur, sous les plus ravissantes images'⁵, and so he dreamed up the characters of his novel.

The autobiographical writings both record and reflect Rousseau's sensibility. At the beginning of the seventh book of the Confessions, Rousseau makes it very clear that his life has been a succession of feelings and that his Confessions are a history of these feelings. At the time of writing, he lacks documents and relies on his memory:

Je n'ai qu'un guide fidelle sur lequel je puisse compter; c'est la chaîne des sentimens qui ont marqué la succession de mon être, et par eux celles des événements qui en ont été la cause ou l'effet. J'oublie aisément mes malheurs, mais je ne puis oublier mes fautes, et j'oublie encor moins mes bons sentimens. Leur souvenir m'est trop cher pour s'effacer jamais de mon coeur. Je puis

¹Ibid., 495.

²Ibid., 496.

³Ibid., 521.

⁴Ibid., 426-427.

⁵Ibid., 430.

faire des omissions dans les faits, des transpositions, des erreurs de dates: mais je ne puis me tromper sur ce que j'ai senti, ni sur ce que mes sentimens m'ont fait faire; et voila dequoi principalement il s'agit. L'objet propre de mes confessions est de faire connoitre exactement mon interieur dans toutes les situations de ma vie.¹

The Dialogues are a continual cry of anguish, the fruits of an overpowering sensibility which has reached a dangerous level of hypersensitivity and where his feelings are, in fact, largely misleading him. Rousseau's intention in the Rêveries is to meditate on his 'dispositions intérieures'; he wants to do nothing other than enjoy 'la douceur de converser avec [son] ame'². And in all three of these works there is, to a considerable extent, an interaction of present and past feelings.

While Rousseau's writings often have an emotional source - his feelings for mankind or his feelings concerning himself - this sensibility manifests itself in varying degrees in his writings. The political writings are carefully written and well-organized³. His emotion surfaces, though, right from the time of the two Discours (the conclusion of the Discours sur l'inégalité being particularly impassioned). Yet the abstract nature of the Contrat social conceals the idealism which lies behind it: it is tempting, too, to suggest that while Rousseau recognized the need for a new socio-political order, his heart was less attached to this than to his Emile or nostalgia or his fantasies. If much of the Lettre à d'Alembert is methodical reasoning, the writer's feelings for Geneva and its traditions are clearly shown towards the end, in particular, and this is, of course, the best place

¹Ibid., 278.

²Ibid., 999.

³And writing was not easy for Rousseau. See OC, i, 114.

to appeal to a reader's emotions. Emile is more than a treatise on education. Rousseau's attitude towards Emile (and imagining a pupil alone helps remove this work from the sphere of abstraction), especially in the last book, is an emotional - sometimes sentimental - one. Rousseau knows how to argue when he chooses, but he does not usually keep emotion totally out of his arguments. In most of his major writings, and especially in La Nouvelle Héloïse and the autobiographical writings, Rousseau manifests his sensibility. As he has so much emotion in him, and emotion which he wants to communicate to the reader, it is not surprising that this sometimes takes a lyrical form.

'On n'est pas Rousseau si l'on ne s'enflamme pas,' as G. Bretonneau says¹. 'La sensibilité bouleverse l'individu, régénère le monde, aspire au divin'². Rousseau's sensibility is part of his greatness or his ruin depending on one's point of view. For C.-A. Fusil, in his revealingly-titled Rousseau juge de Jean-Jacques ou la comédie de l'orgueil et du coeur, 'il est le grand maître de tous les rhéteurs, de tous les sophistes, de tous les charlatans, de tous les saltimbanques du sentiment'³, while Pierre Trahard's assessment is rather different: 'Trop sensible pour agir, trop timide pour briser l'obstacle, trop hésitant pour accomplir la réforme dont il accuse les lignes avec vigueur, il sert, au péril de son repos et, peut-être, de sa vie, les grandes valeurs supra-terrestres qui s'opposent aux valeurs terrestres, et qui sont des valeurs abstraites,

¹Valeurs humaines de Jean-Jacques Rousseau, 60.

²P. Trahard, Les maîtres de la sensibilité française au XVIII^e siècle, iii, 8.

³Op.cit., 171.

intemporelles, universelles, la modération et la tolérance, la justice et la vérité'¹. While it is not inaccurate to dub Rousseau 'le maître des âmes sensibles'², it is excessive to claim, as some critics have, that Rousseau was responsible for the Romantic sensibility virtually single-handed³. It is probably more reasonable to state, as Daniel Mornet has, that 'Rousseau n'a pas créé le goût ou l'appétit du sentiment, mais il les a fait souverains. Avant lui on aime les plaisirs de la vie, et l'on se persuade que sentir est un des meilleurs; après lui, on veut que ce soit le meilleur et le seul'⁴.

'[Rousseau] a aimé les hommes, il a pleuré sur eux, il a souffert par eux et pour eux,' declares Pierre Trahard⁵. Aware of his own great and indeed excessive sensibility, Rousseau strove to convert it into a positive principle in his life. His sensibilité physique sometimes interacts with his sensibilité morale as when the sensations deriving from nature lead him to turn his attention inwards. If his sensibilité physique is only too spontaneous and often leads to unease, his strong sensibilité morale, his expansiveness towards others is sometimes rewarding and sometimes not: this requires, after all, something like mutual feelings on the part of Rousseau and someone else. On the other hand, his expansiveness towards the cosmos occasionally reaches the point where he feels he has become integrated into it. Attempts

¹Op.cit., 253.

²The title of vol.2 of Andre Monglond's Le Prérromantisme français.

³Especially Pierre Lasserre, Le Romantisme français, 14-15.

His attitude to Rousseau is obvious in the part entitled La Ruine de l'individu. He likewise regards Romanticism as a pernicious phenomenon.

⁴'Le Rousseauisme avant Rousseau', in F. Baldensperger et al., Jean-Jacques Rousseau, 65.

⁵Op.cit., 258.

to dominate and channel his feelings cannot be guaranteed success as his sensibility is ultimately indomitable.

* * *

When the individual and combined importance in Rousseau's life of song and sensibility are taken into account, it would perhaps be surprising if Rousseau had not sometimes written in a lyrical vein, especially in his autobiographical works. The influences exerted on Rousseau by song and sensibility were, moreover, numerous and varied.

Not only did he enjoy music and not only did it take up a considerable amount of his time, but he also became embroiled in a debate on it with Rameau as one of his adversaries, and the views expressed by Rousseau on music over a number of years were collected, revised and added to in his Dictionnaire de musique. Rousseau's concern for technique in the writing of music was almost sure to be transmitted to his writings in prose. There is, indeed, evidence that Rousseau was preoccupied with, and had a sense of style. He made very numerous modifications to the manuscripts of his works and in certain letters to his publisher, Rey, insisted, for instance, on the importance of harmony in style¹. His own musical compositions, mainly songs or instrumental works with one instrument - one voice - dominating, exemplified to a considerable extent the kind of music he felt was the best, music that he believed could most readily touch a listener's (especially his own) feelings. It is only one step from combining such features as melody, rhythm and feelings in song to doing the same in writing to create lyrical prose.

¹CC, v, 111, 125-126; CC, vii, 131-132.

In addition to responding to music and being aware of its expressive capabilities, Rousseau reacted emotionally with everything he came into contact with, whether books he read, ideas, people or nature, and his major works in general often have an emotional source or have emotion associated with them. He acted according to his feelings or was acted on by them, and his emotions had a wide range of quality and intensity. There is an abundance of raw material in Rousseau's experience for lyrical expression.

The manner in which song and sensibility were experienced by Rousseau could be expected to influence the quality of his lyrical prose. We have seen that simple melodic pieces such as romances and pastoral airs appealed to Rousseau and that his notions on and attitudes to music tend to be simplistic and are sometimes (as in his feelings for songs sung by the sweet voices of women) sentimental. For such a sensibility as that possessed by, or rather possessing, Rousseau, it required little to be moved and therefore his musical sensibility is not perhaps as deep or rich or subtle as it could have been. Also, on a broader scale, while the emotions by which he is penetrated are sometimes profound, Rousseau himself tells us that often his feelings change as soon as the source of the emotion fades or disappears. On the other hand, while the particular emotions may be fleeting, they may, nevertheless, be intensely felt at the time.

All the factors that have been examined here imply, then, both a potential for lyrical writing as well as a considerable range in the degree and quality of this lyrical expression.

CHAPTER III

HAPPINESS IN THE LIFE AND WORKS OF J.-J. ROUSSEAU

Happiness is a major lyrical theme. In Rousseau's case, lyricism is nearly always related in some way to happiness. In Part Two, it is within the context of happiness that the lyricism of Rousseau's autobiographical writings will be analysed. First, however, it is necessary to see how happiness was perceived by Rousseau, and therefore in the present chapter happiness in his life and works will be discussed. We will briefly examine the eighteenth-century context here. Then in the first section of this chapter, the treatment of happiness in Rousseau's works as it affects both society and the individual will be outlined, while in the second section happiness in his life, with particular reference to the autobiographical writings, will be discussed. This discussion of happiness is not intended to be exhaustive but to be, rather, a synthesis of the main aspects of happiness as seen and experienced by Rousseau.

Jean-Jacques Rousseau was certainly a man of his times in so far as happiness figures prominently in his works and was constantly in his thoughts. This is epitomized by the opening words of the second Lettre morale: 'L'objet de la vie humaine est la félicité de l'homme'¹. As Robert Mauzi, in particular, has shown, the idea of happiness received a great deal of attention in the eighteenth century. While the quest for happiness

¹OC, iv, 1087.

was not new, what was new was 'la valeur quasi obsessionnelle que prend alors ce thème'¹. L. G. Crocker finds that 'There was almost unanimous agreement that human nature must not and could not be violated in its basic demand for happiness'².

Numerous are the works written on happiness in the eighteenth century. Treatises appeared with such names as Sur la Vie heureuse (d'Argens), Essai sur le bonheur (Beausobre; Gourcy), Réflexions sur le bonheur (Mme du Châtelet), Discours sur le bonheur (Fontenelle), Traité du bonheur (Formentin), Lettre sur le bonheur (Mauvertuis).

Certain titles indicate something of the orientation of such works³. Happiness was also present in the titles of some literary works, such as a poem by Helvétius, Le Bonheur, an anonymous poem called Dialogue sur le bonheur de la vie champêtre, and Savérien's play L'Heureux⁴. In addition to works where happiness is explicitly mentioned in the title, happiness is a frequent and indeed obsessive preoccupation in philosophical and literary works throughout the century.

While there was virtually universal agreement that the aim of life was happiness⁵, not everyone was convinced that this was so readily attainable. 'Tantôt la vie terrestre est célébrée comme un séjour édénique, avec des délices de toutes

¹R. Mauzi, L'Idée du bonheur au XVIII^e siècle, 14, n.3.

²Nature and Culture, 498. And cf. R. Mercier, La Réhabilitation de la nature humaine (1700-1750), 229-230.

³E.g. Traité mathématique sur le bonheur (Boulanger), Les Délices de la solitude, ou Réflexions sur les matières les plus importantes au vrai bonheur de l'homme (Cramezel), Du Plaisir, ou du Moyen de se rendre heureux (Hennebert), Des Causes du bonheur public (Gros de Besplas), L'Heureuse nation (Le Mercier de La Rivière).

⁴The main source of the preceding details is R. Mauzi, *op.cit.*, Bibliographie, II.B, II.I, II.J, II.K.

⁵Epitomized in this quotation from Legendre de Saint-Aubin's Traité de l'opinion: 'Il n'y a aucun sentiment plus naturel à l'homme, plus unanime, plus inséparable de sa volonté, que le désir de se rendre heureux' (quoted by Jean Ehrard, L'Idée de nature en France dans la première moitié du XVIII^e siècle, 543).

sortes et des consolations pour tous les malheurs. Tantôt une malédiction semble peser sur l'homme, victime élue d'un Destin qui s'acharne'¹. Optimistic and pessimistic trains of thought coexisted throughout the century. On the negative side, Voltaire pointed to the helplessness of man in the face of Providence in works such as Zadig and Candide, Maupertuis considered that 'dans la vie ordinaire, la somme des maux surpasse celle des biens'², and there were, too, 'des inquiétudes métaphysiques (la peur devant le mystère de l'au-delà et l'instabilité de l'univers) ou les tourments liés à la nature humaine: l'homme plus sensible à la douleur qu'au plaisir [...]'³. On the other hand, some writers considered happiness as being naturally part of the human condition. (Mauzi cites d'Holbach, Montesquieu, Beausobre.)

The Lisbon earthquake tended to silence the more facile currents of optimism, but optimism continued in a different form in the second half of the century, 'transmuted into a disguised secular shape. It will appear as a faith in the goodness of nature, or of natural laws, and form a sharp dichotomy with distrust of nature, or at least of human nature'⁴.

As is to be expected, there were differing and sometimes conflicting notions concerning the nature of happiness and how it could be attained. D'Argens defines happiness in basically negative terms, in not suffering, in having 'un corps sain, une conscience paisible, une condition dont on est content'⁵ while for Montesquieu 'il suffit pour être heureux de préférer la vie

¹R. Mauzi, op.cit., 75-76.

²Quoted in ibid., 61.

³Ibid., 69-70.

⁴L. G. Crocker, An Age of Crisis, 68.

⁵R. Mauzi, op.cit., 110.

au néant'¹. Another type of happiness is that based on restrictions, trying to preserve the fragile state of happiness². Mme du Châtelet, in her work on happiness, 'amalgame des éléments "philosophiques" (absence de préjugés), traditionnels (vertu et santé) et personnels (goûts, passions, illusions)'³. There are different styles of happiness⁴.

It was generally agreed that happiness depended on an aptitude of mind and not on social condition⁵. While some writers variously justified inequality of social condition, others, including Montesquieu, Mably, Lévêque de Pouilly, d'Argens and Rousseau, favoured 'médiocrité', that is 'cet état intermédiaire entre le dénuement, avec toute l'aigreur de son ascétisme forcé, et l'excessive richesse, qu'escortent l'inassouvissement, l'instabilité, l'inquiétude morale'⁶.

The characteristics of 'le bonheur philosophique', which was influential at this time, are all found, according to Mauzi, in Lévêque de Pouilly's Théorie des sentiments agréables: 'C'est un bonheur universel, qui se déduit de la nature de l'homme; un bonheur rationnel, qui suppose un équilibre fondé sur l'appréciation et le calcul; un bonheur social, réservé à l'individu solidaire de la communauté'⁷. With Voltaire and Diderot, 'Le philosophe a rompu avec la métaphysique et renoué avec la vie. Il est l'homme bienfaisant et vertueux par excellence, et le modèle de toutes les

¹Ibid., 109.

²Ibid., 111.

³Ibid., 112.

⁴Mauzi compares those of Montesquieu, Diderot and Rousseau, op.cit., 37-38.

⁵Ibid., 149.

⁶Ibid., 175, and cf. Jean Ehrard, op.cit., Ch.IX, second part, esp. 603.

⁷Ibid., 249.

aptitudes sociales. A partir de Rousseau, c'est un nouveau décalage qui se manifeste. L'âme sensible croit pouvoir se passer de la philosophie¹. Yet 'les âmes sensibles' like the moralistes and the philosophes, also tended to think of happiness as an art to be acquired and thus to some extent the work of reason².

On the question of happiness, reason and the heart are by no means incompatible in the eighteenth century. This is the case mainly because reason still has a largely metaphysical quality and 'les exigences secrètes des âmes' play quite a part in the theorizing³. Reason and the heart are reconciled in three ways, says Mauzi: 'la raison, inlassable et complaisante ouvrière, forge des mythes merveilleux: l'Ordre du monde [e.g. Diderot, Leibniz, Beausobre], la Nature [e.g. Rousseau, d'Holbach], le Progrès [e.g. d'Holbach, Condorcet]. Jamais le sentiment, à lui seul, ne pourrait se reposer sur de telles certitudes'⁴.

A recurrent notion of happiness throughout the century was that of repos, a notion implying an absence of or at least a control over the passions, 'une intervention constamment attentive de la raison', a good conscience, and some pleasures to avoid boredom⁵. The ethics of the mondains, Christian philosophers and philosophes 'sont fondées sur une commune sagesse: ce sont des morales du repos'⁶. Repos is particularly associated with the countryside, family life and friendship, and it has imaginary

¹Ibid., 259. Rousseau's opposition to the thought of the philosophes is due in part to his distrust of 'la raison raisonneuse' and to his horror of atheism.

²Ibid., 515.

³Ibid., 544.

⁴Ibid., 579.

⁵Ibid., 330-331.

⁶Ibid., 350.

manifestations such as in the pastoral. In repos there is both plenitude and evasion¹ and 'C'est le repos qui réalise le mieux la grande ambition du siècle: "Etre heureux et innocent tout ensemble"².

Happiness is also possible in 'movement': in action, in love, in one's feelings, in imagination, in pleasures. To a certain extent happiness and pleasure are synonymous before about mid-century. 'D'Argens, Toussaint and Ladvoat [among others] all maintained the necessity of pleasure for happiness and defended sensual pleasures taken in moderation'³. Usually the emphasis was on moderation⁴, but a more extreme case for pleasure was put forward by La Mettrie.

However, if in the first part of the century there was a more particular emphasis on individual happiness, 'La morale de la générosité et de la bienfaisance triomphe jusque chez un matérialiste comme La Mettrie'⁵. There was an increasing emphasis on the happiness of the greatest number, happiness and sociability; there is a movement from an emphasis on personal happiness, moderate enjoyment of pleasures balanced with virtue, to a greater emphasis on 'virtue', happiness involving a greater element of renunciation⁶.

Crocker describes the two approaches to reconcile individual and social happiness in 'secular, naturalistic terms' as enlightened self-interest and the virtue-happiness equivalence. 'Enlightened self-interest calls for a rational calculation of ultimate gain; it concedes that the virtuous act may not itself produce happiness'⁷, and this notion was particularly supported by the Encyclopédistes

¹Ibid., 384.

²Ibid., 385.

³L. G. Crocker, Nature and Culture, 234.

⁴Cf. ibid., 230.

⁵R. Mercier, op.cit., 346.

⁶R. Mauzi, op.cit., 77-78; L. G. Crocker, op.cit., 223.

⁷Op.cit., 266.

(but opposed by Rousseau). 'The virtue-happiness equivalence assumes that an act of virtue possesses a quality which is in itself happiness-producing and immediately so'¹ and was an idea supported by Diderot, Toussaint and others (including to some extent Rousseau: virtue is rewarded in our hearts if not by the world²) but opposed by La Mettrie who considered that virtue was unrelated to happiness³. A calculated virtue or virtue for its own sake. Happiness and sociability were particularly combined in the virtue of bienfaisance, about which Voltaire, Diderot, d'Holbach (and Rousseau) were enthusiastic⁴: 'Faire des heureux pour être heureux est un thème universellement et perpétuellement repris'⁵.

It was generally thought that there was no contradiction between the happiness of the individual and that of society, first because of man's supposed natural sociability, or second because 'une fois opérée accidentellement l'intégration de l'homme naturel à la société, l'ordre social, devenu souverain, prend en charge toutes les exigences individuelles, auxquelles il est en mesure de répondre complètement'⁶, which is the case with Rousseau's Contrat social. Mauzi, however, goes so far as to claim that in the eighteenth century 'la question du bonheur individuel et celle du bonheur collectif ne coïncident jamais: le premier dépend d'un choix personnel; le second est le résultat nécessaire d'un ordre politique'⁷, the main exception being the Contrat social where the two are reconciled⁸.

The eighteenth century was united in its obsession with happiness, even if attitudes to the nature of happiness and the means of possessing

¹ L. G. Crocker, op.cit., 266.

² Ibid., 289.

³ Ibid., 290.

⁴ R. Mauzi, op.cit., 605-606.

⁵ Ibid., 607.

⁶ Ibid., 141.

⁷ Ibid., 14, and cf. ibid., 143.

⁸ Ibid., 14, n.1.

it varied. We have already seen, in passing, some views which Rousseau did or did not share with his contemporaries and we will now specifically consider Rousseau's perception of happiness.

* * *

i Happiness in the non-autobiographical works of J.-J. Rousseau

The happiness of man is a constant preoccupation in Rousseau's works. In this section, attention will be focused on the happiness of man in present society, the idea of former happier times and happiness in an ideal society, the happiness which finds expression in fêtes publiques, and the elements which constitute individual happiness.

Society as it now exists is depicted by Rousseau as being in an unfortunate state which is incompatible with man's desire for happiness. As early as the Discours sur les sciences et les arts, Rousseau condemns certain aspects of society. While he is no doubt carried away with his own rhetoric in this work, the condemnation of 'luxure' and moral weakness, as opposed to the 'Roman' virtues, is a consistent feature of his works.

The idea of stability and of not seeking to change one's condition in life finds a very conservative expression here: 'Voilà comment le luxe, la dissolution et l'esclavage ont été de tout tems le châtement des efforts orgueilleux que nous avons faits pour sortir de l'heureuse ignorance où la sagesse éternelle nous avoit placés'¹. Rousseau concludes, in effect, that ignorance for the many is bliss, while exhorting the privileged few to use their greater ability to contribute towards the happiness of mankind, and a happiness in which the moral element vertu is exalted:

¹OC, iii, 15. Emphasis added.

[...] Que les savans du premier ordre trouvent dans leurs cours d'honorables aziles. Qu'ils y obtiennent la seule récompense digne d'eux; celle de contribuer par leur crédit au bonheur des Peuples à qui ils auront enseigné la sagesse. C'est alors seulement qu'on verra ce que peuvent la vertu, la science et l'autorité animées d'une noble émulation et travaillant de concert à la félicité du Genre-humain.¹

This, in Rousseau's mind, would help rectify the present state of society.

The individual in society should be content with obscurity and should not seek a reputation he could not acquire, for the source of happiness is in oneself and not in the opinion of others². Each person in society should fulfil his duties, and the Discours concludes with an apostrophe to vertu³, the 'Science sublime des ames simples' where, as in later works, virtue and happiness are linked, and to learn virtue's principles one must 'rentrer en soi-même' and 'écouter la voix de sa conscience dans le silence des passions'⁴. Rousseau's prescription for improving society, as he sees it in the first Discours, lies in individual moral effort, the effort of one contributing to the happiness of all.

As reconstructed in the Discours sur l'origine de l'inégalité, society developed in a negative way, corrupting man and thereby taking away the happiness which should have been his if he had followed the ways of nature. Ronald Grimsley sums up Rousseau's position thus:

Society [...] has reduced man's life to a permanent state of contradiction and inner conflict; instead of allowing him to exist as a complete human being, it constantly pulls him in different directions, drawing him further and further away from his natural feelings and imprisoning him in an artificial and depraved mode of existence which has lost contact with the true sources of personal being. In short, because of the pernicious influence of society, man has forgotten how to live.⁵

¹Ibid., 30.

²Ibid.

³On the meanings of vertu in this work, see James F. Hamilton, 'Virtue in Rousseau's First Discourse', in SVEC, xcvi, 119-129. Virtue for Rousseau involves primarily an effort over self. (On virtue as belonging to culture and not to nature, see L. G. Crocker, Nature and Culture, 301.)

⁴OC, iii, 30.

⁵'Rousseau as a Critic of Society', YFS, no 40, 5. Unlike many of his contemporaries, Rousseau did not see sociability as being a natural phenomenon but as being accidental.

In society, as it has developed, man has become dependent on, and therefore enslaved by others. He depends on things outside himself for happiness and on the opinion of others. 'Le Sauvage vit en lui-même' while 'l'homme sociable' is only aware of 'le sentiment de sa propre existence' through the judgement of others¹.

In society man is subject to amour-propre, comparing himself to others and wanting to excel at the expense of others, as opposed to amour de soi which is a natural feeling of self-conservation².

'Because his desires take him away from himself towards external objects and values, modern man is at the mercy of changing fortune and circumstances. [...] Man is a permanent prey to anxiety'³. That is, man's life has become unstable and unpredictable, while for Rousseau stability is one of the essential conditions for a lasting happiness: happiness is in a permanent state.

Man in society now is not truly happy. Was there ever a time when men living together were happy? For Rousseau the idea of a golden age or a happier time in the past is an emotional as well as a dialectical necessity. He evokes such a time in the Discours sur les sciences et les arts:

On ne peut réfléchir sur les moeurs, qu'on ne se plaise à se rappeler l'image de la simplicité des premiers tems. C'est un beau rivage, paré des seules mains de la nature, vers lequel on tourne incessamment les yeux, et dont on se sent éloigner à regret. [...] ⁴

In the Discours sur l'inégalité Rousseau situates the golden age at the time when men first came together:

Ainsi quoique les hommes fussent devenus moins endurans, et que la pitié naturelle eût déjà souffert quelque altération, ce période du développement des facultés humaines, tenant un juste

¹OC, iii, 193.

²Ibid., 219, and cf. Emile, OC, iv, 491; Dialogues, OC, i, 670.

³R. Grimsley, op.cit., 9, and cf. OC, iii, 192.

⁴OC, iii, 22.

milieu entre l'indolence de l'état primitif et la pétulante activité de notre amour propre dut être l'époque la plus heureuse et la plus durable. Plus on y réfléchit, plus on trouve que cet état étoit le moins sujet aux révolutions, le meilleur à l'homme, et qu'il n'en a du sortir que par quelque funeste hazard qui pour l'utilité commune eût dû ne jamais arriver.¹

The above passages indicate that there is happiness in reflecting on such a time as much as at the time itself.

Rousseau divides man's social progression into three steps in the Essai sur l'origine des langues: 'Le sauvage est chasseur, le barbare est berger, l'homme civil est laboureur'². The 'barbare' lived in small isolated groups with the family being the only social unit. Rousseau claims:

Ces temps de barbarie étoient le siècle d'or, non parce que les hommes étoient unis, mais parce qu'ils étoient séparés. Chacun, dit-on, s'estimoit le maître de tout; cela peut être: mais nul ne connoissoit et ne désiroit que ce qui étoit sous sa main; ses besoins, loin de le rapprocher de ses semblables, l'en éloignoient. Les hommes, si l'on veut, s'attaquoient dans la rencontre, mais ils se rencontroient rarement. Partout régnoit l'état de guerre, et toute la terre étoit en paix.³

And he says that 'L'art pastoral, père du repos et des passions oiseuses, est celui qui se suffit le plus à lui-même'⁴, providing food, clothing and even shelter (skins for tents). But he also paints a happy picture of the time when, in his reconstruction of events, wells in arid areas brought people - separate families - together. He writes of 'cet âge heureux où rien ne marquoit les heures', of the taming of 'une ardente jeunesse' meeting 'sous de vieux chênes', of 'les premières fêtes'⁵. Once again Rousseau allows his emotions to enter into his 'historical' perspective.

¹Ibid., 171.

²H, i, 388.

³Ibid., 385.

⁴Ibid., 387.

⁵Ibid., 392.

While Rousseau is certainly fond of the idea of an ideal age in the past¹, he is not always so optimistic that such was the case. At the beginning of Chapter II, 'De la société générale du genre humain', of the first version of the Contrat social - a chapter which was omitted from the final version - Rousseau sighs:

Ainsi la douce voix de la nature n'est plus pour nous un guide infallible, ni l'indépendance que nous avons reçue d'elle un état désirable; la paix et l'innocence nous ont échappé pour jamais avant que nous en eussions goûté les délices; insensible aux stupides hommes des premiers tems, échappée aux hommes éclairés des tems postérieurs, l'heureuse vie de l'âge d'or fut toujours un état étranger à la race humaine, ou pour l'avoir méconnu quand elle en pouvoit jouir, ou pour l'avoir perdu quand elle auroit pu le connoître.²

For Rousseau there may or may not have been some sort of golden age in the past when men lived together in harmony. While Rousseau is sometimes subject to nostalgia in his thoughts in this area, he also devotes attention to happiness in an ideal society in more present day terms (the Geneva of the Dédicace of the Discours sur l'inégalité), or projects this into a future time (the Contrat social), or gives an ideal society fictional realization (the Clarens of La Nouvelle Héloïse).

In the Dedication to the Republic of Geneva at the beginning of the Discours sur l'inégalité, after saying that he had 'le bonheur de naître parmi[eux]'³, Rousseau lists the ideal qualities of the country in which he would choose to live. After this

¹Not only in the past but also in the more timeless fiction of La Nouvelle Héloïse as will be seen later in this section.

²OC, iii, 283. Yet when Rousseau put Gresset's idyll Le Siècle pastoral to music, he substituted three more optimistic verses of his own for the original pessimistic last verses. Here Rousseau says, as C. M. Vance puts it, 'we should not try to know [the golden age] as a historical reality. Instead we should find an image of the golden age within ourselves. [...] In addition Rousseau envisions the rebirth of the golden age within us: "L'âge d'or renaîtra pour nous"', 'The Extravagant Shepherd', SVEC, cv, 22. Cf. OC, ii, 1169-1170; 1908 (n.1 to 1169).

³Ibid., lll.

description we learn, to nobody's surprise, that he is describing Geneva, or at least the Geneva of his imagination. While the Dedication is no doubt intended to flatter the 'magnifiques, très honorés et souverains seigneurs' he is addressing¹, and while the events of his life were soon to make him have rather different thoughts about his birthplace, the qualities of the ideal state in the Dedication are nonetheless those Rousseau particularly admires: a state with 'chacun suffisant à son emploi', 'tous les particuliers se connoissant entr'eux', where there exists 'cette douce habitude de se voir et de se connoître' and 'un país où le Souverain et le peuple ne pussent avoir qu'un seul et même intérêt, afin que tous les mouvemens de la machine ne tendissent jamais qu'au bonheur commun', 'un gouvernement démocratique, sagement tempéré', freedom under the 'joug salulaire et doux' of the law², 'une heureuse et tranquille République dont l'ancienneté se perdit en quelque sorte dans la nuit des tems [...] détournée par une heureuse impuissance du féroce amour des Conquêtes, et garantie par une position encore plus heureuse de la crainte de devenir elle-même la Conquête d'un autre Etat'³. One of the features of this society, as Rousseau describes it, is the transparency (to use Starobinski's term) between the different members of it⁴. There is no conflict between the individual and society, the idea of all sharing the same interest being one which will recur in the Contrat social. There is, too, an emphasis on balance, order and calmness: repos on the social level.

¹Ibid., 111, 115, etc.

²Ibid., 112.

³Ibid., 113.

⁴As will be seen later in this section, transparency is also one of the features of the society of Clarens in La Nouvelle Héloïse.

For Rousseau one may have either l'homme, a man educated according to natural principles, man essentially for man, as is the case in Emile, or le citoyen, man raised foremost for society, an essentially socio-political being. The unity of the one is not that of the other, nor the happiness of one the happiness of the other. In one of the Fragments politiques Rousseau observes:

Rendez l'homme un vous le rendrez heureux autant qu'il peut l'être. Donnez-lui tout entier à l'état ou laissez-le tout entier à lui-même, mais si vous partagez son coeur vous le déchirez; et n'allez pas vous imaginer que l'état puisse être heureux quand tous ses membres patissent. [...] Rendez les hommes conséquens à eux-mêmes étant ce qu'ils veulent paroître et paroissant ce qu'ils sont. Vous aurez mis la loi sociale au fond des coeurs, hommes civils par leur nature et Citoyens par leurs inclinations, ils seront uns, ils seront bons, ils seront heureux, et leur félicité sera celle de la République [...]. Quand nul ne veut être heureux que pour lui il n'y a point de bonheur pour la patrie.¹

The intention of the Contrat social is to create the citoyen, a being dénaturé for society. If Rousseau sometimes shows his nostalgia for an ideal past age, he recognizes nonetheless, that history is irreversible². The abstract nature of the Contrat social lends itself to very diverse interpretations. While the state envisaged is a small one, not unlike Geneva in some ways, it is an abstract ideal state projected into an imaginary future. It is clear, however, that the distinction between the individual and the collective disappears: 'le citoyen est précisément cet homme en qui l'individuel et le collectif ne se conçoivent plus comme séparés'³, and 'there is no dissonant private will, but the harmony of sublimation in the organic whole'⁴. In the opinion of Albert Schinz, 'Il explique que ce qu'on peut atteindre de bonheur général dans l'état social repose

¹OC, iii, 510-511.

²Troisième Dialogue, OC, i, 935.

³R. Mauzi, op.cit., 141.

⁴L. G. Crocker, op.cit., 250.

sur la contrainte des volontés particulières; et il présente la chose comme si le bonheur général reposait au contraire sur un magnifique système de liberté des volontés particulières. [...]

L'homme civil est celui qui choisit la contrainte pour le bonheur au lieu de la liberté avec le non-bonheur'¹. Ernst Cassirer writes that it is the ideal task of making people into citizens and not 'the happiness and welfare of the individual' which is the real purpose of the state². The extract from the Fragments politiques seems to indicate that the happiness of the citoyen lies in being a collective being, in unity. The Contrat social does not make it clear how this happiness expresses itself.

A more concrete, though fictional, version of a society in which the happiness of the individual is identical to that of every member of society is found in the description of Clarens in La Nouvelle Héloïse. This work is indeed very much concerned with happiness both in its content and in Rousseau's original design of creating happiness for himself in fiction. The happiness of Clarens derives from a combination of peacefulness and order, simplicity and modesty, togetherness of spirit and isolation from the outside world. The beauty of the physical setting also plays a part. In a letter to Milord Edouard, Saint-Preux enthuses:

Milord que c'est un spectacle agréable et touchant que celui d'une maison simple et bien réglée où regnent l'ordre, la paix, l'innocence; où l'on voit réuni sans appareil, sans éclat, tout ce qui répond à la véritable destination de l'homme! La campagne, la retraite, le repos, la saison, la vaste plaine d'eau qui s'offre à mes yeux, le sauvage aspect des montagnes, tout me rappelle ici ma délicieuse Isle de Tinian. [...] Tout y est agréable et riant; tout y respire l'abondance et la propreté, rien n'y sent

¹La Pensée de Jean-Jacques Rousseau, 399, 402.

²The Question of Jean-Jacques Rousseau, 63.

la richesse et le luxe. [...] Par tout on a substitué l'utile à l'agréable, et l'agréable y a presque toujours gagné. Quant à moi, du moins, je trouve que le bruit de la basse-cour, le chant des coqs, le mugissement du bétail, l'attelage des chariots, les repas des champs, le retour des ouvriers, et tout l'appareil de l'économie rustique donne à cette maison un air plus champêtre, plus vivant, plus animé, plus gai, je ne sais quoi qui sent la joye et le bien-être, qu'elle n'avoit pas dans sa morne dignité.¹

Clarens is a patriarchal society. In the Contrat social Rousseau writes that 'La plus ancienne de toutes les sociétés et la seule naturelle est celle de la famille'². The analogy between a family and the society of Clarens is made quite explicit. The 'bonnes gens' of Clarens whom Julie looks after are referred to as 'ses enfans'³ and it is said of the servants that in leaving their original homes to come to Clarens, 'ils n'ont fait, pour ainsi dire, que changer de pere et de mere, et en gagner de plus opulens'⁴. In this Letter (IV.10) there is much emphasis on orderliness, on the 'father', Wolmar, being in firm control but exerting a control which is made not to seem oppressive ('je n'ai jamais vû de maison où chacun fit mieux son service, et s'imaginât moins de servir'⁵). In effect the 'bonnes gens' are manipulated by the Wolmars with great skill so that they are unaware of it and enjoy doing what in fact they are forced to do⁶.

The happiness of Clarens is very carefully orchestrated and maintained. Those conditions which might ruffle the social calm and its attendant happiness are avoided. A servant who does not fit in is dismissed. People report on the wrongdoings of others and 'M. et Mad^e de Wolmar ont sù transformer le vil métier d'accusateur

¹La Nouvelle Héloïse, IV.10, OC, ii, 441-442.

²OC, iii, 352.

³OC, ii, 444.

⁴Ibid., 445.

⁵Ibid.

⁶Ibid., 453.

en une fonction de zèle, d'intégrité, de courage, aussi noble, ou du moins aussi louable qu'elle l'étoit chez les Romains'¹. The members of this society are encouraged to enjoy their condition and are discouraged from wanting to change it², and Julie herself is said to want each day to resemble the day before³. Clarens is a self-sufficient community with a minimum of contact with the outside world. Saint-Preux writes of 'le goût que prend Madame de Wolmar à remplir ses nobles devoirs, à rendre heureux et bons ceux qui l'approchent', of 'des coeurs contents et des visages gais'⁴. And he judges that 'S'il falloit dire avec précision ce qu'on fait dans cette maison pour être heureux, je croirois avoir bien répondu en disant on y sait vivre [...] de la vie de l'homme et pour laquelle il est né'⁵.

Clarens is an isolated community and an agricultural one. As such it is close to nature and not too far in spirit from the perfect happiness of the golden age. Through his alter ego Saint-Preux, Rousseau allows himself to be moved by the spectacle of people at work:

[...] il rappelle à l'esprit une idée agréable, et au coeur tous les charmes de l'âge d'or. L'imagination ne reste point froide à l'aspect du labourage et des moissons. La simplicité de la vie pastorale et champêtre a toujours quelque chose qui touche.⁶

Becoming even more carried away, he says of this pastoral scene:

quel charme de voir de bons et sages regisseurs faire de la culture de leurs terres l'instrument de leurs bienfaits, leurs amusemens, leurs plaisirs, verser à pleines mains les dons de la providence; engraisser tout ce qui les entoure, hommes et bestiaux, des biens dont regorgent leurs granges, leurs caves, leurs greniers; accumuler l'abondance et la joye autour d'eux, et faire du travail

¹ Ibid., 463.

² Ibid., 535-536.

³ Ibid., 553.

⁴ Ibid., 527.

⁵ Ibid., 528.

⁶ Ibid., V.7, 603.

qui les enrichit une fête continuelle! Comment se dérober à la douce illusion que ces objets font naître? On oublie son siècle et ses contemporains; on se transporte au temps des patriarches [...].¹

The last sentence specifically likens the society of Clarens to an earlier one, nearer in time to the golden age. The agricultural labour is described as 'une fête continuelle' and the idea of public happiness in the fête is one which will now be examined.

The idea of the fête occurs in several of Rousseau's works. There is the description and prescription of fêtes in the Lettre à d'Alembert; the agricultural labour at Clarens and particularly the grape harvest is a fête. Rousseau also makes recommendations on holding fêtes in the Considérations sur le gouvernement de Pologne.²

In the Lettre à d'Alembert he opposes Geneva's 'fêtes publiques' to the theatre, to the disadvantage of the latter:

[...] Non, peuples heureux, ce ne sont pas là vos fêtes. C'est en plein air, c'est sous le ciel qu'il faut vous rassembler et vous livrer au doux sentiment de votre bonheur. Que vos plaisirs ne soient effeminées ni mercenaires, que rien de ce qui sent la contrainte et l'intérêt ne les empoisonne, qu'ils soient libres et généreux comme vous, que le soleil éclaire vos innocens spectacles; vous en formerez un vous-mêmes, le plus digne qu'il puisse éclairer.³

Very little is needed to create a fête and the unity of hearts on these occasions is emphasized:

Plantez au milieu d'une place un piquet couronné de fleurs, rassemblez-y le peuple, et vous aurez une fête. Faites mieux encore: donnez les spectateurs en spectacle; rendez-les acteurs eux-mêmes; faites que chacun se voie et s'aime dans les autres, afin que tous en soient mieux unis.⁴

These fêtes also have a utilitarian function. Rousseau contends that

s'il est vrai qu'il faille des amusemens à l'homme, vous conviendrez au moins qu'ils ne sont permis qu'autant qu'ils sont nécessaires, et que tout amusement inutile est un mal pour un être dont la vie est si courte et le temps si précieux.⁵

¹Ibid.

²OC, iii, 962-964. Rousseau also expresses his pleasure at seeing joyful faces at fêtes in the Neuvième Promenade, OC, i, 1093.

³H, i, 263.

⁴Ibid.

⁵Ibid., 187.

In a footnote this utilitarian function is made very explicit. As well as bread, people need circuses, he seems to be saying. People happy with their 'état' work well¹. Fêtes should also serve to make the Genevans attached to their country so that when they are elsewhere they will think longingly of Geneva².

In La Nouvelle Héloïse, too, the fête of the grape harvest serves a useful function. People are happy in their work and they therefore work well. There is also an illusion of equality³. Indeed as public happiness and work are here combined, this fête is more economic than the Genevan fêtes which are not working days (but an investment for good results⁴)! The grape harvest is evoked thus:

Vous ne sauriez concevoir avec quel zèle, avec quelle gaieté tout cela se fait. On chante, on rit toute la journée, et le travail n'en va que mieux. Tout vit dans la plus grande familiarité; tout le monde est égal, et personne ne s'oublie. Les Dames sont sans airs, les paysans sont décentes, les hommes badins et non grossiers. C'est à qui trouvera les meilleures chansons, et à qui fera les meilleurs contes, à qui dira les meilleurs traits.⁵

In the evening 'on revient gaiement tous ensemble' to eat in 'une Sale à l'antique avec une grande cheminée où l'on fait bon feu'⁶. And afterwards the vendangeuses sing singly or together in unison⁷. Jean Starobinski comments that the fête is 'le moment où tous les voiles semblent avoir disparu, où les personnages connaissent l'intimité la plus confiante'⁸ and this is 'un spectacle qui simule le retour

¹Ibid., 263-264, n.1.

²Ibid., 268.

³J. Starobinski notes: 'il suffit à Rousseau que l'égalité se réalise comme état d'âme collectif', Jean-Jacques Rousseau, la transparence et l'obstacle, 123.

⁴H, i, 264, penultimate sentence of note.

⁵OC, ii, 607.

⁶Ibid., 608.

⁷Ibid., 609.

⁸Jean-Jacques Rousseau, la transparence et l'obstacle, 108.

à l'innocence première'¹: not only does Saint-Preux specifically state that work in the countryside recalls 'tous les charmes de l'âge d'or'² but the society is a patriarchal one and even the songs are 'de vieilles romances' which have 'je ne sais quoi d'antique et de doux qui touche à la longue'³. The spectacle is like the Genevan fêtes publiques in the Lettre à d'Alembert where être and paraître are reconciled. Also, in Starobinski's view, 'L'exaltation de la fête collective a la même structure que la volonté générale du Contrat social. La description de la joie publique nous offre l'aspect lyrique de la volonté générale: c'est l'aspect qu'elle prend en habits du dimanche'⁴.

The preceding discussion has been mainly concerned with social happiness where individual happiness is only part of a collective happiness. Happiness as it more specifically affects the individual will now be examined.

Julie de Wolmar's main consideration in educating her children, 'c'est de voir mes enfans heureux. Ce fut le premier voeu de mon coeur en portant le doux nom de mere, et tous les soins de mes jours sont destinés à l'accomplir'⁵. Similarly the education of Emile is intended to produce a happy man: 'Il faut être heureux, cher Emile; c'est la fin de tout être sensible; c'est le premier desir que nous imprima la nature, et le seul qui ne nous quite jamais'⁶. Faced with the choice of creating 'un homme ou un citoyen'⁷, a man for himself or a man dénaturé for society, Rousseau opts for the former in Emile.

¹ Ibid., 114.

² OC, ii, 603.

³ Ibid., 609.

⁴ Op.cit., 119.

⁵ La Nouvelle Héloïse, OC, ii, 568.

⁶ Emile, OC, iv, 814.

⁷ Ibid., 248.

A major condition for man's happiness is that he be aware of his nature and his place in the scheme of things and live accordingly: 'L'humanité a sa place dans l'ordre des choses'¹. Rousseau says that 'Nous ne savons ce que c'est que bonheur ou malheur absolu', that all is mixed in life but that there is less enjoyment than sadness. Happiness is defined negatively: 'La félicité de l'homme ici-bas n'est donc qu'un état négatif, on doit la mesurer par la moindre quantité des maux qu'il souffre'².

En quoi donc consiste la sagesse humaine ou la route du vrai bonheur? [...] c'est à diminuer l'excès des desirs sur les facultés, et à mettre en égalité parfaite la puissance et la volonté [...]. Plus l'homme est resté près de sa condition naturelle, plus la différence de ses facultés à ses desirs est petite, et moins par conséquent il est éloigné d'être heureux. [...] Le monde réel a ses bornes, le monde imaginaire est infini; ne pouvant élargir l'un retrécissons l'autre; car c'est de leur seule différence que naissent toutes les peines qui nous rendent vraiment malheureux. Otez la force, la santé, le bon témoignage de soi, tous les biens de cette vie sont dans l'opinion; ôtez les douleurs du corps et les remords de la conscience, tous nos maux sont imaginaires. [...] L'Ange rebelle qui méconnut sa nature étoit plus foible que l'heureux mortel qui vit en paix selon la sienne.³

Happiness on earth can only be limited and for this reason the expectation of a future life is comforting and indeed necessary in order to be able to bear the sorrows of this life⁴. We cannot do anything about the 'maux physiques', although Emile is to be brought up fit and strong to reduce these to a minimum, while 'nos maux moraux sont dans l'opinion'⁵ and therefore avoidable if one practises resserrement:

¹Ibid., 303, and cf. Lettres morales: 'Soyons humbles de nôtre espèce pour pouvoir nous enorgueillir de nôtre individu. Ne disons point dans nôtre imbecille vanité que l'homme est le Roi du monde [...]', OC, iv, 1100.

²Ibid., 303.

³Ibid., 304-305.

⁴Ibid., 306.

⁵Ibid.

O homme! resserre ton existence au dedans de toi, et tu ne seras plus misérable. Reste à la place que la nature t'assigne dans la chaîne des êtres, rien ne t'en pourra faire sortir: ne regimbe point contre la dure loi de la nécessité [...].¹

The only dependence Emile will know is 'la seule dépendance des choses'². He must learn that he cannot have everything he wants and that he must respect other people and their property. In order to have 'un rang' which he cannot lose, he is to learn a trade, something useful. Emile is 'un sauvage fait pour habiter les villes. Il faut qu'il sache y trouver son nécessaire, tirer parti de leurs habitans, et vivre, sinon comme eux, du moins avec eux'³.

The happiness of the individual, while it need not depend on others, in the sense of the influence of 'opinion', does depend on others because of the phenomenon of sociability:

C'est la foiblesse de l'homme qui le rend sociable: ce sont nos misères communes qui portent nos coeurs à l'humanité, nous ne lui devrions rien si nous n'étions pas hommes. Tout attachement est un signe d'insuffisance: si chacun de nous n'avoit nul besoin des autres il ne songeroit guères à s'unir à eux. Ainsi de nôtre infirmité même nait nôtre frêle bonheur. Un être vraiment heureux est un être solitaire: Dieu seul jouit d'un bonheur absolu; mais qui de nous en a l'idée? Si quelque être imparfait pouvoit se suffire à lui-même, de quoi jouïroit-il selon nous? Il seroit seul, il seroit misérable. Je ne conçois pas que celui qui n'a besoin de rien puisse aimer quelque chose: je ne conçois pas que celui que n'aime rien puisse être heureux.⁴

Other people are necessary for one's happiness. Also the happiness of other people contributes to one's own happiness⁵. Emile's happiness will be made complete by sharing life with Sophie whose education is intended to make the couple complementary

¹Ibid., 308.

²Ibid., 311.

³Ibid., 484.

⁴Ibid., 503.

⁵Ibid., 597.

so that they will make each other happy. There is, though, no doubt in Rousseau's mind that the wife's role is to serve the husband: 'Le bonheur d'une honnête fille est de faire celui d'un honnête homme'¹.

Happiness is described as being particularly felt as a uniformity of feeling:

Le vrai contentement n'est ni gai, ni folâtre; jaloux d'un sentiment si doux, en le goûtant on y pense, on le savoure, on craint de l'évaporer. Un homme vraiment heureux ne parle guere, et ne rit guere; il resserre, pour ainsi dire, le bonheur autour de son coeur. Les jeux bruyans, la turbulente joie voilent les dégoûts et l'ennui. Mais la mélancolie est amie de la volupté: l'attendrissement et les larmes accompagnent les plus douces jouissances, et l'excessive joie elle-même arrache plutôt des pleurs que des ris.

Si d'abord la multitude et la variété des amusemens paroît contribuer au bonheur, si l'uniformité d'une vie égale paroît d'abord ennuyeuse; en y regardant mieux, on trouve, au contraire, que la plus douce habitude de l'ame consiste dans une moderation de jouissance, qui laisse peu de prise au desir et au dégoût. [...] On ne s'ennuye jamais de son état quand on n'en connoît point de plus agréable.²

It is an unruffled uniformity of feeling which characterizes the social happiness of Clarens, described above, and the greatest enjoyment of this uniformity of feeling on a personal level is described in the 'matinée à l'anglaise' in La Nouvelle Héloïse, which will be discussed later in this section.

The expectation of happiness is more enjoyable than the reality, whether waiting to enjoy the fruits of love³ or any other pleasures. The imagination is capable of creating more happiness than will actually be experienced:

¹Ibid., 755.

²Ibid., 515.

³Ibid., 782.

L'imagination qui pare ce qu'on desire l'abandonne dans la possession. Hors le seul Etre existant par lui même il n'y a rien de beau que ce qui n'est pas. Si cet état eut pu durer vous auriez trouvé le bonheur suprême. Mais tout ce qui tient à l'homme se sent de sa caducité; tout est fini, tout est passager dans la vie humaine, et quand l'état qui nous rend heureux durerait sans cesse, l'habitude d'en jouir nous en ôterait le goût. Si rien ne change au dehors, le coeur change; le bonheur nous quite ou nous le quittons.¹

While happiness is the aim of human existence, it is, Rousseau says once again, difficult to attain: 'Mais où est le bonheur? Qui le sait? Chacun le cherche et nul ne le trouve'². Happiness cannot be dissociated from morality; one must deserve happiness: 'O soyons bons premièrement, et puis nous serons heureux. N'exigeons pas le prix avant la victoire ni le salaire avant le travail'³. The infallible moral guide is the conscience⁴. Rousseau holds that 'il n'y a point de bonheur sans courage ni de vertu sans combat'⁵, and 'l'homme vertueux' is 'celui qui sait vaincre ses affections'⁶. The rather stoical idea of happiness which emerges in Emile is summarized in these words:

Veux-tu donc vivre heureux et sage? N'attache ton coeur qu'à la beauté qui ne périt point; que ta condition borne tes desirs, que tes devoirs aillent avant tes penchans; étends la loi de la nécessité aux choses morales: apprends à perdre ce qui peut t'être enlevé; apprends à tout quitter quand la vertu l'ordonne, à te mettre au dessus des événemens, à détacher ton coeur sans qu'ils le déchirent, à être courageux dans l'adversité afin de n'être jamais misérable; à être ferme dans ton devoir afin de n'être jamais criminel. Alors tu seras heureux malgré la fortune, et sage malgré les passions. [...]
La mort est la fin de la vie du méchant et le commencement de celle du juste.⁷

¹Ibid., 821.

²Ibid., 814, and cf. Lettres morales, OC, iv, 1087.

³Ibid., 589.

⁴Ibid., 600-601. But, Rousseau says of this guide in the Lettres morales, 'ce n'est pas assés qu'il existe, il faut savoir le connoître et le suivre' (OC, iv, 1112) and to this end periodic recueillement in the countryside is prescribed (ibid., 1113-1114).

⁵Ibid., 817, and cf. Julie's opting for a difficult vertu in La Nouvelle Héloïse.

⁶Ibid., 818.

⁷Ibid., 820.

This is the essence of a bonheur-sagesse, the principles of a way of life which will ensure as much earthly happiness as is humanly possible. Whereas earlier in Emile an afterlife was posited as a compensatory necessity for the sorrows of this life¹, it is now regarded as part of a moral sanction.

L. G. Crocker contends that 'If La Nouvelle Héloïse portrays the regenerated family and small community, the Social Contract the regenerated society, then Emile is the citizen who will fit into these collectivities. The three works, written at about the same time, are variations of a single doctrine'². This assessment does not seem to be quite accurate for if Emile is 'un sauvage fait pour habiter les villes'³, the ideal setting Rousseau fondly envisages for him is not a cité but a patriarchal society like Clarens. Here Emile and Sophie would be like M. and Mme de Wolmar, that is, as in the relationship of parents to children and not the individual-collective entity which the citoyen is. In the imagination of Rousseau, the golden age is reborn (and not the cité of the Contrat social created) 'autour de l'habitation de Sophie'⁴.

While in La Nouvelle Héloïse there is much emphasis on the general happiness of Clarens and which reaches its highest expression in the grape harvest, happiness at a more individual level is also treated. A privileged happiness is that of M. de Wolmar. It is the happiness of one who commands. It is also the happiness of 'un pere de famille' who may enjoy a God-like self-sufficiency⁵.

There is, too, the happiness experienced in the Elysée, 'cet agréable azile'⁶ where nature has, as it were, been outnatured. Robert Mauzi

¹Ibid., 306.

²Jean-Jacques Rousseau: The Prophetic Voice, 161-162.

³OC, iv, 484.

⁴Ibid., 859.

⁵OC, ii, 466-467.

⁶Ibid., 475.

observes that 'L'être collectif de Clarens se resserre ici dans son essence la plus pure. C'est le symbole de la solitude délicieuse de l'âme innocente et comblée. Plus encore que les autres parties du domaine, l'Elysée est le lieu privilégié du bonheur. Les Wolmar n'ont plus aucune fonction domestique à assumer. Ils peuvent y déposer le masque du bon maître, qu'ils ne quittent guère autrement. Ici la vertu est tout à fait naturelle et n'exige ni effort, ni mensonge. Dans cet étroit univers de la limpidité et de la fraîcheur, le plaisir physique des sensations se confond avec le plaisir moral de la bonne conscience en un allègement de l'être tout entier'¹. The happiness experienced in this privileged place where only the elect may penetrate is a sort of prototype of the collective happiness of Clarens: a place of happiness for the gods whose spirit communicates itself to the mere mortals, the 'bonnes gens' of Clarens.

The happiness shared in the 'matinée à l'anglaise' (V.3) is also a privileged kind where loving hearts spend their time in silence, in contemplation, 'goûtant à la fois le plaisir d'être ensemble et la douceur du recueillement' in an 'immobilité d'extase'². This may well be a symbol of the collective happiness of Clarens but it remains that this particular communion of like souls is a more intimate realization of happiness than in the more anonymous spiritual communion of the 'family'. The communion of the gods is seemingly superior to that of their subjects. Repos at the personal level as exemplified in the 'matinée à l'anglaise' has its social equivalent at Clarens in the general state of happiness which Mauzi calls 'médiocrité'³, a balanced assured happiness.

To what extent in the works of Rousseau are individual and collective happiness compatible? Emile is educated to be a happy man,

¹Op.cit., 372.

²OC, ii, 558.

³Op.cit., 175, and cf., above, the introduction to this chapter.

an individual, a being intended to live in society 'sinon comme eux, du moins avec eux'¹. Whether the being created by Rousseau could in fact live in society is another matter and, moreover, Rousseau has visions of Emile and Sophie recreating the society of the golden age. While Emile is in principle a treatise on education, it has at times the quality of a novel and Emile is to a considerable extent a model child (and model man), the child Rousseau never reared in real life. At times Rousseau seems to forget that Emile is not a real person, especially in the final book when he becomes very sentimental, particularly about the time of Emile's wedding².

The situation is different in the Contrat social (and in 'Du bonheur public' in the Fragments politiques). Here there is no conflict between individual and collective happiness because the one is but part of the other³. While Emile is an idealized man, one who does not yet exist, the cit  is an even less tangible projection into the future and it is difficult to conceive of how the happiness of the citoyen would be realized.

The happiness of Clarens, a self-sufficient society of self-sufficient people, is specifically fictitious, being in a novel. But also the framework of this social happiness is not as solid as it might seem. Ultimately the happiness of the many depends on the goodwill and skill of M. and Mme de Wolmar. If M. de Wolmar is something of a god-like figure⁴, Julie is a goddess. If the

¹OC, iv, 484.

²E.g., 'Combien de fois contemplant en eux mon ouvrage, je me sens saisi d'un ravissement qui fait palpiter mon coeur!' (OC, iv, 867).

³And cf. L. G. Crocker, Nature and Culture, 250.

⁴OC, ii, 467.

carefully constructed illusions on which happiness at Clarens depends derive largely from the 'bienfaits' of Julie, she herself finally puts her own happiness first. She is sated with the happiness of life on earth; she has nothing left to look forward to¹, she is bored with happiness². It is for this reason that she becomes dévoté; contemplation of 'l'Être immense' is something which 'supplée au sentiment du bonheur qui s'épuise', it fills 'le vuide de l'ame'³. The novelist allows her to die and death is a release both because, as Rousseau says in Emile, virtue implies a continuous struggle⁴, and because of the greater happiness which will be hers in the life hereafter. But her accession to this higher happiness is at the expense of the social happiness of Clarens. 'La mort de Julie équivaut à la destruction de tout le bonheur social qui s'était construit autour d'elle. [...] Entre l'absolu de la communauté et l'absolu du salut personnel, [Rousseau] a opté pour le second. La mort de Julie signifie cette option'⁵.

Perhaps personal happiness is ultimately more convincingly evoked by Rousseau than collective happiness. He easily becomes carried away emotionally by the happiness he imagines for Emile and Sophie. The Contrat social, on the other hand, is the most abstract work ever written by Rousseau and the collective happiness supposedly enjoyed in the cité is not warmly evoked. In La Nouvelle Héloïse the happiness of the patriarchal society of Clarens depends on the benevolence of the 'parents' and the description of the carefully ordered happiness has a rather chilling quality. Moreover, the happiness of the elect

¹Ibid., 689, 693.

²Ibid., 694.

³Ibid., 695.

⁴OC, iv, 817.

⁵J. Starobinski, Jean-Jacques Rousseau, la transparence et l'obstacle, 149-150.

(l'Elysée and the 'matinée à l'anglaise') is richer and more privileged than the general happiness. Also Julie is confident of being personally reunited with Saint-Preux in 'le séjour éternel'¹. Again, the songs sung in the evening during the grape harvest have a special significance for Saint-Preux and Julie, bringing back memories of past happiness, and this is not shared by the others. In the description of the grape harvest the orderly nature of the happiness is emphasized ('personne ne s'oublie', 'décentes', 'pour les mettre à leur aise', etc.), and the sentences beginning 'On ...'² have, in their generality, a blanket anonymity. Similarly, in describing and prescribing the Genevan fêtes publiques, Rousseau seems to be standing back, observing and commenting, rather than participating in the public joy, a spectator rather than part of the spectacle³. Rousseau is specifically the tutor who creates the happiness of Emile; he is in effect the legislator of the Contrat social⁴; he is the creator of the happiness of Clarens and implicitly the Wolmar-legislator; he is emotionally Saint-Preux and, to some extent, Julie. He seems, then, to identify with the privileged happy individual rather than with the happy collectivity.

While it is evident that happiness is a dominant preoccupation in Rousseau's works and while happiness is at times evoked with considerable feeling, the principal characteristics of happiness seem to be at least as negative in character as positive. Happiness consists of an absence of conflict; in avoiding conditions which create unhappiness;

¹OC, ii, 743.

²Ibid., 607.

³Although he claims, in the Neuvième Promenade, that 'Pour jouir moi même de ces aimables fêtes je n'ai pas besoin d'en être, il me suffit de les voir; en les voyant je les partage' (OC, i, 1093-1094).

⁴Cf. 'La grande ame du Législateur est le vrai miracle qui doit prouver sa mission' (OC, iii, 384).

in accepting limitations, both natural (man's place in the scheme of things) and social (one should keep to one's état and not wish to change it); in controlling the passions and in renunciation (vertu); in avoiding other than a fairly stable uniformity of feeling; in relative isolation where there are few people (small states, small communities) and avoiding the corruption of society as manifested in the towns. Man needs others in order to be happy but his sociability is also a weakness, both because an individual in society is not self-sufficient and because men in society, having left the path indicated by nature, have become 'méchants' and destructive in their dealings with their fellow men. Earthly happiness is seen as being inadequate and the righteous or deserving can therefore expect a greater happiness in the life to come. The greatest happiness comes beyond the grave or from the imagination as real happiness cannot live up to one's expectations. It was, moreover, the lack of happiness of modern man which prompted Rousseau's theoretical writings; Rousseau the moralist, the visionary, wants to recreate happiness. And it was his own need for happiness which led to the creation of that eighteenth-century bestseller La Nouvelle Héloïse. Man's happiness is at best fragile and, as we shall now see, the same applies to the happiness of Rousseau himself.

* * *

ii Happiness in the life and autobiographical writings of J.-J. Rousseau

The life of Jean-Jacques Rousseau could not be described as a happy one; parts of it were very unhappy or even miserable - in spite of the fact that in his life and writings the potential happiness of mankind and his own happiness are often dominant preoccupations.

In his Vie de Rousseau, Emile Faguet writes of him that he was at one and the same time 'capable de voir où est le bonheur et d'indiquer aux autres où il est et l'un des plus malheureux mortels qui aient cherché en gémissant'¹. In a somewhat melodramatic vein, Arthur Chuquet judges: 'Le malheur l'a sacré. On plaint ses misères, et l'on ne peut se défendre de l'aimer, d'être entraîné vers lui, comme les nobles coeurs de son temps, par la pitié et par une irrésistible sympathie'². It must be noted that not all critics have judged Jean-Jacques with as much indulgence. In a recent work, which has but little sympathy for Rousseau, J. H. Huizinga complains: 'Of all the different types of headgear worn by man, none, it seems, is more difficult to dislodge than the halo'³. So often uncompromising in the moral attitudes expressed in his works, Rousseau is uncompromising on the subject of personal happiness: 'En fait de bonheur et de jouissance, il me falloit tout ou rien,' he writes in the ninth book of the Confessions⁴. B. Groethuysen believes that 'ce fut là la grandeur de Rousseau qu'il ne sut être heureux d'un bonheur imparfait et relatif, qu'il ne sut s'arrêter aux termes moyens, qu'il resta toute sa vie l'esprit romanesque, le grand enfant qui croit aux rêves, l'homme qui ne sait vivre d'une vie mixte et croit à la réalisation intégrale d'un idéal'⁵.

As recounted in the first book of the Confessions, pure innocent happiness did not last long for Rousseau. According to the analysis of Marcel Raymond, this first book has the following

¹Op.cit., 417.

²J.-J. Rousseau, 201.

³The Making of a Saint, the tragi-comedy of Jean-Jacques Rousseau, 220.

⁴OC, i, 422.

⁵Jean-Jacques Rousseau, 332.

form: 1) le bonheur, qui réside dans l'union des âmes, ou dans la solitude dominée, protégée par une figure paternelle ou maternelle aimante divinisée [i.e. his aunt Suzon, Mlle Lambercier, etc.];

2) la chute dans une existence sociale corrompue par l'inégalité, par le jeu de l'amour-propre et de la concurrence, où la conscience, au lieu de pouvoir jouir d'elle-même et de son autonomie, est jetée dans l'isolement, opprimée, malheureuse [triggered off by the unjust accusation of having broken the teeth of a comb];

3) la recherche d'une compensation, d'un dédommagement dans l'imaginaire [i.e. through imagining himself as the heroes in the books he reads]¹.

Elsewhere, M. Raymond writes that 'l'autobiographie entière de Rousseau est le récit d'une suite d'exils et de retours d'exil. Après Bossey, après Annecy, les Charmettes. Après les Charmettes, l'Ermitage, Montmorency, l'Ile de Saint-Pierre. Ce sont comme des crêtes successives d'une même et longue vague. Tout y est axé sur la quête du bonheur. Or, pour Jean-Jacques, tout vrai bonheur est dans le commencement du bonheur. Dans les premières heures du jour, dans les premiers mois de l'année ("je n'aime que le printemps"), dans la découverte de la vie, de l'amour - dans les commencements aussi de l'humanité. [...] Quand Rousseau déclare, au premier livre des Confessions, qu'il veut "ressaisir [sa vie] par ses commencemens", cela signifie qu'il va remonter jusqu'à une sorte d'enracinement paradisiaque'².

If Rousseau was alternately in and out of paradise, he spent more time in exile than in paradise, and this is partly responsible

¹Jean-Jacques Rousseau, la quête de soi et la rêverie, 115.

²OC, i, XLII-XLIII (Introduction to the Confessions), and cf. La Quête de soi ..., 211. New beginnings whether in new or familiar places, reawakenings, new or freshly-repeated experiences, a return to paradise: this retour theme, in different forms, is a recurrent one. See, below, 112-113 (new starts at l'Ermitage and Montmorency); 113 (new friends); 117; 118; and particularly Marcel Raymond's pertinent remarks, 126.

for the intensity of the evocation of the happier moments in the Confessions. The Confessions, the Dialogues and the Rêveries du promeneur solitaire are written from the perspective of enforced exile.

The sources of unhappiness in his life are indeed numerous: the seeking of an ideal of immediate happiness difficult to realize; illnesses, real or imagined, which are referred to many times, particularly in the Confessions¹ and at various times in the Correspondance; the many broken friendships, including those with Diderot, Mme d'Epinau, Hume; and, in the period following 1762, real persecution in the form of the banning and burning of his works, the warrants issued for his arrest, and his being forced to move from place to place, as well as imagined persecution.

Parallel to Rousseau's general condemnation of society and his view that it is incompatible with true happiness is his own experience of it. His attitude to himself vis-à-vis society is not, however, consistent: sometimes he claims to reject society as being unsuited to his inner needs; sometimes he says he was never fit for society and that is why he could never be happy in it; or he claims he has an innate taste for solitude; at other times he declares he has been forced into solitude. The view depends on the time and circumstances in which it is expressed.

In Mon Portrait he writes: 'je ne suis solitaire que parce que je suis malade et paresseux'². However, in the

¹E.g., OC, i, 218-221, 227-228, 247-248, 361, 489, 564, 572.

²Ibid., 1125.

first Lettre à Malesherbes, he claims: 'Je suis né avec un amour naturel pour la solitude qui n'a fait qu'augmenter à mesure que j'ai mieux connu les hommes'¹. Later, in the third book of the Confessions, he says that he is ill at ease in 'le monde' and finds himself at a disadvantage because of his difficulty in thinking spontaneously².

Yet another viewpoint is evident in the Troisième Promenade of the Rêveries where he recounts his 'Reform'. Here he writes:

'Jetté dès mon enfance dans le tourbillon du monde j'appris de bonne heure par l'expérience que je n'étois pas fait pour y vivre, et que je n'y parviendrais jamais à l'état dont mon coeur sentoit le besoin'³, and 'je me suis bientôt consolé de mon peu d'aptitude à me conduire habilement dans ce monde, en sentant qu'il n'y falloit pas chercher cette fin'⁴. Here Rousseau dates his taste for solitude specifically from the time of his Reform.

Elsewhere, particularly in the Dialogues and in the Rêveries, it is emphasized that he is alone because he has been rejected, because of the 'plot', because of 'them'. At the beginning of the eighth book of the Confessions, Rousseau announces the beginning of 'la longue chaîne de [ses] malheurs'⁵. And in the previous book he laments that 'Aujourd'hui ma mémoire et ma tête affoiblies me rendent presque incapable de tout travail; je ne m'occupe de celui-ci que par force et le coeur serré de détresse. Il ne m'offre que malheurs, trahisons, perfidies, que souvenirs attristans et déchirans'⁶.

In the Dialogues he finds he is totally alone in Paris, in 'une solitude plus affreuse que les cavernes et les bois, où il ne trouve au milieu

¹Ibid., 1131.

²Ibid., 115-116.

³Ibid., 1012.

⁴Ibid., 1013.

⁵Ibid., 349.

⁶Ibid., 279.

des hommes ni communication, ni consolation, ni conseil, ni lumière, ni rien de tout ce qui pourroit lui aider à se conduire'¹. 'Etranger, sans parens, sans appui, seul, abandonné de tous, trahi du plus grand nombre'², he is 'absolument seul'³, 'seul contre toute une génération liguée'⁴. Later, in the Rêveries, he describes himself as 'seul sur la terre' and 'proscrit'⁵. In his life a voluntary solitude for the sake of happiness is succeeded by an enforced and often unhappy solitude.

The 'complot', that great source of misery, is exhaustively and exhaustingly treated in the Dialogues. Rousseau recounts what he considers to be its origins⁶, lists the accusations made against him (e.g. plagiarism⁷, debauchery⁸, misanthropy⁹), and claims that he is spied on¹⁰, that his papers are intercepted¹¹, that research has been done on his life in order to blacken his name¹², that he was burnt in effigy¹³, that it is a 'complot de silence' with no explanation to him of who his accusers are or what he is accused of¹⁴, that the plot is universal¹⁵, that a whole generation is against him¹⁶, and that the plot had been hatched for a long time, even before his fame¹⁷.

¹Ibid., 713.

²Ibid., 734.

³Ibid., 765.

⁴Ibid., 945.

⁵Ibid., 995.

⁶Ibid., 883f.

⁷Ibid., 674f.

⁸Ibid., 676, 688.

⁹Ibid., 676. And cf. ibid., 877, a whole list of alleged misconduct.

¹⁰Ibid., 706, 717, 724.

¹¹Ibid., 717.

¹²Ibid., 707.

¹³Ibid., 714.

¹⁴Ibid., 724.

¹⁵Ibid., 704, 764, 943.

¹⁶Ibid., 881, 889.

¹⁷The expression 'de longue main' occurs ibid., 781, 927, 944.

In the Rêveries, too, Rousseau describes himself as a victim and as having fallen into traps¹ and, in this work, the 'complot' is evoked particularly in the Huitième Promenade².

At one point in the Premier Dialogue Rousseau passionately evokes the treatment he has been subjected to:

Rendre un homme le jouet du public et de la canaille, le faire chasser successivement de tous les azyles les plus reculés, les plus solitaires où il s'étoit de lui-même emprisonné et d'où certainement il n'étoit à portée de faire aucun mal, le faire lapider par la populace, le promener par derision de lieu en lieu toujours chargé de nouveaux outrages, lui ôter même les ressources les plus indispensables de la société, lui voler sa subsistance pour lui faire l'aumône, le dépayser sur toute la face de la terre, faire de tout ce qu'il lui importe le plus de savoir autant pour lui de mystères impénétrables, le rendre tellement étranger, odieux, méprisable aux hommes, qu'au lieu des lumières, de l'assistance et des conseils que chacun doit trouver au besoin parmi ses frères il ne trouve par tout qu'embuches, mensonges, trahisons, insultes, le livrer en un mot sans appui, sans protection, sans défense à l'adroite animosité de ses ennemis, c'est le traiter beaucoup plus cruellement que si l'on se fut une bonne fois assuré de sa personne par une détention dans laquelle avec la sûreté de tout le monde on lui eut fait trouver la sienne, ou du moins la tranquillité. [...] Ne pouvant trouver de refuge dans les plus solitaires retraites, chassé successivement du sein des montagnes et du milieu des lacs, forcé de fuir de lieu en lieu et d'errer sans cesse avec des peines et des dépenses excessives au milieu des dangers et des outrages, réduit à l'entrée de l'hiver à courir l'Europe pour y chercher un azyle sans plus savoir où, et sûr d'avance de n'être laissé tranquille nulle part, il étoit naturel que battu, fatigué de tant d'orages, il desirât de finir ses malheureux jours dans une paisible captivité, plustot que de se voir dans sa vieillesse poursuivi, chassé, ballotté sans relâche de tous cotés, privé d'une pierre pour y reposer sa tête et d'un azile où il put respirer, jusqu'à ce qu'à force de courses et de dépenses on l'eut réduit à périr de misère, ou à vivre, toujours errant des dures aumones de ses persécuteurs ardents à en venir-là pour le rassasier enfin d'ignominie à leur aise.³

And what he regards as 'their' obsessive determination to harm him is eloquently expressed in successive sentences beginning 'Ils ...' near the end of the Deuxième Dialogue: a veritable catechism of offences committed against him⁴.

¹Ibid., 1011.

²For example, ibid., 1075-1076.

³Ibid., 753-754.

⁴Ibid., 913-914.

Unhappiness was part of Rousseau's life from the time he was wrongly accused of breaking a comb as a child to memories of men's mistreatment of him in his old age. His unhappiness was at times very acute with his state of mind touching on insanity. His belief in a universal plot against him is evidence of his paranoia. On leaving England after his unfortunate sojourn there, he harangued the undoubtedly bemused people of Dover. He later left his first refuge back in France as he somehow gained the impression that the servants at Trye-le-Château thought he was a spy. Unable to deposit the manuscript of the Dialogues on the altar of Notre-Dame because the choir gates were shut, he felt for a moment that even heaven was against him; he was 'presque hébété de douleur'¹. Later, in the Rêveries, he sometimes emphasizes that the whole world is against him, he is a 'pauvre mortel infortuné'², alone, in a unique situation. From January 1770 to January 1773 he began over sixty letters with the following quatrain, or the first line or part of the first line:

Pauvres aveugles que nous sommes!
 Ciel, démasque les imposteurs,
 Et force leurs barbares coeurs
 A s'ouvrir aux regards des hommes.

His use of this quatrain is obviously designed to draw attention to the fact that he was suffering because of men's 'barbares coeurs' and it also underlines the fact that he did not find transparency in his relations with men³.

¹Ibid., 980.

²Ibid., 999.

³It is within the context of the absence of happiness that lyricism in the autobiographical writings is discussed in Chapter IV.

Both in the Dialogues and in the Rêveries¹ Rousseau claims that in spite of his persecutors he is happy, or at least patient and resigned. However, the very strength of his evocation of what he has suffered contradicts this. Also, while Rousseau's contacts with men in general were not a success, his relationships with different individuals tended to end in unhappiness and disappointment. His relationship with Mme de Warens soured eventually and the great passion of his life, for Mme d'Houdetot, was at best one-sided. In the Confessions Rousseau complains that as he introduced his friends to Grimm he lost them². He relates, too, the breaking off of relations with Mme d'Epinay, Grimm and Diderot.

It is not surprising, then, if Rousseau sought happiness in solitude. Yet he writes in the Deuxième Dialogue that 'il a toujours aimé la solitude. Il se plaisoit avec les amis qu'il croyoit avoir, mais il se plaisoit encor plus avec lui-même'³. On the other hand he seems to say that as a general principle total solitude is not ideal as 'Notre plus douce existence est relative et collective et notre vrai moi n'est pas tout entier en nous. Enfin telle est la constitution de l'homme en cette vie qu'on n'y parvient jamais à bien jouir de soi sans le concours d'autrui'⁴. Indeed, in the Lettre à d'Alembert he had written, 'Le plus méchant des hommes est celui qui s'isole le plus, qui concentre le plus son coeur en lui-même'⁵. His comments on this subject are not consistent, but more often than not, Rousseau is happiest alone or at least in a relative solitude. In the Confessions he says of l'Ermitage, 'Plus j'examinois cette

¹OC, i, 814, 914; ibid., 1076

²Ibid., 469.

³Ibid., 812.

⁴Ibid., 813.

⁵H, i, 257.

charmante retraite, plus je la sentoïis faite pour moi'¹, and it was 'un azyle agréable et solitaire'² where he could be happy as he was 'maitre d'y couler [ses] jours dans cette vie indépendante, égale et paisible pour laquelle [il se sentoïit] né'³. Later he recounts his 'projet de retraite absolue'⁴ at Montmorency, his intention to '[se] renfermer pour le reste de [ses] jours dans la sphère étroite et paisible pour laquelle [il se sentoïit] né'⁵: the same sentiments in very similar words. And in the Deuxième Promenade he writes of his solitary walks: 'Ces heures de solitude et de méditation sont les seules de la journée où je sois pleinement moi et à moi sans diversion, sans obstacle, et où je puisse véritablement dire être ce que la nature a voulu'⁶.

Nonetheless, other people did bring happiness into his life at various times. Apart from the happiness he felt in the presence of Mme de Warens⁷, there were the various passions in his life: the adolescent passions for Mme Basile⁸ and Mlle de Breil⁹, the 'idylle des cerises' with Mlles de Graffenried and Galley¹⁰, the brief interlude with Mme de Larnage¹¹, and particularly the great passion of his life for Mme d'Houdetot¹². Also there was his 'engouement' for the Genevan Bâcle¹³, for Altuna¹⁴, and there are references to other friends in the Confessions and letters to many others in the Correspondance.

¹OC, i, 403.

²Ibid., 413.

³Ibid.

⁴Ibid., 517.

⁵Ibid., 515.

⁶Ibid., 1002.

⁷This is, for example, strongly evoked at the time she nurses him out of an illness: 'cette possession mutuelle et peut-être unique parmi les humains', OC, i, 222.

⁸Ibid., 75-77.

⁹Ibid., 95-96.

¹⁰Ibid., 137-139.

¹¹Ibid., 250-253.

¹²Ibid., 440f.

¹³Ibid., 99f.

¹⁴Ibid., 327-329.

The companion of most of his life was Thérèse Levasseur and he pays tribute to the simple innocent domestic happiness they enjoyed together¹. Within the context of life at Montmorency he says of Thérèse, his cat and his dog that 'Ce seul cortège m'eut suffi pour toute ma vie'². To some extent Pascal's warning about 'le charme de la nouveauté' applies to Rousseau who is always seeking new beginnings including new friends but when the 'engouement' fades, when friendship stales, the only sociability possible for him is an imaginary one. His overactive sensibility is sometimes the enemy of his ideal of permanence in friendship as in other aspects of personal happiness.

One of the features contributing to happiness with other people is a feeling of being protected. One of Jean-Jacques's recurring fantasies is that of being at the feet of a beloved mistress, and being protected played an important part in his life: protection by Mme de Warens, by Mme d'Epainay, by the Maréchal and Mme de Luxembourg, and, at least implicitly, by the receveur on the île Saint-Pierre. Moreover, Rousseau often refers to Thérèse as his 'gouvernante'³

At the beginning of the second book of the Confessions, the youthful Jean-Jacques imagines the kind of 'société charmante' he would like to live in:

Ma modération m'inscrivoit dans une sphère étroite mais délicieusement choisie, où j'étois assuré de régner. Un seul Château bornoit mon ambition. Favori du Seigneur et de la Dame, amant de la Demoiselle, ami du frère, et protecteur des voisins, j'étois content; il ne m'en falloit pas davantage.⁴

¹Ibid., 332, 353-354.

²Ibid., 521.

³In Chapter VI lyricism in the autobiographical writings will be analysed within the framework of happiness in personal relationships.

⁴Ibid., 45.

While he is here gently mocking his younger self dreaming of such a 'modeste avenir', an ideal society of which he was part remained throughout his life mainly an imaginary one. Saint-Preux in La Nouvelle Héloïse is to a considerable extent Rousseau himself, and in the ideal society of Clarens he is in something of a privileged position as the friend of the Wolmars, of the Seigneur and the Dame. Part of Rousseau's solitary happiness consisted in dreaming of an ideal society with beings as he would have them be. His imaginings along these lines occur several times in the autobiographical writings. In the third Lettre à Malesherbes he evokes the 'société charmante', the 'êtres selon [son] coeur' with which his imagination furnishes him during the delightful afternoons he spends in the Montmorency forest. He had no wish but to come back each day to repeat the same experience¹. In the ninth book of the Confessions, too, when real life is unsatisfactory, his imagination provides him with 'un monde idéal' which is 'peuplé d'êtres selon [son] coeur'². At the beginning of the Premier Dialogue Rousseau evokes in detail 'un monde idéal' where nature is 'la même que sur notre terre, mais l'économie en est plus sensible, l'ordre en est plus marqué, le spectacle plus admirable; les formes sont plus élégantes, les couleurs plus vives, les odeurs plus suaves, tous les objets plus intéressans'; where the inhabitants live by amour de soi and not amour-propre; where happiness is in 'le sentiment intime', in être and not in paraître; where the people know 'l'art de jouir' which does not rely on material possessions; where they are 'bornés de toutes parts par la nature et par la raison'³. Later in the same work, the importance of the imagination as a refuge is stressed⁴ and 'biens imaginaires' are preferred to real ones⁵.

¹Ibid., 1140-1141.

²Ibid., 427.

³Ibid., 668-672.

⁴Ibid., 814, 815.

⁵Ibid., 858.

Rousseau claims, in the Huitième Promenade of the Rêveries, that he spends most of his time enjoying the company of 'êtres imaginaires' of which he writes, 'Ils dureront autant que mes malheurs mêmes et suffiront pour me les faire oublier'¹. The emphasis on his 'malheurs' in this Promenade, however, makes one wonder how much the stress on the 'trois quarts de[sa]vie' spent in allegedly pleasant occupations is at least in part a defiant protestation aimed at posterity. Both in this section of the Huitième Promenade and in the third Lettre à Malesherbes, Rousseau points to the amount of time he can spend or likes to spend in such an imaginary world. Also it could be said for Rousseau as well as for Julie in La Nouvelle Héloïse, 'il n'y a rien de beau que ce qui n'est pas'².

While the imaginary world is a major source of happiness and a comfort for Rousseau, his imagination can also lead to dissatisfaction. At times he wishes that life had treated him differently, that he had enjoyed more fulfilment, that he could again enjoy what he had once enjoyed. He imagines what things could have been like³.

Some of the things that contribute to Rousseau's happiness do not require other people or at least need them only incidentally rather than essentially. One of the great loves of his life was music and it was a constant source of enjoyment to him. As has been shown in section i of Chapter II, music played an important part throughout his life. 'Il faut assurément que je sois né pour cet art, puisque j'ai commencé de l'aimer dès mon enfance, et qu'il est le seul que j'aye

¹Ibid., 1081.

²OC, ii, 693, and cf. Emile, OC, iv, 821.

³The lyrical expression of Rousseau's wishful thinking is analysed in Chapter V.

aimé constamment dans tous les tems', he writes in the fifth book of the Confessions¹. It is, for example, with delight that he recalls his time under M. Le Maître, music master at the Cathedral², and the musical evenings held by Mme de Warens were a source of pleasure to him³. Rousseau joyously tells of the evening when, having fallen asleep in the St Chrysostome theatre, he woke up to the sounds of a delightful melody:

Les airs bruyans et brillans ne me réveillèrent point. Mais qui pourroit exprimer la sensation délicieuse que me firent la douce harmonie et les chants angéliques de celui qui me réveilla. Quel réveil! Quel ravissement! quelle extase, quand j'ouvris au même instant les oreilles et les yeux! Ma première idée fut de me croire en Paradis.⁴

Music provided happiness for him and, especially in his later life, it was a solace and a diversion to help keep his mind from unhappier thoughts. This is particularly clear from the title given to his posthumously published collection of songs, Consolations des misères de ma vie.

Another source of pleasure was food. While the company can be as important as the food when the company is Mlles de Graffenried and Galley, the pleasure deriving from food itself is sometimes described: 'Mes poires, ma Giuncà, mon fromage, mes grisses, et quelques verres d'un gros vin de Montferrat à couper par tranches me rendoient le plus heureux des gourmands'⁵. There are several other salivating references to food in the Confessions. These delights are, in fact, simple ones. His pleasure is one of moderation just as many of his contemporaries advocated the enjoyment of pleasures taken moderately.

¹OC, i, 181.

²Ibid., 122.

³Ibid., 186.

⁴Ibid., 314. See, above, 106, n.2.

⁵Ibid., 72.

The other main experiences of happiness deriving from sources not necessarily requiring the presence of other people, including the deepest of such experiences, have nature as their setting¹. On several occasions Rousseau writes of the pleasure which botanizing affords him. It was a taste which he first developed, thanks to Dr d'Ivernois, at Môtiers² but which had not interested him earlier in life. He enjoyed botanizing, he says in the twelfth book of the Confessions, as it was 'une étude oiseuse, propre à remplir tout le vide de [ses] loisirs, sans y laisser place au délire de l'imagination, ni à l'ennui d'un desoeuvrement total'³: something to provide sufficient movement to prevent repos from becoming ennui. Botanizing has therapeutic value, it is an easy mechanical activity which has the advantage of stopping the unhappier flights to which his imagination is subject⁴. It is something of a mindless activity for he would observe 'mille et mille fois les mêmes choses, et toujours avec le même intérêt parce que je les oubliois toujours'⁵, that is, he could see the same things again as if he were seeing them for the first time (the retour theme again⁶). Botanizing was more of a game than a serious study⁷.

In a letter to Linnaeus (21 September 1771) he writes, 'Seul, avec la nature et vous, je passe dans mes promenades champêtres des heures délicieuses, et je tire un profit plus réel de votre philosophie botanique

¹The creation of 'êtres imaginaires', discussed above, also takes place when Rousseau is alone in a natural environment.

²OC, i, 1042.

³Ibid., 641.

⁴Cf., too, in the Septième Promenade: 'je cherche à me donner des amusemens doux et simples que je puisse goûter sans peine et qui me distraient de mes malheurs' (ibid., 1068).

⁵Ibid., 641. Cf., in a letter to Malesherbes (11 November 1764): 'avec un Linnaeus dans la poche et du foin dans la tête j'espere qu'on ne me pendra pas' (CC, xxii, 44). (And cf. ibid., 148.)

⁶See, above, 106, n.2.

⁷Deuxième Dialogue, OC, i, 793.

que de tous les livres de morale'¹. While he gave up this activity for a while², he took it up again near the end of his life³. The child-like pleasure Rousseau experienced is exemplified, in the Deuxième Promenade, in a particular botanical find⁴. Rousseau also records his enjoyment in botanizing in the Cinquième and Septième Promenades⁵. While his joy in this activity is real enough, it also has a compensatory value for him, it is a solitary happiness as he is denied happiness in the company of men. He goes so far as to say, 'C'est me venger de mes persecuteurs à ma manière, je ne saurois les punir plus cruellement que d'être heureux malgré eux'⁶.

There is something more, however, than the 'doux charme' of botanizing itself. It is sometimes a starting point for reveries, for contemplation and meditation. 'C'est la chaine des idées accessoires qui m'attache à la botanique'⁷; the places where he botanizes lead his thoughts along lines which give him greater happiness, where the past is recalled and where his imagination does the rest. His collection of botanical specimens also has a value far greater than that of the actual plants. Each time he opens his herbier, it is a new beginning and the beautiful countryside where the items were collected is recalled⁸. In the Deuxième Promenade he relates how from observing plants in detail his mind moves to general contemplation⁹, and in recounting another 'herborization' in the

¹CG, xx, 92.

²He announces his intention of giving up botanizing to Dupeyrou, 15 November 1769 (CG, xix, 181-182) (and to de La Tourrette, *ibid.*, 194), but in another letter to Dupeyrou, 7 January 1770: 'Votre conseil de ne point renoncer subitement et absolument à la botanique me paroît de fort bon sens, et je prends le parti de le suivre' (*ibid.*, 206-207). It was the writing of the Dialogues which really caused him to give it up (OC, i, 1669 (n.2 to 794)).

³OC, i, 1060-1061.

⁴*Ibid.*, 1003.

⁵*Ibid.*, 1043, 1068f.

⁶*Ibid.*, 1061.

⁷*Ibid.*, 1073.

⁸*Ibid.*

⁹*Ibid.*, 1003-1004.

Septième Promenade 'la forte impression des objets' leads him to forget plants and botanizing and into reveries and to imagine himself to be a discoverer like Columbus¹.

Throughout his life a natural setting caused him pleasure. In his poem Le Verger de Madame de Warens (1739), he celebrates the 'Solitude charmante, Azile de la paix' and writes of the 'jours délicieux coulés sous vos ombrages', of the 'Plaisirs toujours charmans, toujours doux, toujours purs'². 'Toùjours également heureux et satisfait, / Je ne désire point un bonheur plus parfait'³. The natural environment would induce reveries if it was suitably 'riant'. He was happy at Bossey and this place is associated, too, with friendship with his cousin⁴. He remembers the delight he once experienced one dawn early in the summer⁵. At one point, the simple happy life he imagines every time he comes to the pays de Vaud is evoked⁶. On another occasion, he recalls the pleasure of a night spent in the open⁷. He often daydreamed while walking: 'je pouvois m'enfoncer à mon gré dans le pays des chimères'⁸, even to the point of losing his way. He was happy with the setting at Annecy⁹ and particularly at the Charmettes where he claims to have spent some very happy times¹⁰. Of l'Ermitage he says, 'Ce lieu solitaire plustot que sauvage me transportoit en idée au bout du monde'¹¹, while he describes the setting of Montmorency as 'cette demeure enchantée'¹² and 'le Paradis terrestre'¹³. Part of

¹Ibid., 1071.

²OC, ii, 1124.

³Ibid., 1125.

⁴OC, i, 13.

⁵Ibid., 135.

⁶Ibid., 152.

⁷Ibid., 168-169.

⁸Ibid., 163, and cf. his delight in 'la vie ambulante', ibid., 172.

⁹Ibid., 105.

¹⁰Ibid., 225f., 236.

¹¹Ibid., 403.

¹²Ibid., 520.

¹³Ibid., 521.

his happiness on the île Saint-Pierre was in participating in the 'soins rustiques'¹. This island holds a special place in his heart and he remembers his stay there in the twelfth book of the Confessions and in the Cinquième Promenade. Here he was 'circumscribed' surrounded and implicitly protected by the water² in an 'asile' separated from the hostile world. His main enjoyment there was 'le précieux far niente'³. He botanized and daydreamed, and the movement of the boat on the water was particularly conducive to reveries.

In the Deuxième Dialogue Rousseau describes the nature of the reverie:

Un coeur actif et un naturel paresseux doivent inspirer le gout de la rêverie. Ce gout perce et devient une passion très vive, pour peu qu'il soit secondé par l'imagination. [...] Le concours des objets sensibles rend ses méditations moins sèches, plus douces, plus illusoire, plus appropriées à lui tout entier. La nature s'habille pour lui des formes les plus charmantes, se peint à ses yeux des couleurs les plus vives, se peuple pour son usage d'êtres selon son coeur; et lequel est le plus consolant dans l'infortune, de profondes conceptions qui fatiguent, ou de riantes fictions qui ravissent, et transportent celui qui s'y livre au sein de la félicité? Il raisonne moins, il est vrai, mais il jouit davantage: il ne perd pas un moment pour la jouissance, et sitôt qu'il est seul il est heureux.

La rêverie, quelque douce qu'elle soit épuise et fatigue à la longue, elle a besoin de delassement. On le trouve en laissant reposer sa tête et livrant uniquement ses sens à l'impression des objets extérieurs. Le plus indifférent spectacle a sa douceur par le relâche qu'il nous procure, et pour peu que l'impression ne soit pas tout à fait nulle, le mouvement léger dont elle nous agite suffit pour nous préserver d'un engourdissement léthargique et nourrir en nous le plaisir d'exister sans donner de l'exercice à nos facultés. Le contemplatif J. J. en tout autre tems si peu attentif aux objets qui l'entourent a souvent grand besoin de ce repos et le goute alors avec une sensualité d'enfant dont nos sages ne se doutent guères. Il n'aperçoit

¹Ibid., 644.

²Rousseau would have admirably illustrated some of the remarks made by Gaston Bachelard in L'Eau et les rêves.

³OC, i, 1042.

rien sinon quelque mouvement à son oreille ou devant ses yeux, mais c'en est assez pour lui. Non seulement une parade de foire, une revue, un exercice, une procession l'amuse; mais la grue, le cabestan, le mouton, le jeu d'une machine quelconque, un bateau qui passe, un moulin qui tourne, un bouvier qui laboure, des joueurs de boule ou de battoir, la rivière qui court, l'oiseau qui vole attachent ses regards. Il s'arrête même à des spectacles sans mouvement, pour peu que la variété y supplée.¹

Rousseau prefers contemplation to action and so the reverie is well-suited to his temperament. It is essentially a self-indulgent activity and escapist to the extent that illusion is preferred to (unpleasant) reality, it consoles 'dans l'infortune'. In this passage we again find a reference to 'êtres selon son coeur' which the setting helps him to create. In the Septième Promenade Rousseau describes the process from the observation of nature to 'extases' and 'une rêverie douce et profonde'² in which 'il se perd avec une délicieuse ivresse dans l'immensité de ce beau système avec lequel il se sent identifié. Alors tous les objets particuliers lui échappent; il ne voit et ne sent rien que dans le tout'³. The process of total expansion is earlier described in the third Lettre à Malesherbes⁴. In the terms of Marcel Raymond's analysis⁵, the experience consists of four steps: entry into nature, which then serves as a framework for the creative imagination; then a realization of the chimeric nature of his dreams and the feeling of a void; and finally a progression to a feeling of plenitude in a transcendent reality. In this final stage, he neither thinks nor reasons but abandons himself to the 'jouissance' of 'cette étourdissante extase'.

¹Ibid., 816-817.

²Ibid., 1062.

³Ibid., 1062-1063.

⁴Ibid., 1140.

⁵Ibid., 1851-1852 (nn. to 1140).

The most famous of these experiences is of course evoked in the Cinquième Promenade¹. The movement of the boat on the water - a regular lulling rhythm² - leads to reverie, and this, at its state of greatest dépouillement is 'le sentiment de l'existence' in which he feels god-like self-sufficiency. It is a feeling of great contentment and peace. Jean Starobinski observes: 'La transparence immobile et cristalline du sentiment de l'existence se sépare de la limpidité instable et mouvementée de l'eau qui s'agitè. Pourtant le clapotement est nécessaire pour que Rousseau perçoive la stabilité de son état de plénitude. [...] L'existence est purement présente à elle-même, mais il lui faut, autour d'elle, le murmure de l'eau, la pulsation des vagues, le grand ciel étoilé: l'enveloppe fluide d'avant la naissance'³. And Robert Mauzi notes that 'L'absolu existentiel est aussi vide qu'il est plein. Il consiste en une négation: la négation du temps, le refus de la vie et de tous les sentiments qui l'accompagnent. [...] L'occasion qui fait naître un tel état [de suffisance] ne peut être qu'une rencontre de miracles: à la paix profonde de l'âme doit répondre une certaine qualité des objets. [...] Pour que l'âme puisse oublier le temps, il faut que le corps s'en souvienne'⁴.

While this kind of reverie provides a peak experience of happiness, a feeling of great plenitude, Rousseau says that this kind of experience is not for everyone. He recognizes that this form of contemplation is really an evasion from active life. If he is especially entitled

¹Ibid., 1045f. This and other lyrical passages where happiness is associated with nature are analysed in Chapter VII.

²Cf., the earlier passage quoted where Rousseau points to the need for a 'mouvement léger' (OC, i, 816).

³Jean-Jacques Rousseau, la transparence et l'obstacle, 322-323. And cf. R. Mauzi: 'De tous les éléments de l'univers, l'eau est le plus capable de faire sentir le rythme apaisant des choses' (op.cit., 298).

⁴Op.cit., 297.

to experience this state, it is as compensation: 'Mais un infortuné qu'on a retranché de la société humaine et qui ne peut plus rien faire ici bas d'utile et de bon pour autrui ni pour soi, peut trouver dans cet état à toutes les félicités humaines des dédomagemens que la fortune et les hommes ne lui sauroient ôter'¹

The happiness induced by the reverie which, at its most refined, leads to 'le sentiment de l'existence', is at best precarious. This kind of reverie is a rare experience. Sometimes reveries can be gloomy as when, in the Deuxième Promenade, observation of plants in detail leads to observation of the autumnal setting and to sad reflections on an unfulfilled life². Also his imagination and capacity for reverie at the time of writing the Rêveries are weaker than before and 'il y a plus de reminiscence que de création dans ce qu'elle produit désormais'³. Not only are his happy reveries fewer but he is also forgetting those of the past. The reverie is also an activity which cannot last indefinitely and, pleasant as it is, it becomes tiring after a while⁴.

A personal recipe for a sort of bonheur-sagesse with similar features to those propounded in Emile is found in the Deuxième Dialogue. Happiness is in moderate desires⁵. It is in a modest existence where there is balance between work and recreation, that is, with enough activity to prevent boredom⁶. Happiness is incompatible with amour-propre; real happiness is in oneself, in a uniform manner of living⁷. However, the very fact that his activities are mechanical and exclude thought⁸ suggests a technique to avoid the possibility of being unhappy as much

¹OC, i, 1047.

²Ibid., 1003-1004.

³Ibid., 1002.

⁴Ibid., 816.

⁵Ibid., 807-808.

⁶Ibid., 838-839.

⁷Ibid., 846-847.

⁸Ibid., 849.

as trying to construct a positive happiness. Happiness and 'les biens de la fortune' do not go together¹. Happiness is based on self-imposed limitations and on 'une morale d'abstinence' for, Rousseau says of Jean-Jacques, 'ne jamais faire de mal lui paroît une maxime plus utile, plus sublime et beaucoup plus difficile que celle même de faire du bien'². The happiness of Jean-Jacques is that of a man of nature who possesses amour de soi and not amour-propre, who accepts 'le joug de la nécessité' and who,

sans épuiser ses debiles forces à se construire ici bas des tabernacles, des machines enormes de bonheur ou de plaisir, jouit de lui-même et de son existence sans grand souci de ce qu'en pensent les hommes et sans grand soin de l'avenir.

Tel j'ai vu l'indolent J. J., sans affectation, sans apprêt, livré par gout à ses douces rêveries, pensant profondément quelquefois, mais toujours avec plus de fatigue que de plaisir et aimant mieux se laisser gouverner par une imagination riante, que de gouverner avec effort sa tête par la raison. Je l'ai vu mener par goût une vie égale, simple et routinière sans s'en rebuter jamais. L'uniformité de cette vie et la douceur qu'il y trouve montrent que son ame est en paix.³

'Son ame est en paix': peace, repos, is in the final analysis the most essential ingredient of happiness for him⁴.

It is noteworthy that while there is an emphasis here on the role of the imagination in Rousseau's personal happiness, there is more stress elsewhere in the Dialogues and in the Rêveries on the passive surrender of his senses to the environment - when it is the right kind of environment⁵. Moreover, as we have already seen, Rousseau's imagination can be a source of pain as well as of pleasure. Rousseau points out in Emile, too, that the imagination can be harmful in its effects

¹Ibid., 856.

²Ibid., 855.

³Ibid., 865.

⁴He prefers 'le repos à tout', OC, i, 798.

⁵See, above, 121-122.

(creating desires that cannot be satisfied). However, he does not always take his own advice.

The Dialogues and the Rêveries are both to some extent works of defiance: Rousseau affirms that he is happy in spite of his unfortunate circumstances but in both cases the extent to which his mind is tormented is only too clear. The Confessions and the Rêveries both recreate past happiness. In a fragment Rousseau writes: 'En me disant, j'ai jouï, je jouïs encore'¹. The Rêveries were partly written with the aim of recording memories of past happiness before he forgot them and also to enjoy them again². The happy times recounted in the Confessions no doubt became more idyllic in the process of telling. Daniel Mornet judges that '[Rousseau's] imagination ne déforme pas; ou elle ne déforme guère. Mais elle a ses complaisances. Et elle se complait à tout ce qui parle de bonheur à l'imagination-souvenir de Jean-Jacques, à tous les moments où il lui semble qu'il a vraiment vécu'³. Rousseau tries to recapture the origins of his happiness. In an article on the Confessions, Marcel Raymond notes that 'la conscience propre à Rousseau semble être de l'espèce que les philosophes appellent parfois "aurorale". Rousseau est essentiellement l'homme de la première heure du jour, l'homme de la première saison de l'année, du printemps, l'homme de l'enfance, de l'enfance retrouvée; il dit quelque part le secret du bonheur, c'est de se mettre dans l'état d'un homme qui commence à vivre. Le bonheur est dans la vie immédiate, dans la vie qui surgit comme une source'⁴.

The very act of writing itself is linked to the happiness of Rousseau. It could be argued that his theoretical writings show a

¹Ibid., 1174.

²Ibid., 999.

³Rousseau, l'homme et l'oeuvre, 165.

⁴'Les Confessions', in S. Baud-Bovy et al., Jean-Jacques Rousseau, 49. See, above, 106, n.2.

continuing desire to show mankind the paths of true happiness and the act of showing them becomes a personal necessity. In addition, the attendrissement he experiences at times, and his great concern for Emile's happiness, shows the extent to which he is carried away by his own writing. The major autobiographical writings largely derive from his desire to justify himself, to win approval for the sake of his peace of mind. In the Dialogues this is an obsession while in the Confessions, although not an avowed aim, a desire to justify himself is sometimes implicit. The Rêveries, ostensibly written for his own amusement, are also something of an apologia, particularly of his solitude and of solitary happiness. These works are all written from a perspective of relative present unhappiness and they are not, on the whole, happy works. The Confessions is certainly the happiest, as Rousseau recreates past idylls, but there are, too, sombre preoccupations, especially in the second part. In this work he is trying to recover what is lost. In the words of Starobinski, 'Il y a chez lui un besoin de plénitude silencieuse, que contrebalance le besoin de justification totale [...]. Les Confessions disent la nostalgie de l'unité perdue et l'attente anxieuse d'une réconciliation finale'¹. The Dialogues is the saddest work he ever wrote, a sometimes frenetic attempt at self-justification which, as he notes in the 'Sujet et forme de cet écrit' and in the 'Histoire du précédent écrit', caused him pain to write². J. H. Broome comments that in defending himself rather than his doctrine, 'he is yielding to what he calls elsewhere the Rule of Opinion; and in fighting the public with its own polemical weapons, is himself stumbling into the trap of Selfish Interest. This is why the unhappiness which permeates

¹J. Starobinski, op.cit., 240-241.

²OC, i, 665-666; 977.

the Dialogues can be taken as the sign of Rousseau's real Fall, as well as of the fact that in trying to solve the problems of the world by his philosophy, he has not yet solved the problem of the philosopher, and accepted in his own life the remoteness and loneliness implied by his doctrine'¹. And in his Rêveries, while his reflections are mixed, he is still clearly haunted by 'them', particularly in the Huitième Promenade. In spite of Rousseau's claim that he was never made for society, 'every page betrays the anguish caused by his illusion of social isolation. The book is, indeed, a journal of escape and of spiritual survival'². This work is a final testament of his unhappiness on earth.

* * *

In a fragment entitled 'De l'art de jouir', written in about 1758, Rousseau sighs, 'Ah sans doute vivre est une douce chose, puisqu'une vie aussi peu fortunée me laisse pourtant des regrets'³. Whether he would have written these words about fifteen years later is another matter. Happiness for Jean-Jacques Rousseau was difficult to attain and to hold on to. He was never really happy in society at large and his relationships with other people often ended in disarray, and this at least partly because of his hypersensitivity and uncompromising nature. For him, happiness is all or nothing. Not finding it in reality he seeks it in the imagination. Nowhere in the autobiographical writings does he look forward to a real future happiness; he only attempts to re-experience past happiness or create an imaginary happiness in the present. Indeed, it is the perspective of time which makes the past

¹Rousseau, a Study of His Thought, 165.

²F. C. Green, Jean-Jacques Rousseau, 363.

³OC, i, 1173.

seem particularly happy, for in the third Lettre à Malesherbes (written in 1762 and therefore before the recreation of the idylls of the Confessions) he writes: 'Quels tems croiriez-vous Monsieur que je me rappelle le plus souvent et le plus volontiers dans mes rêves? Ce ne sont point les plaisirs de ma jeunesse, ils furent trop rares, trop mêlés d'amertumes, et sont déjà trop loin de moi'¹. At the time of writing he prefers the happy present of his 'retraite' at Montmorency in the company of Thérèse, his dog, his cat and the animals of the forest, but particularly of himself. Similarly, in a letter to Mme de Créqui (10 May 1766) written at Wootton, Rousseau writes, 'Bien loin de vous oublier, Madame, je fais un de mes plaisirs dans cette retraite de me rappeler les heureux tems de ma vie; ils ont été rares et courts, mais leur souvenir les multiplie, c'est le passé qui me rend le présent supportable'².

Whether or not the total number of happy moments or happy periods in his life were relatively short, Rousseau did enjoy some real happiness. There was the happiness gained from the partly simple and partly refined pleasures of music and food. More importantly, there were the many hours he spent botanizing, or in an imaginary ideal world, or in reverie in such settings as the forest of Montmorency and on the île Saint-Pierre: and above all the less frequent joy experienced in his 'extases', especially in their cosmic aspect. No doubt Rousseau also derived real satisfaction from the feeling that his life was exceptional and even some kind of model (as the opening of the Confessions claims), from his moral ascendancy in his 'Reform' and renunciation of 'le monde', society and its amour-propre. Compelled to live in isolation, he may have been denied the opportunity to be 'virtuous', to engage in bienfaisance (vertu implying a social

¹Ibid., 1139.

²CC, xxix, 196. Emphasis added.

environment), but he could be serene in the knowledge of his own goodness, in his not hating his 'enemies'; he feels he has a clear conscience, which is one of the requirements for repos. He can enjoy 'la douceur de converser avec [son] ame'¹, 'songeant au prix qu'avoit mérité [son] coeur'². While Rousseau has no doubt recorded his main memories of happiness, he gives us to understand that he has experienced more happiness than he has revealed. At one point in the Confessions he asks:

'Pourquoi m'ôter le charme actuel de la jouissance pour dire à d'autres ^{que} j'avois joui?'³. Perhaps he is being somewhat defensive here for he says elsewhere that to record his enjoyment is to experience it again⁴.

In spite of his protestations to the contrary, he was not always happy on his own, as between reveries, between 'délires' and 'extases', was the consciousness of enforced solitude. The reverie was not a guarantee of happiness as his reveries were fewer and weaker in his later years and, moreover, his imagination was also likely to lead to sad thoughts on occasions. He also feels the need to justify his solitary happiness on the grounds that it is compensatory. His final attitude is that there is no happiness for him 'ici-bas' and, as he writes at the end of the Deuxième Promenade, he relies on God for ultimate justification, for the eventual total happiness and transparency which he has been denied on earth. While Julie in La Nouvelle Héloïse seeks eternity as she is sated with earthly happiness (although deprived of the sensual happiness of earthly union with Saint-Preux after her marriage), Rousseau requires eternity to compensate for the happiness he deserves but has not had. The reverie, even refined to 'le sentiment de l'existence', is no more than a stopgap happiness. God is necessary for Rousseau's sake.

¹OC, i, 999.

²Ibid., 1000.

³Ibid., 162.

⁴Ibid., 1174.

There are similarities in the elements constituting the individual happiness constructed in Emile and that which Rousseau claims to enjoy in the Deuxième Dialogue, a happiness based essentially on natural principles. Otherwise it is largely a case, in Rousseau's works, of the depiction of present social unhappiness or a possible social happiness on the one hand, and the evocation of his own happiness or absence of happiness on the other. He has rejected 'le monde' and society as it has evolved and, as he sees it, has been rejected by men. He dreams of a new society while meanwhile trying to live an unsocial happiness. As the reality of the ideal state where individual and collective happiness merge is for a tomorrow, Rousseau imagines for himself 'un monde idéal' where this is realized or creates the harmonious patriarchal society of Clarens. Happiness in Rousseau's autobiographical writings is inevitably egocentric as no actual ideal society, which he could accept or be accepted by, exists outside of his powers of creation; happiness, where it exists, is especially an affair between Rousseau, his imagination and nature, and finally will be between Rousseau and eternity.

Different aspects and shades of happiness, then, are treated in Rousseau's works and, in his autobiographical writings in particular, these are at times given lyrical expression. As has been seen, happiness for Rousseau was often elusive, and it is within the context of the absence of happiness that lyricism in his autobiographical writings will first be analysed.

PART TWO

CHAPTER IV

LYRICISM AND THE ABSENCE OF HAPPINESS

While Jean-Jacques cherished happiness, it was not his lot, as we saw in the previous chapter, to experience it nearly as much as he would have wished. The absence of happiness (obstacles to happiness and the difficulty in finding happiness) is a theme which appears in parts of Rousseau's autobiographical writings. If he is sometimes eloquent on this subject, as in the Dialogues¹, this obverse side of happiness is also treated lyrically on occasions.

In the first section of this chapter, lyrical passages dealing with a loss of happiness related to a specific incident in the past will be studied. Then, in the second section, the lyrical expression of the absence of happiness in the present including, sometimes, reflections on the process of how he arrived at his present situation, will be examined. Finally, we will consider passages of what could be called lyrical defiance, where Rousseau expresses a determination to be happy or claims to be happy in spite of his present circumstances.

* * *

i Lyrical recall of past loss of happiness

Usually Rousseau's lyrical reflections on his lack of happiness are from a perspective that is mainly related to the time of writing, but on a few occasions, in the Confessions, as we shall see in this section, Rousseau recalls past loss of happiness with an emphasis on what he

¹See, e.g. OC, i, 754, 913-914, 948-949.

purportedly felt at that earlier time.

In the first book of the Confessions, Rousseau recounts the famous incident where he was wrongly accused of breaking the teeth of a comb, the moment when his childhood innocence and 'bonheur pur' ended, the time when he first became aware that there was something other than happiness in the world. This occasion is first evoked eloquently and dramatically in the emotional avalanche of indignation of the sentence 'Quel renversement d'idées! quel desordre de sentimens! quel bouleversement dans son coeur, dans sa cervelle, dans tout son petit être intelligent et moral!'¹, while the crying out of 'Carnifex, Carnifex, Carnifex' at the end of the following paragraph - Latin being the language of Rousseau's noble Romans² - reinforces the cry of a wronged innocent. After the expression of more indignation, there follows a more lyrical paragraph full of sad and negative feelings and where a sense of irrevocable loss is evoked:

IV.a

[1] Là fut le terme de la serenité de ma vie enfantine.
 [2] Dès ce moment je cessai de jouir d'un bonheur pur, et je sens aujourd'hui même que le souvenir des charmes de mon enfance s'arrête là. [3] Nous restames encore à Bossey quelques mois. [4] Nous y fumes comme on nous représente le premier homme encore dans le paradis terrestre, mais ayant cessé d'en jouir. [5] C'étoit en apparence la même situation, et en effet une toute autre manière d'être. [6] L'attachement, le respect, l'intimité; la confiance, ne lioient plus les élèves à leurs guides; nous ne les regardions plus comme des Dieux qui lisoient dans nos coeurs: nous étions moins honteux de mal faire, et plus craintifs d'être accusés: nous commencions à nous cacher, à nous mutiner, à mentir. [7] Tous les vices de notre âge corrompoient notre innocence et enlaidissoient nos jeux. [8] La campagne même perdit à nos yeux cet attrait de douceur et de simplicité qui va au coeur. [9] Elle nous sembloit deserte et sombre; elle s'étoit comme couverte d'un voile qui nous en cachoit les beautés. [10] Nous cessames de cultiver nos petits jardins, nos herbes,

¹OC, i, 19.

²Rousseau's admiration for the Ancients is evident in his writings as early as the first Discours. Plutarch was one of the first writers that Rousseau read, and he remained a firm favourite.

nos fleurs. [11] Nous n'allions plus grater légèrement la terre et crier de joye en découvrant le germe du grain que nous avons semé. [12] Nous nous dégoutames de cette vie; on se dégouta de nous; mon oncle nous retira, et nous nous séparames de M. et M^{lle} Lambercier rassasiés les uns des autres, et regrettant peu de nous quitter.¹

The direct emphasis on loss in the brevity of the opening sentence sets the tone of the passage. The initial finality of 'Là fut' is echoed in the concluding of 's'arrête là' of the next sentence. Regret at what was lost is made apparent in the second sentence partly in the structure, in the comparatively lingering object clause ('que le souvenir ... là'). This regret is also underlined, in the sentence as a whole, by the softness resulting from a dominance of voiced consonants (in a ratio of nearly 3:1 to voiceless consonants) and the caressingly longer syllables in 'jouir', 'bonheur pur', 'souvenir' (long vowel plus /r/ in these cases), 'enfance'.

In the fourth sentence, Rousseau compares his situation to that of being in the garden of Eden after the Fall. The fluid movement as far as the comma at 'terrestre' is succeeded by a brief non-finite clause of deflation. Rousseau's simile is reinforced by the fact that 'encore dans le paradis terrestre' echoes the 'encore à Bossey' of the third sentence. The final 'ayant cessé d'en jouir' also echoes the 'je cessai de jouir' of the second sentence: regretful repetition.

The transition from general details to an evocation of the fallen state is made in the fifth sentence. Here the contrast in idea between same and different as applied to his situation is expressed in a balanced structure, the sentence being divided equally at the comma. The apparent calmness of this reflection helps put into relief the description of harsh realities which then follows.

¹OC, i, 20-21.

The sixth sentence is approximately central in the paragraph as well as being the longest sentence, two factors which help to focus attention on the totally changed situation which is depicted here. The semi-colon and colons divide the sentence into four parts. The first and longest part establishes the destruction of confidence in the 'guides' while the consequences of this are evoked in the following three parallel parts which are of the same length, complementary in sense and which all begin 'nous', like so many lines in a litany of moral regression. The tightness of this parallelism conveys, perhaps, a sense of tension. While innocence was lost, this did not happen in the same manner as in the biblical myth: in Rousseau's story it is the gods who have erred. Continuing the religious analogy of the fourth sentence, Rousseau brings the 'gods' down to earth. It is notable that the positive values expressed in the accumulation of abstract nouns at the beginning of the sentence, and which are lost after the error of the 'guides' and 'Dieux', are counterbalanced, at the end of the sentence, by the negative senses of the infinitives 'cacher', 'mutiner', 'mentir'.

The main rhythmic boundaries at 'âge' and 'innocence' divide the seventh sentence into three sections of seven syllables each¹, a poetically sustained pattern where the brooding is emphasized by the long final bass vowels in the accented syllables of 'âge' and 'innocence'. The opening 'Tous les vices' echoes the globality of the 'toute autre manière' of the fifth sentence. The linked negative qualities described in this sentence ('corrompoient ... et enlaidissoient') are paralleled,

¹Some decades later Verlaine exploits the musicality of lines of an uneven number of syllables in his verse. These numerous poems include poem XIX of Bonheur ('La neige à travers la brume/ Tombe et tapisse sans bruit/ Le chemin creux qui conduit/ A l'église où l'on allume/ Pour la messe de minuit. [...]') and Soleils couchants in his Poèmes saturniens (lines of seven syllables).

in the eighth sentence, by the linked loss of 'cet attrait de douceur et de simplicité'. And in this sentence there is an echo of regret in the suggestion of rhyming of 'douceur' and 'coeur'.

The following three sentences continue to describe aspects of the loss of enjoyment associated with nature. In the first part of the ninth sentence negative qualities are again linked ('deserte et sombre') and this clause has an appropriate aridness in its brevity. The second part of this sentence, a nuanced expression of the idea contained in the first part, is more seemingly regretful in its greater length (the main clause being expanded by a relative clause). The image of the 'voile' is used here to describe the covering up of what had previously been seen, to describe the loss of a kind of positive awareness.¹

In the tenth sentence 'petits' is an endearment as much as a physical epithet. 'Nos herbes, nos fleurs' are like little regretful sighs after 'nos petits jardins' - so many details of what is lost, and details of lost pleasure are linked in the following sentence ('grater légèrement la terre et crier de joye') where there is the same intimacy as in the tenth sentence. The caressingly gentle feel of the eleventh sentence is destroyed in the last sentence where the first three clauses and the concluding 'et regrettant peu de nous quitter' have a quality akin to sulkingness in their relative abruptness and finality.

While we have noted specific features which contribute to the lyricism of this passage, some more general comments are in order. The lyricism is uneven: for example, one or two sentences such as the first and third sentences are, in isolation, little more than statements of fact. The lyricism is to be found not only in particular

¹Cf. in the biblical myth, on the other hand, Adam and Eve's new awareness. Rousseau uses the 'voile' image particularly in La Nouvelle Héloïse. (See J. Starobinski, Jean-Jacques Rousseau, la transparence et l'obstacle, Ch.V, and J.-L. Lecercle, Rousseau et l'art du roman, 278.)

qualities at certain moments but, and probably especially, in the overall qualities of the paragraph. There is a unity of theme while the treatment shows a variation in feelings which are sometimes expressed with heavy finality in short statements or short sentences or with more of a suggestion of wistful regret (as in the second, tenth and eleventh sentences): the movement within the sentences corresponds partly to the attitudes being expressed. There is a notable relentless continuity in the accumulation of detail, both of what has been lost and also of moral decline, and which is expressed sometimes in a build-up of parallel terms ('l'attachement, le respect, ...' in the sixth sentence; 'nos petits jardins, nos ...' in the tenth sentence) or in parallel constructions ('ne ... plus' occurs twice in the sixth sentence and is echoed in the eleventh sentence; the series of 'à' plus infinitive at the end of the same sentence) or in linkages effected by 'et' (sentences 7, 8, 9, 11).

In addition to the echoing of words noted earlier, there is the repetition of first person pronouns, notably the recurrence of 'nous', especially at the beginning of sentences and clauses, a constantly and insistently echoing reminder of the personal quality of the experience being recalled and of the degree to which the memory is imprinted on Rousseau's mind.

Another loss of happiness - though not of a bonheur pur - was on the occasion of losing his position as the exclusive lover of Mme de Warens with the advent of Wintzenried:

IV.b

[1] On a du connoître mon coeur, ses sentimens les plus constans, les plus vrais, ceux surtout qui me ramenoient en ce moment auprès d'elle. [2] Quel prompt et plein bouleversement dans tout mon être! [3] Qu'on se mette à ma place pour

en juger. [4] En un moment je vis évanouir pour jamais tout l'avenir de félicité que je m'étois peint. [5] Toutes les douces idées que je caressois si affectueusement disparurent; et moi qui depuis mon enfance ne savois voir mon existence qu'avec la sienne, je me vis seul pour la première fois. [6] Ce moment fut affreux: ceux qui le suivirent furent toujours sombres. [7] J'étois jeune encore: mais ce doux sentiment de jouissance et d'espérance qui vivifie la jeunesse me quitta pour jamais. [8] Dès lors l'être sensible fut mort à demi. [9] Je ne vis plus devant moi que les tristes restes d'une vie insipide, et si quelquefois encore une image de bonheur effleura mes desirs, ce bonheur n'étoit plus celui qui m'étoit propre, je sentois qu'en l'obtenant je ne serois pas vraiment heureux.¹

First Rousseau emphasizes the positive nature of his feelings in the repeated 'les plus ...' phrases and the emotional intensity of these superlatives is continued in the strong terms of the second sentence: 'bouleversement' is doubly qualified by the sharply alliterative monosyllabic adjectives 'prompt et plein' and the shock is felt in 'tout mon être'. The feelings are reinforced by the hurtling (mainly bisyllabic) rhythm of this sentence.

This exclamation is followed by a direct appeal - which the brevity makes all the more direct - to the reader and where Rousseau's position is seemingly emphasized by the repetition of /a/ in successive syllables in 'à ma place' and in the trisyllabic rhythm of 'Qu'on se mette/ à ma place', each rhythmic unit ending on a voiceless consonant. In the fourth sentence the completeness of the lost hopes of happiness and the immediacy of his impressions are stressed in 'En un moment', 'pour jamais' and 'tout l'avenir'. The main rhythmic breaks in this sentence are at 'moment' and 'jamais'; as the sections of the sentence expand, there is gradually a growth of a quality of unleashed realization which is at its most relentless in the rush of the final section.

¹OC, i, 262-263.

In the fifth sentence the idea of totalness is continued in 'toutes', echoing the 'tout' of the preceding sentence, and the exaggeration of 'depuis mon enfance' (i.e. implying since forever), as well as in the stress on isolation in 'pour la première fois'. The sentence is somewhat longer than the earlier ones and this corresponds to a slightly more reflective vein where, in the first part, the repeated sonorities of /u/ in 'toutes' and 'douces' regrettfully underline the quality of what is lost.

Bleakness is apparent in the first short clause of the sixth sentence and in 'affreux' and 'sombres'. 'Moment' echoes this word from the fourth sentence, again adding immediacy to the sensations experienced. In the seventh sentence what is lost is 'doux', echoing the impossible realization of 'douces idées' in the fifth sentence, and the feeling of regret is emphasized by the bass resonances of 'doux sentiment de jouissance et d'espérance', the combined soft, gentle effect of which is destroyed by the brusqueness of 'quitta'. The emphatic 'pour jamais' is a repetition of this phrase in the fourth sentence. In the eighth sentence the same long vowels of 'lors' and 'mort' contribute to a brooding effect while 'mort à demi' is yet another expression underlining Rousseau's newly unhappy state.

The final sentence of the paragraph is the longest and its relatively meandering movement (most of the earlier sentences being of basically simple structure) follows reflections which look towards a gloomy future. The lack of happiness facing him is suggested by the negative structures ('ne ... plus' twice; 'ne ... pas') and the use of terms denoting something weak and insubstantial ('tristes restes', 'insipide', 'effleura').

Throughout this passage a negative emphasis is apparent. There is the repetition of certain words, as has been noted; there is the continual use of terms indicating the degree of loss, and to those we have already remarked upon may be added the verbs 'évanouir', 'disparaissent', 'quitta'. The initial sharp, forceful outpouring of shocked feeling calms down to some extent as the original distress is commingled with shock waves reaching beyond the immediate (recalled) present to the future which has to be seen in a new greyer light, a future dwelt upon most lingeringly in the final sentence. Rousseau is totally immersed in his own feelings which the numerous first person singular pronouns also testify to. Even though a past loss of happiness is being evoked, the strength of expression, not to say melodramatic exaggeration, gives the impression that this pain is being relived.

The assurance given to Rousseau by Mme de Warens that, in spite of the presence of Wintzenried, his 'droits demeuroient les mêmes' gives rise, two paragraphs after the passage just discussed, to a passage where Rousseau lyrically revels in his decision to 'sacrifice' a sensual kind of happiness for apparently highminded motives:

IV.c

[1] Jamais la pureté, la vérité, la force de mes sentimens pour elle, jamais la sincérité, l'honnêteté de mon ame ne se firent mieux sentir à moi que dans ce moment. [2] Je me précipitai à ses pieds, j'embrassai ses genoux en versant des torrens de larmes. [3] Non, maman, lui dis-je avec transport; je vous aime trop pour vous avilir; votre possession m'est trop chère pour la partager: les regrets qui l'accompagnèrent quand je l'acquis se sont accrus avec mon amour; non, je ne la puis conserver au même prix. [4] Vous aurez toujours mes adorations; soyez-en toujours digne: il m'est plus nécessaire encore de vous honorer que de vous posséder. [5] C'est à vous, ô Maman, que je vous cède; c'est à l'union de nos coeurs que je sacrifie tous mes plaisirs. [6] Puissai-je périr mille fois, avant d'en goûter qui dégradent ce que j'aime.¹

¹OC, i, 264.

The initial 'Jamais' plus abstract nouns is reinforced by another 'jamais' also followed by two more abstract nouns. The identical final syllables of four of these nouns ('-té'), including the clear quality of the vowel /e/, gives this self-praise a ringing quality. Not only does this rhetorical 'Jamais ... jamais ...' structure begin a declamatory passage in a grand manner, but also the repetition of 'jamais' - a highly emphatic word - draws attention to the strength of the qualities enumerated. This emphasis is sustained, too, in 'ne se firent mieux sentir'. If the main rhythmic divisions in the sentence are seen to be at 'vérité', 'elle', 'ame', the sentence consists of two sections of ten syllables followed by two sections of fourteen syllables. This regularity within each 'jamais ...' part and the fact that the second 'jamais ...' part is longer than the first, but in a controlled manner, results in an appropriately dignified movement within the sentence.

The first part of the second sentence (the first clause) is quite short and this is suited to the rapid, dramatic action pictured. The clear quality of particularly /e/ and /i/ in 'précipitai à ses pieds' helps convey the instantaneity of this action. The second part of the sentence is a little longer, more fluid, and therefore apt for the literal flowing of 'des torrens de larmes' which is an exaggerated metaphor accompanying rather exaggerated behaviour¹.

The third sentence is the longest of the paragraph and it is a focal point to the extent that here his 'sacrifice' is first and somewhat grandly announced. The statements (from 'je vous aime ...' and divided at the semi-colons and colon) increase in length as far as 'amour' while Rousseau expands upon the quality of his love.

¹This is not an original image. The phrase 'un torrent de larmes' (as well as 'un ruisseau de larmes') occurs earlier in the works of Prévost, in particular, and Marivaux.

The final statement, preceded by 'non', just as 'non' precedes the initial statements, is shorter and like a summing up. In the first statement the measuredness apparent in the rhythmic units of five syllables each ('je vous aime trop/ pour vous avilir') helps contribute to the loftiness of feeling. Emphasis is gained not only by the repetition of 'non' but also by the repeating of 'trop'. This, and the use of 'transport', continues the stress on intensity of feeling which has been characteristic in the paragraph.

In the following three sentences, which are of gradually decreasing length, there is a continuous sequence of statements relative to this 'sacrifice'. The structure of these statements is generally straightforward; Rousseau is putting the elevated nature of his feelings into relief in a fairly simple, direct manner. However, the tightness of structure could perhaps also be seen to indicate partly a certain inner tension which outward control masks. (Is there not a suggestion of pique in the choice, in the third sentence, of 'avilir', then later of 'dégradent'?)

In these final three sentences use is made of imagery of sacrifice to a goddess. Rousseau is at the feet of a queen-mother-deity. He offers his 'adorations' to this being. He also uses 'honoré', 'cède', 'sacrifie', 'périr'. There is a somewhat ridiculous air about the pseudo-heroic juxtaposition 'Ô Maman'. The repetition of 'toujours' in the fourth sentence and 'c'est à ...' at the beginning of successive statements in the fifth sentence, and the opening 'Puissai-je' of the final sentence contribute rhetorical elements. There is emphasis again in 'tous mes plaisirs' and 'mille fois'. In spite of the recurrence of 'vous' in the fourth and fifth sentences, these and other second person pronouns are outweighed in the passage as a whole by the subjectivity of the numerous first person singular pronouns.

There has clearly been a shift from the totally inward-looking expression of feelings of passage IV.b to the elevation of spirit (whether real or as Rousseau chooses to remember it) of passage IV.c. The seemingly more natural and spontaneous expression of feelings of the former passage contrasts with the more rhetorical style of the latter paragraph where the inflated style perhaps suggests that the feelings have also been inflated. The declamatory qualities of the latter passage do not necessarily detract from the lyricism (although this is far from being the best of Rousseau's lyrical expression) and judgements on whether Rousseau protests too much and on how much he has an audience in mind (and therefore decides to express his past feelings strongly) necessarily belong in the realm of speculation. However, we have seen that in passages IV.b and IV.c Rousseau clearly suits his lyrical expression to the differing qualities of emotion he is representing.

* * *

ii Lyricism and present absence of happiness

The passages discussed in the first section of this chapter are isolated cases where past loss of happiness occasions lyrical expression. More usually, Rousseau's lyrical expression of loss of happiness or unfulfilled happiness is within a present context where reflections on the past, where they occur, have a direct bearing on the present.

An exceptional early case where a present lack of happiness is lyrically expressed is to be found in the very first piece Rousseau wrote that is still extant. In a letter to his father, written in late May or early June 1731, when Jean-Jacques was not yet nineteen years old, he is very self-pitying and trying to cajole his father.

After an opening paragraph written in a noble style full of stilted formulas ('les justes sujets de haine', 'les infortunes qui m'accablent', 'les crimes dont je me sens coupable'), the second paragraph begins with the following sentence:

IV.d

Triste sort que celui d'avoir le coeur plein d'amertume et de n'oser même exhaler sa douleur par quelques soupirs, triste sort que d'être abandonné d'un père dont on auroit pu faire les délices et la consolation, mais plus triste sort de se voir forcé d'être à jamais ingrat et malheureux en même tems et d'être obligé de trainer par toute la terre sa misere et ses remords; vos yeux se chargeroient de larmes si vous connoissiez à fond ma véritable situation, l'indignation feroit bientôt place à la pitié, et vous ne pourriez vous empêcher de ressentir quelque peine des malheurs dont je me vois accablé.¹

This sentence is particularly interesting as an example of Rousseau's apprenticeship to lyrical prose writing. Some of the characteristics of this passage will be evident in other passages to be discussed. The sentence is divided at the semi-colon into two parts, the first concentrating on his alleged unhappiness and the second focusing on feelings he would have his father experience. Both parts have three sections (defined by the commas) but the balance is weighted strongly on to the longer first part where Jean-Jacques is at the centre of the stage.

The first part of the sentence is an accumulation of woe and self-pity within the rhetorical framework of three successive sections beginning 'triste sort ...'. The first two sections are of similar length while the last is the longest and most brooding and where the linkages by 'et' help to extend fluidly the evocation of sad feelings. ('Et' also links two ideas in the first section and two would-be happiness-giving things in the second section.) The terms denoting unhappiness are numerous and they combine to form a very black picture, especially

¹CC, i, 12.

as there is considerable grimness or finality in the choice of expression ('triste sort' three times, 'le coeur plein d'amertume', 'douleur', 'abandonné', 'forcé d'être a jamais ... et d'être obligé ...').

Bleakness is evoked, too, in the successive voiceless plosives of 'trainer par toutte la terre'.

After the three 'triste sort ...' sections, which are like so many lines of a dirge, there follows the second part of the sentence which is like a coda where Jean-Jacques fondly imagines that his father's feelings would be different if he knew his 'véritable situation'. Rousseau's purpose is also revealed here: he is trying to cajole his father and he has portrayed his situation in a very negative manner in order to elicit paternal sympathy more readily. That is, whether his feelings are genuine or not, he has used lyricism, and a largely rhetorical kind at that, for a specific end. In the second part of the sentence Rousseau continues to employ terms to highlight his situation: there is a considerable emotional concentration in the sentence.

The elegantly elaborate structure of the sentence is appropriate to what are surely contrived feelings, for at the time this letter was written Rousseau had little cause to be genuinely unhappy and certainly not to the extent that he would have his father believe.

Over thirty years later, when lack of happiness is much more of a reality for Rousseau, he lyrically evokes the beginnings of his present unfortunate circumstances in the opening sentence of Book Twelve of the Confessions:

IV.e

Ici commence l'oeuvre de tenebres dans lequel depuis huit ans je me trouve enseveli, sans que de quelque façon que je m'y sois pu prendre il m'ait été possible d'en percer l'effrayante obscurité. Dans l'abyme de maux où je suis submergé, je sens les atteintes des coups qui me sont portés,

j'en apperçois l'instrument immédiat, mais je ne puis voir ni la main qui le dirige, ni les moyens qu'elle met en oeuvre. L'opprobre et les malheurs tombent sur moi comme d'eux-mêmes et sans qu'il y paroisse. Quand mon coeur déchiré laisse échapper des gemissemens, j'ai l'air d'un homme qui se plaint sans sujet, et les auteurs de ma ruine ont trouvé l'art inconcevable de rendre le public complice de leur complot sans qu'il s'en doute lui-même et sans qu'il en apperçoive l'effet.¹

In this passage there is an accumulation of negative vocabulary, of terms showing him to be a victim who cannot do anything about his situation, and particularly of images of darkness: 'l'oeuvre de tenebres', 'enseveli', 'effrayante obscurité', 'l'abyme de maux', 'submergé', 'les atteintes des coups', 'l'opprobre et le malheur tombent', 'mon coeur déchiré', 'gemissemens', 'ruine', 'complot'. The recurrence of 'sans' and, in the second sentence, the repetition of 'ni' contribute to the all-pervasive negativeness.

While Rousseau expresses his feelings here in an elegiac manner, it should be noted that this passage serves as an introduction to a gloomy tale of woe and is intended to be a forceful beginning to the book. This lyrically sad opening to Book Twelve is also a counter-balance to the lyrically happy opening of Book Six ('Ici commence le court bonheur de ma vie'). Lyricism in Rousseau's present reflections on lack of happiness are to be found, rather, in the Rêveries du promeneur solitaire.

The Rêveries open with the following passage:

IV.f

[1] Me voici donc seul sur la terre, n'ayant plus de frere, de prochain, d'ami, de société que moi-même. [2] Le plus sociable et le plus aimant des humains en a été proscrit par un accord unanime. [3] Ils ont cherché dans les raffinemens de leur haine quel tourment pouvoit être le plus cruel à mon ame sensible, et ils ont brisé violemment tous les liens qui m'attachoient à eux. [4] J'aurois aimé les hommes en dépit d'eux-mêmes. [5] Ils n'ont pu qu'en cessant de l'être se dérober à mon affection. [6] Les voila donc étrangers, inconnus, nuls enfin pour moi puis qu'ils l'ont voulu.²

¹OC, i, 589.

²Ibid., 995.

That Rousseau has engaged in much soul-searching is immediately evident in the surprising suddenness of 'donc' which sets the tone of a paragraph where the terms chosen admit of no alternatives. He is 'seul', a word that will echo throughout the Rêveries. The movement of the first sentence is indicated by the punctuation. In the first section (as far as 'terre') a sense of finality results from the tight division into two effected by the dramatic break at 'donc', following which there is a gloomy fall in intonation from the accent on 'seul' to that on 'terre' ('Me voici donc// seul/ sur la terre'¹). The rest of the sentence qualifies the initial declaration of solitude. The next three phrases ('n'ayant ... d'ami') are of gradually decreasing length (5:3:2) and can be read with a fall in intonation from 'frere' to 'prochain' to 'ami', increasing the impression of dejection. Each '(plus) de' and the contraction in length of the phrases is suggestive of stabbing pain; the shorter the phrases become, the less he has in the world. The relatively long syllables of rhyming 'terre' and 'frere' (long vowel plus /r/) are a momentary sad echoing lingering. The slightly longer final phrase of the sentence is in effect a summing up of the preceding three phrases. The final trisyllabic rhythmic unit 'que moi-même', like the earlier trisyllabic unit 'sur la terre' (both at the end of sections of the sentence), have the quality of sigh-like exhalations.

In the second sentence the 'accord unanime' is, as it were, an anti-social contract banning an ideal citizen. Rousseau is 'proscrit', banned like a book, like his own books. The main rhythmic boundary at 'humains' divides the sentence into equal sections. In the first section 'le plus aimant', building on 'le plus sociable', emphatically

¹In his article 'Contribution à l'étude psychologique des Rêveries ...', AJJR, xxiii, 63, R. Osment analyses this section dividing it at 'seul' (5:3). While there is certainly an accent on 'seul', the key importance of 'donc' makes a break here seem inevitable in our reading.

builds up pleasant expectations which are then deflated in the second half of the sentence (the sentence thus, in its general line, resembles a sigh-like inhalation and exhalation) where the clear or sharp qualities of /e/, /i/ and /y/ ('été procrit', 'unanime') help to underline the negative sense (just as /y/ in the repeated 'le plus' underlined the earlier positiveness). The trisyllabic units at the ends of the sections ('des humains', 'unanime'), like those in the first sentence, are again like sighs¹.

It is again with strong words that Rousseau evokes the hatred of 'the others' for himself in the third sentence: 'rafinemens de leur haine'; 'le plus cruel' of torments, as opposed to the doubly positive qualities in the 'le plus ...' phrases of the preceding sentence; 'brisé violemment'; 'tous les liens'. The comma divides the sentence into two parts and 'Ils' has an echo and continuation in 'et ils ...' as well as in the opening 'Ils' of the fifth sentence and 'ils' in the sixth sentence: the sharp sonorites of /i/ are appropriate to the tone of accusation, to the separation of self from 'them'. In the first part of the third sentence (the main rhythmic division in this part is at 'haine') the slightly longer second section expands on the idea of suffering, dwells on the torments. The nearly equal rhythmic sections (divided at 'violemment') in the second part have a balance which perhaps indicate a certain tense dignity, a control in spite of the pain. The fact that the second part of the sentence is shorter than the first, in addition to this internal balance, helps emphasize the tone of finality.

There is a near balance, too, in the fourth sentence (divided at 'hommes', 6:5); his positive attitude in the first section contrasts with the negativeness of 'them'. There is a suggestion of tension in this simple tightness. In the approximate balance of sections in the

¹R. Osmont, op.cit., 63-64.

fifth sentence (divided at 'l'être') there is again a cool dignity.

The final sentence counters the opening one: 'les voila donc' replies to 'me voici donc'. Rousseau is putting the boot on the other foot: contrasting with the total nothingness of his relationship with anyone else in the world in the first sentence is the total nothingness now of his regard for 'them' in the negative combination of 'étrangers, inconnus, nuls enfin pour moi'. This sentence is like an awakening from the preceding state of brooding reflection. The rejected is now the rejector. Indeed, if the balancing we have remarked upon earlier seems to contain a certain tension, this tension comes to a head in the final sentence in the sharp (and, in the first section, short) bursts of 'Les voila donc/ étrangers,/ inconnus,// nuls enfin pour moi/ puis qu'ils l'ont voulu', where the clear or tense qualities of the underlined vowels reinforce the sense, as does the explosive /z/ of 'donc'. There is still control and dignity here, however. The main rhythmic boundary at 'inconnus' divides the sentence into decasyllabic sections and the rhyming of 'inconnus' and 'voulu' strengthens the impression that these are two lines of an essentially sad song: a song, as we have seen, with continual and insistent resonances of pain and regret.

In the second, third and fourth paragraphs of the Première Promenade, Rousseau looks at how he came to be in his present unhappy situation and here he evokes his suffering and eventual resignation:

IV. E

[1] Depuis quinze ans et plus que je suis dans cette étrange position, elle me paroît encore un rêve. [2] Je m'imagine toujours qu'une indigestion me tourmente, que je dors d'un mauvais sommeil, et que je vais me réveiller bien soulagé de ma peine en me retrouvant avec mes amis. [3] Oui, sans doute, il faut que j'aye fait sans que je m'en apperçusse un saut de la veille au sommeil ou plutôt de la vie à la mort. [4] Tiré je ne sais comment de l'ordre des choses, je me suis vu précipité dans un cahos incompréhensible où je n'apperçois rien du tout, et plus je pense à ma situation présente et moins je puis comprendre où je suis.

[1] Eh! comment aurois-je pu prévoir le destin qui m'attendoit? comment le puis-je concevoir encore aujourd'hui que j'y suis livré?

[2] Pouvois-je dans mon bon sens supposer qu'un jour, moi le même homme que j'étois, le même que je suis encore, je passerois, je serois tenu sans le moindre doute pour un monstre, un empoisonneur, un assassin, que je deviendrois l'horreur de la race humaine, le jouet de la canaille, que toute la salutation que me feroient les passans seroit de cracher sur moi, qu'une generation toute entière s'amuseroit d'un accord unanime à m'enterrer tout vivant? [3] Quand cette étrange révolution se fit, pris au dépourvu j'en fus d'abord bouleversé. [4] Mes agitations, mon indignation me plongèrent dans un délire qui n'a pas eu trop de dix ans pour se calmer, et dans cet intervalle, tombé d'erreur en erreur, de faute en faute, de sottise en sottise, j'ai fourni par mes imprudences aux directeurs de ma destinée autant d'instrumens qu'ils ont habilement mis en oeuvre pour la fixer sans retour.

[1] Je me suis débattu longtems aussi violemment que vainement. [2] Sans adresse, sans art, sans dissimulation, sans prudence, franc, ouvert, impatient, emporté, je n'ai fait en me débattant que m'enlacer davantage et leur donner incessamment de nouvelles prises qu'ils n'ont eu garde de négliger. [3] Sentant enfin tous mes efforts inutiles et me tourmentant à pure perte j'ai pris le seul parti qui me restoit à prendre, celui de me soumettre à ma destinée sans plus regimber contre la nécessité. [4] J'ai trouvé dans cette résignation le dédomagement de tous mes maux par la tranquillité qu'elle me procure et qui ne pouvoit s'allier avec le travail continuel d'une résistance aussi pénible qu'infructueuse.¹

In the first paragraph Rousseau compares his situation to a bad dream, an unreal death-like sleep from which he would wish to be delivered. In the first sentence, the longest central section ('que je suis ... position') helps underline his sense of bewilderment. In the second sentence 'imagine' is qualified by three clauses beginning 'que ...' and the extension of the third one by 'bien soulagé ... peine' and 'en ... amis' corresponds to the relaxation of imagined relief. R. Osmond has looked at the rhythmic qualities of this sentence² (six sections, each consisting of two rhythmic groups, of from seven to the final more expansively happier ten syllables (a relaxed 5:5)). This continuous binary rhythm and semi-regularity of sections helps capture the dream-like state being described.

¹OC, i, 995-996.

²Op.cit., 64.

The 'oui' and 'sans doute' at the beginning of the third sentence, with their directness and brevity, are conscious sighs corresponding to the reaction of awakening. The main rhythmic divisions after this come at 'fait', 'apperçusse', 'sommeil'. The first of these sections is a little shorter than the other three which are of similar length (from seven to nine syllables), a pattern or near-pattern which seems to follow his now lucid reflections.

The last sentence is divided by the commas into three parts. In the first and shortest part, the bass resonances of 'comment' and 'choses', at the end of rhythmic units, contribute to a brooding tone. The relative length of the second and longest part of the sentence corresponds to the depths of incomprehension evoked here. The rapidity of his entering a bewildering state is partly conveyed by the clear quality of certain vowels in 'je me suis vu précipité' while his floundering in depths of incomprehension is emphasized by the numerous deep sonorities in 'dans un chaos incompréhensible où je n'aperçois rien du tout'. In the final part of the sentence the second element of the 'et plus ... et moins ...' structure is a few syllables shorter than the first, a dejected contraction.

In the first two sentences of the next paragraph, Rousseau emotionally asks how he could have known what would happen. After the initial exclamatory 'Eh!' there are three rhetorical questions in succession. The opening 'comment' of the second question echoes the first, and the questioning about the past resonates into the present bewilderment. The question which comprises the second sentence is very long and impassioned. Following the balance of 'moi, le même homme que j'étais, / le même que je suis encore' (7:8) which underlines his sameness and contrasts

then and now, there are several clauses qualifying 'supposer': 'supposer qu'un jour ... je passerois, je serois tenu ..., que je deviendrois ..., que toute la salutation ..., qu'une generation toute entière ...?' There is a compounding movement which builds up more questions and emphasizes the feelings of anguish which are also apparent in the accumulation of extremely negative vocabulary ('un monstre', 'un empoisonneur', 'un assassin', etc.): the movement of the sentence follows the desperation of the reflections. The phrase 'accord unanime' echoes this phrase used in the second sentence of the first paragraph of the Promenade: a key term stressing Rousseau's total separation from 'them'.

The third sentence is little more than an historical statement wherein the balance (the comma divides the sentence into almost even parts) gives an air of detachment and the seemingly calm recollection here is a brief respite before the description of a stream of misfortunes in the last sentence of the paragraph. There is once again, in this final sentence, an accumulation of negative expressions: 'plongèrent dans un délire' is a phrase of the same order as 'précipité dans un cahos incompréhensible' in the preceding paragraph (in both cases descent into terrible depths). The three 'de ... en ...' phrases, with the repetition of the words 'erreur', 'faute', 'sotise', build up an impression of vulnerability. It is possible that the somewhat more complex structure of this sentence, compared with the more fluid and linear (successive clauses following on from 'supposer') second sentence, robs it of some of its potential force.

In the first sentence of the final paragraph, the same bass resonances in 'longt_{em}s', 'viol_{em}ment', 'vain_{em}ent' and the other

nasal sounds combine to express a feeling of heaviness which is reinforced by the four 'sans ...' phrases at the beginning of the next sentence. This kind of series, repeating 'sans', is one which can be found several times in Rousseau's autobiographical writings¹. The sequence of four phrases stating what he lacked is followed by another series of four terms (adjectives describing more aspects of his personality). The fluidity of this long sequence, this free-flowing description, contrasts with the lack of freedom then evoked in 'enlacer' and 'prises'.

The main clause of the third sentence is suspended by two non-finite clauses ('Sentant ... et me tourmentant ...'), the second slightly shorter and where the combination of voiceless plosives and vowels with deep sonorities helps evoke sorrowful awareness of bleak reality ('me tourmentant à pure perte'). The main part of the sentence, detailing how Rousseau decided to deal with his situation ('j'ai pris ... nécessité') is expressed with poetic dignity: 'j'ai pris le seul parti/ qui me restoit à prendre, // celui de me soumettre/ à ma destinée // sans plus regimber/ contre la nécessité'; that is, 6:6::6:5::5:7, an alexandrine followed by an 'alexandrin manqué' with a final section which, while not being a regular classical alexandrine, has twelve syllables. There is, then a flexible rhythmic pattern. The vocabulary adds to the noble tone: 'soumettre', 'destinée', 'nécessité'. Moreover, there are the ringing rhymes of 'destinée', 'regimber', 'nécessité', which heighten the poetically dignified effect here.

An even calmness in resignation is reflected, too, in the first three sections of the final sentence (ending 'résignation', 'maux', 'procure') which are of very similar length. The second part of

¹As is noted in OC, i, 1765-1766 (n.5 to 996).

the sentence ('et qui ...'), while not having any special internal movement, is the same length as the opening part: balance in structure reflecting reasoned resignation.

There is clearly much variety in expression in these paragraphs as Rousseau adapts his style to varying feelings and reflections - whether he expresses bewilderment, a feeling of spiritual oppression, or resignation - and this is evident particularly in the differing movements of the sentences. The vocabulary is remarkable especially for the negative images and the accumulation of negative terms evoking suffering and extreme vulnerability. The repetition of 'encore' (in the opening sentences of the first two paragraphs) underlines his continuing bewilderment while the repetition of 'étrange' (first paragraph, first sentence; second paragraph, third sentence) emphasizes the foreignness to him of his experience. There is emphasis in the series of 'sans ...' phrases while Rousseau's taste for black and white terms is further indicated in 'tous mes efforts', 'tous mes maux' and 'le seul parti' in the same paragraph and also in 'toute entière' and 'unanime' (second paragraph, second sentence).

Rousseau's total concern with himself is obvious and the subjectivity of his interpretation of events is evident. The personal quality of the writing is also continually hammered home by the recurrence of first person singular pronouns of which there are in excess of fifty in this passage. This passage is, indeed, characterized by its intensely emotional qualities and the evocation of a defenceless Jean-Jacques is to some extent overstated, especially in the rhetorical structures of the middle paragraph. Where Rousseau is guilty of emotional overkill this detracts from the lyricism of the passage which is nevertheless, on the whole, a moving evocation.

Some paragraphs later in the Première Promenade, Rousseau again lyrically expresses his sad present situation:

IV.h

Tout est fini pour moi sur la terre. On ne peut plus m'y faire ni bien ni mal. Il ne me reste plus rien à espérer ni à craindre en ce monde, et m'y voila tranquille au fond de l'abyme, pauvre mortel infortuné, mais impassible comme Dieu même.

[1] Tout ce qui m'est extérieur m'est étranger désormais.
 [2] Je n'ai plus en ce monde ni prochain, ni semblables, ni frères.
 [3] Je suis sur la terre comme dans une planète étrangère où je serois tombé de celle que j'habitois.
 [4] Si je reconnois autour de moi quelque chose ce ne sont que des objets affligeans et déchirans pour mon coeur, et je ne peux jeter les yeux sur ce qui me touche et m'entoure sans y trouver toujours quelque sujet de dédain qui m'indigne ou de douleur qui m'afflige.
 [5] Ecartons donc de mon esprit tous les pénibles objets dont je m'occuperois aussi douloureusement qu'inutilement.
 [6] Seul pour le reste de ma vie, puisque je ne trouve qu'en moi la consolation, l'espérance et la paix je ne dois ni ne veux plus m'occuper que de moi. [...]¹

Once more Rousseau is writing in a manner that allows no room for intermediate terms. The first sentence begins with a categorical 'Tout'. Nearly all the words before 'espérer' (in the third sentence) are monosyllabic, and the directness and simplicity of these words helps underline an apparently lucid attitude towards a situation which is seen as final, absolute and irrevocable. This lucidity and absoluteness is also reflected in the brevity of the first two sentences and it seems to be reinforced, throughout the paragraph, by the recurrence of sharp /i/ ('fini', 'm'y' twice, 'ni' thrice, 'tranquille', 'abyme', 'impassible') in what are key words.

The movement of the paragraph follows the reflections in a more or less symmetrical manner. The sense of the parallel reflections of the first two sentences is reinforced by the longer like reflection of the first section (as far as 'monde') in the third sentence.

¹OC, i, 999.

The remaining sections of this sentence (divided at the commas) are shorter again as he moves from 'ce monde' into himself. As R. Osmont points out¹, the first rhythmic unit of each of the six sections (counting the first two sentences each as a section) consists of four syllables and this unit, alternating with bi- and trisyllabic units, becomes the dominating pattern in the last two sections. The recurrence of units of four syllables, particularly initially in the sections, contributes a supple poetic continuity to the reflections.

The apparent negativeness as far as 'ce monde', especially in the 'ne ... plus ... ni ...' etc. structures, adds up, in fact, to something virtually positive; the combination of parallel reflections describes a pure state stripped of worldly concerns as well as emphasizing Rousseau's isolation. Rousseau's taste for extreme terms is shown by the use of 'abyrne' while the self-pitying 'pauvre mortel infortuné' is then opposed by his situation being described as God-like. Jean-Jacques subtly depicts himself as being simultaneously in the weakest of positions yet sublimely beyond terrestrial cares: one could not find a loftier simile than 'comme Dieu'.

The initial all-inclusive - or all-exclusive - 'Tout' of the second paragraph echoes the opening of the preceding paragraph while 'ni prochain, ni semblables, ni frères', in the second sentence, echoes the 'plus de frere, de prochain, d'ami' of the first sentence of the Promenade². It may also be noted that 'étranger' in the first sentence and 'étrangère' in the third sentence echo 'étrangers' and 'étrange' earlier in this Promenade³, and 'sur la terre' (third sentence) has also occurred earlier⁴ while 'en ce monde' (second sentence) repeats this phrase from the previous paragraph (third sentence).

¹Op.cit., 65.

²See, above, passage IV.f.

³IV.f, sent.6; IV.g, par.1, sent.1; IV.g, par.2, sent.3.

⁴IV.f, sent.1; IV.h, par.1, sent.1.

The brevity of the first sentence of the second paragraph, like that of the first two sentences of the preceding paragraph, emphasizes the categorical quality of the statement. This sentence finishes (as does the first sentence of the preceding paragraph) with a sigh-like trisyllabic rhythmic unit and the following sentence continues in trisyllabic units (with a final bisyllabic unit): 'Je n'ai plus/ en ce monde// ni prochain,/ ni semblables,/ ni frères'; a sadly poetic establishing of the position with, too, the sharp lucidity of repeated 'ni'. The 'ne ... plus ... ni ...' structure has a similar effect to those negative structures in the first paragraph.

The third sentence consists of four rhythmic sections, divided at 'terre', 'étrangère' and 'tombé'. The simile in the longest second section (ten syllables while the others range from five to seven syllables) lingers on the strangeness of his situation and extends the series of reflections on his being apart from the world around him. Rousseau's substitution of 'où je serois tombé' for 'où j'auerois été projeté'¹ is a more directly evocative expression consistent, too, with the 'l'abyme' (the idea of depths) earlier². Final 'frères' in the second sentence finds rhyming echoes in 'terre' and 'étrangère' in the third sentence while 'tombé' and 'habitois' (at the end of successive sections) very nearly rhyme, rounding out the impressions of this flexibly poetic sentence.

In this paragraph the sentences gradually increase in length until the fourth sentence. There is a movement from briefer and more tightly controlled reflection to longer sentences where the feeling of isolation is more overtly sad. This is especially so in the sinuous fourth sentence where unhappy impressions are linked together ('affligeans et déchirans'; 'sujet de ... ou de douleur qui m'afflige', also

¹ OC, i, 1767 (n.b to 999.)

² Par.1, sent.3.

repeating the verb 'affliger'). A sensation of pain is captured in the repetition of a sharp vowel contrasting with a deep dolorous nasal vowel in 'affligeans et déchirans' while the successive bass resonances in '... me touche et m'entoure sans y trouver toujours ...' contribute to a heavy feeling as do the long vowel plus /r/ sequences at the end of sections in 'coeur' and 'm'entoure'. The quality of the final vowel in the penultimate and final sections ('m'indigne'; 'm'afflige') sharpens the reflections and, moreover, the final section is the shortest of the sentence after considerably longer sections and is like a dejected falling away.

The relatively short fifth sentence with its brusque 'donc'¹ announces the assuming of a position in regard to his situation and this decision is more poetically expressed in the final sentence of the passage. As R. Osmont finds, the first three sections (ending 'vie, 'moi', 'paix') have three rhythmic units each and 'la pensée s'y laisse bercer d'un mouvement très doux' in a rhythm where trisyllabic units dominate². The movement of the sentence is appropriate to the tone of gentle sadness as well as to the caressing stream of nouns 'la consolation, l'espérance et la paix'. The final section is a suspended main clause which focuses attention on the need for self-sufficiency. There is calmness and firmness here (3:4:3:3). In this sentence the 'ne ... que' and 'ne ... ni ... plus ... que ...' structures, like the earlier negative structures noted, emphasize his apartness.

The unity of preoccupation in this passage is underlined by the echoes of certain words and structures as has been seen. The concern with self is evident in the obsessive first person singular

¹Cf., too, above, the finality of 'donc' in passage IV.f, sents 1, 6.

²Op.cit., 60-61.

pronouns which appear a total of twenty-seven times in the passage (including accented 'moi' twice in the final sentence). There is a beautiful control in the first paragraph while there is a varying movement in the sentences of the following paragraph which combines with certain auditory effects to convey the nuances of feeling of a particular moment in the writing. If the increasing length of the first four sentences of the second paragraph give the impression of a development, this is but an illusion for the reflections of the whole passage are really circular, revolving around Rousseau's isolation on earth and the need to find solace in himself alone. Rousseau has simultaneously analysed his situation and created a gently sad atmosphere.

The Troisième Promenade begins with reflections on old age which is, Rousseau says, the time to practise what one has already learnt: 'Est-il tems au moment qu'il faut mourir d'apprendre comment on auroit dû vivre?' In the sad second paragraph of this Promenade he lyrically regrets that it is too late, in his own old age, to profit from what his experience has taught him:

IV.i

[1] Eh! que me servent des lumieres si tard et si douloureusement acquises sur ma destinée et sur les passions d'autrui dont elle est l'oeuvre? [2] Je n'ai appris à mieux conoître les hommes que pour mieux sentir la misère où ils m'ont plongé, sans que cette connoissance en me découvrant tous leurs pièges m'en ait pu faire eviter aucun. [3] Que ne suis-je resté toujours dans cette imbecille mais douce confiance qui me rendit durant tant d'années la proie et le jouet de mes bruyans amis, sans qu'enveloppé de toutes leurs trames j'en eusse même le moindre soupçon! [4] J'étois leur dupe et leur victime, il est vrai, mais je me croyois aimé d'eux, et mon coeur jouissoit de l'amitié qu'ils m'avoient inspirée en leur en attribuant autant pour moi. [5] Ces douces illusions sont détruites. [6] La triste vérité que le tems et la raison m'ont dévoilée en me faisant sentir mon malheur m'a fait voir qu'il étoit sans remede et qu'il ne me restoit qu'à m'y resigner. [7] Ainsi toutes les expériences de mon

age sont pour moi dans mon état sans utilité présente, et sans profit pour l'avenir.¹

The first sentence is a fluidly tumbling lament whose continuity is facilitated by the linking of details ('si tard et si ... sur ma destinée et sur ...'), with the repetition of intensifying 'si' and phrases beginning 'sur ...', in a basically simple structure. This rhetorical question is followed by the relative evenness of the gloomily measured reflections in the second sentence which the comma divides into two equal parts with, too, the balancing opposition of the 'mieux ... mieux ...' structure in the first part. The use of 'plongé' echoes the idea of the 'abyme' and 'tombé' we have already met, and the grimness of this word at the end of the first part of the sentence is matched by the absoluteness of the final 'aucun'.

The third sentence, like the first, is lingeringly melancholic. This most regretful of the sentences in the paragraph is the longest and comes as the third in a series of gradually lengthening sentences (the first three sentences have lengths in the ratio of almost exactly 3:4:5). The structure of this sentence contributes to the expression of an even gentle wistfulness: the initial clause ('Que ... confiance'), the relative clause ('qui ... amis') and the last part of the sentence are of very similar length but the longish nature of each part and the varying internal rhythmic modulations ensure that the structural control is unobtrusive. The fourth sentence lingers ('... mais ... et ... en ...') on this wishing to have been kept in happy ignorance but the short fifth sentence abruptly (including final explosive /t/) returns him to reality. Here 'douces' regretfully repeats this word which was used earlier (third sentence: 'douce confiance').

¹OC, i, 1011-1012.

The sadness of the sixth sentence is reflected partly in the structural extensions. First, the subject and the qualifications to it together comprise over half the length of the sentence: 'La triste vérité' is followed by a relative clause with linked items ('que le tems et la raison ...') and then by a further expansion ('en me faisant ... malheur'). The awareness of reality is underlined by the clarity of the vowels in 'triste vérité' and 'devoilée' while the feeling of melancholy is conveyed largely by the numerous nasal sounds and the final long syllable of 'en me faisant sentir mon malheur'. Then, in linked clauses ('m'a fait voir qu'il ... et qu'il ...'), the effect of this reality being 'devoilé¹' is described.

There is considerable negative finality in the last sentence. It begins with the decisive 'Ainsi' and the absoluteness of 'toutes', while the linked 'sans ...' phrases ('sans utilité présente, et sans profit ...') reinforce the negativeness of 'sans remede' in the preceding sentence (and the helplessness of the 'sans que ...' clauses in the second and third sentences).

The lyricism of this passage is somewhat uneven in quality. There are far more lyrical qualities in the first, third and sixth sentences, and in the expansion up to the third sentence, than elsewhere. The other sentences are little more than factual or philosophical statements although they fit in with the tone of the paragraph. The vocabulary is of a mainly negative variety with images of entrapment ('piéges', 'proye', 'trames'). There are emphatic and negative echoes ('tous leurs piéges', 'toutes leurs trames', 'toutes les expériences'; repeated 'sans'). In addition to the consistent tone of regret, the unity

¹On the 'voile' image see, above, 137, n.1.

of this passage is assured by the repetition of first person singular pronouns (twenty-five), four-fifths of which begin with /r/: continual regretful resonances.

If Rousseau is aware of the necessity of living alone, he does not find it easy to be happy and fulfilled in this enforced solitude. The difficulties in coming to terms with this situation are given lyrical expression in the following paragraph in the Septième Promenade:

IV.j

Forcé de m'abstenir de penser, de peur de penser à mes malheurs malgré moi: forcé de contenir les restes d'une imagination riante mais languissante, que tant d'angoisses pourroient effaroucher à la fin; forcé de tâcher d'oublier les hommes, qui m'accablent d'ignominie et d'outrages, de peur que l'indignation ne m'aigrit enfin contre eux, je ne puis cependant me concentrer tout entier en moi-même, parce que mon ame expansive cherche malgré que j'en aye à étendre ses sentimens et son existence sur d'autres êtres, et je ne puis plus comme autrefois me jeter tête baissée dans ce vaste ocean de la nature, parce que mes facultés affoiblies et relâchées ne trouvent plus d'objets assez déterminés, assez fixes, assez à ma portée pour s'y attacher fortement et que je ne me sens plus assez de vigueur pour nager dans le cahos de mes anciennes extases. Mes idées ne sont presque plus que des sensations, et la sphère de mon entendement ne passe pas les objets dont je suis immédiatement entouré.¹

This paragraph consists of only two sentences of which the first is extremely long. The first sentence has a disciplined structure in spite of its great length. The first three parts of the sentence beginning 'forcé ...' lengthily suspend the first main clause of the sentence: 'je ne puis cependant ... moi-même' which is then qualified ('parce que ... d'autres êtres') and followed by another main clause ('et je ne puis plus ... nature') which is then lengthily expanded upon in two parts ('parce que ... fortement et que ... extases').

Each 'forcé ...' part is internally qualified, emphasizing the idea of being compelled to follow a certain line of conduct which the repeated 'forcé' insists upon. The three 'forcé ...' parts, the

¹OC, i, 1066.

second and third of which are of equal length and longer than the first one, together combine to create a very forceful impression of his unenviable position. Alliteration underlines his reflections in the first 'forcé ...' part: '... penser, de peur de penser à mes malheurs malgré moi', where the repeated voiceless plosives help suggest tension and the repetition of /m/ helps convey, with its nasal resonances, a dull sadness. The repeated initial syllable 'mal-' underlines, perhaps, the influence of evil forces. In the second 'forcé ...' part, the continual nasal sounds (especially /ã/) in 'une imagination riante mais languissante, que tant d'angoisses ...' again contribute to the evocation of a feeling of regret. The third 'forcé ...' group is gloomily extended in a relative clause which links unfortunate qualities ('... d'ignominie et d'outrages') while, in a further expansion, 'de peur que ...' echoes the earlier 'de peur de ...' near the beginning of the sentence.

The three 'forcé ...' parts, which stress the limitations of his present circumstances, lead up to a suspended main clause which has a certain impact as it begins the expression of a variation on his misfortune, namely the difficulty in finding fulfilment with his own resources alone. Once more, the numerous nasal sounds in this clause help evoke the sadness of the position. The following qualification is twice as long as the main clause, appropriately long for the evocation of his 'ame expansive'.

The 'et je ne puis ...' opening of the next main clause is linked to and echoes the 'je ne puis ...' which begins the first main clause. This long clause is followed by the considerably longer qualifying part 'parce que ... fortement' where his insufficiencies are stressed by the linkage of 'affoiblies et relâchées' and the triple qualifying of 'objets': 'assez déterminés, assez fixes, assez à ma portée'.

In the added qualification of the final part of the sentence ('et que ... extases') there is, as in the previous part, an extending clause beginning 'pour ...'. The 'ne ... plus' structure here is the third of this kind (after earlier 'ne puis plus' and 'ne trouvent plus') in the latter half of the sentence, once more underlining his present weakness. The earlier image of nature as 'ce vaste ocean' is continued in the idea of present lack of force 'pour nager ...'. It is noteworthy that the 'cahos' referred to here is a positive one, a pleasurable one where he used to lose himself in his 'extases'¹ as opposed to the negative 'cahos' of a bewildering situation as used in an earlier passage in the Rêveries².

The whole movement of this sentence is one of relentlessness just as there is a relentless quality about his fate. The insistence of the initial 'forcé ...' parts is succeeded by a continually nuanced anguished expression of his difficulty in finding solitary fulfilment in an extended series of reflections. The relatively short second sentence of the paragraph is a kind of summary of the earlier reflections with yet another 'ne ... plus' structure and continued negativeness in a 'ne ... pas' structure.

The rhetorical quality of the structure of the first sentence helps to give an intensity to the bleakness of the thoughts. The movement together with the insistence of certain words and phrases, the echoes of sounds (in the first half), as well as the echoes of first person singular pronouns combine in the lyricism of another sad solo.

¹On the use of this word see, below, 300, n.1.

²See, above, passage IV.g, par.1, sent.4.

One attitude that Rousseau takes in his present unfortunate situation is that of resignation and detachment, an attitude in which he is by no means as resolute as he would have us believe. A complete resignation is lyrically expressed in the final paragraph of the Deuxième Promenade:

IV.k

[...] [1] Je ne vais pas si loin que St Augustin qui se fut consolé d'être damné si telle eut été la volonté de Dieu. [2] Ma résignation vient d'une source moins desintéressée, il est vrai, mais non moins pure et plus digne à mon gré de l'Etre parfait que j'adore. [3] Dieu est juste; il veut que je souffre; et il sait que je suis innocent. [4] Voilà le motif de ma confiance, mon coeur et ma raison me crient qu'elle ne me trompera pas. [5] Laissons donc faire les hommes et la destinée; aprenons à souffrir sans murmure; tout doit à la fin rentrer dans l'ordre, et mon tour viendra tot ou tard.¹

The first sentence, which is expository rather than inherently lyrical, is, however, evenly structured (the three clauses, ending 'Augustin', 'damné', 'Dieu', are of very similar length) and this measuredness prepares for the apparently calm confidence which will be expressed. In the second sentence 'moins desintéressée' is counterbalanced by 'non moins pure et plus digne' in the second part of the sentence ('mais non moins pure ...') which is of almost equal length to the first part and this structure is appropriate to the expression in a dignified manner of a supposedly reasonable view.

In the third sentence acceptance and confidence are limpidly expressed in simple brief clauses and a simple rhythm: 'Dieu est juste;/ il veut/ que je souffre;/ et il sait/ que je suis/ innocent'. The rhythmic units are of three syllables except for the bisyllabic 'il veut'.

In the next sentence there is a rhythm appropriate to the sentiments expressed. In the first part of the sentence (as far as the comma) there are two rhythmic units of five syllables (divided at

¹OC, i, 1010.

'motif') and then in the second part of the sentence the two rhythmic sections are of equal length (eight syllables) with the sharp vowel at 'orient' emphasizing the sense of assurance.

In the final sentence the two imperatives ('Laissons', 'aprenons') contribute to the humble but dignified tone. The first clause, with its imperative, the finality of 'donc' and the allusion to 'la destinée', has a quality of lofty indifference, while a calm evenness of tone and a simple acceptance is reflected in the remainder of the sentence in three short clauses of similar length (9:9:8).

In this passage details are linked by 'et' in all but the first sentence, helping to give a continuity to the reflections. While on the one hand the continual evenness in the movement of this passage seems to indicate a resigned frame of mind, it is also possible to interpret the tight structure of the third sentence, the obsessive repetition of first person singular pronouns in the fourth sentence, and the very fact that the structure is clearly controlled throughout as suggesting an underlying tension. Perhaps, too, the concision of expression in the third sentence is less confident than it might seem: could the brief rhythmic units not also be seen as sob-like or sigh-like? In this passage there is, then, a hint, or perhaps more than this, that while Rousseau is looking towards a future that he merits this cannot totally alleviate present unhappiness (and 'souffre', 'souffrir' mirror this present). One of the beauties of this passage can thus be seen to be the way the style reflects subtly, yet in such a simple way, the ambiguity of Rousseau's feelings.

* * *

iii Lyrical determination to be happy

There are times when Rousseau proclaims his happiness or his intention of being happy in spite of all the obstacles. In this section of the chapter, passages which express a kind of lyrical defiance, a lyrical determination to be happy will be examined.

In a memorable passage in the Deuxième Dialogue, Rousseau celebrates what he claims is his solitary happiness:

IV.1

[1] O providence! ô nature! trésor du pauvre, ressource de l'infortuné; celui qui sent, qui connoit vos saintes loix et s'y confie, celui dont le coeur est en paix et dont le corps ne souffre pas, grace à vous n'est point tout entier en proie à l'adversité. [2] Malgré tous les complots des hommes, tous les succès des méchans il ne peut être absolument misérable. [3] Depouillé par des mains cruelles de tous les biens de cette vie, l'espérance l'en dédomage dans l'avenir, l'imagination les lui rend dans l'instant même: d'heureuses fictions lui tiennent lieu d'un bonheur réel; et que dis-je? [4] Lui seul est solidement heureux, puisque les biens terrestres peuvent à chaque instant échapper en mille manières à celui qui croit les tenir: mais rien ne peut ôter ceux de l'imagination à quiconque sait en jouir. [5] Il les possède sans risque et sans crainte; la fortune et les hommes ne sauroient l'en dépouiller.¹

The first sentence, in particular, is like a prayer. A dual invocation is followed by a double tribute ('trésor ... l'infortuné') where the choice of terms has a biblical flavour. The next two parts of the sentence begin 'celui ...' and both are internally expanded ('celui qui sent, qui ... et ..., celui dont ... et dont ...'). These parts are of very similar length and with their structural qualities and the language used ('saintes loix', 'confie', 'coeur', 'paix') they are like two more articles of faith. The whole sentence leads up to the final clause where the feeling of radiance becomes somewhat dimmed. If this clause is of the same length as the two preceding

¹OC, i, 813-814.

'celui ...' parts and thereby continues the 'litany', the phrase 'n'est point tout entier ...' admits the presence of unhappiness: the omission of 'tout entier' would have preserved the earlier positive tone whereas its inclusion has the effect of a deflation and, owing to the structure of the sentence, the whole sentence takes on a sadder perspective.

There is a defiant build-up in the second sentence; the first two sections lead up to the key statement 'il ... misérable'. The negative nature of his position is made apparent in the phrases 'tous les complots' and 'tous les succès des méchants' and especially in the all-important qualification of 'absolument'. It is worth remarking that without this latter word the sentence would consist of three nearly equal sections (divided at the comma and at 'méchants', 8:7:8), a movement which would suggest a calm indifference whereas, in the final section as it stands, the word 'absolument', in lengthening the section, draws attention to itself and adds a jarring note to the sentence, seemingly reflecting an awareness of a considerable degree of present unhappiness.

In the third sentence the initial very negative non-finite clause, which includes yet another 'tous' used for negative emphasis, is followed by three clauses of similar length which list positive qualities like three lines in a positive litany attempting to dissipate the earlier gloomy effect. The final short and unexpected 'et que dis-je?' attracts attention and leads into the determinedly positive opening of the following sentence. The fourth sentence begins, indeed, with a triumphant assertion which is then expanded upon lengthily ('puisque ... mais rien ...') and where final 'jouir' seems to distantly echo 'tenir' before the colon. If the explanation proffered and the emphatic conviction ('seul', 'rien') compound the triumph, the explanatory quality of the sentence has a certain heaviness in context which detracts

from the overall lyricism of the paragraph.

The final sentence comprises two parallel statements where the relatively brief simplicity of expression contributes to an effect which is not without ambiguity: is it light loftiness or a tense control? The denial of 'sans risque et sans crainte' is counterbalanced by 'la fortune et les hommes' in the second clause. Rousseau chooses negatives ('sans' twice, 'ne sauroient') to describe something positive and this usage, as well as the words 'risque' and 'crainte', by their very presence, create an impression which is by no means clearly positive. Rousseau uses 'dépouiller' here in order to deny misfortune while he used 'depouillé' earlier (third sentence) to express what he has lost; this difference of emphasis is symptomatic of the ambivalence of a passage where actual happiness is claimed but where suffering and oppression are also continually conjured up by the very use of a certain kind of vocabulary (e.g. 'adversité', 'complots', 'mains cruelles'); we are made aware of the fragility of the happiness that Rousseau claims as his.

Two paragraphs later in this Dialogue, Rousseau pursues his lyrical claim that he is happy in spite of his situation thus:

IV.m

[1] Si l'on vous disoit qu'un mortel, d'ailleurs très infortuné, passe régulièrement cinq ou six heures par jour dans des sociétés délicieuses, composées d'hommes justes, vrais, gais, aimables, simples avec de grandes lumières, doux avec de grandes vertus; de femmes charmantes et sages, pleines de sentimens et de graces, modestes sans grimace, badines sans étourderie, n'usant de l'ascendant de leur sexe et de l'empire de leurs charmes que pour nourrir entre les hommes l'émulation des grandes choses et le zèle de la vertu: que ce mortel connu, estimé, chéri dans ces sociétés d'élite y vit avec tout ce qui les compose dans un commerce de confiance, d'attachement, de familiarité; qu'il y trouve à son choix des amis surs, des maîtresses fidelles, de tendres et solides amies, qui valent peut-être encor mieux: pensez-vous que la moitié de chaque

jour ainsi passée ne rachetteroit pas bien les peines de l'autre moitié? [2] Le souvenir toujours présent d'une si douce vie et l'espoir assuré de son prochain retour n'adouciroit-il pas bien encor l'amertume du reste du tems, et croyez-vous qu'à tout prendre l'homme le plus heureux de la terre compte dans le même espace plus de momens aussi doux? [3] Pour moi, je pense et vous penserez, je m'assure, que cet homme pourroit se flater malgré ses peines de passer de cette manière une vie aussi pleine de bonheur et de jouissance, que tel autre mortel que ce soit. [4] Hé bien, Monsieur, tel est l'état de J.J. au milieu de ses afflictions et de ses fictions, de ce J.J. si cruellement, si obstinément, si indignement noirci, flétri, diffamé, et qu'avec des soucis, des soins, des fraix énormes, ses adroits, ses puissans persecuteurs travaillent depuis si longtems sans relâche à rendre le plus malheureux des êtres. [5] Au milieu de tous leurs succès, il leur échappe, et se réfugiant dans les régions etherées, il y vit heureux en depit d'eux: jamais avec toutes leurs machines ils ne le poursuivront jusques là.¹

The extremely long first sentence, which is among the longest Rousseau ever wrote, is a continually expanding catalogue of the happiness which the 'sociétés délicieuses' of his imagination provides. The sentence flows unobstructed and this is facilitated by the basic structure: three parts which are the object of 'disoit' ('Si l'on vous disoit qu'un mortel ... de la vertu: que ce mortel connu, ... de familiarité; qu'il y trouve ... encore mieux:') leading up to a rhetorical question ('pensez-vous ... moitié?'). Within each of the first three parts there is a continuous process of amplification, an unending accumulation of details. In the first part a string of qualifications succeeds both 'hommes' and 'femmes'. There is a bright ringing repetition of sound in 'vrais, gais, aimables'. A combination of pleasant and morally positive qualities are enumerated, often in pairs ('simples avec ...', 'doux avec ...'; 'charmantes et sages, pleines de sentimens et de graces, modestes sans grimace,

¹OC, i, 814-815.

badines sans étourderie'; 'l'émulation ... et le zèle ...').

In the second part of the sentence 'mortel' is qualified by three adjectives ('connu', 'estimé', 'chéri') which are complementary but which are also arranged in a qualitatively ascending order.

In describing the 'sociétés d'élite', the 'commerce' is qualified, again triply. There is an added positive emphasis in 'tout ce qui les compose'. In the third part Rousseau lists the kinds of friends he can be sure to find in a series of three, once more (with the linking of 'tendres et solides' in the third item). While the first part of the sentence is very long, the second and third parts are considerably shorter (the third a little shorter than the second). There is a movement towards a focus which is reached in the final part of the sentence in a rhetorical question which serves as a reflection embracing the scope of all that precedes it and emphasizing the positive powers of the imagination.

The second sentence consists of two rhetorical questions where there is a repetition of the idea of pleasantness in 'douce', 'adouciroit', 'doux' (and 'doux' also occurs in the first sentence). A compounding of positiveness in the linking of '... si douce vie et l'espoir assuré ...' in the first part of the sentence and in the repetition of 'plus' ('le plus heureux', 'plus de momens') in the second part is apparent. The third sentence rather superfluously answers the preceding rhetorical questions to confirm this happiness once again. The word 'mortel' echoes the occurrence of 'mortel' near the beginning of each of the first two parts in the first sentence and these echoes are reminders that it is a present happiness on earth that is being evoked.

The fourth sentence 'reveals' that the state that has been described is that enjoyed by Jean-Jacques. Following the rather pathetic rhyming of opposites ('afflictions' and 'fictions') the

gross maltreatment of Jean-Jacques is elaborated upon in a succession of strong terms: three adverbs, each intensified by 'si' qualify three adjectives in which clear vowels underline the sense ('noirci, flétri, diffamé'); then the extent his persecutors go to is conveyed in another triple sequence ('des soucis, des soins, des fraix enormes') while the persecutors themselves are doubly qualified ('ses adroits, ses puissans persecuteurs'). This sentence is a negative cascade which is a shock contrast to the sweetness and light in the continuously pleasant evocation of the first three sentences and especially of the first sentence. Rousseau's defiance in the last sentence also contains an unpleasant awareness ('tous leurs succès' - and cf. 'tous les succès des méchants' in the second sentence of IV.1; 'toutes leurs machines'; the emphasis on fleeing in 'échappe', 'réfugiant'). An attempt to convince himself of his happiness is apparent in the superficially calm evenness of the last three sections of the sentence (from 'il y vit ...'; divided at 'eux' and 'machines', 9:9:9).

These two paragraphs from the Deuxième Dialogue (i.e. passages IV.1 and IV.m) are brief lyrical moments in a work which is above all defensive and reasoning and where Rousseau attempts to prove the 'true' nature of his character and his works. The passages just analysed show the need to prove a point, namely the possibility of his enjoying his enforced solitary condition. If the first passage is a 'hymne à la solitude'¹ Rousseau is not just spontaneously, or apparently spontaneously, celebrating a kind of happiness but also attempting to show ('le Français' and the public at large) that he is happy in spite of 'them'. The fourth sentence of this paragraph, like the third sentence of the second passage, is explanatory in nature while the last two sentences of the latter passage are only too visibly trying to make a point. On the other

¹OC, i, 1677 (n.1 to 814).

hand, the continuity in flow in the first two sentences of this passage has a lyrical feel which the rhetorical qualities present (the structure, the accumulations, the rhetorical questions, etc.) do not detract from but to a certain extent contribute to (especially the rich tapestry of successive details in the first sentence). It may also be noted that while this is necessitated by the form of the Dialogues, the 'objectivization' of 'il' and 'lui' tends to detract from the immediacy and intimacy of the reflections.

Among passages in the Première Promenade which express the totalness of his solitude and a feeling of resignation are moments where Rousseau lyrically, or semi-lyrically, expresses his indifference to or defiance of his enemies and their ability to hurt him.

IV.n

[...] [1] Mais ils ont d'avance épuisé toutes leurs ressources: en ne me laissant rien ils se sont tout otés à eux-mêmes. [2] La diffamation, la depression, la dérision, l'opprobre dont ils m'ont couvert ne sont pas plus susceptibles d'augmentation que d'adoucissement; nous sommes également hors d'état, eux de les aggraver et moi de m'y soustraire. [3] Ils se sont tellement pressés de porter à son comble la mesure de ma misère que toute la puissance humaine aidée de toutes les ruses de l'enfer n'y sauroit plus rien ajouter. [4] La douleur physique elle-même au lieu d'augmenter mes peines y feroit diversion. [5] En m'arrachant des cris, peut-être, elle m'épargneroit des gémissemens, et les déchiremens de mon corps suspendroient ceux de mon coeur.

[1] Qu'ai-je encore à craindre d'eux puisque tout est fait? [2] Ne pouvant plus empirer mon état ils ne sauroient plus m'inspirer d'allarmes. [3] L'inquietude et l'effroi sont des maux dont ils m'ont pour jamais délivré: c'est toujours un soulagement. [4] Les maux réels ont sur moi peu de prise; je prends aisement mon parti sur ceux que j'éprouve, mais non pas sur ceux que je crains. [5] Mon imagination effarouchée les combine, les retourne, les étend et les augmente. [6] Leur attente me tourmente cent fois plus que leur présence, et la menace m'est plus terrible que le coup. [7] Sitot qu'ils arrivent l'événement leur ôtant tout ce qu'ils avoient d'imaginaire les réduit à leur juste valeur. [8] Je les trouve alors beaucoup moindres que je ne me les étois figurés, et même au milieu de ma souffrance je ne laisse pas de me sentir soulagé. [9] Dans cet état, affranchi de toute nouvelle crainte et délivré de l'inquiétude

de l'espérance, la seule habitude suffira pour me rendre de jour en jour plus supportable une situation que rien ne peut empirer, et à mesure que le sentiment s'en émousse par la durée ils n'ont plus de moyens pour le ranimer. [10] Voilà le bien que m'ont fait mes persecuteurs en épuisant sans mesure tous les traits de leur animosité. [11] Ils se sont otés sur moi tout empire, et je puis desormais me moquer d'eux.¹

The first sentence is divided at the semi-colon into two parts.

The main internal rhythmic boundaries at 'd'avance' and 'rien' result in the first and second sections of each part balancing each other (5:8::6:9). The dignified movement of the sentence thus puts into relief Rousseau's loftiness of attitude which is underlined by the emphasis of 'toutes' and the opposition of 'tout' and 'rien'.

Of the first part of the next sentence Henri Roddier notes,

'Ces phrases soigneusement retouchées montrent Rousseau à la recherche de belles formules'². The alliteration of the first three nouns in this negative catalogue, and which all end '-ion', helps emphasize the heaviness of the oppression he has suffered. The weighing up of the present situation is underlined by the polysyllabic nature of the nouns 'augmentation' and 'adoucissement'. The main rhythmic divisions in the second part of the sentence are at 'd'état' and 'aggraver': the last two sections are of equal length (six syllables each) and this is suited to the opposing of 'eux' and 'moi'.

The main sections of the third sentence end at 'pressés', 'comble', 'misère', 'humaine', 'l'enfer', 'ajouter' (8:6:8:8:11:8), the sections averaging eight syllables and the second shorter section being approximately balanced by the longer penultimate one. The measuredness of the movement here corresponds, at first sight, to an even-tempered rejection of 'them' and 'their' arms, the longest section dwelling on the most negative expression in the sentence and where 'toutes ...' builds on the 'toute ...' of the preceding section. There is emphasis, too, in 'tellement',

¹OC, i, 996-997.

²HR, 5, n.l.

'comble', 'plus rien'. The nasal alliteration of 'la mesure de ma misère' helps evoke a dull pain while the /z/ plus long vowel plus /r/ of 'mesure' and 'misère' semi-rhymingly weighs down this phrase. 'Enfer', at the end of the fifth section, rhymes with earlier 'misère'. The strength of the terms involving suffering suggest that the evenness of movement of the sentence is, in the last analysis, a conscious or semi-conscious mask and that it is a measuredness of careful control to hide memories of pain and continued tension.

A controlled balance is evident also in the fourth sentence whose rhythmic sections (ending at 'même', 'peine', 'diversion') are of similar length and while the first two virtually rhyme, the final section also ends with a nasal sound. In the final sentence of this paragraph, which expands on the previous sentence, 'déchiremens' echoes 'gémissemens' (the same vowels in each parallel syllable) and 'coeur' responds to 'corps' (/k/ plus long vowel plus /r/). This sentence is the most obviously reasoning one ('peut-être' and the hypothesizing conditional tenses).

The opening rhetorical question (again with the absoluteness of 'tout') of the next paragraph leads on to a set of related reflections. The second sentence is perfectly balanced with the two parts each having ten syllables, each having a 'ne ... plus' structure, and with the rhyming complementarity of 'empirer' and 'inspirer'; this balancing helps express lofty indifference while again possibly concealing an inner tension. The emphasis ('pour jamais délivré') of the first part of the next sentence is briefly reinforced after the colon ('toujours', 'soulagement') and the feeling of relief is gently underlined by deep vowel sonorities and the fluidity of certain voiced continuant consonants ('toujours un soulagement').

In the fourth sentence 'maux' recurs, again to be dismissed in

the scornful alliteration of 'peu de prise'. As in the previous sentence, an initial statement (as far as the semi-colon) is expanded upon and the relative length of the section 'je prends ... j'éprouve' corresponds to the confidence expressed while the contraction in the final part corresponds to the fearful sentiment here. In the fifth sentence the effects of his 'imagination effarouchée' - which itself is a somewhat fearsome polysyllabic combination - are evoked in a regular succession of 'les' plus verb phrases, compounding the elements involved. The similar length of the clauses of the sixth sentence in part corresponds to a more detached reflection where, however, 'attente' and 'tourmente' insistently rhyme with the final 'augmente' of the preceding sentence. In the reflection in the following sentence 'tout' reappears once more and the longest, middle section of the sentence ('l'événement ... d'imaginaire') is followed by a shorter section, just as the imaginary disproportion is reduced.

The feeling of relief expressed in the eighth sentence is reflected in the approximately similar length of the two linked parts (divided at the comma) with the final vowel echoing that at the end of the first part ('figurés', 'soulagé'). Final 'soulagé' is a distant echo of the final 'soulagement' of the third sentence of this paragraph. This sentence is a little longer than all the preceding ones and seems a little more relaxed than the mainly tight, short earlier sentences.

The opening brief adverbial phrase of the ninth sentence is followed by a non-finite clause which repeats the idea of his being free (affranchi ... et délivré ...'). The first suspended main clause ('la seule ... situation') with the fluid 'de jour en jour' is firmly extended in a brief relative clause ('que rien ... empirer'). The first part of the sentence is then linked to an adverbial clause ('et à mesure ... durée') which suspends the final main clause. The structural fluidity of this sentence (which is considerably longer than any other sentence in the paragraph), a

fluidity effected by the linkages and by one phrase or clause leading to another, helps suggest the liberation that is claimed here. On the other hand, the absoluteness of terms like 'toute', 'rien', 'n'ont plus' and the continued use of terms associated with unhappiness ('crainte', etc.) are justification for thinking that the flow is less spontaneous than it appears. The ringing repetition of /e/ on final accented syllables in 'empirer', 'durée' and 'ranimer' helps provide a kind of poetic unity. Also in this sentence there are echoes of words that have already occurred in the paragraph: 'crainte' (cf. 'craindre', first sentence; 'crains', fourth sentence); 'délivré' (third sentence); 'inquiétude' (third sentence); 'empirer' (second sentence).

In the tenth and eleventh sentences, Rousseau uses 'tous' and 'tout' for emphasis. The final sentence has the same perfect decasyllabic balance as the second sentence of this paragraph and with the same effect of apparently lofty indifference; 'ils' and 'moi' in the first part have their counterparts in 'je' and 'eux'.

Most of the sentences in this passage, and the first seven sentences of the second paragraph in particular, are relatively short by Rousseau's standards and this, as well as the internal balancing or evenness which is sometimes evident, gives a tightness of expression. It is possible to gain the impression that for much of the time a nervous energy is pent up while being displayed, nonetheless, in the continued repetition of words of intensity (particularly 'tout') and the constant opposition of 'moi' and 'eux' and, in the second paragraph, of words evoking pain and misfortune on the one hand ('opprobre', 'misère', 'maux', etc.) and words suggesting relief on the other hand ('délivré', 'soulagé'). It is less the qualities of a given sentence - many of which are unremarkable in isolation - but an obsessive concentration which gives this passage its own peculiar lyricism, a lyricism which is weakened by the

strongly analytical qualities (i.e. reasoning often being apparently more important than feelings here) and which lacks the purity of other lyrical passages that we have seen or will have occasion to examine.

In the last sentences of the Première Promenade, Rousseau lyrically contends that regardless of what happens to his writings and his reputation, nothing can hurt him anymore:

IV.o

[1] Qu'on épie ce que je fais, qu'on s'inquiète de ces feuilles, qu'on s'en empare, qu'on les supprime, qu'on les falsifie, tout cela m'est égal désormais. [2] Je ne les cache ni ne les montre. [3] Si on me les enlève de mon vivant on ne m'enlèvera ni le plaisir de les avoir écrites, ni le souvenir de leur contenu, ni les méditations solitaires dont elles sont le fruit et dont la source ne peut s'éteindre qu'avec mon âme. [4] Si dès mes premières calamités j'avois su ne point regimber contre ma destinée, et prendre le parti que je prends aujourd'hui tous les efforts des hommes, toutes leurs épouvantables machines eussent été sur moi sans effet, et ils n'auroient pas plus troublé mon repos par toutes leurs trames qu'ils ne peuvent le troubler désormais par tous leurs succès; qu'ils jouissent à leur gré de mon opprobre, il ne m'empêcheront pas de jouir de mon innocence et d'achever mes jours en paix malgré eux.¹

The first sentence consists of four statements beginning 'qu'on ...' which lead up to a main clause. The rhythm of this sentence may be represented thus: 'Qu'on épie/ ce que je fais, // qu'on s'inquie-/ te de ces feuilles, // qu'on s'en empare, // qu'on les supprime, // qu'on les falsifie, // tout cela/ m'est égal/ désormais.' After two sections of equal length (both with rhythmic units of 3:4) there are three short sections (4:4:5), the extra syllable of the last of these leaning on the virtual challenge Rousseau is offering (and which the tense vowel in the accented final syllables of 'supprime' and 'falsifie' underlines). The final longer section comprises three trisyllabic rhythmic units, a rhythm which tries to suggest limpid lighthearted indifference that is haughtily stressed in 'tout cela'. The movement of the second sentence (4:4), with a rise in intonation to 'cache' and a fall to 'montre' is like a shrug.

¹OC, i, 1001.

The overall tightness of structure of these two sentences gives a hint of an underlying tension which is also apparent in the succession of verbs with negative meanings.

The opening conditional clause of the third sentence is followed by a fluid sequence of denials which continuously point to what cannot be taken from him. The three objects of 'enlèvera' ('ni le plaisir ..., ni le souvenir ..., ni les méditations solitaires') are of equal length with, too, a pleasurable hint of internal rhyming in 'plaisir' and 'souvenir'. This apparently calm evenness is followed by two clauses qualifying 'méditations solitaires' ('dont ... et dont ...'), the relative length of the latter clause conveying an impression of lingering continuity just as, in fact, 'la source' will continue all his life.

In the first conditional part of the last sentence (as far as '... je prends aujourd'hui') a kind of unity is conferred upon the reflections first by the ringing repetition of final /e/ in the accented syllables of 'calamités', 'regimber' and 'destinée', and then, in the linked reflection ('et prendre ... aujourd'hui') by the final /i/ in the accented syllables of 'parti' and 'aujourd'hui' (at the end of short clauses of equal length in the second case, reinforcing the rhyming effect). In the second part of the sentence (as far as the semi-colon), which is a response to the opening conditional part, the more distant hints of rhyme at the end of linked reflections ('... sans effet, et ... succès') are also perhaps not unintentional. The power 'they' have had over him is stressed in the use of 'tou(te)s' four times; the first two occur in noun phrases making a weighty subject while the other two both occur in phrases beginning 'par ...': there is a tidiness of construction apparent which does not mask the sad preoccupations seen in the combination of negative terms ('troubler' echoing 'troublé', 'épouvantables machines', 'trames', the compounding of his misfortunes in the repetition of 'tou(te)s';

and there are echoes of words from the Dialogues passages ('succés', 'machines')).

The final part of this very long sentence is a coda. The defiant first clause ('qu'ils jouissent ... opprobre') echoes the sentiments of the 'qu'on ...' statements of the first sentence. Linked clauses ('ils ne m'empêcheront pas ... et d'achever ...') containing the words 'jouir', 'innocence', 'paix', combine to dissipate the negativeness of earlier 'opprobre'. A minor key is apparent however: the numerous bass resonances and nasal sounds in the mellifluous clause 'ils ne m'empêcheront pas de jouir de mon innocence' help convey a depth of reflection, a subdued quality in spite of the positive denotations of the words. The last rhythmic unit of the sentence, 'malgré eux', is sigh-like in the manner of certain other final trisyllabic units we have come across¹; throughout the passage, whether in the rhythm or negative emphasis as in the references to 'them' and 'their' activities, we are made aware less, it seems, of strength of attitude towards the future than of the fragility of Rousseau's present lyrical defiance.

In the Huitième Promenade, Rousseau is more obsessed with the 'complot' than elsewhere in the Rêveries. The Huitième Promenade is usually raisonneuse in quality rather than poetic although it is not without poetic touches. The need to convince - himself foremost - is evident, too, in the lyrical defiance of the following passage:

IV.p

Comment vivre heureux et tranquille dans cet état affreux? j'y suis pourtant encore et plus enfoncé que jamais, et j'y ai retrouvé le calme et la paix et j'y vis heureux et tranquille et j'y ris des incroyables tourmens que mes persecuteurs se donnent sans cesse tandis que je reste en paix, occupé de fleurs, d'etarines et d'enfantillages et que je ne songe pas même à eux.²

¹See, above, IV.f, sents 1, 2.

²OC, i, 1076.

The first sentence, it should be noted, begins with 'Comment', in the manner of the opening sentences of the preceding and following paragraphs of this Promenade; the present paragraph is part of a continuing questioning and answering process. This first sentence, asking how he can be happy now, is but a brief preface to a long flowing sentence where Rousseau affirms that he is, in fact, happy.

The second sentence begins with a series of clauses beginning 'j'y ...' linked three times by 'et', and the first three of these clauses contain details that are also similarly linked: the emphatic 'pourtant encore et plus enfoncé que jamais', and the positive qualities of 'le calme et la paix' and 'heureux et tranquille' (replying to the same phrase in the first sentence). Later 'tandis que ... enfantillages' is linked to the final clause ('et que ... eux'). These different linked parts of the sentence are of varying length and this flexibility, as well as the fact that these parts are not very long, gives a feeling of apparent lightness and onward-moving spontaneity.

There is a continual rhyming in 'j'y suis', 'j'y ...', 'j'y vis', 'j'y ris' and later in 'tandis': the sharp quality of this vowel seems to underline the tension which is present in this bravely determined brightness. The rather mirthless clause 'j'y ris ...' and the following relative clause ('que ... cesse') in their near balance have an apparent evenness reflecting sublime indifference but let us note the jarring words 'incroyables tourmens' which, however, apply to his 'persecuteurs' and not to himself (although the use of such a phrase as well as the concluding 'je ne songe pas même à eux' are, in fact evidence that he has got his 'persecuteurs' in mind).

There is an accumulation of words denoting peace and happiness including 'paix' twice. Following the sequence of clauses beginning 'j'y ...', which all unspecifically build up a claim to a feeling of tranquillity, the details of 'occupé de fleurs, d'etamines et d'enfantillages' combine to suggest specific pleasures.

What is remarkable in this passage is the attempt to lyrically convey a feeling of lightheartedness and strength in adversity. If the movement of the second sentence is consistent with this attempt, the underlying tension is nonetheless betrayed in the repeated resonances of /i/ and in Rousseau's inability to avoid mention of unpleasant associations ('tourmens incroyables', 'persecuteurs', 'eux') while the vocabulary otherwise creates a more positive image.

* * *

The lyrical passages in this chapter are within the context of an absence of happiness and the tone is therefore generally negative. If it is sometimes possible to gain the impression that the emotions expressed are somewhat exaggerated¹, they more usually seem sincere. Often the tone is subdued and sometimes very gloomy² and in those passages where Rousseau defiantly claims he is or can still be happy³ an underlying tension is usually also apparent. Whatever the dominant tone of a passage, some degree of pain is nearly always manifested.

Usually the lyrical reflections and expression of past and present feeling are accompanied by a considerable degree of analysis. In the first passage discussed, a whole process of disintegration of former happiness is depicted at the same time as Rousseau's

¹IV.c, IV.d.

²Especially IV.e.

³Section iii.

feelings about the event are made clear. Usually Rousseau exposes the nature of his situation, sometimes explaining how he arrived there, as well as showing his attitude to it¹. Not only does he express (apparent) resignation but also he says why he is resigned². Not only does Rousseau express feelings of inadequacy but he also tells us why he has these feelings³. If the analysing sometimes detracts from the lyricism⁴, this is not usually the case for the analysis is often quite subtly incorporated into the lyricism such as in one particular evocation of his feeling of strangeness and apartness⁵. In another passage⁶ the ingredients of his imaginary happiness are detailed but the amazing sweeping current of these details is such that we are more likely to be dazzled by the total effect than be conscious that Rousseau is, in fact, analysing the nature of this happiness. It should be stressed that not only is a spirit of analysis present but it forms an integral part of the particular lyrical quality of these passages.

The passages in this chapter range from one long sentence⁷ to several paragraphs⁸, but usually consist of at least one paragraph of several sentences. The two passages from the Dialogues⁹ are in close proximity in that work but are isolated in an essentially unlyrical composition. The other passages are also isolated in context except for the several passages from the Première Promenade, much of which is lyrical.

¹IV.f, IV.g, IV.h, etc.

²IV.k.

³IV.j.

⁴Mainly in IV.n.

⁵IV.h.

⁶IV.m, sent.1.

⁷IV.d.

⁸IV.g.

⁹IV.l, IV.m.

There is considerable variety in the movement within sentences in these passages. There are but few occasions where there is any regularity of rhythmic units in the same section or in successive sections. Trisyllabic units at the end of sentences sometimes have a sigh-like quality¹. On other occasions successive trisyllabic units give an impression of gentle sadness² or of apparent limpidity³. A hurtling mainly bisyllabic rhythm in another case accompanies a feeling of shock⁴. The recurrence of units of four syllables (particularly at the beginning of successive sections) gives a supple poetic aspect to Rousseau's reflections elsewhere⁵. The semi-regularity of a binary rhythm (consecutive sections of two rhythmic units each) helps express a dream-like state in another instance⁶.

A measuredness or balance, where sections or parts (usually two) of a sentence are of similar length is a frequent phenomenon in the passages discussed in this chapter. While this sometimes helps to express a contrast or opposition⁷, it more usually reflects apparent equanimity, dignity, gentle resignation or sadness, or a sense of control over emotions, or a combination of these⁸.

¹IV.f, sents 1, 2; IV.h, par.1, sent.1; IV.h, par.2, sent.1; IV.o, sent.4.

²IV.h, par.2, sents 2, 6.

³IV.k, sent.3; IV.o, sent.1, last section.

⁴IV.b, sent.2.

⁵IV.h, par.1.

⁶IV.g, par.1, sent.2.

⁷IV.a, sent.5; IV.f, sent.4; IV.n, par.1, sent.2, last 2 sections; IV.n, par.2, sent.11.

⁸IV.c, sent.1, sent.3, first statement; IV.f, sent.3, part 2, sents 5, 6; IV.g, par.2, sent.3; IV.g, par.3, sent.3, last 3 sections; IV.g, par.3, sent.4; IV.i, sents 2, 3; IV.k, sents 1, 2, 4, 5 (last 3 clauses); IV.l, sent.5; IV.m, sent.5, last 3 sections; IV.n, par.1, sents 1, 3, 4; IV.n, par.2, sents 2, 11; IV.o, sent.3 (objects of 'enlèveva').

We have had occasion to remark that this evenness perhaps conceals, or attempts to conceal, inner tension at times. Elsewhere, successive sections or parts of similar length accompany a certain parallelism in meaning¹ while on one occasion there is a poetically sustained brooding rhythm². There are also sigh-³ or shrug-like⁴ balances or an evenness reflecting lucidity⁵.

Where one section or part of a sentence is longer than others, this tends to correspond to a more wistful, regretful or painful nuance or to a special emphasis⁶ while an expanding movement in a sentence, as the sections or parts lengthen, creates an impression of a greater flow of emotion or an expansion of some quality of feeling⁷. On the other hand, a general or momentary contracting movement in a sentence or the brevity of a sentence or part of a sentence may correspond to a directness or sharpness of expression (e.g. lucidity, awareness of reality) or otherwise to a sense of finality⁸ or to a sense of dejection, deflation or bleakness⁹.

Sometimes the relative length of sentences within a passage is of some significance. In two passages the longest sentence is central and forms a focal point¹⁰. In other passages the

¹IV.a, sent.6, parts 2, 3, 4; IV.d, sections 1, 2; IV.g, par.2, 2 clauses in sent.2; IV.h, par.1, sents 1, 2; IV.l, sents 1, 3; IV.o, sent.1.

²IV.a, sent.7.

³IV.f, sent.2.

⁴IV.o, sent.2.

⁵IV.g, par.1, sent.3, last 3 sections.

⁶IV.a, sent.2, relative clause, sent.9, part 2; IV.d, part 1, section 3; IV.f, sent.3, part 1, section 2; IV.g, par.1, sent.1, central section; IV.h, par.2, sent.3, second section; IV.n, par.1, sent.3, penultimate section; IV.n, par.2, sent.4, middle section, sent.7, middle section.

⁷IV.b, sent.4; IV.c, sents 2, 3.

⁸IV.a, sents 1, 12; IV.b, sents 2, 3; IV.f, sent.3; IV.g, par.1, sent.3; IV.h, par.1, sents 1, 2; IV.h, par.2, sent.1; IV.i, sent.5; IV.n, par.2, sent.4.

⁹IV.a, sent.4, final section, sent.9, first clause; IV.b, sent.6; IV.f, sent.1 (the 3 phrases following section 1); IV.g, par.1, end of sent.4; IV.h, par.2, sent.4, last section.

¹⁰IV.a, sent.6; IV.c, sent.3.

lengthening of successive sentences corresponds to an increasingly brooding tone¹. Elsewhere longer sentences accompany deeper or more meandering reflectiveness² or, in another case, an apparently more relaxed feeling, after shorter and tenser sentences³.

Part of the fluidity of movement of the passages is due to the linking of phrases or larger units, especially by 'et'⁴. A feeling of continuity also results from a succession of sentences, phrases, etc. beginning with the same word or the repetition of similar structures⁵ as well as from sequences of nouns, adjectives or verbs which build up a compounding of detail or a stronger impression⁶. There is also a fluidity in the movement leading up to suspended main clauses on a couple of occasions⁷.

At times there are metaphors or similes drawn from religion ('paradis terrestre', 'comme Dieu', 'saintes loix'⁸). There is, too, the language of worship and sacrifice on one occasion⁹. One major feature of the vocabulary is the frequent use of negative imagery, such as the repeated analogies of darkness and burial in passage IV.e and negative terms are found throughout ('abyme', 'proscrit', both repeated; 'piège', 'planette étrangère', 'évanouirent', 'affligeans', 'déchirans' ...) which continually emphasize suffering, discomfort, disorientation. 'Coeur' and 'doux' are among the

¹IV.h, par.2, sents 1-4; IV.i, sents 1-3.

²IV.b, sents 5, 9; IV.o, sent.4.

³IV.n, par.2, sent.9.

⁴IV.a, sents 5, 7, 8, 9, 11; IV.b, sent.2; IV.d; IV.i, sents 1, 6, 7; IV.j, sent.1; IV.k, sents 2, 3, 4, 5; IV.m, sents 1, 2; IV.n, par.1, sent.2; IV.n, par.2, sents 8, 9, 11; IV.o, sents 3, 4; IV.p, sent.2.

⁵IV.a, sents 6, 10, 11, 12; IV.a, sent.10; IV.c, sent.1; IV.d, part 1; IV.f, sent.1; IV.g, par.1, sent.2; IV.g, par.2, sents 1, 2, 4; IV.j, sent.1; IV.m, sent.4; IV.o, sent.1.

⁶IV.f, sent.1; IV.g, par.3, sent.2; IV.m, sents 1, 4; IV.n, par.1, sent.2; IV.n, par.2, sent.5; IV.p, sent.2.

⁷IV.g, par.3, sent.3; IV.j, sent.1.

⁸IV.a, sents 4, 6; IV.h, par.1, sent.3; IV.l, sent.1.

⁹IV.c, sents 4-6.

most commonly recurring of words of sensibility. From time to time words like 'paix', 'tranquille', 'innocence' give an indication of the kind of happiness Rousseau desires or claims to enjoy. A stoic, noble or moral touch recurs in words like 'destinée' and in the use of other abstract nouns¹.

More important than the actual vocabulary used, which does not usually seem very poetic, is the fact that certain words recur within a passage² or from passage to passage ('eux', 'étrange(r)(e)') in addition to those words which begin successive phrases, etc. and which have already been remarked upon. 'Tout' ('tous', etc.) reappears particularly frequently and 'sans' also recurs³. These words, like the recurring negative structures (e.g. 'ne ... plus') often emphasize what Rousseau lacks, his apartness, the extent of his victimization in the past. Such terms, like the rhetorical repetitions at the beginning of consecutive groups of words ('Jamais ... jamais ...', 'Forcé ... forcé ... forcé ...', etc.) are so many painful echoes of an unhappy situation.

Other echoes are provided by rhymes, or near rhymes, within a sentence⁴ and, in one case, from sentence to sentence⁵. In other cases, too, repeated sounds play a part as in a few instances of alliteration⁶ and sometimes when a particular sound recurs⁷.

¹IV.a, sent.6; IV.c, sent.1; IV.m, sent.1.

²E.g., the repetition of 'moment' and 'pour jamais' in IV.b and of 'ils', 'donc', 'le plus ...', in IV.f.

³Including five times in IV.i.

⁴IV.a, sent.8; IV.f, sents 1, 6; IV.g, par.3, sent.3 (in last 2 sections); IV.h, par.2, sent.3; IV.m, sent.4; IV.n, par.1, sents 3, 4 (sections 1, 2), 5; IV.n, par.2, sent.6; IV.o, sent.3, 4 (part 1); IV.p, sent.2.

⁵IV.h, par.2, sents 2, 3.

⁶IV.b, sent.2; IV.d, part 1, section 3; IV.n, par.1, sents 2, 3; IV.n, par.2, sent.4.

⁷IV.b, sents 3, 5; IV.m, sent.1, part 1; IV.n, par.2, sents 8, 9; IV.o, sent.4 (first part).

The recurrence of clear or sharp vowels sometimes has a ringing effect or otherwise helps to underline something which is clear, lucid, or rapid, or else indicates an uncompromising and, on occasions, tense attitude¹. A dominance of voiced consonants² but especially the recurrence of bass sonorities³ - and also accented syllables including a long vowel plus /r/⁴ - contribute to what is usually a gently or more deeply regretful or brooding tone. Deep sonorities and voiceless plosives combine in one case to convey a sorrowful awareness of bleak reality⁵ while sharp and deep sonorities combine in one phrase to express pain⁶. The repetition of nasal sounds also helps evoke a dull sadness⁷.

In the lyrical expression of an absence of happiness, the tone and quality of the writing is by no means consistent. Among the points summarized above, certain features seem to stand out. While the movement of the sentences differs internally and within a passage, a measuredness is apparent to a greater extent than any other kind of movement and it is, we have noted, a sometimes ambiguous evenness. A suppleness of movement is often evident and this is effected by fluid structural patterns and especially by internal linkages. If the language generally lacks poetic richness and imagination, certain words hauntingly recur and these tend to show,

¹IV.c, sents 1, 2; IV.f, sents 2, 6; IV.g, par.1, sent.4; IV.h, par.1; IV.h, par.2, sents 2, 4 (last section); IV.i, sent.6; IV.m, sent.4; IV.o, sent.1, sections 4, 5; IV.p, sent.2.

²IV.a, sent.2.

³IV.a, sent.7; IV.b, sent.7; IV.g, par.1, sent.4; IV.g, par.3, sents 1, 2; IV.i, sent.6; IV.o, sent.4 (near end).

⁴IV.b, sent.8.

⁵IV.g, par.3, sent.3.

⁶IV.h, par.2, sent.4.

⁷IV.j, sent.1 (1st main clause). (Also in the deep resonances of nasal vowels in the cases noted in, above, n.3.)

rather than mere rhetorical posturing, the obsessiveness of Rousseau's reflections and feelings, as do the very numerous first person singular pronouns. The qualities of particular sounds and the echoes of sounds, too, emphasize the minor key of Rousseau's sad and - decidedly - solo song.

CHAPTER V

LYRICISM, WISHFUL THINKING AND HAPPINESS

We have seen Jean-Jacques lyrically evoke past and present absence of happiness in his life. He is also lyrical sometimes when writing from the often subdued perspective of what may be termed wishful thinking. This wishful thinking assumes different forms. There are moments when Rousseau lyrically reflects on happiness which he has not had but would like to have had and which he imagines for himself (below, passages V.a and V.d). At times, when regretting happiness he has not had, he particularly dwells on the feeling that he has missed out in life (V.b and V.c). Again there are moments when he nostalgically recalls past happiness, wishing he could still experience such happiness (V.e and V.f). On another occasion, within the context of recalling a happy reverie, he evokes his need for happiness and wishes real-life happiness lasted longer (V.g).

* * *

At the end of the first book of the Confessions, Rousseau muses on the life he could have had if he had had a better raster and had never left Geneva. He claims he could have been happy as an artisan, especially as his fertile imagination would be capable of providing him with 'castles in Spain'. In the latter part of the penultimate paragraph of the Book, Rousseau lyrically evokes the existence in Geneva that could have been his.

V.a

J'aurois passé dans le sein de ma religion, de ma patrie, de ma famille et de mes amis, une vie paisible et douce, telle qu'il la falloît à mon caractère, dans l'uniformité d'un travail de mon goût, et d'une société selon mon coeur. J'aurois été bon Chrétien, bon citoyen, bon pere de famille, bon ami, bon ouvrier, bon homme en toute chose. J'aurois aimé mon état; je l'aurois honoré peutêtre, et après avoir passé une vie obscure et simple, mais égale et douce, je serois mort paisiblement dans le sein des miens. Bientôt oublié, sans doute, j'aurois été regretté du moins aussi longtems qu'on se seroit souvenu de moi.¹

These four sentences can be described, relative to one another, as long, short, medium and short, with the second and fourth sentences being of very similar length. This arrangement corresponds to a dreamily expansive, tender, self-indulgent evocation in the first sentence followed by a pointedly detailed sentence of self-praise, then a relatively expansive imagining again in the third sentence, with a gentle trailing off in the final sentence just as, in fact, the memories people had of him would gently die away.

In each sentence a statement beginning 'j'aurois ...' (and, indeed, there are two such statements in the third sentence) dominates. In the first sentence a flowing movement results from the accumulation of details ('dans le sein de ..., de ..., de ... et de ...') and the qualifying clause 'telle ... caractère' leads into another sequence of details: the combined possibilities are lingered upon. In the second sentence there is likewise a flowing accumulation of details, with the commas slowing down the movement, which tends to emphasize the complacency.

In the third sentence the clause 'je l'aurois honoré peutêtre'

¹OC, i, 43-44.

is parenthetical to the initial clause and it serves to 'nobly' reinforce it. After the simple and dignified near-balance of these clauses, there follows a relatively long non-finite clause ('et après ... douce') wherein the imaginative play is extended (triple 'et'). This accumulation of pleasant preoccupations is followed by the final clause. This is a suspended main clause and, appropriately, the preceding clauses, dealing broadly with an imaginary life, lead up to this final point of the sentence which concerns the culmination of this life. Here the nasal vowels in echoing pairs ('paisiblement dans'; 'sein', 'miens') underline the mellow quality of the reflections. The three conditionals in this sentence ('j'au^{rois}', 'je l'au^{rois}', 'je serois') are links in the chain of accumulation. The opening brief - perhaps sigh-like - phrases of the final sentence are followed by a last reflection again beginning 'j'au^{rois} ...'.

It can be seen that the sentences in this passage are basically uncomplicated. There is an essentially continuous movement which corresponds to the flow of Rousseau's imagining.

These sentences together compose something like a song, a hymn in praise of an ideally happy life led by an ideal citizen. This is particularly made felt, structurally, by the repetition of 'j'au^{rois}' at the beginning of the first three sentences and heading the main statement of the final sentence. Each sentence, like a verse of a song, sings of a different aspect: the sort of life he would have led, in the first sentence; the sort of man he would have been, in the second sentence; satisfaction with his calling and repetition of the idea of the calm life he would have led, in the third sentence; and

satisfaction at the idea of being fondly remembered after his death, in the last sentence.

The self-indulgent assertions of the second sentence and the apparently confident tone throughout does not conceal the basically modest charm of this song, for the ambitions are really of a simple and limited kind: he is only regretting not having had an obscure life and one which would have been 'bientôt oublié'. The generally unimpeded flow of successive 'verses' is appropriate to the basically uncomplicated wishes (as well as to the superficially unbounded confidence) being expressed.

The song-like nature of this passage is rather unsubtly emphasized in the second sentence with the repetition of 'bon' (occurring six times) which resounds like a bell accompanying this liturgy of self-idealization. Also 'je' chimes throughout; Jean-Jacques, the subject, dominates. Indeed, including the other forms of this pronoun, there are a total of sixteen first person singular pronouns in the passage. The self-indulgent attendrissement of the first and third sentences is expressed partly by the song-like echoes of words: 'le sein de ma religion' and 'le sein des miens'; 'une vie paisible et douce' and 'égale et douce, je serois mort paisiblement'.

There is a significant use made of nouns which, together, seem to be intended to embrace all aspects of existence: 'ma religion', 'ma patrie', 'ma famille', 'mes amis' (with the repetition of an apparently reinforcing /i/ in the latter three), 'une société selon mon coeur'¹. These are, in all cases, features of a life where he would be happily in control as is made evident by the continued

¹On this phrase see, below, 237, n. 1.

use of the possessive adjective. With 'un travail de mon gout' as well, there are, as it were, six cornerstones in this life and they have their echo in the second sentence where Jean-Jacques describes himself as 'bon' six times.

Apart from the precision of detail just noted, the main feature of the vocabulary is the use of comforting terms: 'douce', 'coeur', 'sein', 'paisible', 'simple'. These words contribute to the depiction of a bland, even state.

Finally, it should be noted that in context this passage has a certain function. The chimeric euphoria which Rousseau manufactures here comes at the end of the first book of the Confessions. Following this passage, in the final three-line paragraph, the reader learns that the 'tableau' to come is by no means similar to the one that has just been evoked. The passage just discussed is partly designed, then, to serve as a contrast: an idyllic imaginary happiness as opposed to the vicissitudes that will be subsequently related. To some extent Rousseau is using lyricism to manipulate the emotions of the reader so that, aware of what Rousseau's life might have been, he will be all the more sympathetic in the face of the non-realization of this happiness. Of course this functional aspect in no way detracts from the quality of the lyricism itself.

On two occasions in particular, Rousseau lyrically sighs that the best years of his life are behind him and that his desire for happiness has not been fulfilled as he could have wished. The first passage is found in the ninth book of the Confessions:

V.b

Les souvenirs des divers tems de ma vie m'amenerent à réfléchir sur le point où j'étois parvenu, et je me vis déjà sur le déclin de l'âge, en proie à des maux douloureux et croyant approcher du terme de ma carrière, sans avoir goûté dans sa plénitude

presque aucun des plaisirs dont mon coeur étoit avide, sans avoir donné l'essor aux vifs sentimens que j'y sentoís en réserve, sans avoir savouré, sans avoir effleuré du moins cette enivrante volupté que je sentoís dans mon ame en puissance, et qui faute d'objet s'y trouvoit toujours comprimée sans pouvoir s'exhaler autrement que par mes soupirs.

Comment se pouvoit-il qu'avec une ame naturellement expansive, pour qui vivre c'étoit aimer, je n'eusse pas trouvé jusqu'alors un ami tout à moi, un véritable ami, moi qui me sentoís si bien fait pour l'être? Comment se pouvoit-il qu'avec des sens si combustibles, avec un coeur tout pétri d'amour je n'eusse pas du moins une fois brûlé de sa flamme pour un objet déterminé? Dévoré du besoin d'aimer sans jamais l'avoir pu bien satisfaire, je me voyois atteindre aux portes de la vieillesse, et mourir sans avoir vécu.¹

The first paragraph is but one long sentence continually expanding on the idea of his situation as being 'sur le déclin de l'age'. While the sentence is very long, it is constructed on fluid lines. The onward movement is apparent first in the linkage effected by 'et' ('... et je me vis ... et croyant ...'). The flowing movement is then continued in the successive groups of words which begin 'sans' plus verb.

In the first 'sans ...' group, the initial non-finite clause ('sans avoir ... plaisirs') is extended by the clause qualifying 'plaisirs'. The second 'sans ...' group, a little shorter, also has a qualifying clause ('que ... réserve') which helps linger on the sense. The brief 'sans avoir savouré' is followed by the most expansive part of the sentence ('sans avoir effleuré ... puissance') where, as in the first two 'sans ...' groups, a degree of emphasis results from a qualifying clause (here, an expansion on 'volupté'). The relative brevity of 'et qui ... comprimée' seems to correspond to the compression described, while in the still shorter final

¹OC, i, 426.

non-finite clause there is a falling off, with a final fall in intonation occurring appropriately on the word 'soupirs'.

There is a continuing process of accumulation of pleasant sensations which would make up a happiness of a kind he does not, in fact, enjoy. The mainly longish duration of the 'sans ...' groups, suggest a would-be emotional expansiveness, while there is an almost sob-like brevity in 'sans avoir savouré' and deflation is reflected in contracting movement at the end of the sentence, which concludes with a sigh at sad reality.

There is a certain insistence in the martial echoes of /e/ of the past participles in the 'sans' plus verb phrases: 'goûté', 'donné', 'savouré', 'effleuré', as well as echoes of this sound in accented syllables in the key words 'volupté' and 'comprimée'. On the other hand there are the melancholic echoes of /ã/ in the repetition of 'sans' and, in the penultimate 'sans ...' group, the repeated deep sonorities of this sound help evoke a richness of sensation ('sans', 'enivrante', 'sentois', 'dans', 'en puissance'). At the end of the sentence the repeated deep resonances of /u/ ('trouvoit', 'toujours', 'pouvoir', 'soupirs') as well as those in 'sans' and 'autrement' help underline the feeling of regret.

The lyricism of this paragraph resides mainly in the emotional movement and in the 'sans ...' groups which together comprise a list of what are, sadly, unfulfilled emotional expectations. The vocabulary used contributes little. The key words are terms like 'maux douloureux', 'plenitude', 'plaisirs', 'vifs sentimens', with what may be described as a lexical peak at 'enivrante volupté'¹ in the longest 'sans ...' group. There is a continuity of imagery

¹Foreshadowing the sensuous emphasis of Baudelaire's poetry.

in 'goûté', 'avide', 'savouré' and perhaps 'enivrante' (and also, by extension, 'dévorer' in the following paragraph). While 'avide' indicates the intensity, even insatiability, of Rousseau's desire for emotional fulfilment, 'savouré' suggests that he would like to luxuriate in pleasant sensations. When it is considered that Rousseau appreciated good food, it appears that his choice of imagery, unoriginal as it is, is not, perhaps, merely gratuitous.

The following paragraph is more rhetorical in form, and if the first paragraph is sad, this one is more overtly wistful and self-pitying. The form of the first two sentences is similar: both are questions beginning 'Comment se pouvoit-il qu'avec ...' and with a later clause beginning 'je n'eusse pas ...' extending the initial surging movement. These sentences are like two verses of a lament while the briefer final sentence focuses attention somewhat more sharply on Rousseau's regret, something in the manner of a refrain. In addition to the similarity in form of the first two sentences with echoes of 'comment', there are other linkages. In the first sentence there is the repetition of 'ami' ('un ami tout à moi' succeeded by the emphatic 'un véritable ami') and of 'moi' ('un ami tout à moi' and 'moi qui me sentoais ...') while there are adjacent phrases beginning 'avec ...' in the second sentence; one phrase is linked to another by the echo of a word. In the third sentence 'sans jamais ...' and the final 'sans avoir vécu' are echoes of the 'sans ...' series of the preceding paragraph. Just as the first paragraph ends in deflation, so in this paragraph the second sentence, while still long, is shorter than the first sentence and there is a more subdued tone in the shortest concluding sentence; there is a gradual contraction - and the final sentence

itself is divided by the commas into diminishing parts - which helps reflect his imprisoned emotions.

In the second sentence Rousseau uses the imagery of fire to describe his senses: 'combustibles', 'brulé', 'flamme'. This imagery is of an intense variety: he would have us believe that he does not experience things lightly. He writes, too, of 'un coeur tout pétri d'amour': another intense image. (His 'coeur' was also referred to in the first paragraph.) An element of dignity - though of a rather sentimental, even spurious kind - is contributed by 'atteindre aux portes de la vieillesse' in the first sentence. Rousseau's imagery in this paragraph, as in the preceding one, is not very imaginative.

The use of the preterite in the first paragraph establishes the historical moment while the use, otherwise, of mainly the imperfect suggests emotional continuity over a certain period of time, with the emotions being all the more readily evoked and experienced again in the retelling¹.

While Jean-Jacques is sighing for a happiness he has never had, his feelings are not totally sad and an element of self-indulgence is present. After the present passage he goes on to write: 'Ces réflexions, tristes mais attendrissantes, me faisoient replier sur moi-même avec un regret qui n'étoit pas sans douceur'; even a certain kind of sadness is capable of producing a sort of happiness.

It is within the context of one of his walks that Rousseau again reflects, in the Deuxième Promenade of the Rêveries, on old age and the life he has not had:

¹And evidence that similar feelings were experienced at a later time in his life is provided in passage V.c, written at least six years later.

V.c

[1] Depuis quelques jours on avoit achevé la vendange; les promeneurs de la ville s'étoient déjà retirés; les paysans aussi quittoient les champs jusques aux travaux d'hiver. [2] La campagne encor verte et riante, mais défeuillée en partie et déjà presque deserte, offroit par tout l'image de la solitude et des approches de l'hiver. [3] Il resultoit de son aspect un mélange d'impression douce et triste trop analogue à mon age et à mon sort pour que je ne m'en fisse pas l'application. [4] Je me voyois au déclin d'une vie innocente et infortunée, l'ame encore pleine de sentimens vivaces et l'esprit encore orné de quelques fleurs, mais déjà flétries par la tristesse et dessechées par les ennuis. [5] Seul et délaissé je sentoís venir le froid des premières glaces, et mon imagination tarissant ne peuploit plus ma solitude d'êtres formés selon mon coeur. [6] Je me disois en soupirant, qu'ai-je fait ici-bas? [7] J'étois fait pour vivre, et je meurs sans avoir vécu. [8] Au moins ce n'a pas été ma faute, et je porterai à l'auteur de mon être, sinon l'offrande des bonnes oeuvres qu'on ne m'a pas laissé faire, du moins un tribut de bonnes intentions frustrées, de sentimens sains mais rendus sans effet, et d'une patience à l'épreuve des mépris des hommes. [9] Je m'attendrissois sur ces reflexions, je recapitulois les mouvemens de mon ame dès ma jeunesse, et pendant mon age mur, et depuis qu'on m'a sequestré de la société des hommes, et durant la longue retraite dans laquelle je dois achever mes jours.¹

The stage is set in the first sentence. The countryside he beholds is the starting point for his reflections. The semicolons divide the sentence into three parts of similar length, and this balancing of simple statements helps establish a contemplative tone. The next sentence is also divided, by the commas, into three parts. The first part is relatively short and there is a feeling of lightness in the trisyllabic rhythmic units 'la campagne/ encor verte/ et riante'. A sharp bright jollity is reinforced by the final /t/ of 'verte' and 'riante'. The following two parts of the sentence are progressively longer. This is a lengthening out into a brooding tone. In the second part ('mais ... deserte')

¹OC, i, 1004.

the main rhythmic boundary at 'partie' divides it into two equal sections, a reflective balance moving towards a sadder tone which is increasingly confirmed by the longest third part of the sentence where final 'hiver' echoes the final 'hiver' of the first sentence. In this second sentence there is a continuity of impression; in each of the three parts phrases are linked by 'et': there is a build-up of detail but, especially, a gradual move from a linking of short, agreeable details ('verte et riante') to a linking of longer and more negative elements.

The third sentence is a transition where Rousseau links the sight before him to his own situation. The main rhythmic breaks at 'aspect', 'triste' and 'sort' divide the sentence into four sections, the first shorter, the others of similar length. The sentence amounts to a controlled statement but the several voiceless plosive and fricative consonants of the last section contribute towards a heavy-heartedness (and to some extent help lead on to the withering described later).

The following sentence is divided, by commas, into three parts. The first part is gloomy ('déclin', 'infortunée') but defensive ('innocente'). The main rhythmic division within the second part is at 'vivaces'. This forms two sections of very similar length, reinforcing the complementarity of the positive ideas here which are emphasized by the final accents on 'vivaces' and 'fleurs' and the occurrence in each section of 'encore'. The third part of the sentence, with a principal rhythmic break at 'tristesse', also consists of two sections of similar length, with the emphasis on negativeness being made clear by the final accents on 'tristesse' and 'ennuis' respectively. The middle part of the sentence, slightly

longer than the first and final parts, has a positive and even eager tone (e.g. repeated 'encore!') but the surrounding sadder parts ensure that a sadder tone dominates. In each of the three parts of this sentence, as in the second sentence, phrases are linked by 'et'. Again there is a compounding of impressions. If earlier in the passage Rousseau's seasonal analogy offered little originality, this imagery is now extended and used with some degree of subtlety in 'l'esprit encore orné de quelques fleurs' and continued in 'flétries' and 'dessechées'. There has been a movement from exterior to interior observation; his condition is as autumnal as the season. It may also be noted that 'déjà' occurs in the first, second and fourth sentences; this is an echoing of Rousseau's anxiety about his life as it draws to an end, a note of urgency.

The fifth sentence begins with a despondent sigh: 'Seul et délaissé', with a feeling of heaviness immediately evident in the accent on 'seul'. This short non-finite clause is followed by the longer main clause ('je sentoais ... glaces') and the still longer linked main clause ('et mon imagination ... coeur')¹. Structurally, then, there is a broadening out to an increasingly brooding tone. There is a sob-like quality in the alliterative 'ne peuploit plus'. The 'premières glaces' correspond to the 'freezing over' (implicit in 'tarissante') of his imagination; Rousseau is continuing the seasonal analogy.

The next two sentences are complementary in their brevity and are like short sighs in the midst of more lengthily reflective sentences; the situation described in this passage is here concisely summarized. The complementarity of meaning of these sentences

¹On the expression 'selon mon coeur' see, below, 237, n.1.

is reinforced by the repeatedly vibrating 'je' and the interplay with 'fait' in 'qu'ai-je fait' and 'j'étais fait'¹. Robert Osmont, looking at sentences five to seven inclusive², finds that most of the rhythmic units, as he measures them, are of either four (especially earlier) or three (particularly later) syllables. The semi-regularity of rhythm here contributes towards the elegiac tone.

The eighth sentence assumes a lofty tone with its religious touch ('l'auteur ...', 'l'offrande') and with the dignified countering of 'sinon ...' with 'du moins ...' as well as the repetition of high-mindedness in the 'de ...' phrases following 'un tribut' ('... de bonnes intentions frustrées, de sentimens ..., et d'une patience ...') where there is a measured insistence on noble self which perhaps also indicates a certain tension, dignity imposing control on difficult emotions.

Rousseau indicates his attendrissement in these reflections in the last sentence. Here the fluid movement continues. There is a build-up in his 'recapitulation' in the series of gradually lengthening sections linked by 'et' ('et pendant ..., et depuis ..., et durant ...') which together embrace his whole life and which combine to create a mesmerizing effect. He is, in fact, mesmerizing and indulging himself. (This is made explicit in the following sentence where he writes: 'Je revenois avec complaisance sur toutes les affections de mon coeur' and later when he recounts that he was 'très content de [sa] journée' spent in these thoughts.)

¹And the last words of the seventh sentence are similar to the final words, 'mourir sans avoir vécu' of the previous passage.

²'Contribution ...', AJJR, xxiii, 83.

The linking of sections by 'et', like the linking of groups by 'de' in the eighth sentence, facilitates the fluid movement which is characteristic of the whole passage whose sentences are generally of a fairly mobile kind: there is the basically tripartite structure of the first five sentences, the simplicity of the sixth and seventh sentences with their responding clauses, and the succession of details of the last two sentences.

In spite of the sadness expressed at reaching old age without feeling fulfilled, the two passages just discussed are not without complacency: Jean-Jacques enjoys being attendri even when the object of contemplation is himself. This interiorizing perspective is made clear in both passages by the numerous occurrences of the first person singular pronoun, more varied in V.b but seen particularly in V.c in the echoing of 'je' opening sentences and main clauses from the fourth sentence onwards. The passage from the Confessions has a more insistent note than the relatively restrained Rêveries passage. This can be partly explained by the fact that the former work has an audience in mind while the latter work was ostensibly written for himself. Also he was in a calmer frame of mind when he wrote the later passage and more resigned - though never fully resigned - to his fate. If both passages are melancholic, the second passage is more smoothly so.

In the Sixième Promenade Rousseau reflects in particular on the fact that he cannot bear acting under a sense of obligation and that, because of his independent spirit, he has never really been suited to life in society. Also his goodness and openness have not been reciprocated and he has fled the society of men

rather than hate them. Jean-Jacques cannot help wishing that events had turned out otherwise, and he gives lyrical expression to his wishes in the following passage:

V.d

[1] Si ma figure et mes traits étoient aussi parfaitement inconnus aux hommes que le sont mon caractère et mon naturel, je vivrois encor sans peine au milieu d'eux. [2] Leur société même pourroit me plaire tant que je leur serois parfaitement étranger. [3] Livré sans contrainte à mes inclinations naturelles, je les aimerois encore s'ils ne s'occupoient jamais de moi. [4] J'exercerois sur eux une bienveillance universelle et parfaitement desintéressée: mais sans former jamais d'attachement particulier, et sans porter le joug d'aucun devoir, je ferois envers eux librement et de moi-même, tout ce qu'ils ont tant de peine à faire incités par leur amour-propre et contraints par toutes leurs loix.

[1] Si j'étois resté libre, obscur, isolé comme j'étois fait pour l'être, je n'aurois fait que du bien: car je n'ai dans le coeur le germe d'aucune passion nuisible. [2] Si j'eusse été invisible et tout-puissant comme Dieu, j'aurois été bien-faisant et bon comme lui. [3] C'est la force et la liberté qui font les excellens hommes. [4] La foiblesse et l'esclavage n'ont fait jamais que des méchans. [5] Si j'eusse été possesseur de l'anneau de Gygès, il m'eut tiré de la dependance des hommes et les eut mis dans la mienne. [6] Je me suis souvent demandé dans mes châteaux en Espagne quel usage j'aurois fait de cet anneau; car c'est bien là que la tentation d'abuser doit être près du pouvoir. [7] Maître de contenter mes desirs, pouvant tout sans pouvoir être trompé par personne, qu'aurois-je pu désirer avec quelque suite? [8] Une seule chose: c'eut été de voir tous les coeurs contens. [9] L'aspect de la félicité publique eut pu seul toucher mon coeur d'un sentiment permanent, et l'ardent desir d'y concourir eut été ma plus constante passion. [10] Toujours juste sans partialité et toujours bon sans foiblesse, je me serois également garanti des méfiances aveugles et des haines implacables; parce que voyant les hommes tels qu'ils sont et lisant aisement au fond de leurs coeurs, j'en aurois peu trouvé d'assés aimables pour mériter toutes mes affections, peu d'assez odieux pour mériter toute ma haine, et que leur méchanceté même m'eut disposé à les plaindre, par la connoissance certaine du mal qu'ils se font à eux-mêmes en voulant en faire à autrui. [11] Peut être aurois-je eu dans des momens de gaité l'enfantillage d'opérer quelquefois des prodiges: mais parfaitement desintéressé pour moi-même et n'ayant pour loi que mes inclinations naturelles, sur quelques actes de justice severe j'en aurois fait mille de clemence et d'équité. [12] Ministre de la providence

et dispensateur de ses loix selon mon pouvoir j'aurois fait des miracles plus sages et plus utiles que ceux de la légende dorée et du tombeau de S^t Médard.¹

The opening 'si' sets the wistful tone of the passage. This 'si' is later echoed at the beginning of the final clause of the third sentence and in the opening words of the first, second and fifth sentences of the following paragraph, continually sadly stressing what are essentially unrealizable conditions. The first part of the first sentence is a very long and regretful 'if' followed, after the comma, by the relatively short main clause ('je vivrois ... d'eux'). The opening part of the sentence is not only long, but if read with no break has a relentlessly driving movement, extended by the double linking of details by 'et' and by 'aussi ... que ...', a movement at least partly suggestive of accusation. The main clause is suspended: at the end of the sentence the focus is on Jean-Jacques and his receptivity. It is interesting that Rousseau replaced 'avec plaisir' by 'sans peine'²: the former phrase is unequivocally positive while the latter phrase makes one feel that 'peine' was very present in his mind; it contributes a feeling of constraint and negative nuances and thereby fits in better with the regretful tone already initiated.

The second sentence is divided at the main rhythmic boundary at 'plaire' into two sections of which the second is only slightly longer than the first. There is an approximate balance and dignity is the keynote with a hint of loftiness apparent in the first section ('même pourroit me plaire') and with Rousseau imposing his conditions ('tant que ...'). This latter clause echoes the sense of the first

¹OC, i, 1057-1058.

²HR, 154 (n.a to 84).

clause of the opening sentence and there is an echoing too of 'parfaitement'. The repetition of the same vowel, /ɛ/, in 'même', 'pourroit', 'plaire', 'serois', 'parfaitement', helps contribute a gentle, almost caressing effect (as if he were trying to cajole 'them') and this contrasts with the /e/ of 'société' and especially of final 'étranger', where the clarity of this vowel seems to underline the condition described and also the apparent contradiction (his not objecting to their 'société' on the condition he remain 'étranger').

The following sentence is complementary to, and an expansion of the second sentence. It is also similar in form, being divided at the comma into two dignified near-balancing parts. 'Je les aimerois encore' echoes the 'je vivrois encor' of the first sentence; it is a sad echo, evoking his nostalgia for human contact while also plaintively reemphasizing the fact that his attitude is positive (and that a gesture is required from 'them'). 'Sans contrainte' echoes the 'sans peine' of the first sentence and reinforces the same message.

The fourth and final sentence of the first paragraph is much longer than any of the preceding sentences. After a more restrained expression, now follows a more expansive movement effected by a continuous linking and building ('universelle et parfaitement', 'mais sans ...', 'et sans ...', '... et de moi-même', '... et constraints ...'); the initial main clause (as far as the colon) is followed by linked clauses which suspend another main clause ('je ferois ...') which is in turn qualified by a long object ('tout ce qu'ils ...'). The opening main clause loftily states Rousseau's imaginary position of 'benevolence' - and let us note the all-embracing quality of

'universelle' and 'parfaitement' - and self-satisfaction seems to ooze from the self-indulgent polysyllabic combinations of 'bienveillance universelle' and 'parfaitement desintéressée'. This 'parfaitement' is an echo of the same word in the first and second sentences. The absoluteness of Rousseau's terms is continued in 'jamais', 'aucun', 'tout ce qu'ils ...', 'toutes leurs lois'. Rousseau's replacing of the phrase 'à faire guidés par l'amour-propre' by 'à faire incités par leur amour-propre'¹ clearly results in a more scornful turn of phrase with negative connotations, too, in 'incités', while the substitution of 'leur' here again points the finger at 'them', them as opposed to himself. The double usage of 'sans', echoing the 'sans' of the first and third sentences, is again a deliberately negatively-termed expression of the possibility of happiness. If the expansive movement of this sentence partly reflects the flow of fantasy in Rousseau's mind, the negative nuances that have been noted indicate a constant tension. The end of the sentence (the object 'tout ce qu'ils ...') is a verbal torrent which not only implicitly sweeps away any possibilities other than the perspective of Rousseau, but also indicates a nervous state of mind which the curt quality of the numerous voiceless plosive consonants ('tout', 'tant', 'peine', 'incités', '-propre', 'contraints par toutes') reinforces.

The accumulation of adjectives 'libre, obscur, isolé', in the first sentence of the second paragraph, implies a whole succession of 'if's'. The slowing down of the movement, which these adjectives impose, underlines the fact that Rousseau is writing with a heavy heart and that his actual condition is far removed from what it might have been and now will never be. The short suspended main

¹HR, 154, (n.c to 84).

clause ('je n'aurois ... bien') simply and limpidly focuses attention on his goodness. This central focus is all the more evident as both the preceding part of the sentence and the final qualifying clause (regret at a missed possibility contrasting with his meriting a better fate) are of similar length. Rousseau's placing himself on a pedestal is insisted on in 'ne ... que du bien' and 'aucune passion nuisible'.

From the goodness of an earthly being he raises himself to the ethereal heights in the second sentence where the flights of his imagination lead him to put himself in God's shoes¹. The elevation of his sentiments is expressed in a sentence divided, at the comma, into two nearly equal parts. The 'je' and 'Dieu' in the conditional clause are balanced by the 'je' and 'lui' in the suspended main clause. There is a linking of attributes by 'et' (reinforced by the alliteration of 'bienfaisant et bon' in the second instance) in each clause. The regal quality of the sentence is further enhanced by the occurrence of 'Dieu' at the peak of the sentence.

The third and fourth sentences may be considered as parenthetical to the lyrical wishful thinking which characterizes this passage. Here there is an island of sententious certainty in a sea of 'if's'. It is true that these two sentences are a continuation of a certain moral tone and their dignity of form (they are complementary in sense and length, and the main rhythmic boundaries at 'liberté' and 'esclavage' respectively divide the sentences symmetrically, 8:7::7:8) and firmness of expression perhaps further indicate underlying tension, but their essentially impersonal, abstract, remote quality tends to detract from, and certainly interrupts, the overall lyrical tone.

¹This is not the first time he has compared himself to God. In the *Première Promenade* he describes himself as 'impassible comme Dieu même' (OC, i, 999, and see, above, the discussion of passage IV.h).

In the following sentences Rousseau moves further into the realms of fantasy and myth, imagining how he would act if he had the ring of Gygès (which made the wearer invisible). While the conditional clause ('Si ... Gygès') and the first main clause ('il ... hommes') are of similar length, the final linked main clause ('et ... mienne') conveys perhaps a certain sharpness in its relative shortness - a sting in the tail of the sentence - which is to some extent complemented by the ominous note, the possibility of the misuse of power, at the end of the next sentence. The first part of the sixth sentence, however, is liltily dreamy¹ and the languid wondering here is partly expressed by the numerous nasal sounds. There is a dramatic build-up to a threatening question in the suspended final clause of the seventh sentence and in the second part of this sentence ('pouvant ... personne') the numerous voiceless plosive and fricative consonants, especially the repetition of /p/, ('sans pouvoir être trompé par personne') is evocative of the spitting out of contempt and this seems to be preparing us for the worst.

The tension bursts in the eighth sentence. From here until the end of the paragraph Rousseau reaffirms his spirit of benevolence in no uncertain terms. The dramatic 'Une seule chose' (each word is accented) is followed by reassurance, the rhythmic sections of equal length (divided at 'voir') realizing a comforting balance. This simplicity is followed in the ninth sentence by the rather pompous formula 'félicité publique'² and the whole tone of this sentence is one of somewhat prim condescension ('y concourir', 'ma plus constante', like, say, an administrative circular). Then in the next sentence

¹Such a movement is made more evident by the punctuation (commas at 'demandé' and 'Espagne') provided in HR, 84.

²This seemingly depersonalizing 'publique' was an addition of Rousseau's (HR, 154 (n.f to 84)).

Rousseau positively regales himself with visions of his benevolence and superiority. This sentence begins loftily with the parallel 'toujours' plus adjective plus 'sans' formulas, and this double self-tribute leads to a suspended main clause where attention is focused on his noble eschewing of two undesirable attitudes ('des méfiances aveugles et des haines implacables')¹. The rest of this sentence is a long - eventually clumsily long - qualification where an accumulation of details is apparent in 'voyant ... et lisant ...' and 'j'en aurois peu trouvé d'assés aimables pour ..., peu d'assez odieux pour ...' and 'et que ... plaindre' which is multiply qualified and subqualified and where Rousseau's regal condescension reaches its most advanced level.

After this increasingly ponderous and rather tiresome tone comes a lighter touch in the eleventh sentence with 'gaité', 'enfantillage' and his bland confidence in his ability to perform 'prodiges' and countless acts of 'clemence' and 'équité'. And in the final sentence, as if he had not laboured the point enough already, Rousseau styles himself 'Ministre de la providence' and sees himself performing miracles on a grand scale. The tone of this sentence is nothing short of oracular. Indeed even in the performing of miracles he strives for the exceptional: his miracles would be 'plus sages et plus utiles' than both the marvels reported in the voluminous mid-thirteenth century work of archbishop Jacques de Voragine and the purportedly more and more wonderful miracles due to the intercession of the saintly Jansenist deacon Pâris after his death in 1727. Each 'et' links a succession of remarkable statements: 'Ministre ... et dispensateur', 'miracles plus sages et plus utiles que ceux de la légende dorée et du tombeau de S^t Médard'. The wonders performed by St Jean-Jacques, without even the need for intercession, never cease.

¹However, Prof. J. Garagnon argues (Revue d'histoire littéraire de la France, lxxv, no 1, 102-105) that the parallelism in the terms of severity and indulgence in this sentence is, in fact, broken by 'méfiances' which, he suggests, is most likely a copying error for 'confiances'.

In this passage the vocabulary consists largely of words denoting moral states or qualities of 'sensibilité morale' (e.g. 'bienfaisant et bon'). The black and white character of the terms chosen indicates a determined stance and the momentary completeness of the illusion being forged ('universellement', 'parfaitement', 'toujours ..., toujours ...', 'joug', etc.). The measure of control being exercised by Rousseau is also evident in that while this passage derives essentially from a sad situation there is a lack of sentimentality (if not, always, of pomposity) and the usual lexicon of sensibility (apart from the occurrence of 'coeur(s)' a few times in the second paragraph) is absent. Rousseau is analysing the quality of his feelings, as he chooses to perceive them, as well as simultaneously evoking his sad present situation and creating a fantasy constructed largely on the character of his 'sensibilité morale'. The turn of phrase at the height of his fantasizing is nothing short of grand (e.g. 'Ministre ...') and this in part underlines the fragility of this imaginative projection.

We have seen several instances in this passage where there is a balancing of parts of sentences accompanying, in particular, a feeling of dignity or loftiness. However, the movement of the passage is varied. A driving flow is apparent in the first part of the opening sentence and at the end of the last sentence of the first paragraph, while Rousseau's intoxication with the feeling of his own goodness and the worthlessness of 'them' is reflected in the ever-lengthening and, finally, seemingly uncontrolled tenth sentence of the second paragraph.

There are numerous suspended main clauses in this passage, responding to an earlier 'si ...' clause and elsewhere, focusing especially on what might have been and drawing attention to his fondly-imagined goodness.

Indeed, throughout the passage we are aware of Jean-Jacques's total involvement with himself. In addition to elevating himself to god-like status, his obsession with self, initially melancholic then more complacent, is made apparent by the frequent use of first person singular pronouns, beginning with five instances in the opening sentence. Particularly notable is 'je' in prominent positions, such as at the beginning of main clauses and immediately after 'si' in the clauses beginning with this conjunction, occurring like the beginning of so many lines in this song of praise of the qualities of a Jean-Jacques who would create happiness for all, a song which begins softly and with restraint in the first paragraph but which becomes fortissimo in parts of the second paragraph and which is accompanied, implicitly, by approving choirs of angels.

Much of the Neuvième Promenade concerns Rousseau in relation to children. He defends himself against the charge that he is a 'père dénaturé' for having put his children into the Enfants Trouvés and claims to have a great affection for children. Before recounting some happy incidents in his life involving children, Rousseau sighs nostalgically after the happiness that comes from the presence of children who are happy to be with him.

V.e

Oh! si j'avois encor quelques momens de pures caresses
 qui vinssent du coeur ne fût-ce que d'un enfant encore
 en jaquette, si je pouvois voir encore dans quelques
 yeux la joye et le contentement d'être avec moi que j'y
 voyois jadis si souvent ou du moins dont je serois cause,
 de combien de maux et de peines ne me dedomageroient
 pas ces courts mais doux épanchemens de mon coeur? Ah!
 je ne serois pas obligé de chercher parmi les animaux le
 regard de la bienveillance qui m'est desormais refusé parmi
 les humains.¹

¹OC, i, 1089.

The opening sighing 'Oh!' has its echo in the 'Ah!' at the beginning of the next sentence. The first 'si' is echoed at the beginning of the second part of the sentence (after the comma), and in each case the regret is strengthened by 'encor(e)'. This latter word obsesses Rousseau in this sentence for we find it again in 'encore en jaquette', where it emphasizes the tender age and innocence of the child. His regret, expressed also in 'jadis' is mixed with great tenderness: 'coeur' occurs twice and the vocabulary of sensibility includes 'pures caresses', 'joye', 'contentement' and 'épanchemens' to combat 'maux' and 'peines'.

This long sentence is divided into three parts at the commas. The first two parts have a feeling of regret extended by qualifying clauses ('ne fût-ce ... jaquette' and 'que j'y voyois ... ou du moins dont ...'), and they inevitably lead to the chorus of lament in the suspended main clause which is the final part. In the first part of the sentence there are echoes or hints of rhymes (in addition to the repetition of 'encor(e)' already mentioned): 'encor' and 'coeur' (/k/ plus long vowel plus /r/) and 'momens' and 'enfant', which help underline his feelings of regret. Similarly in the second part ('si je pouvois ... cause'), 'joye' rhymes with 'moi' and the spaced out echoes of the final vowel of 'contentement' and 'souvent', and, in the third part, 'épanchemens', help convey a lingering nostalgia. The continual bass sonorities of 'courts mais doux épanchemens', in particular, are appropriate to the expression of languid regret. The final 'coeur' seemingly echoes the earlier 'courts' and, more distantly, the 'coeur' nearer the beginning of the sentence.

If the 'Oh!' of the first sentence preceded sighs of regret, the 'Ah!' opening the second sentence is followed by a statement of regret which, however, also admits present reality ('desormais refusé'). There is a more even tone in this sentence. If the sentence is read with rhythmic boundaries at 'obligé', 'animaux', 'bienveillance' and 'refusé', there are sections of eight or nine syllables with a final briefer section of five syllables. This arrangement reflects a calmness of spirit with a final falling off sigh sealing the feeling of resignation being evoked.

Once again, in this passage, the intimate character of the feelings is reflected in the numerous first person singular pronouns, especially the repetition of 'je'.

The second sentence begins the transition, which the next sentence completes, to Rousseau's narration of happy incidents in his life involving children. The short lyrical passage which has just been discussed has, then, an introductory function. However, his emotions are nonetheless real and the lyrical expression of them, albeit brief, shows the value to him of the echoes of the irretrievable past which haunt him in the narration which then follows.

On Palm Sunday 1778, Rousseau recalls the same day exactly half a century earlier when he first met Mme de Warens. This is the starting point of the Dixième Promenade. He remembers the time spent with Mme de Warens as the highlight of his life and he wishes this period had lasted longer:

V.f

[1] Ah! si j'avois suffi à son coeur comme elle suffisoit au mien! [2] Quels paisibles et délicieux jours nous eussions coulés ensemble! [3] Nous en avons passé de tels mais qu'ils ont été courts et rapides, et quel destin les a suivis! [4] Il n'y a pas de jour où je ne me rappelle avec joye et attendrissement

cet unique et court tems de ma vie où je fus moi pleinement sans mélange et sans obstacle et où je puis véritablement dire avoir vécu. [5] Je puis dire à peu près comme ce Prefet du pretoire qui disgracié sous Vespasien s'en alla finir paisiblement ses jours à la campagne; j'ai passé soixante et dix ans sur la terre, et j'en ai vécu sept.¹

The initial sigh sets the wistful tone of the passage. The first three sentences are particularly sigh-like: all three end in exclamation marks, underlining the continuous tone of regret, and the unity of these sentences is reinforced by the similar length of the rhythmic sections. The main rhythmic boundaries at 'coeur' in the first sentence, at 'jours' in the second sentence, and at 'tels' and 'rapides' in the third sentence, divide the sentences into a sequence of sections of seven to nine syllables. The succession of these seven sections of very similar length has a sadly caressing effect, a uniformly gentle elegiac movement. The balancing inhalation-exhalation effect of the rhythmic sections in the first two sentences - made all the more obvious in the first sentence with 'j(e)' and 'son coeur' having a response in 'elle' and 'mien' - is particularly sigh-like. And in the second sentence the regret is also reflected in the deep resonances of '... jours nous eussions coulés ensemble'. The initial sighing balance in the third sentence, in the first two clauses, has an extension of regret in the final clause; this sentence is, in effect, a sigh followed by a second exhalation, another regretful cry. This longer third sentence is also a transition to the more expansively regretful fourth sentence.

The fourth sentence has a continuous flowing movement. While relatively long, this sentence is simply constructed. The initial 'Il n'y a pas de jour' is succeeded by a series of clauses beginning 'où ...', the first of which qualifies the initial clause and the other two qualifying 'cet unique et court tems de ma vie'. In addition

¹OC, i, 1098-1099.

to this fluid succession of clauses, the expansiveness of this sentence is effected by the repetition of 'et' which links the qualities of happiness experienced at this time: 'avec joye et attendrissement cet unique et court tems'; 'sans mélange et sans obstacle', the repeated 'sans' negatively reinforcing the qualitative aspects in a quantitative manner; and the 'et où ...' linkage to the last clause. Similarly, there was the linking of 'paisibles et délicieux jours' in the second sentence and of 'courts et rapides' and the 'et' introducing the final clause in the third sentence. The poetic qualities of the fourth sentence are enhanced by the rhyming echoes of 'jour' and 'court', the latter echoing the 'courts' of the preceding sentence, and of 'joye' and 'moi', while the numerous bass sonorities (repeated /ã/ and /u/) underline the feeling of nostalgia evoked in these lingering clauses.

The point of the final sentence, the length of which helps maintain the languidly reflective tone, is made in the quotation¹. The formularistic nature of this statement is akin to the maxims which Rousseau sometimes uses. Rousseau's admiration for the Ancients is well known and the use of a Roman parallel lends a certain dignity, a dignity which perhaps helps to mask the full extent of his regret.

The only word used metaphorically in this passage is 'coulés' which is a conventional enough image, though it has perhaps added appropriateness here considering the flow of feelings. The vocabulary

¹From Crevier's Histoire des Empereurs romains (see OC, i, 1831). Rousseau had used this quotation before, in his third Lettre à Malesherbes of 26 January 1762 (OC, i, 1138) where he uses 'demeuré' instead of 'passé' and 'soixante et seize' instead of 'soixante et dix'. The slight simplification is perhaps significant, seventy years being the biblical life-span. Also at the time of writing Rousseau is nearly sixty-six and nearer this seventy years (and, in fact, even nearer death) than when he wrote to Malesherbes at the age of forty-nine (although he imagined himself near death at that time).

otherwise consists of the habitual terms of sensibility: 'coeur', 'paisibles', 'délicieux', 'joye', 'attendrissement'.

Repetition as an expansive device (to link phrases or clauses) has already been noted, particularly with respect to the fourth sentence. More subtly in this passage there are echoes of words in different phrases or sentences. In addition to 'courts' and 'court' mentioned earlier¹, there is 'vie, 'vécu' (fourth sentence) and 'vécu' (fifth sentence)²; 'paisibles' (second sentence) and 'paisiblement' (fifth sentence); and 'jour' (second and fourth sentences) and 'jours' (fifth sentence). The passage thus assumes a somewhat fugue-like character: the same theme or themes are continually repeated in a slightly different way. The movement of the passage is to some extent deceptively expansive; the movement is also one of concentric circles of similar feelings.

In the third book of the Confessions, Rousseau writes about the time when he had returned to Annecy to Mme de Warens (1729) after his stay in Turin and short periods of domestic employment. In the following passage, perhaps more than in any other, Rousseau shows his capacity for entering a dream world of imaginary happiness. Here he wishes for a lasting happiness, a wish which is fulfilled for the duration of his reverie, and partly later in real life at the Charmettes.

V.g

[1] Je ne sentois toute la force de mon attachement pour elle que quand je ne la voyois pas. [2] Quand je la voyois je n'étois que content; mais mon inquietude en son absence alloit au point d'être douloureuse.

¹In the sentence following the present passage, Rousseau again writes of 'ce court mais précieux espace'.

²Cf. the negative side of life in 'mourir sans avoir vécu' (above, V.b, final sentence) and 'je meurs sans avoir vécu' (V.c, sent.7).

[3] Le besoin de vivre avec elle me donnoit des élans d'attendrissement qui souvent alloient jusqu'aux larmes. [4] Je me souviendrai toujours qu'un jour de grande fête, tandis qu'elle étoit à vêpres, j'allai me promener hors de la ville, le coeur plein de son image et du desir ardent de passer mes jours auprès d'elle. [5] J'avois assez de sens pour voir que quand à présent cela n'étoit pas possible, et qu'un bonheur que je goûtois si bien seroit court. [6] Cela donnoit à ma rêverie une tristesse qui n'avoit pourtant rien de sombre et qu'un espoir flateur tempéroit. [7] Le son des cloches qui m'a toujours singulièrement affecté, le chant des oiseaux, la beauté du jour, la douceur du paysage, les maisons éparses et champêtres dans lesquelles je plaçois en idée notre commune demeure; tout cela me frappoit tellement d'une impression vive, tendre, triste et touchante, que je me vis comme en extase transporté dans cet heureux tems et dans cet heureux séjour, où mon coeur possédant toute la félicité qui pouvoit lui plaire la goûtoit dans des ravissements inexprimables, sans songer même à la volupté des sens. [8] Je ne me souviens pas de m'être elancé jamais dans l'avenir avec plus de force et d'illusion que je fis alors; et ce qui m'a frappé le plus dans le souvenir de cette rêverie quand elle s'est réalisée, c'est d'avoir retrouvé des objets tels exactement que je les avois imaginés. [9] Si jamais rêve d'un homme éveillé eut l'air d'une vision prophétique, ce fut assurément celui-là. [10] Je n'ai été déçu que dans sa durée imaginaire; car les jours et les ans et la vie entière s'y passoient dans une inaltérable tranquillité, au lieu qu'en effet tout cela n'a duré qu'un moment. [11] Hélas! mon plus constant bonheur fut en songe. [12] Son accomplissement fut presque à l'instant suivi du réveil.¹

Rousseau muses on his past feelings for Mme de Warens in the first three sentences. He is simultaneously analysing the source of this emotion and remembering the nature of these feelings. The similar length of these sentences seems to imply a certain control in the expression, a present slightly detached, calm, gentle reflectiveness. The second sentence explains the first one, and the continuity is made felt by the initial 'Quand je la voyois' following on from the concluding 'quand je ne la voyois pas' of the previous sentence. The repeated imperfect verb endings in these sentences help contribute to a unity of reflection. The tender quality of the third sentence

¹OC, i, 107-108

is enhanced by the dominance of voiced consonants (in a ratio of a little over 10:3 to voiceless consonants) and the successive nostalgic bass resonances of / \tilde{c} / in 'élans d'attendrissement qui souvent' (also the deep /u/ in 'souvent'). In this sentence the main rhythmic divisions are at 'elle' and 'attendrissement'; the first and third sections are of equal length while the slightly longer central section is a swell, corresponding to the 'élans' felt.

After the expression, in the first three sentences, of a continuous state of feelings, there is a shift in the fourth sentence where Rousseau begins to reflect upon a particular occasion and a particular reverie. The fourth sentence has a relaxed, lilting movement as Rousseau unhurriedly recalls pleasant sensations, unfolding one phrase after another. The glow ('le coeur plein de son image', 'desir ardent') is dimmed in the fifth sentence which gloomily predicts that such happiness cannot last, though the tone here is calm as is reflected in the similar length of the object clauses qualifying 'voir' ('que ... et qu'un ...'). Similarly, in the following sentence, this gloom is softened by the calmness of the relative clauses (qualifying 'tristesse') which are of nearly equal length. If the first three sentences show a certain state of mind, a wishing for a kind of emotional fulfilment, the next three sentences prepare for the evocation of the satisfaction of his wishes in reverie which then follows.

The seventh sentence, situated at the centre of the paragraph, is the raison d'être of the whole passage. This very long sentence constitutes a peak and the paragraph is organized in such a manner (e.g. shorter sentences both before and after) that it stands out as it should. As far as the semi-colon there is a great build-up of impressions, especially of sound and sight. The first element

is expanded by a relative clause (where the use of the perfect extends the impression into the present), then follows the enumeration of four more features of which the final one is expanded adjectivally ('éparses et champêtres') and then more lengthily in an adverbial clause ('dans lesquelles ... demeure'): it is a series of essentially simple details which combine, in a sinuous expansiveness, to form a rich whole. At one point a subtle echoing of final and initial vowel sounds of adjacent nouns seems to help link the impressions ('... des oiseaux, la beauté du jour, la douceur ...').

The clause following the semi-colon ('tout cela ... touchante') brings the impressions together and this hymn of delight continues in the multiplicity of adjectives qualifying 'impression'. Here the alternation of vowels of strongly contrasting acoustic qualities in 'vive, tendre, triste, touchante' (and in 'touchante' the first vowel has a deep sonority like the following nasal vowel) adds a special resonant quality which serves to reinforce the auditory aspect of the experience. The slowing down of movement which is imposed by the succession of adjectives helps to suggest a considered appreciation, a delectation of feeling.

The first part of the sentence and the clause just discussed form the hub of the sentence which is then further intensified and expanded. The enthusiasm of his 'extase'-like state¹ is reflected partly in the double meaning of 'transporté' (the emotional as well as the physical sense) and especially in the repetition of 'dans cet heureux' plus noun. There is possibly an echo of biblical language here. The balancing rhythmic sections (ending 'extase', 'tems' 'séjour'; 8:8:7) confer a certain regularity appropriate to a sense

¹On the use of 'extase' see, below, 300, n. 1.

of elevation. The expansiveness (the linkage of items by 'et') continues in the following qualifications. 'Possédant' - the present participle being the most permanent expression of time - suggests timelessness. The intensity of the terms 'félicité' (and it is, too, 'toute la félicité') and 'ravissemens inexprimables' indicates that the emotion has reached a level of indescribable otherworldly experience. Indeed, in this sentence there is a great variety of terms which combine to convey the richness of his feelings. The final non-finite clause of the sentence, which looks rather as if it were tacked on as an afterthought, suggests even further - if less elevated (and hence the possibly defensive 'même') - avenues of enjoyment.

It is clear that the structure of this sentence is conducive to a continuous flow, a continuous expansion of feeling, like lines in a song of delight leading one to another. The initial notes ('le son', 'le chant', 'la beauté') find a resonance in the adjectival chimes following 'impression' and there are further harmonics in 'extase', 'félicité', 'ravissemens', 'volupté': variations on the same theme, the melody following a simple, clear line. This sentence, with its remarkable qualities of strong yet delicate and tender feeling, must surely rank among the most expressive Rousseau ever wrote. It is also an admirable example of how evocation and analysis can be felicitously blended, for in this sentence he is both describing the source and nature of his feelings and reliving the feelings themselves.

In the following sentences Rousseau reflects on this reverie, on its real and illusory qualities. The sentences are now shorter as he gradually returns to earth and eventually to more sobering reflections. The eighth sentence, the longest of the remaining sentences, has a movement which follows his sense of wonder. The long initial

part (as far as the semi-colon) has an uninterrupted movement appropriate to the sense (the strong imaginary self-projection into the future). The second part of the sentence is divided by the comma into sections of similar length with the main information and Rousseau's sense of surprise being suspended until the last section. The ninth sentence is a shorter statement of wonder sharpened by the brevity of the final suspended main clause which also contains, perhaps, an element of self-satisfaction.

In the tenth sentence, the illusory nature of the apparent timelessness of the happiness experienced in his reverie is conveyed in the expansive middle clause ('car les jours ... tranquillité') where the repetition of linking 'et' and the fluid polysyllabic sequence of 'inaltérable tranquillité' extend the sense of time slowly passing. The illusion is destroyed in the final clause. In the two sad short sentences which conclude the passage, Rousseau is very aware of reality. Brevity here helps reflect a conscious state, the dissipation of pleasant illusion. The sadness apparent in 'Helas' is emphasized by the use, in both sentences, of the preterite which has an uncompromising finality. Indeed, the penultimate sentence of the paragraph is a philosophical statement similar in sentiment to other statements Rousseau makes on the difficulty in finding lasting happiness¹; this one short statement reveals the extent to which Rousseau wishes for happiness as opposed to his actual experiencing of happiness, his difficulty in finding happiness in real-life situations, the fragility of the happiness of the reverie. Rousseau might well sigh.

There is an essential unity (lightly reinforced by the echoes of the first person singular pronouns) in this passage which develops

¹E.g., the opening sentence of the Neuvième Promenade, OC, i, 1085.

in a symmetrical manner. There is initially a basically subdued movement and a soft or melancholic tone; then the fulfilment of Rousseau's emotional desires is evoked in the long climactic sentence; then there is a contraction with the sad realization that the reality prophesied in this reverie was not, and reality in general is not as satisfying as illusion.

* * *

It is not surprising that in passages written in a mood of wishful thinking a wistful, subdued or melancholic tone dominates. Even where Rousseau's wishful thinking takes on more fanciful flights¹ an underlying sadness is still present². This is not to say that the tone is totally negative for his reflections are sometimes accompanied by a pleasurable present or remembered attendrissement³.

Much of the time that Rousseau is evoking his past or present feelings, a parallel process of analysis is taking place. He is often simultaneously demonstrating what would⁴ or did make him happy⁵, or what causes or caused him to wish for more happiness than he now possesses or did possess⁶.

The passages discussed in this chapter vary in length from two sentences to the greater substance of two paragraphs. On occasions a lyrical passage has, in part, an introductory or transitional function⁷. Generally the passages are isolated, occurring in contexts where the reflections, description or narration is otherwise more neutrally -

¹V.d.

²With the notable exception of V.g, sent.7.

³Made evident in the sentence following V.b; V.c, sent.9; V.e; V.f, sent.4; V.g, sent.3.

⁴V.a; V.d; V.e.

⁵V.f; V.g, especially sent.7.

⁶V.b; V.c; V.g, sents 11-12.

⁷V.a; V.e.

more prosaically - expressed¹.

The movement of the sentences shows variety but certain features recur. A balancing movement within a sentence accompanies calm reflectiveness, dignified or lofty sentiments, or complementary ideas² while there are sigh-like inhalations and exhalations in another case³. Successive sections of a similar length convey an evenness appropriate to a feeling of resignation⁴ or a gently elegiac tone⁵. A fluid movement is often evident. Successive clauses or parts of a sentence follow one another, are linked or qualified, sometimes in a series beginning with the same word or words (e.g. 'et', 'où ...', 'sans ...')⁶. An accumulation of detail or a lingering on feelings and impressions can be seen on many occasions, whether in successive adjectives or phrases (such as the many linked by 'et'), or continuously within a sentence or passage⁷. A succession of adjectives slows down the movement of a sentence at times, drawing attention to particular qualities of feeling⁸. An expanding movement, where the sections or parts of a sentence progressively lengthen, is sometimes apparent and this is associated with an increasingly brooding tone⁹ or a mesmerizing broad time perspective¹⁰. A longer section within a sentence can

¹V.b, though, leads to a description of his writing La Nouvelle Héloïse and, further on, to his lyrically expressed love for Mme d'Houdetot (see, below, passages VI.c, VI.d).

²V.a, sent.3, clauses 1, 2; V.c, sent.2, middle part; V.c, sent.3; V.c, sent.4, parts 1, 2; V.d, par.1, sent.2; V.d, par.1, sent.3; V.d, par.2, sent.2; V.g, sent.7 (at one point).

³V.f, sents 1-3.

⁴V.e, sent.2.

⁵V.f, sents 1-3.

⁶V.a, sents 1, 3; V.b, par.1; V.b, par.2, sents 1, 2; V.d, par.1, sent.4; V.d, par.2, sent.10; V.e, sent.1; V.f, sent.4.

⁷V.a, sents 1, 2 (especially); V.b, par.1; V.c, sents 2, 4, 8, 9; V.d, par.2, sents 10-12 (especially sent.10).

⁸V.a, sent.2; V.d, par.2, sent.1; V.g, sent.7 (after 'impression').

⁹V.c, sents 2, 5.

¹⁰V.c, sent.9, last 3 sections.

serve to dwell on particular emotions¹. A contracting movement, on the other hand, accompanies a feeling of deflation or depression². On occasions, short phrases or sections have a sigh-like quality³. A recurrent feature is suspended main clauses⁴ which help to focus on or lead up to a particular point.

Generally, imagery does not play a great part in the lyricism in these passages. We have noted, in particular, the use of the comfortable protective 'sein'⁵, imagery of eating⁶ and of fire⁷. Such images are of little interest, especially compared to the more imaginative extended autumnal imagery used in another passage⁸. On another occasion Rousseau uses a number of divine or religious analogies ('comme Dieu', 'Ministre', etc.)⁹. Vocabulary imposing a moral and dignified tone is sometimes apparent¹⁰. The vocabulary used generally reflects aspects or qualities of sensibility with 'coeur(s)', occurring about ten times, leading the list. Words like 'paisible(ment)', 'attendrissement', 'douce', 'épanchemens', show preferred dimensions of feeling. Peak feelings are expressed in 'enivrante volupté', 'félicité', 'ravissemens inexprimables' and 'inaltérable tranquillité'. Otherwise the choice of words is largely unremarkable and does little to contribute to the lyricism.

There is the occasional use made of strong or intensifying terms (like 'tout' and 'toujours'), which are sometimes repeated¹¹. Also,

¹V.c, sent.4, middle part; V.g, sent.3, middle section.

²V.b, par.1, last 2 clauses; V.b, par.2, sent.3.

³At the beginning of V.a, sent.4; V.c, sents 6, 7.

⁴V.a, sent.3; V.d, par.1, sents 1, 4; V.d, par.2, sents 1, 2, 5, 7, 10; V.e, sent.1; V.g, sent.9.

⁵V.a, sents 1, 3.

⁶V.b, par.1; V.b, par.2, sent.3.

⁷V.b, par.2, sent.2.

⁸V.c.

⁹V.d.

¹⁰Especially V.d.

¹¹Especially V.d.

there is the repetition of certain words within a sentence or passage¹. Some words (e.g. 'coeur', 'paisible') or phrases are found in different passages². Among the most important of these are the regretful echoes of 'sans'³ and the sadly insistent 'si'⁴. These echoes help to create a continuity within the same and different passages. Where words recur at the beginning of sentences, clauses, phrases or in other fairly prominent positions, an effect like the lines of a song is sometimes created. This is especially the case with the frequently echoing 'je'⁵.

Apart from echoes of sounds (other than the repetition of the same word) in hints of rhymes within a sentence⁶, sound plays a part in the evocation at different times. Several voiceless plosive (and fricative) consonants in close proximity to one another help evoke barrenness, nervousness, contempt⁷. There are, too, contrasts of sounds⁸, the languidness created by successive nasal sounds⁹. Above all, there is the repetition of deep sonorities¹⁰ which underline feelings of regret, nostalgia, mellowness.

Clearly different stylistic features are of varying importance from one passage to another. If the symmetry in the final passage, with its rich focal central sentence, is exceptional, certain other features do reappear with some degree of frequency if not necessarily

¹V.a, sent.2; V.a, sents 1, 3; V.b, par.2, sent.1; V.e, sent.1; V.f, several cases.

²See, too, above, 218, n.2. Note, too, 'le déclin de l'age' (V.b, par.1) and 'au déclin d'une vie ...' (V.c, sent.4).

³V.b; V.d; V.f, sent.4.

⁴V.d; V.e.

⁵Especially V.a; V.c; V.d; V.g.

⁶V.e, sent.1.

⁷V.c, sent.3, last section; V.d, par.1, sent.4, final object section; V.d, par.2, sent.7.

⁸V.d, par.1, sent.2; V.g, sent.7 (following 'impression').

⁹V.d, par.2, sent.6, clause 1.

¹⁰V.a, sent.3, last clause; V.b, par.1; V.e, sent.1; V.f, sents 2, 4; V.g, sent.3 (together with a dominance of voiced consonants over voiceless consonants).

predictability: there is the flow as one detail or element of a sentence follows another; the evenness of tone in balanced or equal sections; the perhaps rather unexpected recurrence of suspended main clauses for focusing attention; echoes of words within a passage or in different passages; and echoes of sounds, particularly of those with bass resonances, continually helping to express the feelings being evoked.

With varied means, then, Rousseau creates a lyricism expressing his preoccupation with happy situations which have never existed or which do not, at the time of writing, exist any more. In spite of the compensations of memory and the imagination, Rousseau is mainly singing, as in the previous chapter, a sad song.

CHAPTER VI

LYRICISM AND HAPPINESS IN PERSONAL RELATIONSHIPS

We have seen evidence of Rousseau's lyricism both in the absence of happiness (Chapter IV) and within the context of wishing for a happiness which he does not have at present or has never possessed (Chapter V). There are, too, times when Rousseau is lyrical within a more positive context, such as when he expresses the happiness which derives or has derived from human contacts.

Rousseau's relationships with other people were often far from satisfactory: the brouilles with Mme d'Epinau, Diderot and Hume, in particular, are well known. The hostility felt towards Rousseau by certain philosophes - for example, there are many unflattering references to Rousseau in Voltaire's correspondence - and by the authorities, as the events of 1762 show, was real enough. However, the hypersensitive Rousseau magnified the degree of unfriendliness felt towards him to the extent that he saw 'une generation frenetique'¹ against him. Rousseau had a facility for becoming quickly attached to people. The following quotation from the Confessions is typical of this aspect of his personality: 'Touché de leurs avances mon coeur se livroit sans raisonner'². Unfortunately Rousseau expected more from people than he often felt he got and his enthusiasm for a person was not always long-lived.

¹Huitième Promenade, OC, i, 1077. Similarly in the Dialogues.

²Ibid., 612.

In spite of the problems he had in his personal relationships, Rousseau was shown real affection by people at various times of life including periods when he had the greatest need of friends (e.g. the Roguin family, Milord Maréchal). There are moments in his autobiographical writings when some kind of happiness involving another person is the source of lyrical expression, and both present and past emotions are concerned. In this chapter we will first examine passages dealing with the three women who had the most importance in his life and then, in the second section, passages concerning other personal relationships will be discussed.

* * *

i Lyricism, happiness and the main women in Rousseau's life

While the impressionable Jean-Jacques was very readily affected by women, three in particular played a major role, in different ways, in his life. These were Mme de Warens, Mme d'Houdetot and Thérèse Levasseur and we will now look at lyrical passages concerning his relationships with them.

Mme de Warens probably had a more lasting influence on Rousseau than anyone else. He first met her when he was not yet sixteen years old and she exerted an influence on what were his most important formative years. While his association with her was by no means completely untroubled, it is his evocation of the happier times that stands out. In the third book of the Confessions he recounts his happiness from the time of his return to her at Annecy after his stay in Turin:

VI.a

[1] Dès le premier jour la familiarité la plus douce s'établit entre nous au même degré où elle a continué tout le reste de sa vie. [2] Petit fut mon nom, Maman fut le sien, et toujours nous demeurâmes Petit et Maman, même quand le nombre des années en eut presque effacé la différence entre nous. [3] Je trouve que ces deux noms rendent à merveilles l'idée de notre ton, la simplicité de nos manières et surtout la relation de nos coeurs. [4] Elle fut pour moi la plus tendre des mères qui jamais ne chercha son plaisir mais toujours mon bien; et si les sens entrèrent dans mon attachement pour elle, ce n'étoit pas pour en changer la nature, mais pour le rendre seulement plus exquis, pour m'enivrer du charme d'avoir une maman jeune et jolie qu'il m'étoit délicieux de caresser; je dis, caresser au pied de la lettre; car jamais elle n'imagina de m'épargner les baisers ni les plus tendres caresses maternelles, et jamais il n'entra dans mon coeur d'en abuser. [5] On dira que nous avons pourtant eu à la fin des relations d'une autre espèce; j'en conviens, mais il faut attendre; je ne puis tout dire à la fois.

[1] Le coup d'oeil de notre première entrevue fut le seul moment vraiment passionné qu'elle m'ait jamais fait sentir; encore ce moment fut-il l'ouvrage de la surprise. [2] Mes regards indiscrets n'alloient jamais furetant sous son mouchoir, quoiqu'un embonpoint mal caché dans cette place eut bien pu les y attirer. [3] Je n'avois ni transports ni desirs auprès d'elle: j'étois dans un calme ravissant, jouissant sans savoir de quoi. [4] J'aurois ainsi passé ma vie et l'éternité même sans m'ennuyer un instant. [5] Elle est la seule personne avec qui je n'ai jamais senti cette secheresse de conversation qui me fait un supplice du devoir de la soutenir. [6] Nos tête-à-têtes étoient moins des entretiens qu'un babil intarissable qui pour finir avoit besoin d'être interrompu. [7] Loin de me faire une loi de parler il falloit plustot m'en faire une de me taire. [8] A force de méditer ses projets elle tomboit souvent dans la rêverie. [9] Hé bien, je la laissois rêver; je me taisois, je la contemplois, et j'étois le plus heureux des hommes.¹

The main rhythmic divisions in the first sentence of the first paragraph are at 'jour', 'douce', 'nous' and 'continué'. The first, third and fifth sections are shorter than the second and fourth ones. The sentence thus has a caressing flow, with the

¹OC, i, 106-107

gentle swells of the second and fourth sections emphasizing the 'familiarité la plus douce' and the continuity of this state. The poetic nature of this sentence is enhanced by the echoing /u/ of the final words of the first three sections (and in 'ou' and 'tout') as well as the internal rhyming in the fourth section: 'dégre' and 'continue'. In spite of the gentleness, Rousseau is also very affirmative: this state existed immediately ('dès le premier jour'); it is 'la familiarité la plus douce'; and he claims that it lasted 'tout le reste de sa vie'.

The second sentence begins with the gentle balance of 'Petit fut mon nom' and 'Maman fut le sien', which has a simplicity in keeping with the innocence these two short statements are intended to imply. Then follow two clauses of increasing length (divided at the comma) which serve to dwell on their pet names, which are repeated, and to linger, in the last clause, on the length of time this situation existed. The bass sonorities of /u/ ('toujours', 'nous' twice) and the nasal vowels contribute to the lingering effect. If there is a lightheartedness in the 2:3::2:3 rhythm of 'Petit/ fut mon nom, // Maman/ fut le sien', there is also the caressing pattern of the rhythmic units of mainly three and four syllables in the following two clauses.

The next sentence may be divided into four sections (with the main boundaries being at 'noms', 'ton' and 'manières!'). The first section is a little shorter than the others which are of similar length. Here 'noms' rhymes with 'ton' at the end of the second section, while the remaining two sections both conclude with the sequence long vowel plus /r/. The word 'ton', with its musical senses, helps to suggest, appropriately in this rather

verse-like sentence, the harmony of the relationship. His enthusiasm for their pet names is reinforced by 'à merveilles' and the 'surtout' before the final and most important item of the enumeration of what these names suggest.

The first part of the fourth sentence (as far as the first semi-colon) is a gentle celebration of her maternal care. The sections which end at 'mères' and 'plaisir' are of similar length, a calm balance in which Rousseau reflects nostalgically on her qualities, while the shorter 'mais toujours mon bien' focuses attention on her self-sacrifice more directly. Rousseau adds intensity with 'la plus tendre', 'jamais' and 'toujours', just as he used 'toujours' and 'à merveilles' for emphasis in the second and third sentences respectively. In the next part of the sentence (as far as the second semi-colon) the part played by the senses is explained in a series of '(...) pour ...' qualifications of which the last is the longest and where there is a lingering delectation with several words evoking pleasure ('exquis', 'm'enivrer', 'charme', 'délicieux', 'caresser') and where the alliterative 'jeune et jolie' adds a light and loving note.

The rest of the fourth sentence, the final sentence of the first paragraph, as well as the first two sentences of the following paragraph will not be discussed here as they constitute a denial of improper sensuality and as such are a parenthetical interruption in the lyrical expression of his happiness with Mme de Warens.

Following the opening clause of the third sentence of the second paragraph, there is another clause beginning 'je' plus imperfect which is then expanded upon ('jouissant ... quoi'). The fourth sentence also begins with a 'je' plus imperfect clause

which is qualified too. The second part of the third sentence is longer than the first part, and the fourth sentence is still longer: there is an expanding movement apparent in these two sentences which corresponds to a swelling of feeling, a movement from the expression of calmness to a deeper awareness of, and appreciation of this feeling. The repetition of 'je' plus imperfect confers a unity on the evocation while this litany-like sequence has a quasi-religious quality in the reference to 'ma vie' and 'l'éternité'. In these sentences as in the 'article of faith' of the following sentence, there is a continual use of negatives ('n' ... ni ... ni ...', 'sans' twice, 'jamais') which combine to emphasize purity and the self-containment of feelings, the absence of passion or any kind of feeling which would detract from the quality of the experience. In the fifth sentence the negative state of unease in conversation from which Mme de Warens releases him is evoked in the alliteration of 'senti cette secheresse de conversation' (with an echo in 'supplice'). On the positive side, Maman's uniqueness is stressed in 'la seule personne'.

The 'babil intarissable' of the sixth sentence suggests a happy fluidity, 'babil' being the sound of a brook as well, and a continuity of speech is partly suggested by the semi-regularity of the rhythmic units (three or four syllables with a final 'interruption', following the sense, of five syllables at the end). The calm confidence of their 'tête-à-têtes' is reflected in the approximately balancing sections of the following two sentences (which the main boundaries at 'parle' and 'projets', respectively, divide 10:12 and 10:11).

The pleasant peacefulness of the situation is evoked in the last sentence by a succession of lulling clauses beginning 'je' plus imperfect, with an emotional swell in the longest final clause where Rousseau once again uses a superlative ('le plus heureux'). And, as in the third and fourth sentences of this paragraph, the continued use of 'je' plus imperfect corresponds to a build-up of details of an emotionally rewarding experience.

The vocabulary in this passage particularly emphasizes gentleness, calmness, and delight to the point of enchantment and which is not without a sensual element as we saw in the fourth sentence of the first paragraph. In addition to the vocabulary in this passage alluded to earlier, there are the words 'douce', 'simplicité', 'coeurs', 'tendre', 'jouissant'. There is, especially, the very interesting juxtaposition of 'calme ravissant'¹: the latter word probably usually suggests something active while 'calme' implies passivity. This expression epitomizes a key concept of happiness for Rousseau, namely a feeling of fulfilment and plenitude to which exterior factors, allied to an interior calm, may contribute, and where activity is minimal. In spite of the gentleness of the evocation, Rousseau is at pains to show the strength of the feelings and quality of feelings as, for example, the use of words like 'toujours' and superlatives shows.

In this passage there are several uses of the first person plural pronoun, particularly in the first three sentences of the first paragraph, and these indicate the sharing of happiness or at least the inclusion of someone else in his happiness. Nonetheless, the number of first person singular pronouns is

¹This expression is used, also in a context where negatives are used to show the fresh quality of his feelings, in, below, passage VII.u.

still greater and this continually reminds us that the relationship is being evoked from a particular point of view. The 'je' plus imperfects in the third, fourth and ninth sentences of the second paragraph, emphasize the extent to which he is delighted by the relationship and involved in it. The focus is also largely on himself as he relives the experience, and this is a kind of happiness which helps him to be self-contained in his own private, presently isolated world.

In the Dixième Promenade, in lines which were among the last he ever wrote, Rousseau remembers, fifty years after their first meeting, the happiness of living with Mme de Warens at the Charmettes:

VI.b

[1] J'engageai maman à vivre à la campagne. [2] Une maison isolée au penchant d'un vallon fut notre azile, et c'est là que dans l'espace de quatre ou cinq ans j'ai joui d'un siècle de vie et de bonheur pur et plein qui couvre de son charme tout ce que mon sort présent a d'affreux. [3] J'avois besoin d'une amie selon mon coeur, je la possédois. [4] J'avois désiré la campagne, je l'avois obtenue; je ne pouvois souffrir l'assujettissement, j'étois parfaitement libre, et mieux que libre, car assujéti par mes seuls attachemens, je ne faisais que ce que je voulois faire. [5] Tout mon tems étoit rempli par des soins affectueux ou par des occupations champêtres. [6] Je ne desirois rien que la continuation d'un état si doux.¹

As the first sentence indicates, the happiness of the human contact is here intimately linked to the happiness of living in the country, in a pleasant environment. After the first clause of the second sentence where the physical location of the house, which is dubbed an 'azile' - always a positive term in Rousseau's lexicon² - is given, Rousseau continues to build up an impression

¹OC, i, 1099.

²This word occurs elsewhere in the autobiographical writings (see, below, passages VII.j (par.1, sent.5), VII.k (sent.2), VII.o (par.2, sent.1), and also see 319, n.2, and 341, n.1.

of the happiness he experienced there. He adds lyrical force to the memories by extending real time, 'quatre ou cinq ans', in imagination to a seemingly-experienced 'un siècle', which is a clear indication of how valued this period is in retrospect. Also, in the glowing qualifications applied to 'un siècle', he emphasizes the intense quality of the happiness. Rousseau's expansiveness is reflected, structurally, not only in the continuation of the evocation after the first clause (linked to the rest of the sentence by 'et') but also in 'un siècle de vie et de bonheur pur et plein', where the alliteration of the monosyllabic adjectives adds a simple directness, and in a further qualification in the final part of the sentence. The last clause also refers to his present less happy condition and the word 'affreux', especially, has a dampening effect and this reflection tends to intrude into the apparent spontaneity of recollections of a past happiness. However, this reference is not sufficient to destroy the contented tone of the sentence as a whole.

The need expressed in the first clause¹ of the third sentence is satisfied in the following shorter clause. Similarly, in the fourth sentence, successively, the requirement expressed in one clause is met in a following shorter clause. The relative shortness of the clauses where requirements are met corresponds to a feeling of relief, release, fulfilment. This triple pattern of longer and shorter clauses, all beginning 'je' plus imperfect/past perfect, gives an impression of lines of a song; Rousseau is singing of his happiness, of his freedom in the countryside in the company

¹The expression 'selon mon coeur' occurs elsewhere in the autobiographical writings: OC, i, 43, 427, 1081, 1140.

of Mme de Warens. The fourth sentence is then extended. The directness of the short phrase 'et mieux que libre', where 'libre' is repeated, adds emphasis, and this is followed by two clauses of very similar length, the first non-finite clause suspending another main clause, again beginning 'je' plus imperfect, which is a final triumphant line in Rousseau's song. The balance of these final clauses contributes to the calmness which is characteristic of the whole passage.

The following two sentences are grammatically simpler and increasingly shorter. There is a winding down after the peak fourth sentence. The simple description of his activities in the fifth sentence, where pleasant preoccupations are linked by 'ou', is followed by a brief wish that such a state of happiness might have lasted¹. The completeness of his happiness is stressed in the absoluteness of 'Tout mon tems ...' and then in 'ne desirois rien que ... si doux'.

While Mme de Warens is a major part of the course of his happiness here, the feelings expressed are very much his own. In addition to the numerous occurrences of 'je' in the third and fourth sentences which have already been referred to, this pronoun also opens the first and last sentences and one of the clauses of the second sentence. In the recreation of his past, Rousseau is mesmerizing himself with his own lyricism².

Rousseau's relationship with Mme d'Houdetot was rather different. He fell in love with her in the year 1757. Unfortunately she did

¹A sentiment he expresses, too, in connection with the île Saint-Pierre. See, below, passage VII.1.

²Other lyrical passages where Mme de Warens plays a part include, below, passages VII.b, VII.d, VII.g.

not reciprocate his feelings, preoccupied as she was with her feelings for her lover Saint-Lambert. Rousseau's love was therefore an unfulfilled one, and the happiness deriving from it necessarily bitter-sweet. Both at the time of this, the great passion of his life, and later, he evoked his feelings lyrically.

In the ninth book of the Confessions, Rousseau remembers falling in love with her:

VI.c

[1] Elle vint, je la vis, j'étois ivre d'amour sans objet, cette ivresse fascina mes yeux, cet objet se fixa sur elle, je vis ma Julie en Mad^e d'Houdetot, et bientôt je ne vis plus que Mad^e d'Houdetot, mais revêtue de toutes les perfections dont je venois d'orner l'idole de mon coeur.

[2] Pour m'achever, elle me parla de St. Lambert en amante passionnée. [3] Force contagieuse de l'amour! en l'écoutant, en me sentant auprès d'elle, j'étois saisi d'un fremissement délicieux que je n'avois éprouvé jamais auprès de personne.

[4] Elle parloit et je me sentois ému; je croyois ne faire que m'intéresser à ses sentimens quand j'en prenois de semblables; j'avalois à longs traits la coupe empoisonnée dont je ne sentois encore que la douceur.¹

The first sentence begins dramatically in breathless bursts while the third clause is longer as the effect of the first two clauses makes an impression on him. The epigrammatic construction of the beginning of this sentence is used to express concisely the rapidity and facility of the event of falling in love. It is a variation (substituting the event of being conquered in love for that of conquering in war) of Caesar's 'Veni, vidi, vici'. And L. Ducros compares this opening with Racine's Phèdre: 'Je la vis, je rougis, je pâlis à sa vue'². The third, fourth and fifth clauses (ending at the commas at 'objet', 'yeux', 'elle') are of similar length

¹OC, i, 440.

²Jean-Jacques Rousseau, i, 341.

(9:9:8) and this, in addition to the use of the words 'fixa' and 'fascina' and the repetitions in 'ivre', 'ivresse', and of 'objet', as well as the beginning of two consecutive clauses with demonstrative adjectives ('cette', 'cet'), suggests Rousseau's mesmerized state. The remaining four clauses (ending 'Mad^e d'Houdetot' twice, 'perfections', 'coeur') are also of similar length (12:14:12:12) and again this repeated regularity, together with the repetition of 'Mad^e d'Houdetot' at the end of two consecutive clauses and the recurrence of 'je' (and the three occurrences of this word are also in addition to the original transfixed 'je' which opens the second and third clauses) corresponds to Rousseau's increasingly hypnotized state. The sentence as a whole has an expanding movement: two short clauses are succeeded by three longer clauses then four still longer clauses. Thus Rousseau succeeds not only in showing his being mesmerized, in clauses of similar length, but also in indicating his gradually deeper involvement which ends, appropriately, at the worshipful 'l'idole de mon coeur' (even if the expression itself is trite). Basically, then, there is the following progression in this sentence: Rousseau beholds Mme d'Houdetot; he is mesmerized by her; he worships her¹.

After this long sentence comes the short second sentence. Here the echo of the clear final vowel of 'achever' finds an echo in 'passionnée' and this clear resonance, together with the relative

¹Cf. his idolizing of Mme de Warens (above, passage IV.c) and also the deifying of Julie by Saint-Preux in several passages in La Nouvelle Héloïse.

brevity of this sentence, helps to underline the completeness of what is taking place.

The third sentence begins with an exclamation which, in the choice of the term 'force contagieuse', shows the strength and indeed the inevitability of what is happening. Then two non-finite clauses, the second longer than the first, lead up to the still longer ecstatic main clause, and the strength of the feelings expressed here ('saisi', 'fremissement délicieux') is expanded upon in the relative clause which is of similar length (a syllable longer). In this final clause 'jamais' and 'personne' show the intensity of his feelings: the emotional peak of the main clause is sustained in the qualification.

The final sentence is divided by the semi-colon into three parts. The first brief part limpidly states a simple consequence and introduces the other parts. These parts are of very similar length, preoccupation and structure (main clause and qualifying clause), and their similarity (each part also begins 'je' plus imperfect) once again helps to suggest the extent to which Rousseau was entranced.

While the source of emotion, in this exuberantly lyrical passage, is another person, the accent is very much on his own feelings and reactions. While, of course, Mme d'Houdetot is by no means left out of the experience, the pronouns referring to her are considerably outnumbered by the twenty first person singular pronouns (especially 'je' at the beginning of main clauses). Once more Rousseau is playing a full present part in the recreation of happiness.

The height of Rousseau's passion for Mme d'Houdetot is recounted a few pages later in the Confessions. After setting the scene, which takes place in 'un joli bosquet orné d'une cascade dont je lui avois donné l'idée et qu'elle avoit fait exécuter', he continues:

VI. d

[1] Souvenir immortel d'innocence et de jouissance! [2] Ce fut dans ce bosquet qu'assis avec elle sur un banc de gazon sous un Acacia tout chargé de fleurs, je trouvai pour rendre les mouvemens de mon coeur un langage vraiment digne d'eux. [3] Ce fut la première et l'unique fois de ma vie; mais je fus sublime, si l'on peut nommer ainsi tout ce que l'amour le plus tendre et le plus ardent peut porter d'aimable et de séduisant dans un coeur d'homme. [4] Que d'enivrantes larmes je versai sur ses genoux! que je lui en fis verser malgré elle! [5] Enfin dans un transport involontaire elle s'écria: Non, jamais homme ne fut si aimable, et jamais amant n'aima comme vous! mais votre ami St. Lambert nous écoute, et mon coeur ne sauroit aimer deux fois. [6] Je me tus en soupirant; je l'embrassai: quel embrassement! [7] Mais ce fut tout.

The first sentence is a resounding exclamation. The language is elevated and the tone is reinforced by the measuredness created by each of the content words consisting of three syllables as well as the repetition of the final nasal vowel, with its deep and, here, noble resonance in the identical final syllables of 'innocence' and 'jouissance'.

The first part of the second sentence (as far as 'fleurs') is a succession of precise little details of the location where his declaration took place. The rhythmic divisions at 'bosquet', 'elle', 'gazon', 'Acacia', 'fleurs', divide this part into sections of five or six syllables providing a lilting rhythm while Rousseau takes pleasure in sentimentally recording each detail. The setting, it may be noted, is just right, down the flowering acacia.

¹OC, i, 444.

Then follows the fluid second clause where a lingering delight is suggested by the bass resonances of the nasal vowels and /u/ and where 'coeur' (the first of three occurrences of this word in the passage) rhymes with earlier 'fleurs'.

What could be described as the next verse in this song of the declaration of his love also begins 'Ce fut'. The opening clause is immediately qualified by the short and emphatic 'mais je fus sublime' and his sublimeness is then more lengthily expanded upon. Rousseau stresses the uniqueness of the experience: 'la première et l'unique fois' and there are many strong terms indicating the exceptional quality of his feelings and his avowal of them: 'unique', 'sublime', 'le plus tendre', 'le plus ardent', while the concluding 'dans un coeur d'homme' implies a superior stance which is appropriate to this self-styled 'sublime' being. The qualities of his love succeed each other dazzlingly: 'tendre', 'ardent', 'aimable', 'séduisant'. His desire to elaborate and qualify is also seen in the triple linkage by 'et' (la première et l'unique', 'le plus tendre et le plus ardent', '... d'aimable et de séduisant').

The elevated expansiveness of the third sentence is followed by a kind of release in the dual exclamations of the next sentence. Her tears reply to his. The beginning of each exclamation by 'que' and the repetition of the verb 'verser' makes the second exclamation like an echo of the first: the second one is shorter (starting to fade like an echo) but also her tears are implicitly made secondary to his. The extravagance of the emotion is evident not only in the exclamatory form of the sentence but also in 'd'enivrantes larmes'¹.

¹And cf. the use of 'ivre', 'ivresse' in passage VI.c above.

The first clause of the fifth sentence leads up to a little speech purported to have been made by Mme d'Houdetot. As rendered by Rousseau, this speech is a melodramatic declamation in blank verse of decasyllabic lines (ending 'aimable', 'vous' 'écoute', 'fois'), and the symmetry of these 'lines' is reinforced by the second and fourth ones both beginning 'et'. The repetition of 'jamais' is both rhetorical and given as additional evidence of the sublimity of the lover Rousseau. The overstated emotion and the form it takes makes the little speech a rather ridiculous 'quatrain'.

The final two sentences are of decreasing length, corresponding to the winding down of this experience. The intensity of Rousseau's feelings is evident in the short bursts of the sixth sentence where narrated embrace is followed by a reminiscent embrace, and in the final sentence with its abrupt restraint, where the 'ce fut' is but a pale echo of the more enthusiastic 'ce fut' openings of the second and third sentences.

The tone of this passage is a strange mixture of elevation and sentimentality. Certain high-minded feelings expressed at certain moments contrast, even conflict, with the self-indulgence evident at other times. The quality of Rousseau's emotions very clearly influences the character of his lyricism here. Particularly important in this passage is the intensity of emotion being evoked and the continual emphasis on exceptional and unique qualities: Romanticism avant l'heure. If Rousseau's style in the first three sentences facilitates and enhances the expression of such feelings, the fourth and fifth sentences (especially the latter) have a frankly melodramatic quality with their emotional exaggeration.

In the Correspondance, too, Rousseau's feelings for Mme d'Houdetot are evoked or recounted. While the tone here is more usually sad and even reproachful - his lack of success being closer to mind than in the later Confessions - the state of happiness his love transported him to, and a continuing warmth of feeling, is captured. In one letter, with some lyricism and much reasoning, Rousseau is engaged in a disculpation exercise of both Mme d'Houdetot and himself and any hint of possible impropriety on the part of either is denied. He laments 'Qu'est devenu ce tems, cet heureux tems?'¹. In spite of the negative tone of this letter, the following short passage shows the strength of his love and the happy memories it inspires:

VI.e

[1] Rappelle-toi ces tems de félicité qui pour mon tourment ne sortiront jamais de ma mémoire. [2] Cette flamme vivifiante dont je receus une seconde vie plus précieuse que la première, rendoit à mon ame ainsi qu'à mes sens toute la vigueur de la jeunesse: l'ardeur de mes sentimens m'elevoit jusqu'à toi: combien de fois ton coeur plein d'un autre amour fut-il ému des transports du mien! [3] Combien de fois m'as-tu dit dans le bosquet de la cascade: vous etes l'amant le plus tendre dont j'eusse l'idée; non, jamais homme n'aima comme vous. [4] Quel triomphe pour moi que cet aveu dans ta bouche! [...].²

In the first sentence Rousseau is becoming sentimental over a past which is but a few months distant as if it were much more remote. The strength of his memories is stressed in 'jamais'. The relative clause is longer than the opening clause and this emphasizes ('pour mon tourment') the present sadder reflections.

The second sentence is divided by the colons into three parts. The use of colons implies a continuity, and there is a progression in this sentence from the effect of his love on himself to its effect

¹CC, iv, 275.

²Ibid., 274.

on her. The vitality which is the essence of the first part ('vivifiante', 'vie' 'toute la vigueur de la jeunesse') is indicated not only in the vocabulary but also in the structure: the subject 'cette flamme vivifiante' is qualified and 'une seconde vie' is amplified in turn, while the main verb 'rendoit' is followed by two adverbial phrases, the whole leading up to the triumphant 'toute la vigueur de la jeunesse'. The brevity of the second part helps underline the strength of his feelings and it is a transition to the final part of the sentence which is highly exclamatory. In addition to the exclamation itself, there is the highly-charged emotion of the words 'plein', 'ému', 'transports'. While there is a gradual movement in the sentence bringing Mme d'Houdetot into the picture, the longest part of the sentence is the first, focusing on Rousseau's feelings and the rejuvenation effected by his being in love. It is also perhaps no accident that the sentence ends on 'mien'.

The 'Combien de fois' opening of the third sentence echoes the exclamatory 'combien de fois' opening of the third part of the preceding sentence. The content is also similar: it is another celebration of the powers of Rousseau the lover. The loving detail of the location is followed by Mme d'Houdetot's tribute to the loving quality of Rousseau. The intense language of the third part of the previous sentence is matched here by 'le plus tendre' and 'jamais'. It is interesting to compare her alleged declaration here with that recounted in the Confessions in the previous passage discussed. The second part is very similar ('jamais homme [cf. 'amant'] n'aima comme vous') but the first part is quite different in words even if equally strong in the tribute paid to the quality of his love. Finally, in the fourth sentence, Rousseau expresses his feeling of triumph in another exclamation.

If the first sentence is slow-moving and elegiac, the remainder of the passage is relatively vigorous, yet the intensifying touches ('plus précieuse', 'toute', etc.) indicate, probably, as much an ardent wish to believe a certain happiness existed as a memory of past rich emotion, and the exclamations and 'combien' echoes suggest particularly a strength of nostalgia.

One indication of intimacy in this passage is the tutoiement - a liberty which Jean-Jacques is less likely to have taken in the flesh. While Mme d'Houdetot is the source of his past and present emotion, the five second person singular pronouns (the two second person plural pronouns are pronounced by Mme d'Houdetot and refer to Rousseau) are outnumbered by the ten first person singular pronouns: the emotions of the loved one are secondary to his own and indeed are evoked essentially as evidence of the power of his own feelings.

There exists a lyrical fragment of a letter written probably around the end of October 1757, about three weeks after the passage we have just discussed. R. A. Leigh conjectures¹ that this letter was never sent. While the following passage is very brief, it provides another example of lyrical expression where Rousseau's happiness is linked to Mme d'Houdetot:

VI.f

Vien ma Sophie, cher et précieux reste de mon existence,
 ô Toi qui réunis désormais à toi seule tous les sentimens
 que mon coeur partageoit à ce qui lui fut cher, Vien
 recommençons de vivre, maintenant que nos paisibles jours
 coulent dans un calme inaltérable et que jusqu'à l'heure
 fatale rien n'en peut plus troubler la paix.²

This long sentence consists of two parts of similar length which each begin 'Vien' and this double 'Vien' structure makes this sentence

¹CC, iv, 314, notes explicatives.

²CC, iv, 314.

like two verses of a caressing love song, a song where the intimacy is made felt, as in the previous passage, in the use of tutoiement.

In the first part, the main rhythmic divisions are at the two commas and at 'seule'. After the short initial appeal there are two sections of equal length followed by a final longer section; the sections lengthen with the continuing reflections on the importance of Mme d'Houdetot to him, with the growth of an elegiac tone. Her importance is indicated, too, by 'ma Sophie'; the pairing of adjectives in 'cher et précieux reste de mon existence', where the rest of this noun phrase conveys the impression that his life is shattered; in the repetition of 'toi'; and in 'tous les sentiments'.

The opening 'Vien' of the second part is an appeal which echoes the appeals of the earlier 'Vien' and 'ô Toi'. The main rhythmic sections in this part end at 'vivre', 'jours', 'inaltérable', 'fatale' and 'paix'. The sections are of similar length (7:9:9:8:8) and this measuredness, sustained to such an extent, poetically creates a very gentle lulling effect which is aided by the soothing vocabulary ('paisibles jours'; the fluid image of 'coulent'; 'calme'; 'paix'), the accumulation of deep resonances of nasal vowels (and /u/), and in the fluid recurrence of /r/ and /l/ (the latter particularly in the third section: 'coulent dans un calme inaltérable'). Death is muted to 'l'heure fatale'; death is not a prospect which dismays but is merely integrated into the rhythm of an imagined dream-like life.

It is clear that this single sentence is highly evocative, that a combination of an appropriate internal movement, suitable words and sounds, echoes, as well as a little emphasis ('tout', 'rien'), softly and sentimentally indicate the extent to which Rousseau both idealizes Mme d'Houdetot and allows his imagination to dwell on the

impossible: he does not choose to remember or believe that she has rejected his advances, and this, too, adds a further element of pathos. Rousseau is lyrically deluding himself.

A letter written to the same person at about the same time the previous passage was penned begins:

VI.g

[1] Ah! si je la garderai! si vous me serez chers l'un et l'autre! [2] Si je me souviendrai du plus pur et du plus doux de mes jours! [3] Il est donc deux coeurs auxquels je suis cher, et ce sont précisément ceux que j'aurois choisi dans tout le monde. [4] Cette assurance peut me consoler de tout, et me rendre à la fin de ma trop longue carrière les plus beaux jours de ma vie. [5] Quoi, je ne vous verrai plus cet hiver! [6] Que le printems est éloigné! puis-je espérer de le revoir, et vous reverrai-je encore? ... [7] Mais vous m'aimez, je ne suis donc plus à plaindre.¹

The letter begins in a highly exclamatory manner as if Rousseau were spontaneously replying to Mme d'Houdetot's letter². The initial 'Ah!' launches an effusive torrent. The successive 'si ...' clauses of the first and second sentences lengthen progressively with a kind of climax being reached in the second sentence where the degree of feeling is indicated not only in the relative length of this 'si ...' clause, but also in the double use of superlatives ('du plus pur et du plus doux'). There is, then, in these two sentences a joyous expansion in which he reaffirms his feelings for Mme d'Houdetot (and Saint-Lambert).

The caressing balance of the first two rhythmic sections of the third sentence (both ending long vowel plus /r/: 'coeurs', 'cher') is followed by a more expansive movement where emphasis is added by 'précisément' and 'tout le monde'. There is likewise emphasis

¹CC, iv, 321.

²The present letter is a reply to a letter of Mme d'Houdetot (no 546) which she had asked him to keep.

in the 'tout' of the fourth sentence which is, however, one where a calmer tone dominates, aided after the comma by the gentle effect of the successive rhythmic units of three or four syllables. The expression 'ma trop longue carrière' is sentimentally self-pitying (Rousseau is only forty-five years old, after all) and the dream of 'les plus beaux jours de ma vie' (another superlative) is another sentimental touch.

The fifth sentence is again exclamatory while the sixth sentence begins with an exclamation and continues with an urgent question. Then, following the points of suspension, a calmer tone reasserts itself in the final sentence. The brief 'Mais vous m'aimez' is a very direct, confident self-assurance, while 'donc' finally removes any hint of doubt.

The passage has a dual movement of excitement and calmness. The expansive exclamations of the first two sentences are succeeded by the slightly calmer third and much calmer fourth sentences. The exclamations and questions of the fifth and sixth sentences are calmly resolved in the final sentence.

The vocabulary is unremarkable. 'Doux' and 'coeurs' make an inevitable appearance while the 'cher' of the third sentence echoes the 'chers' of the first. The use of superlatives and other terms of emphasis has been noted, and their intensifying function is of a very sentimental order. And once again, the personal quality of his feelings is reflected in the numerous first person singular pronouns.

Finally it should be noted that the style owes much to the context. Not only is this a personal letter - where one might be freer, perhaps, with exclamations than at other times (or even

at other times, in Rousseau's case) - but also this passage is the beginning of a letter which is not otherwise lyrical and which goes on to different preoccupations. The lyrical opening of the letter is, to some extent, a device to attract the reader's attention from the first syllable. The style also owes something to a sense of relief at the knowledge that he can be regarded as a friend - even if no more - of the one he loves. In any case, whatever the causes of the nature of the style here, this lyricism is far from being the best lyrical expression of which he is capable. We have seen better expression in Rousseau and will see other passages that are undoubtedly superior to this one.

A short time after Rousseau wrote the preceding lines, he composed the Lettres morales for the edification of Mme d'Houdetot, although it is unlikely that she ever actually received them¹. The first of these letters is of a more personal nature than the others and it includes a passage where he recalls the happiness experienced with her in the emotion-charged summer of 1757:

VI.h

[1] Rappellez vous les beaux jours de cet été si charmant, si court et si propre à laisser de longs souvenirs. [2] Rappellez vous les promenades solitaires que nous aimions à répéter sur ces coteaux ombragés où la plus fertile vallée du monde étaloit à nos yeux toutes les richesses de la nature, comme pour nous dégouter des faux biens de l'opinion. [3] Songez à ces entretiens délicieux où dans l'effusion de nos ames la confidence de nos peines les soulageoit mutuellement, et où vous versiez la paix de l'innocence sur les plus doux sentimens que le coeur de l'homme ait jamais goûtés. [4] Sans être unis du même noeud, sans bruler de la même flamme, je ne sais quel feu celeste encore nous animoit de son ardeur et nous faisoit soupirer conjointement après des biens inconnus dont nous étions faits pour jouïr ensemble.²

¹OC, iv, 1786-1787 (n.1 to 1081).

²Ibid., 1084.

The opening imperative 'Rappelez vous' is reminiscent of the 'Rappelle-toi' which opens passage VI.e, above. The noun phrase 'les beaux jours de cet été' is triply qualified in the 'si ...' phrases, each 'si' adding further emphasis, and the shortness of the time contrasts with the durability of the memories. The length of the final 'si ...' qualification lingers on the intensity of the experience and of the resultant nostalgia, and this lingering is aided by the bass resonances of /ɔ̃/ and /u/ and by the long final syllable in the caressing 'de longs souvenirs'.

The repetition of the imperative 'Rappelez vous' opens another 'verse' in this song-like evocation of past happiness. The regularity of the rhythmic units as far as 'ombragés' (four syllables with a final unit of three syllables) helps to contribute a caressing effect. Rousseau gives details of the 'promenades solitaires' and he opposes the natural beauty beheld on these walks to the unnaturalness of 'l'opinion'. The setting is sentimentally exaggerated: the slopes are 'ombragés', which in the Rousseauist psychology implies protectiveness; it is 'la plus fertile vallée', and the placing of the superlative before the noun adds a poetic intensification; and they see 'toutes les richesses de la nature'. It is a very fluid sentence with one qualification following another, whether in clause or phrase ('... que ... sur ... où ..., comme pour ...').

The verb is different, but the third sentence also begins with an imperative. As these sentences combine to have a mesmerizing effect, the choice of 'Songez' is apt. There is an expansive movement in the evocation of pleasant sensations here: the imperative is qualified by two lengthening 'où ...' sections, the second 'où ...' clause being amplified by a relative clause. In the first 'où ...'

clause there is a double occurrence of the sequence noun plus 'de nos' plus noun, a double combining of shared feeling. The sentence is full of terms of sensibility: 'entretiens délicieux', 'effusion de nos ames', 'soulageoit', 'doux', 'coeur', while the abstract nouns 'paix' and 'innocence' add a more specific dimension. The intensity of emotion is apparent in 'effusion', 'vous versiez', 'les plus doux sentimens' and 'jamais'. The image 'goutés' at the end of the sentence, weak as it is, is consistent with the tasting idea in the earlier 'entretiens délicieux'.

The fourth sentence begins with two 'sans ...' clauses of equal length which suspend and preface the evocation of the unifying 'feu celeste' in the main clause. The double 'sans' and the 'je ne sais' contribute to the vague dreaminess of impression which is characteristic of this passage. Fluidity of movement is maintained by the conjunction 'et' and the extension in the final clause ('dont ...'). Rousseau employs the imagery of fire in 'bruler', 'flamme'¹, 'feu', 'ardeur', and an elevated tone is apparent in 'celeste' and 'biens inconnus', although the latter is really just a barely concealed euphemism.

Throughout the passage there is a continuous flow as one section of a sentence leads to another, in the accumulation of impressions and qualifications. The first three sentences, with their opening imperatives, are like three nostalgic verses in a song celebrating a past happy period. They are very impressionistic and even the countryside evoked in the second sentence is not specific but generalized and seen as a reflection of his emotions. The dreaminess continues in the fourth sentence where there is also a reflection on the whole experience ('je ne sais ...'). The passage is also very song-like

¹And cf. 'flamme vivifiante' in passage VI.e above.

in its echoes: not only the opening imperatives but also the triple 'si' in the first sentence, and the repetition of clauses beginning 'où' and 'sans' in the third and fourth sentences respectively.

Another word which recurs is 'nous' (and 'nos') and this emphasizes the sharing of an experience; Rousseau arrogates himself the dubious right of expressing feelings on behalf of both of them.

It should be pointed out that this is an isolated lyrical and personal passage in what is essentially a moralizing context: 'moral' letters. But also specifically here, as after his evocation of his 'declaration'¹ and after the passage quoted from one of his letters³, he goes on to justify himself, to imagine what others might think, to deny impropriety. The evocations of happiness are short-lived even if the happiness, real or imagined, of this time can be recalled or dreamed up at will.

The third woman who played a special part in Rousseau's life was Thérèse Levasseur. This simple woman was his companion for the second half of his life. In spite of her limitations, especially on the mental plane, her companionship allowed Rousseau to enjoy homely comforts which he appreciated.

In the eighth book of the Confessions Rousseau evokes the domestic happiness he shared with her and which he describes as 'le plus parfait bonheur domestique que la foiblesse humaine puisse comporter'³:

VI.i

[1] Le coeur de ma Therese étoit celui d'un ange: nôtre attachement croissoit avec notre intimité, et nous sentions davantage de jour en jour combien nous étions faits l'un pour l'autre.

[2] Si nos plaisirs pouvoient se décrire, ils feroient rire par leur simplicité. [3] Nos promenades tête-à-tête hors de

¹Above, passage VI.d.

²Above, passage VI.e.

³OC, i, 353.

la ville où je dépensois magnifiquement huit ou dix sols à quelque guinguette. [4] Nos petits soupés à la croisée de ma fenêtre, assis en vis-à-vis sur deux petites chaises posées sur une malle qui tenoit la largeur de l'embrasure. [5] Dans cette situation la fenêtre nous servoit de table, nous respirions l'air, nous pouvions voir les environs, les passans, et quoiqu'au quatrième étage, plonger dans la rue tout en mangeant. [6] Qui décrira, qui sentira les charmes de ces repas, composés pour tous mets d'un quartier de gros pain, de quelques cerises, d'un petit morceau de fromage, et d'un demi-septier de vin que nous buvions à nous deux. [7] Amitié, confiance, intimité, douceur d'ame, que vos assaisonnemens sont délicieux. [8] Quelquefois nous restions là jusqu'à minuit sans y songer et sans nous douter de l'heure, si la vieille Maman ne nous en eut avertis. [9] Mais laissons ces détails qui paroîtront insipides ou risibles. [10] Je l'ai toujours dit et senti, la véritable jouissance ne se décrit point.¹

The tribute to Thérèse in the first clause is expressed in a gentle balance (6:6). This is followed by two comments (before and after the comma) describing the growth of their relationship. The latter statement is the longest part of the sentence, corresponding appropriately to his most expansive expression of his compatibility with his companion. 'Nôtre' has its echo in 'notre' and 'nous' is also repeated. It is interesting to note that this is not the only time Rousseau expresses a sentiment of the kind 'combien nous étions faits l'un pour l'autre'².

The second sentence, which prefaces the details given in the following sentences, is divided at the comma into a near balance. Within the sentence there is the rhyming of 'plaisirs', 'décrire', 'rire' at the end of successive rhythmic units. These rhymes in quick succession may give a light tripping effect appropriate to 'simplicité' but the effect is more like a rather weak jingle.

The third and fourth sentences each begin 'Nos' and this in turn echoes the 'nos' of the second sentence. The 'tête-à-tête' of one sentence corresponds to the 'vis-à-vis' of the other. In both

¹Ibid., 353-354.

²Cf. above, Rousseau writes to Mme d'Houdetot of the 'bien inconnus dont nous étions faits pour jouir ensemble' (passage VI.h).

sentences the emphasis is on the enjoyment of simple things: a small sum of money is spent 'magnifiquement'¹, they have 'petits soupés' seated on 'petites chaises'. The accumulation of little details, which singly are insignificant but which together compose a cosy picture, is particularly evident in the fourth sentence where first the seating arrangement is described ('vis-à-vis'), then we are told what they sit on, then where the chairs are, and the size of the trunk the chairs stand on.

The details of the fifth sentence create something like a luxuriously elevated position out of a humble situation. The happily shared experience is emphasized by the repetition of 'nous'. The sixth sentence begins with the rhetorical questioning of the two 'qui ...' phrases where their identical length, the same verb form and the repetition of the sounds in 'qui - ira' give a triumphantly ringing quality. The following succession of details of the kind of meal they eat is notable for the smallness of the quantities mentioned and this, like the little details in the fourth sentence in particular, creates a feeling of intimately shared cosiness. The two 'nous' at the end of the sentence again remind us of the sharing. The sentences gradually lengthen from the second sentence, with the fifth and sixth sentences being the longest: it is in the simplest of delights that the peak of this experience is to be found.

The gentle enthusiasm of the sixth sentence is followed by the apostrophizing of the next sentence. Here the culinary imagery ('assaisonnemens', 'délicieux') is used to evoke a domestic happiness in which food, however simple, played an essential part. This imagery has, perhaps, a slightly ridiculous flavour and this sentence

¹Cf. the happy intention of spending 'deux pièces de six blancs' on his breakfast in passage VII.f (last sent.) below.

has a rhetorical touch which is quite redundant, for what is expressed explicitly here is implicit in the preceding sentences.

The first part of the eighth sentence (as far as the comma) has a restful feel: the main rhythmic break at 'minuit' divides it into sections of equal length. However, the reference in the second part to 'la vieille Maman' seems to contain a rather unrestful element of pique. The imperceptibility of time is partly conveyed, in the first part, by the linked 'sans ...' clauses.

Rousseau's apologetic ninth sentence is followed by a final general observation, the strength of which is reinforced by the tense vowel endings of 'dit' and 'senti' as well as by the emphasis of 'toujours' and 'point'. Whether or not 'la véritable jouissance ne se décrit point', Rousseau has certainly made an attempt at describing it in this passage.

The lyricism in the description of this domestic happiness resides particularly in the accumulation of small details in an essentially simple evocation of shared activities. The accumulation of details is more important than the connotations of any particular word and in this relatively long passage Rousseau does not have recourse to his usual lexicon of sensibility. Among the echoes of words and sounds, the recurrence of first person plural pronouns stands out. These are a constant reminder that the feelings experienced are shared; there is a happy unity in Rousseau's memory.

The period between the time Rousseau fled from France (9 June 1762) and his reunion with Thérèse when she arrived at Môtiers (20 July) was their first separation in the many years

they had been together. In the twelfth book of the Confessions Rousseau evokes his reunion with Thérèse after this six-week separation:

VI.j

Quel saisissement en nous embrassant. O que les larmes de tendresses et de joye sont douces! Comme mon coeur s'en abreuve! Pourquoi m'a-t-on fait verser si peu de celles-là?¹

Rousseau gives expression to his joy at this event in three cries of intense emotion. Rousseau's attendrissement, and his obvious delight in his capacity for it, reach a sentimental peak in the short third sentence: tears are as food to him. The depth of his emotion is underlined by the bass sonorities of 'saisissement en nous embrassant', 'tendresses', 'sont douces' in the first and second sentences. The cries of the second and third sentences, it should be noted, are generalizations; Rousseau is capitalizing on one enjoyable emotional experience by reflecting on the pleasure of such emotion for its own sake. The generalization of the final sentence is of another sort, a self-indulgent sigh: Rousseau cannot resist the temptation to look for more happiness even when evoking a happy experience. However, his flight from France is no doubt inextricably linked with his memory of the reunion. The last sentence, then, is a deflation, a dimming of mood. The shortness of all the sentences helps to convey a directness, a spontaneity of feelings: simple feelings from the heart in simple sentences.

In this short passage, a lyricism of joy is succeeded by a sentence of regret which perhaps attempts to elicit the reader's sympathy. Whether or not this is the case, there is no evidence

¹OC, i, 595.

of a conscious manipulation of the reader's emotions for his brevity here suggests spontaneity and sincerity.

* * *

ii Lyricism, happiness and other personal relationships

In addition to the evocation of his feelings for Mme de Warens, Mme d'Houdetot and Thérèse Levasseur, Rousseau also lyrically expressed the happiness which contact with other people afforded him at different times. With the exception of Mme de Luxembourg and Daniel Roguin, the people who are the subject of the passages in this section did not play a part in Rousseau's life for any great length of time although they made a lasting impression upon him.

In the first book of the Confessions, Rousseau evokes his early friendship for his cousin Abraham Bernard when he and the young Jean-Jacques were being brought up together at Bossey:

VI.k

[1] La simplicité de cette vie champêtre me fit un bien d'un prix inestimable en ouvrant mon coeur à l'amitié. [2] Jusqu'alors je n'avois connu que des sentimens élevés, mais imaginaires. [3] L'habitude de vivre ensemble dans un état paisible m'unit tendrement à mon cousin Bernard. [4] En peu de tems j'eus pour lui des sentimens plus affectueux que ceux que j'avois eus pour mon frère, et qui ne se sont jamais effacés. [5] C'étoit un grand garçon fort efflanqué, fort fluet, aussi doux d'esprit que foible de corps, et qui n'abusoit pas trop de la prédilection qu'on avoit pour lui dans la maison, comme fils de mon tuteur. [6] Nos travaux, nos amusemens, nos goûts étoient les mêmes; nous étions seuls; nous étions de même age; chacun des deux avoit besoin d'un camarade: nous séparer étoit en quelque sorte nous anéantir. [7] Quoique nous eussions peu d'occasions de faire preuve de nôtre attachement l'un pour l'autre,

il étoit extrême, et non seulement nous ne pouvions vivre un instant séparés, mais nous n'imaginions pas que nous pussions jamais l'être. [8] Tous deux d'un esprit facile à céder aux caresses, complaisans quand on ne vouloit pas nous contraindre, nous étions toujours d'accord sur tout. [9] Si, par la faveur de ceux qui nous gouvernoient, il avoit sur moi quelque ascendant sous leurs yeux; quand nous étions seuls, j'en avois un sur lui qui rétablissoit l'équilibre. [10] Dans nos études, je lui soufflois sa leçon quand il hésitoit; quand mon thème étoit fait je lui aidais à faire le sien, et dans nos amusemens mon gout plus actif lui servoit toujours de guide. [11] Enfin nos deux caractères s'accordoient si bien, et l'amitié qui nous unissoit étoit si vraie, que dans plus de cinq ans que nous fumes presque inséparables tant à Bossey qu'à Genève, nous nous battimes souvent, je l'avoue; mais jamais on n'eut besoin de nous séparer, jamais une de nos querelles ne dura plus d'un quart d'heure, et jamais une seule fois nous ne portâmes l'un contre l'autre aucune accusation. [12] Ces remarques sont, si l'on veut, pueriles, mais il en résulte pourtant un exemple peut être unique, depuis qu'il existe des enfans.¹

The introductory sentence, which has rhythmic sections divided at 'champêtre' and 'inestimable', has a simple even movement suited to the memory of something pleasant which took place within the context of a simple existence. The second sentence, with its parenthetical background detail, is shorter than the first, and from here until the fifth sentence there is a gradual lengthening of the sentences as Rousseau becomes increasingly involved in the evocation of this friendship.

The fifth, sixth and seventh sentences are of similar length and together they constitute a peak in the evocation, being a combination of information which indicates the character of the relationship. In the fifth sentence Rousseau describes his cousin in a series of tender details and the emphasis on the weakness and gentleness of his cousin brings out a big-brotherly feeling in Rousseau (even though Abraham was, in fact, his senior by six months). There is a repeated expansive movement in the sixth sentence. First the 'nos ...' enumeration grows until

¹OC, i, 13-14.

the first semi-colon. Then there is an expansion from the brief 'nous étions seuls' until the final and longest section of the sentence ('nous séparer ... anéantir'). This movement corresponds to the expansiveness of Rousseau's feelings, and the simplicity of the initial enumeration and the successive lengthening statements suggests Rousseau's sincerity of feeling. The recurrence of 'nos' and 'nous' repeatedly emphasizes the inseparability of the two boys. In the seventh sentence the closeness of the cousins is again indicated by the repetition of 'nous' (which occurs four times). Here the strength of feeling is very directly stated in the suspended main clause 'il étoit extrême', which is all the more forceful for being suspended, and this strong affirmation is then amplified in the following 'non seulement ... mais ...'.

The eighth sentence is somewhat shorter than the preceding three sentences and from here until the tenth sentence there is a slight lengthening of sentences. Rousseau continues to give more details and in the tenth sentence he demonstrates a similar tender protectiveness to that which he showed earlier, in the fifth sentence. The balance in their friendship is specifically mentioned ('l'équilibre') in the ninth sentence whose structure ('Si ...; quand ...') emphasizes this (although the second part of the balance is, in fact, shorter than the first). The harmoniousness of their relations is reflected in the tripartite structures of the eighth and tenth sentences. In the former, the main clause is suspended by two sections (ending at the commas) of similar length, while in the latter, there is a succession of parallel details in parts (ending at the semi-colon

and at the comma at 'sien') of approximately similar length; the structures help to suggest the reciprocity of their relationship and the absence of unsettling features.

After the very gradual expanding movement from the eighth to the tenth sentence, there follows the very long eleventh sentence which is almost twice as long as the next longest sentence (the seventh) of the paragraph. Here Rousseau determinedly adds one protestation of the strength of their friendship after another, in 'si bien', 'si vraie' and the three clauses beginning 'jamais ...' where the lengthening of these clauses increasingly emphasizes his affirmations. This rhetorically expansive sentence is followed by the last sentence of the paragraph where the impression made by the apologetic 'pueriles' is soon removed by 'peut être unique'.

There are many indications of the strength of attachment in this passage. In addition to the 'si' and 'jamais' usages already alluded to (and 'jamais' is also used earlier), Rousseau protests the degree of feeling for his cousin and the value of this in 'inestimable', 'extrême', 'd'accord sur tout', 'inséparables', 'unique'. Gentleness of regard is indicated by 'tendrement' and 'affectueux'.

The lyricism of this passage is due partly to the structure of particular sentences (the contented evenness of the first, eighth and tenth sentences; the expansion of, especially, the sixth and also the eleventh sentence); partly to the initial expanding movement which is then sustained as a peak in the complementary fifth, sixth and seventh sentences; to a lesser extent, to the second slight expansive movement; partly to the insistence

of certain words or phrases; but especially to the accumulation of simple and innocent details which combine to form a picture of loyal, happy friendship.

Also early in Rousseau's life was the day spent in the company of Mlles Galley and de Graffenried, the idylle des cerises, when he had just turned eighteen. This day is recounted with a lightness of style and a touch of humour. The two most lyrical moments in this narration are the description of the meal and the reflections on the end of this day and the memory of the whole day:

VI.1

[1] Nous dinames dans la cuisine de la grangère, les deux amies assises sur des bancs aux deux côtés de la longue table et leur hôte entre elles deux, sur une escabelle à trois pieds. [2] Quel diné! quel souvenir plein de charmes! [3] Comment pouvant à si peu de frais goûter des plaisirs si purs et si vrais vouloir en rechercher d'autres? [4] Jamais soupé des petites maisons de Paris n'approcha de ce repas, je ne dis pas seulement pour la gaieté, pour la douce joye, mais je dis, pour la sensualité.¹

[...]

[1] Je les quittai à peu près au même endroit où elles m'avoient pris. [2] Avec quel regret nous nous séparames! [3] Avec quel plaisir nous projetames de nous revoir! [4] Douze heures passées ensemble nous valloient des siècles de familiarité. [5] Le doux souvenir de cette journée ne coûtoit rien à ces aimables filles; la tendre union qui régnoit entre nous trois valloit des plaisirs plus vifs et n'eut pu subsister avec eux: nous nous aimions sans mistère et sans honte, et nous voulions nous aimer toujours ainsi. [6] L'innocence des moeurs a sa volupté qui vaut bien l'autre, parce qu'elle n'a point d'intervalle et qu'elle agit continuellement. [7] Pour moi je sais que la mémoire d'un si beau jour me touche plus, me charme plus, me revient plus au coeur que celle d'aucuns plaisirs que j'aye goûtés en ma vie.²

¹OC, i, 137.

²OC, i, 138.

In the first paragraph the scene is set in the first sentence where the word 'deux' occurs three times, as if to emphasize his good fortune in being with two girls at the same time. The rest of the paragraph is very emphatic. In the second sentence the initial short exclamation is followed by a more expansive exclamation where 'plein' adds intensity and where the pleasure of the memory is lingered on in the long final syllable of 'souvenir'. The third sentence is a rhetorical question which is happily extended in the triply pleasurable 'si ...' phrases. The delight is emphasized by the long vowel plus /r/ in 'plaisirs' and 'purs'. There is emphasis, too, in the opening 'jamais' of the final sentence of this paragraph, and the emphasis continues in 'je ne dis pas seulement' and 'mais je dis' and in the three 'pour ...' phrases. Also the five syllables of the final word 'sensualité', the only word having more than three syllables in this paragraph, seem like a lingering delectation.

The repetition of 'deux' in the first sentence, of 'quel' in the second sentence, of 'si' in the third sentence, of 'pour' in the fourth sentence, are so many extending echoes in this song of delight. The vocabulary includes several terms denoting enjoyment: 'charmes', 'plaisirs', 'gaité', 'douce joye', 'sensualité'. The expression 'gouter des plaisirs' in the third sentence is apt as it is both literal, tasting the food, and metaphorical, an image for a broader experience. These features together with the consistently emphatic tone create a very heady lyricism which does not continue beyond the end of the paragraph when a calmer narration resumes.

After the information provided in the first sentence of the other paragraph is an exclamation mixed with a sigh. In the third sentence the 'avec quel plaisir' echoes and contrasts with the 'avec quel regret' of the preceding sentence. Also the exclamation of the third sentence is a little longer than that of the second sentence; there is more lingering on the happiness than on the sadness of parting, aided by the long final syllables of 'plaisir' and 'revoir'.

Rousseau's lingering on this time is continued in the next sentence where the time is expanded in his imagination¹. After the gradual lengthening of sentences from the second to the fourth sentence comes the very much longer fifth sentence. The emotion becomes more expansively expressed as the reflections grow deeper. The fifth sentence consists of three parts (divided by the semi-colon and the colon). The main rhythmic boundaries at 'journée' and 'honte' divide the first and third parts, respectively, into sections of very similar length. The slightly longer middle part with its hint of indignation at the thought of incompatible and unnecessary 'plaisirs plus vifs'² is thus contained within a balanced structure. The structure of the sentence, an evenness of style, reflects calmness of feeling. The openness of his relationship with the two girls is stressed by the repetition of 'sans' and the use of 'toujours'. The bass sonorities of the nasal vowels and /u/ in the final part, like /u/ in the first part, contribute a particularly gentle feeling to the expression: continuing nostalgic echoes. The nature of the sentiments is indicated

¹Cf. the expansion of a few years into 'un siècle de vie', in passage VI.b, above (and a wish for 'deux siècles' on the île Saint-Pierre in passage VII.1, sent.1, below).

²Cf. the euphemism of the 'biens inconnus' in passage VI.h, above.

by the words 'doux souvenir', 'aimables' and 'tendre union'.

The sixth sentence is a moralizing one based on this innocent experience. In spite of the different tone here, the approximate balance of the parts of this sentence (divided at the comma, the second part being a little longer) preserves the peaceful and reflective quality which the third to fifth sentences established.

The final sentence begins with the emphatic 'Pour moi' and the positive 'je sais'. Then the yearningly emphatic 'si beau jour' is followed by three 'me' plus verb plus 'plus' phrases of which the third is the longest and ends on the long syllable of 'coeur'. The apparent expansiveness is contained within a balanced structure: the principal rhythmic boundaries at 'jour' and 'coeur' (with the echoing of /r/) divide the sentence into three nearly equal sections. Rousseau is gently and reflectively lingering on this happy past memory. Rousseau's nostalgia is emphasized by 'aucuns plaisirs' and the final relative clause. In this sentence the vocabulary of sensibility includes words like 'beau', 'touche', 'charme', 'coeur'. As in the third sentence of the earlier paragraph, the 'plaisirs' are 'goutés'.

The introductory narrative sentence is thus followed by a series of gradually expanding sentences but in the longest fifth sentence the emotion is kept in check in controlled parts. Similarly the final sentence, while it has an inwardly surging movement, has a balanced structure. As in the first paragraph of passage VI.1, the feelings are underlined by exclamations, by special emphasis and echoes (including 'nous' several times in the second to fifth sentence inclusive

and different forms of 'valoir' in addition to those repetitions mentioned previously). While Rousseau's expression indicates that the feelings experienced were very enjoyable, the present perspective, as is shown by the controlled structures, is one of gentle nostalgia.

A very different kind of happiness is that celebrated by Rousseau in the presence of the Venetian courtesan Zulieta. While in the event he goes on to say 'Je la goutai, mais sans charme', he still found joy in beholding her beauty, in a passive even if not in an active pleasure:

VI.m

- [1] Je n'avois point d'idée des voluptés qui m'attendoient.
 [2] J'ai parlé de Mad^e de Larnage dans les transports que son souvenir me rend quelquefois encore; mais qu'elle étoit vieille et laide et froide auprès de ma Zulieta! [3] Ne tâchez pas d'imaginer les charmes et les graces de cette fille enchanteresse; vous resteriez trop loin de la vérité.
 [4] Les jeunes vierges des cloîtres sont moins fraîches, les beautés du serrail sont moins vives, les Houris du Paradis sont moins piquantes. [5] Jamais si douce jouissance ne s'offrit au coeur et aux sens d'un mortel.¹

The first relatively short sentence is strongly anticipatory, with 'point d'idée' and the mention of 'voluptés', while the second sentence also anticipates something remarkable as Mme de Larnage, whose memory is pleasantly evoked in the first part of the sentence, is dramatically - not to say cruelly - dismissed, triply, in the rest of the sentence. The dismissive tone is reinforced by the linking of the three adjectives by 'et', this separation making the adjectives stand out more clearly.

In the first part of the third sentence an air of mystery is created by 'charmes', 'graces' and 'enchanteresse' and the

¹OC, i, 320.

pairing of 'les charmes et les graces', and this is reinforced by the short second part of the sentence where he expresses confidence that any imagining of what she is like would fall far short of reality.

If the first three sentences give the impression of leading up to something, the fourth sentence does not disappoint. The three clauses of this sentence are of similar length and like three successive lines of a song of praise; indeed, in view of the imagery, of a hymn of exaltation. The analogies are of a most dramatic and forceful kind. The first clause is backed up by the prestige of the Christian religion while the other two clauses have an exotic Arabian element in which a religious analogy drawn from Islam, in the third clause, plays a part. It is as if Zuletta had been universalized. The elevation and exoticism of Zuletta's qualities are all the stronger for the fact that she apparently surpasses the scope of even this evocation (triple 'moins').

In the last sentence the heightened tone of joy in beholding her is sustained in the rhetorical 'Jamais' opening and in the terms of reference: 'si douce jouissance' doubly offered, 'au coeur et aux sens'. The use of 'mortel' indicates how far Zuletta attains the upper limits of beauty that humans can aspire to behold. This is consistent with the immortal pleasures suggested in the last clause of the preceding sentence.

The build-up of anticipation in the first three sentences, then, leads to an ecstatic evocation of Zuletta in the following two sentences. The imagery in the fourth sentence is of a most exotic - not to say extravagant - kind and the elevated tone

is continued in the last sentence with its sustained emphasis. It is notable that while the effect Zuleta creates is lyrically evoked, the evocation is very unspecific. She remains mysteriously unattainable. Indeed, even when she is described a little more specifically on the following page of his narration, the details hardly give a clear physical impression of her.

Two friends who contributed to Rousseau's happiness were the Maréchal de Luxembourg and his wife whose hospitality he received particularly in the form of a home in the Petit-Château de Montmorency for some three years. The correspondence on both sides is generally warm. Rousseau felt moved to write to Mme de Luxembourg, 'Bon jour, Madame de Luxembourg, bon jour, Monsieur le Mareschal, je ne vous écris jamais à l'un ou à l'autre sans m'attendrir sur cette réflexion, qu'il y a longtemps que je n'ai plus de momens heureux de la part des hommes, que ceux qui me viennent de vous'¹. The day before these lines were penned, Rousseau wrote to Mme de Luxembourg:

VI.n

Vous êtes, Madame la Mareschale, comme la Divinité qui ne parle aux mortels que par les soins de sa providence et les dons de sa libéralité; quoi que ces marques de vôtre souvenir me soient tres précieuses, d'autres me le seroient encore plus; mais quand on est riche on ne doit pas être insatiable, et il faut bien, quant à présent, me contenter du bien que vous me faites en signe de celui que vous me voulez. Avec quel empressement je vois approcher le tems de recevoir des témoignages d'amitié de vôtre bouche, et combien cet empressement n'augmenteroit-il pas encore si mes maux me donnant un peu de relâche me laissoient plus en état d'en profiter? Ô venez Madame la Mareschale, quand aux approches de Pâques j'aurai vu Monsieur le Mareschal et vous, en quelque situation que je reste, je chanterai d'un coeur content le cantique de Simeon.²

¹CC, x, 110.

²Ibid., 105 (letter written 18 February 1762).

This passage is remarkable above all for its highly rhetorical tone. The language is at times rather extravagant. Mme de Luxembourg is likened to 'la Divinité' while Rousseau is one of the 'mortels' and there is a further religious analogy in the reference to 'le cantique de Simeon' (inspired perhaps by the thought of the 'approches de Pâques'). This analogy is semi-blasphemous if not a little ridiculous: singing about Christ (as Simeon did) and singing of the greatness of the Luxembourgs is hardly an apt comparison. Rousseau's 'humility' is indicated in the references to the 'providence' and 'les dons de la libéralité' of this 'Divinité', as well as by the 'marques ... tres précieuses' and his statement that 'quand on est si riche on ne doit pas être insatiable' (which could easily be interpreted as being ironical).

The opening of the second sentence ('Avec quel empressement') is echoed and reinforced in the later 'et combien cet empressement'. This enthusiasm reaches its peak in the final sentence where the 'Ô venez' is reminiscent of the 'Vien' in a letter to Mme d'Houdetot¹, and, as in that letter, the tone is appealing even if the circumstances and the nature of the relationships are different. The final 'je chanterai ...Simeon' is a happy climax, a suspended main clause after two adverbial clauses which lengthily lead up to it.

The polite circumlocutory expression 'le tems de recevoir des témoignages de vôtres bouche' borders on préciosité and there is also excessive dignity in the analogies of the rather cumbersome first sentence with its successive qualifications.

¹Above, passage VI.f.

While this paragraph is lyrical, it is a flattering kind of lyricism where the relationship between Rousseau and Mme de Luxembourg and the happiness he experiences in this relationship are rhetorically exaggerated. While it is well known that Rousseau was more at ease with the Maréchal de Luxembourg than with his wife, it is interesting that in no other letter does Rousseau address her in this manner: he is always polite but usually quite intimate and never as servile as in the present passage. There is, then, some reason to doubt the spontaneity of the lyrical expression of this passage.

In the eighth book of the Confessions, Rousseau relates a visit he received from Venture de Villeneuve, the musician who had made a great impression on him many years earlier at Annecy. While this renewed contact is disappointing, it nonetheless brings back happy memories of former relationships:

VI.o

Mais quand il fut parti le souvenir de nos anciennes liaisons me rappella si vivement celui de mes jeunes ans, si doucement, si sagement consacrés à cette femme angélique qui maintenant n'étoit guères moins changée que lui, les petites anecdotes de cet heureux tems, la romanesque journée de Toune passée avec tant d'innocence et de jouissance entre ces deux charmantes filles dont une main baisée avoit été l'unique faveur, et qui malgré cela m'avoit laissé des regrets si vifs, si touchans, si durables, tous ces ravissans délires d'un jeune coeur, que j'avois senti alors dans toute leur force, et dont je croyois le tems passé pour jamais: toutes ces tendres réminiscences me firent verser des larmes sur ma jeunesse écoulée et sur des transports desormais perdus pour moi.¹

This passage is but one sentence: one lyrically expansive sentence of happy reminiscences. The first part of the sentence

¹OC, i, 398-399.

(as far as the comma at 'lui') evokes the time spent with Mme de Warens. The principal rhythmic boundaries at 'parti', 'liaisons', 'ans' and 'angélique' divide this part into five sections. There is an expanding movement as far as the end of the fourth section, the peak of the expansion occurring appropriately in the most positive section where Mme de Warens is described as 'cette femme angélique' while the next regretful section is slightly shorter. The repetition of 'si' plus adverb has an intensifying and echoing effect, doubly echoing as in addition to the triple 'si' there is the triple '-ment' of the adverbs (which are also all the same length).

Then follows the simple evocation of 'les petites anecdotes de cet heureux tems'. The 'petites' gives a cosy touch and the brevity of this item in the enumeration of happy memories contrasts with the length of the preceding evocation of the time spent with Mme de Warens and the length of the following evocation of the day spent at Thônes in the company of Mlles Galley and de Graffenried.

The delight of 'la romanesque journée de Tourné' is lingered on in a series of qualifications, especially in the emphasis of 'tant d'innocence et de jouissance' and the 'regrets' are (again) triply qualified in the 'si ...' phrases. There is also a haunting echo in the repetition of the same nasal vowel in 'tant d'innocence et de jouissance entre ces deux charmantes filles', where this repetition creates a lingering nostalgic effect.

The sentence concludes in two complementary structures of nearly equal length. The first of these parts is divided at the commas into three (albeit imperfect) alexandrines; Rousseau is measuredly but insistently extending the evocation. In the second part he is again expanding on his memories (especially 'sur ... et sur ...').

In both parts the happiness of past experiences is stressed in the opening words: 'toutes ces tendres réminiscences' echoes 'tous ces ravissans délires', and there is, too, the reinforcement of 'toute leur force'. Both parts also end in a similar manner, with the expression of regret at the passing of these happy times ('le tems passé pour jamais' and 'ces transports desormais perdus pour moi').

This lyrical sentence, expansive as it is, has a structure which is suited to the sentiments expressed. The expansive moments where Mme de Warens and the girls are remembered are bridged by a shorter detail, and at the end of the sentence the two balancing complementary structures act as both a putting into perspective and, especially, a final expression of happiness remembered.

The emotive character of this passage is evident in the usage of 'si' and 'tout', already mentioned, and 'jamais', as well as in the many words expressing qualities of feeling: 'vivement', 'doucement', 'heureux', 'innocence', 'jouissance', 'touchans', 'jeune coeur', 'tendres réminiscences', 'romanesque journée', and more strongly in 'vifs', 'transports' and perhaps especially 'ravissans délires'.

In this passage there are several echoing effects: the triple occurrence of 'si' on two occasions; 'tout'; /*œ*/, particularly in the evocation of the day at Thônes but also elsewhere; and the recurrence of 'jeune' in 'jeunes ans', 'jeune coeur' and 'jeunesse'. The reminiscences are also like verses of a song: a verse on Mme de Warens, a verse on Mlles Galley and Graffenried, and the two parallel verses at the end. These features, together with the poetry of his feelings, create music in this flowing passage which is a song of celebration of happy human relationships when he was a younger man.

The happiness and comfort which friends can provide was keenly felt by Rousseau when he stayed with his old friend Daniel Roguin. The following passage is from a letter to his friend the pastor Moultou, written on 22 June 1762. He had arrived in Yverdon to stay with the Roguin family only a few days earlier, after fleeing France following the condemnation of Emile and the issuing of a warrant for his arrest. In addition to these troubles, Rousseau also feels his health is about to take a turn for the worse. It is in this context that he writes of the happiness he derives from his friends at Yverdon and of his need for friendship:

VI.p

[1] C'est grand dommage de ne pas jouir en paix d'une retraite si agréable. [2] Je suis ici chez un ancien et digne Patron et bienfaiteur dont l'honorable et nombreuse famille m'accable à son exemple d'amitiés et de caresses. [3] Mon bon ami, que j'aime à être bienvenu et caressé! il me semble que je ne suis plus malheureux quand on m'aime: la bienveillance est douce à mon coeur, elle me dédomage de tout. [4] Cher Moultou un tems viendra peut-être que je pourrai vous presser contre mon sein, et cet espoir me fait encore aimer la vie.¹

The sad comment of the first sentence is followed by the longer second sentence where Rousseau pays tribute to the goodness of the family and their treatment of him. There is here a continuing linking of qualities: 'ancien et digne Patron et bienfaiteur dont l'honorable et nombreuse famille m'accable à son exemple d'amitiés et de caresses'. This continual linking, together with a rhythm consisting of mainly three- and four-syllabled units, creates a caressing lulling effect. The verb 'accabler' indicates the strength of the good feelings shown him. Good actions are linked to good character: 'digne', 'bienfaiteur', 'honorable', 'à son exemple' (i.e. a good example).

¹CC, xi, 127.

The next sentence is the longest and contains the main message of the passage. Here Rousseau expresses his need to be loved first in an exclamation, which is equally a sigh, and which both leads from the previous sentence and leads to the parallel but more general reflections which go beyond the present situation. The sentence is divided into three parts (at the exclamation mark and the colon) of very similar length (16:15:17) and this gives a very measured feel to Rousseau's extended reflections. Indeed each part is a variation in expression on the same feeling with the result that by the end of the sentence a strong impression of his emotional needs has been made. The many nasal sounds, in particular, and more generally the dominance of voiced consonants, helps to softly and dreamily evoke what is dear to Rousseau.

In the final sentence he expresses a wish to be reunited with the friend to whom he is writing. The tenderness of his feeling for Moulitou is evident in 'vous presser contre mon sein' and in the exaggeration (though perhaps only slightly under the circumstances) of the final clause. There is again a measuredness in the structure (the main rhythmic breaks at 'peut-être' and 'sein' divide the sentence (9:11:12), corresponding to an apparent feeling of resignation.

This is a sad little passage, with an elegiac tone, concerning the happiness that friendship produces. Rousseau is paying tribute to both Roguin and Moulitou ('Mon bon ami', 'Cher Moulitou'), and 'aimer' echoes in different ways: Rousseau's loving to be loved and this making loving life still worthwhile.

In concluding this section it is worth taking note of a comment in a letter Rousseau wrote to Mme d'Houdetot. It is appropriate to place the following sentence, where he apostrophizes an imaginary friend, at the end of this examination of lyrical passages concerning happiness

and human relationships:

Recherche moi sans cesse et laisse toi rechercher; que je lise en t'abordant dans tes yeux la joye que ma présence te cause; faisons mille promenades délicieuses où le soleil se couche toujours trop tot sur une journée passée dans l'innocence et la simplicité.¹

This lyrical appeal shows the essence of the happiness Rousseau would share with another human being: mutual affection and the sharing of simple, innocent pleasures.

* * *

It is evident that the tone in these lyrical passages concerning happiness and human relationships varies considerably. While in several passages a gentle or dreamily sentimental tone, with differing degrees of nostalgia, dominates, there is, too, the more dramatic coup de foudre for Mme d'Houdetot², the nervous exclamations in a letter to the same person³, the lighthearted happiness of shared pleasures⁴, somewhat self-indulgent effusion⁵, almost fierce tenderness and loyalty in the description of his friendship with his cousin⁶, the richly sensual evocation of Zuletta⁷, the ponderously extravagant praise of Mme de Luxembourg⁸, and the sadder, more wistful feel of the passage in the letter to Moulto⁹.

While there is always an evocation of his feelings, there is often some kind of analysis taking place as well. Rousseau is at pains to point out the propriety of his feelings for Mme de Warens¹⁰, while in the following passage we learn what the happiness he shared with her at the Charmettes consisted of. As well as evoking the impression Mme d'Houdetot made upon him, he also shows how this happened¹¹.

¹CC, iv, 395.

²VI.c.

³VI.g.

⁴VI.i.

⁵VI.j.

⁶VI.k.

⁷VI.m.

⁸VI.n.

⁹VI.p.

¹⁰VI.a.

¹¹VI.c.

In the picture of the domestic happiness he shared with Thérèse, it is mainly the succession of details of a certain kind which causes the passage to be lyrical¹. Rousseau also makes more general reflections in the seventh and final sentences of this passage. His reunion with Thérèse is more a series of general reflections than the evocation of joy on a particular occasion². Rousseau's relationship with his cousin is analysed as much as his feelings are shown³. Included in Rousseau's description of his day with Mlles de Galley and de Graffenried are some reflections on the quality of the experience⁴ and in the letter to Moultou the emphasis is particularly on the nature of his emotional needs⁵.

These lyrical passages vary in length from one sentence to a long paragraph. Also these examples of lyrical expression are generally isolated: the extracts from the Confessions are moments within the context of a narration usually written in a more neutral style; the lyrical moments in the correspondence are normally very different in tone from the rest of the letter; and the passage from the Lettre morales stands out from its moralizing and philosophical context (even though these 'letters' were written with a particular person in mind).

There is considerable variety in the movement of the sentences. Very occasionally some kind of regularity of rhythmic units is perceptible, as in the basically three- and four-syllabled patterns⁶. Often there is an even or balancing movement in a sentence or part of a sentence.

¹VI.i.

²VI.j.

³VI.k.

⁴VI.l.

⁵VI.p.

⁶VI.a, par.1, sent.2, clauses 3, 4; VI.h, sent.2, as far as 'ombragés'; VI.i, sent.8, sections 1, 2; VI.p, sent.2.

This measuredness, usually consisting of two or three elements, is suited to the expression of restfulness, gentleness, unruffled reflectiveness, quiet confidence, harmoniousness¹. Sometimes the succession of sections or parts of a sentence of similar length gives the impression of being like lines or verses of a song, particularly if the sections are of similar structure². There is sometimes an expansive movement evident within a sentence or within part of a sentence and this generally corresponds to a growth of emotion, to a greater openness of feeling or to a lingering on a feeling, and sometimes the expansive peak is sustained in a further clause³. A suspended main clause, especially, but not only, when the preceding clause or clauses are shorter, focuses attention on the essence of his feelings⁴. Short sections express simplicity; relief and fulfilment, after long clauses; finality or direct self-assurance⁵. In addition to the expansiveness reflected in lengthening sections or parts of a sentence, there is also the grouping of words or larger units together, these being linked by 'et' or with one or more phrases or clauses being added to another beginning with the same word⁶. In this manner Rousseau combines different or similar qualities to create a fuller impression. He also builds up an accumulation of details in some sentences⁷ or creates a sense of anticipation⁸.

¹VI.a, par.1, sent.4, sections 1, 2; VI.a, par.2, sents 7, 8; VI.k, sents 1, 8, 10; VI.l, par.2, sents 5, 6, 7; VI.p, sent.3.

²VI.d, sent.5; VI.f; VI.m, sent.4; VI.o.

³VI.a, par.1, sent.2; VI.c, sents 1, 3; VI.f, part 1; VI.g, sent.3; VI.h, sent.3; VI.k, sents 6, 10; VI.l, par.2, sent.7, within section 2; VI.o, first 4 sections.

⁴VI.b, sent.4; VI.c, sent.3; VI.h, sent.4; VI.k, sents 7, 8; VII.n, sent.3.

⁵VI.a, par.1, sent.2, clauses 1, 2; VI.b, sents 3, 4; VI.b, sent.4; VI.d, sent.7; VI.g, sent.7, clause 1.

⁶VI.a, par.1, sent.4; VI.a, par.2, sents 3, 4, 9; VI.b, sent.2; VI.d, sent.3; VI.f; VI.g, sent.2; VI.m, sents 2, 3, 5; VI.o; VI.p, sent.2.

⁷VI.c, sent.1; VI.d, sent.2; VI.h, sent.2; VI.i, sents 3, 4, 5, 6.

⁸VI.m, sents 1, 2, 3.

As well as the internal movement of sentences, there is sometimes a movement discernible in the way successive sentences relate to each other. This is the case when there is either an expanding movement, as sentences lengthen, corresponding usually to a greater feeling of emotional involvement in the evocation¹, or a contracting movement, as sentences diminish in length after the peak of the evocation has passed or as an experience is completed².

Generally the imagery used is unoriginal and unimaginative. Rousseau uses imagery of intoxication³, of fire⁴, of elevation or with religious overtones⁵, of taste⁶. Otherwise Rousseau's vocabulary is predictable to a considerable extent, certain terms of sensibility recurring quite regularly. The most frequent of such words in this chapter is 'coeur(s)' followed by 'doux' ('douce', 'doucement', 'douceur'). In addition to more general words ('jouissance', 'tendre', 'précieux', 'touche', 'charme', 'cher'), there are also words which show a particular dimension: 'volupté', 'plaisir'; or 'sublime', 'unique'; or, perhaps more particularly, 'innocence', 'pur', 'simplicité', 'paisible', 'azile'.

Exclamations are extensively and sometimes excessively⁷ used. These exclamations⁸ variously show emotional release, exhibit great delight or regret, or express triumph. Emphasis is also given on several occasions by the use - sometimes repeated once or more - of superlatives, of 'jamais', 'tout' ('tous', 'toute(s)'), 'si', 'toujours'. In addition

¹VI.i, sents 2-5; VI.k, sents 2-5; VI.l, par.2, sents 2-5.

²VI.b, sents 5, 6; VI.d, sents 6, 7.

³VI.a, par.1, sent.4; VI.c, sent.1; VI.d, sent.4.

⁴VI.e, sent.2; VI.h, sent.4.

⁵VI.c, sent.1; VI.d, sent.1; VI.h, sent.4; VI.m, sent.4; VI.n, sent.1.

⁶VI.i, sent.7; VI.l, par.1, sent.3; VI.l, par.2, sent.7.

⁷Notably in VI.g.

⁸VI.c, sent.3; VI.d, sents 4 (twice), 5, 6; VI.e, sents 2, 4; VI.g, sents 1 (thrice), 2, 5, 6; VI.j, sents 1, 2, 3; VI.l, par.1, sent.2 (twice); VI.l, par.2, sents 2, 3; VI.m, sent.2; VI.p, sent.3.

to these words, there are echoes within individual passages, and from passage to passage, of repeated words within a sentence or at the beginning of phrases, clauses or sentences¹: echoes or reinforcements of similar feelings. Also echoing is the recurrence of first person singular² and first person plural³ pronouns in certain passages which, especially when they open consecutive phrases, clauses or sentences, contribute a song-like effect.

There are sometimes echoes of sounds (in addition to the repetition of the same word) as when words rhyme internally in a sentence. These may be the rhymes of clear vowels for emphasis⁴ or rhyming with a more poetic intention, including near-rhymes of the kind long (but different) vowel plus /r/ or some kind of assonance⁵. Otherwise, apart from a little alliteration⁶, the main part sounds play is seen at different times in the usage of several vowels, in fairly close succession, with bass resonances, which contribute, in particular, a lingering effect or indicate depth of feeling or nostalgia⁷. Such sounds are all the more poetic when combined with a predominance of voiced consonants in the same sentence or section⁸.

There is much variety, then, in the style of these passages. If no particular kind of movement dominates overall and if the lengths of the sentences and their components vary considerably, it is nonetheless clear that a certain fluidity is characteristic. This is facilitated

¹E.g. repeated 'ce fut' and 'jamais', VI.d; 'combien', VI.e, sents 2, 3; 'vien', VI.f; 'sans', VI.h, sent.4.

²VI.a; VI.b; VI.c; VI.d; VI.e; VI.g; VI.p.

³VI.h; VI.i; VI.k; VI.l, par.2.

⁴VI.c, sent.2; VI.i, sent.10.

⁵VI.a, par.1, sent.1, at the end of sections 1, 2, 3, internally rhyming in section 4; VI.a, par.1, sent.3; VI.d, sent.2; VI.g, sent.3, sections 1, 2; VI.i, sent.2; VI.l, par.1, sent.3.

⁶VI.a, par.2, sent.5; VI.b, sent.2.

⁷VI.a, par.1, sent.2; VI.d, sent.2, clause 2; VI.j, sents 1, 2; VI.l, par.2, sent.5; VI.o.

⁸VI.f, part 2; VI.p, sent.3.

variously by linkages, by similar successive structures, by an accumulation of details or a logical progression of clauses (etc.): even in the longer sentences there is rarely any perceptible clumsiness in the composition. While the choice of vocabulary does not often enrich the style, there are echoes of certain words and also of particular sounds which add to the song-like quality of these passages where Jean-Jacques uses lyricism both to recollect and reinforce the happiness he has enjoyed in the company of others.

CHAPTER VII

LYRICISM AND HAPPINESS ASSOCIATED WITH NATURE

Nature has been treated in literature down through the ages and, in the Western tradition, at least as far back as Greek pastoral poetry. In French literature Rousseau was by no means the first to exhibit a 'sentiment de la nature', to link nature to his feelings, or to enjoy nature-induced reveries¹. However, it is probably true that he, more than any other single writer was responsible for a renewed awareness and appreciation of nature which he associated with his own existence in a more profound manner than had previously been usual. Indeed, after Rousseau there followed several decades where a feeling for nature was expressed in various art forms on an unprecedented scale, in different and sometimes conflicting ways. If Bernardin de Saint-Pierre, Chateaubriand, Senancour, Lamartine, Musset, Hugo ... owe at least something to Rousseau², especially on the spiritual level, this 'sentiment de la nature' was by no means limited to literature nor to France: it affected and permeated the whole European consciousness³.

It is evident from Rousseau's exposition of his life's experiences that nature played a major part in his happiness⁴. Many of his

¹See, above, 64, n.2.

²Even where they surpass him (e.g. the fine sense of the picturesque displayed by Bernardin de Saint-Pierre on occasions) or are more diverse in attitude (e.g. Senancour, Hugo).

³France would later see the Impressionist painters, such as Monet and Van Gogh, reinterpret nature, as well as a profound musical evocation of nature in Debussy's *La Mer*. Notable among those who expressed a 'sentiment de la nature' in English poetry were the Lake poets while this feeling was expressed in painting by Turner and Constable. Meanwhile Germany produced the nature poet Eichendorff. See, e.g. K. Clark, *Civilization*, Ch.11.

⁴See, above, Chapter III, section ii.

experiences of happiness took place in a natural environment, had nature as their inspiration, or were at least connected in some way with nature and its effects upon him. Indeed nature is at the source of some of Rousseau's profoundest experiences of happiness.

At different times in the Confessions, in particular, Rousseau lyrically evokes a particular moment or period when he was happy in a certain natural setting. These passages will be analysed in the first part of this chapter. One place, however, had more influence on Rousseau's happiness than any other, and the lyrical expression inspired by his sojourn on the île Saint-Pierre will be discussed in the second section of this chapter. In the final part of this chapter other lyrical expressions of happiness which are associated with nature will be examined.

* * *

i Lyricism and happiness in particular natural environments

Here we will examine passages in the autobiographical writings where Rousseau's lyrical expression is intimately linked to happiness to which a particular natural setting mainly, or at least largely, contributed. Rousseau first felt the influence of nature on his feelings when, as a child, he spent almost two years at Bossey. At this time, 'La campagne étoit pour moi si nouvelle que je ne pouvois me lasser d'en jouir'¹. He enjoyed the simple country life and his occupations there until the false accusation of having broken a comb destroyed the spell of this enchanted existence. Bossey was but the first of several natural environments in which Rousseau

¹OC, i, 12.

was happy.

The countryside which Rousseau passed through while walking from Annecy to Turin together with his imagination contributed to a happiness which he lyrically recalls in the second book of the Confessions¹:

VII.a

[1] Je n'avois plus de souci sur moi-même; d'autres s'étoient chargés de ce soin. [2] Ainsi je marchois légèrement, allégé de ce poids; les jeunes desirs, l'espoir enchanteur, les brillans projets remplissoient mon ame. [3] Tous les objets que je voyois me sembloient les garans de ma prochaine félicité. [4] Dans les maisons j'imaginois des festins rustiques, dans les près de folâtres jeux, le long des eaux, les bains, des promenades, la pêche, sur les arbres des fruits délicieux, sous leurs ombres de voluptueux tête-à-têtes, sur les montagnes des cuves de lait et de crème, une oisiveté charmante, la paix, la simplicité, le plaisir d'aller sans savoir où. [5] Enfin rien ne frappoit mes yeux sans porter à mon coeur quelque attrait de jouissance. [6] La grandeur, la variété, la beauté réelle du spectacle rendoit cet attrait digne de la raison; la vanité même y mêloit sa pointe. [7] Si jeune, aller en Italie, avoir déjà vu tant de pays, suivre Annibal à travers les monts me paroissoit une gloire au dessus de mon âge.²

A tone of relaxation is established immediately in the nearly equal parts (10:9) of the first sentence. This balance is one of relief which the sigh-like final trisyllabic rhythmic units 'sur moi-même' and 'de ce soin' reinforce. The idea of having no worries is expressed twice; the feeling of no cares for Rousseau balances with the feeling that the cares are on the shoulders of others.

In the first part of the second sentence the higher pitch of the last syllable of 'légèrement' and the soft flowing quality of the consonants underline the uplifted feeling described.

¹Being 'jeune, vigoureux, plein de santé, de sécurité, de confiance en moi et aux autres' (OC, i, 57) and already imagining himself as 'l'ouvrage, l'élève, l'ami, presque l'amant de Mad^e de Warens' (ibid., 58) were other factors contributing to his happiness at this time.

²OC, i, 58.

The trisyllabic rhythmic units 'allégé/ de ce poids' contribute to a feeling of relief while the clarity of the vowels and the softly-vibrating consonants of 'allégé' echo those of 'légerement' and contrast with the lower resonance of the vowel of 'poids', with what is cast off. The second part of the sentence comprises four rhythmic units each of five syllables. The regularity of this gentle rhythm creates a lulling effect appropriate to the self-enchantment being evoked. The resonances of the nasal vowels and the vibrations of the voiced consonants create an aura of softness and dreaminess, especially in 'enchanteur' where the effect is further enhanced by the lengthening of the final vowel.

There is a lightness in the rhyming four-syllabled rhythmic units 'Tous les objets/ que je voyois' at the beginning of the third sentence. The similar vowel in final 'félicité' is like a triumphant echo.

The basic movement of the next sentence would be clearer if there were semi-colons rather than commas after 'rustiques', 'jeux', 'pêche', 'délicieux', 'tête-à-têtes' and 'crème', as these words mark the basic divisions in the sentence. As far as 'jeux' there is a lilting rhythm (4:4:5::3:5) while in the third part of the sentence there is a happy 4:2:4:2 rhythm. The next two sections (as far as 'tête-à-têtes') both begin with trisyllabic rhythmic units. Thus far there is something approaching a rhythmic symmetry (the sections are respectively 13:8:12:9:11). The next section, as far as 'crème' is as long as the opening one, and this is followed by the final and longest section (23) which, with its swaying rhythm, meanders through various pleasurable aspects and provides an overall summary of impressions. The

sources of emotion in this sentence are, to some extent, rather vague: the exact nature of the 'festins' and 'jeux' is not specified and the kinds of trees and fruit are left general. There is something of a growth of sensuality from 'délicieux' to 'voluptueux' to 'des cuves de lait et de crème', this latter being a concrete yet generalized detail as well as having erotic overtones. The details which are enumerated in this sentence (games, walking, eating, fishing, simple foods) add up to simple uncomplicated delights; a feeling of youthfulness and lightness is created in this manner, as well as in the rhythm, as has been seen. The abstract nouns 'oisiveté', 'paix', 'simplicité', 'plaisir', with the lack of precision inherent in these concepts, add to the dreamily impressionistic quality of the sentence. The tone and rhythm of the sentence is of bright and breezy self-induced intoxication, and gentle self-mockery is clearly present.

The fifth sentence is a brief comment on, and summary of the impressions of the preceding sentence. The brevity comes as something of a respite after the length of that sentence. After 'Enfin', the sentence consists of three rhythmic sections (divided at 'yeux' and 'coeur') of similar length (6:6:8) with a final lingering caress on 'jouissance'. The rhythm here reflects calm happy confidence.

The next sentence begins with a slightly expansive movement as far as 'spectacle' corresponding to a swelling joy in enumerating these delights. There follows a fairly regular rhythmic pattern (the units ending at 'attirait', 'raison', 'même', 'pointe') whose lightness prevents the mention of 'raison' and 'vanité' from becoming ponderous.

The final sentence, too, begins expansively. After the

brief 'Si jeune' and 'aller en Italie', there are two longer phrases, each of nine syllables ('avoir ... pays', 'suivre ... monts').

Then following this build-up in the multiple subject of the sentence, there is a slightly contracting movement in the final two phrases (ending 'gloire', 'age'; 7:6). It is appropriate that the most expansive part of the sentence encompasses 'tant de pays' and 'les monts', the latter being, in fact, the peak of the sentence rhythmically. Lightness of heart is particularly evident in the final rhythmic units: 'me paroissoit/ une gloire/ au dessus/ de mon age' (4:3:3:3).

This whole passage is remarkable for its lightness, gaiety and a dreamy youthful enthusiasm. The rhythm has suppleness and variety but is controlled in such a way that the same feelings are apparent throughout, the same freshness and apparent spontaneity.

After his adventures in Turin, Rousseau returned to Mme de Warens's house at Annecy where she gave him her spare room to stay in. The view from this room gave him considerable delight, and his feelings for the natural beauty he beholds is mingled with his feelings for his patronne:

VII.b

[1] Cet aspect n'étoit pas pour le jeune habitant une chose indifférente. [2] C'étoit depuis Bossey la première fois que j'avois du verd devant mes fenêtres. [3] Toujours masqué par des murs je n'avois eu sous les yeux que des toits ou le gris des rues. [4] Combien cette nouveauté me fut sensible et douce! elle augmenta beaucoup mes dispositions à l'attendrissment. [5] Je faisais de ce charmant paysage encore un des bienfaits de ma chere patronne: il me sembloit qu'elle l'avoit mis là tout exprès pour moi; je m'y plaçois paisiblement auprès d'elle; je la voyois par tout entre les fleurs et la verdure; ses charmes et ceux du printems se confondoient à mes yeux. [6] Mon coeur jusqu'alors comprimé se trouvoit plus au large dans cet espace, et mes soupirs s'exhaloient plus librement parmi ces vergers.¹

¹OC, i, 105.

In the use of litotes in the first sentence, a happy feeling can already be detected. It is a lilting sentence of short rhythmic units: 'Cet aspect/ n'étoit pas/ pour le jeune/ habitant/ une chose/ indifférente'; units of three syllables with a final unit of four syllables which gently underlines Rousseau's little irony.

Following the reflective 'C'étoit/ depuis Bossey', there is a regularity of rhythm in the second sentence, with five-syllabled units (ending 'fois', 'verd', 'fenêtres'), a light rhythm of pleasure. The repetition of /ε/ ('C'étoit', 'Bossey', 'prémière', 'avois', 'verd', 'fenêtres') adds a softly poetic quality. This contrasts with the sombre reflections of the third sentence which are accentuated by phonetic qualities, first in 'masqué par les murs' where the blockage in the articulation of the bilabial sounds corresponds to being blocked off from nature and this sentiment is strengthened by the lengthening of the sharp vowel of 'murs', as well as in 'toits' (the initial voiceless plosive and the low resonance of the vowel combine contemptuously), 'gris' (the growling /gr/ and the sharp quality of the vowel) and 'rues' (the accusing quality of the vowel). Read with an accent of intensity these words have a particularly grim effect.

The fourth sentence begins with a sentimental exclamation which serves to dissipate the gloominess of the previous sentence and bring us back to the immediate pleasant considerations. The second part of the sentence is a slightly pompous ('augmenta', 'dispositions') qualification of the exclamation which the recurrent six-syllabled units ('elle augmenta beaucoup/ mes dispositions/ à l'attendrissement') seem to reinforce - a sort of complacent balance.

There are five parts in the fifth and longest sentence; the divisions

are at the colon and semi-colons. The theme of the sentence, the linking in his imagination of the scenery he can see from his room and the impression made on him by Mme de Warens, is introduced in the first and longest part. The end of this part consists of lilting trisyllabic units: 'encore un/ des bienfaits/ de ma che-/ re patronne'. The other parts of this sentence are of similar length (11 to 15 syllables). There is a parallelism of emotions in these approximately balancing parts: variations on the same feelings. There is a gently restrained contented feel in this sentence: 'paisiblement' is the key word as far as the emotions expressed here are concerned. The fourth part has a particularly caressing quality which is partly created, phonologically, by the fluidity of the consonants (especially /r/, /l/, /fl/) and the long vowels of 'fleurs' and 'verdure'.

The liberation of his feelings, of which Rousseau writes in the final sentence, is reflected in the movement of the sentence, which is more fluid after the initial constricted rhythmic unit ('Mon coeur') and the rhythmic units of the second part seem to correspond to his sighs ('et mes soupirs/ s'exhaloient/ plus librement/ parmi les vergers'; 4:3:4:5).

At first sight the vocabulary used in this passage does not seem to make a very impressive contribution to the lyricism. The words used to describe the scenery which gives him so much pleasure are only general terms: 'paysage', 'fleurs', 'verdure', 'vergers'. The fact that it is spring seems to have an unoriginal ring too! The terms to describe emotion are unremarkable in themselves: 'sensible', 'douce', 'attendrissement', 'charmant', 'chere', 'charmes', 'coeur', 'soupirs'. The occurrence of so many terms like these, rather than the expressiveness of any one of them, helps to create a particular kind of emotional atmosphere. Moreover, it could be argued that the somewhat vague character of Rousseau's

language serves a valid purpose, for more expressive terms could sharpen the impressions more than is appropriate when soft, peaceful sentiments are involved.

A little later Rousseau was back in Annecy after accompanying M. Le Maître to Lyon. Near the beginning of the fourth book of the Confessions Rousseau sighs about how he enjoys the happy memories of his youth (and at this stage in the Confessions Rousseau is completing his eighteenth year) and then evokes a midsummer's dawn he experienced:

VII.c

Que j'aime à tomber de tems en tems sur les momens agréables de ma jeunesse! Ils m'étoient si doux; ils ont été si courts, si rares, et je les ai goûtés à si bon marché! Ah leur seul souvenir rend encore à mon coeur une volupté pure dont j'ai besoin pour ranimer mon courage, et soutenir les ennuis du reste de mes ans.

L'aurore un matin me parut si belle que m'étant habillé précipitamment, je me hâtai de gagner la campagne pour voir lever le soleil. Je goutai ce plaisir dans tout son charme; c'étoit la semaine après la St. Jean. La terre dans sa plus grande parure étoit couverte d'herbe et de fleurs; les rossignols presque à la fin de leur ramage sembloient se plaire à le renforcer: tous les oiseaux faisant en concert leurs adieux au printemps, chantoient la naissance d'un beau jour d'été, d'un de ces beaux jours qu'on ne voit plus à mon age, et qu'on n'a jamais vus dans le triste sol où j'habite aujourd'hui.¹

In the first sentence the numerous nasal sounds, especially the low sonorities of the nasal vowels, contribute to the creation of a muted quality which is appropriate to Rousseau's sighing for happy times existing in the past and in memory only. The main rhythmic divisions in this sentence being at 'tomber', 'tems' and 'agréables', the longest rhythmic section is 'sur les momens agréables'; there is a lingering on the key motion of the sentence.

¹OC, i, 134-135.

The next sentence is symmetrically structured (5:6:2:6:5) with the shortness of the happy moments being at the centre of the sentence. The conflict between the sweetness of soothing memories and the sadness at the shortness of these times is reflected not only in the structure of the sentence, with a rhythmic jolt in the middle ('si rares'), but also in the repetition of the strident 'si' and the hammering effect of the several occurrences of /e/, which emphasize the sharpness of Rousseau's awareness and regret, while the softer side of his regret is reflected particularly in the /u/ of 'doux', 'courts' and 'goûtés' and in the length of the syllables 'courts' and 'rares'.

While the first two sentences are of similar length, the final sentence of this paragraph is about as long as them both combined. The main clause, which is several syllables longer than either of the two following sections (divided at the comma), dwells on the happiness of the memories and this is made felt especially in the long vowel plus /r/ of 'souvenir', 'encore', 'coeur', 'pure'. In the qualification of 'une volupté pure', the emphasis is on present relative unhappiness and the tone changes to one of worriedness, and the combined weight of these qualifications mutes the initial evocation of pleasure. The paragraph is a succession of bittersweet reflections with the heaviness of the nostalgia being the most apparent at the end.

While the elegiac reflections of this paragraph stand on their own, they also serve to preface the evocation of a particular dawn, in the following paragraph, and to add resonance to this memory. The mood changes abruptly to one of vivacity at the beginning of the second paragraph. Rousseau's eagerness in the first sentence is particularly evident in the long rhythmic unit 'que m'étant habillé précipitamment' where the plosive consonants and the clarity of the vowels (/e, i/) help give an impression of instant action. The

second sentence is more relaxed. It consists of two clauses each of ten syllables. There is a balance suited to calm pleasant remembrance.

The final sentence is divided into three parts at the semi-colon and colon. The first two parts are of similar length and structure (subject; adverbial phrase; verb and complement). There is in each case a gradual swelling, the three basic elements of the structure progressively lengthening, and this corresponds to the pleasure of evocation, and delight in expanding on simple detail. The evocation is supported, too, in the first part, by the long vowel plus /r/ of 'terre', 'parure', 'fleurs' and the majesty of 'dans sa plus grande parure' (the deep resonances of the nasal vowels as well as the long final syllable of 'parure') and, in the second part, by the fluidity of certain voiced continuant consonants (/l, r/, also 'ramage'). There is a change of tone in the very much longer third part of the sentence. This part consists of four main sections (divided at the commas) in which there are many short phrases as detail succeeds detail and qualification follows qualification. Sadness and regret at what is irrevocably over (this moment of his life has passed; a new beginning - the dawn - has finished; his own spring and summer are in the past) is conveyed in an undulating rhythm, the variation in the length of the phrases avoiding monotony. The sonorities of certain sounds (particularly of the nasal vowels and of /ʒ/ in 'jour', 'jours', 'age', 'jamais', 'j', 'aujourd'hui') contribute to the expression of muted feelings. The clauses qualifying 'un de ces beaux jours' extend his regret, just as the final sentence of the previous paragraph ends on an extended note of sadness.

In both paragraphs there is a movement from a more positive emphasis to a sadder tone. In the second paragraph, especially, a song of joy becomes a sad song, a song of farewell like that of

the birds. The bitter-sweetness of this song and the attendrissement it brings to Rousseau puts it into the character of his Consolations des misères de ma vie.

In this same summer of 1730, Rousseau accompanied Suzanne Merceret, Mme de Warens's chambermaid, to her father's home in Fribourg and on his way back he stopped at Lausanne. At this point, in the fourth book of the Confessions, Rousseau expresses his feelings for Lake Geneva and its associations:

VII.d

[1] Comme mes écoliers ne m'occupaient pas beaucoup, et que sa [Mme de Warens's] ville natale n'étoit qu'à quatre lieues de Lausanne, j'y fis une promenade de deux ou trois jours, durant lesquels la plus douce émotion ne me quitta point. [2] L'aspect du lac de Genève et de ses admirables cotes eut toujours à mes yeux un attrait particulier, que je ne saurois expliquer, et qui ne tient pas seulement à la beauté du spectacle, mais à je ne sais quoi de plus intéressant qui m'affecte et m'attendrit. [3] Toutes les fois que j'approche du pays de Vaud j'éprouve une impression composée du souvenir de Mad^e de Warens qui y est née, de mon père qui y vivoit, de M^{elle} de Vulson qui y eut les prémices de mon coeur, de plusieurs voyages que j'y fis dans mon enfance, et ce me semble, de quelque autre cause encore, plus secrète et plus forte que tout cela. [4] Quand l'ardent desir de cette vie heureuse et douce qui me fuit et pour laquelle j'étois né vient enflammer mon imagination, c'est toujours au pays de Vaud, près du lac, dans des campagnes charmantes qu'elle se fixe. [5] Il me faut absolument un verger au bord de ce lac et non pas d'un autre; il me faut un ami sur, une femme aimable, une vache, et un petit bateau. [6] Je ne jouirai d'un bonheur parfait sur la terre que quand j'aurai tout cela.¹

In the first sentence two adverbial clauses lead up to the event of his journey on foot to Lausanne. The importance of the evocation of feelings which is to follow is anticipated in 'la plus douce émotion'. In the first part of the second sentence (as far as the first comma) the principal rhythmic boundaries are at 'Genève', 'cotes' and 'yeux', dividing it into sections of similar length and this semi-regularity

¹OC, i, 151-152.

helps to convey the gentle dreamy feel of Rousseau's admiration for Lake Geneva. The second section has one syllable more than the first and this serves to lightly emphasize 'admirables'. The remainder of the sentence consists of a series of qualifications ('que ..., et qui ..., mais ... qui ...') where the longer structures convey a sense of wondering while the short structures ('que ... expliquer'; 'qui m'affecte et m'attendrit') seem to correspond to a simple acceptance of, and pleasure in the mystery of the attraction felt. The effect of the successive qualifications is largely one of a lingering over the ineffable quality of the impressions made upon him.

The irregularity of rhythm in the third sentence helps to convey an impression of spontaneous reflection. This sentence is an enumeration, with varying waves of expansiveness, of associations of people and other things with Lake Geneva. Towards the end, the sentence is in danger of becoming unwieldy but fortunately it is concluded before this happens. The three relative clauses beginning 'qui ...' and the final qualification in the sentence ('plus secrète ...') indicate a will to explore the source of his feelings with some degree of precision. A certain gentleness is added by the softly vibrating continuant /v/ in 'Vaud', 'éprouve', 'souvenir', 'Warens', 'vivoit', 'Vulson', 'voyages'. This consonant occurs here with a much higher frequency than is usual. (Indeed the non-occurrence of this sound in the later part of the sentence ('et ce me semble ...') seems to help set apart the 'autre cause' mentioned there.)

The opening adverbial clause of the fourth sentence, where 'cette vie heureuse et douce' is internally doubly qualified ('qui me fuit, et ... né'), lengthily suspends the main clause

('c'est toujours ...'). The fact that 'mon imagination' is the longest rhythmic unit in this first part of the sentence and that it immediately precedes the main clause heightens the sense of anticipation. There is a build-up of information about Rousseau's emotional needs and the desire for a certain kind of happiness is as vigorous ('ardent', 'enflammer') as the desired happiness is gentle ('cette vie heureuse et douce'). Once the main clause is reached the 'pays de Vaud' is lingered on in a double qualification (once again). While there is not a regular rhythm in this sentence, most of the rhythmic units are of three and four syllables and this results in the sentence having a gently lifting movement which is apt for the nostalgia expressed here.

The fifth sentence is divided at the semi-colon into two parts of nearly equal length (20:21). The repetition of 'il me faut' stresses the parallelism of the parts which are like two lines of a determined prayer. There is further emphasis in 'absolument' 'nonpas' and 'sur' but the firmness of the words contrasts strongly with what are in fact simple requirements. This is particularly the case when, in the second part of the sentence, the 'needs' become simpler and finally, with 'un petit bateau', childlike.

Just as the third sentence enumerates the elements which constitute his associations with Lake Geneva, so in the fifth sentence there is an enumeration, this time of concrete details which he wants in association with this place. It can also be seen that in the second, third and fifth sentences, Rousseau is evoking feelings while at the same time analysing the different aspects of happiness associated with the lake. There is a mixture of dreaminess and rationality. A sense of finality is evident in the relative shortness of the sixth sentence: he has finished

demonstrating and discussing his feelings on this subject for the moment and he gives the impression that he will not compromise for anything less than the further fulfilment of his dream.

The relative length of the sentences in this passage corresponds to the movement of his reflections. After the introduction of the first sentence and the dreamy and slightly longer second sentence comes the third sentence which is by far the longest of the paragraph. Here Rousseau most fully attempts to show why the lake has such an effect upon him. In the following sentences, which are of gradually diminishing length, Rousseau's reflections change in emphasis from what is to what he would like to be, and they become more precise, culminating in the short and firm sixth sentence. (In the sentences which conclude the paragraph, and which are not being discussed here, Rousseau complains about the difference between the people living in this area in reality and those who figure in his imagination.)

The few explicitly emotive words (e.g. 'm'affecte et m'attendrit') are standard for Rousseau. The strongest such words are 'admirables', which is relatively forceful in context, and the unoriginal fire imagery ('ardent', 'enflamer'). The emotional emphasis in the fifth sentence has already been noted. Although individual details or aspects of this passage are not in themselves very spectacular, the whole passage in its accumulation of detail - imaginative and reasoning - combines to form a rich expression of the happiness both inspired by and required of this natural environment.

Rousseau's lasting feelings for Lake Geneva and the surrounding countryside are demonstrated in a letter he wrote to Prince Beloselski on 27 May 1775. The happiness Rousseau experienced in these environs is now but a sweet memory:

VII.e

O lac sur les bords duquel j'ai passé les douces heures de mon enfance, charmans paysages où j'ai vu pour la première fois le majestueux et touchant lever du soleil, où j'ai senti les premières émotions du coeur, les premiers élans d'un génie devenu depuis trop impérieux et trop célèbre, hélas! je ne vous verrai plus. Ces clochers qui s'élèvent au milieu des chênes et des sapins, ces troupeaux bêlans, ces ateliers, ces fabriques, bizarrement épars sur des torrens, dans des précipices, au haut des rochers; ces arbres vénérables, ces sources, ces prairies, ces montagnes qui m'ont vu naître, elles [sic] ne me reverront plus.¹

The first sentence consists of basically four sections, with the divisions being at 'enfance', 'soleil' and 'célèbre'. There is an expanding movement. The second section is longer than the first one and there is a lingering on the doubly qualified ('majestueux et touchant') sunrises. The third section is longer still with 'senti' taking two objects and 'génie' being doubly qualified ('trop impérieux et trop célèbre') with the repetition of 'trop' providing further emphasis. The progressive movement evident in these three sections is then succeeded by the contraction of the final short 'hélas ... plus' where the preceding flowing emotion is cut short.

The enumeration in the first part of the second sentence (as far as the semi-colon) begins expansively ('Ces clochers ... des chênes et des sapins') in a manner befitting the rising steeples amidst trees which also rise. Then, following the brief addition of three further items to the list, there is a triple expansion after 'bizarrement épars' in 'sur ..., dans ..., au haut ...'. The four 'ces ...' phrases of the second part of the sentence match those four of the first part. Following this accumulation

¹CG, xx, 313.

of detail comes the bursting of the bubble in the final sad statement ('elles ... plus') which is all the more striking as everything preceding is in parenthesis to this suspended main clause. This final statement matches the final statement of the first sentence, the subject and object having been reversed. In both sentences, then, a rather hypnotic flow of impressions is punctured in the final short main clause and where the echoing of the clear final vowel helps to underline the finality.

The parallel structure, in general terms, of these sentences (and of the matching 'ces ...' phrases in the second sentence) makes the passage appear, on the surface, to be something of a rhetorical exercise. However, the basic structure also, and more particularly, shows Rousseau restraining his emotion and channelling it into sentences which are, in fact, carefully controlled, in spite of the apparent fluidity which the repetition of words and the expansiveness of movement creates. The feelings are fairly formally structured yet the impression given is of something freer.

It is not surprising in such an elegiac passage to see Rousseau again use the words 'douces', 'touchant' and 'charmans'. However, he also invests nature with a moral quality ('le majestueux ... lever du soleil') which borders on the religious in 'ces arbres vénérables'. Indeed, the second part of the second sentence, especially, has an incantatory quality. Rousseau is consecrating both nature and its influence as well as himself, for 'ces arbres vénérables' etc. will not see him again: it is as if they reacted to him in a manner similar to that in which he has reacted to them. Rousseau's happiness in the past in this environment is, then, evoked as something sacred.

The nineteen-year-old Jean-Jacques spent a few weeks in Lyon in September 1731. The delight he experienced spending a night out in the open some way out of the town is remembered in this passage from the fourth book of the Confessions:

VII.f

[1] Il avoit fait très chaud ce jour-là; la soirée étoit charmante; la rosée humectoit l'herbe flétrie; point de vent, une nuit tranquille; l'air étoit frais sans être froid; le soleil après son coucher avoit laissé dans le ciel des vapeurs rouges dont la réflexion rendoit l'eau couleur de rose; les arbres des terrasses étoient chargés de rossignols qui se répondoient de l'un à l'autre. [2] Je me promenois dans une sorte d'extase livrant mes sens et mon coeur à la jouissance de tout cela, et soupirant seulement un peu du regret d'en jouir seul. [3] Absorbé dans ma douce rêverie je prolongeai fort avant dans la nuit ma promenade sans m'apercevoir que j'étois las. [4] Je m'en aperçus enfin. [5] Je me couchai voluptueusement sur la tablette d'une espèce de niche ou de fausse porte enfoncée dans un mur de terrasse: le ciel de mon lit étoit formé par les têtes des arbres, un rossignol étoit précisément au dessus de moi; je m'endormis à son chant: mon sommeil fut doux, mon réveil le fut davantage. [6] Il étoit grand jour: mes yeux en s'ouvrant virent l'eau, la verdure, un paysage admirable. [7] Je me levai, me secouai, la faim me prit, je m'acheminai gaiement vers la ville résolu de mettre à un bon déjeuner deux pièces de six blancs qui me restoient encore.

The first sentence gives a succession of details in seven parts which are divided at the semi-colons. In the first five parts (as far as '... sans être froid'), the brevity and simplicity of the details convey lightness and limpidity, and this impression is made all the stronger by the fact that all the information concerning the evening is about pleasantness and freshness. The sixth part ('le soleil ... rose') is about three-quarters of the length of all the preceding parts combined. Here there is a lingering on a particularly agreeable feature, the sunset and its reflection in the water of the river. The final part of the sentence, not much shorter than the sixth part, also describes a more specific feature (the nightingales singing in the trees). After the more general details of the first two parts

¹OC, i, 168-169.

of the sentence, the senses of touch, sight and hearing are successively affected. Great care has been taken to evoke the atmosphere with as much precision as possible while the final two parts of the sentence are at the same time precise and more expansively poetic. The recurrence of the imperfect repeatedly conveys the sense of a continuing state and the fact that the verbs are in the third person underlines Rousseau's passivity, his allowing himself to be influenced by his surroundings.

The effect of the impressions detailed in the first sentence is described in the second sentence. It is a very rich sensual and emotional experience leading to 'une sorte d'extase'. This is not the only usage of the word 'extase' in the Confessions and here, as elsewhere in the autobiographical writings, his 'extase(s)' are caused largely by the influence of a benevolent nature¹, and constitute a peak emotional experience. The depth of emotional feeling is captured in the structure of the sentence. The main clause, stating the basic effect of the impressions, is succeeded by two slightly longer non-finite clauses ('livrant ..., et soupirant ...') which balance each other in a gently unhurried movement. The numerous nasal sounds, especially, create a languid, sensuous softness. The alliterative 'soupirant seulement' with, too, the final nasal vowels, is like a sigh-like inhalation and exhalation of air.

It is appropriate that the suspended main clause in the third sentence, with its emphasis on length of time, is somewhat longer than the clauses which precede and follow it (10:14:9). The tripartite

¹Cf. OC, i, 108, 521, 642, 1043, 1047, 1062, 1065, 1141. The Dictionnaire de l'Académie française (1762) defines 'Extase' thus: 'Ravissement d'esprit, suspension des sens causée par une forte contemplation de quelque objet extraordinaire ou surnaturel' (i, 702).

structure of this sentence, with the first and third elements being of very similar length, and the three- and four-syllabled rhythmic units (except 'sans m'appercevoir'), create a gentle lulling movement. The very short fourth sentence corresponds to a breaking out of this reverie and a sudden realization of tiredness.

The long fifth sentence, like the long first sentence, is a combination of precise details. The first long part describing his 'bed' and where 'voluptueusement' contrasts surprisingly with the details of what does not in fact sound like a comfortable resting place, is followed by a much shorter section describing the 'canopy' of his 'bed'. The sections of this sentence (divided by the colons, commas and semi-colon) basically decrease in length as far as the shortest section ('mon sommeil fut doux'). (The second and third sections are of equal length but, combined, are still shorter than the first part.) This contraction is suggestive of a gradual quietening down into a state of repose: a natural bed, a natural canopy and natural music lead him to sleep. Just as nature in the first sentence is a positive force described in soft hues, so, too, in the fifth sentence nature surrounds and protects him.

The relatively short sixth sentence gives the visual elements perceived on his reawakening. The details are very simple yet seem to say a lot, particularly the global 'un paysage admirable' which is the longest item mentioned. The dominance of voiced consonant sounds and especially the combination of /v/ and /r/ in 's'ouvrant virent l'eau, la verdure', with their vibrating softness and fluidity, evoke the spell of the surroundings.

A feeling of being wide awake is briskly conveyed in the final sentence by the first three short statements (each of four syllables) and in the clarity of the vowels (particularly /e/) as far as 'déjeuné'.

Sainte-Beuve notes that 'cette pièce de six blancs elle-même, qui vient après le rossignol, n'est pas de trop pour nous ramener à la terre et nous faire sentir toute l'humble jouissance que la pauvreté recèle en soi quand elle est jointe avec la poésie et avec la jeunesse'¹.

While the impressions of the first sentence are described seemingly objectively, the verbs being all in the third person, the intensely personal nature of the experience is abundantly clear and this is reflected, after the first sentence, in the numerous first person singular pronouns. Louis Ducros claims, in respect of this passage, that nobody previously had put 'tant de belle humeur et de fraîche poésie' into describing a night spent in the streets, and 'surtout personne, à cette époque, n'avait trouvé ce secret de donner au lecteur, par la précision des plus vulgaires détails, l'illusion complète de la réalité et de la vie'². There is in this remarkable passage a youthful joy in being alive, a feeling of being at one with self and with nature.

A few years later, Rousseau stayed with Mme de Warens at the Charmettes. His happy stay there is celebrated at the beginning of the sixth book of the Confessions:

VII.g

[1] Ici commence le court bonheur de ma vie; ici viennent les paisibles mais rapides momens qui m'ont donné le droit de dire que j'ai vécu. [2] Momens précieux et si regrettés, ah recommencez pour moi votre aimable cours; coulez plus lentement dans mon souvenir s'il est possible, que vous ne fites réellement dans votre fugitive succession. [3] Comment ferai-je pour prolonger à mon gré ce récit si touchant et si simple; pour redire toujours les mêmes choses, et n'ennuyer pas plus mes lecteurs en les répétant que je ne m'ennuyois moi-même en les recommençant sans cesse? [4] Encore si tout cela consistoit en faits,

¹Causeries du lundi, iii, 96.

²Jean-Jacques Rousseau, i, 72.

en actions, en paroles, je pourrois le décrire et le rendre, en quelque façon: mais comment dire ce qui n'étoit ni dit, ni fait, ni pensé même, mais goûté, mais senti, sans que je puisse énoncer d'autre objet de mon bonheur que ce sentiment même. [5] Je me levois avec le soleil et j'étois heureux; je me promenois et j'étois heureux, je voyois maman et j'étois heureux, je la quittois et j'étois heureux, je parcourois les bois, les coteaux, j'errois dans les vallons, je lisois, j'étois oisif, je travaillois au jardin, je cueillois les fruits, j'aidois au ménage, et le bonheur me suivoit par tout; il n'étoit dans aucune chose assignable, il étoit tout en moi-même, il ne pouvoit me quitter un seul instant.¹

The passage begins with a rather dramatic statement. The second part of the first sentence also begins with 'ici' and this part is complementary to, and an expansion on the first part. The main rhythmic boundary in the second part is at 'momens' and this divides it into sections of nearly equal length, similar in length to the first part. Attention is thereby drawn to the keywords 'momens' and 'vécu', and the balancing of the three rhythmic sections in the sentence sets a calm mood. The dominance of rhythmic units of three and four units contributes to a gently caressing movement. The repetition of /d/ in 'donné le droit de dire' adds a lightly resonating emphasis (a softer emphasis than that which would be provided by the corresponding voiceless plosive) to the expression of Rousseau's point.

In the second sentence, which begins with an echo of the 'momens' of the first sentence, Rousseau apostrophizes the past happy moments of his life. The punctuation (the two commas and the semi-colon) shows the sentence to have basically an expanding movement. The initial sigh is followed by the first imperative of the apostrophe, which is then succeeded by the longer second imperative (and the parenthetical 's'il est possible'), and finally by the qualifying clause

¹OC, i, 225-226.

which is the longest section of the sentence. In 'coulez plus lentement dans mon souvenir', the dominance of voiced consonants helps give an impression of fluidity while the bass resonances of the nasal vowels and /u/ convey the heaviness of nostalgia.

The problem which is posed in the first part of the third sentence is then expanded upon. The subqualifications start to become tortuous by the end of the sentence. The merit of the moments he would recount is stressed in 'ce récit si touchant et si simple', where both adjectives are keystones in Rousseau's concept of happiness and where the repetition of /s/ and /i/ sharpens the focus, and in the emphasis on his desire to prolong the experience: 'prolonger', 'redire', 'répétant', 'les recommençant'.

Rousseau's wondering about how to describe this happy experience is continued in the next sentence. An expansive movement is apparent here, with the second part of the sentence (after the colon) being longer than the first, and there is an accumulation of qualifications. In attempting to analyse this happiness, or, rather, to find criteria for analysing it, Rousseau places a particular emphasis on what it is not. The 'en faits, en actions, en paroles', which are basically inapplicable, are matched by the triple negatives of 'ni dit, ni fait, ni pensé', and 'mais' also occurs three times. He can use 'goûté' and 'senti', that is, largely intangible terms the precise essence of which is difficult to pass on to other people when the experience is described. The sentence ends with another negative qualification ('sans que ...').

Thus far, each sentence has been longer than the preceding one (although only marginally in the case of the third sentence) and there is expansiveness within each sentence. There is a continuous build-up, and the reader's heightened sense of anticipation is rewarded in the climactic final sentence, the longest and most expansive of all, the

peak of the crescendo, where Rousseau finally expresses the essence of his happiness at the Charmettes.

Beginning appropriately enough at the beginning of the day, Rousseau initially expresses the happiness in a series of details of activities which are each followed by a sort of refrain in 'et j'étois heureux'. The rhythmic units as far as the final refrain are all of four or five syllables (4:5:5::5:5::5:5::4:5). This rhythmic pattern as well as the predictability of the refrain creates an ambience of gaiety, with each 'et j'étois heureux' being a contented sigh. Then follows a list of activities (or non-activities in the case of 'j'étois oisif') where one short clause trips lightly after another with apparent gay abandon. This part of the sentence finishes with the slightly longer - happily expansive - clause 'et le bonheur me suivoit par tout'. The verb 'suivre' seems especially appropriate as the preceding enumeration of details gives the impression of Rousseau's being in many places. Finally three 'il ...' clauses, three triumphant lines in a song of contentment, firmly combine to form a brief and precise analysis of this happiness, making the intangible seem tangible. In this sentence there is a dominance of voiced consonants (in a ratio of approximately 5:2 to voiceless consonants), especially the ever-vibrating $/\frac{1}{3}/$, which contributes to the gentle quality. (It is interesting to note that in the final more assertive and analytical part of the sentence the proportion of voiceless consonants increases.)

Rousseau has clearly overcome the problems, raised in the third and fourth sentences, of how to describe this happiness. The succession of so many details shows the extent of the elements involved. The repetition of 'je' plus imperfect, which occurs fifteen times altogether, gives an impression of unceasing and constantly repeated happiness (reinforced, at first, by the refrain). The final three 'il' plus

imperfect clauses have a similar effect with the seemingly more detached 'il' perhaps conveying a more general pervasiveness of happiness. At the end of the sentence one has the feeling that everything possible has been said. While this final sentence is a remarkably successful evocation of happiness, it is really simply written: short clauses; accumulation of details; repetition; Rousseau's technique is in accord with the simplicity of the happiness itself. And Emile Faguet remarks upon the circular composition of this passage 'qui ramène à la fin de l'ode [as he terms it] le motif, le mot essentiel du commencement: "le court bonheur de ma vie ... et le bonheur me suivait partout"¹.

The natural environment of the Charmettes again plays a part in Rousseau's happiness in this passage a little later in the same book of the Confessions:-

VII.h

[1] Je me levois tous les matins avant le soleil.
 [2] Je montois par un verger voisin dans un très joli chemin qui étoit au dessus de la vigne et suivoit la côte jusqu'à Chambéri. [3] Là tout en me promenant je faisois ma prière, qui ne consistoit pas en un vain balbutiement de levres, mais dans une sincère élévation de coeur à l'auteur de cette aimable nature dont les beautés étoient sous mes yeux. [4] Je n'ai jamais aimé à prier dans la chambre: il me semble que les murs et tous ces petits ouvrages des hommes s'interposent entre Dieu et moi. [5] J'aime à le contempler dans ses oeuvres tandis que mon coeur s'élève à lui. [6] Mes prières étoient pures, je puis le dire, et dignes par là d'être exaucées. [7] Je ne demandois pour moi et pour celle dont mes voeux ne me séparoient jamais qu'une vie innocente et tranquille, exempte du vice, de la douleur, des pénibles besoins, la mort des justes et leur sort dans l'avenir. [8] Du reste cet acte se passoit plus en admiration, et en contemplation qu'en demandes, et je savois qu'auprès du dispensateur des vrais biens le meilleur moyen d'obtenir ceux qui nous sont nécessaires est moins de les demander que de les mériter. [9] Je revenois en me promenant, par un assez grand tour, occupé à considérer avec intérêt et volupté les objets champêtres dont j'étois environné, les seuls dont l'oeil et le coeur ne se lassent

¹Rousseau artiste, 220.

jamais. [10] Je regardois de loin s'il étoit jour chez
maman; quand je voyois son contrevent ouvert, je tresaillois
de joye et j'accourois.¹

The first sentence is a short introductory statement where the 4:4:5 rhythm already seems to be indicating pleasant pre-occupations. The second sentence is a succession of simple details in simple structures as Rousseau describes his route, and an impression of lightness of tread is confirmed by the cosiness of the alliterative 'verger voisin', 'un très joli chemin' and the rhyming of 'voisin' and 'chemin'.

The gradual lengthening of the sentences as far as the third sentence is appropriate to the movement of ascension taking place: after the early morning rising in the opening sentence and the climbing in the next sentence comes the 'élévation de coeur' in prayer in the third sentence. In this latter sentence there is first a quiet balancing of the non-finite clause and the main clause ('... promenant ... prière') which is then followed by a much longer relative clause condemning a wrong kind of prayer ('qui ... levres'). This is succeeded by the expansiveness of the last part of the sentence which is still somewhat restrained by the approximately similar length (slowly diminishing) of the structures 'mais ... coeur ... nature ... yeux'. The adjective 'aimable' applied to nature is in keeping with the cosiness of description, earlier remarked on, of the second sentence.

In the parenthetical fourth and fifth sentences, Rousseau generalizes about his preferring to pray in a natural setting. His contempt for 'tous ces petits ouvrages des hommes' in the fourth sentence matches his rejection of 'un vain balbutiement de

¹OC, i, 236.

levres' in the third sentence. In the fifth sentence there is a dignified balance (the main rhythmic break being at 'oeuvres') which is in accord with the calmness of his mode of prayer.

Rousseau states the worth of his prayers in the lofty, categorical sixth sentence, and this is followed, in the seventh sentence by a high-minded catalogue of what his prayers are about. While the more formal verbalized aspect of this prayer is contained in this relatively long sentence (as long as the third sentence where prayer is introduced into the passage), the more meritorious silent admiration and contemplation - the highest part of the experience - is written about in the eighth and longest sentence of the passage. There is a feeling of serenity apparent here: after the long clause finishing at 'demandes', the rhythmic boundaries at 'biens' and 'necessaires' divide the rest of the sentence into sections of similar length: measured structure for measured reflection.

The ninth sentence has an unhurried movement. It is symmetrically constructed. The sentence begins ('Je ... tour') with an introduction to his rambling walk and ends with a section of similar length ('les seuls ... jamais') in which Rousseau makes a more general observation following on from the longer central section ('occupé ... environné') which is equal in length to the introductory and final sections combined. In the central section, the heightened interest in, and perception of the natural surroundings is emphasized in the recurrence of the clear sounds /e/ (in particular) and /ε/, with, perhaps, a final echo at the end of the sentence in 'jamais'. The nature of the actual 'objets champêtres' is not specified; it is his reaction to and his feelings for them which are focused upon.

There is a contracting movement in the final sentence. The first statement (as far as the semi-colon) is followed by a shorter adverbial clause and then two short linked main clauses of which the second is shorter than the first. There is an acceleration as Rousseau becomes more eager and excited; the space between each 'je' decreases. It is noteworthy, too, that after the spiritual peak of the eighth sentence, the final two sentences of this passage are of gradually decreasing length as Rousseau's thoughts come down to more earth-bound considerations.

Notable in this passage is the number of sentences beginning with a first person singular pronoun (eight times, including 'je' seven times, out of ten). This recurrence helps invest the sentences with a quality like lines or verses in a song while the numerous other uses of these pronouns in the passage are also song-like echoes in the course of the evocation of a highly individual experience.

There are features which detract from the lyricism of the passage. The analytical character of his expression of his preference for outdoor prayer and of the nature of his prayer tends to intrude, and Rousseau's confidence in the merit of the religious aspect of his sensibilité morale has at moments an unfortunate quality akin to smugness. It could be argued that the purity of his simple religious and other peaceful feelings associated with this natural environment would be enhanced by the modification of some sentences, the seventh in particular. The religious aspect of Rousseau's happiness associated with nature is better lyrically expressed elsewhere.¹

¹See, below, passage VII.j. (Very similar sentiments to those expressed in passage VII.h are found in the twelfth book of the Confessions, OC, i, 642.)

Many years later, Rousseau was the guest of M. and Mme de Luxembourg at the Petit Château of Montmorency. He describes the building and the setting in some detail in the tenth book of the Confessions. He particularly liked the solitude 'au milieu des bois et des eaux', the song of the birds and the scent of orange blossom. His happiness here is lyrically captured in the following short paragraph:

VII.i

Avec quel empressement je courois tous les matins au lever du soleil respirer un air embaumé sur le peristyle! quel bon caffè au lait j'y prenois tête-à-tête avec ma Therese! ma chate et mon chien nous faisoient compagnie. Ce seul cortège m'eut suffi pour toute ma vie, sans éprouver jamais un moment d'ennui. J'étois là dans le Paradis terrestre; j'y vivois avec autant d'innocence, et j'y goûtois le même bonheur.¹

The first exclamation of delight consists of phrases (ending 'empressement', 'matins', 'soleil', 'embaumé', 'peristyle') of five to eight syllables. It is a lighthearted rhythm but not a rushed one. Rousseau takes the time to add little details of his pleasure, especially the luxuriating in the longest phrase, 'respirer un air embaumé'. The second exclamation is shorter than the first. The main rhythmic boundary at 'prenois' divides this part into two sections of similar length, one detail following another (the cup of coffee plus the 'tête-à-tête'): there is a balancing of aspects of his enjoyment, an orderliness in his feelings. What is remarkable here is that in drawing attention to small and normally banal details, he gives them an unusual significance. The final part of the sentence is the shortest. The contracting movement apparent in this sentence may be seen to correspond to a gradual shift in emphasis from a more exterior influence (the pleasant natural setting of the Petit Château) and more extrovert expression to a closer, more intimate feeling,

¹OC, i, 521.

to an increasing sense of peacefulness.

The sense of peaceful contentment is continued in the second sentence in the near balance of the two sections (divided at the comma). The final /i/ of 'vie' and 'ennui' indeed create a rhyme which seems to add a more poetic dimension, and the quality of this vowel here and in 'suffi' adds to Rousseau's confident tone. The word 'cortège' adds dignity to what is, in fact, humble company, just as earlier the very mention of the 'bon caffè au lait' magnifies it.

The final sentence, with its balanced sections (10:10:9) each beginning 'je' plus imperfect, is very much like three lines of a sweet song of heavenly felicity. Here again the balance corresponds to the feeling of inner peace which, for Rousseau, is such an integral part of happiness. The repetition of 'je' emphasizes the feeling of self-containment, a feeling made apparent earlier, too, in the cosiness of 'ma Therese' and 'ma chate et mon chien'; he is master of his own little world.

This paragraph is undoubtedly a successful piece of lyrical writing. The initial exclamations have freshness and spontaneity: he avoids the trap of excessive sentimentality which the use of exclamations to express feelings can lead him into at times¹. The feelings throughout are simple and humble, yet dignified. There is a measuredness in the expression which does not, however, come even near to falling into monotony: following the gradually contracting movement of the first sentence, the balance of the second sentence is of two sections while that of the final sentence is of three sections. The apparent lack of complexity of technique corresponds to the purity (and 'innocence') of the emotions. In the simplicity of details and manner of expression in this passage, Rousseau has created what is clearly a genuinely

¹See, above, passage VI.j.

felt song of joy.

It is from Montmorency that Rousseau wrote four autobiographical letters to Malesherbes in January 1762. In the third letter, he writes of his 'retraite' at Montmorency and in this letter he evokes and simultaneously analyses his happiness in that setting. After dismissing the pleasures of his youth, he says that he remembers, rather, the pleasures of his 'retraite':

VII.j

[1] Ce sont ceux de ma retraite, ce sont mes promenades solitaires, ce sont ces jours rapides mais délicieux que j'ai passés tout entiers avec moi seul, avec ma bonne et simple gouvernante, avec mon chien bien-aimé, ma vieille chate, avec les oiseaux de la campagne et les biches de la forêt, avec la nature entière et son inconcevable auteur. [2] En me levant avant le soleil pour aller voir, contempler son lever dans mon jardin, quand je voyois commencer une belle journée, mon premier souhait étoit que ni lettres ni visites n'en vinssent troubler le charme. [3] Après avoir donné la matinée à divers soins que je remplissois tous avec plaisir, parce que je pouvois les remettre à un autre tems, je me hatois de diner pour échaper aux importuns, et me menager un plus long après midy. [4] Avant une heure, meme les jours les plus ardens je partoisois par le grand soleil avec le fidele Achate pressant le pas dans la crainte que quelqu'un ne vint s'emparer de moi avant que j'eusse pû m'esquiver; mais quand une fois j'avois pu doubler un certain coin, avec quel battement de coeur, avec quel petillement de joye je commençois à respirer en me sentant sauvé, en me disant: Me voila maitre de moi pour le reste de ce jour! [5] J'allois alors d'un pas plus tranquille chercher quelque lieu sauvage dans la forêt, quelque lieu desert où rien ne montrant la main des hommes n'annonçat la servitude et la domination, quelque asile où je pusse croire avoir penetré le premier et où nul tiers importun ne vint s'interposer entre la nature et moi. [6] C'étoit là qu'elle sembloit deployer à mes yeux une magnificence toujours nouvelle. [7] L'or des genets, et la pourpre des bruyeres frapioient mes yeux d'un luxe qui touchoit mon coeur, la majesté des arbres qui me couvroient de leur ombre, la delicatesse des arbustes qui m'environnoient, l'etonnante varieté des herbes et des fleurs que je sculois sous mes pieds tenoient mon esprit dans une alternative continuelle d'observation et d'admiration: le concours de tant d'objets interessans qui se disputoient mon attention, m'attirant sans cesse de l'un à l'autre, favorisoit mon humeur reveuse et paresseuse, et me faisoit souvent redire en moi meme: Non, Salomon dans toute sa gloire ne fut jamais vêtu comme l'un d'eux.

[1] Mon imagination ne laissoit pas longtems deserte la terre ainsi parée. [2] Je la peuplois bientôt d'etres selon mon coeur, et chassant bien loin l'opinion, les prejugsés, toutes les passions factices, je transportois dans les asiles de la nature des hommes dignes de les habiter. [3] Je m'en formois une société charmante dont je ne me sentoiss pas indigne. [4] Je me faisoiss un siecle d'or à ma fantaisie et remplissant ces beaux jours de toutes les scenes de ma vie qui m'avoient laissé de doux souvenirs, et de toutes celles que mon coeur pouvoit desirer encore, je m'attendrissois jusqu'aux larmes sur les vrais plaisirs de l'humanité, plaisirs si delicieus, si purs et qui sont desormais si loin des hommes. [5] Ô si dans ces moment quelque idée de Paris, de mon siecle et de ma petite gloriole d'auteur venoit troubler mes reveries, avec quel dedain je la chassoiss à l'instant pour me livrer sans distraction aux sentimens exquis dont mon ame etoit pleine! [6] Cependant au milieu de tout cela je l'avoué, le néant de mes chimeres venoit quelquefois la contrister tout à coup. [7] Quand tous mes reves se seroient tournés en realités ils ne m'auroient pas suffi; j'aurois imaginé, revé, desiré encore. [8] Je trouvoiss en moi un vuide inexplicable que rien n'auroit pu remplir; un certain elancement du coeur vers une autre sorte de jouissance dont je n'avois pas d'idée et dont pourtant je sentoiss le besoin. [9] Hé bien Monsieur cela meme etoit jouissance, puisque j'en etoiss penetré d'un sentiment tres vif et d'une tristesse attirante que je n'aurois pas voulu ne pas avoir.

[1] Bientôt de la surface de la terre j'elevoiss mes idées à tous les êtres de la nature, au systeme universel des choses, à l'etre incomprehensible qui embrasse tout. [2] Alors l'esprit perdu dans cette immensité, je ne pensoiss pas, je ne raisonnoiss pas, je ne philosophoiss pas; je me sentoiss avec une sorte de volupté accablé du poids de cet univers, je me livroiss avec ravissement à la confusion de ces grandes idées, j'aimoiss à me perdre en imagination dans l'espace, mon coeur resserré dans les bornes des etres s'y trouvoit trop à l'etroit, j'etouffoiss dans l'univers, j'aurois voulu m'elancer dans l'infini. [3] Je crois que si j'eusse devoilé tous les mysteres de la nature, je me seroiss senti dans une situation moins delicieuse que cette etourdissante extase à laquelle mon esprit se livroit sans retenue, et qui dans l'agitation de mes transports me faisoit écrier quelquefois: Ô grand etre! ô grand etre, sans pouvoir dire ni penser rien de plus.

Ainsi s'ecouloient dans un delire continuel les journées les plus charmantes que jamais creature humaine ait passées, et quand le coucher du soleil me faisoit songer à la retraite, etonné de la rapidité du tems, je croyoiss n'avoir pas assés mis à profit ma journée, je pensoiss en pouvoir jouir davantage encore et pour reparer le tems perdu, je me disoiss: je reviendrai demain.¹

¹OC, i, 1139-1141.

In the first sentence the main rhythmic movement is indicated by the commas. At first there is an expansiveness as the 'ce sont ...' sections lengthen, the third section being three times as long as the first. Then, in three phrases of diminishing length ('avec ma bonne ... chate') Rousseau lightly tosses off successive details. The final two 'avec ...' sections, which are of similar length, are longer, and here Rousseau turns from the previous relatively domestic details of the preceding phrases to the broader setting, first in generalities about the 'oiseaux' and the 'biches' (for the birds are to the countryside as the hinds are to the forest: it is not really a matter of specific observation) and then in more cosmic terms ('la nature entière', 'son inconcevable auteur'). This sentence, then, has a basic movement consisting of an initial expansion, corresponding to a feeling of liberation; a contraction, corresponding to a precision of domestic detail; then controlled expansion (longer sections again, but of equal length), corresponding to a dignified immersion into the natural environment. In addition, further broad rhythmic divisions may be noted. In the third section ('ce sont ... moi seul') the main rhythmic boundary is at the end of the main clause ('delicieux'); in the final two sections ('avec ... forêt' and 'avec ... auteur') the main rhythmic divisions are at 'campagne' and 'entière'. In all these cases there is a balancing rhythm (with a variation of no more than one syllable in one half of the balance) and which the parallelism of the final sections reinforces (similar details linked by 'et'). This internal balancing in the sentence makes the peacefulness of feeling more apparent; there is a regularity in the emotions within a broader structure which allows different nuances of feeling (lightness as well as expansiveness) to be expressed. The repetitions

of 'ce sont ...' and 'avec ...' add a litany-like character to the sentence which the eventual reference to God makes particularly relevant. The sentence is like an incantation, a devout song of contentment.

In the first three sections of the second sentence (as far as 'journée') there is a triple focus on the new day which conveys the idea of new pleasant days being repeated. It is highly noteworthy that of the ten passages analysed in this first section of the chapter, sunrise (or Rousseau's rising with or before the sun), with its associations for him of a new day, new beginnings, new experiences or experiences repeated anew, occurs in seven. In the slightly longer final section of the sentence, the possibility of the day's enjoyment being spoiled is suggested but the final 'charme' tends to dispel the hint of anxiety and allow the positiveness of the earlier sections to dominate.

A positive feeling is conveyed in the third sentence, too, in the lingering over the enjoyment of his morning activities. The first part of the sentence is drawn out by the clauses 'que ... plaisir' and 'parce que ... tems', the latter being the longer of the two. Rousseau's concern, voiced already in the previous sentence, not to have his anticipated pleasure disrupted, is structurally emphasized: Rousseau's haste to depart is expressed in the main clause which is suspended by the lingering on the morning pursuits.

The first part of the fourth sentence (as far as the semi-colon) deals with setting out. First the regularity of the activity and his eagerness is apparent ('meme les jours ...') and then the possibility of unwanted interruption is once again evoked as well as the desire to be out of reach ('pressant le pas'). The relatively long clause 'dans la crainte que ... moi' conveys the

sense of a threat which the following clause continues (*avant que ... m'esquiver*'). The *'ne vint'* here is like an echo of the fear in *'n'en vinsent'* in the second sentence, and *'ne vint'* occurs with a similar idea in the fifth sentence too. The voiceless plosives in successive syllables in *'crainte que quelqu'un'* are like so many rapid heartbeats. In the second part of the sentence, after the seemingly breathless first section (*'mais ... coin'*) there is a release of tension in the first part of the exclamation (*'avec ... coeur'*) while the renewal of the exclamation (*'avec ... sauvé'*) is longer, corresponding to a new expansive feeling of joy. The sentence ends in a triumphant declaration of solitary independence where his contentment vibrates in the alliteration of *'Me voila maitre de moi'*.

There is an expanding movement in the fifth sentence; the commas divide the sentence into sections of gradually increasing length, and, indeed, in the final section, *'quelque asile'* is doubly qualified (*'où ... et où ...'*). This expansion follows a movement from initial pleasant peacefulness to greater penetration of and absorption into nature, to a greater sense of dignity (there is a moralizing quality in the second section and a loftiness in the third section) and uniqueness. The next sentence, the only short sentence in a paragraph of long and very long sentences, briefly points to the relevance of the quiet spot he has found and it is a preface to the impressions which then follow.

The last sentence in this first paragraph is by far the longest and it is the high point of the paragraph: the preceding sentences anticipate the delightful impressions he is subject to and which are evoked here. The sentence is divided at the first colon into two parts, while after the second colon there is the grand finale of the paragraph, the focal point which the second

part leads up to. In the beginning of the first part ('L'or ... coeur') the main boundary at 'bruyeres' divides it into almost equal rhythmic sections. This balance helps confer extra dignity on the royal colours by which the humble flowers are glorified. Rousseau's directness and simplicity in the description of the flowers is more successful than his more cumbersome first version: 'L'or du genet sauvage et la pourpre des stériles bruyères'¹, which also has a slightly negative emphasis and thereby creates a different tone. Then follows a build-up of details. The next two clauses (marked off by the commas) are of equal length, maintaining a sense of dignity and proportion, with 'majesté' continuing the royal analogy which the colours of the flowers began. In the remainder of the first part ('l'etonnante ... admiration'), the impressions come to a head as the enumeration of detail reaches its most expansive point (including a linking of details by 'et' twice). The main rhythmic boundary at 'pieds' creates approximately equal sections; the impressions even at this climax are not allowed to get out of control and the balance here is appropriate, too, to the alternation of observation and admiration Rousseau experiences. The details in the first part of the sentence are general rather than specific: 'majesté', 'delicatesse', 'l'etonnante variété' are impressionistic. It is likely that the colours gold and purple were chosen not so much because they were the dominant, or the only dominant colours in the landscape but because they serve his broader purpose, that of evoking a rich 'royal' spectacle from the simplest of ingredients.

¹OC, i, 1851 (n.2 to 1140).

In the shorter (but still long) second part of this sentence, Rousseau comments on the effect on him of his observations. The double qualifying of 'objets interessans' ('qui ... attention, m'attirant ... l'autre') emphasizes the extent of their power over him. Rousseau's contentedness is evident in the rhythmic balance here, for the main rhythmic boundaries at 'interessans', 'attention', 'autre' and 'paresseuse' divide this part, as far as the colon, into nearly even sections with a slight expansion in the case of 'favorisoit ... paresseuse'. The peaceful effect of the impressions is conveyed in this unhurried rhythm. The declaration which concludes the sentence is what all the previous evocation has been leading up to. In this biblical echo¹, royal glory - and the legendary glory of Solomon was remarkable even by royal standards - is outshone by nature; this is a fitting peak to the royal analogies of the sentence. Moreover, this biblical echo also adds a religious touch, a hint of the more religious aspect of the experience which develops later in the passage.

The following paragraph opens with a short sentence which introduces the imagined details of the second, third and fourth sentences. The second sentence has a basically expansive movement: the main clause of the first part of the sentence is linked by 'et' to a non-finite clause ('chassant ... factices') which suspends another main clause, these latter clauses being longer than the opening one. There is, however, a balancing evident in this sentence too. The first main clause consists of two rhythmic sections (divided at 'bientôt') of equal length, and the non-finite

¹Luke, xii, 27 (OC, i, 1852 (n.3 to 1140) and Matthew, vi, 29 (CC, x, 58, n.i).

clause and the final clause are of very similar length. Rousseau is showing both the workings of his imagination, and the pleasure he derives from it, and the moral character of this imagination which seeks objects worthy of it. The phrase 'selon mon coeur' occurs elsewhere in Rousseau's writings¹ and 'asile' is a word which Rousseau has held in affectionate regard from the time of his early efforts at writing poetry².

The third sentence, like the first sentence of this paragraph, is quite short. The qualifying clause is not much shorter than the main clause and this rough balance helps reinforce the feeling of dignity which is here ('ne ... pas indigne'), as in the preceding sentence ('digne'), associated with Rousseau's imagination. The intonation peak at the end of the rising part of the sentence gives prominence to the key word 'charmante' (helped by the quality of the nasal vowel).

In its general outline, the fourth sentence resembles the second one: an opening main clause linked by 'et' to a longer part which concludes with a suspended main clause. However, this sentence is more expansive than the second one for the non-finite clause ('remplissant ces beaux jours') is itself doubly qualified ('de toutes ... et de toutes ...'). Also the suspended main clause is followed by further qualification of 'plaisirs'. Even in this structurally expansive sentence a sense of measure is apparent: the suspended main clause ('je m'attendrissois ... l'humanité') is balanced by the final qualifying section ('plaisirs si délicieux ... hommes'). The triple 'si' plus adjective in this

¹See, above, 237, n.1.

²See OC, ii, 1124.

final section, phrases of sweetness and regret, are like a balance to the triple expulsion of 'l'opinion, les préjugés, toutes les passions factices' in the second sentence.

This fourth sentence is the longest in the paragraph, the most expansive, the fullest expression of the effects of Rousseau's imagination in the present context. The calm dignity of the preceding sentences is followed here by emotion which is closer to the surface; each qualification is one more detail or aspect which Rousseau does not want to miss out. The vocabulary used to express the feelings in these sentences is not very remarkable: once more Rousseau uses 'charmante', 'doux', 'coeur', 'je m'attendrissois'. The second, third and fourth sentences, with the repetition of the pattern of main clauses beginning 'je' plus imperfect, as one descriptive element follows another, poetically evoke an ideal imaginary society with ideal moral features (to which a certain balance in the structures is appropriate) and which is suitably attendrissant for Rousseau. The continual usage of the imperfect makes this happy song a seemingly endless one.

The opening 'si' of the fifth sentence is an echo of the triple 'si' in the final section of the previous sentence. The triple possibility of troubling ideas ('quelque idée de ..., de ... et de ...') is dismissed in the second part of the sentence ('avec quel dédain ...') and the fact that the main clause is suspended till this latter part of the sentence helps give weight to the positive feelings at the expense of the earlier negative ideas. While the sentence is an exclamation, it is a measured one for the two parts of the sentence are of nearly equal length. The loftiness here with which the triple possibility of unhappy thoughts is rejected is reminiscent of the dismissal (also using 'chasser') of three items (undesirable notions

and feelings) in the second sentence.

In the remainder of the paragraph, Rousseau is, above all, analysing aspects of his experience as it develops. There is still lyricism present but one is really more aware of Rousseau's step by step analysis than of the feelings involved in this process. We will now briefly look at the main lyrical aspects in the final sentences of this paragraph.

In the second part of the seventh sentence, the ringing repetition of /e/ in the succession of past participles underlines the insatiability of his desires. Once again, too, there is a grouping of three items. The basic rhythmic progression in the first part of the eighth sentence ('... moi ... inexplicable ... remplir') shows a very slight gradual expansion (one syllable at a time), corresponding, perhaps, to a gradually greater awareness of the 'vuide'. The uncertain nature of a nonetheless desirable kind of 'jouissance' is sought in the double qualification of 'jouissance' ('dont ... et dont ...'), the second lingering slightly longer than the first, in the second part of that sentence. The final sentence of the paragraph is symmetrically constructed. The introduction to the nature of the jouissance ('Hé bien ... jouissance') is half the length of the following clause which is the central description ('puisque ... attirante') and which is commented on ('que ... avoir') in a clause of similar length to the opening clause. In other words, the major part of the description is the relatively expansive centre of the sentence where the sense is emphasized by a pairing of details ('... et ...') with a dominance of assertive voiceless consonants (especially /t/ and /s/) and clear vowels (particularly /e/ and /i/).

The third paragraph begins with a relatively short sentence which is a prelude to the two longer sentences which comprise the

rest of the paragraph. In the first sentence 'j'elevois mes idées' is triply qualified in parallel phrases of which the final one is the peak one and the furthest from 'la surface de la terre'. This opening sets the tone for the evocation of a vague natural mysticism.

The first part of the second sentence triply (again) emphasizes the non-rational character of his experience, and the three main clauses - parallel negative imperfects - grow in length by a syllable at a time, as if reaching out to 'cette immensité' referred to in the opening non-finite clause. The emotional and imaginative nature of this experience is made apparent in the following three sections which are each clauses beginning 'je' plus imperfect (yet another triple grouping). Following the section 'mon coeur ... etres', the final two sections are again clauses beginning 'je' plus imperfect. The shortness of the section 'j'etouffois dans l'univers' - the shortest section of all - contrasts with the earlier longer clauses which correspond to an openness to influences. After the point of maximum constriction there is a suggestion of an outward movement starting again in the final section. It is notable that the only sentence in the whole passage which is longer is the last sentence of the first paragraph; the length of the sentence, with so many mesmerizing 'je' plus imperfect clauses, corresponds to the 'immensité' in which Rousseau is losing himself.

The richness of feeling and the scale of emotion evident in the second sentence in terms like 'volupté', 'ravisement' and 'confusion', is carried on in the third sentence in 'etourdissante extase'¹ and 'l'agitation de mes transports' as well as in the use of 'se livrer' again (indicating Rousseau's abandoning himself to the impressions of nature). The structure of the third sentence is such that the

¹See, above, 300, n.1.

focus is directed on to the 'etourdissante extase': the first part of the sentence leads up to it and then it is doubly qualified ('à laquelle ... et qui ...'), leading up to the emotional peak of the sentence, two brief identical exclamations, in which all that can or needs to be said is expressed in few words. The final part of the sentence ('sans pouvoir ... plus') is a dying away, the negatives conveying the idea that the experience which has been the subject of this passage has run its course.

The final paragraph of this passage consists of but one long sentence. The first part (as far as the first comma) is the longest and this corresponds to Rousseau's lingering on the delight experienced and which is stressed in 'un delire continuel', 'les plus charmantes' and 'jamais'. The next two sections (ending at the next two commas) show a rapidly contracting movement as the emphasis moves to the fact that the day has ended and here the relative brevity of the non-finite clause ('etonné ... tems') is appropriate to the shortness of the period of time in question. Then follow two slightly longer and nearly balancing reflecting ('croyois', 'pensois') clauses (ending 'journée' and 'encore'). Finally there are balancing sections (ending 'perdu' and 'demain'), shorter than the preceding balancing sections, which are, in effect, a winding down to the conclusion of the experience which has been the subject of this passage. The final 'je reviendrai demain' is a final echo of satisfaction and the use of the future extends the time range beyond the repeated past of the imperfects which have dominated the passage; the relation of this happiness inspired by the natural environment is at an end but the experience itself is one which can be repeated and relived.

ii Lyricism, happiness and the île Saint-Pierre

While many natural settings are associated with happiness for Rousseau, none receives more attention than, or as extensive a lyrical treatment as the île Saint-Pierre. Rousseau first visited the island in July 1765 and on that occasion he spent a little over a week there¹. The island having made a pleasant impression upon him, he returned there in the following September after the stoning of his house at Môtiers prompted him to leave that place. This time he spent from 9 September to 25 October on the île Saint-Pierre and he left only because the Berne authorities who had jurisdiction over the island demanded this. While letters written at the time indicate Rousseau's pleasure at being there², it is only in the pages devoted to the île Saint-Pierre in the twelfth book of the Confessions and in the Cinquième Promenade of the Rêveries, both written some years later, that we have a full picture of what his happiness there consisted of: the natural setting itself and being 'circonscrit'; being in a boat on the lake; the reveries induced by the environment and particularly the 'sentiment de l'existence'; 'le précieux far niente' and 'l'oisiveté' of his existence there; his simple and unstrenuous activities: a happiness with both (mildly) active and especially passive elements. It is the more lyrical passages from these pages which will be analysed in the present section.

¹Rousseau wrote to Dupeyrou from the island on 3 July 1765 (CC, xxvi, 67) and some time after leaving it he wrote to d'Ivernois (20 July): 'J'ai passé huit ou dix jours charmans dans l'Isle de S^t Pierre' (ibid., 106). Rousseau also refers to this first visit to the island in the twelfth book of the Confessions (OC, i, 614, 636).

²Rousseau wrote to Pierre Guy (1 October 1765): 'La petite Isle où je suis m'a paru propre à y fixer ma retraite. Elle est très agréable; on n'y trouve ni gens d'Eglise ni brigands ameutés par eux. Toute sa population consiste en une seule maison occupée par des gens très honnêtes, très gais, d'un très bon commerce, et chez qui l'on trouve tout ce qui est nécessaire à la vie' (CC, xxvii, 55). But he foresees already troubles with the Berne authorities.

It is with obvious pleasure that Rousseau evokes the natural setting of the île Saint-Pierre early in the Cinquième Promenade:

VII.k

Les rives du lac de Biemme sont plus sauvages et romantiques que celles du lac de Genève, parce que les rochers et les bois y bordent l'eau de plus près; mais elles ne sont pas moins riantes. S'il y a moins de culture de champs et de vignes, moins de villes et de maisons, il y a aussi plus de verdure naturelle, plus de prairies, d'azyles ombragés de bocages, des contrastes plus fréquents et des accidens plus rapprochés. Comme il n'y a pas sur ces heureux bords de grandes routes commodes pour les voitures, le pays est peu fréquenté par les voyageurs; mais il est intéressant pour des contemplatifs solitaires qui aiment à s'enivrer à loisir des charmes de la nature, et à se recueillir dans un silence que ne trouble aucun autre bruit que le cri des aigles, le ramage entrecoupé de quelques oiseaux, et le roulement des torrens qui tombent de la montagne.

In the first sentence a pleasing observation is followed by two confident explanatory clauses; the main point, made in the first and longest part of the sentence, is qualified by two clauses ('parce que ...', 'mais ...') of decreasing length. As far as the semi-colon, a trisyllabic rhythm is dominant. 'Les rives du lac/ de Biemme' (2:3:3) is soon matched by 'que cel-/ les du lac/ de Genève' (2:3:3), with the slightly longer rhythmic units 'sont plus sauva-/ ges et romantiques' in between. This is calm and contented reflection with a more drawn-out emphasis, provided by the adjectives, for what Rousseau finds particularly attractive qualities - especially 'romantiques' which was almost a new word when he used it here². Similarly the rhythm of 'parce que/ les rochers/ et les bois/ y bor-/ dent l'eau/ de plus près' (3:3:3:2:2:3) suggests calm certainty; Rousseau is pleased to record an agreeable fact. The final clause (6:3) ends with the trisyllabic 'moins riantes', a final gentle affirmation.

After the more general approach of the first sentence, the

¹OC, i, 1040.

²See OC, i, 1793-1795 (n.3 to 1040).

details of the next two sentences are more specific. In the opening conditional clause of the second sentence, minor qualifications to the advantages of the île Saint-Pierre are stated¹. The second 'moins de ...' phrase is a little shorter; there is a slight trailing off before Rousseau launches into the long main clause which occupies the rest of the sentence. Three 'plus de ...' phrases ('plus' is implicit in the case of 'd'azyles ombragés de bocages') detail specific scenic qualities, the third one lingering, in caressing voiced sounds (especially repeated /3/), on a more intimate detail after the briefer more impersonal 'plus de prairies'. Also there is a lilting irregularity in the rhythm here (2:4:3) after the preceding four-syllabled rhythmic units. The final two items in the enumeration are in parallel structures and once again 'plus' rings out triumphantly. A combination of assertiveness (in four-syllabled units as earlier on) and variety (initial units of different length) is reflected in the 3:4::5:4 rhythm here.

The third sentence is twice as long as the preceding sentence which was itself marginally longer than the opening sentence of the paragraph, and it is, in the lyricism of the description, the high point of the paragraph. In the broadest manner, its structure resembles that of the second sentence: the second part (the main clause in the second sentence and the part after the semi-colon in the third) expansively evokes what the island offers after a shorter first part which indicates what is less applicable to the place. In the first part of the third sentence, the suspended main clause ('le pays ... voyageurs') suggests, after the long build-up of the adverbial clause, a sense of relief as if, implicitly,

¹Although a relative lack of 'villes' and 'maisons' is really just as much a positive feature, given Rousseau's dislike of civilized environments.

too many tourists and 'de grandes routes' would detract from a more solitary enjoyment of 'ces heureux bords'. The second part begins with structures of the same length ('mais ... solitaires' and 'qui aiment ... nature') where the balancing of sections of this length corresponds to a leisurely appreciation, an impression which is strengthened by the long vowel plus /r/ of 'solitaires', 'loisir', 'nature'. The next main rhythmic divisions are at 'silence' (after a further amplification of 'aimer') and 'bruit' and the decreasing length of these sections seems to correspond to the 'recueillement' he introduces.

The rest of this sentence consists of a triple enumeration of sounds which are heard there. First the short 'que le cri des aigles', with its sudden brevity and the aggressive quality of the consonants /k/ and /kr/ and the sharpness of the vowel /i/ (this latter strongly echoing the earlier 'bruit'), has the effect of breaking the silence. It also jolts the movement towards 'recueillement' which a phrase of this length (shorter than the preceding main rhythmic sections) would in fact have helped to evoke if the details had been different and the sounds had been softer. The second and third items, the evocation of sounds of birds and waterfalls, are described in an increasingly relaxed manner (12 and 15 syllables after the 5 syllables of the eagle cry). The staccato effect of /k/ and /p/ in 'entrecoupé' and 'quelques' helps describe the character of the birds' song. In the evocation of the waterfalls, the bass sonorities of /u/ and the nasal vowels, including the rhyming of 'roulement' and 'torrens', add majesty to the spectacle, and the plosives of 'torrens qui tombent' (especially the alliterative /t/) also contribute to this awesome auditory

sensation. The qualification of 'silence', from 'que ne trouble ...' until the end of the sentence is rhythmically nearly regular, the rhythmic units being of two or three syllables (four in 'entrecoupé'). It is a regularity which helps suggest that these sounds are an integral part of the environment and do not conflict with its basic quietness and that Rousseau enjoys perceiving them. The final five-syllabled unit ('-ent de la montagne') aptly conveys the impression of water rapidly falling and is a rhythmic splash to end the sentence¹. The description of the sounds of the environment is a partial exemplification of the 'sauvages et romantiques' of the first sentence of the paragraph. In the second part of the third sentence, then, it can be seen that a movement of leisurely calm is followed by a structural-spiritual contraction, which reaches its tightest at the eagle's cry, and then by a renewed expansion in which the sounds of human language help evoke the sounds of nature.

Three paragraphs later, Rousseau expresses what his time on the île Saint-Pierre meant to him:

VII.1

On ne m'a laissé passer guères que deux mois dans cette Isle, mais j'y aurois passé deux ans, deux siècles, et toute l'éternité sans m'y ennuyer un moment, quoique je n'y eusse avec ma compagne d'autre société que celle du Receveur, de sa femme et de ses domestiques, qui tous étoient à la vérité de très bonnes gens et rien de plus, mais c'étoit précisément ce qu'il me falloit. Je compte ces deux mois pour le tems le plus heureux de ma vie et tellement heureux qu'il m'eut suffi durant toute mon existence sans laisser naître un seul instant dans mon ame le desir d'un autre état.²

¹From 'que ne trouble ...' this sentence has been analysed by R. Niklaus in the introduction to his critical edition of the *Rêveries* (xiv-xv), and R. Osmond, in his 'Contribution ...', *AJJR*, xxiii, 94. The present discussion inevitably covers many of the same points though neither of these critics relates this part of the sentence to the whole sentence or the rest of the paragraph. While, as Osmond indicates, the last item of the enumeration is divided rhythmically at 'torrens', it is nonetheless true that the enumeration of sounds is still basically expansive.

²OC, i, 1041-1042.

The first sentence opens with a clause expressing regret ('On ... cette Isle'). The first long rhythmic unit has a slightly accusing quality to which the repeated /e/ in 'laisse passer' contributes and to which the lingering of the long vowel plus /r/ of 'gueres', a word which Rousseau added to the manuscript¹, draws attention. The trisyllabic rhythmic units 'que deux mois/ dans cette Isle' are a sigh-like inhalation and exhalation. Rousseau's regret for the shortness of the time spent on the island as opposed to the time he would like to have spent on it is then lingered on in the next clause in the triple expansion of time. The two 'deux' prolong the 'deux' of the first clause and the expanding of time is also reflected in the relative length of 'et toute l'eternite' after the two syllables each of 'deux ans' and 'deux siecles'. The following non-finite clause ('sans ... moment') adds further insistence, with the final trisyllabic unit ('un moment') also being a hint of a sigh. In the adverbial clause ('quoique ... domestiques') which then follows, after the reference to his 'compagne' the simple company he kept is detailed in a triple enumeration, just as the expansion of time was earlier triply grouped. The relative clause 'qui tous etoient ... rien de plus' emphasizes the simple nature of this society. The rhythm here ('qui tous etoient/ a la verite/ de tres bonnes gens/ et rien de plus'; 4:5:5:4), with its simple symmetry helps to reinforce the simple meaning. The sentence concludes with yet another qualification and this final statement, in its relative brevity, adds a poignancy to Rousseau's insistence on how he could have wished his situation on the île Saint-Pierre to have continued. This sentence is clearly an expansive one: the initial main clause is succeeded by a series of qualifications.

¹OC, i, 1795 (n.d to 1041).

There is also something like a pattern in the broad structure: first item; triple enumeration; insisting qualification (the pattern in 'On ... un moment' being repeated in 'quoique ... plus' - and these parts are of similar length) with an appended final insistence ('mais ... falloit') hanging on to the value of the experience.

While the first sentence is both general, in the regret expressed, and specific, in the admiration of his simple company, the second sentence is a general appraisal of his happiness on the island. The key word here is 'heureux' and after the repetition of this word, in the emphatic 'et tellement heureux', there are two qualifying clauses where 'toute mon existence' echoes the 'toute l'éternité' of the first sentence and where 'sans laisser ... état' likewise echoes 'sans m'ennuyer un moment'. In its relative shortness, this sentence is like an echo of the regret for past happiness of the first sentence, and there are again echoes of first person singular pronouns. This happiness, in the limited extent to which it is evoked in this paragraph, is defined negatively: in the two 'sans ...' clauses already referred to and the 'rien de plus' referring to his companions. While Rousseau is sorry this happiness is past, his feelings in the second sentence are certainly not heavily expressed. On the contrary, the rhythm reflects a certain lightness in remembering the past. This sentence consists primarily of caressing rhythmic groups of three or four syllables with emphasis in the 2:4 of 'et tellement heureux', and expansiveness in the 3:5 of 'durant toute mon existence'.

Much of Rousseau's happiness on the île Saint-Pierre was connected in some way with the lake and the immediate setting. He lyrically expresses his happiness in being on the water in the following passage from the twelfth book of the Confessions:

VII.m

[1] Pour les après-dînées, je les livrois totalement à mon humeur oiseuse et nonchalante et à suivre sans règle l'impulsion du moment. [2] Souvent quand l'air étoit calme j'allois immédiatement en sortant de table me jeter seul dans un petit bateau que le Receveur m'avoit appris à mener avec une seule rame; je m'avançois en pleine eau. [3] Le moment où je dérivais me donnoit une joye qui alloit jusqu'au tressaillement et dont il m'est impossible de dire ni de bien comprendre la cause, si ce n'étoit peut être une félicitation secrete d'être en cet état hors de l'atteinte des méchans. [4] J'errois ensuite seul dans ce lac approchant quelquefois du rivage, mais n'y abordant jamais. [5] Souvent laissant aller mon bateau à la merci de l'air et de l'eau je me livrois à des reveries sans objet et qui pour être stupides n'en étoient pas moins douces. [6] Je m'écriois parfois avec attendrissement: ô nature, ô ma mère, me voici sous ta seule garde; il n'y a point ici d'homme adroit et fourbe qui s'interpose entre toi et moi. [7] Je m'éloignois ainsi jusqu'à demi lieue de terre; j'aurois voulu que ce lac eut été l'océan. [8] Cependant pour complaire à mon pauvre chien qui n'aimoit pas autant que moi de si longues stations sur l'eau je suivois d'ordinaire un but de promenade; c'étoit d'aller débarquer à la petite ile, de m'y promener une heure ou deux, ou de m'étendre au sommet du tertre sur le gazon, pour m'assouvir du plaisir d'admirer ce lac et ses environs, pour examiner et dissequer toutes les herbes qui se trouvoient à ma portée, et pour me bâtir comme un autre Robinson une demeure imaginaire dans cette petite Ile.¹

The first two sentences are preparatory ones. In the first sentence the scene is being set for the description of pleasant activities which are not yet specified. The sentence has a pleasantly indolent feel about it. The section 'je les livrois ... nonchalante' with its 4:4:6:4 rhythm and the final 'et à suivre ... moment' with its 3:3:4:3 rhythm are unhurried. The second sentence broaches the subject of being in the boat on the water. Here one piece of information almost randomly follows another. The brevity of the final self-contained clause (after the semi-colon) helps convey perhaps a sense of anticipation.

The sentences gradually lengthen as far as the third sentence which

¹OC, i, 643-644.

is something of a climax after the earlier introductory sentences. The subject of this sentence is his joy on the water. The first part of this sentence (as far as 'tressaillement') expresses this joy, then in the other two sections (divided at the comma) Rousseau muses on it - more lengthily in the final section. The reference to the 'méchants' tends to detract from the pure evocation of happiness he is attempting. The rarity of the word 'tressaillement' from Rousseau's pen is probably an indication of the rarity of such a feeling of joy.

The fourth sentence, the shortest in the passage, is merely a physical detail. However, the near equilibrium of the three clauses helps to convey the calmness of the environment. The phrase 'seul dans ce lac' is an echo of the 'seul dans un petit bateau' of the second sentence. Similarly the opening 'Souvent' of the fifth sentence is also a distant echo of the initial 'Souvent' of the second sentence. The fifth sentence, again, is essentially in three parts: a non-finite clause followed by the main clause and then a relative clause (which is internally qualified), these latter two clauses forming a gentle balance (12:13). The main point, Rousseau's reverie, is in the centre of the sentence. The equally spaced rhymes 'bateau' and 'eau' (on the ninth and eighteenth syllables) add a poetical flavour and symmetry to the first part. It could be argued that the use of 'stupides' to describe the reveries, with its harshness, is hardly adequately compensated for by the final 'douces'; a less accusing word with softer sounds would not have intruded so much in this otherwise gentle sentence: as far as 'objet', voiced consonants are in a ratio of 4:1 to voiceless consonants.

Rousseau's cry in the sixth sentence may be divided into rhythmic units thus: 'ô nature,/ ô ma mère,/ me voici/ sous ta seu-/ le garde;/

il n'y a point ici/ d'homme adroit et fourbe/ qui s'interpose/ entre toi/ et moi'. As far as 'garde' the pattern is 3:3:3:3:2, expressing a regular happy confidence. There are, moreover, phonetic similarities in the first two units (/o/ plus nasal consonant plus /a/, and final long vowel plus /r/) which helps reinforce the link in meaning, in identification between them. Following the semi-colon the rhythm is 5:5:4:3:2, where the diminishing in size of the rhythmic units is equivalent to a gradual relaxation as a possible sort of threat is removed. The result of these diminishing units is also that 'toi' and 'moi' are close together.

The fifth and sixth sentences both concern Rousseau's interaction with this environment, the former quietly experiencing reveries and the latter more vocally expressing deep emotions. Both are of similar length. The following sentence is shorter and consists of a balance (13:13) between an initial descriptive detail in the first main clause and a reflection in the second part of the sentence which the first part is a preparation for; there is a contrast between an actual relatively confined space and an imaginative wish for something vaster.

There is a change of direction in the final sentence where, after introductory information as far as the semi-colon, Rousseau details his pleasant activities when he has landed on the little island. In the main body of the sentence, after setting the scene in 'c'étoit ... la petite ile', Rousseau's pursuits are outlined in structures (divided at the commas) of increasing length, from the nine syllables of 'de m'y promener une heure ou deux' to the twenty-six syllables of 'et pour me bâtir ... cette petite Ile'. This latter most expansive part, which the main rhythmic boundary at 'Robinson' divides into nearly equal calm unhurried sections,

is appropriately the most imaginative of all. This sentence is by far the longest in the passage: the next longest, the third sentence, is only half its length. If, as in the sixth sentence, being on the lake leads to elevated thoughts, being on the little island, in the ever-extending final sentence, hardly keeps Rousseau's feet on the ground.

Rousseau's pleasure in his memories is seen partly in the recurrence of first person singular pronouns and, particularly when 'je' opens a main clause or a sentence (sentences 1, 2 (twice), 4, 5, 6, 7 (twice), 8), these echoes give a song-like effect.

Rousseau describes similar experiences in a passage in the Cinquième Promenade:

VII.n

[1] L'exercice que j'avois fait dans la matinée et la bonne humeur qui en est inseparable me rendoient le repos du diné très agréable; mais quand il se prolongeoit trop et que le beau tems m'invitoit, je ne pouvois si longtems attendre, et pendant qu'on étoit encore à table je m'esquivois et j'allois me jeter seul dans un batteau que je conduisois au milieu du lac quand l'eau étoit calme, et là, m'étendant tout de mon long dans le bateau les yeux tournés vers le ciel, je me laissois aller et dériver lentement au gré de l'eau quelquefois pendant plusieurs heures, plongé dans mille reveries confuses mais délicieuses, et qui sans avoir aucun objet bien déterminé ni constant ne laissoient pas d'être à mon gré cent fois préférables à tout ce que j'avois trouvé de plus doux dans ce qu'on appelle les plaisirs de la vie.

[2] Souvent averti par le baisser du soleil de l'heure de la retraite je me trouvois si loin de l'Isle que j'étois forcé de travailler de toute ma force pour arriver avant la nuit close. [3] D'autres fois, au lieu de m'écarter en pleine eau je me plaisois à cotoyer les verdoyantes rives de l'Isle dont les limpides eaux et les ombrages frais m'ont souvent engagé à m'y baigner. [4] Mais une de mes navigations les plus fréquentes étoit d'aller de la grande à la petite Isle, d'y débarquer et d'y passer l'après-dinée tantôt à des promenades très circonscrites au milieu des Marceaux, des Bourdaines, des Persicaires, des arbrisseaux de toute espèce, et tantôt m'établissant au sommet d'un tertre sablonneux couvert de gazon, de serpolet, de fleurs, meme d'esparcette et de treffles qu'on y avoit vraisemblablement semés autrefois, et très propres à loger des lapins, qui

pouvoient là multiplier en paix sans rien craindre et sans nuire à rien.¹

The first very long sentence of this passage may be divided, according to the basic development of the sentence, into four main parts. First (as far as the semi-colon) Rousseau reflects on his activities before the midday meal. The main rhythmic boundaries at 'matinée' and 'inseparable' divide this part into sections of nearly equal length (13:12:13) and this balancing corresponds to the calm enjoyment taken in the meal break after the pleasant morning occupations. Rousseau's addition of the words 'repos du' to the text² both maintain the rhythmic balance, which would otherwise be less perceptible, and specifically mention the enjoyment of a quiet time; that is, Rousseau's state of mind is emphasized rather than the fact of eating. The rhyming of 'agréable' and 'inseparable' is an echo of pleasure and there is a gentle satisfaction in the alliterative 'rendoient le repos'. The next part of the sentence (as far as the comma at 'attendre') concerns Rousseau's eagerness to be away. The three short clauses here are of very similar length (8:8:9) and this balance suggests a certain self-control in spite of the eagerness. In the third part of the sentence (as far as the comma at 'calme') Rousseau leaves and gets into the boat and on to the water. This part is longer than the preceding one and in spite of the use of 'me jeter' - something of an overstatement - the methodical relation of the details indicates an unhurried spirit and an intention of taking everything step by step.

The rest of this first sentence is about Rousseau's happiness in the boat on the water. The brief 'et là' prefaces what the sentence has been leading up to: Rousseau's expansive pleasure in

¹OC, i, 1043-1044.

²Ibid., 1796 (n.b to 1043).

his reveries in this longest part of the sentence. A non-finite clause suspends the longer main clause. A sense of languid peacefulness is suggested by the recurrence of rhythmic units of three and four syllables from 'm'étendant' to 'au gré de l'eau' (with the 'freer' longer unit in 'je me laissais aller/ et dériver' corresponding to the sense); there is a near regularity like that of the movement of the boat on the water. This feeling is extended in 'plongé ... délicieuses' which introduces his reveries and in the remainder of the sentence Rousseau concentrates on the character of these reveries, extending the sentence still further. It is perhaps not accidental that the expressions 'au gré de l'eau' and 'à mon gré' both occur in this final part of the sentence: it is in abandoning himself to a natural rhythm that he experiences something personally rewarding. Just as the reverie requires nothing active from Rousseau, it is described in a muted manner, in negatives ('sans ... aucun ... ni ...' and 'ne laissoient pas ...') and in the caressing deep resonances of /u/ of 'tout', 'trouvé', 'doux' near the end of the sentence.

After such an expansive sentence, the second sentence with its more mechanical details brings the reader down to earth again. The second and third sentences, each a third as long as the first sentence, are of similar length. Their complementarity in meaning - both concern what happened on some occasions and both involve activity (rowing back; observation and swimming) - is reinforced by their similar structures, both sentences having a suspended main clause which is then amplified. In the third sentence the expressions 'les verdoyantes rives', 'les limpides eaux' and 'les ombrages frais', not exactly original in themselves, combine to create an impression of freshness and purity, aided by the soft vibrations of the voiced

consonants (which account for all but three of the twenty consonant sounds here).

In these first three sentences, and especially in the first sentence, there are numerous first person singular pronouns. They testify here to the enjoyment Rousseau takes in remembering every detail of his activities.

After the respite of the relatively short second and third sentences, the fourth sentence is very long and expansive and of very similar length to the first sentence. The first part of this sentence (as far as 'après-dinée') consists of rhythmic sections divided at 'fréquentes' and 'Isie' and the near balance here (14:12:12) once again reflects calmness of mood. In the final section the four-syllabled rhythmic units 'd'y débarquer/ et d'y passer/ l'après-dinée' have, perhaps, a certain jollity emphasized by the rhyming final /e/. The rest of the sentence consists of basically two 'tantot ...' parts. In the first of these parts, Rousseau tosses off the names of plants common in this environment in a horticultural incantation. After this precision of names, he generalizes, in the fourth item of the enumeration, in 'des arbrisseaux de toute espèce', as if extending the local experience into something of more global proportions, and this also implies that his 'promenades très circonscrites' (Rousseau's liking for being 'circonscrit' is also specifically stated in the first paragraph of this Promenade) are taking place within a sort of microcosm of all of nature's flora. The longer second 'tantot ...' part again contains an enumeration, and again of precise but humble natural details and in 'même d'esparcette et de treffles' the attention focused on these small plants and Rousseau's surprise at finding them confers a greater value on them. This part is extended ('et très propres ...') to add a note about the suitability of this place for

rabbits (about which Rousseau has more to say in the following sentences which are not being discussed here), and where the near balance of rhythmic sections (divided at 'lapins' and 'paix') again helps to convey the peacefulness of the environment he has been describing. What Rousseau regards as the properly peaceful interaction of the rabbits and the environment (Rousseau being apparently unaware of the destructive powers of rabbits) is expressed in two 'sans ...' expressions. In the last part of the first sentence, too, he had used negative terms to evoke something positive. Above all, in this final sentence, it is the expansive enumeration and accumulation of simple details, and the value attached to them, that invests the lyricism here with a limpid innocent lightness.

When not actually on the lake, the lac de Bienne and its immediate environment still affect Rousseau. He is happy observing the surroundings, allowing the rhythm of the movement of the water to lead him into reverie, or breathing in the fresh air:

VII.o

Quand le lac agité ne me permettoit pas la navigation
je passois mon après-midi à parcourir l'Isle en herborisant
à droite et à gauche, m'asseyant tantot dans les réduits
les plus riens et les plus solitaires pour y rêver
à mon aise, tantot sur les terrasses et les tertres
pour parcourir des yeux le superbe et ravissant coup
d'oeil du lac et de ses rivages couronnés d'un côté par
des montagnes prochaines, et de l'autre élargis en riches
et fertiles plaines dans lesquelles la vue s'étendoit
jusqu'aux montagnes bleuâtres plus éloignées qui la
bornoient.

Quand le soir approchoit je descendois des cimes de
l'Isle et j'allois volontiers m'asseoir au bord du lac sur
la grève dans quelque azyle caché; là le bruit des vagues
et l'agitation de l'eau fixant mes sens et chassant de
mon ame toute autre agitation la plongeoiert dans une
réverie delicieuse où la nuit me surprénoit souvent sans

que je m'en fusse aperçu. Le flux et reflux de cette eau, son bruit continu mais renflé par intervalles frappant sans relache mon oreille et mes yeux suppléaient aux mouvemens internes que la rêverie éteignoit en moi et suffisoient pour me faire sentir avec plaisir mon existence, sans prendre la peine de penser. De tems à autre naissoit quelque foible et courte reflexion sur l'instabilité des choses de ce monde dont la surface des eaux m'offroit l'image: mais bientôt ces impressions légères s'effaçoient dans l'uniformité du mouvement continu qui me berçoit, et qui sans aucun concours actif de mon ame ne laissoit pas de m'attacher au point qu'appellé par l'heure et par le signal convenu je ne pouvois m'arracher de là sans effort.

Après le souper quand la soirée étoit belle, nous allions encor tous ensemble faire quelque tour de promenade sur la terrasse pour y respirer l'air du lac et la fraîcheur. On se reposoit dans le pavillon, on rioit, on causoit, on chantoit quelque vieille chanson qui valoit bien le tortillage moderne, et enfin l'on s'alloit coucher content de sa journée et n'en désirant qu'une semblable pour le lendemain.¹

The first paragraph consists of one very long sentence. After the initial adverbial clause and suspended main clause, there follows a sinuous stream of details which are forever broadening out, starting from an originally closer perspective - botanizing and sitting cosily dreaming in 'réduits', then moving towards a broader perspective - observing and experiencing the setting in a more expansive vein. Rousseau gradually builds up a composite visual and emotional picture. The feeling of expansion is evident in the structure: after 'm'asseyant tantot ... pour y rêver ...' comes 'tantot ... pour parcourir des yeux' which is then followed by the object of 'parcourir' ('le superbe ...') then by the qualifying of 'rivages' ('couronnés ... plaines'), and then finally by an appendage to 'plaines' ('dans lesquelles ...'). There is a continual pairing of elements of description: Rousseau botanizes 'à droite et à gauche'; he sits in 'les réduits les plus

¹OC, i, 1044-1045.

rians et les plus solitaires' or on 'les terrasses et les tertres', taking in 'le superbe et ravissant' view of the 'lac et de ses rivages'; and he describes what he sees 'd'un côté ... et de l'autre', including 'riches et fertiles plaines' and the mountains both near at hand and those more distant. The structure 'tantot ... pour ...' also occurs twice. There is, then, a continual process of compounding the details, of extending and lingering on the description. It is particularly interesting to note that Rousseau changed his original 'm'asseyant volontiers dans les sites les plus rians sur les terrasses' to 'm'asseyant tantot dans les réduits les plus rians et les plus solitaires'¹. This change emphasizes intimacy ('réduits', 'solitaires') and also extends the description (two adjectives, and the 'terrasses' are incorporated into the second 'tantot ...' part). Rousseau's sense of delight and his appreciation of the qualities of his surroundings is also expressed in the superlatives, in the strong combination 'superbe et ravissant', in 'couronnés' (suggesting majesty) and 'riches' (emphasizing quality); and the extent of the spectacle is doubly expressed in 'élargis' and 's'étendoit', as the evocation broadens towards the end of the sentence.

The following paragraph² consists of three long sentences. The first part of the opening sentence, where Rousseau settles down by the side of the lake, may be regarded as an introduction to the rest of the paragraph, which is unified by the description

¹HR, 151 (n.b to 68).

²This oft-quoted paragraph is perhaps the best-known passage in Rousseau's works and it is almost automatically referred to when the style or feelings of the *Rêveries* are discussed. Attention has been paid to this paragraph particularly by R. Osmond, *op.cit.*, 96-99, and Henri Morier, *La Psychologie des styles*, 139-140. Their useful comments have been incorporated into the present discussion which, however, also adds new observations.

of the movement of the water and the reverie induced by it. After the introduction, there is an expansion: the second part of the first sentence, while itself quite long, is not as long as the second sentence, while the third sentence is considerably longer again. This basic expansion corresponds to the growing depth of involvement in the reverie and of his analysis of it, and his reluctance to awaken from it. In this paragraph Rousseau is both showing his enjoyment of an experience and analysing this experience; the analysis here becomes an integral part of the lyricism.

The introductory part of the first sentence shows a sense of anticipation of a pleasant experience, this being signalled first by 'volontiers' and then by the triple qualification of 'm'asseoir' where the details become increasingly intimate¹ before a major personal experience is evoked. In the second part of the sentence, the main rhythmic divisions² at 'vagues', 'l'eau', 'sens', 'ame', 'agitation', 'delicieuse' and 'souvent' divide it into sections of varying length (5:8:4:6:7:13:9:8) but it can be seen that the earlier basically shorter sections concern vigorous movement followed by the longest section where the reverie is deeply entered into (as 'plongeioient' indicates). The last two sections remain generally longer than the early sections. At a finer level, the short rhythmic units in the first section ('là/ le bruit/ des vagues'; 1:2:2) emphasize the intensity of the noise.

In the second sentence the principal rhythmic sections end at 'eau', 'intervalles', 'yeux', 'moi', 'existence', 'penser'

¹It is interesting to remember that Saint-Preux, too, had delightful reveries in the 'azile' of the Elysée in La Nouvelle Héloïse (OC, ii, 475, 477).

²Following R. Osmont.

(8:12:12:20:18:8). It is evident that the sections become longer, the movement becomes slower as the quietest, deepest part of the experience is reached. The ebb and flow of the water is reflected in the rhythmic units of the first three sections: 'Le flux/
 et reflux¹/ de cette eau, // son bruit/ continu/ mais renflé/
 par intervalles // frappant/ sans rela-/ che mon oreille/ et mes yeux'
 (2:3:3::2:3:3:4::2:3:4:3). Notable is the repeated 2:3:3 pattern at first, and the two four-syllabled units correspond to the occasional swelling movement described. In the rest of the sentence the rhythmic units are mainly of three or four syllables with a few of two syllables. The slight rhythmic variations prevent complete monotony and correspond to the minor variations of the rhythm of Rousseau's heart while the experience is being traversed. The relative shortness of the final section of the sentence ('sans prendre la peine de penser') lightly dismisses thinking from the experience². Just as the rhythmic sections swell towards the end of the first sentence as the experience becomes more intimate, so, too, in the second sentence, there is a gradual swelling, and a final ebbing, and the longest sections (the two longest in the case of the second sentence) correspond to the deepest part of the reverie. In both sentences the word 'rêverie' occurs in the longest section.

After the short opening section of the third sentence ('De tems à autre') there are four sections of similar length (ending 'reflexion', 'monde', 'l'image', 'légères'; 12:12:11:10) followed by the sixth and longest section ('s'effaçoient ... berçoit'; 20), a swelling again corresponding to a deep level of immersion. The following 'et qui' is, as R. Osmont remarks, a 'brisure admirable car elle

¹Osmont erroneously adds an article before 'reflux' in his analysis and this added syllable clearly distorts the rhythmic pattern.

²As does the alliteration which is discussed below.

marque la fin de l'enchantement, le réveil pénible du dormeur'¹.

None of the following sections, in fact, are as long as the sixth one, but they are not, however, very short for there is a gradual and reluctant coming out of the reverie.

The link between the first paragraph of this passage and the second one is emphasized by their both beginning 'Quand' and the coupling of elements of description, already abundant in the first paragraph, is continued in the second: 'je descendois ... et j'allois'; 'le bruit ... et l'agitation'; 'fixant ... et chassant' (and 'fixant mes sens' was an addition Rousseau made to the manuscript²); the repetition of 'agitation' (the first one changed by Rousseau from 'mouvement'³); 'le flux et reflux'; 'continu mais renflé'; 'mon oreille et mes yeux'; 'suppléaient ... et suffisoient'; 'faible et courte reflexion'; 'appellé par l'heure et par le signal'. At the same time Rousseau is both expanding the evocation and making the analysis more precise. In the paragraph the vocabulary used is that which Rousseau requires for the description of the movement of the water (e.g. 'mouvement', 'agitation') and terms needed to describe elements of the reverie (e.g. 'suppléaient', 'berçoit', 'uniformité'). The words 'delicieuse' and 'plaisir' are the only actual positive terms used to describe the emotion involved. On the other hand there are many explicitly or implicitly negative expressions which suggest that the happiness experienced results from the absence of certain things, in being stripped of superfluties and that the modifications to these feelings are but slight ('sans' occurs five times, including in the last clause of each sentence, 'aucun', etc.; 'chassant', 'éteignoit', 'suffisoient',

¹Op.cit., 99.

²OC, i, 1797 (n.d to 1045).

³Ibid. (n.c to 1045).

'foible et courte reflexion', 'impressions légères'). Lighthearted expression of joy would be out of place here for this is not the essence of this kind of happiness. There is, rather, a deep emotional uniformity which the lexical patterns reinforce.

Particular sounds or combinations of sounds make an important contribution to the evocation in this paragraph. In the first sentence, from 'fixant mes sens ...', and in the second sentence, from 'frappant sans relache ...', in particular, the numerous nasal sounds create a muted tone and the bass resonances of the nasal vowels express a deepening emotional involvement. Of the many first person singular pronouns in this paragraph, fifteen begin /m/ ('me', 'mes', etc.). The repetition of the imperfect /ε/ ending, which occurs fourteen times, constantly prolongs the experience from the rapid repetitions in the introductory first part of the first sentence onwards (and Rousseau changed 'et suppléant' to 'suppléaient'¹). There is, too, the sharper perception of the sound of water in the /y/ and /i/ of 'flux', 'reflux', 'bruit', and of enjoyment in the long /i/ plus /r/ in 'sentir avec plaisir'. The fluidity of the movement of the water is evoked by /l/ and /r/, including in initial consonant clusters containing these sounds ('flux', 'reflux', 'bruit', 'renflé', 'frappant'). The alliterative 'sans prendre la peine de penser', with its succession of voiceless plosives, scorns thinking but the effect of the nasal vowels in this clause helps to counterbalance this and prevents a brusqueness which would detract from the tone and the overall slow and gentle uniformity which is characteristic of the paragraph.

¹OC, i, 1797 (n.e to 1045).

There is a change of mood in the next paragraph where a different sort of happiness, in which the natural setting still plays a part, is evoked. The 'quand' in the first clause of the opening sentence, while not the first word this time, is linked to the initial 'Quand' of the two previous paragraphs. This recurrence of 'quand' emphasizes the repetition of pleasant experiences when the right conditions for them prevail. The two sentences in this paragraph are short in relation to those of the preceding paragraph and this partly corresponds to what is mainly a superficial pleasure described here after the earlier deep immersion.

The first sentence of the final paragraph has basically four sections (divided at 'belle', 'ensemble', 'terrasse') which are of similar length (12-13 syllables) except for the shorter second section. Each section begins with a rhythmic unit of five syllables (the longest in each section) and there is, in particular, a slight lingering nostalgia in 'nous allions encor' (aided by the voiced consonants, the nasal vowels and the long final syllable) while there is deep inhalation in 'pour y respirer'. The other rhythmic units are of three or four syllables and this semi-regularity is consistent with the simple peaceful enjoyment which is the subject of the sentence. Rousseau's addition of 'du lac' after 'l'air'¹ indicates the continued all-pervading influence of the lake on him.

The second sentence begins with the lightly and calmly balancing rhythmic units 'On se reposit/ dans le pavillon' (5:5). Then a spirit of lightness is reflected in the trisyllabic rhythmic pattern of 'On rioit,/ on causoit,/ on chantoit/ quelque vieil-/ le chanson'.

¹HR, 151 (n.c to 69).

Without Rousseau's addition of 'on rioit, on causoit'¹ to the manuscript, the sentence would clearly not trip along as it does.

It could be argued that the following relative clause ('qui ... moderne') detracts from the tone; it is a note of criticism which in any case is redundant as Rousseau's changing of 'bonne' to 'vieille chanson' adds the nostalgic touch he is seeking². The gay enumeration of pleasant activities finishes in 'et enfin ... journée' which also refers back to the whole day's enjoyment which has been related in the course of the Cinquième Promenade. This ending and tying up of the day's experiences is balanced (14:14) by the final clause ('et n'en ... lendemain') which expresses a wish for a repetition of such a day; it is a balance which emphasizes uniformity. This wish, it is interesting to note, is also that expressed by Julie in La Nouvelle Héloïse³: Rousseau has not changed his mind about the desirability of living such a uniform existence.

In the twelfth book of the Confessions Rousseau evokes, as he does in the middle paragraph of the preceding passage, his sitting on the edge of the lake:

VII.p

J'avois pris l'habitude d'aller les soirs m'asseoir sur la grève, surtout quand le lac étoit agité. Je sentois un plaisir singulier à voir les flots se briser à mes pieds. Je m'en faisois l'image du tumulte du monde et de la paix de mon habitation, et je m'attendrissois quelquefois à cette douce idée jusqu'à sentir des larmes couler de mes yeux. Ce repos dont je jouissois avec passion n'étoit troublé que par l'inquietude de le perdre, mais cette inquietude alloit au point d'en alterer la douceur.⁴

¹HR, 151 (n.d to 69).

²OC, i, 1797 (n.h to 1045).

³OC, ii, 553.

⁴OC, i, 645.

The first three sentences all begin 'je' plus imperfect and the first part of the third sentence is linked by 'et' to the 'je' plus imperfect of the second part. There are, in effect, four verses of roughly similar length where Rousseau celebrates his enjoyment at watching the water and reflecting upon it. The idea of a certain kind of motion is repeated in each sentence bringing further unity: 'agit ', 'les flots se briser', 'tumulte'. Rousseau's lightheartedness is reflected in the three- and four-syllabled rhythmic units of the second sentence. Here there is also the rhyming of 'singulier' and 'pieds'. The words 'je m'attendrissois' and 'douce' come as no surprise in the third sentence. Rousseau's emotion is not, it may be noted, on the same level as that recounted in the Cinqui me Promenade. If the third sentence happily contrasts the 'tumulte du monde' with his own peaceful situation, the fourth sentence changes in emphasis and contrasts his situation with the fear of losing it. In the following sentences, after the passage discussed here, Rousseau proceeds to express his fears at the likelihood of his 'repos' not lasting. Such fears are not expressed in the parallel passage in the R veries. In the latter case it is probable that the greater distance in time (well over a decade) since his stay on the  le Saint-Pierre helps Rousseau maintain the more unruffled and more positive evocation here. In any case, the description of his stay in the twelfth book of the Confessions is, in spite of some high points, of a less even quality and overall less lyrical than the Cinqui me Promenade.

Jean-Jacques reflects, in the Cinqui me Promenade, that the 'courts momens de d lire et de passion' experienced from time to time are not real happiness for such moments are ephemeral while

'le bonheur que [son] coeur regrette' is 'un état simple et permanent'¹.

In the passage which will now be examined, he first evokes, in an elegiac tone, the lack of real happiness in changing states which contrasts with the recurrent and virtually perfect state of happiness experienced on the île Saint-Pierre and which is evoked in the following paragraph:

VII.g

[1] Tout est dans un flux continu sur la terre: rien n'y garde une forme constante et arrêtée, et nos affections qui s'attachent aux choses extérieures passent et changent nécessairement comme elles. [2] Toujours en avant ou en arrière de nous, elles rapellent le passé qui n'est plus ou préviennent l'avenir qui souvent ne doit point être: il n'y a rien là de solide à quoi le coeur se puisse attacher. [3] Aussi n'a-t-on guère ici-bas que du plaisir qui passe; pour le bonheur qui dure je doute qu'il y soit connu. [4] A peine est-il dans nos plus vives jouissances un instant où le coeur puisse véritablement nous dire: Je voudrais que cet instant durât toujours; et comment peut-on appeller bonheur un état fugitif qui nous laisse encor le coeur inquiet et vuide, qui nous fait regretter quelque chose avant, ou desirer encor quelque chose après?

Mais s'il est un état où l'ame trouve une assiete assez solide pour s'y reposer tout entière et rassembler là tout son être, sans avoir besoin de rappeler le passé ni d'enjamber sur l'avenir; où le tems ne soit rien pour elle, où le présent dure toujours sans néanmoins marquer sa durée et sans aucune trace de succession, sans aucun autre sentiment de privation ni de jouissance, de plaisir ni de peine, de desir ni de crainte que celui seul de notre existence, et que ce sentiment seul puisse la remplir tout entière; tant que cet état dure celui qui s'y trouve peut s'appeller heureux, non d'un bonheur imparfait, pauvre et relatif tel que celui qu'on trouve dans les plaisirs de la vie mais d'un bonheur suffisant, parfait et plein, qui ne laisse dans l'ame aucun vuide qu'elle sente le besoin de remplir. Tel est l'état où je me suis trouvé souvent à l'Isle de S^t Pierre dans mes reveries solitaires, soit couché dans mon bateau que je laissois dériver au gré de l'eau, soit assis sur les rives du lac agité, soit ailleurs au bord d'une belle rivière ou d'un ruisseau murmurant sur le gravier.²

In the first paragraph Rousseau is simultaneously analysing a condition and expressing regret at this condition. The first

¹OC, i, 1046.

²OC, i, 1046-1047.

and second sentences are of very similar length, reflecting their complementary content. Moreover, each sentence has four main rhythmic sections which end, in the first sentence, at 'terre', 'arrêtée', 'extérieures' and 'elles', and, in the second sentence, at 'nous', 'plus', 'être' and 'attacher'. These sections vary by no more than five syllables. The sounds underline the sense of a heavy heart especially in the first section of the second sentence: there is a slowing down effected by the final syllables with the long vowel plus /r/, there are the bass sonorities of /u/ and ponderous /ɛ/, and the vibrations of the voiced consonants.

The third sentence is a conclusion based on the reflections of the preceding sentences. There is a gloomy restrained balance, each part of the sentence having fourteen syllables, and there is also a symmetry of the main rhythmic sections (8:6::6:8) which is reinforced by the low resonances of /ɑ/ on 'bas' and 'passe', in the first part, contrasting with the sharpness of /y/ on 'dure' and 'connu'. In the second part the feeling of sadness is also hammered home in the bisyllabic rhythmic units 'je dou-/ te qu'il/ y soit/ connu'.

In the fourth sentence the main rhythmic divisions are at 'jouissances', 'dire', 'toujours', 'fugitif', 'vuide' and 'avant' and each section consists of between eleven and fifteen syllables. Particularly notable is the balancing of the clauses qualifying 'un état fugitif' (the last three sections) each being eleven syllables (after Rousseau added 'inquiet et' between 'le coeur' and 'vuide'¹). The expression of sorrow here as throughout the paragraph is measured; it is a calmly reflective and controlled sadness.

¹HR, 151 (n.d to 70).

While the constant change which is discussed in this paragraph affects Rousseau personally, that is, when he is away from the île Saint-Pierre, he identifies generally - and relatively anonymously - in this paragraph with his fellow man using 'nous' or 'on' rather than the first person singular, except in the more specifically personal reflection 'je doute ...'. The italicized 'Je voudrois ... toujours' is a wish mankind expresses in unison.

The tone and tempo change in the following paragraph which, while longer, consists of only two sentences. The first sentence is extremely long. As far as the first semi-colon at 'l'avenir' and then once more as far as the second semi-colon at 'entiere', there is a basically expansive movement. The first clause of the sentence ('Mais ... état') is followed by the longer 'où ... solide' clause and then by the amplification in the still longer 'pour s'y reposer ... être', where, however, the main rhythmic boundary at 'entière' divides it into sections of equal length. Longer still is the 'sans ... avenir' qualification. Then follow two relatively short 'où ...' clauses of equal length followed by a longer double 'sans ...' section ('sans néanmoins ... et sans ... succession') before a still longer negative series ('sans aucun ... de notre existence'). The final clause tacked on at the end ('et que ... tout entiere') in its relative shortness helps emphasize the point being made. The double movement of oratorical expansion thus far is all the more evident because of the repetition of 'où' at the beginning of clauses and even more because of the series of negatives ('sans ... et sans ..., sans aucun ... ni ... ni ... ni ...') where the pattern of trisyllabic rhythmic units in 'de plaisir/ ni de peine/ de desir/ ni de crainte' has a lulling effect for a

moment. The continued use of negative terms (also 'qui ne laisse ... aucun vuide' near the end of the sentence) indicates that the state of happiness in question is more readily definable according to what it is not rather than for what it is, in a manner which to some extent is similar to the middle paragraph of passage VII.o. Also similar to that paragraph are the many nasal vowels (particularly /œ/) which once more slow down the movement and help contribute to the evocation of a profound state. The final part of the sentence, from 'tant que cet état ...' is a triumphant climax. The calmness, however, of this state is immediately reflected in the six syllabled rhythmic sections ending 'dure' 'trouve', 'heureux'. There follows a balance of what this happiness is not - described with three adjectives and an amplification ('tel que ... vie') - with what this happiness assuredly is - again described with three adjectives and an amplification ('qui ne laisse ... remplir'). The measuredness here again emphasizes the peaceful equilibrium of this state of happiness.

After the perhaps rather ponderous first sentence, the second sentence has a refreshing quality and here he relates the perfect state described in the first sentence specifically to his life on the île Saint-Pierre. Rousseau's changing 'quelquefois' in the manuscript to 'souvent' makes the sentence more confident and his addition of the words 'à l'Isle de S^t Pierre' provides a gentle rhyme with the later 'solitaires'¹. The sentence has three 'soit ...' qualifications: each item of the enumeration adds a different location to the enjoyment of this permanent state of happiness but the whole adds up to a general shared uniformity, no matter where on the island, of the same feeling. In the first 'soit ...'

¹OC, i, 1799 (n.d to 1046).

qualification, 'bateau' rhymes with 'l'eau', and this coming after the 'Pierre' and 'solitaires' rhyme adds a poetic touch to the evocation. The expression of uniformity of feeling is aided by the later similarities in the length of the main rhythmic sections: 'soit couché ... bateau' (seven syllables) is followed by nearly equal sections (of eleven or twelve syllables) ending 'l'eau', 'agité', 'rivière', 'gravier'. It is worth remarking, as Henri Roddier does, that in fact 'il n'y a pas de rivière a l'île Saint-Pierre. Insensiblement, l'analyse de la rêverie tend à se généraliser'¹. The peacefulness of the environment, specifically the quiet movement of the running water, is evoked in the final 'soit ...' part with a dominance of voiced consonants (in a ratio of 7:1 to voiceless consonants) including /r/ nine times and with the onomatopoeic 'murmurant'. This light and simple sentence has a much more spontaneous feel about it than the previous sentence with its rather heavy rhetorical accumulation.

Jean-Jacques claims that an ideal kind of reverie can be experienced in any physical setting, even in the Bastille. He then proceeds to qualify this:

VII.r

Mais il faut avouer que cela se faisoit bien mieux et plus agréablement dans une Isle fertile et solitaire, naturellement circonscrite et séparée du reste du monde, où rien ne m'offroit que des images riantes, où rien ne me rappelloit des souvenirs attristans, où la société du petit nombre d'habitans étoit liante et douce sans être intéressante au point de m'occuper incessamment, où je pouvois enfin me livrer tout le jour sans obstacle et sans soin aux occupations de mon gout, ou à la plus molle oisiveté. L'occasion sans doute étoit belle pour un rêveur qui sachant se nourrir d'agréables chimères au milieu des objets les plus déplaisans, pouvoit s'en rassasier

¹HR, 71, n.l.

à son aise en y faisant concourir tout ce qui frappoit reellement ses sens. En sortant d'une longue et douce rêverie, en me voyant entouré de verdure, de fleurs, d'oiseaux et laissant errer mes yeux au loin sur les romanesques rivages qui bordaient une vaste étendue d'eau claire et cristalline, j'assimilois à mes fictions tous ces aimables objets et me trouvant enfin ramené par degrés à moi-même et à ce qui m'entouroit, je ne pouvois marquer le point de séparation des fictions aux réalités; tant tout concouroit également à me rendre chère la vie recueillie et solitaire que je menois dans ce beau séjour.¹

The special suitability of the île Saint-Pierre for reverie is expressed, in the first sentence, in an expansive initial statement (as far as 'monde') where numerous positive qualities succeed one another, and then in a series of four 'où ...' qualifications which become increasingly longer and which incorporate, in the final two instances, one and then two 'sans ...' qualifications respectively. The increasing expansiveness of the 'où ...' series corresponds to a growing impression of freedom and a lack of cares and restraints, physical or social. Several times there is a pairing of items: 'bien mieux et plus agréablement'; 'une Isle fertile et solitaire' (Rousseau added the 'fertile et'² with the result that there are three pairings in the first part of the sentence); 'circonscrite et séparée'; 'liante et douce'; 'sans obstacle et sans soins'. This pairing shows a pleasure in adding more agreeable details, it gives a kind of unity to the first part of the sentence where this happens three times, and it is well-suited to the expansive nature of the sentence. While the opening part lists positive qualities which make the island ideal for reverie, the rest of the sentence, with the repetition of 'rien' and 'sans' draws attention to the extent to which happiness there depends on an absence of certain things. The clarity of the vowels /i, y, e, ε/ in the

¹OC, i, 1048.

²HR, 152 (n.d to 72).

first part of the sentence helps suggest brightness of feeling while the bass sonorities of the numerous nasal vowels (especially /ɛ/) and /u/ ('ou' four times, 'souvenir', 'douce', 'pouvois', 'tout', 'jour', 'gout', 'ou') help to slow down the movement of the 'où ...' parts to a languid pace appropriate to the basic lack of activity and the deep all-pervasiveness of the happiness.

The second sentence is much shorter and constitutes something in the nature of parenthetical comment which forms a bridge (and a respite) between the very long sentences which precede and follow it. The first three rhythmic sections (ending 'réveur', 'chimères', 'déplaisans') are of approximately similar length and have an aptly calm effect while the long final syllables of 'réveur' and 'chimères' linger on what are pleasant words for Jean-Jacques. The short section 'pouvait ... aise' is followed by the last and longest section whose relative expansiveness lingers on the idea of the manifold impressions which contribute to the experience.

The third sentence is of very similar length to the first sentence. It begins with three parts which each consist of a non-finite clause ('-ant ...') with an added relative clause in the third instance which makes this part twice as long. Each of the four main rhythmic sections here (corresponding to the clauses) is of not greatly dissimilar length and this contributes to the evocation of the uninterrupted peacefulness of the surroundings. All these impressions lengthily, if measuredly, suspend the first main clause ('j'assimilois ... objets') which is of a similar length to the preceding clauses. The accumulation of impressions is aided by the coupling of 'longue et douce rêverie' and 'eau

claire et cristalline' (/kl/ and /kr/ contributing to the evocation of limpidity) and by the enumeration 'entouré de verdure, de fleurs, d'oiseaux'. The fluidly alliterative 'romanesques rivages' conspires to assimilate the real and the imagined features of the landscape. Following the first main clause there is a relatively long balance of coming back to reality and then reflecting on the reverie ('et me trouvant ... m'entouroit, je ne pouvois ... réalités'; 22:23), the emphasis falling on the reflection in the suspended main clause. Finally (after the semi-colon at 'réalités') an overall view is expressed, leading on from the preceding reflection, and here the long final syllables of 'chère', 'solitaire' (a rhyming echo) and 'séjour' - in each case long vowel plus /r/ - adds a lingering caress. The impressions of this sentence, whether vague or more precise, are expressed in positive terms: 'tous ces aimables objets' and 'tout concouroit ...' and this is a different approach from the negative details combining to form a positive whole in the first sentence; the first and third sentences evoke complementary aspects of happiness on the île Saint-Pierre.

* * *

iii Lyricalism and other expressions of happiness associated with nature

As well as those lyrical expressions of happiness related to or arising from the influence of particular natural environments, as we have seen in the preceding sections of this chapter, there are other passages where, more broadly, nature is associated with happiness and where this is given lyrical treatment. Passages of this kind will be discussed in this section.

Having taken up botanizing again towards the end of his life, Rousseau reflects, in the Septième Promenade, on what attracts him to this activity, including his happiness in the presence of nature which affects his senses:

VII.s

Les arbres, les arbrisseaux, les plantes sont la parure et le vêtement de la terre. Rien n'est si triste que l'aspect d'une campagne nue et pelée, qui n'étale aux yeux que des pierres, du limon et des sables. Mais vivifiée par la nature et revêtue de sa robe de noces au milieu du cours des eaux et du chant des oiseaux, la terre offre à l'homme dans l'harmonie des trois règnes un spectacle plein de vie, d'intérêt et de charme, le seul spectacle au monde dont ses yeux et son coeur ne se lassent jamais.

[1] Plus un contemplateur a l'ame sensible plus il se livre aux extases qu'excite en lui cet accord. [2] Une rêverie douce et profonde s'empare alors de ses sens, et il se perd avec une délicieuse ivresse dans l'immensité de ce beau système avec lequel il se sent identifié. [3] Alors tous les objets particuliers lui échappent; il ne voit et ne sent rien que dans le tout. [4] Il faut que quelque circonstance particulière resserre ses idées et circoncrive son imagination pour qu'il puisse observer par parties cet univers qu'il s'efforçoit d'embrasser.

[1] C'est ce qui m'arriva naturellement quand mon coeur resserré par la detresse rapprochoit et concentroit tous ses mouvemens autour de lui pour conserver ce reste de chaleur prêt à s'évaporer et s'éteindre dans l'abattement où je tombois par degrés. [2] J'errois nonchalemment dans les bois et dans les montagnes, n'osant penser de peur d'attiser mes douleurs. [3] Mon imagination qui se refuse aux objets de peine laissoit mes sens se livrer aux impressions légères mais douces des objets environnans. [4] Mes yeux se promenoient sans cesse de l'un à l'autre, et il n'étoit pas possible que dans une variété si grande il ne s'en trouvât qui les fixoient davantage et les arrêtoient plus longtems.

[1] Je pris gout à cette recreation des yeux, qui dans l'infortune repose, amuse, distrait l'esprit et suspend le sentiment des peines. [2] La nature des objets aide beaucoup à cette diversion et la rend plus séduisante. [3] Les odeurs suaves, les vives couleurs, les plus elegantes formes semblent se disputer à l'envi le droit de fixer nôtre attention. [4] Il ne faut qu'aimer le plaisir pour se livrer à des sensations si douces, et si cet effet n'a pas lieu sur tous ceux qui en sont frappés, c'est dans les uns faute de sensibilité naturelle et dans la plupart que leur esprit trop occupé d'autres idées ne se livre qu'à la dérobee aux objets qui

frappent leur sens.¹

The first paragraph consists of three sentences of increasing length. The positive statement of the first sentence is followed by a comment on the kind of nature which Rousseau does not like, while the third sentence more lengthily dwells on what constitutes the delightful aspects of nature. The movement of the paragraph, in its gradual expansion, is such that the greatest impression is made in the very positive evocation of the third sentence.

The positive triple enumeration ('Les arbres, les arbrisseaux, les plantes') and descriptive pairing ('la parure et le vêtement') of the first sentence are symmetrically opposed by the negative pairing ('nue et pelée') and triple enumeration ('des pierres, du limon et des sables') of the second sentence. However, a positive weighting is achieved in the third sentence by a combination of coupling of details ('vivifiée ... et revetue', '... des cours et du chant', 'ses yeux et son coeur') and the triple enumeration ('l'harmonie des trois règnes' offers 'un spectacle plein de vie, d'intérêt et de charme'). The 'Rien n'est si triste ...' of the second sentence is washed away by the assertive 'le seul spectacle [reinforced by the alliteration] ... jamais' of the third sentence.

A sense of overall harmony can be seen in the structure of the sentences. The one clause of the first sentence is of similar length to the main clause of the second sentence and this is followed by a relative clause which is only slightly shorter. Divided at 'noces', 'oiseaux', 'règnes' and 'charmes', the third sentence has a symmetrical structure (18:13:12:13:18) and a feeling of lightness comes through in the lilting rhythm which consists mainly of units of three or four (sometimes two) syllables, the sentence ending

¹OC, i, 1062-1063.

happily in trisyllabic units: 'dont ses yeux/ et son coeur/ ne se las-/ sent jamais'. In this sentence there is, too, the softly rhyming 'eaux' and 'oiseaux'. The controlled but varied structure of this paragraph and the wealth of agreeable details combine to form a positive sensory and emotional unity. The image in the third sentence of the earth being dressed in 'sa robe de noces', extending the idea of 'parure' (in the first sentence), is a sentimental image which conjures up ideas of freshness, beauty and innocence, of something uncorrupted and unspoilt and, therefore, something to be greatly appreciated and worth being affected by. The sounds of running water and birds singing are a natural choir at this marriage of harmonious features of nature.

After this paragraph of introduction to what nature has to offer, there follows a paragraph where the process of becoming immersed into reverie is analysed but where the pleasure of this nature-derived reverie is made clear. In the first sentence the first 'plus ...' element provokes a sense of anticipation for the second element which is here lengthened by a relative clause. The focus is on emotional reward: the experience involves 'extases'¹ and Rousseau changed the more neutral 'produit' to 'excite'². The first clause of the second sentence has two main rhythmic sections (divided at 'profonde') of similar length and this calmness combines with the bass sonorities of the vowels of 'douce', 'profonde', 's'empare' and 'sens' to evoke a sense of deep immersion. The sense of balance is continued in the remainder of the sentence which consists of three rhythmic sections (ending at 'ivresse', 'système', 'identifié') of approximately similar length and which lingeringly extend the description ('avec ...', 'dans ...', 'avec ...').

¹See, above, 300, n.1.

²HR, 156 (n.c to 90).

The extent of the reverie is conveyed in the combination of terms rather than by individual words: 'douce et profonde', 'une délicieuse ivresse', 'immensité'. The adjective 'beau' to describe 'système' seems rather tame when the extent of identification with nature is considered.

The complementary balancing clauses of the next sentence serve to calmly reiterate how complete the process of total involvement is. This is followed by the analytical qualification of the fourth sentence where the diminishing length of the clauses ('Il faut que ... pour qu'il ... qu'il ...') seems to correspond to the level of finer perception described. The observation of individual parts is emphasized by the staccato succession of voiceless plosive consonants in 'pour q'il puisse observer par parties'. This, as well as the more explicitly analytical quality of this sentence, detracts to a considerable extent from the earlier smoothness of lyrical evocation.

While the second paragraph pretends to be objective, in that Rousseau writes of 'un contemplateur' and 'il' (although he is, of course, writing from a perspective based on his own experience) the third paragraph explicitly concerns his own contact with nature. The first sentence, which is a sentence of transition, places Rousseau's interaction with nature within a context of compensation for his misfortunes - an emphasis not evident in the other paragraphs of this passage but apparent elsewhere in this Promenade. Rousseau's involvement with nature is then evoked in the next three sentences whose unity is emphasized by the fact that each begins with a first person singular pronoun. After the relatively short second sentence, the sentences gradually increase in length as Rousseau becomes more relaxed and more

enchanted by his surroundings. In the final and most expansive sentence, there is no reference any more to unhappiness as Rousseau is carried away by the diversity of enjoyable impressions nature makes on him. The principal structural boundaries at 'l'autre' and 'grande' show a gradually expanding movement which follows Rousseau's increasing involvement with the environment.

After the first sentence of the final paragraph, Rousseau generalizes, as he does in the second paragraph, from his own experience. The first sentence simply lists the merits of 'cette recreation des yeux'. The second sentence introduces the seductive character of what may be perceived and this seductiveness is then expanded upon in the third sentence. Here the length of the items enumerated ('Les odeurs ... formes') gradually increases (4:5:7) but this sensuous delight is calmly perceived as is indicated by the rhythmic balance of the rest of the sentence (the main rhythmic division being at 'l'envi') and as is explicitly stated in the final sentence ('des sensations si douces'). It is perhaps a pity, from the point of view of style, that Rousseau did not end the final sentence at 'douces', for the extended reasoning on why some people do not experience such 'sensations' is a kind of analysis which, despite anything it adds to his overall views in this area, has the disadvantage of destroying the lyrical tone.

While the passage as a whole is mainly lyrical, this lyricism is not of even quality. When the description tends towards a more impersonal analysis, as is the case in the last sentences of the second and fourth paragraphs, the lyrical mood is interrupted. It could also be argued that Rousseau's introduction of a note of self-pity in the first sentence of the third paragraph is a little heavy-handed and detracts from the supposed spontaneity of response

to nature. The range of emotional involvement in the passage varies and this affects the quality of the lyricism: there is the open response to nature's harmony in the first paragraph; an evocation of deep immersion in nature as far as the end of the third sentence of the second paragraph; the gradual giving over of self to the surroundings from the second sentence in the third paragraph; and the rather less remarkable description of nature's pleasant distractions - the relative superficiality of the evocation fitting the relative superficiality of this kind of happiness - in the final paragraph. However, it is probably reasonable to suggest that in spite of the unevenness of the lyricism, the passage as a whole adds up to quite a rich portrayal of aspects of Rousseau's happiness in contact with nature.

Later in the same Promenade, after voicing his distaste for pharmaceutical pursuits, for mining and for anatomical studies, Rousseau returns to the comforting simple enjoyments of botanizing:

VII.t

Brillantes fleurs, email des près, ombrages frais, ruisseaux, bosquets, verdure, venez purifier mon imagination salie par tous ces hideux objets. Mon ame morte à tous les grands mouvemens ne peut plus s'affecter que par des objets sensibles; je n'ai plus que des sensations, et ce n'est plus que par elles que la peine ou le plaisir peuvent m'atteindre ici bas. Attiré par les riens objets qui m'entourent, je les considère, je les contemple, je les compare, j'apprends enfin à les classer, et me voila tout d'un coup aussi botaniste qu'a besoin de l'être celui qui ne veut étudier la nature que pour trouver sans cesse de nouvelles raisons de l'aimer.

[1] Je ne cherche point à m'instruire: il est trop tard. [2] D'ailleurs je n'ai jamais vu que tant de science contribuât au bonheur de la vie. [3] Mais je cherche à me donner des amusemens doux et simples que je puisse goûter sans peine et qui me distraient de mes malheurs. [4] Je n'ai ni dépense à faire ni peine à prendre pour errer nonchalamment d'herbe en herbe, de plante en plante, pour les examiner, pour comparer leurs divers caractères, pour marquer leurs rapports et leurs différences, enfin

pour observer l'organisation vegetale de maniere à suivre la marche et le jeu de ces machines vivantes, à chercher quelquefois avec succès leurs loix generales, la raison et la fin de leurs structures diverses, et à me livrer au charme de l'admiration reconnoissante pour la main qui me fait jouir de tout cela.¹

The first paragraph opens with a joyful apostrophe with a sustained rhythm of lively bisyllabic units as far as 'verdure', and the enumeration of six items consists of two groups of three items (the groups being of items of four and two syllables respectively). This burst of celebration is followed, unfortunately, by a reference to the unpleasant aspects of the study of anatomy described in the previous paragraph and this dulls the brightness of effect with which the sentence began. The second sentence consists of two complementary parts (divided at the semi-colon). In the first part the bass resonances of the vowels in 'Mon ame morte à tous les grands mouvemens' underline the feeling of regret while a feeling of calm resignation appears in the near balance of rhythmic sections (ending 'sensations', 'elles', 'plaisir', 'ici bas'; 9:7:7:7) in the second part. Sad considerations vanish in the third sentence which is the longest and happiest of the paragraph. The bright opening, as far as the caressing 'm'entourent' (long final syllable), is followed by a succession of cheerful clauses beginning 'je'. Here the pleasant aspects of this leisurely occupation are reflected in the regularity of the rhythmic units: 'je les considère,/ je les contemple,/ je les compare,/ j'apprends enfin/ à les classer' (5:4:4:4:4), and the long final syllables of 'considère' and 'compare', in particular, help to convey a sense of unhurriedness. In the rest of the sentence Rousseau describes his kind of botanizing as being a

¹OC, i, 1068-1069.

sentimental activity. The latter part of the sentence is rather clumsy in structure and it is tempting to say it is appropriate to Rousseau's somewhat false ingenuousness here.

There is an expansive movement in the second paragraph. The brief comment of the first sentence is followed by the parenthetical remark of the slightly longer second sentence. The aim of Rousseau's botanizing is explained in the third sentence which is again longer and where the happiness experienced is extended in the pairing of 'doux et simples' and in the double qualification of 'amusemens' ('que ... et qui ...'). These sentences lead up to the very long and expansive final sentence which is twice as long as the first three sentences combined.

This final sentence sinuously extends itself in a series of repeated structures. The initial 'Je n'ai ni ... ni ...' is followed by a series of four 'pour ...' clauses, the first of which contains a repetition of 'de ... en ...'. The fifth 'pour ...' structure is triply qualified by 'de manière à ..., à ..., et à ...'. There is a certain regularity as far as 'l'organisation végétale': with the main rhythmic boundaries being at 'prendre', 'herbe', 'plante', 'examiner', 'caractères', 'différences', the sections are 10:10:4:6:10:11:10, that is, basically of ten syllables and with the four- and six-syllabled sections adding variety but also combining to make ten syllables. This regularity emphasizes not only the peacefulness of Rousseau's botanizing but also, and perhaps especially, the mechanical nature of this activity which helps him forget his misfortunes: a rhythm of forgetfulness. The '(de manière) à ...' structures, which together are longer than the earlier part of the sentence, gradually swell and the last and longest one appropriately involves a feeling

of spiritual uplift. The movement of the sentence as a whole, then, suggests first botanizing as a distraction and then gradually an expansive happiness in the delights of botanizing and an enjoyment of nature for its own sake rather than for palliatory reasons. The last section of the sentence corresponds to a peak of liberation. (However, in the following two paragraphs, after describing botanizing as a charming 'oieuse occupation' he then dwells on the protective solitude nature offers, on being safe from the 'atteintes des méchants'.)

The passage as a whole is clearly not of consistently lyrical quality. The lyrical promise of the first half of the opening sentence is not completely kept. This opening and the third sentence (as far as 'classer' if not further) are the best features of the first paragraph. The first two sentences of the second paragraph are merely anticipatory. Then after the third sentence, where Rousseau's feelings come into play, the final sentence shows how description - here prolonged - and feelings can be lyrically allied.

In the Seconde Promenade Rousseau recounts the incident where he was knocked down by a Great Dane while he was coming back from a walk in the countryside on the outskirts of Paris. Rousseau's description of the wonderful experience of his return to consciousness includes his awareness of the natural environment:

VII.u

[1] La nuit s'avançoit. [2] J'apperçus le ciel, quelques étoiles, et un peu de verdure. [3] Cette première sensation fut un moment délicieux. [4] Je ne me sentois encor que par là. [5] Je naissois dans cet instant à la vie, et il me sembloit que je remplissois de ma legere existence tous les objets que j'appercevois. [6] Tout entier au moment présent je ne me souvenois de rien; je n'avois nulle notion distincte de mon individu, pas la moindre idée de ce qui venoit de m'arriver; je ne savois ni qui j'étois ni où j'étois;

je ne sentois ni mal, ni crainte, ni inquietude. [7] Je voyois couler mon sang comme j'aurois vu couler un ruisseau, sans songer seulement que ce sang m'appartint en aucune sorte. [8] Je sentois dans tout mon être un calme ravissant auquel chaque fois que je me le rappelle je ne trouve rien de comparable dans toute l'activité des plaisirs connus.¹

The brief factual detail of the first sentence is succeeded by a very simple listing of the elements which together comprise Rousseau's first perceptions on regaining consciousness. His perception of the world around him has a pure, pristine and elemental (earth and sky) quality. This awareness of nature in the barest details is consistent with the later description of his rediscovering existence at a fundamental level in the sixth sentence. The five syllables of 'La nuit/ s'avançoit' are matched by the following 'J'apperçus/ le ciel' (2:3::3:2) and, as R. Osmont observes, 'Le rythme exprime ici admirablement au début le halètement d'une respiration courte'². It is worth noting that Rousseau's original first sentence, 'Il étoit presque déjà nuit'³ lacks the instant clarity of the final version.

There is the gradual building-up of a feeling of delight in the next two sentences. The calm nearly balancing rhythmic sections (divided at 'sensation') of the third sentence, which are slightly longer than the preceding rhythmic sections, are followed by the eleven syllables of the fourth sentence, the longest rhythmic section so far. The relative length of the fifth sentence corresponds to Rousseau's delight at restored consciousness and this is poetically underlined by the clarity and lightness of /e/ which occurs ten times, especially in the

¹OC, i, 1005.

²Osmont examines the rhythm of the first sentences of this passage in *op.cit.*, 102-103.

³HR, 143 (n.a to 17).

imperfect endings and above all in the rhymes 'et il me sembloit que je remplissois' and 'tous les objets que j'apercevois' (in rhythmic units of 5:5 and 4:5).

The sixth sentence, the longest of the passage, is the climax of the paragraph. It consists of a series of statements which express in parallel or complementary terms the obliteration of Rousseau's past and convey the idea of his being, as it were, born again. There is a repetition or reinforcing in different, but always negative, terms of what Rousseau felt. The abundance of negative phraseology is most remarkable ('ne ... rien', 'n' ... nulle', 'pas la moindre', 'ne ... ni ... ni ...', 'ne ... ni ... ni ... ni ...') and rather overwhelming. Rousseau is at the same time trying to define an experience which consists essentially of an absence of certain things and to convey a sense of wonderment. His 'sentiment de l'existence' here is totally stripped of anything but the immediate present and immediate awareness; nothing else is perceptible or relevant. (It is to be remembered that the 'sentiment de l'existence' experienced by Rousseau in reverie on the île Saint-Pierre similarly consists of an absence of all but a basic awareness of the world and this experience, while a different one, is also largely evoked with negative expressions¹.) Divided at 'rien', 'individu', 'arriver', 'étois', the sentence consists of five sections of similar length. This as well as the regular rhythm of 'je ne savois/ ni qui j'étois/ ni où j'étois' (4:4:4) and the following triple 'ni ...' statement combine to create a mesmerizing effect as if the rediscovered present were an enchantment.

¹On the île Saint-Pierre, however, Rousseau's quasi-hypnotic state is a cultivated one while, in the present case, after the accidental suppression of consciousness, he is still stunned and therefore his feelings are at a fundamental level.

Rousseau's detachment from his physical self is exemplified in the seventh sentence by his indifference to his bleeding. Here again Rousseau uses negatives ('sans ... aucune ...') which continue the spirit of the previous sentence. The alliteration of 'sans songer seulement que ce sang' in combination with the nasal vowels help evoke his trance-like state. The exact balance of the two parts of this sentence (divided at the comma, 17:17) is further evidence of the calmness of this reflection. In the final sentence Rousseau makes an overall assessment of the experience; he compares this 'calme ravissant'¹ to happiness experienced in other (inferior) ways. The main clause at the end of the sentence ('je ne trouve ...') concludes the experience on a note of joyful triumph (with the absoluteness of 'rien' and 'toute').

The number of first person singular pronouns in the passage is very high: twenty-six, including 'je' sixteen times. This testifies to the intensely personal nature of the experience and the extent to which Rousseau is interested in and delighted by it. The opening 'je' plus imperfect of the third and fourth, and seventh and eighth sentences, and within the sixth sentence, are like the beginnings of lines of an enchanting song. It surely cannot be often that psychological analysis has been so lyrically expressed.

* * *

It is not surprising a feeling of nostalgia dominates in this chapter as Rousseau is in nearly all cases dealing with past happiness rather than with a happiness he now enjoys². Sometimes Rousseau's tone is very relaxed and full of youthful lightheartedness³

¹Cf. the use of this phrase, above, in VI.a, par.2, sent.3.

²The exception being VII.t when he writes of his present enjoyment in botanizing.

³VII.a; VII.f.

or of apparently spontaneous joy in remembering a happy situation¹. At other times, too, Rousseau is clearly enjoying the pleasant associations of happiness with nature². Elsewhere the tone is more sentimental³ or more lingeringly nostalgic, occasionally mixed with an accent of regret⁴. In another passage the impression given is particularly one of wonderment⁵. The tone can also vary within a passage. This is the case especially in passage VII.c which is a mixture of a happy memory and sadder reflections, and in another passage when Rousseau first regrets the brevity of past happiness then wonders how to describe this happiness before finally evoking it with poetic nostalgia⁶. Generalizations within the context of a particular kind of experience can also stand out in a passage⁷.

In addition to evoking his feelings in these passages, Rousseau is usually simultaneously analysing what his happiness consisted of. He is forever relating what contributed to his happiness or how or why something made him happy. This usually takes the form of a combination of real or imagined details of what he did, saw or felt in a particular situation. Sometimes, however, he is particularly analytical, as when he describes the nature of his prayers at the Charmettes⁸, or when he discusses impermanent happiness and describes the conditions necessary for a permanent happiness⁹. In the former case this analysis is somewhat intrusive and it is a little ponderous in the latter case. However, his analysis, in the third

¹VII.i.

²VII.h; VII.k; VII.m; VII.n; VII.o, pars 1, 3; VII.s; VII.t.

³VII.b; VII.p.

⁴VII.d; VII.e; VII.j; VII.l; VII.o, par.2; VII.q, par.1;
VII.r.

⁵VII.u.

⁶VII.g.

⁷VII.h, sents 4, 5.

⁸VII.h.

⁹VII.q.

Lettre à Malesherbes, of the steps of a kind of interaction with nature¹, is poetically written; and, similarly, in the description of his reverie induced by the movement of the water of the lac de Bieme² the analysis is quite remarkably woven into a lyrical pattern.

The lyrical passages in this chapter vary greatly in length. At times the feelings concerned inspire quite brief lyrical expression in just a few sentences or a short paragraph³. More often the passages consist of several sentences and on a number of occasions of two or more paragraphs. The extract from the third Lettre à Malesherbes⁴ is one of the longest passages of sustained lyricism to be found in Rousseau's autobiographical writings. While, in fact, most of this letter is lyrical, other lyrical passages contrast in different ways with the contexts in which they appear. When the environment of the Petit-Château gives rise to a lyrical paragraph, this is the peak of an evocation of the park and buildings⁵. On the other hand the apostrophe to Lake Geneva⁶ stands out from the letter it occurs in. The emotional outpouring at the beginning of another passage⁷ has a very different tone from the preceding comments just as Rousseau's evocation of his return to consciousness after being knocked over by a Great Dane⁸ contrasts with the more detached preceding and following narration. The second paragraph of the sixth book of the Confessions⁹ owes part of its impact to the fact that it is a lyrical introduction preceding a generally more neutral account of life at the Charmettes. Most of the passages

¹VII.j.

²VII.o, par.2.

³VII.i; VII.l.

⁴VII.j.

⁵VII.i.

⁶VII.e.

⁷VII.c.

⁸VII.u.

⁹VII.g.

in section ii are taken from the Cinquième Promenade of the Rêveries and this is one of the most consistently lyrical Promenades of this most lyrical of Rousseau's autobiographical works.

Movement within the sentences of these passages shows considerable diversity. While overall there is no great amount of regularity of rhythmic units, there are many cases where some kind of pattern is discernible, for a short space, at this level. This is particularly the case in semi-regular three- and four-syllabled patterns which generally reflect lightness or gentleness, sometimes in a lilting movement¹. There are, too, trisyllabic units which can be sigh-like² or show relief³ or, when continued, happiness⁴. The nature of the rhythmic units suggests the movement of water in one instance⁵ while on another occasion repeated bisyllabic units show a brightness of feeling⁶.

An internal evenness or a balancing movement, within a sentence or part of a sentence, is quite common. This usually corresponds to a calm mood, to the expression of reflections of a similar nature, to dignified feelings, to uniformity, or otherwise to a sense of (generally pleasant) proportion. This kind of movement usually consists of two or three elements, sometimes of four elements and occasionally longer still⁷. A sense of harmoniousness is also

¹VII.a, end of sent.7; VII.b, sent.1; VII.b, sent.5, end of part 1; VII.d, sent.4; VII.f, sent.3; VII.g, sent.1; VII.k, sent.1, part 1; VII.l, sent.2; VII.m, sent.1; VII.o, par.3, sents 1, 2; VII.p, sent.2; VII.q, par.2, sent.1, momentarily; VII.s, par.1, sent.3; VII.u, sent.5.

²VII.a, sent.1, end of each part.

³VII.a, sent.2.

⁴VII.m, sent.6.

⁵VII.o, par.2, sent.2.

⁶VII.t, par.1, sent.1.

⁷VII.a, sents 1, 5; VII.b, sent.4, part 2; VII.b, sent.5; VII.c, par.2, sent.2; VII.d, sent.5; VII.g, sent.1; VII.h, sent.5; VII.h, sent.8, last 3 sections; VII.i, sent.1, part 2; VII.i, sent.3; VII.j, par.1, several instances in sents 1, 7; VII.j, par.2, sent.3; VII.j, par.4; VII.k, sent.3, part 2, first

occasionally reflected in symmetrical structuring¹.

An internal expanding movement is sometimes apparent and this is usually indicative of a deepening of feeling or a lingering or emphasis on enjoyable details or on a particular emotion² while a suspended main clause can give extra weight or draw attention to a point or feeling³. A contracting movement accompanies, variously, a turning inward or a more intimate feeling⁴, going to sleep⁵ or eagerness⁶, while relatively short sentences or sections of a sentence serve to make some kind of contrast or throw something else into relief⁷.

There are a number of times when evocation is extended by the linking of clauses, phrases or adjectives by 'et'⁸. There are

2 sections; VII.m, sent.4; VII.m, sent.5, clauses 2, 3; VII.m, sent.7; VII.n, sent.1, in parts 1, 2; VII.n, sent.4, part 1; VII.o, par.3, sent.2, last 2 clauses; VII.q, par.1, sents 1, 2; VII.q, par.1, sent.4, last 3 sections; VII.q, par.2, sent.1, part 3; VII.q, par.2, sent.2, last 3 sections; VII.s, par.2, sent.3; VII.t, par.1, sent.2, part 2; VII.t, par.2, sent.4; VII.u, sents 3, 6.

¹VII.a, sent.4, first 5 sections; VII.s, par.1, sent.3.

²VII.a, sent.6, as far as 'spectacle'; VII.a, sent.7; VII.c, par.2, sent.3; VII.d, sent.2, part 2; VII.g, sents 2, 4; VII.j, par.1, sent.5; VII.k, sents 2, 3; VII.m, sent.8, part 2, from section 2; VII.n, sent.1; VII.o, par.2, in each sent.; VII.q, par.2, sent.1; VII.s, par.2, sent.4.

³VII.d, sents 1, 4; VII.f, sent.3; VII.j, par.2, sent.5; VII.k, sent.2; VII.k, sent.3, part 1; VII.r, sent.3 (twice).

⁴VII.e, sents 1, 2, last clauses; VII.i, sent.1; VII.k, sent.3.

⁵VII.f, sent.5.

⁶VII.h, sent.10.

⁷VII.f, sent.4; VII.j, par.1, sent.6; VII.j, par.3, sent.2; VII.l, sent.1, end of sentence; VII.m, sent.2, last clause; VII.o, par.2, sent.2, last clause.

⁸VII.b, sent.6; VII.d, sents 3, 4; VII.e, sents 1, 2; VII.j, par.1, sent.1, last 2 sections, sent.7, part 1, last section; VII.j, par.2, sents 2, 4, 8, 9; VII.j, par.3, sent.3; VII.o, par.1, sent.1 (many); VII.o, par.2, sent.2 (many); VII.r, sent.3; VII.s, par.1; VII.s, par.2, sent.3.

also cases where consecutive groups of words begin with the same word giving an echoing touch to this expansion¹. Items are also sometimes grouped in threes, sometimes in a manner which is relatively conspicuous, in a process of continued expansion or qualification². More generally, one of the main techniques of evocation is an accumulation of details, precise or more vague, which combine to give an overall impression of feelings in a particular situation³.

Quite often the relative length of sentences is an indication of the nature of the feelings involved at a particular moment in the evocation. The longest sentence in the first passage lists imagined pleasures in a dreamy flow⁴ while in the following passage the longest sentence is the most expansive in feelings even if the structure seems to contain these feelings⁵. In passage VII.c it is in the longest final sentence that we find the essence of the pleasure of the new day as well as related general reflections. The first and longest sentence of another passage⁶ is a fluid combination of impressions. In the passage from the third Lettre à Malesherbes⁷ the longest sentence is at the end of the first

¹VII.g, sent.5; VII.j, par.1, sents 1, 5; VII.n, sent.4; VII.o, par.1, sent.1; VII.q, par.2, sents 1, 2; VII.r, sent.1; VII.t, par.2, sent.4.

²VII.g, sent.4 (thrice); VII.g, sent.5, last 3 clauses; VII.j, par.2, sents 4, 5, 7; VII.j, par.3, sent.1; VII.k, sent.2; VII.l, sent.1; VII.r, sent.3.

³VII.a, sent.4; VII.c, par.1, sent.2; VII.c, par.2, sent.3; VII.d, sents 3, 5; VII.e; VII.f, sents 1, 5; VII.j, par.1, sent.7, part 1; VII.m, sent.8; VII.n, sent.4; VII.o, par.1, sent.1; VII.q, par.2, sent.2; VII.s, par.1, sent.3; VII.t, par.2, sent.4.

⁴VII.a, sent.4.

⁵VII.b, sent.5.

⁶VII.f.

⁷VII.j.

paragraph and it corresponds to the fullest evocation of delightful impressions nature makes upon him. The second longest sentence of this passage¹ concerns Rousseau's losing himself in the 'immensité' of nature: again a very evocative sentence. In the long final sentence of passage VII.m Rousseau continues to enumerate pleasures he enjoyed just as in the long first and last sentences of the following passage he expansively gives details of features contributing to his happiness. The first sentence of the second paragraph of passage VII.q extends itself to a peak of evocation of the requirements for a permanent happiness while the following shorter sentence is relatively relaxed. In the next passage two long complementary sentences of similar length are bridged by a shorter parenthetical sentence.

There is also an expanding movement in certain passages. In passage VII.d there is a gradual lengthening of sentences until the third sentence wherein is found the fullest evocation, in this particular passage, of the effects of Lake Geneva on Rousseau. Happiness at the Charmettes is evoked in a passage whose sentences lengthen until the fifth and final climactic sentence². In the first sentences of the following passage³ the lengthening of sentences corresponds to an ascending movement, while later the eighth and longest sentence is at the peak of the religious experience being described. The initial details of passage VII.m lead up to the relatively long third sentence where an important point in Rousseau's evocation of his joy in being on the lac de Bièvre is

¹Par.3, sent.2.

²VII.g.

³VII.h, sents 1-3.

reached. A major passage concerning Rousseau's sojourn on the île Saint-Pierre¹ begins with an expansive paragraph consisting of but one sentence. Then in the following paragraph an expansive movement is evident from the second part of the first sentence onwards, while in the final paragraph, the longer second sentence takes delight in enumerating different pleasures and also making a more general observation. In another passage there is an expanding movement in two separate paragraphs² where the longest sentences are the most positive part of the evocation. A similar movement is also discernible in the second paragraph of passage VII.t. In the final passage of the chapter, the longest sentence is a climax which repeatedly expresses the extent of the sensation of being reborn³.

Once again there is very little imagery in Rousseau's lyricism and what there is of little consequence, his 'cortège' and situation like a 'Paradis terrestre' in passage VII.i and the sentimental adornment of nature in her 'robe de noces'⁴ being the main examples. The most common words of sensibility employed are 'doux' ('douceur', etc.) and 'coeur(s)' followed by 'charme' ('charmant', etc.) and 'jouir' ('jouissance', etc.). Words of the kind 'aimable', 'plaisir' and terms denoting being emotionally touched occur from time to time. If a word like 'volupté' (or 'voluptueux') occurs a few times indicating a particular kind of enjoyment, terms indicating another kind of happiness are collectively more frequent: 'asile' (variously spelt by Rousseau), 'paix', 'simplicité', 'pur', 'oisiveté'. A particular dimension is evident in 'extase', 'calme ravissant', 'se livrer', 'romantique' respectively. Usually Rousseau's lexicon

¹ VII.o.

² VII.s, par.1, sents 1-3 and par.3, sents 2-4.

³ VII.u, sent.6.

⁴ VII.s, par.1, sent.3.

of sensibility is very bland but certain words resound like echoes in their recurrence in different passages and sometimes in the same passage.

While there are relatively few exclamations in the passages discussed in this chapter, Rousseau again relies on words like 'tout', 'jamais', 'rien', 'toujours', 'par tout', for emphasis. At times, in addition to the use of 'jamais' for emphasis, negatives have a special function. There are the negatives of the second sentence of passage VII.d which help to dreamily evoke the partly unknown nature of the attraction of Lake Geneva; there is the regretful echoing of 'ne ... plus' at the end of each sentence in passage VII.e; there is the wondering how to describe the qualities of the happiness experienced at the Charmettes¹; there is the emphasis on not needing more than he possessed²; there is the expression of the passivity of Rousseau's reverie³; there is, too, the evocation of impermanent as opposed to permanent happiness⁴; and, above all, there is the use of negative expressions to capture the distilled essence of the deepest kind of reverie⁵ and to evoke the feeling of newness of existence on regaining consciousness⁶.

Once again there are several passages where first person singular pronouns are conspicuous. This is particularly the case when they open different sentences or clauses, especially consecutive

¹VII.g, sents 3, 4.

²VII.l, 'sans ...' in each sent.

³VII.n, sent.1.

⁴VII.q.

⁵VII.o, par.2.

⁶VII.n, sents 6, 7. The principal use of negatives to perform a special function in Chapter VI was in passage VI.a, par.2, sents 3, 4, to indicate the absence of inappropriate feelings or external influences.

ones, in a passage and where they are like the starting point of a line or verse in Rousseau's song¹. Elsewhere, too, these pronouns echo from time to time as he continues to recreate happiness for himself².

Other echoes are provided by words rhyming internally within a sentence³. Sounds help perform other evocative functions too. Occasionally there is alliteration⁴, repetition in a sentence of the same sound⁵, a contrasting of vowels with opposing qualities⁶. Clear or sharp vowels and certain voiceless consonants (especially plosives) can indicate alertness, forcefulness, a sharpness of focus (including on negative feelings)⁷. More importantly, a dominance of voiced consonants or long final syllables ending /r/, sometimes combined with the deep sonorities of certain vowels, correspond at times to a gentle, caressing, sometimes dreamy quality⁸ while a recurrence of bass resonances may correspond to a depth of feeling or to a lingering over emotions, to nostalgia⁹.

¹VII.f, after sent.1; VII.g, sent.5; VII.h; VII.i; VII.j, par.2, sents 1-4; VII.j, par.3, sent.2; VII.m; VII.p; VII.s, par.3; VII.t, par.1, especially sent.3; VII.u.

²VII.l; VII.n, particularly sents 1-3; VII.o, par.2.

³VII.a, sent.3; VII.i, sent.2; VII.m, sent.5; VII.p, sent.2; VII.q, par.2, sent.2; VII.s, par.1, sent.3.

⁴VII.f, sent.2; VII.g, sent.1; VII.h, sent.2; VII.n, sent.1, part 1; VII.o, par.2, sent.2; VII.r, sent.3; VII.s, par.2, sent.4; VII.u, sent.7.

⁵VII.b, sent.2; VII.d, sent.3; VII.j, par.2, sent.7; VII.o, par.2, sents 1, 2; VII.u, sent.5.

⁶VII.a, sent.2; VII.q, par.1, sent.3.

⁷VII.b, sent.3; VII.c, par.1, sent.2; VII.c, par.2, sent.1; VII.f, sent.7; VII.g, sent.3; VII.h, sent.9, section 2; VII.j, par.1, sent.4; VII.j, par.2, sent.9; VII.k, sent.3; VII.l, sent.1; VII.r, sent.1, part 1.

⁸VII.a, sent.2, part 2; VII.b, sent.5; VII.c, par.1, sent.3; VII.c, par.2, sent.3; VII.f, sent.6; VII.g, sent.5; VII.k, sents 2, 3; VII.n, sent.3; VII.q, par.2, sent.2, last section.

⁹VII.c, par.1, sent.1; VII.g, sent.2, section 3; VII.n, sent.3, near end; VII.o, par.2, sents 1, 2; VII.q, par.1, sent.1; VII.r, sent.1; VII.s, par.2, sent.2; VII.t, par.1, sent.2, part 1.

The different elements summarized here are of significance sometimes singly but especially in varying combinations. The lyricism of these passages is notable for its harmoniousness, as in the measuredness of movement which is often apparent; for the supple fluidity, which is due to linkages, to the repetition of words at the beginning of consecutive elements of a sentence, to the accumulation of details, to an expanding movement within a passage, or a combination of various of these factors; for the echoes of words and sounds. These features together, in a similar or diverse manner, sing of happiness associated with nature.

CONCLUSION

In Part Two of this study, the characteristics of Rousseau's lyricism within the context of happiness were examined in detail, and the conclusions of these chapters summarized the features found in these passages. Now we will take an overall view of the passages that have been discussed and recall and assess the main qualities of Rousseau's lyrical expression in the autobiographical writings.

In Chapter III (Part One) it was seen that Rousseau does not usually by any means experience happiness for long periods and that for him ideal happiness consists especially of a calm uniformity of feeling. As well as this, he is often writing from a perspective of present relative unhappiness, is recreating past happiness, or is wishing for a certain elusive kind of happiness. His lyricism is often removed to some extent from the source, particularly in time, and sometimes even in his letters his lyricism largely derives from the fact that the addressee (particularly Mme d'Houdetot) is inaccessible. These factors together are responsible for the fact that a gently or more strongly subdued tone is dominant: unrestrained joy - present or remembered - is virtually never expressed.

There is, however, a considerable variety in tone overall, owing to the wide range of emotions and reflections expressed. In addition to a tone of resignation, regret, nostalgia, dreaminess or calm remembrance, a moral, or partly moral tone is sometimes

assumed¹. Occasionally Rousseau indulges in excessive emotionalism². If in the latter cases there are, once or twice, numerous exclamations which detract from the expression, which is then about as bad as in any emotional passage in an eighteenth-century novel, he more usually renders his feelings with beauty, dignity or simplicity, or otherwise demonstrates an apt choice of expression for the desired effect. On those few occasions when Rousseau's feelings seem contrived³, this is reflected in an inflated or over-elaborate style.

Some of the passages discussed appear at or near the beginning or end of a book of the Confessions, of a letter, or of a Promenade⁴. They may, in context, have a functional aspect because of their key position (especially to gain the reader's attention or to prepare the reader for what is to come) but this does not usually detract from their lyrical quality and, in fact, two such passages are among the best examples of Rousseau's lyrical expression⁵.

The passages vary greatly in length, from one sentence upwards. They are usually isolated in context, the main exceptions being that much of the Première and Cinquième Promenades are lyrical while the extract from the third Lettre à Malesherbes⁶ comprises a large proportion of that letter. While lyrical expression is certainly an important aspect of Rousseau's style in the autobiographical writings, this is by no means his only style here⁷. That is, Rousseau's lyricism is usually a relatively momentary rather than

¹E.g. IV.c; V.a; V.d; VII.h.

²E.g. VI.d, from sent.4; VI.g; VI.j.

³VI.c; VI.d; VI.n.

⁴E.g. IV.e; IV.o; V.a.

⁵IV.f; VII.g.

⁶VII.j.

⁷Even in the Rêveries many of the Promenades are more descriptive or analytical in their reflectiveness than lyrical (II, III, IV, VI, VIII, in particular).

a sustained phenomenon. It is perhaps - and this comment is no more than a tentative suggestion - one of the characteristics of lyricism in general that it is difficult to sustain for more than, say, a few pages at a time as a particular stance may be difficult to maintain¹.

One of the most remarkable features about these lyrical passages is that some form of analysis is often an integral part of the lyricism. Just as throughout his non-autobiographical works Rousseau manifests an analytical spirit, as when he proposes reasons why mankind has reached its present state and what might be done to rectify this, so in the autobiographical writings, Rousseau is forever describing what certain situations or feelings consist or have consisted of, how and why certain things did or did not happen to him, and so forth. Rousseau's reflections and feelings, even when lyrically expressed, rarely have a merely gratuitous air about them; one constantly has the impression that Rousseau is seeking or creating meaning from his life. If, once or twice, we have suggested that Rousseau's analysing may detract for a time from the lyricism of a particular passage², it could still be said, on the other hand, that what lyricism there is here is a bonus added to the analysis.

Rousseau's commingling of lyricism and analysis needs to be stressed for one usually associates lyricism, such as that of the

¹Poets may write whole collections of lyrical poems (e.g. Hugo's Contemplations) but the individual poems tend not to be very long. Shortly after Rousseau, Chateaubriand (Atala, René) and Senancour (Oberman) are lyrical in prose and their lyricism tends, likewise, to be apparent at certain moments more than at others.

²E.g. IV.n; VII.h; VII.q; VII.s.

Romantics, with a more obviously - or more apparently - spontaneous flow of feelings, where the feelings are expressed for their own sake, because the writer simply has these feelings which he wishes or feels compelled to communicate. This is not to say that Rousseau's feelings and reflections do not seem spontaneous but the manner in which he allies analysis to them on so many occasions is one of his special qualities.

Typically Rousseau's lyrical analysis consists of an accumulation of details, whether in a continuous stream within a sentence or in a gradual build-up within a passage. The nature of these details, precise or general, has an effect upon the quality of the lyricism. There is the intimate detail of what pleasures were lost after the 'Fall' at Bossey¹, of - especially - domestic bliss with Thérèse², as well as of his friendship with his cousin Abraham³. He details what he said to Mme de Warens about the purity of his feelings⁴, the qualities of his relationship with her⁵, and what a particularly memorable reverie consisted of⁶. He lists the features of the setting where he declared his passion to Mme d'Houdetot (the flowering acacia, etc.)⁷. There are, too, the memories associated with Lake Geneva⁸, the precise details of a night spent out in the open⁹, the exact qualities that comprised his happiness at the Charmettes¹⁰, the analysis of what he experienced on regaining consciousness after an accident¹¹, and in some passages¹² he describes particular physical

¹IV.a, sents 10, 11.

²VI.i.

³VI.k.

⁴IV.c.

⁵VI.a.

⁶V.g, sent.7.

⁷VI.d.

⁸VII.d.

⁹VII.f.

¹⁰VII.g, sent.5.

¹¹VII.u.

¹²Chapter VII, section ii.

features of the île Saint-Pierre. A stream of more intangible, especially moral details adds to the pathos or dreaminess of other passages¹ ...

At other times the analysis is more general. Sometimes Rousseau is, in effect, stating the same idea in different words, with new details of a similar sort². When Rousseau describes his falling in love with Mme d'Houdetot³ the mesmerization experienced is conveyed in a series of what are, in fact, imprecise details, and what could be more dreamily vague than the reminiscences of times spent with her⁴? Similarly, the rapturous description of the courtesan Zulietta is decidedly vague⁵. Meeting up again with Venture de Villeneuve sparks off a series of memories which are listed in a gently sentimental manner with the result that the general nostalgic effect is of more importance than the individual memories⁶. The precision of detail in what Rousseau imagines while walking to Turin blends into a more general impression effected by a string of abstract nouns⁷. His happiness at Annecy is nebulously evoked⁸ and the characteristics of a certain beautiful dawn he observed have a general symbolic quality as well as being detailed perceptions⁹. Rousseau's evocation of different environments, too, are sometimes notable for the total picture, for a general impression, at least as much as for the actual details which, when looked at closely, tend to constitute a type of scenery as much as a particular location¹⁰. There is also sometimes generality

¹IV.m, sent.1; V.a; V.d.

²E.g. IV.b; IV.d; IV.h.

³VI.c.

⁴VI.h.

⁵VI.m.

⁶VI.o.

⁷VII.a.

⁸VII.b.

⁹VII.c, par.2.

¹⁰VII.e; VII.f; VII.j, par.1; VII.k; VII.o, par.1.

of impression in the description of recurrent activities even when quite precise details are given¹.

Elsewhere, Rousseau describes the process of how he came to his present situation or gives a succession of details showing the evolution of a situation, of his views². There is sometimes a linking of general observation with particular reference to his own case³. From all the above evidence it is abundantly clear that not only is Rousseau's method of analysis varied but also it is an all-pervasive part of his lyricism. This is true even in some of the most emotive of his passages.

It is evident likewise that in Rousseau's lyrical expression there is considerable variety in the movement within sentences and passages. Although there are several occasions when a rhythmic pattern or something like a pattern is perceptible, as in a series of light or dreamy rhythmic units of three or four syllables, this kind of pattern does not usually last for more than a short time and it does not appear to be a major feature of Rousseau's lyrical style. Of greater importance is the relative disposition of successive phrases, sections and parts of a sentence as well as of sentences to one another. A measured movement, consisting of two or more elements, is often apparent, and this kind of movement often accompanies parallelism in meaning; restfulness or apparent calmness; gentle sadness; dignity, loftiness, confidence; nervous tension; or a combination of some of these. To a considerable extent this evenness reflects a passivity

¹VII.m; VII.n; VII.o, par.3.

²E.g. IV.g; IV.i; IV.j.

³E.g. V.c, VII.q; VII.s.

on Rousseau's part. At times a sequence of, for example, adjectives, slows down the movement. An expansive movement within a sentence or a passage is often associated with a lingering on certain reflections, with a more brooding or wistful feeling, or with a greater flow of emotion¹. A relatively long section (etc.) in a sentence tends to emphasize some particular point or feeling. On the other hand, a contracting movement, whether within a sentence or more widely, may accompany feelings of dejection or deflation, or a sharpening of focus. A sigh-like effect may result from the shortness of certain phrases or sections, or from an inhalation-exhalation type of balance. Where a sentence is notably long in context, it is likely that the main gist of Rousseau's reflections or a peak in his feelings will be expressed here. Certain very long sentences contain richly full, particularly profound or dreamy evocations².

Rousseau did not, perhaps, invent any sentence type: Pascal, for example, was a master at exploiting balancing sentences in his lucid exposition of ideas while the longer kind of sentence (e.g. the so-called 'periodic' sentence) has antecedents going back at least as far as the Roman orators. Also Rousseau uses the same kind of sentences (sometimes short, sometimes longer, sometimes expansive ...) in his non-lyrical writing. However, the point to note here is that Rousseau knows - instinctively or consciously - how to suit the structure of his lyricism, whether on a finer or a greater scale,

¹While an expansion in the length of successive sentences leading up to a key sentence is occasionally apparent (e.g. VII.g) Faguet exaggerates greatly, in his chapter on Rousseau's lyricism in *Rousseau artiste*, when he claims that this is the main feature of Rousseau's lyricism.

²E.g. IV.m, sent.1; V.g, sent.7; VII.j, par.1, sent.7; VII.o, par.1.

to the particular nature of the feelings, reflections, perceptions, visions of the moment. Structural clumsiness is only rarely noticeable¹.

Many are the times that the fluidity of Rousseau's lyrical prose has been referred to. His suppleness, flexibility, continuity of movement, is due, variously, to the accumulation of details, such as in the enumeration of pleasurable activities; to the repetition of words at the beginning of successive phrases, clauses, sentences; to the logical follow-on from one part of a sentence to another facilitated by the continued juxtaposition of phrases, or of relative or non-finite or adverbial clauses (etc.) and main clauses² and sometimes by the suspending of a main clause³; to the linking ('et', 'ou', 'mais') of smaller (e.g. adjectives like 'jeune et jolie') or larger (e.g. clauses) elements of a sentence; to the repetition, occasionally, of rhetorical questions or exclamations or otherwise of sentences of a similar kind (e.g. short sentences expressing a simple preoccupation).

One feature that has been noted throughout is a general and perhaps rather surprising lack of poetic vocabulary and particularly a lack of original imagery. This is possibly a conscious choice on Rousseau's part, at least to a certain extent, for elsewhere in his writings his choice of metaphors, etc., is sometimes of

¹Which is an indication of the care Rousseau took: long sentences, in particular, are full of stylistic traps. His structures become rather involved in e.g. V.d, par.1, sent.10 and VI.n, sent.1. We earlier remarked on the disciplined control in, especially, VII.j, par.1, sent.7.

²A good example of this fluidity, where the sentences are not particularly long, is VI.h.

³Found more particularly in passages in Chapter V.

a rich and well-chosen variety¹. If from time to time Rousseau is not averse to comparing himself to God (e.g. 'impassible comme Dieu même') or uses an extended autumnal analogy with some dexterity on one occasion and sometimes displays a sense of the mot juste (as when he describes himself as 'proscrit'), much of his imagery is weak, conventional, unsubtle or little more than merely sentimental ('goûter', 'ardent', 'ivre' (in love), nature in its 'robe de nocces')².

There is a considerable usage overall of words of sensibility, and of these 'doux' and 'coeur' are appreciably the most common. Terms such as 'tendre', 'touchant', 'charmant', 'cher' also appear and reappear. Words of the kind 'paix', 'simplicité', 'innocence', 'tranquille', 'pur' recur, indicating Rousseau's preoccupation with a certain kind of happiness, a calmly uniform and morally blameless variety. However, a more sensuous aspect is occasionally apparent in words such as 'plaisir' and 'volupté'. Rousseau's language in the passages we have examined definitely has a tendency towards blandness and while on the one hand this is an undeniable weakness, it does sometimes seem to reflect the general or vague qualities of feelings desired or experienced. That Rousseau uses words that are useful rather than poetic is evident, for example, in the famous evocation of the movement of the boat and the resulting 'sentiment de l'existence' on the lac de Bièvre: the vocabulary as such contributes little to the mood, and the passage owes its

¹See e.g. J.-L. Lecercle, Rousseau et l'art du roman, 271f. and F. Gohin, Les Transformations de la langue française pendant la deuxième moitié du XVIII^e siècle, Ch.V.

²Senancour, in his Observations at the beginning of Oberman, states that the use of overworked expressions has been avoided in this work. One of the expressions he refers to is 'l'émail des prés' which Rousseau is guilty of using at the beginning of passage VII.t.

indisputable lyricism to other features (rhythm, sounds, etc.).

In Chapter IV it was seen that the very fact that words of a similar (namely negative) kind were frequently used ('gémissements', 'déchirans', 'opprobre', 'abyme') rather than the inherent quality of any particular word was largely responsible for the particular atmosphere created in many of the passages here.

The fact that there are, however, certain key words in these lyrical passages must not be overlooked. These are terms such as: 'félicité', 'êtres selon mon coeur', 'enivrante volupté', 'ravissemens inexprimables', 'calme ravissant', 'extases', 'jouissance', 'asile'. For Rousseau 'asile' is more than a merely conventional term while his virtual revival of 'extases' would be of use to some of the Romantics¹. While such words are often striking in context, they are infrequent compared to the less inherently interesting choice of language that has been noted.

To a considerable degree, the recurrence of words within a sentence, within a passage, or more widely, is of as much or more significance than the actual words used. 'Doux' and 'coeur', in particular, and expressions such as 'asile' and 'êtres selon mon coeur', less often, reappear. There are continual echoes of words demonstrating an uncompromising attitude, an unchangeable situation: 'jamais', 'rien', 'tout', intensifying 'si', superlatives. While the recurrence of these terms sometimes seems unsubtle or somewhat simplistic, they appear, nonetheless, to reflect in many

¹E.g. Hugo's poem 'Extase' (in Les Orientales) and the more sensual context of the exclamation 'Extase!' in Baudelaire's 'La Chevelure'. (This noun occurs earlier, too, several times in the Quatrième époque of Restif de la Bretonne's Monsieur Nicolas, particularly in erotic contexts - and Restif's pen traces Rousseau's name more than once.)

instances an important aspect of Rousseau's mentality, that is, his tendency to see the world in black and white, good or bad, 'for me or against me'. On numerous occasions Rousseau begins consecutive phrases or larger units of a sentence or successive sentences with the same word or words. While this is traditional enough in rhetoric, it may be said that Rousseau usually exploits this technique in a manner calculated to extract as much emotional capital as possible. Numerous first person pronouns are to be expected in autobiographical writings. However, in Rousseau's case, the dozens of recurrences of 'je', 'me', etc., (sometimes 'nous') often take on a self-obsessed quality and, at all events, ensure that his lyricism never appears anything less than intimate. The echoes of words, of whatever kind, help invest these passages with a haunting quality as well as a certain apparent unity.

Several sound effects have been observed at work in the course of our examination of Rousseau's lyricism. Occasionally there is alliteration. Echoes of words are also, in effect, echoes of sounds. There are numerous cases of rhymes or suggestions of rhyme and while Rousseau makes rhymes with various sounds the most frequent cases are long vowel plus /r/, which is well-suited to lingering on sadness and nostalgia (about a dozen instances), and sharp and clear vowels (about ten examples involve /i/, /y/ and /e/), which have a bright, incisive or ringing effect. In the few cases where voiceless plosive (especially) or fricative consonants follow in close succession this usually helps convey an impression of bleakness or a negative attitude (e.g. contempt).

There are, too, other instances where sounds having similar qualities recur: sharp or clear vowels (including insistent 'si' on occasions) facilitate the expression of something painful, rapid, bright, lucid, etc.; a series of voiced consonants contributes to a fluid, gentle, nostalgic or dreamy evocation; and, above all, the recurrence of vowels with bass resonances (and sometimes the recurrence of nasal consonants) expresses regret, a lingering over feelings or a depth of feeling. In the latter cases, the bass resonances contributing to Rousseau's expressivity are often nasal vowels (the other principal bass sonorities are of /u/ and /o/). It is worth noting that few languages have nasal vowels (as opposed to vowels which may become somewhat nasalized in speech because of their proximity to nasal consonants): Rousseau has certainly exploited, whether consciously or not, one of the expressive characteristics peculiar to the French language in his use of these vowels¹. While there are, in fact, a number of passages where sound effects appear to play little or no part - and we should not wish to emphasize their significance disproportionately - they do, nevertheless, play a major role at other times, including in some of Rousseau's best or most typical lyrical pieces².

A sense of rhythm, particularly in the broadest sense, that is, a general feel for fluidly supple movement; echoes of words

¹Verlaine, in particular, was to be very aware of the expressive potential of certain French sounds. He extracts every last drop of nostalgia in his well-known 'Chanson d'automne': bass resonances (of nasal and of other vowels: '... sanglots longs des violons'); nasal consonants; lingering long vowel plus /r/ ('coeur', 'langueur'). It is tempting to suggest that, because of the occurrence of such sounds in French, this language is particularly suited to the expression of regret, etc.: is it an exaggeration to claim that in the past and still, today, the kind of song that the French excel in creating is typically gentle, caressing, vague, nostalgic (e.g. the tone of the songs written by Jacques Prévert and sensitively put to music by Joseph Kosma)?

²E.g. IV.f; IV.h; V.f; VI.f; VI.o; VII.o.

and rhymes or hints of rhyme; the exploitation of sound effects, especially the repetition of sounds with similar qualities: these are not the only song-like features of Rousseau's lyrical prose in the passages that have been examined in the present study. His writing occasionally takes on a line- or stanza-like quality as when successive sections or other units of a sentence are of similar length or when initial words of consecutive sections (etc.) are the same¹. Elsewhere in the course of discussion successions of similar details have been described as being like a litany. If the repetition of certain words can be like the refrain of a song, this is nowhere more apparent than in the repeated 'et j'étois heureux' in the evocation of happiness at the Charmettes².

Overall the Rêveries are clearly more musical than the Confessions for they are intended, as has been so justly observed, to be played again and again like a piece of music³. It is possible to see links between the kind of music Rousseau liked best and his musical principles⁴ and his lyricism. Music for Rousseau is ideally simple (airs, etc.) and his best lyrical passages, and indeed his lyricism as a whole, have an uncluttered quality and Rousseau usually manages to avoid overly complex syntax. There has been occasion to remark upon the limpidity with which details - often of a general or simple kind - follow one another. For Rousseau it is essential that music speak to the heart, and it is true that his most song-like passages do exactly this: they tell of his own

¹Especially successive clauses or sentences beginning 'je', successive elements beginning 'où', 'sans', 'que' ...

²VII.g, sent.5.

³Robert C. Carroll, 'Rousseau's Bookish Ontology', SVEC, lxxix, 129.

⁴See, above, Chapter II, section i.

present feelings or of feelings which he is re-experiencing in the recounting and they are also, if secondarily, destined to move the reader. Rousseau's favourite kind of song was the Romance and his lyrical prose, like this genre (including the Romances he wrote himself), is often uncomplicated, nostalgic or gently sad, harking after what is in the past, what cannot be, what never could be, what is no more. If the Romance tends to be sentimentally simplistic, so, at times, is the lyrical expression of Rousseau, for whom attendrissement is always a delight.

And this is still not all. One of Rousseau's main musical principles is that of unity of melody and indeed 'Ce goût de la ligne simple et dépouillée se retrouve chez l'écrivain, même dans les grandsensembles'¹. The lyrical passages in Rousseau's autobiographical writings emphasize the solo character of these works. The emphasis is constantly on himself. Where others play a part there is possibly a song in unison ('Nous' with Mme d'Houdetot, with cousin Abraham), or an imagined unison anyhow. Rousseau, the eternal seeker of transparency, would have the world sing in unison. However, Rousseau himself often had trouble getting on with people or in society, before being forced to retreat into permanent solitude; he was not usually able to sing in unison with others (and 'eux' are definitely associated with dissonance). Rousseau is incapable of harmonizing; he wants one melody line, that dictated by his own ego, to dominate, and harmonizing could only mean compromising. His song is obligatorily a solo; he

¹R. Osmond, 'Les Théories de Rousseau sur l'harmonie musicale et leurs relations avec son art d'écrivain', Comité national ..., Jean-Jacques Rousseau et son oeuvre, 333.

is essentially a one-man band.

Such, then, is the lyricism of Rousseau associated with happiness in the autobiographical writings. While his lyrical expression is not without weaknesses, particularly as far as his often conventional or unimaginative vocabulary and occasional emotional indulgence are concerned, he often makes traditional rhetorical techniques (repetition, accumulation, balancing) work in a new lyrical manner; he often integrates analysis into his reflections with surprising success; he shows a feel for fluidity of movement and a sense for the aural aspects of language.

His lyricism is of great interest, too, because there is little lyrical prose of any significant quantity by a particular writer before him. Also many of the themes intertwined with that of the broad theme of happiness - the emphasis on self, response to nature and the reverie - in Rousseau will be taken up with enthusiasm from the end of the eighteenth century and by the Romantics. In the writings of some of his successors there are not only echoes of his lyrically expressed preoccupations but also echoes of his style on occasions¹. If since his time Rousseau has been surpassed in some ways, such as in the exploitation of poetically expressive vocabulary, the best of his lyrical prose will still strike a chord with a responsive reader and this is a continuing posterity on earth to which he may not have aspired, not even in his many dreamily reflective moments.

¹E.g., the description by Chateaubriand of René's walks with his sister Amélie (cf. Rousseau's evocations of the île Saint-Pierre) and Lamartine's long sentence (in the last section of Episode) detailing a happy day's activities in Graziella (cf. VII.g, sent.5).

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