

VIRTUE AND LOVE IN ROUSSEAU¹

Nadja Hermann

Pontifical Catholic University of Rio Grande do Sul, Brazil.



Abstract

Rousseau breaks the tie considered indissoluble between moral conscience and cultural conscience, replacing it by the relationship between nature and ethics. This revolutionizes the way man and his relationships with the world are understood. The philosopher, who is suspicious of reason which is not educated by feelings, in *Emile* proposes an education that will defend man's heart from error and vice coming from society. In *Julia*, or the *New Heloise*, a novel written in the form of letters, the author combines the discourse of passion with a moral discourse to show the conflict between love and duty, and to indicate that love and virtue are inseparable. He dramatizes philosophical positions, contributing to create a new ethics and a new esthetics, in which the education of the virtuous man is reaffirmed. The article concludes that the two works mark the decisive contribution of Rousseau to the creation of a new mentality which aspires to internalization and spontaneity arising from nature, arousing romantic sensibility.

Key-words: Rousseau, virtue, love, new sensibility.

VIRTUDE E AMOR EM ROUSSEAU

Resumo

Rousseau rompe o vínculo considerado indissolúvel entre consciência moral e consciência cultural, para dar lugar à relação entre natureza e ética, bem como revoluciona o modo de compreender o homem e sua relação com o mundo. Desconfiado da razão que não é educada pelos sentimentos o filósofo propõe, em *Emílio*, uma educação que defenda o coração do homem do erro e do vício provenientes da sociedade. Em *Júlia ou a Nova Heloísa*, um romance por meio de cartas, o autor combina o discurso da paixão com o discurso moral para mostrar o conflito entre o amor e o dever e indicar que amor e virtude são inseparáveis. Dramatiza posições filosóficas e contribui com a criação de uma nova ética e uma nova estética, em que se reafirma a formação do homem virtuoso. O artigo conclui que as duas obras marcam a contribuição decisiva de Rousseau para a criação de uma nova mentalidade que aspira à interioridade e à espontaneidade provenientes da natureza e que desperta a sensibilidade romântica.

Palavras-chave: Rousseau, virtude, amor, nova sensibilidade.

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VIRTUD Y AMOR EN ROUSSEAU

Resumen

Rousseau rompe el vínculo considerado indisoluble entre consciencia moral y cultural, para dar lugar a una relación entre naturaleza y ética, revolucionando el modo de comprender al hombre y su relación con el mundo. Desconfiando de la razón que no es educada por los sentimientos, el filósofo propone, en *Emilio*, una educación que defiende el corazón del hombre del error y del vicio provenientes de la sociedad. En *Julia o la Nueva Eloísa*, un romance en forma de cartas, el autor combina el discurso de la pasión con el discurso moral para mostrar el conflicto entre el amor y el deber e indicar que amor y virtud son inseparables. Dramatiza posiciones filosóficas, contribuyendo a la creación de una nueva ética y una nueva estética, en las que se reafirma la formación del hombre virtuoso. El artículo concluye que las dos obras marcan la contribución decisiva de Rousseau a la creación de una nueva mentalidad que aspira a la interioridad y a la espontaneidad provenientes de la naturaleza y que despierta la sensibilidad romántica.

Palabras-clave: Rousseau, virtud, amor, nueva sensibilidad.

VERTU ET AMOUR CHEZ ROUSSEAU

Résumé

Rousseau rompt le lien considéré indissoluble entre conscience morale et conscience culturelle, pour donner place à la relation entre nature et éthique, en révolutionnant la manière de comprendre l'homme et son rapport avec le monde. En se méfiant de la raison qui n'est pas éduquée par les sentiments, le philosophe propose, dans *Émile*, une éducation qui puisse défendre le cœur de l'homme de l'erreur et du vice provenant de la société. Dans *Julie ou la Nouvelle Héloïse*, roman basé sur des lettres, l'auteur accorde le discours de la passion avec le discours moral pour montrer le conflit existant entre l'amour et le devoir et démontrer que l'amour et la vertu sont inséparables. Il dramatise des positions philosophiques, en contribuant à la création d'une nouvelle éthique et d'une nouvelle esthétique, où se réaffirme la formation de l'homme vertueux. L'article arrive à la conclusion que les deux oeuvres de Rousseau apportent une contribution décisive à la création d'une nouvelle mentalité qui cherche l'intériorité et la spontanéité originaires de la nature et qui éveille la sensibilité romantique.

Mots-clé: Rousseau, vertu, amour, nouvelle sensibilité.

Rousseau (1712-1778) has a great work, marked by intelligence, sensitivity and provocative nature that brought him a fortune controversy. Continues to arouse the interest of many researchers, probably because their positions are more subtle and does not fall into simplifying oppositions as modern and anti-modern or postmodern. Talk about writers who produce provocations is not simple. After three centuries of its birth, Rousseau is considered a mirror of its time, a "genius of modernity" (cf. Le Nouvel Observateur, 2010) and prominent participant in the construction of a new sensitivity, calling man to think in a way entirely unprecedented.

Strove, above all, to observe, understand and criticize the society of his time, unhappy with the artificiality of manners and degradation caused by social inequalities, by constructing a theoretical framework in response to the problems diagnosed. Rousseau pointed out the man's blindness among so many lights, it was the first, on the horizon of the Enlightenment, to scrutinize the dialectical movement that wanted to "impregnate of reason all forms of life" (Bübner, 2010, p. 337). The desired progress should lead us to overcome the prejudices and ignorance, however has distanced us from the origins. The result of the rationalization of life is the production of

a sphere of ambiguity and hypocrisy, of ardent passion in head and coolness in the heart, in humans, in the effort to get to be identical to themselves, make them experience it gets out of hand. Thus, starts to become noticeable the strangeness of ourselves, of our peers and the nature. (Ibid., p. 338)

The development of the sciences, the arts and the educative refinement, designed to man find himself, turned against him. In this perspective, Rousseau fought the idea that society is a place of true flowering of science and renewal of political and social existence, as they wanted the encyclopedists². This thesis was already present in the *Discourse about the sciences and the arts*, in which the philosopher has formulated a negative answer to the question typically eighteenth-century made by the Academy of Dijon - *The restoration of the sciences and the arts have contributed to improve the customs?* At the time when Enlightenment dominated the intellectual and political life of the 18 century, Rousseau presented a *non* different and attributed more importance to moral than reason.

To point to the incompatibility between science and virtue, broke the considered indissoluble bond between moral conscience and cultural awareness, to give place to the relationship between nature and ethics, between nature and civilization, revolutionizing the justified foundations of education. Defended the natural goodness of man, the possibility of natural feelings conducted the individual life. The frontal assault on the society of his time had as basis the possibility of building a sociality oriented to public values. A proposal to consider the society from the individual, because the social and psychological problems of individual are the results of those own actions.

² As this theme of virtue in Rousseau has already been the subject of studies in other opportunities, I reiterate, with a few modifications, part of the analyses carried out on Rousseau, especially with regard to Emilio, of the following texts: HERMANN, Nadja. *Pluralidade e ética em educação*. Rio de Janeiro: DP&A, 2001 e HERMANN, Nadja. Rousseau: o retorno à natureza. In: CARVALHO, Isabel Cristina Moura de; GRÜN, Mauro; TRAJBER, Rachel. *Pensar o ambiente: bases filosóficas para a educação ambiental*. Brasília: MEC, 2009, p. 93-102.

Thus, Rousseau participates of a spiritual renewal in the 18th century. Therefore, I intend to show this new sensitivity particularly in *Julia or New Heloise* (*Julie or La Nouvelle Héloïse*), published in 1761, and *Emile, or On Education* (*Emile or De l'éducation*), published in 1762. They consist in works decisive in the formation of a new man, the effects they produced, breaking with the social models prevailing and with the ecclesiastical guidelines. Such works introduce different elements in the self-understanding of time and contribute to the construction of a new mentality that aspires to interiority and spontaneity from nature and awakens the romantic sensibility.

The works: success and controversy

Julia or the New Heloise (*Julie or La Nouvelle Héloïse*) is considered one of the books that most influenced to form a new mentality. Transformed into a blockbuster, considered a bestseller 18th century (Simpson, 2009, p. 39), the records indicate that had over a hundred editions since its launch in 1761 until 1800, which was very significant for time (Moretto, 1994). Darnton observes that the "demand far exceeds the supply copies to booksellers and they start to rent the book for day (1986, p. 310).

The book produced a communication between reader and writer, as can be seen by the amount of letters received by Rousseau, causing a change in the type of reading practiced at the time, because the readers were touched and searched to live better. This is expressed in the Preface of the book, in which Rousseau says: "I saw the customs of my time and I published these letters" (1994, p. 23). This is reinforced further: "all feelings are not natural for those who do not believe in virtue". Should offend to the devotees, to the libertines, to the philosophers, should shock easy women and scandalize the honest women (Ibid., p. 23). These affirmations constitute a clear reference to the need to provoke and transform his readers. Rousseau also anticipated, in the Preface, that this novel would provoke "the love at mankind" since "in the large societies we only learn to hate men" (Ibid., p. 27). The epistolary novel, set in the beautiful surroundings of Lake Geneva, tells the story of a young philosophy professor, plebeian, Saint-Preux, who falls in love for his student Julia, but cannot marry her because his father, a noble aristocratic, stuck to the prejudices of social class, considered him an inappropriate pretender. To meet the paternal interest, she marries another man, Wolmar, a rich landowner, honest man who lives according to the order.

In this novel, the philosopher staged "philosophical, aesthetic and moral positions" in order to produce a revolution in mentalities. He portrayed the manners of high society, the country life as opposed to city life, the education of children (theoretical elements of *Emilio*), the comparison between Italian music and French music, everyday life, family life, the well-being provided by the physical and spiritual contact with nature and, above all, the struggle between the romantic and stoic ideals from the philosopher, the struggle between virtue and happiness. The emphasis on impulsive force of love gives way to virtue. The lovers - Julia and Saint-Preux - do not surrender to sexual desire, as this would violate the requirements of married duty and would lead the family of Julia for disgrace. By resisting the force of passion to remain faithful to her husband, they transmute love in friendship, in companionship. "It is the discourse of love but also friendship, sensitivity that wants to communicate to human beings and the universe", as Fúlvia Moretto observes on the introduction of the Brazilian edition of the work. Julia introduces virtue as something new o

to libertine society of the time, in which marriage with fidelity did not constitute custom. The virtue here is associated to the comeback of natural state that doesn't let corrupt.

Émile or *De l'éducation*, published in 1762, exposes the formation of a new man and the foundations of a modern conception of childhood. Breaks with the way as they understood education and produces a pedagogical revolution, in which the thread conductor of all the educative work is found in nature. Emilio is created in the countryside, far from the city's ills. The education is not made for the preparation of social functions, but to form man, in the broad sense of the word. The society would not be able to educate because it's based only in power, ambition and vanity. By that, the philosopher do not it holds in proving that education practiced is bad, because "everyone knows" (Rousseau, 1995, p. 5). In a fierce criticism, on the letter to the Bishop Beaumont, affirms:

The men should not be instructed by half. If they must remain in error, why not leave them in ignorance? Why there so many schools and universities if do not teach nothing that matters to know? What is, then, the purpose of your schools, your academies, your many erudite foundations? Is to give the people a pig in a poke, to pervert in advance their reason and prevent it from reaching the truth? Teacher of lies, and to deceive them that you pretend to instruct, and, as thieves that put lanterns on the reefs, you the lantern illumine to lose them. (2005, p. 79)

Rousseau's endeavor will be to show that the child should be educated under the lights of nature, a profound renewal in the concept of training, to make possible the social contract, in other words, to ensure the conditions of freedom. The history has prevented the men to live in accordance to nature, but it remains in us, suffocated and depraved, but not totally lost. And the conscience remains at the bottom of the hearts of men, as an interior voice. The establishment of a physical self-sufficiency and a long process of education of the senses, by contact with nature, allow the consolidation of a moral autonomy. The active development and free the natural capacity and a process of self-formation that leads to the fullness of the personality and form men true and virtuous.

Emilio also was not a work indifferent to their contemporaries and, still less, the political and ecclesiastical institutions of the time, causing numerous contrary reactions. Shortly after the publication, Rousseau is involved in controversies that will continue throughout all his life. The work is prohibited and condemned the bonfire by the Parliament of Paris which, in the same time, decreed the arrest of Rousseau. Is also occurs condemnation of the work by the Church Catholic and, later, by the College of Theology at The Sorbonne. The government of Geneva began to consider him *persona non grata*. The Pastoral Letter of Cristophe of Beaumont, Archbishop of Paris, explains the reasons for condemnation of the reading of the book *Emilio* by contain "an abominable doctrine, own the overthrow the natural law and destroy the foundations of the Christian faith; establishing maximum contrary to moral gospel" (Rousseau, 2005, p. 235).

Rousseau recognizes that, since the publication of *Emilio*, flicking in a "sinister spider" and all the newspapers are participating in an attack on the philosopher, accusing him of being "a impious, an atheist, a maniac, a madman swept, a ravenous beast, a wolf" (Rousseau, 2011, p. 557). The center of this controversy has as a background the interpretation of the idea of nature applied to the religious sphere, because it advocates in

Book IV of *Emilio* - profession of faith of the savoyard vicar - a natural religion, not revealed and coming from the heart of men³.

Contrary to the Christian idea of original sin, that understands the cause of evil in nature corrupt, Rousseau reverses the position, to identify the cause of the evils in the social order. His more important hypothesis is the denial of original sin and the affirmation of nature pure as the foundation of education (Oelkers, 1992, p. 27). It is an anthropological foundation, of almost theological *status*.

The response letter to Archbishop Christophe de Beaumont, Rousseau defends its convictions and exposes its own theoretical work, showing that the social order is the cause of the evils, being always:

contrary to nature, but unable to destroy it, tyrannize ceaselessly and makes claim their rights. I have looked at the consequences of this contradiction and I saw that she, alone, was enough to explain all of the vices of man and all the evils of society. Of which concluded that it could not be assumed that the evil man by nature, because might point out the origin and the progress of their wickedness. These reflections led me to new investigations on the human spirit considered in social status, and I discovered, then, that the development of the lights and the vices that was always in the same proportion, not on individuals, but in peoples; distinction that I always did carefully. (2005, p. 78)

Their ideas have continued object of criticism, also by intellectuals of the time, as it appears in the form of an exchange of letters, in 1755, when Voltaire says: "no one ever post both ingenuity in wanting to convert us in animals" and that readings of this kind are born "desires to walk in four paws" (Lettre, 08.30.1755). Voltaire interprets the return to nature as a comeback to noble savage, while human nature to Rousseau means spontaneity and interior freedom. Rousseau reacts, writing ironically to Voltaire:

You will see that I'm not hoping make us return to animalism, although I, for my part, regret the little that it lost. When your respect, Lord, this return would be a miracle so great that only God could do it, and so detrimental that only the Devil could want it. Do not try, then, rests on four paws, because no person in the world would have less success than you. (1974, p. 32)

Virtue and love in Rousseau

The new sensitivity that Rousseau helped build with his works can be analyzed in two theses:

- the importance of love and friendship in the construction of a relationship with the men and the universe in *Julia or New Heloise*;
- the natural man in *Emilio*, in other words, the assumption of natural goodness for formation of the virtuous man.

³ The campaign against Rousseau is documented in your correspondence. The complete edition is the French one *Correspondance générale de Jean-Jacques Rousseau*, with collection of originals, notes and comments of Theophilo Dufour, and edited by Pierre Paul Plan, Paris, 20 v., 1924-1934. In Brazil, was published the work ROUSSEAU, Jean-Jacques. *Letter to Christophe de Beaumont and other writings on religion and moral*. Organization, presentation and translation of Jose Oscar de Almeida Marques. São Paulo: Liberty Station, 2005. This book allows the reader have a vision of the impact of the ideas of Rousseau.

These theses are articulated and interpenetrate and are found in his two works, as we will see below.

To write *Julia*, Rousseau says in his *Confessions* that were "in the midst of so many prejudices and faked passions, know how to analyze fully the human heart for right there distinguish the true human feelings" (2011, p. 515). The valorization of pure feelings from the heart of man, that will preserve him of the vices of corruption, it's an idea that runs through the entire work. The trajectory of novel is to show the possibility of the predominance of virtue on the disturbances of the passion.

In this framework emerges the appreciation of simplicity in opposition to the hypocrisy and the falsity of the aristocracy of Paris and assumes highlight the idyllic surroundings and bucolic of Valais region, because "over there we are serious without melancholy, calm without indolence, happy to exist and thinking", attenuate the desires that provoke us torments and the air "salutary and beneficial of the mountains", it would be "one of the greatest remedies of the medicine and the moral" (1994, Letter 22, p. 83). The gardens of the field, that produce trance in the spirit, by "tortuous and irregular alleys bordered by flowering trees and covered by one thousand garlands of grapevines of Judea" (1994, Letter 22, p. 83 p. 416) are contrasted to the gardens of the great cities, with boulevards lined and geometrical flower beds, which leads to the observation that these interventions of nature is revealed "only the vanity of the owner and the artist who, always in a hurry to bear, one his wealth and other his talent, prepare, with large expenditure, boredom to anyone who wants to enjoy their work. A false taste for greatness that is not made for man poisons their pleasures" (Ibid., p. 417).

The simplicity and the diversity of the plants in the gardens of the rural area, by idyllic feeling that cause, indicate not only an aesthetic ideal, but also a kind of fusion of the spirit with the nature, foreshadowing the romantic self. The connection between the benefits of the conviviality of nature and the state of the soul it's a discovery of Rousseau, which figures prominently in *Julia*. To remember a visit to the garden Eliseu, a natural garden, but has the hand of Julia, Saint-Preux recognizes that this experience allowed her to fix "the deviations of the imagination" and wore "the soul a calm preferable to disturbance of more seductive passions" (Ibid., p. 423). Here you realize not a mere appeal to sensitive existence, but also to the moral existence (Starobinsky, 2011, p. 154).

Julia is a woman who has decided not to abandon the virtue. Gave her heart to her beloved, "since the first look" (1994, Letter 18, p. 301), but had to give up to this passion to fulfill the promise made to her father. Especially in the letter 18, when reporting to the lover all the suffering and the doubts that accompanied the decision to marry, Julia shows the effort to overcome her desire for the beloved and no longer feeling guilt. Shows, in last instance, its own transformation, disproving the fears and doubts, in a kind of confrontation with herself for giving in to the "secret voice" of the conscience, which shows her the duty. Transformed, going to desire "everything that relates to the order of nature" and "the rules of reason" (1994, Letter 18, p. 314).

Confessing that still loves Saint-Preux, fells changed by decision she took to live faithful to her husband and says: "If you lose a tender lover, you earn a faithful friend, and whatever we've been able to say during our illusions, I have no doubt that this transformation will be unfavorable. Take away from her the same party that me, I conjure

you, to make you better and more wise and, to debug, with Christian morality, the lessons of philosophy" (1994, Letter 18, p. 321). The French language allows you to express this game between love and friendship by the use of the expressions *mon ami* and *mon amie* along the letters, indicating the beloved and also the best friend (cf. Moretto, 1994, p. 18).

When the initial passion is exceeded by the transformation of love in friendship, not restore traditional moral, but another higher ethics, because the resignation of the love it's shown as a purity of feelings. The new situation projected an ethical ideal, for beyond the conventions, in which the lovers coexist in a kind reference to the interior of feeling loving, committed with the duty to friendship, to the individual and to the virtue (cf. Deney-Dunney, 2010, p. 20).

The appeal to reason and to virtue shows the influence of stoicism in Rousseau. Especially Julia reveals control and resignation, which is much more difficult to Saint-Preux. He has many difficulties in this overrun, but with the time understands that there are important feelings as friendship. The art of Rousseau explores the cost to be virtuous and overcome the vertigo of guilt. In the words of Starobinsky (2011, p. 121), which makes a dialectic interpretation of the novel, Julia reconciles "on the top unit of the moral feeling", and you can overcome immediate bliss of search of sensations and pleasure. The exhortation to virtue, frequent throughout all the work, has led thousands of readers to write to Rousseau, as the information of Darnton, in a profound identification with the characters, which favored the construction of a new sensibility.

When was to the death, Julia left a letter to Saint-Preux, confessing that she has loved him the whole life:

Deceive me for a long time. [...] Yes, in vain wished to suppress the first feeling that made me live, he concentrated on my heart. [...] My friend, I make this confession without shame, this feeling that remained in spite of me was involuntary, and it nothing has cost my innocence, everything that depends on my will chose my duty. If the heart, that it does not depend on her, you chose, this was my torment and not my crime. I did what I had to do, is to me the virtue without blemish and has stayed with me the love without remorse. (1994, Letter 12, p. 634)

This end that reveals the choice by virtue, the submission of the desire that which imposes the reason and the attitude resigned and more evidence of the influence stoic, which led Rousseau to understand the human passions and move it from an explicit enlightenment rationalist. The book is called *Julia or New Heloise*, a reference to another famous novel, occurred in the 12th century between Abelard and Heloise, whose end is tragic. Abelard, to live a forbidden love, is punished with the castration and Heloise goes to the convent. Julia and Saint-Preux are not separated, on the contrary, live, but a waiver sublime, in a demonstration of the effects of the virtue.

In *Emilio*, a *Bildungsroman*, Rousseau argued in respect of educational conditions to form a new human being, capable of releasing the opinions of others, from the appearances, be content with the essential and become virtuous. The education of Emilio will be sanctioned by the concept of nature, that is, naturally we feel love for the order that "when it is developed and become active receives the name of conscience" (Rousseau, 2005, p. 48). But, in the same way as in *Julia*, appear the struggles and contradictions by

recovery of spontaneity disfigured by historical process, in a valuation of imagination, of intuition, of interiority.

It is necessary to point out, first, that the concept of nature is part of a spirit of season (Zeitgeist) also shared by enlightenment thinkers, but does not have the same meaning as in Rousseau. For the philosopher, the concept of nature is not a mystical concept, nor mechanical, but a pre-empirical unit that acts autonomously, a perfect unit, previous to society, that, projected over the child, make it possible to think the education (Oelkers, 1992). From this interpretation, Rousseau proposes a moral education as negative education, that means, they do not teach nor truth nor virtue, but to defend the heart of man from error and addiction coming from outside, because, as he says in the book first of *Emilio*: "Everything is right out of the hands of the Author of things, everything degenerates in the hands of man" (1995, p. 9).

With the idea of nature, Rousseau tries to maintain the unity of man and universe, aspires to interiority and spontaneity from nature, because it only "offered harmony and proportions" (Ibid., p. 321). The principle of moral is in the nature of the human good, which search order and justice: "If it is true that the good is good, and we need to find at the bottom of our hearts and in our works, and the first reward of justice is to feel that this is practiced. If the natural goodness is in accordance with our nature, man cannot be are of spirit nor well composed but to the extent that is good" (Ibid, p. 333).

Thus, the claim to interiority, with his passionate love for nature, which is so different from the nature of what the Encyclopedists⁴ are talking about, is the central point of the thought of Rousseau, in continuity of subjectivism that characterizes the modern philosophy and, at the same time, a change. Subjectivism previous Cartesian tradition, relates to the intellect and, in Rousseau, the feeling has a superior character in relation to reason (Mondolfo, 1962, p. 30).

The establishment of self-sufficiency physics and of a long process of education of the senses, by the contact with the nature, allows for the consolidation of a moral autonomy. The active and free development of the natural capacity is a process of self-education that leads to the fullness of the personality. Throughout the work *Emilio* are repeated statements about the forces of nature, of the need to listen to the voice that is in the heart of the child and to ensure that the natural development of the different stages that comprise the childhood until adolescence. By restore the spiritual forces spontaneity and the interiority, man becomes an architect of his own happiness.

The ultimate expression of the virtuous man is the moral freedom, which allows you to see continuity between the *Emilio* and the *Social Contract*. "Observe intently the nature and follow the path that she shows you" is the wire that weaves the education of Emilio. By this path formed first the man, which finds within a firm law, for then, as a citizen, to worry

⁴ Mondolfo points out the profound difference between the concept of nature in Rousseau and in the encyclopedists: "The encyclopedists, continuing the naturalist movement has already promoted by baconian method and by investigations and physical conceptions of Descartes and the Galilean school, accepting the empiricist theory of knowledge of Locke and the physics of Newton, were taken to consider the *systeme de la nature* [...] as the central object of human questions, the source of knowledge, the criterion of judgment of ideas and of the institutions and the weapon of struggle and of criticism of tradition. [...] while that for the encyclopedists the unit obtained fitting the spirit in the design of the exterior world, for Rousseau the unit affirms herself while the nature beats within us, with the intimate feeling of our life." MONDOLFO, Rodolfo. *Rousseau and the modern conscience*. Buenos Aires: Editorial Universitaria de Buenos Aires, 1962, p. 33-35.

about with the laws of the world. The man has for objective his own conservation and the citizen the conservation of the social body. It's must first form in man the moral freedom through education. Citizen and man are opposed in society that Rousseau's criticizes and they are reconciled in citizenship proposal on *Social Contract*. The moral freedom of the citizen depends on the preparation of the man, because this can only make the social laws when it is owner of itself, in the area of passions. These are rising, bringing contradictions and internal struggle. In this way, who is "always in contradiction with himself, hesitating between their inclinations and their duties, never will be neither man nor citizen, will not be good either for themselves or for others" (Rousseau, 1995, p. 13).

In other words, the freedom of man depends on education, in so far as it enhances capacities and does not contradict the nature. How to form the free man? The man becomes free when gets domain of itself, reaching the unit itself, but the unit is faced with a contradiction, with the tensions between the not natural passions and the natural laws expressed in conscience⁵. The not natural passions are from *self esteem*, which is born of the relationship with the other, from other needs created by socializing. Rousseau distinguishes self-esteem, *amour proper*, and self love, *amour de soi*.

The source of our passions, the origin and the principle of all the others, the only one that was born with the man and does not leave him ever during his life, are the self love, the innate primitive passion, prior to any other [...]. It's always good and according to the order [...]. It is necessary that we love ourselves to keep us [...]. The love of oneself, that only concerns to us, satisfying when our needs are met; but the self-esteem that compares, is never satisfied and could not be, because this feeling, in us preferring to others, also requires that the other us preferring to them; what is impossible. Here's how the triads and affectionate passions are born from love himself, and how hateful and irascible passions are born from self-esteem. (1995, p. 235)

This tension between the passions accompanies every quest for improvement, as reports Rousseau:

I feel I am dragged, fought by these two conflicting currents, I said: no, the man is not a: I want and don't want to, I am at the same time slave and free; I see the well, I love it and I do evil; I am active when I hear the reason, passive when my passions dominate me, and my worst torment, when I succumb, is feel that I could resist. (Ibid., p. 322)

But the passions cannot be eliminated, because it does not depend on us has them or not. Then, the quest for unity is achieved by free will in face of enslaving passions. Impulses of passion do not alter the integrity of the conscience, if is not succumbs to your requirements. The virtue results from the minimization of the self-esteem, from which come the not natural passions, and in the recovery of self-love in an almost stoic way. Thus, the vices can be overcome only by virtue. If the goodness comes from the state of nature, the result is obtained in society, through the struggle of man to himself,

⁵ Conscience, for Rousseau, is "an innate principle of justice and virtue, according to which, in spite of our own maximum, we believe our actions are good or bad [...]. The acts of consciousness are not trials but feelings. Although all of our ideas come from outside, the feelings that appreciates them are within us and it is only through them that we know the convenience or inconvenience that exists between us and the things that we must follow or avoid" (1995, p. 335-337).

because "there is no happiness without courage, nor virtue without a fight" (Ibid, p.535). Therefore, in their natural state, man is "good without merit".

And in the face of the question what is a virtuous man? Responds Rousseau to Emilio, in a way very close to the stoics:

It is the person who knows dominates their affections, because then follows his reason, his conscience, makes its duty, it remains within the order and nothing can move it. ... Be now free effectively; learn to become your own lord; send in your heart, Emilio and shall be virtuous! (Ibid, p. 536)

To sustain the idea of formation of a virtuous man, nature could not establish itself as a mechanical universe, as a mechanism of matter and motion that translates into an object of consideration intellectual, in anticipation of the objectified vision of nature. Before that, the nature is "a teleological movement, whose highest point is the own improvement" (Oelkers, 1990, p. 36). This idea, however, cannot be confused with the optimism of progress, common enlightenment thought. The perfectibility or the possibility of improvement is an ambivalent faculty in Rousseau, which does not ensure moral progress, because it may lead to addiction or virtue.

The idea in Rousseau, that the problem of virtue it's not a question of clarification and knowledge, will put him in a differentiated position of the enlightenment and this will lead him to the movements that have transformed the modern culture. In the two works analyzed, this differentiated approach appears with the emphasis on educating the will, dominate the passions and follow the conscience in an articulate manner the conception that man is naturally good and that the society deprave him. The "inner self", so many times repeated in *Julia* and in *Emilio*, is a stoic influence which Rousseau reaffirms, because only this inner voice will produce the will and not more reason, nor more lights.

According to the interpretation of Taylor, Rousseau understood that in the moral exist the depravity and only will could face it. Returning to the inside of him, the man discovers the well and this constituted a "philosophical revolution" about the role that the feelings occupy in the moral psychology. So "Rousseau is at the origin of a large part of contemporary culture", in particular those philosophies that return to the creation of the self and that make the self-determining freedom a key to virtue. He is the starting point of a transformation of modern culture in the direction of a more deep interiority and a radical autonomy (Taylor, 1997, p. 464). This measure exerts influence throughout the romanticism, especially in regard of the individual freedom and the supremacy of nature.

This influence also produces echoes in environmental education⁶, especially for the defense of the intimate feelings of life, which leads to respect the nature. The man is "with" and "in" nature and keeps with her a subjective feeling, which allows him to preserve it, while at the same time that makes a detachment to build its freedom. To that extent, Rousseau anticipates, with acute sensitivity, many of the elements that will constitute the irrefutable arguments of environmental education and ecological awareness, in other words, the preservation of life on Earth depends on change our relations with nature, with

⁶ These observations are in text HERMANN, Nadja. Rousseau: a return to nature. In: CARVALHO, Isabel Cristina Moura de; GRÜN, Mauro; TRAJBER, Rachel. *Think the environment: philosophical basis for environmental education*. Brasilia: MEC, 2009, p. 93-102.

ourselves and with others. To that extent, a reason educated by feelings was the announcement of Rousseau, indicating the harmful effects of selfishness that, by favoring an exploitative mentality, alter our relationship with nature. Those inflows were so intense that we can detach the importance of the work of Rousseau in Friedrich Hölderlin, one of the greatest poets of the German language, which speaks of the religiosity of nature and of life. The poet knew appreciate the philosophical nature and of intense feeling of the works of Rousseau and devoted a homonym ode⁷.

In this poetry, Rousseau is an alter ego of Hölderlin. The philosopher would have rejoiced with the distant light of the Sun; the messengers found his heart, what has heard and understood the announcement from immemorial times that the gods have spoken. The poet praises, in Rousseau, the ecstatic abandonment to infiniteness, to the universal system of things, in a celebration of life, in an almost religious character. I do not intend remove own conclusions about the romanticism naive or even a nostalgic view of lost paradise, because there is nothing more harmful to the reading of a philosopher that a facilitator or stereotyped access. I would like to detach that Rousseau, while a keen awareness of the modernity problems, anticipates a new feeling toward nature, which still have something to tell us. His announcement resounds as an alert to the need of each historical time to think about the meaning of nature in front of profound contradictions generated in the course of modern life.

Finally, it can be highlighted that it creates a new sensibility in relation to childhood. Shows that you need to know the students, understand the child in its uniqueness and that the moral freedom depends on the conduct of education. It inaugurates a new understanding of educating.

Certainly the recognition of new sensitivities inaugurated by Rousseau does not cancel the suspicion that emerged, especially from the 19 century, about the false testimony of the conscience and the illusions of the self, particularly pointed out by Nietzsche and Freud. We are no longer sure of an innate sentiment in our hearts. Shortly we believe today in stable structures of be. We have, however, evidences of the importance of the feelings for the moral formation. A careful reading of Rousseau is always an invitation to reconsider the problem of human authenticity. And certainly the reading will be productive because he opened many horizons.

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⁷ Rousseau, by Friedrich Hölderlin
 Du hast gelebt! auch dir, auch dir
 Erfreuet die ferne Sonne dein Haupt,
 Und Stralen aus der schönern Zeit. Es
 Haben die Boten dein Herz gefunden.
 Vernommen has du sie, verstanden die Sprache der Fremdlinge
 Gedeutet ihre Seele! Dem Sehnenen war
 Der Wink genug, und Winke sind
 Von Alters her die Sprache der Götter.

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NADJA HERMANN is graduated in philosophy, with a doctorate in Education. Held stages of research in Heidelberg University in the years 1998, 1999 and 2005. Currently, are professor at the Pontifical Catholic University of Rio Grande do Sul and CNPq researcher, in the area of Philosophy of Education.
Address: Rua Teixeira de Carvalho, 219 - 90880-300 - Porto Alegre - RS - Brazil.
E-mail: nadja.hermann@pucrs.br.

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