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THE PURSUIT OF VIRTUE
A STUDY OF ORDER IN LA NOUVELLE HELOISE

by

JEANNE THOMAS FUCHS

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FOR ROBERT MICHEL
celui qui m'anime et m'éclaire

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*All charts illustrate the movement of the letters in each book of the novel.

INTRODUCTION

Jean-Jacques Rousseau's immense epistolary novel, Julie ou la Nouvelle Héloïse, was the best seller of the second half of the eighteenth century. From the time it appeared in January 1761 to 1800, there were seventy-two separate editions of the work.[1] As Daniel Mornet points out in his critical edition of La Nouvelle Héloïse, although the tendency at mid-century was to write short novels, and even short stories, to replace the tomes written in the seventeenth and early eighteenth centuries, the public avidly read Rousseau's deliberately long work.[2] Louis-Sébastien Mercier recounts that Paris booksellers rented various parts of the novel for twelve sous per half hour.[3] Given the length of each section, one can only conclude that the eighteenth century Parisians were prodigiously rapid readers. Stories about the novel's appeal multiplied almost as quickly as its editions: people stayed up all night reading it, forgetting dinner parties, balls, and any number of important engagements.[4] One gentleman delayed reading the last letter from Wolmar to Saint-Preux for three days because he could not bear the "news" and the recapitulation of the heroine's death.[5] Anyone who had ever been in love was devastated by Julie. The library at Neuchâtel has preserved sacks of letters written to Rousseau by readers convulsed with despair.[6] Young girls, nuns, married women, budding Lotharios and men of the world all believed that Rousseau had intended his novel for them, and had recounted their individual struggles. In effect, Jean-Jacques had uncovered a common bond which united shop girls and duchesses, merchants and marquis: the voluptuous delight of passion, despair and renunciation.

Despite its unprecedented popular acclaim, La Nouvelle Héloïse did not receive a similar reception in literary circles. In particular, Rousseau's former closest associates, the philosophes, led by Voltaire, proved merciless in their

criticism.[7] His "friends," especially Diderot, believed that Rousseau had deserted them by leaving Paris to live in the country, and they felt betrayed by many of the ideas expressed in the novel itself, and even more so by those in its author's Lettre à d'Alembert (1758). While their philosophical and esthetic reservations about the work's merit must be taken seriously, evidence exists that they were jealous of the hermit's success.[8] Diderot published his Eloge de Richardson the same year; Grimm attacked Rousseau's novel in his Correspondance littéraire, but most virulent of all were the letters of the Marquis Ximénes, actually written by Voltaire,[9] lampooning the book's style, its author and characters, with even a few gratuitous pot shots at Jean-Jacques' father.[10] Even Grimm and Fréron condemned Voltaire's vituperative remarks in the "Ximénes" letters.[11] Actually, in his attempts to crush Rousseau's creation, Voltaire-Ximénes displays the same poor taste that he accuses Rousseau of having in La Nouvelle Héloïse. With regard to Julie and Saint-Preux he says, "Jamais catin ne prêcha plus, et jamais valet suborneur de filles ne fut plus philosophe." As for Wolmar, he calls him a drunk and adds, "Il était très content du tonneau quoiqu'un autre l'eût percé."[12] Voltaire, like most of the literary set, stubbornly refused to see any merit in La Nouvelle Héloïse or its originality.

Ironically, the novel remains one of the major literary landmarks in French letters. Just as, more than a century before, Corneille's Le Cid (also accompanied by a celebrated literary battle), had permanently changed the course of French theater, so La Nouvelle Héloïse marks a watershed point for the novel. After 1761 the novel was accepted as a legitimate and serious genre, a vehicle not only for transmitting a moral lesson, but also for communicating ideas. The castigo ridendo of Le Sage, Montesquieu and Marivaux disappears and is replaced by a grave and lyric tone. One quality Rousseau never possessed was nonchalance. Even the bitingly satirical

letters of Saint-Preux from Paris, which reveal Rousseau's admiration for Molière, Montesquieu, and especially Voltaire, are colored by the sober tone which pervades the lettres-dissertation in the work. In an article on Julie, Henri Coulet remarks: "Son roman est peut-être le roman le plus sérieux, le plus éloigné du jeu littéraire, qui ait jamais été écrit."[13]

While Rousseau did not invent sentiments or melancholy or tragic love, his manner of describing them, their setting, his personal perspective, energy and eloquence metamorphosed an ordinary love story into a compelling work of art. As Coulet notes, "En reprenant une situation banale, Rousseau est donc allé beaucoup plus loin que ses prédécesseurs et l'a tirée de la convention romanesque pour l'amener au niveau des grands exemples moraux sur lesquels ses lecteurs sont invités à méditer."[14] Among its many accomplishments La Nouvelle Héloïse did rehabilitate feelings and their expression. At this period, expressions of true emotion did not abound and there was a general lack of spontaneity much like that described by Saint-Preux in his letters from Paris. Mornet cites Bridard de la Garde as having remarked, "A Paris aujourd'hui on ne parle plus de tendresse qu'en épigramme." Sentiment had become "un sujet de conversation,"[15] and if feelings were repressed, nature was virtually unknown. For most people a stay in the country meant exile: they considered it a fate worse than death. And although the country was bad, the mountains were worse. Therefore, it is not an exaggeration to say that Rousseau introduced nature into the novel and put the Alps on the map. For the eighteenth-century reader the magnificent setting of La Nouvelle Héloïse, alternately savage and idyllic, was a revelation and enhanced the novel's "exotic" appeal. Nonetheless, the impression that nature and descriptions of it pervade the work is actually a false one; in fact, of the 163 letters which comprise the novel only six of them deal with nature per se.

As far as plot is concerned Rousseau broke completely with the adventure story and the realistic novel formulae of the period. There are no sub-plots (even the episode of Milord Edouard's loves in Italy is nothing more than a pre-Gidian composition en abîme, as it mirrors the conflict of the protagonists), no bandits, kidnappings, robberies or murders. Rousseau prided himself on having succeeded in sustaining a long narrative "sans épisodes, sans aventure romanesque, sans méchanceté d'aucune espèce ni dans les personnages, ni dans les actions."[16]

Restrictions of plot are accompanied by restraint in the number of characters, the latter a manifestation of the influence of classical tragedy on Rousseau: Julie and Saint-Preux have confidants in Claire and Milord Edouard, Wolmar completes the love triangle, and the baron d'Etange represents the exterior obstacle to the lovers' happiness. The few remaining players, especially Mme d'Etange, who would fit perfectly into any of Balzac's stories, are weak, shadowy figures who fade into the décor. Only one letter is written to Mme d'Etange (from Saint-Preux) in the whole course of the novel, and she writes none herself. Even the baron sends and receives just one letter. In fact, the bulk of the correspondence is divided among the two lovers and their confidants; Wolmar himself is limited to writing six and receiving four letters.

These "lettres de deux amans" were indeed Rousseau's letters to the world, to borrow Emily Dickinson's phrase, but contrary to the plight of the New England poet, the world wrote back. At the height of his creative powers, in what proved to be the most fecund period of his career, Rousseau poured not just his heart into the letters, but also his head. While La Nouvelle Héloïse celebrates feelings, it must also be admitted that it exalts reason. As a result, all of the main characters are intelligent. A singular achievement. In fact, one would be hard-pressed to find in all of French literature a heroine who equals, much less surpasses, Julie's

intellectual power. The novel remains more than a love story, more than a cautionary tale; it represents the very essence of its creator's ideas. For, besides capturing the ecstasy of romantic love, Rousseau has indelibly recreated the passion for ideas which was so much a part of the century to which he belonged.

To the reader of the first and second prefaces to La Nouvelle Héloïse it becomes abundantly clear that a moral lesson is intended. And although it was common practice at the time for authors to attach moralizing avant-propos to their novels, which often were nothing more than empty self-justifications that had little to do with the matter that followed, in Rousseau's case they do serve as a kind of caveat lector. They also reveal his own inner conflict about La Nouvelle Héloïse.[17]

The strategic opening sentence of the first preface lashes out with offensive precision and recalls the striking débuts of Rousseau's theoretical works. It also affords an excellent example of his ambivalent feelings toward literature, and novels in particular: "Il faut des spectacles dans les grandes villes, et des romans aux peuples corrompus."[18] In spite of this eloquent protest, as every major Rousseau critic has noted, he was a born novelist, "un romancier malgré lui." Pierre Burgelin goes as far as saying, "On a pu dire que toute son ceuvre était romanesque, qu'Emile était le roman de l'éducation, comme le Discours sur l'inégalité le roman de l'histoire ou le Contrat Social le roman de la société."[19] Be that as it may, technically speaking Rousseau wrote only one novel, and it can be demonstrated that the dichotomy present in the author parallels the one found in the novel: the conflict between duty, what one feels one should do (in this case writing useful works), and desire, what one wants to do (writing a novel), could not be plainer. Curiously, this work, condemned by its own creator, succeeded in lifting the entire genre out of its literary limbo

and elevating it to a place of worth alongside poetry, tragedy, comedy and other accepted prose forms.[20]

A great deal has been written about the genesis, the inspiration and the sources of La Nouvelle Héloïse, not to mention Rousseau's intentions in composing it. The author himself, in the Confessions, in his correspondence and in the text of the novel provides us with invaluable information on these important questions. In turn, these matters have been closely scrutinized by scholars for more than two centuries and it would be redundant to recapitulate all of the opinions and variations on their points here.[21] In my view, the genesis, inspiration, sources and intentions are fused into one, remain absolutely inseparable, and are at the heart of Rousseau's own creative process.

Saul Bellow once defined genius as "inner necessity," and although, in retrospect, it seems certain that La Nouvelle Héloïse was written to expose its creator's ideas, and to impart a moral lesson, above and beyond these highly rational results, lies an undercurrent of urgency and intensity that one finds in works like the Pensées and in Racine.[22] Rousseau had to write Julie and the source of its creation sprung from his own "inner necessity." Ultimately, what sustains the work and gives it unity are the fervor and conviction with which it was composed. Without doubt, these highly personal and less tangible qualities account for its enormous success in the eighteenth century, and for its continued impact on the modern reader.

To say that La Nouvelle Héloïse was a work-in-progress from the time that Jean-Jacques and his father stayed up all night reading L'Astrée would not be an exaggeration. More than any other literary endeavor of the period, La Nouvelle Héloïse has the qualities of a novel in search of its author, and it remains a capital example of life imitating art. Actually, the critic need not attempt to transform Rousseau's life into literature, Jean-Jacques has already accomplished

this himself in the Confessions, the Rêveries, the Dialogues and pre-dating them all, La Nouvelle Héloïse which has sometimes been classified as a "roman personnel."[23] Jean Starobinski put it most aptly in the avant-propos to his masterfully study, Jean-Jacques Rousseau la transparence et l'obstacle: "A tort ou à raison, Rousseau n'a pas consenti à séparer sa pensée et son individualité, ses théories et son destin personnel."[24]

Abandoned, dejected, disappointed in both friendship and love, ill and feeling old at forty-four, Rousseau withdrew to Montmorency and within a short time had begun creating an imaginary world in which he was relatively safe, and over which he alone had control. In this manner, he "escaped" his hostile environment and also satisfied his creative impulses. He invented the perfect refuge, the one that fate had denied him, and peopled it with the "transparent" beings that fortune had not placed in his path. As Jean-Louis Lecercle remarks, "L'esprit romanesque, c'est le refus de la réalité telle qu'elle est et la volonté de lui substituer une réalité plus belle."[25] This does not imply that when Rousseau arrived at the Ermitage he had projected any grand design for a novel. Once again "inner necessity" dictated not only the nature of what he began writing but the form its expression would take. Recent feelings of guilt over the abandonment of his children caused him to decide to abstain from sexual relations with Thérèse[26] and out of loneliness and frustration he began writing love letters to himself. René Pomeau recalls that the solitary wanderer in the forest of Montmorency recopied his letters onto beautifully ornate and scented stationery and carried them along on his walks to be savored at leisure.[27] In reference to this peculiar phenomenon Carol Blum comments: "Such a genesis made La Nouvelle Héloïse very different from the usual epistolary fiction. Rousseau did not put his novel into epistolary form, but rather decided to put his epistles into novel form."[28]

Valéry often commented on the ridiculousness of separating form and content in a text; his notion that these divisions prove to be artificial holds very well in the case of La Nouvelle Héloise. It is true that the epistolary form was in vogue in the eighteenth-century: Montesquieu had started an avalanche of romans par lettres with his Lettres persanes, and Richardson, in England, furthered the trend considerably. In addition, only a glance at the massive personal correspondences that have been preserved from the period offers an excellent demonstration of the importance of the letter both as a vehicle for intimate confessions, and for the communication of ideas. Exchange and discourse remain the key words; in the letter, a combination of monologue and dialogue is possible which often proves to be more effective than a face to face conversation. The notion of premeditation, of a thought process which has resulted in a certain order of ideas, is implicit in a letter. In effect, the epistolary form provides a microcosmic variation of the process of writing itself...As a writer who professed contempt for the novel, this form afforded Rousseau the opportunity, as "editor," to dissociate himself from the work, and to interject his "objective" views whenever he chose. Aside from the above considerations, perhaps the single most important requisite of a letter, and the one which precedes all other in underlining the fusion between form and content in La Nouvelle Héloïse, is that it necessitates separation. The latter also irritates passionate love, and indeed, Rousseau's lovers personify the suffering caused by absence and separation. As such, they join a celebrated list of couples: Dante and Beatrice, Petrarca and Laura, and as the title clearly announces, Abélard and Héloïse. The literary fame of Julie and Saint-Preux's ancestors cannot be ignored; the choice of the most prominent philosopher of the twelfth century, Abélard, and his brilliant pupil, Héloïse, as models for his

heroes colors the entire work. However, Abélard's name does not appear in the title, thereby enhancing the woman's name; this omission indicates where the author's sympathies lie and foreshadows the tragic conclusion of the work.[29]

Thus after a life of general disorder, of wanderings. struggles, persecutions, real and imagined, at Montmorency Rousseau realized that he was neither happy nor fulfilled, and he longed for simplicity, honesty, innocence and above all peace. The phrase, "the pursuit of happiness," was coined in the eighteenth century and reveals a great deal about the general état d'âme of those whose slogan it became. As Robert Mauzi has noted in his colossal work, L'Idée du bonheur dans la littérature et la pensée francaises au 18e siècle: "L'Idée du bonheur appartient à la fois à la réflexion, à l'expérience et au rêve."[30] After having perused essays, treatises, reflections and memoirs written on happiness during the period, Mauzi remarked that with the exception of Mme du Chatelet's Réflexions sur le bonheur, they were all dry, hypocritical and marked by monotonous conformit.[31] Turning to imaginative writing to further pursue his study Mauzi concludes:

> La littérature romanesque--reste l'une des meilleures sources pour la connaissance des âmes, en nous révélant de quoi elles rêvaient, ce qu'elles auraient voulu être, ce qui les gênait dans les idées reçues, et avec quelle violence un peu morbide elles s'acharnaient sur certaines: l'idée de vertu en sut quelque chose! Quand on connaît Cleveland et La Nouvelle Héloïse, il reste peu à découvrir sur le XVIIIe siècle. Et l'on s'est convaincu que Prévost est l'une des plus lucides parmi les consciences d'alors, la seule conscience tragique avec Rousseau, d'une époque où les euphories artificielles savaient admirablement dormir ou masquer le malaise des âmes.[32]

The virtue to which Mauzi refers will be used by Rousseau in La Nouvelle Héloïse as the touchstone for the attainment of happiness. However, for the "Citoyen de Genève" whose favorite writer was Plutarch, "virtue" must be considered in its etymological sense of "manliness," "courage" and "force" as well as in its more generalized meanings of "goodness,"

"moral excellence" and "rectitude." The characters in La Nouvelle Héloïse discuss virtue from the beginning to the end of the book, and Gaston Hall rightly sees in their preoccupation with it "a measure of ventriloquism."[33] Hall distinguishes two notions in Rousseau's concept of virtue: first of all, virtue is not primarily an intellectual concept but a feeling, and secondly, Rousseau chooses to accent virtuous actions, thereby producing a certain ambiguity, a dual concept of virtue as both feeling and action.[34] The link between virtue and happiness remains fundamental in Rousseau's philosophy; he was convinced of the inseparable nature of these two states. And while happiness cannot exist without virtue, virtue cannot exist without the subject of this study: order.

To say that the people of the eighteenth century were obsessed with order would be an understatement; the mania for classification which characterizes this period can be attributed to the spirit of Newton which pervaded the entire century. Montesquieu's L'Esprit des lois, Rameau's Traité de l'harmonie, Diderot's Gargantuan undertaking in the Encyclopédie and even the geometric calculations that Voltaire and Mme du Chatelet spent their afternoons studying, all attest to the enormous influence the English philosopher and mathematician had upon the French. In this regard, Rousseau was very much a man of his age; in fact, as Burgelin, at the end of his exhaustive and illuminating study, La Philosophie de l'existence de Jean-Jacques Rousseau, concludes that the two major themes which constantly recur in his writings are order and existence.[35] As Burgelin explains it, a rapport exists between Jean-Jacques' notions of order and natural man: just as man in his present state represents a corrupted and denatured being compared to original man, so too, from an ontological point of view, disorder is seen as a corruption of order.[36] This original order has no connection with historical order, and conse-

quently, man's nostalgia for happiness, for the age of innocence, remains a longing for this initial state of order in which he was sufficient unto himself, the latter being his true source of unity.[37] The desire so often found in Rousseau to go back to something simple or natural, can be interpreted as a manifestation of his deeper urge to go into himself and to strip away the denatured, corrupt veneer which has hidden his true self.[38] Burgelin notes, "Rousseau prend parti contre l'optimisme du siècle des lumières; il ne croit pas à un progrès absolu."[39] He later elaborates on this idea when he says that for Rousseau "Le bien se définit donc finalement par l'ordre, et comme le désordre reste plus probable, le pessimisme pratique est justifié."[40]

The pessimism to which Burgelin refers often reappears in La Nouvelle Héloïse. Despite the fact that the niche normally accorded Rousseau's novel is that of a work of reconstruction, its author's dark side and tragic conscience characterize the work. After having decimated man's "accomplishments" in the two Discours, and the Lettre à d'Alembert, Rousseau, seeking to re-establish order, recreates the world to measure up to his ideals in La Nouvelle Héloïse, Emile and the Contrat Social. In the theoretical writings his effective and dramatic use of analogy becomes the most salient means of communicating his ideas; the notion of "example" emerges as one of the central ideas of Rousseau's philosophy. Similarly, in the novel, not only the protagonist, but all of the main characters, become larger than life, archetypal figures because of their exemplary roles. The responsibility for the rehabilitation of society rests on the frail figure of a young woman; it is a great burden to place on her. And yet, the author's chosen instrument of re-creation--woman--seems logical and in tune with the natural order of things. Rousseau understood the crucial position of the woman in the family, and ultimately her effect on society as a whole.

In La Nouvelle Héloïse he has transposed the heroic ethic he admired so much in ancient models into a different register. Although he stresses the domestic and civic virtues, rather than the martial, Rousseau can still remain faithful to the ideals of courage, patriotism, integrity, selflessness and liberty that he prizes. By placing these qualities in a domestic, bourgeois setting, he has substituted for military heroism what Gaston Hall calls "a new concept of virtue in domestic tranquillity and order."[41] Julie, in her multiple roles as friend, wife, mother and benefactress, incarnates this concept.

As a work of rehabilitation La Nouvelle Héloïse raises many questions; the novel contains a number of serious contradictions and ambiguities which merit close examination. Because Julie dominates the action and becomes the focal point for all of the other characters, it is through a better understanding of her struggle and her conflicts that we will be able to unravel some of these inconsistencies. If Julie is meant to serve as an example to young girls who have strayed from the path of virtue, and to married women who are tempted by adultery, why must she die? Is it likely that this happy wife and mother would rush joyously to her death? Are the principal conflicts in the novel resolved by her death? Do they require it? After all, death does seem a rather impractical solution to offer the wayward woman. Contrary to what Rousseau seems to want us to believe, virtue does not appear to be its own reward for Julie. Apparently, the "pays des chimères" mentioned by the heroine in her letters (and referred to by Rousseau in the Confessions), has a double meaning which lies hidden in the etymological meaning of the word "chimères." While the word signifies a place of fantasy, of imagining, an unreal, other worldly spot, it equally evokes the chimaera, the fabulous monster of antiquity. And although there seems little doubt about

the application of the first meaning to La Nouvelle Héloïse, given the bellum intestinum of the heroine, and the dénouement of the book, the second meaning also imposes itself. No matter how disguised they may be, sooner or later one's fantasies will spew out some of the fears and hidden agonies of the individual. In the same way, Julie's heaven on earth can conceal not only hell, but limbo too.

The heroine's overwhelming need for order manifested from the very outset in her desire to control others and her surroundings belies an internal chaos and anxiety which constantly threaten to engulf her. The same dichotomy present in Julie is reflected in varying degrees in the other characters. She suffers because of her inability to reconcile her exterior and her interior existence. In many instances, order is abused and manipulated in a purely superficial manner to hide the truth from others and even from herself. In effect, one can view La Nouvelle Héloïse as a symphonic composition in which the dynamics of contraction and release are represented by the tension which results from the juxtaposition between order and disorder.

A close study of the letters has revealed a tight structural order which parallels and mirrors the psychological fluctuations of Julie and the other characters. It is therefore the aim of this study to examine the affinities between the heroine's profound inner need for order in all of its forms, and the deliberate structural order of the novel. The symmetry in La Nouvelle Héloïse, as well as the symbolic images which dominate each of its six parts will also be analysed to show to what degree they reinforce the tension between the two poles of order and disorder. Seen from this perspective, the existential and the psychological richness of the novel is underscored, and it emerges as a work which has lost nothing of its relevance for us today. Keeping in mind the principle of order, and using it as a yardstick to calibrate Rousseau's profound intentions, it becomes quite

clear that there is nothing gratuitous in the work; no digressions. The letters on suicide, economy, education, music, religion, philosophy and all the rest form the base of the work's essential unity.[42] By analysing each book in chronological order I hope to demonstrate the novel's inner unity and the structural affinities between the parts and the whole. In this way, the role of order will be methodically revealed and its importance in the novel can be illustrated.

La Nouvelle Héloïse represents a convergence of the ethical and the esthetic exigencies of the artist and despite Rousseau's many pejorative statements, it is quite apparent that Julie depicts a part of his inner self that had not not been revealed in his prior works. Indeed Rousseau's intense feelings about his novel account in large part for his obsessive concern with its composition and with every aspect of its publication. Daniel Mornet, who was able to study all of the manuscripts, the profuse notes, corrections and changes made by the author over a period of eleven or twelve years feels that they betray "des scrupules maladifs."[43] He continues, "Quand on étudie certaines de ces corrections..., on doit songer que si Rousseau fut un grand artiste, il fut aussi un nerveux, et que l'obsession et l'indécision se retrouvent parfois dans sa tâche d'auteur comme dans les actes de sa vie."[44] In effect, Julie had become Jean-Jacques' personal Galatea he desired not only that she be perfect, but that she also have a soul. This attitude would certainly account for his obsessive work on the novel. Rousseau's meticulousness has proven not to have been in vain; his book has stood the test of time for many reasons, not the least of which is the dynamics of its composition.

NOTES

[1]Daniel Mornet, Les Grands écrivains de la France: Jean-Jacques Rousseau, La Nouvelle Héloïse, Vol. 1 (Paris: Hachette, 1925), p. 232. Mornet notes: "Exception faite pour les contes de Voltaire, Gil Blas, certains romans de Prévost, il n'est pas de roman contemporain de Rousseau qui ait vraisemblablement atteint le 10[e] de ce chiffre.

[2]Ibid., p. 38.

[3]Cited by Mornet, p. 237

[4]Perhaps the most famous story of the novel's power is the one recounted by Rousseau in the Confessions: "Il parut au commencement du Carnaval. Le colporteur le porta à Mad[e] la Princesse de Talmont un jour de bal de l'Opera. Après souper elle se fit habiller pour y aller, et en attendant l'heure elle se mit à lire le nouveau Roman. A minuit elle ordonna qu'on mit ses chevaux et continua de lire. On vint lui dire que ses chevaux étoient mis; elle ne répondit rien. Ses gens voyant qu'elle s'oublioit vinrent l'avertir qu'il étoit deux heures. Rien ne presse encore, dit-elle, en lisant toujours. Quelque tems après, sa montre étant arrêtée, elle sonna pour savoir quelle heure il étoit. On lui dit qu'il étoit quatre heures. Cela étant, dit-elle, il est trop tard pour aller au bal, qu'on ôte mes chevaux. Elle se fit deshabiller et passa le reste de la nuit à lire." Oeuvres complètes (Paris: Pléiade, 1969), Vol., I, p. 547.

[5]Mornet, p. 249.

[6]Ibid., p. 248.

[7]Two rare exceptions were d'Alembert and Palissot, mentioned by Mornet, p. 250. In addition the Chevalier de Jaucourt wrote in his article, Roman, in the Encyclopédie: "Les Romans...sont peut-être la dernière instruction qu'il reste à donner à une nation assez corrompue pour que toute autre loi soit inutile. Je voudrais qu'alors la composition de ces livres ne tombât qu'à d'honnêtes gens sensibles, & dont le coeur se peignît dans leurs écrits, à des auteurs qui ne fussent pas au-dessus des faiblesses de l'humanité, qui ne démontrassent pas tout d'un coup la vertu dans le ciel hors de la portée des hommes; mais qui la leur fissent aimer en la peignant d'abord moins austère, & qui ensuite du sein des passions, où l'on peut succomber & s'en repentir, scussent les conduire insensiblement à l'amour du bon & du bien. C'est ce qu'a fait M. J.J. Rousseau dans sa Nouvelle Héloïse."

[8]René Pomeau, ed., La Nouvelle Héloïse (Paris: Garnier 1960), p. xxiv.

[9]Voltaire, Mélanges, ed. J. van den Heuvel (Paris: Pléiade, 1965), p. 395. It seems that the Marquis has taken the manuscript of La Guerre de 1741 from Les Délices and this was the way in which Voltaire "pardoned" him.

[10]In the second letter from the "Marquis," Voltaire who usually refers to Saint-Preux as Jean-Jacques, explains, "Le baron fut assez malavisé et assez imprudent pour dire qu'on se moquait de lui, et que Jean-Jacques, quelque grand philosophe qu'il pût être, et quoiqu'il eût un père excellent garçon horloger, qui avait porté un mois le mousquet, n'était point pourtant fait pour épouser la fille d'un baron." Melanges, p. 401.

A close study of Voltaire's correspondence over this period reveals and irrational contempt for Rousseau in which his novel enters for only a small part. Actually it was Rousseau's Lettre à d'Alembert that enraged Voltaire. The letter desired to establish a theater in Geneva, and was furious with its most famous citizen for opposing him. In a letter from Voltaire to d'Alembert dated March 19, 1761 he says: "C'est contre votre Jean-Jacques que je suis le plus en colère. Cet archifou qui aurait pu être quelque chose, s'il s'était laissé conduire par vous, s'avise de faire bande à part, il écrit contre les spectacles après avoir fait mauvaise comédie, il écrit contre la France qui le nourrit, il trouve quatre ou cinq douves pourries du tonneau de Diogène; il se met dedans pour aboyer, il abandonne ses amis, il m'écrit à moy le plus impertinente lettre que jamais fanatique ait griffonnée. Il me mande en propres mots, 'vous avez corrompu Genève pour prix de l'azile qu'elle vous a donné.' Comme si je me souciais d'adoucir les moeurs de Genève, comme si j'avais besoin d'un azile, comme si j'en avais pris un dans cette ville de prédicants sociniens, comme si j'avais quelque obligation à cette ville. Je n'ay point fait de réponse à sa lettre, M. de Chimène a répondu pour moy; et a écrasé son misérable roman." Correspondance, ed. Besterman (Geneva: Institut et Musée Voltaire, 1953), Vol. 45, p. 216.

[11]Mornet, p. 239.

[12]Voltaire, Mélanges, p. 404.

[13]Henri Coulet, "La Nouvelle Héloïse et la tradition romanesque française," AJJR, XXXVII (1966-68), p. 55.

[14]Ibid., p. 47.

[15]Mornet, p. 49.

[16]Jean-Jacques Rousseau, Oeuvres complètes (Paris: Pléiade, 1959), Vol. I, p. 546.

17 In the preface to Narcisse Rousseau shows a similar distaste for his own work, and in this case the metaphor he uses to describe his feeling is quite revealing. Speaking of Narcisse and other early works he note: "Je dédaigne également la louange et le blâme qui peuvent leur être dûs; car je ne pense plus comme l'Auteur dont ils sont l'ouvrage. Ce sont des enfans illégitimes que l'on caresse encore avec plaisir en rougissant d'en être le pére, à qui l'on fait ses derniers adieux, et qu'on envoie chercher fortune, sans beaucoups'embarrasser de ce qu'ils deviendront." Oeuvres complètes (Paris: Plèiade, 1964), Vol. II, p. 963.

[18]Jean-Jacques Rousseau, Julie ou la Nouvelle Héloïse (Paris: Garnier, 1960), p. 3.

[19]Pierre Burgelin, La Philosophie de l'existence de Jean-Jacques Rousseau (Paris: Presses Universitaires de France, 1952), p. 5.

[20]The central point of George May's, Le Dilemme du roman français au XVIII[e] siècle (New Haven: Yale Univ. Press, 1963), is that 1762 marks the victory of the novel as a respectable literary genre in France.

[21]Mornet and Burgelin discuss the many parallels that exist between the autobiographical works and the novel. See also the excellent introduction to La Nouvelle Héloïse in the Oeuvres complètes, Vol. II by Bernard Guyon.

[22]It is interesting to note that Racine, like Rousseau, suffered from a great inner conflict about his writing, abandoned it for ten years and returned with two "religious" plays. The turmoil and guilt which the two men shared would merit a separate study.

[23]Mornet, p. 285

[24]Jean Starobinski, La Transparence et l'obstacle (Paris: Gallimard, 1971), p. 9.

[25]Jean-Louis Lecercle, Rousseau et l'art du roman (Paris: Armand Colin, 1969), p. 29.

[26]Rousseau recounts this himself in the Confessions, O.C. Vol. I, pp. 594-595.

[27]Pomeau, p. xxiii. Rousseau also speaks of this in some detail in the Confessions, O.C., Vol. I, p. 192.

28 Carol Blum, "La Nouvelle Héloïse: An Act in the Life of Jean-Jacques Rousseau," L'Esprit Créateur (Fall 1969) p. 202.

[29]The deeper psychological import of Rousseau's choice of Abélard and Héloïse will be discussed at the conclusion of Chapter I.

[30]Robert Mauzi, L'Idée du bonheur dans la littérature et la pensée françaises au XVIII[e] siècle (Paris: Armand Colin, 1967), p. 9.

[31]Ibid., pp. 9-10.

[32]Ibid., p. 10.

[33]Gaston Hall, "The Concept of Virtue in La Nouvelle Héloïse," Yale French Studies 28 (1961-62), p. 21.

[34]Ibid., pp. 24-25.

[35]Burgelin, p. 570.

[36]Ibid., p. 212.

[37]Ibid., p. 235. Burgelin suggests that Rousseau's profound interest in botany at the end of his life was due to the fact that plants had not changed and that they were just as God had made them originally. p. 422.

[38]The whole concept expressed here is pure Plato. Starobinski points out that Rousseau often used examples from Plato and some of his parables to illustrate his own theories. In particular, in the second Discours the myth of the statue of Glaucus from the Republic is cited: "Semblable à la statue de Glaucus que le temps, la mer et les orages avaient tellement défigurée, qu'elle ressemblait moins à un dieu qu'à une bête féroce, l'âme humaine altérée au sein de la société par mille causes sans cesse renaissantes, par l'acquisition d'une multitude de connaissances et d'erreurs, par les changements arrivés à la constitution des corps, et par le choc continuel des passions, a, pour ainsi dire, changé d'apparence au point d'être presque méconnaissable." La Transparence etc., pp. 27-28. Rousseau's view of man as well as the origin of order and disorder can be drawn from this story.

[39]Burgelin, p. 216.

[40]Ibid., p. 344.

[41]Hall, p. 33.

[42]Coulet says in the article quoted above, "Ce long roman est d'une composition simple et savante, renforcée par des correspondances souvent subtiles et secrètes, toujours profondes; les digressions n'y sont qu'apparentes, l'épanchement lyrique, l'effusion spontanée entrent dans un cadre où elles contribuent à l'unité de signification et de structure." p. 52.

[43]Mornet, p. 145.

[44]Ibid., p. 145.

CHAPTER I
OVERTURE

The analogy of an overture has often been used to describe the opening section of Proust' A la Recherche du temps perdu; in it the narrator skillfully introduces all of the characters and themes that will occupy him in the succeeding volumes of his long novel. For identical reasons, this same term characterizes part one of La Nouvelle Héloïse. In addition to establishing the pair of lovers and the theme of fatal love, Rousseau also crystallizes the friendships between Claire and Julie, and Milord Edouard and Saint-Preux, that will hold sway throughout the work; he accords Wolmar a mysterious mention, "mon père a amené un étranger respectable, son ancien ami, et qui lui a sauvé autrefois la vie à la guerre," (I,xxii,50)[1]. He presents Julie's parents in finely drawn portraits, Claire's future husband, M. d'Orbe, appears in a small but significant role, and Fanchon Regard and Claude Anet are players in an episode that will prove to be of prime importance. Beside the presentation of the dramatis personae, the major themes and leitmotifs are exposed: love, death, separation, renunciation and virtue are most prominently treated, but education, music, the role of example, literary commentaries and direct and indirect criticism of the French all appear in the novel's début.

This microcosmic quality in part one reflects the unity of the novel's entire structure. Rousseau's purposeful procession of players, ideas and events here remains all the more striking because of the chaotic verbal mantle in which he envelops them. Although moments of calm are depicted in part one, the theme of illicit love dominates and consequently disorder reigns. Directly indicative of the general confusion is the fact that part one comprises the largest number of missives: sixty-five letters and six notes.

From the purely mathmetical breakdown of letters which follows, a number of psychological conclusions can be drawn:

from Saint-Preux to Julie	26 letters, 3 notes
from Julie to Saint-Preux	22 letters, 3 notes
from Julie to Claire	4 letters
from Julie to Milord Edouard	2 letters
from Julie to Fanchon	1 letter
from Claire to Julie	5 letters
from Claire to Saint-Preux	1 letter
from Claire to M. d'Orbe	1 letter
from Milord Edouard to Julie	1 letter
from M. d'Orbe to Julie	1 letter
from Fanchon to Julie	1 letter

Totals:
Saint-Preux writes twenty-six letters and three notes, Julie twenty-nine letters and three notes, Claire writes seven letters, Milord Edouard, M. d'Orbe and Fanchon write one letter each.

Because passion becomes the overriding force here, the bulk of the letters, fifty-five, are written by the lovers. However, Saint-Preux receives only one letter (XXVII a half page note from Claire) from a character other than Julie, whereas the heroine receives mail from Claire, Milord Edouard, M. d'Orbe and Fanchon. This fact sets Saint-Preux apart from the others, and reinforces his isolation. He does not belong to their class. Edouard and Wolmar are the foreigners in the novel, but Saint-Preux is cast in the role of the <u>étranger</u>. (None of the characters is French.) As a result of his alienation Saint-Preux becomes the pawn of the other characters: Claire, Milord Edouard, M. d'Orbe and even Fanchon exercise control over the hero in part one. Julie's power is absolute, and the baron and Mme d'Etange, in the background, influence his fate. Hopelessly outnumbered from the outset, how can his desires ever prevail? Thus, the obstacles established early on between Saint-Preux and Julie persist throughout the work.

Of the last ten letters, Saint-Preux writes only two (LV & LX) to Julie, and she only one (LVII) to him. Claire, who stage-manages the lovers' separation writes four of them, and she, not the heroes, has the last word. The physical separation of the protagonists is paralleled in the actual

disposition of the letters; the barrier erected on several levels.

On the emotional plane, Saint-Preux experiences the same mutilation that his famous forebear, Abélard, suffered physically. Rendered impotent because he lacks money and social standing, Saint-Preux becomes symbolically castrated.[2] To further enforce this image, after part one, with the exception of his experience in a brothel in Paris, no other sexual relationship is indicated. Constancy, one of the capital characteristics of true love, must prevail. While Saint-Preux's isolation enables him to preserve his love in a pure state, Julie's bonds to family, friends and society, her position in an established hierarchy, prevent her from accomplishing this. Her marriage will be viewed by Saint-Preux as a betrayal of their love and an infidelity to her lover.

Of lesser importance in part one are the single letters which are written: M. d'Orbe plays a kind of messenger boy who keeps Julie informed of what has transpired in the episode of the duel between Edouard and Saint-Preux, while the inclusion of Fanchon, a servant, serves to illustrate the beneficial effects of sacrifice and virtuous actions; both incidents will be examined below.

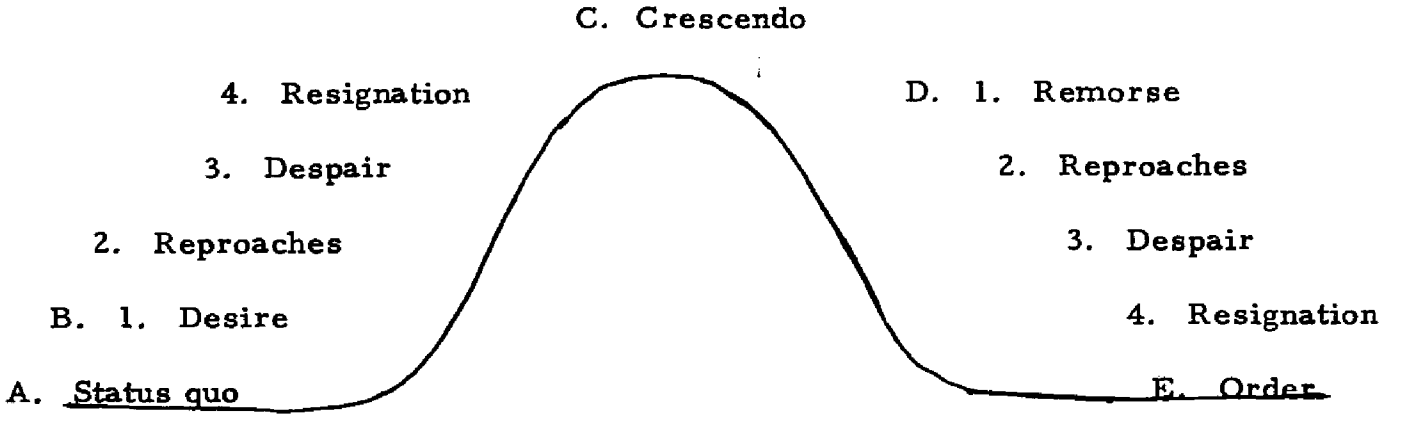
It should also be noted that the letters in part one, with only two exceptions, are all quite brief. The celebrated letter from the Valais and Julie's tirade against duels require eight or nine pages. Although longer than the other letters, these do not approach the length of the lettres-dissertation found in later sections of the novel. Consequently, although a great number of letters is written, their general brevity serves to complement the frenetic pace and passions described.

In addition to the importance of the number, length and disposition of the letters written, their movement must be considered. The correspondence possesses a certain rhythmic

quality which propels the action forward with what can be characterized as a wave-like motion. The latter parallels the crescendos of passion depicted.

As an image to illustrate the rise and fall of emotions in La Nouvelle Héloïse the wave seems particularly suitable; this motion represents the natural rhythm of Rousseau's thought which was cyclic and mercurial. The author often describes moments of supreme exaltation followed by depression in his other writings. Of particular interest in this regard is Book Two of the Confessions in which a many personal peripeteias are recorded, and the "Fifth Rêverie" in which Rousseau substitutes his own inner waves of emotion for the more peaceful waves of the lake. In addition, the image of a wave is often used in the novel to denote emotions: Saint-Preux uses the image of an "onde agitée" to describe Julie's conflict concerning the opinion others have of her and her opinion of herself (I,xxiv,58), and the heroine employs the same phrase to designate her soul's tormented state. (IV,xii, 482).

The diagram that follows demonstrates the movement of the "waves"; it will be used to facilitate commentary on the letters, as well as to illustrate the interior order of part one. First some comments on the diagram itself: while "A" and "E" appear on the same spatial plane, they are not meant to be equivalent. "A" represents status quo, a rather neutral state that does not necessarily include order, but instead, a lack of disorder. "E", order, can be qualified as 1. superficial or selfish order, 2. virtuous or unselfish order, 3. natural order, such as is presented in love of parents, 4. sensible order, such as the one so often supplied by Claire in her letters. "C" signifies the crescendo or summit of passion, and in all but two waves (III & V) proves to be negative. The crescendo should not always be equated with physical delight, but rather with intensity of emotions. Thus, pain, sex, physical violence, jealousy and ecstasy belong in this cate-



WAVES

I.	(B)1-3, 5 notes	(C)4, 5	(D^2)6	(E^4)7
II.	(B^2)8, 9, 10; (B^4)11, 12; ($B^{1,3}$)13	(C)14	(D^1)15; ($D^{2,4}$)16, 17	(E^1)18
III.	(B^3)19; (B^1)20; ($B^{1,4}$)21, 22	(C)23	(D^2)24, 25; (D^3) note, 26	
IV.	(B^3)27; ($B^{2,3}$)28	(C)29, 31	($D^{1,2}$)29; (D^3)32; ($D^{1,2}$)33, 34; (D^4)35	(E^3)30
V.	(B^1)36; (B^2)37; (B^1)38	(C)43		(E^2)39-43
VI.	(A)44, 45 ($B^{1,2}$)46	(C)47, 48	(D^2)49, 50; (D^3)51	
VII.	(A)52 (B^1)53, 54	(C)55, 56	(D^2)57; ($D^{3,4}$)58	($E^{2,4}$)57
VIII.	(A)59, 60, 61	(C)62, 63		(E^1)64, 65

gory. Both the ascent, "B," and the descent, "D," contain four distinct stages: in "B," desire (1) acts as the prime mover; once this impulse is communicated it can cause a reaction of reproach (2) which in turn leads to despair (3) and often to resignation (4). Not all of these stages are apparent; the nature of the letter as a means of communication allows for the suppression of one or another step, so that occasionally only despair or resignation emerges. The same holds true for "D," although generally after the crescendo, remorse becomes the most prevalent reaction, and is often quickly followed by reproaches, self-righteousness or other similar defense mechanisms.

In addition, not every wave contains all of the elements, A,B,D,E. In fact, only wave VII has them all. Once again because of the weighted role of passion in the first part, a wave rarely starts from "A"; by the same token, they do not always resolve in "E". A cyclical motion can occur, making a jump from, for example, D^1 to B^2 possible. Again, the letter facilitates the suppression of one or more stages, and has an <u>in medias res</u> quality which enhances the sustaining of emotion.

In wave I, "A" does not appear because the first three letters from Saint-Preux run the gamut of passionate emotions from avowals of love and adoring epithets to accusations of cruelty and coldness; anger, despair and finally threats of fleeing Julie's presence "forever" characterize these letters. The Racinian tone which permeates part one appears from the initial line of the opening letter, "Il faut vous fuir, mademoiselle, je le sens bien." The violence of passionate love and the disequilibrium it foments are revealed in the use of antithesis throughout: "Tarissez, s'il se peut, la source du poison qui me nourrit et me tue. Je ne veux que guérir ou mourir, et j'implore vos rigueurs comme un amant implorerait vos bontés," (I,i,7). Julie's silence for three letters becomes as dramatic as Phèdre's

delayed entrance onstage; her three short notes and Saint-Preux's two brief responses, which separate letters three and four, form a kind of stichomythia that introduces the first crescendo of emotion in letter four, Julie's declaration of love. In note one, Julie tells Saint-Preux that he must stay; he answers, "Il faut partir." Her second note accuses him of having pretended love for her, and he, cut to the quick by the word "feint" threatens suicide. Julie's third reply flashes like a dagger, and her vacillation between "tu" and "vous" betray her inner turmoil:

> Insensé: si mes jours te sont chers, crains d'attenter aux tiens. Je suis obsédée, et ne puis ni vous parler ni vous écrire jusqu'a demain. Attendez." (I,3rd billet,12)

The heroine wields the injure noble with the agility of a great tragédienne; the words "ingrat," "tyran," "barbare," "cruel" and "insensé" pepper her letters and invariably reveal her anger over the hold passion has on her, and her inability to dominate it.

Julie's first letter, like those of her tutor, is sprinkled with funereal forebodings which divulge her feelings of fear and panic before her all-powerful love. She speaks of "ce fatal secret," calls him a "vil séducteur" while admitting, "Je vois, sans pouvoir m'arrêter l'horrible précipice où je cours," (I,iv,12). She envisages her own downfall, and blames Saint-Preux for that which has not yet occurred. The trauma of her love-at-first-sight experience is evoked: "Dès le premier jour que j'eus le malheur de te voir, je sentis le poison qui corrompt mes sens et ma raison." (I,iv,13). The equations between "passion" and "poison," "virtue" and "health" become constants which run through the entire novel. To protect herself from her feelings Julie uses other characters in the book as barriers. Paradoxically, the first person to be cast in this role is Saint-Preux; she informs him, "...pour me garantir de ma perte, tu dois être mon unique défenseur contre toi," and

"Tes vertus sont le dernier refuge de mon innocence; mon honneur s'ose confier au tien, tu ne peux conserver l'un sans l'autre; âme généreuse..." (I,iv,14). While these statements contain some measure of bad faith, they also uncover the heroine's Cornelian view of amour-estime which becomes a recurring motif in La Nouvelle Héloïse. And in the imitation of the hero phenomenon which so often occurs in Corneille's plays, the other characters, especially Saint-Preux, begin to mirror this same attitude toward love.

Despite her agitated state, Julie maintains her lucidity and resumes their dilemma at the conclusion of her letter, "Tu seras vertueux, ou méprisé; je serai respectée ou guérie." (I,iv,14). The sentence presents a curious equation, the four adjectives hardly being equal: the choice for Saint-Preux between "vertueux" or "méprisé" is clear, the antithesis well-established, whereas an ambiquity exists between "respectée" or "guérie." What does she mean? If Saint-Preux does not take advantage of her avowal of love, He will be "vertueux" and she "respectée"; on the other hand, if he chooses to profit from her vulnerable state he will be "méprisé" and she "guérie." It seems unlikely that Rousseau opposed the adjectives that apply to Saint-Preux and made those which modify Julie equivalent. Thus by possessing Julie, her lover will deliver her, cure her of her suffering. Here the etymological meaning of passion, suffering, imposes itself, and becomes reinforced further by the next and last sentence of the letter, "Voilà l'unique espoir qui me reste avant celui de mourir." Ironically "cure" equals "death" here, and the last word, "mourir," cannot be taken lightly in this key letter. Rather it serves to intensify the profound struggle between passion and death which marks the novel's long course.

The first crescendo includes two letters, four and five, and the contrast between them underlines the varied reactions of the heroes to their own feelings. Where Julie sees herself as a helpless victim, Saint-Preux displays his willingness to

be swept away by the power of his emotions. His delirious state typifies a certain disponibilité in Saint-Preux's personality which Julie lacks. However, he also proves to be a perceptive analyst of Julie's state of mind when he asks, "Et pourquoi tes craintes iraient-elles plus loin que mes désirs" (I,v,16).

In turn the heroine's verbal wanderings have taken their toll and the recipient of her next letter, Claire, becomes the target of reprimands for leaving her alone. Claire will be Julie's most effective obstacle against her passion in the novel. The heroine's phrase "C'est à toi de me rendre à moi-même" (I,vi,17) characterizes Claire's role till the end. Accordingly, Claire-Saint-Preux-Julie become the novel's first ménage à trois.

The death of the girls' former governess, La Chaillot, has kept Claire from her cousin's side; the latter chides her friend for mourning for what she considers to be an excessive period. The late Chaillot serves as a negative example of how a well-meaning but indiscreet person, charged with the education of young people, can cause permanent damage. Julie reminds Claire:

> Mais conviens aussi que la bonne femme était peu prudente avec nous; qu'elle nous faisait sans nécessité les confidences les plus indiscrètes; qu'elle nous entretenait sans cesse des maximes de la galanterie, des aventures de sa jeunesse du manège des amants; et que pour nous garantir des pièges des hommes, si elle ne nous apprenait pas à leur en tendre, elle nous instruisait au moins de mille choses que des jeunes filles se passeraient bien de savoir. (I,vi,17)

Clearly the lessons of La Chaillot have already had a profound effect on Julie's sensitive spirit, and her enumeration of the governess' shortcomings thinly veils a call for help which Claire deciphers. Consequently, the resolution of the first wave of emotions in La Nouvelle Héloïse is embodied in Claire's answer to her cousin. Hers becomes the first cool voice in the work, and while she often describes herself as "folle" and "folâtre," Claire personifies her name. She in-

invariably displays a calm good sense that none of the other characters possesses.[3] Claire lightheartedly refers to herself as a "duègne de 18 ans" and indeed, by the end of part one she plays exactly that role.

The friendship between the cousins provides one of the rare examples of true female devotion, based on their virile counterparts in antiquity, that is found in French literature.[4] They share a unique relationship which holds strong to the very end. Whenever Julie needs Claire she comes to her aid; just as in her first letter to Julie she assuages her fears long-distance, and tries to offer strength and support until her return, so too, throughout the work, Claire proves to be a constant source of solace and sustenance for the heroine. She reminds Julie in this first letter: "Si nous en [about love] savons trop pour notre âge, au moins cette étude n'a rien coûté à nos moeurs. Crois, ma chère, qu'il y a bien des filles plus simples qui sont moins honnêtes que nous: nous le sommes parce que nous voulons l'être; et, quoi qu'on en puisse dire, c'est le moyen de l'être plus sûrement" (I,vii,19). Here Claire seeks to weaken La Chaillot's injurious example by stressing the role of volition. Similarly, when she advises Julie against confiding in her mother because this would result in Saint-Preux's exile, and thereby remove Julie's opportunity to exercise her free will, she says: "Tu veux t'ôter le pouvoir de succomber, mais non pas l'honneur de combattre" (I,vii,19). Once again she stresses that Julie, and no one else, is the master of her own destiny.

At the beginning of wave two, Saint-Preux finds himself back where he started from: two months have elapsed since his pupil declared her love for him, but in the interval she has avoided any tête-à-tête. However, her provocative public behavior has been a source of anguish to him, and he realizes that he cannot continue in this manner. What the tutor fails to see is that Julie is suffering too; only her reactions

differ from his. The brilliance of her eyes, the high color in her cheeks, the flightiness of which he complains, all indicate a state of near hysteria caused by Julie's avoidance of him. In fact, her puritanical view of physical love, and her fear of it, usually cause her to hide behind a verbal screen of preachings which is seen for the first time in letter eleven. She confesses to Saint-Preux that even the purest love seems dishonorable to her and that "...mon imagination troublée confondait le crime avec l'aveu de la passion" (I,lx,24). Whence her hyper-agitated comportment in his presence. In Julie's mind, repose, peace and innocence always comprise happiness, while passion, carnal pleasure and most physical satisfactions evoke feelings of sin and guilt in her, and cause unhappiness. The heroine adopts a Platonic attitude toward love in her efforts to convince the object of her passion of the superiority of the spiritual over the physical: "Les charmes de l'union des coeurs se joignent pour nous à ceux de l'innocence: nulle crainte, nulle honte ne trouble notre félicité; au sein de vrais plaisirs de l'amour, nous pouvons parler de la vertu sans rougir" (I,ix,25). One often suspects that Julie's sermons are aimed as much at persuading herself as her would-be lover. In the course of the same letter she cannot help but imagine a more intimate relationship between them, although she quickly represses the thought, "non, quand un lien plus doux nous unirait à jamais, je ne sais si l'excès du bonheur n'en deviendrait pas bientôt la ruine. Le moment de la possession est une crise de l'amour, et tout changement est dangereux au nôtre" (I,ix,25). In her desire that their relationship remain fixed, in a kind of suspended state, Julie hopes for the impossible.

Despite her coolness, and her insistence on a pure and innocent love, a short separation from her tutor when she and Claire go to the country causes her unbearable chagrin. In fact, Julie utters the word "ennui" for the first time

(letter XIII) during this period. Irritated by his absence, she plans a surprise for him; the "surprise" announces the second emotional crescendo, the scene in the bosquet. There is a progression from the first crisis, a verbal avowal, and the second, a physical confrontation. Although Julie tries to protect herself by making sure that the "inséparable cousine" accompany her on this "surprise attack," her plan backfires. It proves to have a graver effect on Julie than on its intended victim. As the stupefied Saint-Preux describes it, "Mais que devins-je un moment après quand je sentis...la main me tremble... un doux frémissement...ta bouche de roses...la bouche de Julie...se poser, se presser sur la mienne, et mon corps serré dans tes bras" (I,xiv,38). Julie's physically aggressive behavior, she presses her mouth to his, she holds him in her arms, results in a violent physical reaction, "tout à coup je te vis pâlir, fermer tes beaux yeux, t'appuyer sur ta cousine, et tomber en défaillance" (I, xiv,38). The immediate outcome of this scene, Julie's remorse, takes the form of punishment in her demand that Saint-Preux leave. Her vindictiveness toward him has overtones of a desire to humiliate him further, when she sends him money. He promptly returns it, but her will prevails, as usual, when she attaches a sermon-ultimatum to the sum. Thus the resolution of the second crescendo, the return to order, takes a completely superficial form. By exiling Saint-Preux, Julie has solved nothing, but rather side-stepped the issue completely.

The third wave represents one of the few positive crescendos in part one; the hero regards his separation from Julie as a kind of test of the strength of his love.[5] After his initial dejection, as he wanders through the idyllic countryside, he feels in tune with nature; his vulnerable state has heightened his appreciation of all that he sees;

the harmony and serenity of the mountains and its inhabitants effect a kind of transcendant feeling in him which brings, however fleetingly, a sense of being one with nature. Saint-Preux's letter from the Valais, a masterpiece of lyrical writing, remains one of the most beautiful letters in the book. The knight errant tells his lady of "le calme que je sentais renaître en moi" (I,xxiii,51). His promenades on the lofty mountain peaks have had a decidedly beneficent effect on him: "Ce fut là que je démêlai sensiblement dans la pureté de l'air où je me trouvais la véritable cause du changement de mon humeur, et du retour de cette paix intérieure que j'avais perdue depuis longtemps" (I,xxiii,51-52).[6] Saint-Preux's experience of oneness with nature, his loss of self in a state of pure ecstasy and quiet bliss announce the Rousseau of the Rêveries. The hero remarks: "Enfin le spectacle a je ne sais quoi de magique, de surnaturel, qui ravit l'exprit et les sens; on oublie tout, on s'oublie soi-même, on ne sait plus où l'on est" (I,xxiii,53).[7] Saint-Preux's admiration of the mores of the people can be connected with the conflict in the novel: in the Valais, freedom and openness reign in the family circle and "la famille est l'image de l'Etat." This situation contrasts with Julie's; her father is an absolute ruler. The departure of Saint-Preux (letter XVIII) is followed almost immediately by the return of Julie's father (letter XX). Thus, the menacing figure of the baron appears just before the Valais letter; impressed by his daughter's erudition, the baron d'Etange's curiosity is aroused about the tutor whom his wife has engaged in his absence. Julie's father's curiosity will grow into suspicions then open hostility and finally a total refusal of the tutor as a future son-in-law. In this way, the harmony depicted in the Valais serves to off-set the disruption and violence that will soon

occur in Julie's family. Her father's ultimatum that the tutor be paid or leave represents an abrupt return to reality for the hero, as well as a crystallization of the social conflict in the work. The reply Saint-Preux sends to Julie offers an eloquent view of his priorities and sense of honor. Refusing to become "un espéce de valet," the philosopher points out the ambivalent nature of his pupil's concept of honor:

> Je distingue dans ce qu'on appelle honneur celui qui se tire de l'opinion publique, et celui qui dérive de l'estime de soi-même. Le premier consiste en vains préjudgés plus mobiles qu'une onde agitée; le second a sa base dans les vérités éternelles de la morale. L'honneur du monde peut être avantageux à la fortune; mais il ne pénètre point dans l'âme, et n'influe en rien sur le vrai bonheur. L'honneur véritable au contraire en forme l'essence, parce qu'on ne trouve qu'en lui ce sentiment permanent de satisfaction intérieure qui seule peut rendre heureux un être pensant. (I,xxiv,58)

The distinction which Saint-Preux draws so finely for his student is precisely the one that she proves incapable of understanding or of applying to herself; Julie confuses public esteem with self-esteem so that her opinion of herself depends on others.

To support his arguments Saint-Preux uses the example of Abélard and Héloïse; the mention of the medieval lovers at this crucial moment is significant.[8] The eighteenth-century Abélard dislikes his forebear; he believes that he abused his position of trust and therefore merited his punishment. On the other hand he has deep sympathy for Héloïse whom he considers to have suffered unjustly. After part one Saint-Preux will no longer be Julie's teacher, and his view of Abélard as a contemptible seducer aims at distinguishing himself from the twelfth-centry "villain." Just as the "nouvelle" in the title indicates an effort to depict a "contemporary" but also a different Héloïse, Saint-Preux must also be differentiated from his predecessor.[9] Rousseau's philosopher deeply loves his bright student long

before their love is consummated and will continue to love her until the end.

Julie's coquettish reproaches, and criticism of his style ("Ce style n'est pas de mon goût.") vanish suddenly in letter twenty-five and she confesses that his absence has become unbearable for her; in a pre-romantic passage, the love-sick heroine admits that every object and every place only serve to recall her absent friend, and thereby increase her pain. Similarly the harmony of the Valais fades and is replaced by Saint-Preux's desperate letter from the craggy precipices of Meillerie: the opposing pole of the former calm represents love's disorder and agony. While he imagines that Julie's days are spent in the accomplishment of useful and virtuous tasks, the heart-sick lover sinks ever deeper into a state of melancholy and despair from which he draws a certain voluptuous delight. The pathetic picture of the solitary Saint-Preux perched on his aerie frantically hoping to catch a glimpse of his beloved through his borrowed telescope accentuates his hopeless separation from all he loves. Villon's "Je meurs de soif auprès de la fontaine," describes Saint-Preux's plight and romantic dilemma. Nevertheless, the victim remains lucid enough to profit from his ghastly situation when he pleads, in troubadour fashion:

> "Ah! si tu pouvais rester toujours jeune et brillante comme à présent, je ne demanderais au ciel que de te savoir éternellement heureuse, te voir tous les ans de ma vie, une seule fois, et passer le reste de mes jours à contempler de loin ton asile, à t'adorer parmi ces roches. Mais, hélas! vois la rapidité de cet astre qui jamais n'arrête; il vole, et le temps fuit, l'occasion s'échappe; ta beauté, ta beauté même aura son terme; elle doit décliner et périr un jour comme une fleur qui tombe sans avoir été cueillie et moi cependant je gémis, je souffre, ma jeunesse s'use dans les larmes, et se flétrit dans la douleur." (I,xxvi, 66-67)[10]

This impassioned carpe diem tirade, followed by his pointed suicide threat, take their toll on Julie's already weak-

ened resistance. As a result, in wave three there is no resolution of the despair which follows the climax; rather the hero's threat becomes the source of the fourth wave. The latter begins with Claire's note informing him of Julie's grave physical condition, her "fièvre ardente." In this regard, the heroine presents a kind of classical example of psychosomatic illness: often when her deepest desires come into conflict with her super-ego image, she develops an illness. This pattern persists throughout the work, and finally results in her death.

Julie survives this crisis but her despair during her convalescence turns to rage when she discovers that her father has promised her to Wolmar, "enfin, mon père m'a donc vendue! il fait de sa fille une marchandise, une esclave!" (I,xxviii,68-69). Claire's absence, combined with Julie's anger and weakened physical condition, lead her to succumb to her passion for Saint-Preux, and just as two letters share the crescendo of the first wave, so too the results of the consummation of their love have a double perspective in the fourth wave. In her confusion, Julie blames Claire, "Tu m'a abandonnée, et j'ai péri," her mother, "Elle m'a trop aimée, elle m'a perdue," and Saint Preux, "ô, ma cousine c'est la pitié qui me perdit," before she finally recognizes, "sans savoir ce que je faisais, je choisis ma propre infortune" (I,xxix,69-70). The use of the verb "choisir" is particularly striking and serves to undermine all of Julie's prior invocations against fate, destiny and fortune. Even in a moment of total desperation she can see, however momentarily, the true cause of her predicament.[II] On the other hand, Saint-Preux envelops their recent intimacy in a sacred veil; he speaks of "les liens sacrés" between them, and calls her "ô mon épouse! ô ma digne et chaste compagne" (I,xxxi,74). Nevertheless, even he feels a certin sadness, partly because of her remorse, and partly because he too tends to associate

pleasure with sin, "Ivre d'amour et de volupté, le mien /coeur/ nage dans la tristesse; je souffre et languis de douleur au sein de la félicit'suprême, et je me reproche comme un crime l'excès de mon bonheur" (I,xxxi,73). After having given herself to Saint-Preux, Julie, bathed in tears, evokes remorse in her lover. He says to her, "De quels remords je fus à l'instant déchiré! Mon bonheur devint mon supplice" (1,xxxi,74). Despite the empathy he feels for her, Saint-Preux's view of their physical encounter transcends guilt and unites them more than ever; he closes the letter on a note charged with Platonic overtones: "Je ne suis plus à moi, je l'avoue; mon âme aliénée est toute en toi. J'en suis plus propre à sentir tes peines, et plus digne de les partager. O Julie! ne te dérobe pas à toi-même" (I,xxxi,75).[12]

Significantly, the letters which recount the lovers' reactions are separated by Claire's answer to her cousin. Claire neither blames nor bemoans Julie's actions but gently adopts a realistic and stoic attitude toward the heroine's "fall," she says: "Chère cousine, il faut gémir, nous aimer, nous taire: et s'il se peut, effacer à force de vertus, une faute qu'on ne répare point avec des larmes" (I,xxx,73). Claire will not desert her friend, and indeed, reaffirms her pledge of eternal friendship. While the letters of remorse, jealousy and reproach (XXXII-XXXV) follow Claire's calming one, on the emotional plane they represent the descent from the crescendo of sexual passion here, and therefore cannot be considered as out of order. Claire's letter which offers a resolution in virtue of the lovers' transgression, while written before the events which occur in thirty-two through thirty-five, maintains a valid position at the end of the wave because her proposal represents an absolute solution to their dilemma.

A convergence exists between waves three and five: as

frames for the crescendo of sexual union, they both underscore the positive and benefic aspects of love. In the beginning of five Julie, forgetting her recent remorse, projects a rendez-vous with her lover that will take place during her parents' absence. However, their plans to meet secretly at a chalet in the country are interrupted by a call to duty. In order to save the honor of her servant, Fanchon Regard, the lovers are forced to sacrifice their clandestine meeting, and in doing so experience a feeling of exaltation for having acted selflessly and in the name of virtue. The lesson here is clear, and thus no descent from this positive crest, in the form of reproaches and remorse, can occur, but rather a resolution of their feelings in order as the symbol of virtue itself. Consequently, while letter forty-three denotes the crescendo of virtue, it also coincides with the peaceful resolution of the wave so that unity is achieved for the first time. However briefly, unity, based on virtuous actions, reigns between the lovers and their environment. Thus true order cannot exist without virtue. In the same way, letters thirty-nine through forty-two recount in an orderly manner what actually occurred, while letter forty-three describes the hero's wonder at the power of love and virtue. Saint-Preux attributes his elation to his mistress' magical powers; he speaks of her ability to "réunir ainsi dans le même soin les charmes de l'amour et de la vertu" (I,xxxxiii,96). He marvels at her capacity to metamorphose privation into pleasure, calls her "ange du ciel," tells her that her reign is "céleste," and vows eternal devotion in service to his idol. The raptures of the hero here set the stage for the mature Julie who will preside over the "heaven on earth" estate of Clarens.

Thanks to the beneficial effects of wave five, six distinguishes itself as the first one to start from a <u>status</u>

quo position. The heroine is pleased with herself and her knight errant, thus letters forty-four and forty-five exude a euphoric sense of well-being while introducing Milord Edouard and Italian music. However, the cycle of desire begins again and Saint-Preux begs for a renewal of the chalet meeting, and calls his mistress, "ma jolie prêcheuse." Significantly, Julie quotes Plato in her reply to her impatient lover, and describes the moral differences between the sexes. It is hardly a love letter destined to inspire burning passion. The privation of intimacy weighs on Saint-Preux and he begins jealously to imagine a marriage between his beloved and the newly arrived English lord. Jealousy appears as one of the more disorderly and irrational aspects of passionate love, and the climax of emotion in wave six explodes in this most sterile of emotions. Just as Saint-Preux proved to be particularly susceptible to the beauty of the Valais, and to the beauty of virtuous actions, because of his love for Julie, so too his appreciation of Italian music symbolizes the pure intensity of his passion. Accordingly, the letter on the superiority of Italian music over its French counterpart is masterfully placed next to the philosopher's outburst of jealousy. Music like passion has an immediacy that bypasses ordinary channels of communication; it speaks directly to the soul. The rocks of Meillerie interpreted Saint-Preux's despair with the same eloquence as the music he listened to in Julie's presence:

> Mais quand, après une suite d'airs agréables, on vint à ces grands morceaux d'expression qui savent exciter et peindre le désordre des passions violentes, je perdais à chaque instant l'idée de musique de chant, d'imitation; je croyais entendre la voix de la douleur, de l'emportement, du désespoir; je croyais voir des mères éplorées, des amants trahis, des tyrans furieux; et, dans les agitations que j'étais forcé d'éprouver, j'avais peine à rester en place. (I,xlviii, 108)

The correspondence between the hero's interior state and the sounds he hears could not be plainer; Saint-Preux's imagination

becomes excited by the music in the same way that it is agitated by his idol's presence. The union of two voices in a duet parallels for him their union. In fact, he wishes that they were singing the parts, and feels a certain abhorrence over being moved "et de voir sortir de la bouche d'un vil castrato les plus tendres expressions de l'amour" (I,xlviii,109). The word "castrato" which the hero uses here is highly charged; it underscores his own impotence in the situation, his identification with the singer and it presages his figurative fate.[13]

Clearly puzzled by her lover's jealousy and his preoccupations with music ("mon ami, tu crains de me perdre, et me parles de chansons!), Julie blames him for **her** fall and avows her desire to maintain a pure relationship with him: "Il ne s'agit pas d'éteindre un amour qui doit durer autant que ma vie, mais de le rendre innocent ou de mourir coupable" (I,xlix,111). Her determination presents her with, outside of marriage, an almost impossible task; Julie wrestles with this problem throughout the novel.

The excess displayed in the hero's jealousy is paralleled by his excess in drinking that results in an ugly scene in which Julie feels completely humiliated. The decadence from their former innocent state to this common situation profoundly affects her. As a result, Julie's reproachful letter to her lover abounds in Platonic definitions of "le véritable amour" which invariably involve a minimum of physical contact and a maximum of spiritual union.[14] Thus, the wave of jealousy and physical excess does not resolve itself in order, but in a self-indulgent, whimpering, masochistic missive in which Saint-Preux renounces wine forever; he wants to be punished, "amour, accable-moi du châtiment dont je serai digne" (I,li,116).

At the début of the seventh wave a return to a status quo is marked by Julie's light-hearted mockery of her lover's maudlin, melodramatic letter. Despite the over-all levity

here, Julie makes a profound psychological observation which offers a key to the understanding of the course she will adopt later in the work, "L'ivresse est-elle nécessairement attachée au goût du vin, et la philosophie serait-elle assez vaine ou assez cruelle pour n'offrir d'autre moyen d'user modérément des choses qui plaisent que de s'en priver tout à fait?" (I,lii,117-18). Ironically, Julie does not follow her own advice in regard to her lover; theirs becomes an all or nothing relationship despite her sound logic and good intentions.

In spite of Julie's oft repeated declarations of the superiority of spiritual over physical union, she is the one who arranges their meetings. Each time she feels restrained she acts boldly and often rashly. Her planned rendez-vous with Saint-Preux for the evening of Fanchon's wedding collapses because of a change in place for the ceremony. Feeling trapped, she devises an alternate, more dangerous plan. Julie's erratic behavior reveals that she is subject to the same type of manic-depressive states as her lover. Obsessed by a feeling of helplessness she declares: "Vil jouets d'une aveugle fortune, tristes victimes d'un moqueur espoir, toucherons-nous sans cesse au plaisir qui fuit, sans jamais l'atteindre" (I,liii,119). The evocation of pleasure invariably produces feelings of guilt in her, and in this case, it unleashes a funereal fantasy. She proposes that Saint-Preux steal into her room and that they spend the night together there. Fully aware of the danger implicit in such an action she remarks: "Mais songe pourtant que cet instant est environné des horreurs de la mort; que l'abord est sujet à mille hasards, le séjour dangereux, la retraite d'un péril extrême; que nous sommes perdus si nous sommes découverts, et qu'il faut que tout nous favorise pour pouvoir éviter de l'être" (I,liii,120). Actually, such a fool-hardy act, given the temperament of

the baron, becomes an act of suicide, for indeed, Julie seems to desire that they be discovered. She fantasizes a violent sexual murder, "Car, si nous sommes surpris, mon dessein est de me précipiter dans tes bras, de t'enlacer fortement dans les miens, et de recevoir le coup mortel pour n'avoir plus à me séparer de toi, plus heureuse à ma mort que je ne le fus de ma vie" (I,liii,121). The doom-eager, masochistic side of Julie's nature stands revealed in this highly charged image of physical penetration which will unite them forever in death.

Perhaps the only truly ridiculous letter in the whole collection is the one Saint-Preux writes from Julie's room.[15] Even Rousseau's genius could not rescue him from this untenable and <u>invraisemblable</u> situation. However, the transports of Saint-Preux after their second night of love provide an antidote for the former silly letter; it also signals the crescendo of wave seven. His delirium is so intense that Jean-Jacques himself feels constrained to intervene with one of his "objective" observations. The latter concerns the joys of the hour <u>after</u> sex.[16] Amid this rapture the hero makes a curious confession, "Il faut que je t'avoue un soupcon que j'ai conçu dans la honte et l'humiliation de moi-même, c'est que tu sais mieux aimer que moi" (I,lv,124).[17] The negative results of their illicit liaison surface in the letter which shares the crest of this wave with the former one: Claire's description of the dispute between Edouard and Saint-Preux provides further proof of the destructive side of all excess. Because Edouard drank too much he and Saint-Preux fought over Julie, and now plan a duel to "resolve" the matter. Once again death enters the scene as a direct result of the recent disorder.

The second longest letter in part one, written by Julie against dueling, resolves the sixth wave of this section. This all-important letter actually occupies two posi-

tions: it serves to reproach Saint-Preux for his anger, jealousy, and excessive behavior, thus its placement on the descent of the wave, and at the same time, it represents an attempt to impose order on a particularly explosive and disorderly occurrence. Julie succeeds. The heroine, as "raisonneuse" par excellence, composes a logical, intelligent and eloquent letter; worried about her lover's safety, she hopes to save him, and at the same time to expose the vanity and stupidity of a barbaric custom. Cleverly using Saint-Preux's own arguments about honor and self-esteem she asks, "Quoi! les vertus qu'on a réellement périssent-elles sous les mensonges d'un calomniateur? Les injures d'un homme ivre prouvent-elles qu'on les mérite, et l'honneur du sage serait-il à la merci du premier brutal qu'il peut rencontrer?" (I,lvii,128). The heroine questions what exactly is accomplished if one man kills another in order to prove that what he says is wrong, "Ainsi, vertu, vice, honneur, infamie, vérité, mensonge, tout peut tirer son être de l'événement d'un combat" (I,lvii,129). Julie takes a ferociously independent stand when she tells her tutor, "Si vous aimez sincèrement la vertu, apprenez à la servir à sa mode, et non à la mode des hommes" (I,lvii, 131). As intelligent and convincing as all of her arguments may be, Julie keeps her trump card for the end of her letter, the <u>coup de théâtre</u> which skips over intellect and goes straight to the heart: "Tu m'as honorée quelquefois du tendre nom d'épouse; peut-être en ce moment dois-je porter celui de mère. Veux-tu me laisser veuve avant qu'un noeud sacré nous unisse!" (I,lvii,135). Needless to say Julie's intelligent use of rhetoric combined with her emotionally charged plea triumph over the puerile mores of "civilized" men. She then addresses the twin of the above letter (LVIII) to the English peer; ironically Edouard receives the impassioned letter, while Saint-Preux is sent the

intellectual one. Julie's strategy works: the desperate confession of her intimate liaison with her tutor, along with the declaration that she will not survive her lover by a single day, "Vous aurez la gloire de mettre au tombeau d'un seul coup deux amants infortunés," have a sobering effect on the compassionate Edouard. Emotional blackmail and threats of suicide invariably work in La Nouvelle Héloïse.

The final crescendo in part one contains a number of peripeteias. The status quo which is achieved with M. d'Orbe's letter of reassurance to Julie, and Saint-Preux's account of the courtly scene in which Milord Edouard kneels at the hero's feet and asks his forgiveness, is short-lived. These two letters combined with Julie's ecstatic note of thanks to Edouard seem to restore order, and bode well for the lovers. However, the calm proves to be fleeting when the imprudent Englishman, in his enthusiasm to see his new friends legitimately united, proposes to the volatile baron d'Etange that Julie and her tutor be allowed to marry. Despite Edouard's noble defense of Saint-Preux's merits as a human being, he fails in his efforts to convince Julie's father of her teacher's virtue and worth. Once again, Claire is charged with informing her cousin of the fiery conversation between Milord Edouard and the baron; foreseeing the gossip that the near-duel will cause, knowing that Saint-Preux was observed leaving Julie's home early in the morning, and fearing a complete public disclosure of their secret, Claire advises Julie to send her lover away.

The baron's anger erupts with all its force, and results in a disorderly scene of accusations and physical violence. In the baron's eyes, the family becomes fragmented and threatened by a socially unacceptable alliance. In the mêlée Julie, struck to the floor by her angry father, incurs injuries which result in a miscarriage. Although an

aristocrat, the baron's behavior here resembles that of the lowest peasant. The significance of this event cannot be underestimated: in a real way the miscarriage removes Julie's only hope of swaying her parents, and on the emotional plane, the loss is irreparable; it symbolizes the death of all hope in the lovers' relationship.

It is apparent that the baron considers Julie his property, and from the bizarre reconciliation scene which follows, with its many incestuous overtones, one wonders at Julie's pre-Freudian insight in describing it as a "scène de nature!" Exhausted and beaten, the heroine entrusts her future to Claire who makes all the preparations for the removal of Saint-Preux. The final letter of part one has a classical finality about it; the opening, "Tout est fait," has a chilling permanency that is deadening. The hero, missing from the narrative for five letters, cannot see Julie to say good-bye and Claire deliberately lies to him when he questions her about Julie's possible pregnancy. Thus, the dazed, duped lover finds himself galloping into exile in the dead of night, sobbing and enfolded in the arms of his forever friend, Edouard. The final tableau of separation, charged with romance and heartbreak, emerges dramatically as one of the most affective moments in the work. Claire's self-control presents a fine juxtaposition with Saint-Preux's state of collapse, and the intense baroque movement which permeates the departure of the two friends. The order which has been forcibly reestablished, although temporarily affective, is totally superficial. Just as absence and separation have served to stimulate their love in the past, so too this rupture will strengthen the bond between the lovers.

Beside the number, length, disposition and movement of the letters which characterize the psychological and structural composition of each part of La Nouvelle Héloïse, each

section contains images which dominate it and which serve to distill the tone and reinforce the matter found within.

In part one, the Valais represents the purity and harmony which love is capable of attaining, and its transcendence to an ideal state. On the other hand, the rocks of Meillerie personify the bleak struggle of the lovers against what prove to be insurmountable obstacles. On a smaller scale, the bosquet symbolizes the vertigo and ecstasy which physical passion can cause; both Meillerie and the bosquet will reappear in later parts of the novel with their affective power greatly enhanced by the passage of time.

In addition, an omni-presence of death can be uncovered in part one: threats of suicide, duels and grave illnesses all foreshadow the conclusion of this section, as well as the dénouement of the larger work. Separation and absence can be considered as metaphors for death; Saint-Preux and Julie are not reunited in the deeper sense for the rest of the novel. Their young lovers' relationship is over.

One final image remains, and has already been briefly alluded to several times in the above commentary: the archetypal love affair upon which the protagonists' is based--that of Abélard and Héloïse. The importance of the legend is capital and should not be underestimated; many parallels will be cited as they arise in suceeding sections of the novel. Several manifestations of the myth in part one have already been noted: the doomed lovers, the theme of separation, Saint-Preux's "castration" and the fact that the hero begins as his mistress' tutor. Aside from the many external similarities, and of greater import, are the unconscious impulsions which seem to have dictated the choice of the twelfth-century lovers as models for Rousseau.

The Abélard and Héloïse motif enjoyed great popularity in eighteenth-century France and England, and we are certain that Rousseau read some of the literature that it generated,

in addition to the letters of the ill-fated pair.[18] As a teacher and philosopher Rousseau undoubtedly felt some affinities with Abélard but as has been observed, Saint-Preux sides with Héloïse. At first this seems surprising, but a closer look uncovers the key to the hero's logic. While star-crossed love provides the major superficial theme here, the story ultimately portrays the specific themes of victimization and impotence.[19] As symbolic figures themselves Julie and Saint-Preux both represent these two conditions. For Jean-Jacques who felt victimized for most of his life, the unconscious attraction of the legend becomes clear. In addition, while the novel does expose its author's theoretical ideas, it neither states nor resolves them in the same aggressive and potent manner in which they appear in the Discours, the Lettre à d'Alembert and the Contrat Social. La Nouvelle Héloïse depicts the other side of the coin, the helpless, impotent face of victimization. Rousseau sympathizes more with Héloïse and Julie because in actuality he identifies more with them. In his view they suffered more, and while both the lovers suffer and are victims, it is Julie who will be the sacrifice at the conclusion of the tragedy. Although the reader is led to believe the opposite, Saint-Preux changes and adjusts more to his situation than Julie ever does. As in classical tragedy, the spectacle becomes all the more moving because Julie has been instrumental in her own downfall: Julie's "seduction" remains central here. In the eighteenth century Saint-Preux caused almost as much consternation as Wolmar;[20] even today he has been accused of being a calculating seducer.[21] To arrive at this conclusion indicates either a misreading or a misunderstanding of the work, or both. On every occasion when a physical confrontation occurs between the lovers, it is engineered by Julie. She was the agressor in the bosquet, and she planned the

two meetings that we know of in which sex plays a part. Cast in the role of pawn, Saint-Preux begins as a weak figure, and becomes weaker, in regard to Julie, as the story progresses. Similarly, the heroine controls the action of the book, and when she lets the strings fall from her hands it ends.

Because Julie did succumb to her carnal desires, she spends virtually the rest of the work avoiding a repetition of this "weakness;" she succeeds, but the price is a heavy one. Despite the many rich, voluptuous and luscious passages in part one, it remains permeated with impotence. Both Julie and Saint-Preux are victims of inequality, prejudice and ignorance. At the end of the first book they both are in the hands of others, not at all masters of their destiny.

The theme of a love affair developing between a teacher and a student also conceals a much broader notion:[22] the step from intellectual to physical initiation reveals a desire to dominate and possess that which, in a figurative sense, one has created. This type of possession has auto-erotic overtones. The fact that Rousseau wrote a Narcisse and a Pygmalion, both different manifestations of the same theme, strengthens this notion. Rousseau was probably more in love with Julie than any other woman who ever existed.[23] Therefore, impotence, sexual, social, political or artistic, and its opposite, emerge as principal preoccupations of La Nouvelle Héloïse.[24]

FOOTNOTES

[1]Jean-Jacques Rousseau, Julie ou la Nouvelle Héloïse, ed. René Pomeau (Paris: Garnier, 1960) p. 5. Because this is the only text of the novel from which I will quote, all future citations will appear directly after the quote. The first Roman numeral indicates the book, the second, in lower case, the letter number and the Arabic number the page.

[2]Saint-Preux refers to himself in several letters as impotent: in letter xxvi he mentions "mon impuissance" and likens it to the "rochers stériles" at Meillerie.

[3]Wolmar represents one extreme just as Julie, Saint-Preux and Edouard represent another. While it is true that the last three do achieve some kind of equilibrium in later sections much of it proves to be superficial.

[4]The two mothers in Paul et Virginie are one of the few examples one can recall.

[5]This attitude and the vocabulary used to describe it, "inventez, s'il se peut, des maux mieux proportionnés à leur prix," underscore the courtly love influences present in La Nouvelle Héloïse. The hero's name is yet another manifestation of it. It should be recalled that "Saint-Preux" is not the hero's real name but one given to him by the cousins. Its significance and evocative force of the "holy warrior" of the Middle Ages merits underlining here. Bellenot also notes the influence of Petrarch, who continued the courtly love tradition, "Les contemporains de Rousseau ont d'abord subi le charme de son style et ils l'avouent. Mais les mots façonnent à notre insu notre manière d'aimer et la forme de notre amour. En éprouvant la nécessité de revivifier par la vigueur de son écriture les métaphores de l'amour pétrarquisant et du langage mystique, Rousseau a peut-être réveillé plus qu'on ne le croit dans le coeur de ses contemporains les élans d'une passion qui avait oublié son langage." "Les formes de l'amour dans La Nouvelle Héloïse et la signification symbolique des personnages de Julie et de Saint-Preux," AJJR, XXXIII (1953-1955), p. 155.

[6]Bellenot notes, "La montagne réapparaît probablement pour la première fois depuis Pétrarque comme l'image symbolique des hauteurs magnétiques où puiser la liberté de l'esprit." Ibid., p. 165.

[7]The conclusion of Bellenot on this point is that Rousseau discovers beyond the figurative language of courtly love,

the true aspiration which is hidden there: spiritual purification. Ibid., p. 165.

[8]Denis de Rougemont, in Love in the Western World places La Nouvelle Héloïse in the pattern of the Tristan and Isolde myth, although he misses most of the parallels between the two, but the Abélard and Héloïse story imposes itself as the source of most importance here. My differences with de Rougement will be discussed further on.

[9]Régine Pernoud in a recent study, Héloïse et Abélard, notes that Abélard was indeed a seducer, "Entré dans la demeure de Fulbert en cynique, en jouisseur, c'est en amoureux qu'il en sort." (Paris: Albin Michel, 1970), p. 73. Only after his separation from her does his lust become love.

[10]It is not difficult to understand why lovers over the years have made pilgrimages to Meillerie, or why Shelley and Byron considered it a sacred place.

[11]In Vol. 2 Chapter 4 of the Deuxième sexe, Simone de Beauvoir treats the problem of sexual initiation noting that when it occurs outside of marriage the young woman who has been well brought up often feels extreme guilt and remorse. She feels herself to be weak: her fall a kind of character defect. This state is even worse if the man to whom she has given herself is from a lower class than she.

[12]Speaking of Saint-Preux's Platonic feelings here, Bellenot notes, "Le platonisme se fait ici l'écho immédiat d'une sensibilité profonde, il s'identifie à une dialectique vitale et répond aux exigences véritables d'un sentiment paisible et purifié." op. cit., p. 161.

[13]Beside the highly personal and emotional reactions of the hero in this instance, theoretically the whole question of illusion and reality in the arts was very much discussed at the time. Rousseau's own Lettre à d'Alembert and Diderot's Le Paradoxe sur le comédien are two cases in point.

[14]Both Bellenot and Pierre Burgelin speak about Rousseau's particular problems with and distaste for overt sexuality.

[15]Henriette's letter, Part V, xiv, to her mother takes second place for foolishness.

[16]La Nouvelle Héloïse, Garnier, p. 124. Rousseau warns women to examine their lovers closely as they draw away from them to determine if they are truly loved; he adds nostalgically and revealingly, "O amour, si je regrette l'âge où l'on te goûte ce n'est pas pour l'heure de la jouissance, c'est pour l'heure qui la suit."

[17]Rousseau's interruption and his use of the words "honte" and "humiliation" are thinly veiled confessions of sexual inadequacy.

[18]For a thorough discussion of the texts and the popularity of this theme see David L. Anderson's article, "Abélard and Héloïse: eighteenth century motif." Studies on Voltaire and the 18th century, Vol. 84, 1971.

[19]Anderson, p. 25.

[20]Voltaire noted sarcastically: "Le petit valet, philosophe suisse, débite à Julie son écolière la morale d'Epictète, et lui parle d'amour. Julie en présence de sa cousine Claire, donne à son maître un baiser très 'acre' dont il se plaît beaucoup, et le lendemain le maître fait un enfant à l'écolière. Mélanges, p. 400.

[21]Lester Crocker, "Julie ou la nouvelle duplicité," AJJR, XXXVI, (1963-1965), p. 106.

[22]The literary tradition alone is long: from Paolo and Francesca, to Rousseau, the marquis de Sade and on up to Humbert Humbert in the twentieth century, the teacher who is the protagonist in Nabokov's Lolita.

[23]In the Confessions, Rousseau says that almost everyone thought that Julie really existed and wanted to see her portrait, "Tout le monde étoit persuadé qu'on ne pouvoit exprimer si vivement des sentimens qu'on n'auroit point éprouvés, ni peindre ainsi les transports de l'amour que d'après son propre coeur. En cela l'on avoit raison et il est certain que j'écrivis ce roman dans les plus brulantes extases; mais on se trompoit en pensant qu'il avoit fallu des objets réels pour les produire; on étoit loin de concevoir à quel point je puis m'enflammer pour des êtres imaginaires. Sans quelques reminiscences de jeunesse et Mad[e] d'Houtetot, les amours que j'ai sentis et décrits n'auroient été qu'avec des Sylphides." O.C., Vol. I, p. 548.

[24]Rousseau's possible and often alleged physical impotence has proven to be a question of considerable importance to critics, medical doctors and psychiatrists. We can never know for certain just what Rousseau's sexual capabilities were. It seems unlikely that all of the children Thérèse bore were fathered by other men. Besides there seems to be some confusion here between "sterility," the physical inability to reproduce, and "impotence," the inability to have or sustain an erection. The many studies of human sexuality since Freud have demonstrated that impotence is invariably linked to psychological and not physical difficulties. What is known of Rousseau's urinary problems can aid us in un-

covering any psychological damage that may have resulted from them.

In his essay, La Maladie de Rousseau, Starobinski stresses that Rousseau used his physical problem to mask his psychological one. Starobinski feels that Jean-Jacques never confronted his nervous disorders but rather doted on the physical ones. To ward off accusations of debauchery and syphilis the critic notes: "Rousseau se fait un allié de sa maladie. Le démenti qu'il oppose à ses ennemis va jusqu'à un secret consentement à l'impuissance et à l'infirmité." In La Transparence et l'obstacle, p. 441.

Curiously, in Rousseau's will (O.C., Vol. I, pp. 1224-1225), he requests that an autopsy be performed on him to determine the cause of his thirty year malady. The actual autopsy report indicates no abnormalities: "Nous n'avons pu trouver ni dans les reins, ni dans la vessie, les uretères et l'urète, non plus que dans les organes et canaux séminifères, aucune partie, aucun point qui fût maladif ou contre nature; le volume, la capacité, la consistance de toutes les parties internes du bas-ventre étaient parfaitement sains..." Cited by Starobinski, p.444. As the latter comments: "L'usage qu'un homme a fait de sa maladie, aucune pièce anatomique ne peut nous l'apprendre." Ibid., p. 444.

It seems to me that an explanation can be offered for the above: Rousseau's retention of urine, his holding back, parallels his fears manifested in his desire for retreat. It represents the side of his personality that wanted control above all else: a kind of neurotic order. While on the other hand, he was often unable to control his urine at all. The other side of the coin: the uncontrolled "letting go" which corresponds to the more passionate and exhibitionistic side of his nature. Thus the obstacle becomes retention and the "transparency" becomes incontinence.

What we are certain of is Rousseau's artistic potency and this caused many women to offer themselves to him; the ladies doubtlessly thought that a correlation existed between his artistic and physical prowess. Rousseau himself notes in the Confessions with regard to the success of La Nouvelle Héloïse: "Les senitmens furent partagés chez les gens de lettres, mais dans le monde il n'y eut qu'un avis, et les femmes surtout s'enivrérent et du Livre et de l'auteur, au point qu'il y en avoit peu, même dans les hauts rangs, dont je n'eusse fait la conquête si je l'avois entrepris." O.C., Vol. I, p. 545.

CHAPTER II
EXILE

"Criticism" is the word that best describes book two of La Nouvelle Héloïse. The four characters to whom the drama is reduced here, Julie, Claire, Saint-Preux and Edouard, all revel in their roles as critics. They spare no one, including one another, and the matter for their judgements proves to be quite unlimited. Behavior, beauty, happiness, virtue, morality, music, friendship, love, opulence and misery comprise only a partial list; a fair amount of reprimanding is also carried out: Julie upbraids her lover for his lack of self-control, his style of writing, and the company he keeps, Claire scolds her former tutor for his "ungrateful" and "unjust" treatment of her cousin, Milord Edouard ridicules the narrow-mindedness of the French and Swiss on social questions, arranged marriages, and tyrannical fathers, but the accolades for brilliant, witty and penetrating critiques go to Saint-Preux who dominates this part of the work.

The tone of the second section differs from that of part one, and the transition to a new register is accomplished with great skill. As in book one, the number, disposition, and movement to the letters provide the key to the psychological drama. A considerable reduction in the number of letters, twenty-eight, as well as the number of correspondents, four, underscores the shift in mood. First of all, let us consider the breakdown of the correspondence:

from Saint-Preux to Julie	11 letters plus 3 fragments
from Julie to Saint Preux	8 letters
from Julie to Claire	1 letter plus 1 note
from Claire to Julie	1 letter
from Saint-Preux to Claire	2 letters
from Claire to Saint-Preux	1 letter
from Julie to Milord Edouard	1 letter
from Milord Edouard to Julie	2 letters
from Milord Edouard to Claire	1 letter

Totals: Saint-Preux writes thirteen letters, Julie ten, Claire two, and Edouard three.

Once again the correspondence remains dominated by the lovers. What they say to one another has changed. Although some passionate outbursts do occur, mainly from the hero, the over-all tone becomes cooler, calmer and more reasonable than that of book one. It should be noted that for the first time Saint-Preux writes to a character other than Julie, two letters are sent to Claire; however, as in part one, he still receives only one letter, from Claire. Actually, after letter nine the only voices heard are those of Julie and Saint-Preux; the hero's two letters to Claire (X & XXIII) receive no reply, and so in a sense remain suspended. Consequently, book two can be divided into three separate groupings: the first twelve letters provide a smooth transition from the passionate movements of book one to the return to the status quo imposed by the lovers' separation. The second group constitutes Saint-Preux's letters criticizing the French, and Julie's reactions to them, while the last group deals with the portrait the heroine sends to her lover, and the discovery of their letters.

Exile, literal and figurative, serves to accent Saint-Preux's role as *étranger* : he even complains to Julie: "Etranger, isolé, sans affaires, sans liasons, sans plaisirs et ne voulant m'en rapporter qu'à moi, le moyen de pouvoir prononcer?" (II,xvll,232). When the other characters write to one another the question of the hero's state of mind invariably figures as the most important topic of discussion: he remains their pawn.

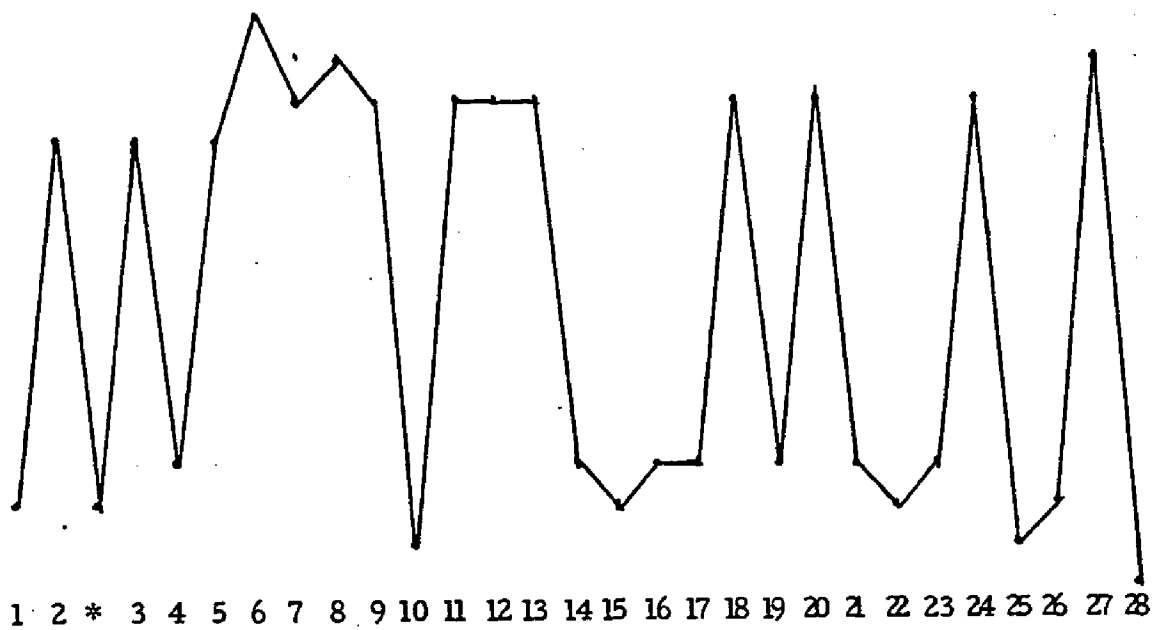
Because the lovers are safely separated Claire appears in only two letters, and as a result of their proximity, Claire and Julie exchange only two letters. On the other hand, Edouard's letters offer a different perspective of Saint-Preux's condition from the one found in the hero's own epistles, and at the same time they introduce a new critical note regarding customs, philosophy and morality.

Although the number of letters sent is reduced, their length is increased: separation encourages reflection, and after a short period of intense anguish, the seriousness of their situation has a sobering effect on the lovers which is reflected in their lengthy communiqués. The longer letters also enable them to cling figuratively to one another, and thereby prolong their "contact" on a different plane. The disorder caused by their illicit passion in book one is replaced by the disorder caused by society, and by other passions: greed and ambition. All of the letters criticizing the French manners, morals and arts only serve to enhance Saint-Preux's loss; the glaringly bad examples found in France prepare the inspirational view of a well-ordered society that will be presented in parts IV-VI. Without this highly critical section, the later, idyllic passages would lose their full impact. Paris dominates in book two and symbolizes all of civilized man's worst characteristics; "la ville des lumières" personifies vice, hypocrisy, disorder and the temptation to succumb to them. Interestingly enough Saint-Preux does not arrive in Paris until letter thirteen, and yet, the impression one has of book two is that of a long tirade against the French and France.

The relationship between the length of the letters and the shift in mood is paralleled by a change in their movement. A zig-zag motion can be observed which alternates sharply between order and disorder; there is one climax and one important peripeteia. The diagram on the following page illustrates this motion. The letters of criticism are placed on the lower line, representing disorder, along with the letters of confusion and jealousy; on the other hand, the few letters of true calm appear on the upper line along with those in which a superficial order is imposed through an effort to control the behavior of another character or through reproaches.

D. Climax
C. Reproaches
B. Control
A. Calm

ORDER



DISORDER

A. Criticism
B. Confusion
C. Jealousy
D. Peripeteia

* 3 fragments

The first letter of part two continues the charged, romantic tone of the closing letter of the preceding book. Julie's lover, beside himself with grief and doubt, rants about his exile, his lost happiness and his lonely state: "Après m'être égaré par dégrés, je ne suis qu'un furieux dont le sens est aliéné, un lâche esclave sans force et sans courage, qui va traînant dans l'ignominie sa chaîne et sons désespoir" (II,i,166).[1] Saint-Preux finds himself plunged into an abyss from which he sees no means of escape. Thus, Edouard's calm voice, in the second letter, provides a reassuring tone; he reports to Claire that the hero has latent strength of character and that "il est fait pour combattre et vaincre" (II,ii,169). The English lord's letter occupies a key positon at the début of this more reasonable section. He makes an analogy between reason and passion; he feels that wisdom is born only of the latter: "Car la sublime raison ne se soutient pas par la même vigueur de l'âme qui fait les grandes passions, et l'on ne sert dignement la philosophie qu'avec le même feu qu'on sent pour une maîtresse" (II,ii,169). Thus, passion and reason do not appear as mutually exclusive in La Nouvelle Héloïse, on the contrary, one cannot arrive at true wisdom without including both of them.[2] Edouard believes that Julie and Saint-Preux were destined for one another by God, and that therefore, no earthly authority should control them. He speaks of "la vanité d'un père barbare" and underscores the hypocrisy of the baron's reasoning, "En criant qu'on troublerait ainsi l'ordre de la société, ces tyrans le troublent eux-mêmes. Que le rang se règle par le mérite, et l'union des coeurs par leur choix, voilà le véritable ordre social; ceux qui le règlent par la naissance ou par les richesses sont les vrais perturbateurs de cet ordre; ce sont ceux-là qu'il faut décrier ou punir" (II,ii, 170). Edouard proves to be a staunch and compassionate

defender of the rights of nature and the lovers; he compares Claire's more favorable lot to Julie's: Claire's father has allowed his daughter great freedom in her choice of a husband, and she has chosen a worthy man. Nonetheless, it should be noted that Claire's marriage is not a union of passion but one of reason which foreshadows Julie's choice in part three. Julie and Saint-Preux (like Claire, Edouard and later Wolmar) are depicted as unique, and Edouard accents this in his letter to his female counterpart.[3]

The novel plunges back into the doldrums with the three fragments of letters included in the above; the hero, here as in Meillerie, paves the way for a century of young men in extremis as the result of their passion. In the same vein, Edouard's next letter, addressed to the heroine, reveals that he too, has experienced what Saint-Preux is now suffering, "C'est le chemin des passions qui m'a conduit à la philosophie" (II,iii,173). Obviously, Milord Edouard's ability to master his passions bodes well for a similar conquest by the hero. Edouard expresses the ancient notion, which was quite current in the eighteenth century, of love as a sickness; he uses a metaphor drawn from the technical vocabulary of engraver's to characterize the heroine's fatal love: "L'amour s'est insinué trop avant dans la substance de votre âme pour que vous puissiez jamais l'en chasser; il en renforce et pénètre tous les traits comme une eau-forte et corrosive, vous n'en effacerez jamais la profonde impression sans effacer à la fois tous les sentiments exquis que vous reçutes de la nature; et, quand il ne vous restera plus d'amour, il ne vous restera plus rien d'estimable." (II, iii,174). The English peer's words prove to be prophetic; Julie's entire being has been marked by the "eau-forte et corrosive" and although she does succeed in covering the

scars temporarily, she will never be able to erase them. The offer of asylum in England for the two lovers proffered by Edouard presents the heroine with a heart-rending dilemma. His generosity provides her with the opportunity to "legitimize" their love. Edouard, like Claire, stresses the role of free will and of self-determination when he says to Julie: "Votre sort est en vos mains" (II, iii,175). What becomes rather distressing here is the fact that Saint-Preux has not been consulted or even been told about his friend's idea: Edouard deliberately keeps any knowledge of the offer from him, and Julie makes her decision without ever contacting her lover; she answers Edouard, and only then writes her first letter (VII) to Saint-Preux since their separation. Rousseau intervenes here and accosts the reader directly, "Lecteur qu'en dites vous?" (note p. 176). The interruption serves to underline the importance of the decision that Julie faces. Invariably when the author intervenes it is to call the reader's attention to a particular point. The heroine's response is predictable, but she does struggle and is thrown into a state of panic by this offer of "freedom."[4]

In her confusion Julie tries to force Claire to choose for her: "Apprends-moi donc ce que je veux, et choisis à ma place, quand je n'ai plus la force de vouloir ni la raison de choisir" (II,iv,177). Obviously, no real choice exists.[5] Julie cannot find happiness at her parents' expense. As unreasonable as her father is, it would be unnatural for her to run away from home. Her rhetorical question to Claire sheds light on her deepest feelings: "Celle qui déshonore sa famille apprendra-t-elle à ses enfants à l'honorer?" (II,iv,178). The question of example weighs heavily on Julie throughout the novel. Realizing that she cannot resolve her conflict by flight nor by a dishonorable act, the heroine finds herself in a checkmate position.

Claire's response is, intelligently, a non-answer; her good sense prevents her from making any recommendation, although she does stress the "natural" conflict of both sides: "Mais ici, quelque parti que tu prennes, la nature l'autorise et le condamne, la raison le blâme et l'approuve, le devoir se tait ou s'oppose à lui-même" (II,v,178). Claire prudently tells Julie to follow her own "penchant;" she reassures her cousin, once again, by vowing to support her and to follow her into exile if she should choose that course.[6] Julie interprets Claire's letter as she desires and sends her friend a note of thanks. Accordingly, letter six becomes the climax of book two; it represents Julie's decision to remain with her parents. Her refusal to Edouard is accompanied by a rather ungracious reprimand: "Mais, milord, vous n'êtes pas marié: ne sentez-vous point qu'il faut être père pour avoir droit de conseiller les enfants d'autrui?" (II, vi,185).

In the same vein, Julie's first letter to her lover has a similar condescending tone; she reproaches him for his "lettre efféminée," tells him to think of her dishonor and her shame, and admonishes him to be a man. During the course of her tirade the heroine does damn "la tyrannie des bienséances" which forces young women to pretend that they are not affected by passion, to appear happy when they are miserable, to seem serene when they are agitated, in short, to disguise their own inner feelings. It is apparent from these remarks that Julie too is suffering, but that the social restraints upon her do not allow her to show her distress. Claire continues her cousin's reprimanding tone by scolding Saint-Preux for his lack of self-mastery, thus letters six, seven and eight form a triptych in which Julie and Claire try to control Saint-Preux by reproaching him; in this way the girls hope to maintain the artificial <u>status quo</u> of calm. Even Edouard betrays his desire to manipulate the

hero when he reports to Julie that Saint-Preux's shame has made him "si docile que nous en ferons désormais tout ce qu'il nous plaira" (II,ix,191). The will to dominate manifests itself as a characteristic tic of Rousseau's players;[7] the only one who seems to prefer submission is Saint-Preux (and Mme d'Etange). In this regard, the others have such a fine command of rhetoric that they finish by convincing the hero of his "faults" and so his letter of thanks to Claire exposes a sad and belittled protagonist who asks her to be his "juge," his "intercesseur;" Saint-Preux places Claire in the same position of power that Julie does when he says, "daignez me rappeler à moi-même" (II,x,196).

In letter eleven, Julie examines the concommitants of happiness, and paradoxically informs her lover: "Il faut nous séparer si nous voulons nous revoir heureux un jour" (II,xi,198). Julie unconsciously seeks to preserve her passion by remaining apart from its object.[8] Reminding her lover that "un méchant heureux ne fait envie à personne," she lists a number of famous suicides: Socrates, Brutus, Regulus and Cato, and she adds, "C'étaient tous ces vertueux infortunés qui te faisaient envie" (II,xi,200). Curiously, Julie presages her own fate here, the celebrated examples of suicide, the "vertueux infortunés" are invoked to inspire Saint-Preux to sacrifice, but inevitably Julie is addressing herself too. When she says, "Nul ne peut être heureux s'il ne jouit de sa propre estime," she specifies, very early on, her ultimate dilemma, and its resolution in book six. At the conclusion of her letter Julie vows never to marry without the consent of both her father and her lover. At the same time she demands that he always be faithful to their love. The oath that Julie takes is a cruel one; she knows that her father will never consent to a marriage with a "roturier." In this contrary way, she reaffirms that Saint-Preux cannot have her, while refusing

to give him up. Thus the bitter-sweet paradoxes of the lover's predicament continue to multiply even though they are apart.

Letters eleven, twelve and thirteen form a triptych in praise of virtue: exhilarated by his mistress's love of virtue, and her eloquence in its behalf, Saint-Preux purchases a notebook in which he proposes to recopy and memorize Julie's letters. He admits that the collection "sera pour moi le contre-poison des maximes qu'on y respire; il le recueil me consolera dans mes maux; il préviendra ou corrigera mes fautes; il m'instruira durant ma jeunesse; il m'édifera dans tous les temps, et ce seront, à mon avis, les premières lettres d'amour dont on aura tiré cet usage" (II,xiii,205). Clearly "love" letters can be useful, can convey a moral. This composition en abîme technique recurs throughtout La Nouvelle Héloïse[9] and it reinforces the dogmatic nature of the material. This letter skillfully inaugurates the recounting of the scenes of disorder witnessed by the hero in Paris.

Briefly, letters fourteen, sixteen, seventeen, nineteen, twenty-one and twenty-three comprise those in which Saint-Preux criticizes life in the capital; Julie's reactions to them, the announcement of Claire's impending marriage, and the wedding ceremony are recounted respectively in letters fifteen and eighteen.[10] The début of Saint-Preux's letter on Parisian manners has an Alcestian ring: "J'entre avec une secrète horreur dans ce vaste désert du monde. Ce chaos ne m'offre qu'une solitude affreuse où règne un morne silence" (II,xiv,207) The alienated dimension of the hero's personality is stressed when he avows: "Je n'entends point la langue du pays, et personne ici n'entend la mienne" (II, xiv,207).[11] The contrast between the ebullient welcome that he receives, and the emptiness that he feels, stands out particularly. The hero's razor-sharp perceptiveness cuts through

the "fausses démonstrations de la politesse" and the "dehors trompeurs que l'usage du monde exige" (II,xiv, 207). Saint-Preux is troubled by the familiarity displayed in society on first introductions, and comments ironically: "J'ai grand'peur que celui qui, dès la première vue, me traite comme un ami de vingt ans, ne me traitât, au bout de vingt ans, comme un inconnu" (II,xiv,207). The former brand of "courtesy" unnerves Saint-Preux, and contrasts with the simple, rustic openness to which he is accustomed. In addition, conversation in this milieu has very little to do with the expression of true feelings. It strikes the hero as a series of ornate lies which conceals rather than communicates; the hypocrisy and lying which appear to constitute a way of life in Paris appall the Swiss philosopher.[12] The elitism and the snobbism of the various cabals which make up Parisian society reveal an underlying rigid conformity, "tous ces gens-là s'en vont, chaque soir, apprendre dans leurs sociétés ce qu'ils penseront le lendemain" (II,xiv,210). Because the motivation of each individual lies in self-interest it is often important to frequent more than one of the coteries. In this case, one must be flexible because "le bon, le mauvais, le beau, le laid, la vérité, la vertu n'ont qu'une existence locale et circonscrite" (II,xiv,210). There is only one way for the man who lives in such a society to survive: "il faut qu'à chaque visite il quitte en entrant son âme, s'il en a une" (II,xiv,210). The hero refuses to do this; he begins to realize that the social mores to which he objects pertain to the only group that he has closely observed: the rich. Saint-Preux concludes that the rich are the same everywhere and that in order to really learn the customs of any people one must frequent other classes. Although he arrives at this notion with little difficulty, he seems loath to pursue it.

Predictably, Julie's response acts as an antidote to her former tutor's "poisoned" soul; she emphasizes the union of their hearts, and the tranquil state that results when the heart speaks and the senses are afforded a respite. The heroine is placed in a very favorable light by her refusal to condemn the French. She reminds Saint-Preux (just as Voltaire reminded Jean-Jacques) that he is a guest in France and should not be ungracious; she calls his style pretentious and full of "jargon" that requires a dictionary to decipher. Actually Julie's immobility and her criticism of Saint-Preux betray feelings of jealousy: she rather boldly warns him against solitary sexual pleasure, "un goût dépravé qui outrage la nature," and then she ends by telling him about Claire's coming marriage. The happiness and excitement of the chaste couple offers a vivid contrast to the heroine's own situation, and undoubtedly cause her pain.

The observer-reporter in Saint-Preux is hurt by his mistress's reproving view of his work, and he gently reminds her that he is not the author of his present predicament: "Si j'étais le maître de mes occupations et de mon sort, je saurais, n'en doute pas, choisir d'autres sujets de lettres" (II,xvi,220). His defense of the descriptions he has recorded to share with Julie becomes quite spirited. However, his letters from the capital depict an increasingly hectic pace; the chaos and constant motion give a decidedly Pascalian tone to the missives. Both the vocabulary and the subjects evoke the author of the Pensées: Saint-Preux has thrown himself into the torrent and feels like one of the "nouveaux débarqués," but at the same time he realizes that "un homme qui voudrait diviser son temps par intervalles entre le monde et la solitude, toujours agité dans sa retraite et toujours étranger dans le monde, ne serait bien nulle part. Il n'y aurait d'autre moyen que de partager sa vie entière en deux grandes espaces: l'un pour voir, l'autre pour réfléchir"

(II,xvii,222).[13] As the hero points out, he finds himself in a powerless position in France: as a Protestant he can never aspire to hold public office nor therefore effect any social or political change;[14] thus his impotence reappears in another form even in exile.

After reading the critical letters of part two, no one could ever accuse Rousseau of lacking a sense of humor. Indeed, the man who felt that he had "l'esprit de l'escalier" put it to good use here. The scintillating atmosphere of the salons, and the often brilliant badinage, have crept into the letters and reveal some of what has been called Paris' "indefinable charm" for the author.[15] Rousseau fights fire with fire; and in the same way that the Provinciales dealt a blow to the Jesuits from which they have never recovered, La Nouvelle Héloïse caused a permanent change in the eighteenth century view of frivolity.[16]

Saint-Preux's critique of the theater (letter XVI) proves to be equally devastating.[17] In his view, everybody talks too much on the stage, no moral lesson is imparted, and the audience only attends to be seen. Despite the passionate occurrences portrayed in many of the plays no actor is allowed to interpret these things in a passionate manner. The hero uses an hilarious example to illustrate the point: "Si le désespoir lui plonge un poignard dans le coeur,---il ne tombe point, la décence le maintient debout après sa mort, et tous ceux qui viennent d'expirer s'en retournent l'instant après sur leurs jambes" (II,xvii,231).[18] The spectacle that Saint-Preux recounts with such verve typifies the absurdity of many other aspects of life in the capital. All that he witnesses only confirms his belief that the natural order is topsy-turvy in Paris; nonetheless, he begins to feel himself swept up in the artificiality, "Je vois ainsi défigurer ce divin modèle que je porte au dedans de moi," and farther on he amplifies the same idea, "Confus,

humilié, consterné sentir dégrader en moi la nature de l'homme, et de me voir ravalé si bas de cette grandeur intérieure où nos coeurs enflammés s'élevaient réciproquement, je reviens le soir, pénétré d'une secrète tristesse, accablé d'un dégoût mortel, et le coeur vide et gonflé comme un ballon rempli d'air" (II,xvii,233). The words "défigurer," "dégrader," "humilié," "accablé and "dégoût" forcefully communicate Saint-Preux's disgust with society and with himself. They also connote the insidious effects of disorder and confusion on man's inner self. He cries to Julie: "Avec quel charme je rentre en moi-même!"

The mood alternates smoothly between Julie's reports from her peaceful haven, and the turbulent life in Paris, and although the heroine continues to defend the French, she also does not have the advantages of observing them first-hand. With Claire's marriage Julie and Saint-Preux are obliged to find a new intermediary for their letters; the heroine does not feel that it is fair to compromise her cousin's new position. She reminds Saint-Preux, "Une femme vertueuse ne doit pas seulement mériter l'estime de son mari, mais l'obtenir; s'il la blâme, elle est blâmable; et fût-elle innocente, elle a tort sitôt qu'elle est soupçonnée: car les apparences mêmes sont au nombre de ses devoirs" (II,xviii,235). Julie's sentiments seem noble but her dogmatic self-righteousness reveals a highly developed super-ego image. When the issue is virtue, Julie tends to lose sight of one all-important Christian concept: charity. She exhorts her teacher to see both sides of the case when it concerns the French, something that does not touch her directly, but when she judges herself she proves to be exceptionally severe.

In the course of their correspondence Julie realizes that Saint-Preux has said very little about the women of the

capital. Remembering his vivid impressions of the women of the Valais, her suspicions are aroused and she inquires why she has heard nothing "des plus séduisantes personnes de l'univers." In fact, she adds cleverly "ton silence à leur égard m'est beaucoup plus suspect que tes loges" (II, xviii,238). Nonetheless, in the interim between this request and her lover's dutiful reply, Julie sends Saint-Preux a miniature of herself, a talisman, "une espèce d'amulette que les amants portent volontiers," that will only be effective "entre les amants fidèles" (II,xx,242). The heroine treats her portrait as a magical object that has the power to "unite" them during their separation. It will protect him against "le mauvais air du pays galant." However subtle the means, Julie invents many ways to guarantee her lover's "safety" and to be certain that he remain in her power when out of sight.[19] Clearly the suffering of the protagonist caused by the separation from her lover, will out. Julie longs for Saint-Preux's presence and uses her gift as a means of expressing this; she confesses, "oui mon ami le sort a beau nous séparer, pressons nos coeurs l'un contre l'autre, conservons par la communication leur chaleur naturelle contre le froid de l'absence et du désespoir tet que tout ce qui devrait relâcher notre attachement ne sert qu'a le resserrer sans cesse" (II,xxiv,268). While the letter announcing the amulet appears before the letter on Parisian women, Saint-Preux does not actually receive it until after he writes the latter. In this way, the impression of Julie's image, of her natural beauty, occupies a strategic position, after the demolition of her French counterparts.

One can only marvel at the perverse kindness of the "Parisiennes" in adoring Jean-Jacques' novel after his generally unflattering portrait of them.[20] Perhaps he solves this problem in part himself when he has Saint-Preux tell

Julie, "aussi, comme le grand fléau de tous ces gens si dissipés est l'ennui, les femmes se soucient-elles moins d'être aimées qu'amusées" (II,xxi,248). It is possible that they found his commentary amusing! In any case, the meticulousness of the portrait could convey the ambivalence of attraction and repulsion which might flatter. There is every evidence that the gaiety, the boldness and the intelligence of these "creatures" fascinated and frightened him. And while they are damned with faint praise, the ladies, like many of the men of the day, obviously did not consider unseemly all of the qualities that Jean-Jacques belittles.

Given the task of rehabilitating society, Julie must differ from the women of France who represent corruption. At the same time Saint-Preux's critique of them seeks to uncover their own injurious example and to pinpoint the social disorder they have helped to create. As the hero says, commençons par l'extérieur:" their faces, figures, bosoms, eyes, skin, walk, carriage, and fashions are closely scrutinized. And although he finds them too thin, with small breasts and generally not beautiful, he does appreciate their moderation and delicacy in dress, as well as their originality in adapting new styles to suit them individually. However, they tend to go to extremes to be individual and in order to assure that they are not imitated they imitate "les filles de joie." For the musically sensitive and socially unsure Saint-Preux the voices of the Parisian women are particularly offensive, "C'est un certain accent dur, aigre, interrogatif, impérieux, moqueur, et plus fort que celui d'un homme" (II,xxi,246). In addition, the obvious enjoyment they take in embarrassing others revolts the hero. He equates their artificial, exterior appearance, behavior and tone with the breakdown of morality in the capital. It is, after all, the duty of the

woman to set an example, and to restrain the more brutal side of man. In Saint-Preux's view, the indiscriminate and constant mixing of the sexes has resulted in a society of weak men and loose women. Both marriage and love have become jokes, and adultery shocks no one. The seriousness of Saint-Preux's accusations cannot be underestimated; he notes, "Il semble que tout l'ordre des sentiments naturels soit ici renversé." "L'adultère n'y révolte point, on n'y trouve rien de contraire à la bienséance" (II,xxi,248). Once again the parallel between the situation in the capital and that of the lovers is highlighted: arranged alliances based on fortune and position have resulted in a complete disregard for marriage as a sacrament; Saint-Preux grimly describes these arrangements as "l'accord de deux personnes libres qui conviennent de demeurer ensemble, de porter le même nom, de reconnaître les mêmes enfants, mais qui n'ont, au surplus, aucune sorte de droit l'une sur l'autre; et un mari qui s'aviserait de contrôler ici la mauvaise conduite de sa femme n'exciterait pas moins de murmures que celui qui suffrirait chez nous le désordre public de la sienne" (II,xxi,249. It is obvious that Saint-Preux feels that the marriage customs of the Parisians need reforming, but of equal importance is that Julie will find herself tempted by adultery later in the book and her reactions must differ from those just described. The disorder and immorality engendered by the lack of tenderness, mutual esteem and commitment in the "present" mores cannot be duplicated at Clarens.

In fairness, Saint-Preux does cite some examples of enlightened women who are judicious and help others; he also admits that "ce sont elles seules qui conservent à Paris le peu d'humanité qu'on y voit regner encore, et que sans elles on verrait les hommes avides et insatiables s'y dévorer comme des loups" (II,xxi,255). As the most important polit-

ical, intellectual, commercial, and artistic center in Europe, Paris serves as an example to the rest of the world, consequently its moral posture becomes a central issue for Rousseau. It is clear that while "la galanterie française" and women remain the principal subjects of his letter, it also contains a severe indictment of French men. Because of their greed and ambition in material affairs, and their complacency in moral matters, they tacitly condone the decadence in the capital, and thereby allow it to persist. In addition, Saint-Preux clearly sees the duplicity that evolves between the sexes when such a state of corruption continues unchecked. Despite the surace amenities true respect does not exist in the majority of the relationships between men and women. The "authority" that the women possess becomes the symbol of their debasement, "Au reste cette autorité ne suppose ni attachement ni estime, mais seulement de la politesse et de l'usage du monde; car d'ailleurs il n'est pas moins essentiel à la galanterie francaise de mépriser les femmes que de les servir" (II,xxi,254). What Saint-Preux comments upon here attaches to the "trompe l'oeil" impression created by the liberal mixing of the sexes: one is led to believe that equality exists between them, whereas, in reality this presents a far from accurate picture. Reciprocal respect does not mark their relationships, but rather a subtle continuation of the battle of the sexes on a more elegant, polished, and therefore, insidious plane.[21]

Immediately after the long, serious reflection on the state of Parisian society, Saint-Preux receives Julie's gift, the portrait; he becomes so disoriented that he gets lost, for the first time, on his return home. The hero shows himself to be so susceptible to his mistress's slightest utterance that he is immediately plunged into a state of breathless delight as he feels the "magical" effects of the

talisman. Enchanted by the sight of Julie's image he asks, "Ne sens-tu pas tes yeux, tes joues, ta bouche, ton sein, pressés, comprimés, accablés de mes ardents baisers? ne sens-tu pas embraser tout entière du feu de mes lèvres brûlantes?" (II,xxii,258).[22] The hero proves to be far more aggressive when he is separated from his love that when he is at her side. The vertigo of passion and the absolute control that Julie exercises over her lover are underscored in this episode. The confusion triggered by a work of art is mirrored in the description that follows of the Paris Opera which is to Saint-Preux a total artistic disorder.

The hero's critique of the celebrated Paris Opéra, addressed to his other student, Claire, continues his reportage of all that he finds chaotic in the capital. Saint-Preux makes a mockery of the whole "grande illusion:" the sets, machines, supernumeraries suspended from wires in the air or suddenly materializing out of trap doors, and the interpolation of meaningless ballet sequences. After ridiculing the multiple tricks involved in mounting an opera, Saint-Preux attacks the music, the voices, and the extravagant acting; he concludes that they are all so horrid that it is difficult to decide which is the more outraged, the ear or the eye. A detailed enumeration of the faults in both instruments and voices brings him to the decision that "tout cela est d'un faux à choquer l'oreille la moins délicate" (II,xxiii,265). While explaining the dearth of musical talent in France, Saint-Preux uncovers still another characteristic of the French that he deplores: the refusl to admit that they have any shortcomings:

> Tous les talents ne sont pas donnés au mêmes hommes; et en général le Français paraît être de tous les peuples de l'Europe celui qui a le moins d'aptitide à la musique. Milord Edouard prétend que les Anglais en ont aussi peu; mais la différence est que ceux-ci le savent et ne

> s'en soucient guère, au lieu que les Français renonceraient à mille justes droits, et passeraient condamnation sur toute autre chose, plutôt que de convenir qu'ils ne sont pas les premiers musiciens du monde. (II,xxiii,265).

Actually the criticism of the opera aligns itself with that of the other letters because the same quality that revolts Saint-Preux in Paris society and manners reappears in the arts: a false taste for magnificence. The hero delivers the coup de grâce when he cites La Bruyère as having had a similar reaction to the opera, "Je le conçois bien, moi, qui ne suis pas un La Bruyère; et je soutiens que, pour tout homme qui n'est pas dépourvu du goût des beaux-arts, la musique française, la danse et le merveilleux mêlés ensemble, feront toujours de l'Opéra de Paris le plus ennuyeux spectacle qui puisse exister" (II,xxiii,267-268).[23]

The hero's sharpened critical faculties spare nothing, and he even revises his first opinion of the miniature that Julie has sent him. He objects to the inanimate quality of the portrait--it is not Julie, and the only condition he can envisage to appreciate it would be not to have known its subject. This letter affords a perfect moment for a precise description of the heroine;[24] it also displays once again the remarkable talent for observation that Saint-Preux shares with the other characters in the novel. Beside his more detached analysisof Julie's charms, the hero's jealousy surfaces again; he resents the artist who painted it. He speaks of "son art téméraire," and "sa main ardente" in capturing his subjects beauty. In fact, Saint-Preux becomes so unsettled by Julie's over-exposed bosom in the portrait that he engages a master artist to correct this "fault." Thus, through art, errors can be corrected; this phenomenon unveils yet another correspondence between the part and the whole in Rousseau's novel.[25]

The succeeding letter paints the total disorder, by now contagious, which Paris has wrought on the hero's vulnerable

spirit: Saint-Preux, duped by "friends" into having dinner with some courtesans, becomes inebriated and awakens in the arms of one of the "créatures." In his humiliated confession to Julie he nonetheless subtly blames her for his degradation: "Soutiens mon courage qui s'éteint; donne à mes remords la force d'avouer le crime involontaire que ton absence m'a laissé commettre." (II,xxvi,272). This letter echoes the maudlin one that the hero sent to Julie after having drunk too much and insulted her (I,li). The debilitating effects of living surrounded by vice have taken their toll on Saint-Preux; the many excesses present in Paris are reflected in this degrading encounter where for the first time he experiences the remorse "d'un piège sans appas et d'un crime sans charmes."[26]

Julie's response contains a combination of reassuring sermonizing, "Ce n'est pas moi, c'est vous que vous avez offensé par un désordre auquel le coeur n'eut point de part," (II,xxvii,276) and reasonable reproaches, "Une seconde faute, plus grave encore et beaucoup moins pardonnable, est d'avoir pu passer volontairement la soirée dans un lieu si peu digne de vous, et de n'avoir pas fui dès le premier instant où vous avez connu dans quelle maison vous étiez" (II,xxvii, 278-279). Nonetheless, Julie remains adamant in her primary criticism of his actions as the direct result of frequenting the wrong people, and for not having made an attempt to meet honest members of the bourgeoisie. She reminds him that he should consult his conscience about this tawdry affair, and although he prefers to consider himself an observer, rather than a participant, there are some things that are not worthy of observation. Julie stresses the existing disorder which instead of trying to ameliorate, Saint-Preux has contributed to, "Le sage observe le désordre public qu'il ne peut arrêter; il l'observe, et montre sur son visage attristé la douleur qu'il lui cause. Mais quant

aux désordres particuliers, il s'y oppose, ou détourne les yeux de peur qu'ils ne s'autorisent de sa présence" (II, xxvii,280). The heroine's obvious distaste for her former tutor's behavior is mirrored in her use of "vous" throughout the letter. Although her tone remains severe, she finally relents slightly, and admits that his sincere confession has touched her; she concludes by reaffirming her love for him. Nevertheless, the fear that Saint-Preux may have a relapse haunts her, and causes her some anxiety.

Julie's calm, analytical tone suddenly evaporates in her next letter which closes part two. The finale, a coup de théâtre, plunges the couple once more into an abyss of hopelessness: their letters have been discovered by Mme d'Etange. Julie's disrupted calm is reflected in the choppy, unfinished sentences, the many exclamation points, vocatives, and her return to "tu" in addressing her lover. Like Phèdre Julie wants to flee, to hide herself "au sein de la terre;" the guilt and confusion which have been absent from her letters for almost the entire length of book two burst through with renewed force. To lie to her mother she knows would be despicable, and her final melodramatic words prepare book three: "adieu, nous sommes perdus" (II, xxviii,285).

This unexpected turn of events disrupts the already unsteady status quo imposed through their separation. While Saint-Preux seems to have been aware of the precariousness of his own psychological state, Julie, on the contrary, deluded herself into believing that they could be happy in this suspended state. The dénouement of part two belies this latter notion. As a result, Julie must face her mother alone, and Saint-Preux again finds himself in a helpless position because of his absence from the scene of crisis.

The classical sparseness of book two, the juxtaposition between vice and virtue, and the altered relationship

between the lovers are reproduced in the staccato movement of their correspondence. Similarly the two dominating symbols here serve to reinforce these rather abrupt variations in mood: Paris which represents vice and disorder, and Julie's portrait which designates not just the heroine but the power of the couple's love. On still another plane both Julie and Paris are depicted as subjects of works of art. The French capital, before and since the eighteenth century, has figured in more works of literature than probably any other city in the world. Its magnetism and madness have fascinated writers, among other artists, across the centuries. In the same way, Julie, Rousseau's own Galatea, herself patterned on a number of literary archetypes (Iseult, Héloïse, Bérénice, Phèdre and the Princesse de Clèves) will in turn become the model for a procession of sentimental heroines. In this regard book two possesses many Platonic overtones: it depicts the image of an image; the former condemned to be only a pale reproduction of the true Form: the Ideal Woman. Rousseau's attempts to perfect the image will increase in the succeeding sections of his novel.

Julie, the character, represents an attempt through art at purification and elevation toward Beauty, Order and all that is good. Julie, the novel, encloses the protagonist and traces the development and the rehabilitation of virtue. If Julie had no weaknesses she would not offer a very uplifting example; her struggle toward a moral ethic remains of great interest and engages us. Just as Saint-Preux found it necessary to alter the portrait of Julie in order to render it more beautiful, more like the heroine, so Rousseau now must enhance his creation's moral beauty by developing her strength of character. She must be perfected. Book three offers us the first steps of the transition from a "weak" young girl to a virtuous married woman ever-conscious of her higher duties.

FOOTNOTES

[1]Lionel Gossman has noted of Saint-Preux, "His dependence on his mistress is absolute. He suffers acutely when she seems to place the established order and its values higher than those of individuality, according to which alone he can be counted." "The Worlds of La Nouvelle Héloïse," Studies on Voltaire and the 18th Century, XLI (1966), pp. 251-252.

[2]Obviously this definition would not include Wolmar whose only passion is for observation. Thus, although an effort is made to enhance Wolmar's image as a man of great wisdom, he remains an incomplete being in the novel: he not only lacks passion but he has not been accorded grace: he is an atheist.

[3]Jean-Louis Lecercle remarks that "un tic du style de Rousseau c'est l'unique constamment. Il concoit ses personnages comme il se concevra lui-même, uniques par leurs sentiments et leurs actions." Rousseau et l'art du roman, (Paris: Armand Colin, 1969), pp. 104-105.

[4]An extreme example of a similar choice occurs in Huis clos when for a brief moment the door opens and no one leaves. The essence of Julie's tragedy resides in the idea that she is trapped.

[5]Significantly, there is no word in the French language for "elope;" Julie is neither Manon nor des Grieux, her entire background would naturally cause her to revolt against such an action. She cannot accept; there is no real choice.

[6]Claire, like Edouard, Wolmar and Saint-Preux, is peculiarly unencumbered by familial ties. To the extent that these characters represent Jean-Jacques' own similar situation they ring truer as creations whereas Julie, who finds herself in a situation less "real" for her creator, has a rigidity that the others do not possess.

[7]In later sections, Wolmar will prove to be the most able manipulator of them all.

[8]Denis de Rougemont's principal argument in Love in the Western World is based upon the need which he uncovers in doomed lovers to erect obstacles in the way of their passion in order to perpetuate it. Carol Blum mentions what seems to me to be a similar phenomenon, "erotic arousal was more potent than satisfaction to him (Rousseau). Rousseau found his pleasure in prolonged sexual tension." In "Styles of Cognition in La Nouvelle Héloïse and Les Liaisons dangereueses,

PMLA (March 1973), p. 290.

[9]I use the term here in the Gidian sense to describe a mirror effect in which the main story line is reflected in miniature somewhere within the work; Gide commented: "J'aime assez qu'en une oeuvre d'art on retrouve...transposé à l'échelle des personnages le sujet même de cette oeuvre." A famous example of this technique is found in the Van Eyck painting, "John Arnolfini and his Wife," in which the scene depicted in the painting is reflected in a mirror within the painting itself. Rousseau has already "warned" the reader in the preface that he is publishing the letters so that they may be of use and instruct. Here Saint-Preux himself is using his mistress's letters for moral edification and strength.

[10]A symmetry exists between II,xviii, in which Julie recounts the details of Claire's wedding to her lover, and III,xviii, in which she tells Saint-Preux of her own marriage.

[11]Paul H. Meyer states that "Rousseau's rejection of the fashionable French idiom of his day is tantamount to a declaration of war on a society's way of life because to him the two are inseparable." "Rousseau and the French Language," L'Esprit Créateur, (Fall 1969), p. 196. The phrase accurately describes Saint-Preux's hostile stance here.

[12]Christie Vance has noted, "In La Nouvelle Héloïse, as in his earlier works, Rousseau shows that the manner in which people use language reflects the moral condition of society." In "La Nouvelle Héloïse: the language of Paris," Yale French Studies, 45 (1970), p. 127.

[13]A precise expression by the hero of his creator's own dilemma. As Mauzi has observed, "Le bonheur appartient à ceux qui ont inventé un milieu entre la solitude et la sociabilité, sachant se tenir par rapport au monde à la bonne distance." Mauzi lists two people from the eighteenth century whose life styles reflect this equilibrium: Mme de Choiseul and Montesquieu. Of the latter he says, "Le bonheur de Montesquieu semble se réduire à un art tout spontané du balancement." L'idée du bonheur dans la littérature, et la pensée françaises du XVIII[e] siècle (Paris: Armand Colin, 1967), p. 35 & p. 37.

[14]Ultimately, perhaps the most important distinctions one must stress in order to understand Rousseau's conflicts with the French are that he was Swiss and Protestant.

[15]Meyer, p. 188. The author also reminds us that Rousseau recommended that Emile spend some time in Paris to cultivate his mind, his spirit of conversation and his perception. p. 189

[16]Mauzi tells us that after La Nouvelle Héloïse any apology for frivolity was impossible and even a little scandalous, p. 29.

[17]It should be recalled that while the Lettre à d'Alembert appeared in 1758, Rousseau was working on the novel when he wrote it, and he freely used examples from Saint-Preux's letter in the former. Peter Brooks has made a perceptive comment on their relationship, "The Lettre à d'Alembert is directed to the question of the theater, but its arguments by implication extend to the novel and indicate clearly both why Rousseau rejects the novel of worldliness and why he must apply his lesson of morality to his time in a form of the novel." The Novel of Worldliness Crébillon, Marivaux, Laclos, Stendhal, (Princeton: Princeton Univ. Press, 1969, p. 147.

[18]Diderot also complained that the French theater portrayed useless and often ridiculous characters with whom no one in the audience could identify. See Le paradoxe sur le comédien, in Oeuvres (Paris: Pléiade, 1951), pp. 1032-1052 in particular.

[19]In the Middle Ages this type of love token, classified as druerie, was often used to symbolize the power of love. Christie Vance in the article cited above sees the talisman as "an emblem of their non-verbal communication." p. 131 Vance's notion is applicable here in two ways: first it underlines the contrast between the non-stop talkers in Paris and Julie, and second it prepares the many silent scenes that are stressed later in the novel such as the matinée à l'anglaise.

[20]Commenting on the reception of La Nouvelle Héloïse in general in the Confessions Rousseau says," Les sentiments furent partagés chez les gens de lettres, mais dans le monde il n'y eut qu'un avis, et les femmes surtout s'enivrérent et du Livre et de l'auteur, au point qu'il y en avoit peu, même dans les hauts rangs, dont je n'eusse fait la conquête si je l'avois entrepris. J'ai de cela des preuves que je ne veux pas écrire, et qui, sans avoir eu besoin de l'experience autorisent mon opinion. Il est sigulier que ce livre ait mieux reussi en France que dans le reste de l'Europe quoique les Francois hommes et femmes n'y soient pas fort bien traité." O.C., Vol. I (Paris: Pléiade, 1959), p. 545.

[21]While Rousseau has often been accused of being anti-feminist, in this case, he clearly understood the dangers inherent in putting women on a pedestal.

[22]The portrait, and Saint-Preux's use of it, also recalls the celebrated Salle aux images in the Thomas version of Tristan et Iseut to which the hero retires to worship the image he has made of his mistress, Iseut.

[23]While this opinion could not have pleased the Establishment of the period, it was one that Rousseau shared with most of the other philosophes. In 1752 in the Querelle des Bouffons Grimm, Diderot and Rousseau banded together, and the following year Rousseau published his Lettre sur la musique française.

[24]A comparison between Rousseau's description of Mme de Warens in the Confessions O. C. Vol. I (Paris: Pléiade, 1959), pp. 48-50, and Julie (II,xxv,269-272) reveals that the author's ideal woman strongly resembled the great love of his life "Maman."

[25]Rousseau's Pygmalion side emerges in this episode. He wants his creation, Julie, to be perfect or as he wishes her to be. Actually the fault that Saint-Preux finds with the miniature, it does not have Julie's soul, parallels Galatea's "fault."

[26]In the Confessions Rousseau tells us, "J'avois pour les filles publiques une horreur qui ne s'est jamais effacé" and "Des femmes à prix d'argent perdroient pour moi tous les charmes, je doute même s'il serait en moi d'en profiter." O.C. Vol. I, p. 16.

CHAPTER III

MARRIAGE

One could characterize La Nouvelle Héloïse as a long evasion that fails. The separation of the lovers in book two misses its mark completely. Rather than restoring order, it causes an even *greater* disorder: Saint-Preux's degrading encounter in the brothel precedes the terrible discovery of his letters to Julie by Mme d'Etange. This event produces another drastic attempt to restore order in book three; in a sense, Mme d'Etange's discovery seals her daughter's fate.

The climax of the novel, Julie's marriage to Wolmar, occurs in part three. The decision to marry has already been prepared by the heroine's refusal to elope with Saint-Preux. Already torn and guilt ridden because of her illicit liaison with her former tutor, Julie's resistance to her duty will be completely undone by the trauma of her mother's death.

There are a number of parallels to be drawn between books one and three; the drastic methods employed in both to restore order will be examined along with other similarities. Once again an analysis of the correspondence, its disposition and movement will aid in clarifying these ideas. Although the number of letters is reduced to twenty-six, the confusion of part three is communicated in that it has the largest number of correspondents of any other part of the novel. The breakdown of the letters follows:

from Julie to Saint-Preux	5 letters and 1 note
from Saint-Preux to Julie	2 letters and 1 note
from Claire to Saint Preux	5 letters
from Saint Preux to Claire	2 letters
from Milord Edouard to S-P	4 letters
from S-P to Milord Edouard	3 letters
from Julie to Claire	1 letter
from Claire to Julie	1 letter
from S-P to Mme d'Etange	1 letter
from Baron d'Etange to S-P	1 letter
from S-P to Baron d'Etange	1 letter

Totals: Saint-Preux writes nine letters and one note, Julie six letters and one note, Claire six letters, Edouard four letters, the Baron one letter.

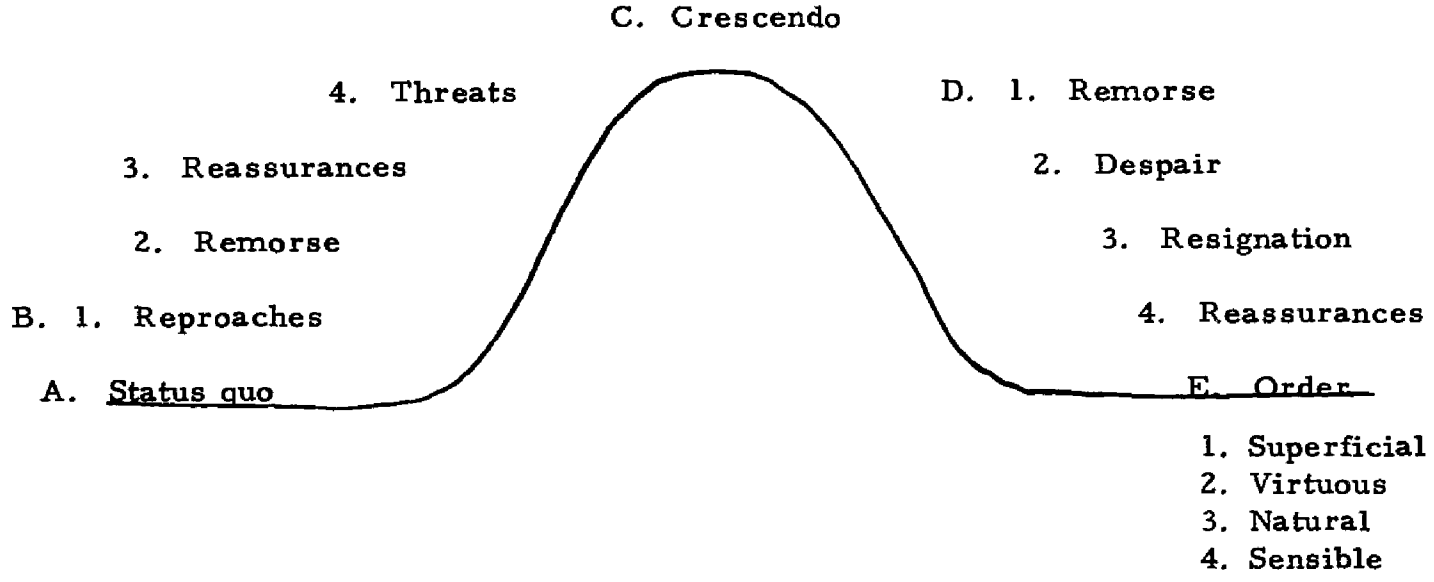
For the first time the lovers' correspondence does not dominate: they exchange only seven letters and two notes. Significantly, the rupture that Julie's marriage will produce is reflected in these numbers. Saint-Preux writes to and receives mail from everybody in part three: partly because he is still isolated from the others, and partly because the drama centers around the forcible breaking of his ties to Julie, the hero becomes the focus of everyone's attention. On the other hand, Julie writes only to her lover and to her confidant. The heroine's narrowing horizons cause her to seek refuge with the two people she loves most. Not suprisingly, as the lovers' exchanges diminish the breadth of the roles of Claire and Edouard increases. Because Julie's fate hangs in the balance here, for the first (and last) time both the baron and Mme d'Etange figure in the correspondence. Although Mme d'Etange does not write any letters, she receives one. This silence is in keeping with her shadowy presence in the novel.

As to the disposition of the letters, it is worth noting that except for the brief note between letters eleven and twelve, Saint-Preux does not write to Julie until letter sixteen; his (or their) punishment is stressed through this further deprivation of contact. His last letter (nineteen) to Julie also comes well before the conclusion of book three, although the hero's farewell letter to Claire is meant to include his former mistress too.

With the exception of letter eighteen, the tone of part three returns to the passionate lyricism of the opening book. Death appears in many guises and remains omni-present at this important juncture. Curiously, the two longest letters, eighteen and twenty-one, deal with marriage and suicide

respectively--two subjects that are closely related in La Nouvelle Héloïse. Just as the tone shifts to the passionate one found in part one, the movement also returns to the wave-like motion observed there. The diagram on the following page illustrates the rise to crescendo and the descent with resolution in various categories of order.

Book three begins with a strong, reproachful letter from Claire to the hero. In it she exhorts Saint-Preux to renounce his love. Claire suggests the possibility that Mme d'Etange may die, and it is clear that she intends Saint-Preux to feel, at least in part, responsible for this state of affairs: "Craignez d'ajouter le deuil à nos larmes; craignez que la mort d'une mère affligée ne soit le dernier effet du poison que vous versez dans le coeur de sa fille, et qu'un amour désordonné ne devienne enfin pour vous-même la source d'un remords éternel" (III,1,287). The "inséparable" herself adopts a Racinian tone and vocabulary to describe Saint-Preux's love for her cousin; she speaks of the former "secret de vos feux" and her aunt's "fatale illusion" regarding her daughter's behavior. It is apparent that Mme d'Etange blames herself for having engaged a sensitive, handsome, young man to be Julie's preceptor. Realizing fully that Saint-Preux will do anything to spare Julie pain, Claire stresses her cousin's deteriorating psychological state; Julie is painted at her mother's bedside "dans un état d'anéantissement." The negative outcome of the lovers' past behavior is accented in the words "cacher," "voiler," "secret" and "fureur" which appear throughout Claire's letter. Secret invariable equals evil in Rousseau and the use of terms of deception here underscores the evil effects of Julie and Saint-Preux's hidden love affair.[1] Claire urges the hero "soyez aujourd'hui ce que vous devez être" (III,i,289). In other words, cease being the disfigured person who has been corrupted by society, and be the person who is capable of a noble action because he



WAVES

I.	$(B^1)1$; $(B^2)2$; $(B^1)3$; $(B^3)4$	(C)5	$(D^1)6$	$(E^{1,4})7$
II.	$(B^1)8$; $(B^3)9$; (B^1)note; $(B^{1,4})10$; $(B^1)11$; (B^1)note	(C)12, 13, 14	$(D^3)15$; $(D^2)16$	$(E^{1,4})17$
III.	(A)18 $(B^{2,3})18$	(C)18	$(D^4)18$	$(E^2)18$
IV.	(A)19 $(B^3)20$	(C)21	$(D^4)22, 23$; $(D^3)24$	$(E^1)25$; $(E^3)26$

possesses an innate sense of goodness. As Claire sees it, Saint-Preux's choices are limited: "Il faut immoler votre maîtresse ou votre amour l'un à l'autre, ou vous montrer le plus lâche ou plus vertueux des hommes" (III,i,289). Virtue is incessantly invoked as the only sure road to happiness. And while "Les premiers actes de vertu sont toujours les plus pénibles" (III,i,289), the clear implication is that the beneficent effects of cultivating virtuous behavior far outweigh the pain caused by renunciation.

The hero becomes so convinced of his "error" that he immediately writes to Mme d'Etange to confess his "crime" and to vow never to see Julie again. In Cornelian fashion, he aspires to imitate his mistress's example, "Julie m'a trop appris comment il faut immoler le bonheur au devoir; elle m'en a trop courageusement donné l'exemple, pour qu'au moins une fois je ne sache pas l'imiter" (III,ii,291). With his accustomed passivity the hero is ready to allow Mme d'Etange's will (or Claire's) to override his own: "Je me soumets, non sans effroi, mais sans murmure, à tout ce que vous daignerez ordonner d'elle et de moi" (III,ii,291). In spite of his general passivity, the hero does vent some of his anger on Claire; he accuses her of breaking up his relationship with Julie: "Votre main barbare a donc osé les rompre ces doux noeuds formés sous vos yeux presque dès l'enfance, et que votre amitié semblait partager avec tant de plaisir" (III,iii,292).

In this letter for the first time, a character cries out against virtue. Saint-Preux has suffered a great deal in its name, and he now seems unconvinced as to its merits:

> Insensée et farouche vertu! j'obéis à ta voix sans mérite; je t'abhorre en faisant tout pour toi. Que sont tes vaines consolations contre les vives douleurs de l'âme? Va, triste idole des malheureux, tu ne fais qu'augmenter leurs misères en leur ôtant les ressources que la fortune leur laisse. (III,iii,292).

In her reply, Claire chooses to ignore her preceptor's anger; she cleverly praises him for his noble resolve, and hails the triumph of virtue in his soul. Claire remains a super-ego figure throughout the novel; she represents not just common sense but conscience. She attempts to infuse a sense of super-ego into the hero who seems quite lacking in it. His personality remains dominated by id and ego drives with very little sense of "conscience" per se. On the other hand, Claire manages throughout the work to suppress her libidinous drives. She sublimates them in her love for Julie. The only character who strongly manifests all components of the personality (id, ego and super-ego) is the heroine. In parts one and two she allowed herself to be dominated by sexual and self-centered drives, whereas by the end of part three she will experience the conquest of the id by the super-ego. As a result of this conquest, Julie will feel cured and exhilarated.

When Claire reads Saint-Preux's letter to Mme d'Etange its effect is very dramatic; her lover's noble oath of renunciation causes Julie to fall into a dead faint, "et l'effort qu'a fait la pauvre Julie pour contenir à cette lecture ses soupirs et ses pleurs l'a fait tomber évanouie" (III,iv,293). As has been noted, the heroine's body often rebels when she forces herself to maintain a façade.

While congratulating Saint-Pruex on his exemplary behavior, Claire does not forget to mention that he and Julie are "hors de la règle commune," although she is careful to stress at the same time the nobility of sacrifice: "s'il peut rester quelque ressource à votre amour, elle est dans le sacrifice que l'honneur et la raison vous imposent" (III,iv,294). Claire proves to be as effective a preacher as Julie herself; free from inner conflict, Claire's solution to her former tutor's difficulties remains simple: "Il n'est point de route plus sûre pour aller au bonheur que celle

de la vertu" (III,iv,294). After all, she reminds her forlorn friend, the only thing worse than losing Julie would be to be unworthy of having her. The linking of love and esteem recalls similar statements made by the heroine in part one. It also underscores the Platonic character of love so often referred to in the novel.

The first crescendo in book three occurs in letter five. Although all communication was to have been stopped between the lovers, it is Julie who writes to Saint-Preux to inform him of her mother's death. Julie's leaden despair is reflected in the classical style of the epistle; the initial "Elle n'est plus," has a dark finality and reveals the sobering effect her mother's death has had on her. The heroine's guilt threatens to engulf her, and she seems determined to punish herself for what she considers to be Mme d'Etange's premature demise. She cries: "Je suis morte au bonheur, à l'innocence; je ne sens plus que ta perte; et je ne vois plus que ma honte; ma vie n'est plus que peine et douleur" (III,v,295). The nostalgia for innocence, peace and happiness characterizes the whole novel; it invariably seems to be associated with youth, or with a period when one was protected by the mother.[2] Julie avenges herself on Saint-Preux by implicating him in Mme d'Etange's "murder:" "Vous par qui je plongeai le couteau dans le sein maternel, gémissez des maux qui me viennent de vous, et sentez avec moi l'horreur d'un parricide qui fut votre ouvrage" (III,v,295). In this moment of grief and shock Julie becomes quite vindictive. She closes her "last" letter to her lover with a long series of optatives that express her desire never to see or hear from him again, but in spite of this tirade she can barely keep herself from a few last tender words.

Prevented from answering Julie's letter, the hero pens a lyrical reply to Claire in which he blames himself for all that has transpired. In this moment of intense remorse, the

hero becomes extremely lucid and sees himself and Julie more clearly than he had before; Saint-Preux touches upon the crux of their dilemma when he says of Julie: "L'amour vainqueur fit le malheur de sa vie, l'amour vaincu ne la rendra que plus à plaindre. Elle passera ses jours dans la douleur, tourmentée à la fois de vains regrets et de vains désirs, sans pouvoir jamais contenter ni l'amour ni la vertu" (III, vi,297). In effect, Saint-Preux has crystallized what will be the heroine's conflict for the remainder of the novel. The ability to reconcile love, virtue and happiness will elude Julie throughout the work.

Claire's measured reply resolves the crescendo of the first wave and alters the melodramatic perspective the lovers have of Mme d'Etange's death. The admiration that Claire feels for Saint-Preux because of his generosity (his willingness to conform to her will) is reflected in the new maternal attitude she adopts toward him. Although she and Julie are younger than their former tutor, Claire now feels that he is their disciple. She informs him: "Toute la différence est que je vous aimais comme mon frère, et qu'à présent je vous aime comme mon enfant" (III,vii,299). It is a rather curious admission, but it prepares the role that Saint-Preux will assume later at Clarens when he returns to live with Julie and Wolmar. As the young man he acts out a son role with both Wolmar and his wife.[3]

In her ode to virtue, Claire contrasts its lasting effects with the fragility of love: sooner or later time, the archenemy of passion, would have eclipsed Saint-Preux's love for Julie:

> Le temps eût joint au dégoût d'une longue possession le progrès de l'âge et le déclin de la beauté: il semble se fixer en votre faveur par votre séparation; vous serez toujours l'un pour l'autre à la fleur des ans; vous vous verrez sans cesse tels que vous vous vîtes en vous quittant; et vos coeurs, unis jusqu'au tombeau, plongeront dans une illusion charmante votre jeunesse avec vos amours. (III,vii,300)

Claire's reasoned defense of separation offers little comfort to the unhappy hero. However, real solace can be derived from her analysis of Mme d'Etange's death; she explains that if anyone hastened her aunt's end it was the baron d'Etange and not the lovers. In fact, Claire is persuaded that Julie's superb care of her mother prolonged rather than shortened her days. The portrait Claire draws of Julie's father is not a flattering one; it reveals his brutality and selfishness: "Longtemps inconstant et volage, il prodigua les feux de sa jeunesse à mille objets moins dignes de plaire que sa vertueuse compagne; et, quand l'âge le lui eut ramené, il conserva près d'elle cette rudesse inflexible dont les maris infidèles ont accoutumé d'aggraver leurs torts" (III,vii,302). The baron's blood flows in his daughter's veins; Julie has a dominating passionate nature. These characteristics would have caused little difficulty in a young man in the eighteenth century; however, in a young woman they become dangerous traits.[4] Fully aware that Julie has not forgotten her lover, Claire makes a number of astute psychological observations about her cousin's emotional state. She then hastens to affirm that Julie is in no danger of a "rechute" because Julie has changed. Saint-Preux has no hope of possessing the same Julie with whom he first fell in love.[5]

The second wave does not begin from a <u>status quo</u> position anymore than the first one did, Edouard's letter of reprimand to the hero begins the ascent of the second wave just as Claire's had begun the first. The second wave immediately precedes the crescendo of Julie's marriage in wave three; as a result, it is characterized by a great deal of frantic movement, and a number of incidents. Just as the climax of the first wave was the death of Mme d'Etange that of the second marks the near demise of the heroine. Letters eight, nine, ten, eleven and the two notes which com-

prise the ascent are all relatively short; they create the effect of pushing the wave quickly to its crest. In rapid succession Edouard reproaches his friend for his long silence, and suspects that Saint-Preux may be contemplating suicide. The scolding arrives at an auspicious moment: the hero having felt abandoned by everyone derives pleasure from Edouard's concern, and he begs his friend to join him. Saint-Preux's reply to his friend is swiftly followed by Julie's remorseful note demanding her liberty from her lover. The note is enclosed in an offensive letter from the baron. Although Saint-Preux acquiesces, this time he defends himself against the baron's injustice. He informs Julie's father that he has agreed to release her from her vow because Julie has asked him to do so: "Julie a parlé; voilà mon consentement" (III, xi,305). The angry statements the hero hurls at his mistress's father contain a bitter premonition: "Vos regrets me vengeront un jour des maux que vous me faites, et vous sentirez trop tard que votre haine aveugle et dénaturée ne vous fut pas moins **funeste qu'à** moi (III,xi,306). Saint-Preux sets Julie free in a single poignant sentence: "Je rends à Julie d'Etange le droit de disposer d'elle-même, et de donner sa main sans consulter son coeur" (III,billet,306). After this dramatic rupture, the following letter comes as a surprise. Unable to bear what has transpired. Julie, on the verge of collapse, must communicate with the man she loves. Feeling betrayed by the rigors of honor and duty, the heroine makes a vain effort to be stoic: "Il faut gémir et se taire," and she reveals her desire to die: "Adieu, mes uniques amours. Adieu, pour la dernière fois, cher et tendre ami de Julie. Ah! si je ne dois plus vivre pour toi n'ai-je pas déjà cessé de vivre?" (III, xii,307). It is evident that Julie's body once again will reveal the truth and will in the end provide the only escape route open to her. Thus letters twelve, thirteen and fourteen constitute the crescendo of wave two; they depict the

heroine's brush with death, as well as Saint-Preux's desire to contract the disease which nearly claims his love.

Letter twelve introduces Julie's illness, letter thirteen recalls the hazy occurrences as they appeared to the deliriously ill heroine and by contrast, letter fourteen presents Claire's rational account of what actually happened over this period. Julie reproaches her cousin for having nursed her back to life; she had hoped to join her mother. What is important here is that Julie associates her plight with that of her mother: in the protagonist's eyes, Mme d'Etange died because of what she felt, not because of an illness. In this way, Julie's own death in part six has affinities with her mother's. Stricken with smallpox,[6] Julie is haunted by a "dream" she had during the course of her illness. In this dream Saint-Preux appears to her in a distraught state, "Il était à genoux; il prit une de mes mains et sans se dégoûter de l'état où elle était, sans craindre la communication d'un venin si terrible, il la couvrait de baisers et de larmes" (III,xii, 308). What the heroine has just described constitutes the celebrated "inoculation d'amour" in which Saint-Preux attempts to infect himself with his mistress's malady.[7] In recounting her feelings in the "dream" Claire's role as conscience is again underscored; Julie remembers: "Je voulus m'élancer vers lui; on me retint; tu l'arrachas de ma présence; et ce qui me toucha le plus vivement, ce furent ses gémissements que je crus entendre à mesure qu'il s'éloignait" (III,xiii,308). Finally Julie's guilt over the pain she has inflicted on Saint-Preux surfaces, and she wonders if her "dream" was a vision of the hero's fate: "Est-ce un pressentiment de la mort du meilleur des hommes? Est-ce un avertissement qu'il n'est déjà plus?" (III,xiii,309). Psychologically, the heroine's "premonition" can be viewed as a death-wish for her lover. Her situation is untenable: she does not want to live without him, and he is forbidden to

her--death offers a sure haven and an irrevocable solution. After all that Julie has suffered emotionally and physically, she longs for a respite from her tormented existence. If Saint-Preux were suddenly gone forever that would certainly resolve her dilemma.[8]

In her response (letter fourteen), Claire firmly dissuades her cousin from her "dream" theory. Even the sensible Claire seems depressed by Julie's strange forebodings, and she too begins to attribute much of her cousin's trouble to fate when she remarks: "Ton ascendant est plus fort que tous mes soins" (III,xiv,310). In order to disabuse her friend, Claire recounts the entire scene in minute detail. Saint-Preux's fear and trembling upon approaching Julie's room recall similar feelings on his prior visit to this sanctuary. The link between passion and death becomes dramatically underscored here; Claire quotes the hero as crying out: "Que vais-je voir maintenant dans ce même objet qui faisait et partageait mes transports? L'image du trépas, un appareil de douleur, la vertu malheureuse et la beauté mourante!" (III,xiv,312). Claire also confirms that Saint-Preux did contract smallpox and was himself near death when Edouard joined him. As for Julie, she has some minor scars to remind her of the "disease." The idea that Julie's flesh is now permanently marked by her passion crystallizes Edouard's earlier metaphor that the heroine's entire being was permeated with the "eau-forte et corrosive" of her love for Saint-Preux.[10]

The triptych quality of the second crescendo serves to accentuate the confusion present in wave two, and its peculiar multi-faceted nature. Illusion is juxtaposed to reality throughout the scenes depicted here. Despite "facts" or "reality" what is astutely revealed here is the emotional reality of an experience; the force of a traumatic psychologically charged moment is perceived differently by each individual. The illusions which result from delirium and

agitation often reveal the unconscious desires of the characters. Both of the principal actors manifest a strong death wish; besides being doom-eager herself, Julie also "dreams of" her lover's death. The latter would not be difficult to justify viewed as a kind of retribution for Mme d'Etange's death and Julie's "seduction."

After this dramatic, multi-faceted crescendo of emotion, the lovers appear exhausted and stipped of their defenses. In letter fifteen Julie admits "ma résistance est épuisée," and she renews her vow of undying love for the hero: "Oui, tendre et généreux amant, ta Julie sera toujours tienne, elle t'aimera; il te faut, je le veux, je le dois" (III,xv,314). It is clear that the heroine cannot continue to bear the tension which her internal conflict is causing her. She expresses regret at having struggled against "des sentiments si chers et si légitimes," and she invokes nature in her behalf when she cries, "J'abjure les barbares vertus qui t'anéantissent" (III,xv,314). This letter barely conceals a desperate cry for help, and if the hero were an active, decisive man the novel would end here--he would act: confront her father or force her to go away with him. Instead of seizing the initiative while Julie is in a weak enough condition to comply with his wishes, Saint-Preux makes a tactical error in this his first letter to his mistress since part two. He continues to accept their untenable position as "normal": "Non,non, Julie si le sort cruel nous refuse le doux nom d'époux, rien ne peut nous ôter celui d'amants fidèles; il sera la consolation de nos tristes jours, et nous l'emportons au tombeau" (III,xvi,315). Saint-Preux has reconciled himself to the role of eternal lover, not husband.[11] Still lucid despite his many setbacks, the hero touches the raw nerve of his mistress's conflict: "Tu as voulu concilier la tendresse filiale avec l'indomptable amour; en te livrant à la fois à tous tes penchants, tu

les confonds au lieu de les accorder, et deviens coupable à force de vertu" (III,xvi,315). Saint-Preux realizes that Julie's inability to reconcile her conflict can only lead her to blame the one quality that she has consistently lauded: virtue. In addition, the hero must now face the real possibility of Julie's alliance with another. The strain proves to be too great for Saint-Preux and he makes still another error--this time a blunder. The hero selfishly suggests to his mistress that they disregard their ideals and join the rest of humanity who seem to manage well by pretending to be virtuous: "Ecoute celui qui t'aime. Pourquoi voudrions-nous être plus sages nous seuls que tout le reste des hommes, et suivre avec une simplicité d'enfants de chimériques vertus dont tout le monde parle et que personne ne pratique?" (III,xvi,316). The hero's foolhardy and desperate proposal is doomed to failure; the final blow is struck when he sophistically says: "En effet, disent-ils, un tort qui n'est que dans l'opinion n'est-il pas nul quand il est secret? Quel mal reçoit un mari d'une infidelité qu'il ignore?" (III,xvi,316). Saint-Preux's experiences in Parisian society have corrupted his point of view; honesty, integrity and virtue cannot be relative, and sins of omission are still sins. Julie knows this well and so does the hero. The latter's defense of slipshod morality can be attributed to his desperate position and his general weakness. This, the moral nadir of the novel, immediately precedes its climax.

Julie d'Etange never answers this letter. Ambiguously, Claire's brief note explodes the new of Julie's marriage: "Votre amant n'est plus" (III,xvi,318). The "inséparable" has triumphed and will continue to protect her cousin as much as possible. The series of imperatives that Claire directs to her former preceptor ("rendez," "respectez," "ne lui écrivez point," "attendez")underlines her determina-

tion to shield Julie by controlling Saint-Preux. Claire's letter resolves the second wave in an order that is sensible but superficial. In a crisis situation, as Julie's near-death was, Claire will opt for artificial order; like the heroine, Claire displays a penchant for things to be "as they should be" no matter what the cost. The fact that Claire is not herself engaged in an internal struggle makes this type of resolution far less harmful to her than it is to the protagonist.

Letter eighteen occupies a position of singular importance and has long been considered a key to understanding the work.[12] After having undergone an initiation by fire to the world of feelings, Julie seeks refuge in a marriage of reason. This letter represents the entire third wave and has three major divisions. In the first part Julie retraces the various stages of her love affair with Saint-Preux; in the second, she recounts her marriage ceremony, and in the third, she formulates her personal profession of faith.[13]

The return to order at the end of wave two was artificial, but a status quo has been restored. Therefore, Julie's letter begins from a more "normal" position. The heroine has had time to collect her thoughts, and she now must put her past in order. The Julie who writes this letter is an altered person--thanks to the ritual of the marriage ceremony, she has experienced the catharsis that will enable her to begin anew. From the opening lines it is clear that her tone is different. Fully aware that her marriage has been "la plus importante occasion de ma vie," and that from now on she is embarked on a "nouvelle carrière," Julie needs to recapitulate what has happened to her. The power of the letter as a vehicle for confession is eloquently revealed in the heroine's pilgrim's progress. The positive qualities of reflection, objectivity and distance are revealed and it becomes quickly apparent that some kind of metamorphoses has occurred.

More important is the conscious effort Julie makes to effect a deep inner change in herself. However briefly, she does succeed.

The heroine's "il y a six ans..." reminds us that time plays a key role in the work;[14] there have been many temporal references and they will multiply with great rapidity as the conclusion approaches. When Julie recalls her love-at-first-sight encounter with Saint-Preux, she unwittingly evokes at the same time the star-crossed and eternal aspects of their passion.[15] Her realization that "j'aimais dans vous moins ce que j'y voyais que ce que je croyais sentir en moi-même," only serves to reinforce the inexplicable bonds that exist between her and her former lover. At this moment the heroine has achieved an objectivity about herself and Saint-Preux that she will not attain again in the novel. Her tone remains calm, reasoned and intellectual. The resigned and religious overtones of the letter give the rhythmic effect of a litany to Julie's recollections; she seems transfixed, still and unagitated for the first time. This same quietistic penchant of hers reappears with considerable force in later parts of the book.

Julie's struggle for self-possession has been a conscious one. She admits to Saint-Preux that she did wish for his death: "Je tombai dans une sorte de désespoir; j'aurais mieux aimé que vous ne fussiez plus que de n'être point à moi: j'en vins jusqu'à souhaiter votre mort, jusqu'à vous la demander" (III,xviii,320-321). In contrast, when Julie first mentions Wolmar, she stresses the long friendship he has had with her father, his high birth and former wealth. Almost impersonally she notes: "Mon destin voulut que je plusse à M. de Wolmar, qui n'avait jamais rien aimé" (III,xviii,321). On the emotional plane Wolmar came to his wife a virgin. The juxtaposition between Saint-Preux and Wolmar is quickly established: the former has caused the

heroine humiliation, sorrow and pain, whereas the latter offers the hope of regaining innocence and attaining peace. Because she realizes that honesty is a necessity for her, for the first time Julie confesses to Saint-Preux the plan she had formulated to become pregnant in the hope of forcing her father to allow her to marry her tutor. For the first time the hero learns of Julie's miscarriage; however, she is careful not to mention the physical brutality of the baron d'Etange which caused it.

Julie's use of "le ciel," "le sort," and "la destinée" throughout the opening pages of this letter betray her feeling of having been overwhelmed by outside forces. These words serve to accent her lack of self-determination. The letter begins the ascent of the wave when Julie expresses her remorse over her past errors; at the same time, she tries to reassure Saint-Preux of the wisdom of her choice to marry Wolmar. The heroine equates this choice with her love of virtue and her return to it.

A simple recapitulation is not all that is accomplished in the first part of the letter: Julie exposes aspects of the plot which have been unknown to the reader until now. She describes how her maid, Babi, betrayed her by averting Mme d'Etange about the hidden love letters; she also details a confrontation with her father in which she refused to marry Wolmar. A number of heretofore unknown quantities are brought together through this technique of intermingling new and old information. The effect of this technique is to synthesize the first three books, the first half, of the novel.

The protagonist's lucidity about her past actions and motivations reveals a maturity that had not been previously apparent. She even displays an awareness of her tendency to psychosomatic illnesses: "Vous le savez, mon ami, ma santé, si robuste contre la fatigue et les injures de l'air,

ne peut résister aux intempéries des passions, et c'est dans mon trop sensible coeur qu'est la source de tous les maux et de mon corps et de mon âme"(III,xviii,330). This pre-Freudian, candid admission of the realization between her physical well-being and her state of mind provides us with a key to the dénouement of the novel.

Julie de Wolmar finally addresses herself to the only ignoble letter her lover has ever sent her (III,xvii). At first, tempted by Saint-Preux's suggestion, Julie then became overwhelmed with horror at the realization of the extent of her own corruption. Frightened by the image of a relapse, the heroine had to muster all her forces to combat the desire to succumb again. Although she does not now condone their love affair, she feels that they were not so much "corrompus qu'avilis;" she believes that any continuation of their past conduct could only plunge them irretrievable into an abyss of degradation. She asks him:

> Que font maintenant ces amants si tendres, qui brûlaient d'une flamme si pure, qui sentaient si bien le prix de l'honnêteté? Qui l'apprendra sans gémir sur eux? Les voilà livrés au crime. L'idée même de souiller le lit conjugal ne leur fait plus d'horreur... ils méditent des adultères! Leurs âmes n'ont-elles point changé? (III,xviii,331-332)

Haunted by the loss of innocence, and frightened by the specter of decadence, Julie submitted to her father's will which represented both punishment and panacea.

The crescendo of the third wave coincides with the climax of the novel: the wedding ceremony. (I use the word "climax" here in the traditional sense that the course the novel takes and the fate of its characters are determined by what occurs at this point: Julie's marriage. As in classical tragedy, the culminating point is reached at about the center of the work.) As the heroine prepares to unite her life with that of an almost total stranger, she exper-

iences an inner terror of tragic magnitude. Because of her guilt, Julie sees herself as the sacrifice at the ritual: "Dans l'instant même où j'étais prête à jurer à un autre une éternelle fidélité, mon coeur vous jurait encore un amour éternel, et je fus menée au temple comme une victime impure qui souille le sacrifice où l'on va l'immoler" (III,xviii,332). Upon entering the church Julie's panic increases until she feels on the brink of collapse. The august setting, and the solemnity of the vow she is about to take deeply affect her. For the heroine, the minister represents the will of God and seems to be speaking His words. Overcome by the gravity of the occasion, she realizes that her vow of fidelity cannot contain the slightest hint of hesitation or misgiving. In this way, the marriage ceremony suddenly becomes the instrument of Julie's purification: a kind of baptism and communion in one. By honestly giving her oath, the heroine is relieved of the guilt and pain that have tortured her for nearly six years. The beneficent effects of her personal spiritual revelation are immediate:

> La pureté, la dignité, la sainteté du mariage, si vivement exposées dans les paroles de l'Ecriture, ses chastes et sublimes devoirs si importants au bonheur, à l'ordre, à la paix, à la durée du genre humain, si doux à remplir pour eux-mêmes; tout cela me fit une telle impression, que je crus sentir intérieurement une révolution subite. Une puissance inconnue sembla corriger tout à coup les désordres de mes affections et les rétablir selon la loi du devoir de la nature. (III,xviii,333)

The catharsis that Julie undergoes here has often been interpreted as the receiving of God's grace.[16] Given the Protestant, and especially Calvinist, background in which the novel unfolds this conclusion is quite valid. What does become apparent is that the "révolution subite" which the heroine experiences is a deeply felt spiritual moment that affects her profoundly. For the first time since her liaison with her tutor began, Julie can envisage her own redemption. The trauma of her mother's death and her own violent illness are at once

transcended through the sacrament of marriage. While the heroine does not become a mystic, it is clear that for her the path of salvation must include a sublimation of her libidinous drives into a personal religious ethic that will allow her to function as a useful member of society. Just as "l'homme actuel" cannot hope to regain the state of "l'homme originel," Julie cannot recapture her lost innocence. Only through a conscious effort of reason and will, will she be able to attain a state that approximates, however vaguely, her original purity.

Julie declares that she felt "réellement changée" after the ceremony. This is inexact: in Rousseau, as in Plato, it is not a question of "changing" but rather of "emerging." The heroine's innate love of virtue surfaces here, but it could not appear if it were not already there. This becomes clear when she exclaims:

> Quel torrent de pure joie vint alors inonder mon âme! Quel sentiment de paix, effacé depuis si longtemps, vint ranimer ce coeur flétri par l'ignominie, et répandre dans tout mon être une sérénité nouvelle! Je crus me sentir renaître; je crus recommencer une autre vie. Douce et consolante vertu, je la recommence pour toi; c'est toi qui me la rendras chère; c'est à toi que je la veux consacrer. Ah! j'ai trop appris ce qu'il en coûte à te perdre pour t'abandonner une seconde fois! (III,xviii,334)

The Platonic influence in the novel emerges with dramatic force at this crucial moment: the verbs "ranimer", "recommencer," "renaître" and "rendre" serve to underline the Platonic notions expressed by the heroine. An entire page (335) of rhetorical questions transmits Julie's wonder at having been delivered from her anguish. In thanksgiving she prostrates herself and vows to keep her sacred vows:

> Je veux être fidèle, parce que c'est le premier devoir qui lie la famille et toute la société. Je veux être chaste, parce que c'est la première vertu qui nourrit toutes les autres. Je veux tout ce qui se rapporte à l'ordre que tu as établi, et aux règles de la raison que je tiens de toi. (III, xviii,336)

The repetition of "je veux" reveals Julie's determination to remain "fidèle" and "chaste," and to return to "l'ordre de la nature." A distinction appears here between the "order of nature" and "passion" that is of prime importance in deciphering Rousseau's work. Oddly enough, the man who opened the flood-gates of passion on Western literature, did not believe passion was "natural." On the contrary, all passions are viewed as the worst and most debilitating manifestations of a corrupt society.[17] Julie tells her former lover: "...les affections désordonnées corrompent le jugement ainsi que la volonté" (III,xviii,337). Greed, envy, hate, vanity, ambition and passionate love all occupy the same level in Rousseau's Hell.

Julie realizes that the "folie à deux" she shared with Saint-Preux would have ultimately led to her destruction; only by renouncing this egotistical liaison and by practicing the precepts of morality she was taught as a child can she hope to find inner peace. As Julie views it, peace and happiness are only attainable when order reign: "De la considération de l'ordre je tire la beauté de la vertu, et sa bonté de l'utilité commune" (III,xviii,337). In one brief sentence the heroine has assembled the phrases which constitute the foundation upon which the novel is constructed: "ordre," "beauté," "vertu," "bonté" and "utilité" comprise the principal preoccupations of La Nouvelle Héloïse, of Rousseau's entire oeuvre, and of the foremost writers of the eighteenth century. Julie's creator endowed these words with renewed and vital significance in his novel. In many respects La Nouvelle Héloïse remains an inquiry into the relationships among these terms, and an attempt to reconcile them with the exigencies of daily life. The spiritual (vertu, bonté), the esthetic (beauté) and the practical (ordre, utilité) are combined in La Nouvelle Héloïse in an effort to build a society in which life becomes rewarding

and uplifting. The notions of utopia and "el dorado" flourished during this century and Rousseau's book offers one manifestation of their popularity in Clarens.

The protagonist's Platonic tone prepares the way for the course the novel will take from this point on; she declares: "Enfin, que le caractère et l'amour du beau soit empreint par la nature au fond de mon âme, j'aurai ma règle aussi longtemps qu'il ne sera point défiguré" (III, xviii,337). The descent from the crest of this wave begins as the heroine enumerates the disorder that adulterous relationships cause. She attacks the sophistic reasoning of "vos philosophes" whom she considers to be nothing more than the "apologistes du crime." In her defense of marriage Julie stresses not only its sacramental side but also its contractual aspects: "Quoi donc! ce n'est pas un mal de manquer de foi, d'anéantir autant qu'il est en soi la force du serment et des contrats les plus inviolables?" (III,xviii,338). For this reason Julie opposes secret adultery as well as secret marriages: in order to respect and inspire respect for the conjugal state a public ceremony is essential.[18] If a marriage remains secret the possibility of arousing "innocent" adulterous feelings in another becomes a real risk. Dishonesty breeds disorder. It is apparent that when Julie speaks to Saint-Preux of "vos philosophes[19] she is addressing the hero himself; she is also enumerating the evils of adultery before the hero has a chance to broach the subject. Julie speaks of the "faussetés," the "mensonges," the "fourberies" and the "mauvais commerce" involved in deceiving a husband. The harm created by this bad example can be irreparable. Julie's imagined remorse over and imagined adultery causes such revulsion in her that she exhorts her former lover to sacrifice his feeling on the altar of order and virtue: "Tel est, mon ami, le sacrifice héroïque auquel nous sommes tous deux

appelés" (III,xviii,342). To support her arguments, Julie cleverly quotes a part of one of the hero's own letters to him (I,xxiv), she reminds him that he once told her that love cannot survive without honesty and esteem: "Otez l'idée de la perfection, vous ôtez l'enthousiame; ôtez l'estime, et l'amour n'est plus rien" (III,xviii,343). In a Princesse de Clèves manner, the heroine avows, "pour nous aimer toujours il faut renoncer l'un à l'autre" (III,xviii,343).[20] Julie asks Saint-Preux to be "l'amant de mon âme." Despite the reasoned restraint of this letter, Julie cannot prevent herself from renewing her vow of love: "Je vous aime toujours, n'en doutez pas." However her sincere determination to begin anew and to be a faithful companion to Wolmar takes precedence over her past errors. In this way, wave three resolves itself in virtuous order. Julie has undergone a fundamentally traumatic experience that is equal in intensity to those in which she lost her innocence and her mother. The cleansing of her soul through sacred ritual has renewed her strength; Julie's will to maintain her present state of purity is revealed throughout the entire letter.

The fourth and final wave of part three begins from a status quo position: Saint-Preux's tone in his reply has also momentarily altered. The heroine has excited in her former lover the desire to imitate her noble example. More than ever he feels certain that she is a woman worthy of admiration by all. His use of paradox to describe his discovery remains particularly effective: "Hélas! c'est en vous perdant que je vous ai retrouvée" (III,xix,345). Unable to sustain this Cornelian tone for more than a few paragraphs, Saint-Preux soon allows his anger over Julie's betrayal of their love to surface. Ironically, after her long missive on fidelity, he hurls the epithet, "infidèle," at his former mistress. He unabashedly informs her that

"Vous avez fait, en formant d'autres noeuds, un crime que l'amour ni l'honneur peut-être ne pardonne point" (III, xix,346). Still lucid in spite of his anger, Saint-Preux asks Julie to answer the only question her letter of self-justification never touched upon: "Julie, êtes-vous heureuse?" (III,xix,346). The heroine had asked his permission to confess her affair with her tutor to Wolmar. With delicate reasoning he advises her against such an avowal: "S'il est digne de cet aveu, son âme sera contristée, et vous l'aurez affligé sans raison. S'il n'en est pas digne pourquoi voulez-vous donner un prétexte à ses torts envers vous?" (III,xix,347). Wolmar remains an unknown quantity to the hero and Julie's well-being is uppermost in his thoughts at this moment.

Clarification about the mysterious Wolmar follows immediately in Julie's reply. After having rather ambiguously declared "j'avoue que je ne saurais être heureuse si vous cessiez de m'aimer," Julie describes her new husband to her former lover. Wolmar seems to be everything that Saint-Preux is not: mature, calm, moderate, content and cold. The Russian nobleman represents the image of moderation and balance in the novel. He does, however, share one quality with his predecessor--his taste for observation: he is passive. Julie perceives her husband's penchant for order as a reflection of both universal harmony and of his own inner calm; she says: "L'ordre qu'il a mis dans sa maison est l'image de celui qui règne au fond de son âme, et semble imiter dans un petit ménage l'ordre établi dans le gouvernement du monde" (III,xx,350-351). It is clear that Julie's affective about-face is due to her desire to be no longer tormented by her passion: in this regard, the passionless Wolmar offers the perfect haven to the heroine.

As Julie describes it, marriage and love are often incompatible, and a perfectly happy alliance can be achieved

without the latter's presence:

> L'amour est accompagné d'une inquiétude continuelle de jalousie ou de privation, peu convenable au mariage, qui est un état de jouissance et de paix. On ne s'épouse point pour penser uniquement l'un à l'autre, mais pour remplir conjointement les devoirs de la vie civile, gouverner prudemment la maison, bien élever ses enfants. Les amants ne voient jamais qu'eux, ne s'occupent incessamment que d'eux, et la seule chose qu'ils sachent faire est de s'aimer. (III, xx,351)

The heroine's black and white view of love and marriage seems calculated to protect her recently regained peace of mind. By stressing the civic responsibilities of marriage, she chooses to ignore the emotional and sexual obligations that she and Wolmar have to one another. Oddly enough, their marriage is not unlike the ones Saint-Preux deplored so much in Paris. While fidelity and mutual respect are important to both Julie and Wolmar, their arranged alliance is based on socio-economic considerations and is aimed at preserving the status quo.

A further rationalization of her marriage appears in Julie's declaration that time and boredom, the eternal enemies of passion, would have eventually extinguished their love for each other. It never seems to occur to the sermonizing heroine that both she and Saint-Preux are still in the bloom of youth, neither declining nor old; they have not been, and never will be, afforded the luxury of becoming bored with one another. The series of defense mechanisms that the heroine has evolved to still her and Saint-Preux's passion culminates in a curious Princesse de Clèves kind of statement: the hero must abandon all hope that Julie will ever be his. Even if Wolmar were to die, she would never consider remarriage. Julie's logic in this matter betrays her strong feelings: "Si pour me punir de mes fautes, le ciel m'ôtait le digne époux que j'ai si peu mérité, ma ferme résolution est de n'en prendre jamais un autre. S'il n'a pas eu le bonheur de trouver une fille chaste, il laissera du moins une chaste veuve" (III,xx,353). The heroine becomes unnecessarily cruel

here. And despite all her statements of renunciation, she still refuses to let go totally of her link with Saint-Preux. Although Julie informs him that this will be her last letter, instead of breaking off all communication with the hero, she suggests that he write to Claire "dans les occasions où vous aurez quelque événement intéressant à nous apprendre" (III, xx,355). The protagonist's reluctance to sever all ties with her former lover is an unconscious indication of her now buried need for contact with him. After having encouraged Saint-Preux to seek happiness and to love virtue, Julie disappears from book three.

The realization of his loss plunges the hero into a black depression in which he contemplates suicide. Several conscious and unconscious threats or attempts at suicide have already been noted above. The dialogue that Saint-Preux opens with Milord Edouard in letter twenty-one continues the preoccupation that the two principal players have with "la mort volontaire". Among the most famous letters in La Nouvelle Héloïse, Saint-Preux's eloquent defense of self-inflicted death captivated his eighteenth-century readers.[21] This letter marks the crescendo of the fourth wave which is appropriately the final one of book three: Julie's marriage formed the preceding crescendo and the desperate solitude to which her alliance has condemned the hero is reflected in the emotional peak of the last wave. Saint-Preux's despair is juxtaposed with Julie's newly found peace.

As the hero envisages it, the fundamental question confronting the person who is contemplating suicide is how to "chercher son bien et fuir son mal en ce qui n'offense point autrui, c'est le droit de la nature" (III,xxi,357). While Christian dogma explicitly forbids the taking of one's own life, ancient thought contained no such taboo. Not surprisingly, Saint-Preux's most convincing examples of noble suicides are drawn from Greek and Roman antiquity:

Socrates, Cato, Brutus and Cassius; he even lists some celebrated women who chose this form of death: "Qu'Arrie, Eponine, Lucrèce, soient dans le nombre, elles étaient femmes" (III,xxi,361). The inclusion of women in the exalted ranks of those who died for honor is particularly noteworthy inasmuch as Julie's death in part six is self-willed. In this regard, the first half of the novel is tightly allied to the second through the all-important theme of suicide. Far from being a letter of digression, this missive along with letter eighteen, form the keystone of the entire structure of the novel. The two principal options, marriage and death, are exposed in depth at the novel's climax. The existential vocabulary used to argue Saint-Preux's case underlines this notion: "choisir," "rejeter," "anéantir," "existence," "poids," "chaînes" and "fers" appear throughout the epistle. The hero sees struggle and suffering as man's lot, and he notes ironically that the role of reason is to help man overcome his earthly passions and bonds so that the wise man is the one who is "mort durant sa vie." The link that Saint-Preux uncovers between reason and suicide will be re-echoed in Julie's later letters. The hero declares:

> Le seul moyen qu'ait trouvé la raison pour nous soustraire aux maux de l'humanité n'est-il pas de nous détacher des objets terrestres et de tout ce qu'il y a de mortel en nous, de nous recueillir au dedans de nous-mêmes, de nous élever aux sublimes contemplations, et si nos passions et nos erreurs font nos infortunes, avec quelle ardeur devons-nous soupirer après un état qui nous délivre des unes et des autres? (III,xxi,360)

The equation "volupté-douleur" permeates this letter; the only release from the resulting unhappiness that Saint-Preux can imagine remains death. The hero makes an astute observation when he says: "Nous avons tous reçu de la nature une très grande horreur de la mort, et cette horreur déguise à nos yeux les misères de la condition humaine" (III,xxi, 361). Consequently, only when the pain of living is greater

than the fear of death is one able to contemplate the idea of suicide. The hero has arrived at this juncture. Saint-Preux even views suicide as an honest option offered by God to man's anguish. He says: "Dieu ne l'a /l'homme/ point animé pour rester immobile dans un quiétisme éternel; mais il lui a donné la liberté pour faire le bien, la conscience pour le vouloir, et la raison pour le choisir" (III,xxi,363). The use of such positive words: "liberté," "conscience" and "raison" serves to underscore Saint-Preux's view of the salutary aspects of suicide. Just as Julie displayed her will to remain faithful to Wolmar, the hero exhibits his determination to justify taking his own life. In this way, he removes suicide from a wholly religious realm and places it squarely in the province of reason. His words presage the solution to Julie's conflict: "Offrons à Dieu la mort qu'il nous impose par la voix de la raison, et versons paisiblement dans son sein notre âme qu'il redemande" (III,xxi,365). Oddly enough, Saint-Preux does not seem content to die alone and so he invites Edouard to join him in a double suicide. The latter is undoubtedly a more dramatic gesture than a single death, but through this suggestion Saint-Preux is assuredly erecting an obstacle against taking his own life. Although Edouard has indicated that he too has suffered, the English lord seems hardly ready to renounce life at this moment. While Saint-Preux's pain is not in question here, he does seem capable of going to extremes with everything; his enthusiasm for suicide proves to be no exception.

Edouard takes up the role of father and mentor to his bewildered friend. He uses the "tu" throughout his reply which conveys a reprimanding rather than an intimate tone. While Edouard remains sympathetic to the hero's present sadness, rather than encouraging his friend to sink deeper into his depression, Edouard adopts a firm, common sense tone.

He echoes Claire and Julie's earlier admonitions when he tells Saint-Preux to be a man. The Englishman bluntly berates his friend's weakness when he accuses him of wanting to die because he was unable to seduce an honest woman. To Edouard, the hero's reasoning contains little nobility, and he caustically demands: "Homme petit et faible, qu'y a-t-il entre Caton et toi? Montre-moi la mesure commune de cette âme sublime et la tienne" (III,xxii,372). Despite his severe tone, Edouard tries to bolster his friend's sagging spirits. He recommends to the hero that he pursue virtue and that he try to be of some use to mankind rather than wallowing in self-pity. Edouard reassures Saint-Preux that time will heal his pain: "Attends et tu seras guéri (III,xxii, 370). In the following letter Milord Edouard complains of the boredom of the English court and admits that "j'aime cent fois mieux partager votre mélancholie que l'ennui des valets qui peuplent ce pays" (III,xxiii,374). He believes that an active life offers the solution to his friend's depression, and he proposes an exciting project to bring him back to his senses.

The hero, who always seems to be looking for someone to order him about, agrees to do anything that Edouard commands. And so letters twenty-five and twenty-six offer a resolution to the most recent wave of emotion. Time and distance, the two traditional cure-alls, will intervene in the love story. Saint-Preux is to embark for a three year trip around the world, after which the hero and his English friend plan to finish their days together.

Worn out from his emotional ordeal, Saint-Preux writes a sad letter of leave-taking to Claire. The notion of a voyage and the romantic themes of adventure and of the unknown are evoked in the closing letter of part three. Unlike the preceding two books which ended with dramatically charged scenes, this one concludes with the dejected hero

bidding his sad good-byes to those he loves. Still hoping for death, Saint-Preux ressembles Tristan floating out to sea for burial when he cries: "Mer vaste, mer immense, qui dois peut-être m'engloutir dans ton sein, puissé-je retrouver sur tes flots le calme qui fuit mon coeur agité" (III,xxvi,377). The hero's watery grave symbolizes for him a union or a re-union with the mother in death. He seeks calm in the "sein" of "la mer."

While the return to order here possesses some overtones of superficiality, on the whole it represents a natural order. Julie is married; Saint-Preux must forget her, or at least try to find a new life for himself. The lovers' separation can no longer be artificial because they both understand the duties of Julie's new position. It is now in the natural order that they separate and attempt to begin anew.

The images of part three which underline the major themes treated in it are disease, smallpox, Julie's "dream" and the altar. Both heroes are physically marked forever by their love; the scars left by smallpox bear witness to their "malady." In the same way, Julie's delirium during her illness unveils not only her own death-wish but also her desire that Saint-Preux die too. The hero has a parallel dream later in the novel.

Because the marriage ceremony represents the climax of the work, the altar becomes a dramatic image of prime importance. The symbol of sacrifice, it appears ambivalently as the personification of Julie's sacred duty to family and to God, but ultimately it is the instrument of her own death. The real sacrifice is defered. La Nouvelle Héloïse has a tragic conclusion, and the preparation for the dénouement is made well in advance. Julie will be the sacrifice then as she has been in book three.

FOOTNOTES

[1]Starobinski has noted that for Rousseau: "Le mal est voile et voilement, il est masque, il a partie liée avec le factice, et il n'existerait pas si l'homme n'avait la dangereuse liberté de nier, par l'artifice, le donné natural." La Transparence etc. p. 34.

[2]The guilt and anguish evoked by Julie's mother's death can be linked to Rousseau's own overwhelming sense of loss, guilt and abandonment at the death of his mother. "J'ai couté la vie à ma mère en naissant," remains one of the most dramatically charged sentences in the Confessions.

[3]All major Rousseau critics have noted his preference for maternal women.

[4]Very little was known about female sexuality until our own century. The dichotomy between sacred and profane love, between the virgin and the whore still exists. One of the primary difficulties in La Nouvelle Héloïse is Julie's lack of comprehension and inability to deal with her own sexuality. Rousseau's own misconceptions in this area could only compound his heroine's dilemma. A few works did touch upon the subject however, among them are Diderot's La Religieuse and his Suite de l'entretien entre d'Alembert et Diderot (Oeuvres, pp. 935-942), and in the Encyclopédie an article by Dr. d'Aumont entitled Fureur uterine.

[5]This same idea of the change caused by time will reappear in Parts IV-VI, and will form the basis of Wolmar's "cure."

[6]Smallpox with its accompanying high fevers and resulting deliriums becomes the "perfect" disease for the love-sick heroine. In addition it marks the flesh, a certain physical proof of physical decadance. It will be recalled that in Tristan and Iseult leprosy plays a similar role.

[7]Double suicide is an active fantasy of both protagonists: Saint-Preux hopes for death here, whereas, in part one Julie vividly imagined herself and her lover murdered by her avenging father. When Saint-Preux threatened suicide at Meillerie, Julie responded by falling gravely ill and narrowly missing death.

[8]This same psychological phenomenon reappears nearly two hundred years later when Camus has Meursault say: "Tout les êtres sains avaient plus ou moins souhaité la mort de ceux qu'ils aimaient." L'Etranger (New York: Appleton-Century-Crofts,1955), p.85. Meursault understands the con-

tingency which love causes. Julie's "dream" can be explained existentially as a way of preserving her individuality, and psychologically as a survival mechanism.

[9]It is interesting to note that for Poe the most perfect subject of a poem was the death of a beautiful woman.

[10] The convergence between the emotional and physical scars here again underscores the debilitating effects of passion.

[11]In his short novel, The Eternal Husband, Dostoievski has created a similar character, the eternal lover, who opposes the protagonist throughout. The situation is different from that of La Nouvelle Héloïse but the archetypal inferences are the same: Wolmar is a husband and Saint-Preux a lover. They do not break out of these roles.

[12]Robert Mauzi in his article, "La Conversion de Julie dans La Nouvelle Héloïse,"has penetratingly traced the pivotal importance of letter eighteen AJJR,XXXV (1959-1962) 29-47.

[13]The moral and religious convictions and commitments enunciated by the heroine will be re-echoed by the Vicaire in Emile.

[14]One of the many innovations of La Nouvelle Héloïse is that it is the first novel in which "le temps" and "la durée" are of major importance. A recent and excellent study of all levels of time in the novel ("temps éprouvé" "temps inconscient," "temps refusé," "temps subi," "temps prévu," "temps revécu," "temps concu" etc.), is François Van Laere's Une Lecture du temps dans La Nouvelle Héloïse, (Neuchâtel: La Baconnière, 1967).

[15]Mme de Clèves and Romeo and Juliet offer two famous literary examples of tragic love-at-first-sight encounters.

[16]Mauzi mentions that after the wedding ceremony Julie is in a euphoric state that resembles a state of grace. AJJR, XXXV, p. 33. He also reminds us that in the "Préface dialoguée" Rousseau has N say: "Et cette conversion subite au temple?...La grâce, sans doute?...Garnier, p. 739.

[17]Burgelin points out that in Rousseau: "Ce n'est donc qu'en apparence et provisoirement que la passion semble naturelle et bonne. Elle s'oppose, au fond, à l'expansion normale du sujet en projetant hors de lui le moi fictif construit par l'opinion. Si au contraire chacun accepte de rester fidèle au vrai dynamisme de la nature, il s'étend sans se diviser, s'enrichit par ses lumières en restant fidèle à

soi et ainsi se dépasse. Il devra consentir à se subordonner au tout qui l'inclut, au principe universel de l'ordre, en soi, dans le groupe et dans l'univers." La Philosophie de l'existence, p. 259.

[18]Pomeau reminds us that before the Revolution civil marriage did not exist and as a result clandestine marriage was common. Garnier, p. 339 note.

[19]There may be an echo of Mme de Warens' accusations against her tutor, M. de Tavel, here. Jean-Jacques has stated in the Confessions about "maman's" preceptor: "M. de Tavel son premier amant fut son maître de philosophie, et les principes qu'il lui donna furent ceux dont il avoit besoin pour la séduire." O.C., Vol. I, p. 198.

[20]Burgelin points that the price of order for Julie is chastity. She realizes that "Il faut réintégrer l'amour dans le mariage et le lier à la chasteté." La Philosophie de l'existence, p. 376.

[21]Even Voltaire liked this letter. He wrote to the comte d'Argental: "Et le roman de Jean-Jacques! A mon gré il est sot, bourgeois, impudent, ennuieux, mais il y a un morceau admirable sur le suicide qui donne appétit de mourrir." Correspondance générale, ed. Bestermann, Vol 45, p. 88.

CHAPTER IV
TEMPTATION

Rousseau considered book four of La Nouvelle Héloïse to be his masterpiece. In the Confessions he candidly states: "Je mets sans crainte sa quatrième partie à côté de la Princesse de Clèves."[1] Many writers have little critical objectivity about their own creations but in this case Rousseau's opinion has been justified. The delicacy, mastery and taste with which book four is written remain its essential qualities. At the height of his literary powers, Jean-Jacques exercised great control and artistry at this most crucial part of his novel. The psychological richness of La Nouvelle Héloïse is particularly manifest in this section. Emotions run the gamut from ennui and fear to sadness and intense passion. The tone modulates among these feelings until the tension mounts to the romantically vivid boatride on the lake.

Just as there were a number of parallels between parts one and three, a symmetry exists between parts two and four: the reduction to four voices, Clarens as the symbol of virtue opposes Paris as the symbol of vice. Order is juxtaposed to disorder in an affective scene of great power, the "promenade en bateau," and the discovery of their letters at the conclusion of part two becomes reflected in the realization at the end of part four that their love has not waned. Other similarities will be discussed as they arise.

The number, disposition, tone and movement of the letters will all be examined in the manner established in preceding chapters in order to demonstrate the crucial role of order versus disorder and harmony versus desire in this part. It should be noted that the number of letters is again reduced from the earlier books to seventeen. The breakdown follows:

from Julie to Claire	3 letters
from Claire to Julie	4 letters

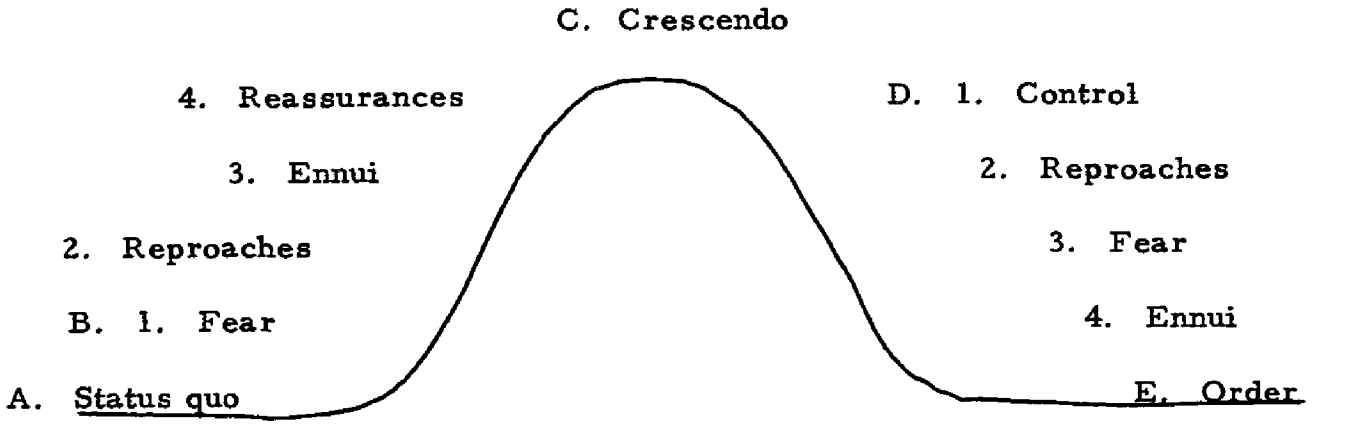
from Saint-Preux to Cl.	1 letter
from Claire to S-P	1 letter
from S-P to Edouard	5 letters
from Wolmar to S-P	1 letter
from Wolmar to Claire	1 letter
from Julie to Wolmar	1 letter

Totals: Saimt-Preux writes six letters, Julie four, Claire five, Wolmar two.

Perhaps the most striking notation above is that for the first time no letters are exchanged between the lovers. Most of the information comes from Saint-Preux in his letters to Edouard. The latter does not appear at all here; he is only a receiver of the hero's news. For the first time Wolmar speaks for himself in the novel--as Julie's husband he makes his formal "début." The heroine, now a wife and mother, writes only to Claire and a short note to her husband. Ironically, the silence between the lovers occurs in the section in which Julie and Saint-Preux must pass the supreme test of their relationship.

The movement of the letters remains that of a wave-like motion; the diagram illustrating their course appears on the following page. Although this section of the book exposes the idyllic Clarens and the beneficial effects of solitude and reflection, it also contains the most passionate scene in the novel. As a result, the rise and fall motion of waves suits the variety of sensations described.

The first letter, from Julie, contrasts with her last letters in part three: no longer a new bride, Julie now the mother of two children writes to Claire imploring her widowed cousin to join her at Clarens. The heroine's letter reveals a number of conflicting emotions: she needs Claire there to talk to about her "odieux secret," which she has never confided to Wolmar. Julie lives in fear that at any moment she may confess the whole story to her husband. What is quickly detected here is Julie's ennui; her chagrin can best be characterized as a king of "mal du siècle."[3] The protagonist's desire to discuss her stormy liaison with



WAVES

I.		($B^{1,2,3}$) 1; (B^{4}) 3	(C) 3	(D^{1}) 4	(E^{1}) 4
II.		(B^{4}) 5	(C) 6	($D^{1,3}$) 7	(E^{4}) 8
III.		(B^{4}) 9	(C) 10		(E^{2}) 10
IV.	(A) 11	(B^{1}) 11	(C) 11	(D^{1}) 11	($E^{1,2}$) 11
V.		(B^{1}) 12; (B^{4}) 13; (B^{4}) 14; (B^{1}) 15	(C) 17	(D^{2}) 16	(E^{1}) 17

Saint-Preux betrays a need for the vicarious thrill she will feel in doing so. Speaking of her former lover Julie exclaims with barely disguised longing: "Comme il savait aimer!" (Iv,i,384). The heroine uses her children much as she used the other characters in prior sections; they offer her protection from her inner desires, "Ils chassent de mon esprit l'idée même de mes anciennes fautes. Leur innocence est la sauvegarde de la mienne" (IV,i,384). After so many years Julie still feels guilt about her lover, and once again tells Claire of her presentiment that Saint-Preux has surely perished in the course of his long voyage. The only guilt Julie could reasonably feel now, and which she cannot face, is the guilt which her buried desires cause her. Motherhood has not satisfied the heroine and the dénouement of part four is prepared in its initial letter. As ever, Julie reproaches her cousin for her delay in coming to Clarens, and once again urges Claire to hurry "Viens donc, ma bien-aimée, mon ange tutélaire, viens conserver ton ouvrage, viens jouir de tes bienfaits" (IV,1,386).

Claire's response is light-hearted and slightly chiding, she calls her cousin "charmante prêcheuse" and suggests that her daughter, Henriette, marry Julie's oldest son. After all of the problems caused by arranged marriages one would think that Claire would be more cautious. Claire makes the unexpected revelation that in truth she never really wanted to marry but that "dans notre sexe on n'achète la liberté que par l'esclavage; et il faut commencer par être servante pour devenir sa maîtresse un jour" (IV,ii,389).[4] Claire now voices the same vow that Julie had made earlier to Saint-Preux: she does not intend to marry again even though she has been widowed at a very young age. In his efforts to rehabilitate marriage Rousseau seems to fall short here: in both of the marriages of reason the partners vow never to remarry if and when their husbands die. The superficial excuse is

fidelity to the dead spouse, but in a deeper sense it is obvious that both women prefer their freedom to another such alliance. While freedom does not exclude order, it does take precedence here. Claire also advises Julie against the confession of her love affair and she reassures her cousin that she will join her as soon as possible.

These two rather low-key letters introduce the first crescendo of emotion which is a veritable "coup de théâtre," the Racinian return of one thought dead, Saint-Preux. The hero, home from "les extremités de la terre," writes to Claire to tell her of his adventures and that he has discovered that "on a beau fuir ce qui nous est cher, son image, plus vite que la mer et les vents, nous suit au bout de l'univers; et partout où l'on se porte, avec soi l'on y porte ce qui nous fait vivre" (IV,iii,393). Julie on another plane had expressed the same thought in the first letter of this section without being aware of it.

Among the exotic list of names and places Saint-Preux has seen, he stresses the beauty of the deserted areas which seem to him like asylums of innocence. Thus, even the trip around the world prepares the solitude and innocence which Clarens represents. The message clearly reads that one does not have to travel the seven seas to find peace and innocence. While Saint-Preux has made this realization, Julie has not. The heroine still deludes herself that she is happy; Saint-Preux knows that he is only happy when he is near Julie and that he will never be content far from his former mistress. The hero's voyage and experiences have only served to reinforce his feelings of alienation: "Ne suis-je pas désormais partout en exil?" (IV,iii,396). In spite of the many wonders he has seen, Saint-Preux has come to the conclusion that nothing compares with his friends, Julie and Claire, nor with the enchanted Clarens.

Claire's response includes a note from Wolmar and a

post scriptum from the heroine. Julie has finally relieved her conscience and confided her "secret" to Wolmar. In a daring and on the surface incomprehensible gesture, Wolmar invites Saint-Preux to come to Clarens and to accept his hospitality. And if Wolmar's invitation were not enough, Julie's two line P.S. surely seals the hero's decision. In her usual controlling manner Mme de Wolmar refuses a negative response in advance: "Venez, mon ami; nous vous attendons avec empressement. Je n'aurai pas la douleur que vous nous deviez un refus" (IV,iv, 398). Letter four represents the desire of both Wolmar and Julie to control the hero. It also becomes the resolution of the wave in that it aims for superficial order. Wolmar wants Saint-Preux to join them for his own peculiar reasons; in spite of statements from both of the lovers that they are "cured" Wolmar has planned his own "cure." While Julie's husband is painted as anything but a romantic figure after he marries (there is a certain mysterious and adventurous aura about his life before Clarens), he may also be suffering from the same ennui that his wife is experiencing. As a being governed by reason his reactions would necessarily differ from those of his wife. Wolmar needs cerebral stimulation and Saint-Preux offers the perfect subject for experimentation. Unfortunately, his wife will also play a central role in his scheme.

In the eighteenth century Wolmar's imprudent invitation to Saint-Preux caused a shock wave of outrage. How foolhardy for a man in his fifties to invite openly his wife's former lover (a much younger, volatile and romantic figure), to come to live with them. In truth, Wolmar's plan is a brilliant one; it just does not work.[5] He feels that Julie and Saint-Preux love each other in the past, that Saint-Preux worships Julie d'Etange. Presumably Julie and her former lover have changed in the intervening years, and therefore according to Wolmar, if they confront one another in situations that evoke those in which they were lovers, they will realize that their

love no longer exists. On the contrary, the only hope the lovers had of being delivered from their tragic destiny was never to have seen each other again. Wolmar's method sets in motion the infernal machine that will destroy his wife. As detached as Wolmar may appear, his actions in this regard barely mask a certain mental cruelty and most likely his own uncertainty over his ability to meet his wife's emotional and sexual needs.[6]

Wave two begins with Claire's letter of reassurance to the hero: she tells him that everyone desire to see him. Although the "inseparable one" knows about Wolmar's plan she remains much more skeptical about its outcome than the others. She adopts a light-hearted attitude toward all these machinations but she foreshadows the heroine's dilemma when she innocently says: "Ce qu'il y a du moins de bien sûr, c'est que je n'ai point changé pour vous, et que vous feriez bien des fois le tour du monde avant d'y trouver quelqu'un qui vous aimât comme moi" (IV,v,399). The hero's letter to Milord Edouard describing his trip and reception at Clarens marks the crescendo of the second wave. Nervous, troubled and full of anticipation, the hero approaches Clarens with mixed feelings.[7] He tells his friend: "Maintenant j'allais voir Julie mariée, Julie mère, Julie indifférente. Je m'inquiétais des changements que huit ans d'intervalle avaient pu faire à sa beauté" (IV,vi,401). Eternally the lover, he is of course preoccupied with his mistress's appearance. The very sight of the mountain peaks causes a rush of sensual memories in Saint-Preux and he admits that the world has always been divided into two parts for him: "celle où elle est, et celle où elle n'est pas" (IV,vi,401). The hero actually experiences an intense attack of anxiety on his way to Clarens. His loss of breath and general edginess cause him to stop at an inn where he can neither eat nor drink. The tumultuous state that only the recollection of his passion has effected in him in-

dicates the force of this "dead" love. As their reunion betrays, for both Julie and Saint-Preux their love has been lying dormant and will burst forth with renewed energy. As usual, Julie acts first and spontaneously. The rhythm of the sentences themselves conveys her delight: "A peine Julie m'eut-elle aperçu qu'elle me reconnut. A l'instant, me voir, s'écrier, courir, s'élancer dans mes bras, ne fut pour elle qu'une même chose" (IV,vi,402). From this warm and spontaneous reception Saint-Preux draws strength; aware of Julie's body entwined with his once more, the hero is transported:

> Je puise dans ses bras la chaleur et la vie; je pétille de joie en la serrant dans les miens. Un transport sacré nous tient dans un long silence étroitement embrassés, et ce n'est qu'après un si doux saisissement que nos voix commencent à se confondre et nos yeux à mêler leurs pleurs. (IV, vi,402-403)

The reunion which the lovers experience, the "transport sacré" and the "long silence" underline the act of coming together again--of the androgynous nature of their liaison: the Platonic notion of two souls that complete each other is revealed here. No longer mutilated by separation, they derive both a spiritual and physical pleasure from their embrace. It is hardly a scene to reassure any husband, but Wolmar seems unperturbed by it. On the contrary he says that he wants them all to be able to discuss everything openly. The idea itself causes some embarrassment to the hero who cannot quite envisage that much candor. However, the paternal Wolmar has little difficulty swaying the easily led hero. Saint-Preux remarks: "M. de Wolmar commençait à prendre une si grande autorité sur moi, que j'y étais déjà presque accoutumé" (IV,vi,407). The hero happily notes that Julie's beauty has not faded in the least, and if anything she is "plus brillante que jamais." Upon meeting Julie's children the hero begins to feel the altered reality of his love's station; a change has occurred, "je connus qu'elle ou moi n'étions plus les mêmes."

All of Saint-Preux's former feelings of tension and exhilaration belie this last statement. In fact, they are no longer the same as they were before Julie married but their deepest feelings for one another have not altered. Both Julie and Saint-Preux are depicted as honest, noble and unique beings, therefore their struggle to avoid any action that would dishonor either of them will become all the more poignant.

Julie recounts her reactions to Saint-Preux's return in the following letter to Claire. The heroine too feels that they have both changed and that "je l'aime aussi tendrement que jamais, sans l'aimer de la même manière" (IV,vii,408). However, as she continues to describe the physical and emotional changes she feels have taken place in her former lover, the heroine reveals an acute interest in all that pertains to him. Julie's letter is a curious blend of renewed avowals of her tenderness for Saint-Preux, and reiterations of her "changed" feelings in regard to him. She is afraid and this becomes quite obvious when she says that she asked Wolmar to read her letter to Claire, and when she indicates a desire to take her husband as her confidant. Always busy erecting "sauvegardes" between herself and her innter desires, Julie once again is steeling herself against these very desires. Wolmar astutely refuses both offers, and he preaches a little sermon of his own about the necessity of distinguishing between the demands of the state of marriage and the need for shared confidences between friends.

Claire's level response resolves the second wave in an order based on common sense. She lightly mocks Julie's two proposals concerning Wolmar and cleverly remarks that it is fortunate that Wolmar declined reading his wife's letter because "M. de Wolmar aurait d'abord remarqué que ta lettre entière est employée à parler de notre ami, et n'aurait point vu l'apostille où tu n'en dis pas un mot" (IV,vii,414). Claire becomes particularly worried over what she calls the affectionate and tender tone Julie still uses when discussing Saint-Preux. Referring to Wolmar's possible reaction to

his wife's missive Claire summarizes: "En général, ta lettre était très propre à lui donner beaucoup de confiance en ta conduite et beaucoup d'inquiétude sur ton penchant" (IV,viii,415). Never one to rationalize or intellectualize her intuitions, Claire figuratively hits the nail on the head. In spite of her sober view of Julie's present situation, Claire adds commic relief which is a welcome note in this most serious work. She teases her cousin about her new "esclave" and in an amusing postscript asks if Saint-Preux smokes, swears, drinks, carries a sword or has any other peculiarities of those who have just returned from the ends of the earth.

The same easy going manner characterizes the beginning of wave three. In the interim, Saint-Preux has gone to visit "l'inséparable" to help her put her affairs in order so that she can rejoin Julie at Clarens. Claire in turn gives her cousin her own impressions of their former teacher; the circle of reactions and commentary closes with Claire's letter. According to her--and she like Wolmar and Julie has scrutinized the hero's manners, behavior and feelings for Julie--age and experience have made Saint-Preux more attractive than he was before. In this way, both Julie and Saint-Preux have increased in appeal since their separation. Claire admits that she does not know him completely. She says: "Je l'ai bien questionné, bien observé, bien suivi; je l'ai examiné autant qu'il m'est était possible: je ne puis bien lire dans son âme, il n'y lit pas mieux lui-même" (IV,ix,418). The latter statement would seem to indicate that Claire has an intuition that Saint-Preux (like Julie) has succeeded in masking his feelings even to himself. If he allowed his hidden desires to become conscious ones, he would in all honor feel contrained to leave Clarens immediately. After his long exile, it would cause him great emotional hardship to do this. As a result, he represses his sexual

feeling for Julie whose position as mother and wife has only enhanced her attractiveness: she is more than ever the one who is forbidden.[8] The repression and sublimation of the hero's desires build to a crescendo in letter ten in which he recounts to Edouard the order and harmony that reign in Julie and Wolmar's utopia. Among the longer letters in La Nouvelle Héloïse, this one on the domestic economy of Clarens is strategically placed at approximately the center of part four. In any case, it makes up the third in the series of five waves that comprise this section. Letter ten can be juxtaposed with the letters of criticism of Paris in part two. Clarens is the model; it represents all that Paris is not: simplicity, harmony, order and virtue.

It is not difficult to understand Saint-Preux's exalted state of mind in letter ten--this same missive can also be grouped with the Valais letter in part one. A very strong reason for the hero's appreciation of life at Clarens is that life on the estate equals proximity to his idol. If Saint-Preux can preserve his peace of mind, if he can become a useful part of the community, if he can maintain his roll of son without letting his "incestuous" desires surface--then he will be able to stay in paradise.[9] This letter also reveals another aspect of the passionate soul: a longing for repose. His travels and his emotional experiences have added to the hero's need for equilibrium; it is not just women who desire balance in their lives, as Julie and Claire do, but men too require harmony to be productive. There is little doubt that Saint-Preux sincerely enjoys his ordered life at Clarens and that were he not ultimately in a situation of unbearable tension, as is Julie, it would be an ideal refuge from the world and the worldliness that he has come to despise.

Clarens with its melodious name[10] symbolizes all that is positive in La Nouvelle Héloïse. It is the other side of the

coin: vice/virtue, disorder/order, hypocrisy/honesty. Saint-Preux's opening invocation to Edouard admirably sets the stage:

> La douce chose de couler ses jours dans le sein d'une tranquille amitié, à l'abri de l'orage des passions impétueuses! Milord que c'est un spectacle agréable et touchant, que celui d'une maison simple et bien reglée où règnent 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. (IV,x,422)

In the organization of their home and their estate Julie and Wolmar have taken every precaution to unite the agreeable with the useful, to combine taste with simplicity, to banish all opulence or luxury and to maintain a high degree of self-sufficiency. With few exception they produce all that they need to survive comfortably. They cultivate their lands and in doing so furnish employment for many workers in the area. Because of his observations of the negative relationships between servant and master in Paris, Saint-Preux remains especially impressed with the mutual respect that exists between the two groups at Clarens. At the center of this idyllic existence, Julie plays the role of mother to all: "Ouvriers, domestiques, tous ceux qui l'ont servie, ne fût-ce que pour un seul jour, deviennent tous ses enfants" (IV,x,426). One reason why all of the servants are faithful and honest is that they never are idle, another is the constant good example they receive from their masters. As the guardian of morality at Clarens, Julie has deemed it necessary to separate the sexes: "Les liaisons trop intimes entre les deux sexes ne produisent jamais que du mal" (IV, x,431). The combination of Julie's Puritanism and her own self-denial have caused her to "visit" her suffering on her "children," the servants. The paternalistic attitude of the Wolmars toward their domestics is consistently painted as being embraced without difficulty by the servants. Julie's definition of order invariably involves control of others.

She manipulates Saint-Preux for the entire novel in the same way that she dominates all those who come into contact with her. In her defense, the hero is quick to point out that everyone, except the French, find that division of the sexes is important for effective control of any society.[11]

Part of the Sunday evening ritual at Clarens is the withdrawal of the women and children to the "gynécée" where they sing and play games and partake of a collation made up exclusively of sweets and dairy products. The hero is accorded the privilege of participation in one of these soirées and becomes transported at being surrounded by women and children and the great number of infantile satisfactions associated with milk and all its products. Saint-Preux's sensual enjoyment at this feast and the equal delight of Julie at his "hunger" barely conceal their other "appetites:"

> Je fis un goûter délicieux. Est-il quelques mets au monde comparables aux laitages de ce pays? Pensez ce que doive être ceux d'une laiterie où Julie préside, et mangés à côte d'elle. La Fanchon me servit des grus, de la céracée, des gaufres, des écrelets. Tout disparaît à l'instant. Julie riait de mon appétit. (IV,x,434)

The hero mentions Julie's own love of food here but only in the context that her moderation, when it concerns something she so obviously enjoys, is an example to imitate: "Julie elle-même pourrait me servir d'exemple; car quoique sensuelle et gourmande dans ses repas, elle n'aime ni la viande, ni les ragoûts, ni le sel, et n'a jamais goûté de vin pur" (IV,x,435).

The effort that Julie makes to curb all of her appetites is reflected in her desire to control those of others In this way a fine distinction arises: how to reconcile control over others with freedom? In effect, are not Julie and Wolmar imposing their will on others, and in doing so reducing the liberty of their servants? A similar problem arises in the Contrat social; Saint-Preux answers the notion of general will versus individual freedom in part when he

states: "Tout l'art du maître est de cacher cette gêne [d'être contraint] sous le voile du plaisir ou de l'intérêt, en sorte qu'ils pensent vouloir tout ce qu'on les oblige de faire" (IV,x,436). The word "voile" becomes quite striking here as it indicates a lack of openness, indeed, a conscious effort at deception. While in the Contrat social it is clear that the general will is meant to represent the interest of all the members of the community, the same "equality" does not exist at Clarens.[12] This has caused the novel to be dubbed "un roman des maîtres."[13]

Although he admits that servitude is not natural, Saint-Preux rationalizes the master-servant relationships at Clarens by insisting that there exists a certain equality among those of the same rank. While the latter is of small comfort to the modern reader, the over-all picture of self-dicipline, love of work and general accord with the wishes of the masters is the one that prevails in this letter. Saint-Preux returns again and again to the overriding importance of example: only through flawless example can the Wolmars hope to maintain complete control over their domain. He points out to Edouard that "Leur conduite est toujours franche et ouverte, parce qu'ils n'ont pas peur que leurs actions démentent leurs discours" (IV,x,451). It is clear that Julie cannot ever be guilty of providing a bad example to her people. She must maintain her role at all costs. In this way, letter ten serves to enclose the heroine totally in a "no exit" situation from which she cannot escape except through the most desperate of choices.

Letter ten also comprises both the crescendo and the resolution of wave three in virtuous order. The harmonious life at Clarens is based upon honesty and virtuous conduct. Thus far the equilibrium that Saint-Preux has described in great detail has not been disturbed. In this idyllic, rustic setting, the happy few have been able to carve out an existence

which on the surface appears untroubled. Although the heroine has shown signs of unrest from the very first letter of part four, and appears "dégrisée"[14] since her miraculous conversion, it seems unlikely that she would have been tempted to change her situation if Saint-Preux had not returned. Nonetheless, the moment at which the hero writes to Milord Edouard this ode to order all is still well in paradise. Even the hero seems convinced that he has recovered heaven on earth.

In many ways letter eleven becomes the complement of the preceding one: where ten describes the external, communal and "public" life at Clarens, eleven depicts the personal, if not intimate, and private aspect of life in Julie's utopia. We are introduced to one of several holy of holies that exist at Clarens: the Elysée. Because of its profound psychological importance letter eleven (like letter eighteen in book three), makes up the entire fourth wave. It begins from a status quo position because the virtuous order of the prior wave becomes the starting point for Saint-Preux's recitation of this new revelation.

On the affective plane the notion of a secret garden or of a private refuge represents a desire to go into the self, to probe the depths of one's most intimate being. In this respect Julie's enchanted glade offers a veritable wealth of keys to the heroine's inner needs and disposition. The very name, Elysée,[15] has charged connotations in this context: the Elysian Fields, the celebrated resting place for the heroes of antiquity and the virtuous, becomes a fitting name for Julie's refuge. The link with death, the struggle to maintain her virtue and the unique qualities of the heroine are at once enhanced by the evocative name she has chosen for her inner sanctum. The entrance to the garden is hidden from view much as Julie's inner desires go unobserved: "Ce lieu, quoique tout proche de la maison, est tellement caché

par l'allée couverte qui l'en sépare, qu'on ne l'aperçoit de nulle part. L'épais feuillage qui l'environne ne permet point à l'oeil d'y pénétrer, et il est toujours soigneusement fermé à clef" (IV,xi,453). When Julie allows herself to contemplate her inner self, no "oeil" can penetrate what she is feeling. The one character in the novel who is described as an "oeil vivant" is Wolmar and he can be viewed as a conscience or super-ego figure to his wife. Upon entering the Elysée, Saint-Preux is struck by its freshness, the sounds of running water and of birds singing, greenery and flowers everywhere. He finds it "le lieu le plus sauvage, le plus solitaire de la nature, et il me semblait d'être le premier mortel qui jamais eût pénétré dans ce désert" (IV,xi,454). Julie, the sorceress, has created a kind of Eden in which wildness, solitude and wonder all play a role. Although every detail of the layout, planning and work of the garden has been supervised by Julie herself, Saint-Preux notes: "Je n'y vois pas de travail humain." In this regard his idol's order resembles that of the Creator in that no "apparent" effort nor system "seems" to be operating. The hero romps through Julie's garden with the abandon of a happy child--he enumerates with glee the varieties of plants, flowers, shrubs and fruits that he can identify; his amazement at Julie's feat of prestidigitation grows with every step. In this place only he notes: "on a sacrifié l'utile à l'agréable" (IV,xi,456). One could say that the mistress of Clarens has indulged her fancy here, but on a deeper level Julie has revealed her need for control. The garden parallels Julie's disposition: she possesses an underlying need for order and harmony which she is aware of and she understands the role of will in realizing this need. At the same time, Julie is not fundamentally a rigid personality, but rather a sensuous being who needs even the illusion of natural wildness to preserve her own balance. Her garden

represents at once an exercise in self-control and in self-expression. **Julie** confides in Saint-Preux that all that he sees has been the reward of patience and time. She uses the occasion to stress the importance of these two elements and to repoach the rich who always seem to require instant gratification: "Ce sont des expédients dont les gens riches ne s'avisent guère dans leurs plaisirs. Toujours pressés de jouir, la force et l'argent sont les seuls moyens qu'ils connaissent: ils ont des oiseaux dans des cages, et des amis à tant par mois" (IV,xi,459). This type of unhurried voluptuousness characterizes the crescendo of wave four: an ease and a deep desire to thrill over the joys of nature is revealed here that is quite unlike the frenzy found in the early parts of the book. In addition to the natural delights found in the Elysée, there is also the sensation of being contained, finite. A kind of poetry of the refuge, of a limited space that one can know, be sure of and feel secure in, is exposed here. The finite does not give man the vertigo which the infinite does; he can sense his bounds and at the same time test himself with precision within this enclosure. The heroine's need for refuge, for protection and for inner control are all manifest in her private "dream landscape."[16]

Saint-Preux profits from his description of the Elysée to lance a few barbed remarks at the French garden and its inferiority to the "jardin anglais" which he prefers. He links the French taste in gardens to their "faux goût de grandeur," which he had already complained of in his letters from Paris in part two. The hero comments: "Au milieu de ses parterres et de ses grandes allées, son petit individu ne s'agrandit point: un arbre de vingt pieds le couvre comme un de soixante: il n'occupe jamais que ses trois pieds d'espace, et se perd comme un ciron dans ses immenses possessions" (IV,xi,463-464). Thus, the hero himself has

moved from a purely physical to a metaphysical terrain in his discussion of Julie's hidden paradise.

In spite of his admiration for his former mistress's creation, Saint-Preux feels that Julie has perhaps indulged in a superfluous amusement: she has neglected the bosquet on the other side of the house. Julie becomes embarrassed at the mention of the "lieu profane" as opposed to her new "lieu sacré." Wolmar who has since joined the couple, quickly reprimands the young man for his "unthinking remark:

> Jamais ma femme depuis son mariage n'a mis les pieds dans les bosquets dont vous parlez. J'en sais la raison quoiqu'elle me l'ait toujours tue. Vous qui ne l'ignorez pas, apprenez à respecter les lieux où vous êtes; ils sont plantés par les mains de la vertu. (IV,xi,468).

Two important points are revealed by Wolmar's remarks: first of all, Julie is afraid to set foot in the spot where she experienced such a violent sensation, and secondly, Wolmar knows more than we have heretofore been led to believe. His own "secrets" indicate a chink in the armor of the openness he says he desires. In addition, Wolmar's quick retort has the effect of a slap on the hands given to a naughty schoolboy. In spite of this, Saint-Preux still accepts Wolmar's judgement as valid.

Undaunted by Wolmar's reprimand, the hero asks if he may be allowed to enter the Elysée alone and care for the birds. The next morning Julie sends her own key to the hero who has an unconscious sexual reaction: "Aussitôt Julie envoya le sac de grain dans ma chambre et me donna sa propre clef. Je ne sais pourquoi je la reçus avec une sorte de peine: il me sembla que j'aurais mieux aimé celle de Wolmar" (IV,xi, 469).[17] There are four keys to the garden: Julie, Wolmar, the baron and Fanchon each have one. The latter is a servant but in essence Saint-Preux shares Julie and her garden with two other men--her husband and her father. In the role of lover, the hero remains caught in the middle. In a sense, when Julie gives her own key to Saint-Preux she excludes

herself from her well-ordered universe and finds herself once again at the mercy of her desires. The giving of the key already signals Julie's defeat and her eventual renunciation of her "refuge" from passion.

Upon entering the Elysée alone Saint-Preux has fantasized an experience of rapturous delight that would bring him closer to Julie. However, when he reaches the spot where Wolmar's reprimand occurred he has a change of heart and says: "J'ai cru voir l'image de la vertu où je cherchais celle du plaisir; cette image s'est confondue dans mon esprit avec les traits de Mme de Wolmar; et pour la première fois depuis mon retour, j'ai vu Julie en son absence, non telle qu'elle fut pour moi et que j'aime encore à me la représenter, mais telle qu'elle se montre à mes yeux tous les jours" (IV,xi,469-470). Swayed by Wolmar and by Julie's virtuous role, Saint-Preux believes what he says here. He has always been impressionable and easily led and this incident is no exception. Besides, he wants to do the honorable thing regarding Julie and Wolmar, so that his desire to be "cured" is sincere. In this way, wave four resolves itself in virtuous order: the hero experiences the joy that virtue can bring for the period of time he spends in the Elysée alone, "Car la jouissance de la vertu est tout intérieure, et ne s'aperçoit que par celui qui la sent; mais tous les avantages du vice frappent les yeux d'autrui, et il n'y a que celui qui les a qui sachent ce qu'ils lui coûtent" (IV,xi,471).

The calm, order and harmony of waves three and four contrast strongly with the fifth and final wave of book four. In this last crest the lovers undergo their trial by fire; the die is cast once and for all. In letter twelve Julie expresses her fear and panic to Claire; she calls her confidant "ma sauvegarde contre moi," and recounts what has thrown her into such a state. Wolmar had asked his wife and her former lover to accompany him on a walk in the bosquet; Julie considers the

latter a "lieu fatal." Physically agitated by her return to this spot with Saint-Preux, Julie notices that he too has lost his color and seems troubled. Wolmar speaks to them of his approaching old age and of his plans that the three of them be united in a lasting union. This preamble over, he procedes to enlighten both his wife and their friend about his past life. What emerges is not so much a chronology of Julie's husband's life, but rather a psychological self-portrait of some interest. Confessing that he naturally has a calm disposition and a cold heart, he depicts himself emotionally as a neuter person whose "seul principe actif est le goût de l'ordre." He adds:

> Si j'ai quelque passion dominante, c'est celle de l'observation. Si je pouvais changer la nature de mon être et devenir un oeil vivant je ferais volontiers cet échange. Ainsi mon indifférence pour les hommes ne me rend point indépendant d'eux; sans me soucier d'en être vu, j'ai besoin de les voir, et sans m'être chers ils me sont nécessaires. (IV,xii,474)

It is a rather gruesome confession, but it explains a great deal: Wolmar needs Julie and Saint-Preux to give his own existence meaning. An emotional eunuch, he has to feed and be fed on the emotions of others. Wolmar does not admit that he derives any pleasure from his observations but it is obvious that he does or else he could remain in a totally suspended, indifferent state, and never be bored. Nonetheless, Wolmar did realize at a certain point in his life that solitude annoyed him, unable to face old age alone, he decided to marry. Although all of this is being divulged six years after his marriage to Julie, one cannot help but wonder how these avowals affect the heroine. Among these declarations, Wolmar reveals that he knew all about the lovers' relationship before he married Julie. To think that the heroine has suffered unnecessarily for so many years, burdened by the guilt of her pre-marital affair, while Wolmar knew the whole story seems yet another manifestation of Wolmar's cruelty.

Because of his own lack of passion, Wolmar admires those

who are carried away by it; he says he believes that "Il n'y a que les âmes de feu qui sachent combattre et vaincre; tous les grands efforts, toutes les actions sublimes sont leur ouvrage: la froide raison n'a jamais fait rien d'illustre, et l'on ne triomphe des passions qu'en les opposant l'une à l'autre" (IV,xii,476). In effect, Wolmar is confessing his own feelings of inadequacy here. He began by speaking of old age, of his lack of emotions and he finishes with praise for those who are capable of feeling intensely. The combat of the lovers becomes far more noble in his eyes than all of his observations could ever be. Wolmar remains, nonetheless, a manipulator and in this case a cruel one. He kisses Saint-Preux and his wife and insists that they also kiss one another. The repetition of the kiss in the bosquet forms part of Wolmar's "cure." His idea is to "profane" or demystify places that have strong emotional meaning for the couple. The heroine assures Claire that she "survived" the test well and says: "Ce baiser n'eut rien de celui qui m'avait rendu le bosquet redoutable: je m'en félicitai tristement, et je connus que mon coeur était plus changé que jusque-là je n'avais osé le croire" (IV,xii,479). The adverb "tristement" stands out ambiguously in the phrase; it is hardly likely that Julie's reactions would be the same as they were at the moment of their first kiss--besides Wolmar is there now. And while there is little doubt that both Julie and Saint-Preux have changed in the interval between kisses, the heroine has suppressed her feelings at this moment. A few paragraphs later when her husband informs her that he plans a trip, Julie becomes quite shaken. Wolmar has compounded his cruelty: first he puts his wife in the arms of her former lover, then he announces his departure. Even Julie remarks to Claire that her husband seems to "vouloir me pousser à bout." The verbs "vouloir" and "pousser" are well chosen. When Saint-Preux leaves them (unfortunately there is no letter recounting

his reaction to the second kiss in the bosquet), Julie begs Wolmar to stay or to defer his trip; with his extraordinary powers of observation how is it that he does not see his wife's distress and try to reassure her? Instead he throws all responsibility on her and remarks in a paternal tone: "Quoi donc!...Mme de Wolmar se contenterait-elle d'une vertu qui eût besoin de choisir ses occasions? Pour moi, je suis plus difficile; je veux devoir la fidelité de ma femme à son coeur et non pas au hasard" (IV,xii,481). Wolmar is playing with dynamite but appears unaware of its real danger. Julie admits her panic to Claire and also speaks of the weight of her old guilt. Now that all is in the open why must Julie still feel guilty? The latter guilt springs not from her past fault, but rather from her present fears and desires. She does not consciously know this but she does know that in the Christian faith one can sin in thought, word and deed. Julie herself describes her soul as "une onde agitée" and envies Claire's tranquil state.

The inseparable cousin recognizes Julie's alarm and attempts to calm her by stressing the exaggerated tone of Julie's letter. At this juncture she mentions the heroine's famous "ancestor," Héloïse: "Cousine, tu fus amante comme Héloïse, te voilà dévote comme elle; plaise à Dieu que ce soit avec plus de succès." (IV,xiii,483). The use of the harrowing example of Héloïse uncovers Claire's own hidden fears and foreshadows Julie's own pitiful end. Deprived of physical union with Abélard, Héloïse's passion took on tragic dimensions.[18] While Claire tries to bolster her friend's morale and to soothe her by reminding Julie that her devotion to home and her sense of duty will protect her, she also prudently includes a list of subjects and situations to avoid while alone with their former preceptor.

Wolmar's calm letter to Claire contrasts with his wife's agitated one. While he has in a sense put Julie in Saint-

Preux's arms again, he tells Claire of his project to "give" his children to the hero too. The forever tutor is to be entrusted with the education of Julie and Wolmar's offspring. He will be a kind of substitute father. It almost seems as if Wolmar were trying to rid himself of responsibility by turning over both his wife and his children to Saint-Preux.

Julie's husband confides to Claire that his wife and Saint- Preux still love each other, and yet paradoxically are "cured." He attributes this phenomenon to the power of virtue and reason. While observing that Saint-Preux is not totally cured, Wolmar admits that he is not sure about his wife: "un voile de sagesse et d'honnêteté fait tant de replis autour de son coeur, qu'il n'est plus possible à l'oeil d'y pénétrer pas même au sien propre" (IV,xiv,492). (The image recalls the "oeil" which was incapable of penetrating the Elysée, and also Claire's inability to decipher the hero's deepest feelings.) Wolmar is incapable of discering his wife's inner state; he questions if Julie herself knows her own feelings. The "voile" he speaks of can only have a negative meaning here; as in all of Rousseau, Julie's transparence and the transparency so necessary to a harmonious life at Clarens are both in question. Wolmar explains to Claire the theory upon which his now famous method of curing the lovers is based. Speaking of Saint-Preux he comments:

> Ce n'est pas de Julie de Wolmar qu'il est amoureux, c'est de Julie d'Etange; il ne me hait point comme le possesseur de la personne qu'il aime, mais comme le ravisseur de celle qu'il a aimée. La femme d'un autre n'est point sa maîtresse; la mère de deux enfants n'est plus son ancienne écolière. Il est vrai qu'elle lui ressemble beaucoup et qu'elle lui en rappelle souvent le souvenir. Il l'aime dans le temps passé: voilà le vrai mot de l'énigme. Otez-lui la mémoire, il n'aura plus d'amour. (IV,xiv,492)

Wolmar believes that once memories of their burning passion are erased and substituted with other souvenirs, then they will be completely healed of their love.[19] He hopes to substitute Mme de Wolmar for Julie d'Etange in Saint-Preux's

imagination, "j'efface un tableau par un autre, et couvre le passé du présent" (IV,xv,494). It will become clear in letter seventeen just to what extent Wolmar has exercised very poor judgement in regard to both lovers.

Letters fifteen, sixteen and seventeen can be grouped together: the first expresses Saint-Preux's sad forebodings at Wolmar's departure, the second is Julie's curt note of reprimand to her husband, while the third marks Saint-Preux's recapitulation of the couple's "promenade en bateau." Letter fifteen introduces the passionate crescendo of seventeen, and sixteen is placed after seventeen on the descent of the wave because it is written after the events recounted in seventeen have occurred. Rousseau has strategically placed Julie's note before Saint-Preux's long narration to heighten the dramatic effect of the closing letter.[20] Seventeen also represents the resolution of its own crescendo because in the lengthy missive a wide range of emotions and feelings is recounted.

Just as Saint-Preux would have preferred to have Wolmar's key to the Elysée instead of Julie's, he now wishes that Julie had gone away instead of her husband. The psychological reasons for both feelings are identical: in the first case Saint-Preux wants Wolmar's "possession" and in the second he is afraid that he will take it. He would be "safe" if left alone with the master of the house, protected by the intimidating father image. Whereas alone with Julie he is cast once more in the role of lover and now in the role of the son with incestuous desires. Julie's image as "la maman de tout le monde" only serves to underscore this new dimension to the conflict.

Julie chooses the moment of Wolmar's absence to confide in Saint-Preux that her happiness is incomplete: Wolmar is an atheist. (Saint-Preux does not yet reveal to Edouard the reason for Julie's chagrin; he merely mentions it.) By

taking her former lover into her confidence, by sharing her "secret" unhappiness with him, Julie reveals her desire to be close to him and to derive some kind of sympathy from the hero for herself. In tearing down a barrier between herself and the hero she is erecting one between her husband and her. Unconsciously she is punishing Wolmar for his abandonment and for taking away one of her "sauvegardes."

The heroine's reprimanding tone in letter sixteen underlines her prior hurt at being left alone with her former lover: "Wolmar, il est vrai, je crois mériter votre estime; mais votre conduite n'en est pas plus convenable, et vous jouissez durement de la vertu de votre femme" (IV,xvi,497). Julie's reproaches serve as a rather ambiguous introduction to the final letter of part four. What begins as an idyllic excursion on the lake at dawn to fish and to enjoy the natural splendors of the surrounding countryside, nearly ends in tragedy. After having spent a pleasant morning on the lake, Saint-Preux steers the boat to its center and a sudden violent wind comes up (un séchard), which pushes the boat to the opposite shore. A storm bursts forth, "les ondes deviennent terribles," and in a pre-Romantic scene par excellence, the lovers and boatmen struggle against the untamed forces of nature for survival.[21] The parallel between the interior conflict and the tension it has generated, and the exterior tempest is clearly drawn. In many ways the scene foreshadows Julie's death. They are exposed to the elements and in danger of drowning. In the struggle Saint-Preux sees "la pâleur de la mort ternir les roses de son visage."

Totally exhausted by the time they do reach the bank, the couple becomes more vulnerable to the strong emotions they have yet to confront. After rest and lunch Saint-Preux proposes a walk and leads the heroine to the sight of one of his periods of greatest anguish: Meillerie. There he had engraved Julie's name and some verses of Tasso into the rocks

(Milord Edouard's image of love as an "eau-forte et corrosive" merits recalling here); the sight of these symbols of his torment, the "anciens monuments d'une passion si constante et si malheureuse," affects Saint-Preux deeply. It also causes an equally profound reaction in the heroine. To the hero it seems like "ce lieu dût être l'asile de deux amants échappés au bouleversement de la nature" (IV,xvii,501). The affective intensity of the hero's former retreat is increased greatly because of all that has happened to both him and Julie since his last visit there. The role of memory, and the power of the souvenir emerge here as phenomena of immense importance in the inner life of the protagonists. The power of the past engulfs the lovers, just as the lake nearly swept them away, and unable to bear the pain Julie proposes: "Allons-nous-en, mon ami, me dit-elle d'une voix émue; l'air de ce lieu n'est pas bon pour moi" (IV,xvii,502-503). Upon their return to the boat and during their wait for the repairs to be completed both lovers realize that their love is not dead; their ordeal on the lake and the visit to the evocative Meillerie has moved them both greatly, "A mon retour, le bateau n'étant pas encore prêt ni l'eau tranquille nous soûpâmes tristement, les yeux baissés, l'air rêveur, mangeant peu et parlant encore moins" (IV,xvii,503). As they leave Saint-Preux holds Julie's hand and, back on the lake, the moon having risen, they move silently and sadly back toward Clarens. The hero's melancholy overtakes him with such force that he briefly considers enfolding Julie in his arms and plunging them both to a watery death. The hero realizes what Julie has also become aware of on this excursion: their plight is hopeless, they still love one another. The recent proximity to Julie has only irritated his feeling of loss and despair:

> Quand je gémissais dans l'éloignement, l'espoir de la revoir soulageait mon coeur; je me flattais qu'un instant de sa présence effacerait toutes mes peines; j'envisageais au moins dans les possibles

> un état moins cruel que le mien. Mais se trouver auprès d'elle, mais la voir, la toucher, lui parler, l'aimer, l'adorer, et presque en la possédant encore, la sentir perdue à jamais pour moi; voilà ce qui me jetait dans des accès de fureur et de rage qui m'agitèrent par degrés jusqu'au désespoir. Bientôt je commençai de rouler dans mon esprit des projets funestes, et, dans un transport dont je frémis en y pensant, je suis violemment tenté de la précipiter avec moi dans les flots, et d'y finir dans ses bras ma vie et mes longs tourments (IV,xvii,504)[22]

Whenever the lovers' passion bursts forth, funereal images and desires accompany it.

Now more than ever Julie is "l'interdite," and Saint-Preux must remain forever separated from her. They both understand this completely at this moment. The hero moves to the front of the boat and is overcome with grief, and when he returns to Julie her handkerchief is completely wet and her eyes are red and swollen. They have experienced a trial by air, earth, water and fire; they are exhausted physically and emotionally. The hero tells Edouard: "Ah, lui dis-je tout bas, je vois que nos coeurs n'ont jamais cessé de s'entendre! -- Il est vrai, dit-elle d'une voix altérée; mais que ce soit la dernière fois qu'ils auront parlé sur ce ton" (IV,xvii,504). Julie cannot be unfaithful to Wolmar; she cannot betray her family nor set a bad example for those who love her. As the center of her community, the inspiration to others, any fall from virtue would signal the end of all that she and Wolmar have achieved. For the first time in many years Julie has had to face her inner desires and needs. When Saint-Preux was away she was able to survive; after his return she is forced to let her buried love emerge. The boatride seals her fate forever.[23] She will never be happy again and she knows it. The heroine almost disappears from the book after this incident: she writes only four letters in the next two books--one in part five and three in part six; the former to Claire and the latter three to Saint-Preux. Her death, her actual disappearance, is well prepared.

Saint-Preux realizes that Julie has passed through a dangerous moment. He tells Edouard: "Combien de gens sont faiblement tentés et succombent? Pour Julie, mes yeux le virent et mon coeur le sentit: elle soutint ce jour-là le plus grand combat qu'âme humaine ait pu soutenir; elle vainquit pourtant" (IV,xvii,505). Because she did not succumb physically the hero feels that she triumphed. Hers was a pyrrhic victory; she is in a "huis clos" existence from which the only escape will be death. On the other hand, Saint-Preux feels that she has conquered her desire and on this point he is mistaken. Actually the veil that Wolmar spoke of earlier which has covered Julie's emotions has served to conceal her inner strife from her former lover too.

The boatride proves to what extent Wolmar's method is unsound: The lovers' passion has triumphed over time.[24] Saint-Preux may have returned to Clarens still in love with Julie d'Etange but at the end of "ce jour périlleux" he leaves the lake in love with Julie de Wolmar. The hero has already told Edouard that Julie is more attractive now than she was before. In turn, the heroine has never stopped loving Saint-Preux, and his return only served to rekindle a flame which she had succeeded in hiding when she was not exposed to his presence.

Among the important symbols in part four are the bosquet and the rocks at Meillerie, recurring signs of the couple's passion which serve to accent the continued presence of their love. The lake and the storm represent the turmoil caused by their feelings toward one another, and the inability of human force to master natural forces. On the other hand, Clarens signifies the refuge from passion: order and peace reign there. Julie's desire to sublimate her emotional and sexual needs into a well-run, well-ordered estate is clearly reflected in the economy of her domain. The microcosm of

her desire for control is found in the Elysée--in her garden the heroine has succeeded in giving the illusion of a completely undomesticated spot, when in reality she has planned it all. Her wish to impose her will and to dominate even nature (here her natural impulses) is revealed with great psychological subtlety in the Elysée. As a project undertaken during Saint-Preux's absence the Elysée appears more than ever as an exterior manifestation of the heroine's unconscious desire for self-mastery. In this regard, the refuge which the garden offers can be contrasted with the unleashed power of the storm and the savage, haunting beauty of Meillerie. The equations order/disorder, exterior/interior once again impose themselves.

The Elysée represents the heart of Julie's conflict as well as the "abîme" of the novel itself. The garden is in the tradition of the "jardin d'amour" of the Middle Ages.[25] In the Guillaume de Lorris' Roman de la Rose, the lover is searching for the ideal woman and ideal love which are inside the garden. He penetrates this world--the ordered epitome of courtly society--and he leaves behind the allegorical figures of Hatred, Poverty, Envy and the other negative qualities found in the outside, disordered world.

The detailed description of the garden in the medieval poem is not unlike Rousseau's Elysée[26] and even the entrance resembles the hidden door to Julie's inner sanctum.[27] The low-key sensuality (le bouton, la rose ouverte et large, les espines) in the earlier garden becomes important in Rousseau's version for the same reasons that courtly love used it; fear of overt sexuality and a double view of the woman as seductive and saintly. Those who guard the Rose (Danger, Honte, Peur) can be viewed as aspects of her personality and her resistence which the lover attempts to break down. Julie, in planning her garden, has been able to mask these very same qualities. Saint-Preux has

had to battle fear, shame and a sense of danger in his mistress from the outset.[28] In addition, the lover carries on an interior dialogue between "folie" and "raison" in the poem which parallels Julie and Saint-Preux's dilemma in the novel. "Folie" triumphs in Lorris.

More importantly, the whole concept of a secret garden or hortus closus goes back even further than the Middle Ages to the Narcissus legend. Julie's garden reflects her personality, her inner longings and her love of self. The heroine attempts to maintain this controlled vision of herself at any cost. The danger inherent in this kind of projection is the same one that faced Narcissus--confusion between illusion and reality. Julie refuses to accept the reality of her feelings and prefers to make illusion reality. Death awaits her as it did Narcissus--both are deceived by an illusion.[29]

When Julie gives her key to the garden to Saint-Preux she has symbolically renounced her illusion about her ability to continue to control her passion. It is the key to her heart and to her body which she willingly surrenders to him. The unbearable psychological tension which Julie has experienced since Saint-Preux's return culminates in the boat-ride on the lake during which Julie realizes that she has deluded herself. Her realization at this crucial moment determines the course the novel will take in the remaining books.

FOOTNOTES

[1]Confessions, O.C. Vol. 1, p. 546.

[2]This is not to imply that La Nouvelle Héloïse (or part four of it) was Rousseau's favorite work; the one he preferred was Emile.

[3]Charles Dédéyan has dubbed Julie's tone in this letter as the expression of a "mal du siècle." Jean-Jacques Rousseau: La Nouvelle Héloïse (Paris: Centre de documentation universitaire, no date), p. 154.

[4]From this statement it is clear that Rousseau had keen insight into the position of women of the period.

[5]Lecercle calls Wolmar's method "une idée brillante mais factice qui envoie sa femme à la mort." Rousseau et l'art du roman (Paris: Armand Colin, 1969), p. 125.

[6]Dédéyan has the following comment on Wolmar's idea of thrusting the lovers together and testing them: "Au fond, cette attitude ne révèle-t-elle pas une inquiétude secrète? Il apporte une hâte presque fébrile dans cette épreuve du feu." And farther on he adds: "Pourtant cette catharsis qu'il veut opérer ne confine-t-elle pas à la cruauté mentale?" op. cit., p. 100.

[7]There are a number of emotionally charged "homecomings" in the Confessions; as a young wanderer Rousseau returned many times to Mme de Warens both at Annecy and Chambéry. The feelings of elation and dread that he often felt on these occasions are mirrored in Saint-Preux's anxiety. Starobinski has said of La Nouvelle Héloïse that "le roman se développera dans une série de ruptures et de retours." La Transparence etc., p. 154. Besides Saint-Preux's departures and returns, there are Claire's, Edouard's, Wolmar's and the baron's (not to mention the return of Fanchon's husband at the end of the novel), the only "stationary" character is Julie.

[8]"L'amour interdit" forms the basis of many of the most celebrated myths: Tristan and Iseult and Phèdre among others. In another context Charles Mauron has made some remarks that perfectly suit the path the Julie-Saint-Preux love affair will now follow: "Le moyen âge a vu fleurir le thème de l'amour passion dans Tristan et Iseult, la fatalité et le vertige incestueux dans le mythe de Phèdre--l'amour interdit. L'amant, pour avoir projeté sur une femme interdite le souvenir inconscient de la communion maternelle, voit se

mêler à son désir un trouble qui l'angoisse. Il en rejette sur autrui la responsabilité redoutable." Psychocritique du genre comique (Paris: José Corti, 1964), p. 133.

[9]Rousseau, "petit," played the same role between "maman" and Claude Anet. The author's preference for maternal women has already been noted.

[10]Although Clarens actually exists Rousseau may have unconsciously chosen it because of the evocative combination of syllables: it can be interpreted as part "clair," one of his favorite words, and "Warens" the woman who was the great love of his life.

[11]Bellenot reminds us: "Rousseau nous indique lui-même qu'il s'est inspiré de la République de Platon pour nous proposer comme modèle le petit monde de Clarens. Nos valeurs bourgeoises descendent de celles des Grecs et des Romains, même si elles n'en sont plus aujourd'hui que la caricature. La passion est condamnée avec le même mépris qu'affectaient les Anciens - Platon le tout premier - pour cette maladie anti-naturelle qui trouble le bon sens." "Les formes de l'amour dans La Nouvelle Héloïse et la signification symbolique des personnages de Julie et de Saint-Preux," AJJR, XXXIII (1953-1955), p. 190.

[12]Lionel Gossman forcefully attacks the illusion of liberty, equality and fraternity at Clarens. He points out that everything is organized in favor of the masters and that "Behind the facade of community lies a real and rich individual world for the masters." "The Worlds of La Nouvelle Héloïse," Studies on Voltaire, XLI (1966) p. 261. It should also be recalled that the "legislateur" in the Contrat social is above the crowd; he represents the will of God and he acts for the "good" of the others.

[13]Dédéyan, p. 50.

[14]Mauzi uses the word in describing Julie's "état d'âme" in part four letter one: "Après sa métamorphose miraculeuse qui fut le point de départ de tout, nous assistons à l'application laborieuse de résolutions méthodiques. Julie, dégrisée, retrouve à nouveau sa faiblesse et ne cherche qu'à s'en défendre." "La conversion de Julie dans La Nouvelle Héloïse," AJJR, XXXV (1959-1962), p. 37.

[15]In fairness it should be noted that the appellation "Elysium" was frequently given to this type of garden by eighteenth-century garden designers. Peter Willis, "Rousseau, Stowe and

Le Jardin anglais: speculation on visual sources for La Nouvelle Héloïse," Studies on Voltaire, XC (1972), p. 1791.

[16]Willis has noted: "Dreams and Elysiums go together; it is no secret that Addison's dream landscapes, particularly as described in the Spectator were admired by Rousseau when young. Jean-Jacques willingly acknowledged his debt." Ibid., p. 1797.

[17]In addition to the phallic desire to possess Wolmar's key to Julie's garden, there seems to me to be yet another link with the Tristan and Iseult legend: the exchange of the swords enacted by Marc while the lovers sleep. All of these images can be seen as symbols of possession of the woman. Many of the symbols used in connection with the garden are sexual. In addition to the keys which are phallic, the "oeil" which cannot penetrate the refuge serves as a double image of "conscience" and "penetration"--the verb, "penetrer," carries strong sexual overtones, and "l'oeil" hints at voyeurism and desire for control. Voyeurism conceals both fear and impotence--both haunt the characters in the novel.

[18]In a study of the letters of Abélard and Héloïse as one of the sources of Rousseau's novel, Anne Marie Haynaud has pointed out many stylistic similarities between the novel and the letters of the twelfth-century lovers. She stresses the eighteenth-century reader's familiarity with both the story and the style of the medieval couple. "Une source méconnue de La Nouvelle Héloïse," M.A. Thesis, University of Chicago 1924, pp. 11-13. Claire's remark here supports Haynaud's idea; the latter cites Claire's phrase p. 7.

[19]Raymond believes that "La morale sensitive est la clé de l'oeuvre de Rousseau et de la méthode de Wolmar: il entreprend de guérir Saint-Preux en rompant les liens qui l'attachent à des souvenirs et à des lieux enchantés." "Jean-Jacques Rousseau. Deux aspects de sa vie intérieure," AJJR, XXIX (1941-1942), p. 30.

In Book Nine of the Confessions Rousseau draws up a list of projected works and works in progress, among them is a treatise entitled La Morale sensitive. He never completed the work and the manuscript was lost (Rousseau accuses d'Alembert of stealing it; see O.C., Vol. I, p. 608), but it contained ideas which often reappear in his other works. Rousseau was influenced by Locke and especially by Condillac's Traité des sensations (1754). The basic idea of the Morale sensitive is that man's behavior is affected by his environment and by the objects or persons which surround him. Thus, if the exterior could be controlled, man would be able to

control his actions and reactions and thereby lead a virtuous life. He notes: "Que d'écarts on sauveroit à la raison, que de vices on empêcheroit de naitre si l'on savoit forcer l'économie animale à favoriser l'ordre moral qu'elle trouble si souvent! Les climats, les saisons, les sons, les couleurs, l'obscurité, la lumiére, les élemens, les alimens, le bruit, le silence, le mouvement, le repos, tout agit sur notre machine et sur notre ame par consequent; tout nous offre mille prises presque assurées pour gouverner dans leur origine les sentimens dont nous nous laissons dominer." O.C., Vol. I, p. 409. In effect, one of the main themes of La Nouvelle Héloïse is found in the above theory: the Elysée, the marriage of reason, the organization of the estate at Clarens all remain manifestations of a desire for exterior control which will lead to an ethic of behavior for all. By the same token, one could say that Rousseau has put the cart before the horse here and he realizes it to some extent when he says in the Eighth Rêverie: "Dominé par mes sens quoique je puisse faire, je n'ai jamais su resister à leurs impressions, et tant que l'objet agit sur eux mon coeur ne cesse d'être affecté; mais ces affections passagères ne durent qu'autant que la sensation qui les cause. --- Cette action de mes sens sur mon coeur fait le seul tourment de ma vie." O.C., Vol. I, p. 1082.

[20]In Rousseau's personal manuscript of the novel he had originally placed letter sixteen last. That is the order of letters seventeen and sixteen was reversed. Pomeau, p. 799.

[21]The moral trial by the four elements has a Masonic ring here: air (the violent wind), water (the waves on the lake), earth (the cliffs and grotto at Meillerie) and fire (their passion). The above all seem to conspire to put the lovers to the supreme test. It should be recalled that Freemasonery was very much in vogue in the second-half of the eighteenth century. In Mozart's Magic Flute (1791), which has been called a Masonic opera, the lovers pass through these symbolic ordeals.

[22]This suicide "à deux" parallels Julie's vision of their death in her room in part one. It is worth noting that Saint-Preux sees them dying in "les flots," the symbol of their passion.

[23]Bellenot notes: "Dès la promenade sur le lac c'est en vain que Julie tente de contraindre son amour, de le perpétuer dans sa pureté originelle; la passion submerge les amants et s'empare entièrement du coeur trop faible de Saint-Preux." "Les formes de l'amour dans La Nouvelle Héloïse etc." AJJR, Vol. XXXIII, p. 168.

[24]Lecercle has remarked that time, the great enemy of passion, is conquered by memory in La Nouvelle Héloïse, and that "la passion des amants triomphe de la durée." Rousseau et l'art du roman, pp. 154 & 159.

[25]Here is the lover's description of the "vergier" in Lorris:

> Quant j'oi un poi avant alé,
> Si vi un vergier grant e lé,
> Tot clos de haut mur bataillié,
> Portrait dehors e entaillié
> A maintes riches escritures.
> (v. 129-133)

Guillaume de Lorris, Le Roman de la Rose, ed. Stephen G. Nichols, Jr. (New York: Appleton-Century-Crofts, 1967) p. 19.

[26]Lines 463-496 in the above edition depict the privacy, the greenery, the many birds and their delightful songs--in brief the ideal retreat which the garden affords the lover.

[27]

> E la cloison dou mur carré,
> Tant que un uisset bien serré
> Trovai, petitet e estroit;
> Par autre leu nus n'i entroit.
> (Ibid., v. 515-519)

[28]In Jean de Meung's Roman de la Rose the view of the woman changes drastically. Rather than speaking of any ideal, there is an about-face on the nature of woman herself. An excellent example of this coincides with the earliest mention of Abélard and Héloïse in French literature: "Et notre cher Frère Pierre Abeilard confessait aussi que sa mie, Soeur Héloïse, abesse du Paraclet, bien aimante, bien lettrée, le suppliait de ne point se marier! Elle lui prouvait par escritures que les conditions du mariage sont trop dures et sévères, combien soient sages les époux! Héloïse voulait qu'il l'aima telle, sans réclamer nul droit, fors franchise et amour, et se livrer entier à l'étude, sans seigneurie et sans maîtrise! Elle ajoutait que plus vive était leur joie, et doux leur plaisir, lorsque plus longue était leur absence!

Mais Pierre Abeilard, si fort l'aimait, qu'il l'epousa. Et Héloïse, d'Argenteuil nonnain revêtue, apprit que fut la coille à Pierre tondue, à Paris, en son lit, de nuit; ce dont il eut peine et ennui de telle dure mécheance! Et il fut moine de Saint-Denis en France, et abbé. Il fonda une abbaye, le Paraclet, dont sa mie abbesse, il nomma. Et Héloïse lui a mandé, par lettre expresse: 'Pierre, si l'empereur de Rome, devant lequel fléchissent les gens, daignait me prendre pour femme, et me faire, du monde, Dame: j'aimerais mieux, j'en prends Dieu à témoin, être ta putain appelée, qu'impératrice couronnée!'

Quelle profonde connaissance des moeurs de femme elle avait!" Jean de Meung, Le Roman de la Rose, ed. Georges Vertut (Paris: Nouvel Office d'Edition, 1965) p. 132

[29]The fate of the lover in Lorris' Roman de la Rose is symbolically similar: he is deceived by the "miroir périlleux."

CHAPTER V
RENUNCIATION

Resignation, retreat and renunciation are the key words of book five of La Nouvelle Héloïse. After the emotional ordeal suffered by the lovers in the preceding section, a time for meditation, reintegration and decision seems to impose itself on the household at Clarens. The joys of private life are harmoniously contrasted with the rewards of communal living. Once again, it is the masters whose lives are drawn as rich and full, whereas one is given only a partial view of the existence of the domestics on the estate. In this regard a number of parallels link books four and five. Although a sustained effort is made to continue the utopian ambience established in parts of book four, a change has occurred that cannot be ignored: Julie has begun the retreat which signals her renunciation of everything. The letters describing the silence and the intimacy of family life serve to introduce the theme of withdrawal.

An examination of the breakdown of the letters in this section will pinpoint just to what extent a major shift appears here. It should be noted that the number of epistles is once again reduced--there are fourteen:

from Saint-Preux to Edouard	5 letters
from Edouard to Saint-Preux	2 letters
from Saint-Preux to Wolmar	2 letters
from Saint-Preux to Claire	1 letter
from Claire to Saint-Preux	1 letter
from Wolmar to Saint-Preux	1 letter
from Julie to Claire	1 letter
from Henriette to Claire	1 letter

Totals: Saint-Preux writes eight letters (and receives four), Edouard writes two, Claire, Wolmar, Julie and Henriette write one letter each.

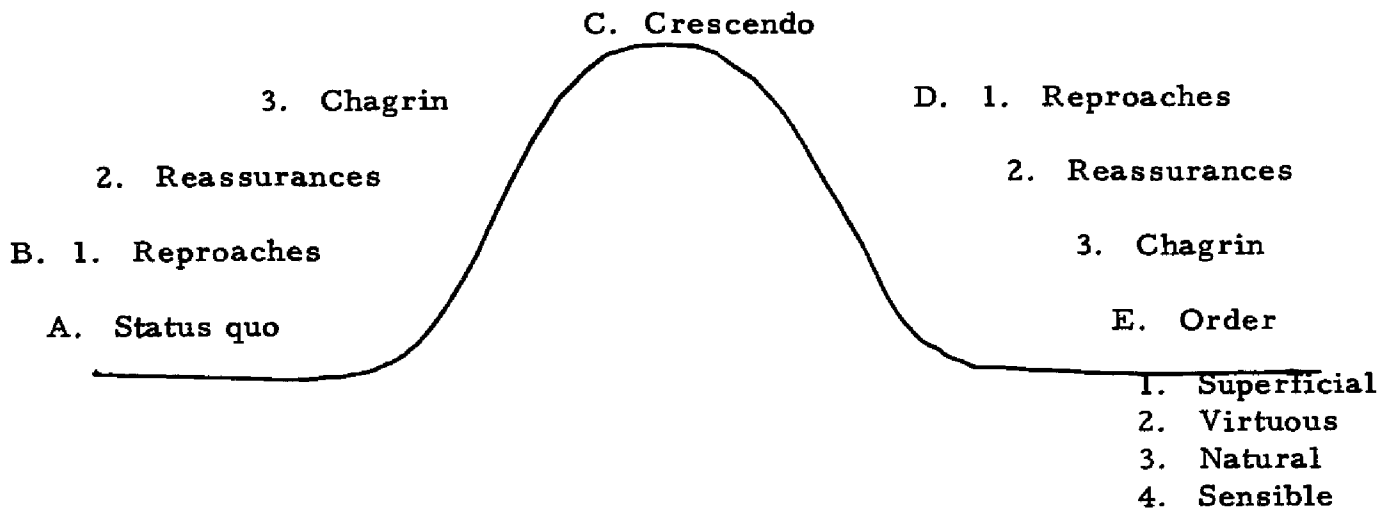
From the above it is clear that the hero dominates this section of the novel. Most of what we know of Clarens and of Julie's post-crisis condition is filtered through her

former lover's sensibilities. As has already been noted by the characters close to the heroine, it is difficult to penetrate Julie's deepest feelings and, in this section, no one does. It is only through her single letter (a desperate ploy to marry her best friend to the man she longs for), through some of Saint-Preux's remarks and through Henriette's "innocent" note to her mother that we gain some insight into the heroine's inner strife. The protagonist's isolation is also accented in that she receives no letter from any of the other characters.

While Edouard writes two letters here, his chief role remains that of recipient; he also acts as a vehicle for effecting changes in the plot (Saint-Preux leaves Clarens to accompany his firend to Italy). The voices of Claire and Wolmar are all but silenced in part five and their actions and reactions, like those of the heroine, often form part of Saint-Preux's narrative.

The movement of the correspondence remains that of the wave-like motion previously established; the diagram on the following page charts its course. Although the reestablishment of order and harmony dominates this part, a number of disorderly and agitated events still occur.

Milord Edouard's response to Saint-Preux's long letter recounting his ordeal on the lake opens this book; it aims to rebuke the hero for his behavior and to impose the return to a <u>status quo</u> situation. The English peer exhorts his friend to be a man and to profit from his searing experiences with passion. Edouard recalls the hero's many ups and downs and tells him that a period of calm and meditation is essential for his well-being: "Il ne vous reste plus d'objet à regarder que vous-même, ni de jouissance à goûter que celle de la sagesse" (V,i,508). As Edouard sees it, Julie's example of the "triumph" of virtue over physical desire should act as an inspiration to his weak



WAVES

I.		(B^1) 1; (B^2) 2	(C) 2		($E^{2,3}$) 2
II.	(A) 3	(B^2) 3	(C) 3	(D^2) 3	(E^3) 3
III.		(B^3) 4, 5	(C) 6	(D^2) 6	(E^1) 6
IV.	(A) 7		(C) 7		(E^3) 7
V.		(B^2) 8	(C) 9	(D^1) 10; (D^2) 11; (D^3) 12	(E^1) 13, 14

friend. He also indicates that he himself would enjoy a peaceful retreat from the rigors of life in the outside world, and that he may join his firends at Clarens.

Letter two describes perfectly the kind of retreat from the world that Edouard has mentioned. This missive begins the ascent of the wave in that it represents Saint-Preux's attempt to reassure Edouard that he has returned to a calm state, but it also signals the crescendo of harmony and its resolution in virtuous and natural order. The vocabulary which the hero uses stresses the joy of meditation and retreat; he speaks of "la retraite délicieuse," "ce paisible séjour," "une vie uniforme et retirée" and "les charmes de la retraite." Saint-Preux's admiration for the life at Clarens blossoms here and this ode to Christian charity, harmony and moderation comprises the longest letter of this section. The list of Julie's good works, her love of pleasure but scorn for luxury are underscored throughout the missive. As a result of her virtuous actions and care for others, Clarens is transformed into a happy domain of useful and agreeable pastimes. The lady of the manor remains unique--an example difficult to emulate: "Ses charmes, ses talents, ses goûts, ses combats, ses fautes, ses regrets, son séjour, ses amis, sa famille, ses peines, ses plaisirs, et toute sa destinée, font de sa vie un exemple unique, que peu de femmes voudront imiter, mais qu'elles aimeront en dépit d'elles" (V,ii,518). The heroine's need for complete control over her desires surfaces once again here in a discussion of her view of pleasure. Saint-Preux informs his friend that "l'art de jouir pour elle est celui des privations." Julie's entire modus operandi revolves around denial of one kind or another. While the heroine preaches moderation, simplicity and temperance, in actuality she practices a more rigorous system of self-denial than the former terms appear to entail.

These privations can be seen as a further attempt to salve her conscience and to expiate her guilt.

Letter two introduces yet another inner sanctum at Clarens: Julie's private dining room, "le Salon d'Apollon."[1] Like the Elysée, the "Salon d'Apollon" represents Julie's deep desire for order, peace and harmony. Not only is Clarens a refuge from disorder but the various retreats within the estate itself protect the heroine from her inner unrest. This mirroring technique that Rousseau has employed throughout the novel is particularly effective here because it underscores Julie's constant search for repose and exterior calm. Just as the Elysée is reserved for the happy few, the "Salon d'Apollon" also remains a sanctuary for those to whom Julie grants entrance; it is a part of the house to which only the "élite" are admitted:

> Les simples hôtes n'y sont point admis, jamais on n'y mange quand on a des étrangers; c'est l'asile inviolable de la confiance, de l'amitié, de la liberté. C'est la société des coeurs qui lie en ce lieu celle de la table; elle est une sorte d'initiation à l'intimité, et jamais il ne s'y rassemble que des gens qui voudraient n'être plus séparés. (V,ii,529)

Julie refuses to use the salon daily and reserves it for special occasions only. She feels that there is a certain "ennui" which ensues if one is always confortable. The heroine's reaction to pleasure is invariably negative. Julie's "ennui" stems more from a fear of enjoyment than from any real discomfort while she is in the act of having a good time. In an effort to limit pleasure, she convinces herself that it can be harmful. The heroine's sense of guilt and her rigidity are revealed by this attitude.

The hero seizes this opportunity to discourse on the virtues of moderation; the French again are tacitly evoked as he criticizes opulence, luxury and the taste for magnificence. Saint-Preux adopts a severe Pascalian tone as he exclaims: "O homme petit et vain! montre-moi ton pouvoir, je te

montrerai ta misère" (V,ii,532). The hero's list of the advantages and virtues of country life over city life continues the tone of the letters found in part four which deal with Clarens. Great care is taken to describe each detail of the daily chores and the number of tasks performed and goods produced on the estate that serve to make the little community self-sufficient.[2] In the midst of all this simple productivity Julie reigns supreme and sets the tone for all. Saint-Preux notes again and even stresses that Julie possesses a keen interest in food and pleasure of the table but that she strictly imposes moderate habits on herself. The hero feels that it is through her "volupté tempérante" that she is able to "aiguise et règle à la fois sa gourmandise" (V,ii,537). Julie applies the same system to all of her sensual desires: by having her former lover so near to her, the heroine is able to excite and control her passions at the same time. However, the resulting psychological strain cannot be sustained indefinitely and comes to a head at the end of book five. In any case, letter two resolves in a euphoric mood of virtue and self-righteousness.

Just as the latter epistle parallels the one on domestic economy in part four, letter three reflects the Elysée letter and the intimate, inner world of the heroes. The motifs of retreat, meditation (recueillement) and silence are treated. The well-known "matinée à l'anglaise" becomes the pivotal point of this, the second longest letter of part five. This epistle comprises an entire wave because of its many movements and its harmonious resolution in natural order.

The movement begins in a peaceful, <u>status quo</u> position as the hero recounts to his English friend the joys of being in the presence of those he loves and of keeping silent; he quotes Marini to describe the situation: "Ammutiscon le lingue, e parlan l'alme" (V,iii,546). The latter citation could be extended to include not just the actual moment drawn

by Saint-Preux, but also the unspoken communication that exists between Julie's soul and his own. The immobility and the ecstasy described presage similar moments in the Rêveries. The difference being that here part, if not all, of the thrill of existence and inner communion is linked to others.

Saint-Preux uses these moments of contemplation to explore and to explain to Edouard Julie's method of rearing and educating her children. The hero compares this system with her care of the Elysée: both have an air of negligence about them but in reality they are strictly controlled. In discussing "le bon naturel" of the children and their distinct temperaments and abilities, Saint-Preux cites Plato: "Platon votre maître ne soutenait-il pas que tout le savoir humain, toute la philosophie ne pouvait tirer d'une âme humaine que ce que la nature y avait mis, comme toutes les opérations chimiques n'ont jamais tiré d'aucun mixte qu'autant d'or qu'il en contenait déjà?" (V,iii,552). He continues by stressing the idea that it is not a question of changing or bending a personality, but rather of pushing it and of cultivating it through education so that it can fulfill its potential (devient tout ce qu'il peut être)[3]. Julie's method does not stress intellectual development so much as a strong body and a free spirit; children are by nature dependent and must learn to serve themselves and eventually assume the responsibility of caring for others. If the parents are constantly being served like infants, children will never see the example of strength and self-sufficiency which is so necessary to their own growth.

In the moral and ethical education of children the rule to be followed is that of authority; children are incapable of understanding reason or persuasion, therefore, the parents' authority only should be invoked in these matters. Much of the discussion of education, morals and religion is given in

dialogue form by Saint-Preux and not in simple narrative. In this way, a lively exchange is achieved without the preaching tone that often pervades the letters of exposition of an idea. For all of her puritanical notions, Julie appears rather unorthodox when it comes to prayer and religion: she does not insist that her children memorize their catechism but that they absorb its principles. She herself stresses the need for good example and good habits for the effective education of children on every level:

> Pour les garantir des vices qui ne sont pas en eux, ils ont, ce me semble, un préservatif plus fort que des discours qu'ils n'entendraient point, ou dont ils seraient bientôt ennuyés: c'est l'exemple des moeurs de tout ce qui les environne; ce sont les entretiens qu'ils entendent, qui sont ici naturels à tout le monde, et qu'on n'a pas besoin de composer exprès pour eux; c'est la paix et l'union dont ils sont témoins; c'est l'accord qu'ils voient régner sans cesse et dans la conduite respective de tous, et dans la conduite et les discours de chacun. (V,iii,569-570)

The heroine did not have the advantage of such honest and open examples of good conduct: the baron was an absentee father, her mother was weak and La Chaillot has already been established as a negative influence. While it is clear that Julie is exposing her ideas here, it is also evident that she is admonishing Saint-Preux: she can never be guilty, nor must he be, of providing anything but an inspiring example to follow. The slow realization of the collision course on which her id and super-ego are headed cause her to choose retreat and renunciation as her only options. However, still maintaining a façade of calm, Julie is seen as the epitome of harmony at this juncture and the notions described in this letter cause a peaceful resolution of the crescendo in natural order.

The third crest of book five contrasts by its disorder with the two previous harmonious waves of emotion. It begins with the demand of Edouard that Saint-Preux confide to him the reason for Julie's unhappiness. Thus, letter five uncovers Wolmar's atheism as the source of the heroine's private chagrin. The transparent atmosphere so desired by Julie and

Wolmar becomes clouded by Wolmar's duplicity: "penser en impie et vivre en chrétien" is hardly the most open and honest way of behaving. Julie is so distressed by her husband's lack of faith that she hopes to die before he does if he does not receive God's grace. The hero feels that Wolmar's atheism covers their union with a "voile de tristesse." Although initially Julie used Saint-Preux as her confidant in this matter, later they are all able to discuss Wolmar's disbelief openly. In a discussion of evil Julie excuses herself and Wolmar quickly opens and adjoining door, only to discover his wife kneeling in prayer and bathed in tears. Saint-Preux describes Julie's panic at their discovery and her shame; she tries in vain to flee. Both men assume that Julie is crying because of her husband's lack of faith, however, it seems to me that she could just as easily be asking forgiveness for her own "evil" thoughts and desires. Why else is Saint-Preux under the impression that Julie is "ashamed." Wolmar's gesture shows once again his own sadistic nature. His desire to expose his wife's distress to another, even Saint-Preux, emerges as quite cruel. The master of Clarens lacks charity and, for all of his passionate observations, understanding.

Letter six marks the crest of this wave of disorder: the reunion between Claire and Julie becomes a veritable clash of confusion which contrasts forcefully with the preceding idyllic and calm atmosphere. Much as her reunion with Saint-Preux, this one with Claire is characterized by spontaneous physical movement. In her desire to surprise her cousin, Claire does not announce the date of her arrival. Julie, caught completely off guard reacts instantly and violently at the sight of her "sauvegarde." The heroine's erratic behavior betrays the strain that she has been under and her relief at being joined by her confidant. Julie's iron control over her emotions gives way in this moment of total surprise.

As Saint-Preux depicts the reunion scene to Edouard, it emerges as a chaotic event in which a complete lack of control of emotions reigns. Henriette, who is seated on Julie's lap when her mother enters the room, rushes to greet Claire but is knocked to the floor as the two cousins fling themselves at one another. The emotional reactions are so forceful that both ladies fall to the floor in a swoon and Julie becomes ill. As usual, the heroine's inner feelings can be accurately detected through her physical state. The hero himself is so moved by the "touching" scene that he wanders around the room helplessly, unable to assist anyone. Even Wolmar appears affected by the unleashed passions of the two friends. The sublimation of passionate love into duty and friendship roles in La Nouvelle Héloïse can be viewed as the cause of this violent scene. Even in this "safer" form of displaying emotions, Julie loses control mainly because she has repressed so many other feelings. Both Claire and Julie seem to fear sex and the sexual contact that their relationships with men entail. As a result they attach great importance to their friendship which affords them at once a refuge from the ravages of passion and a secure means of channeling their own sensuality.[4]

Saint-Preux's recapitulation of the party to celebrate Claire's arrival abounds in words of confusion and disorder; the upset caused by the unexpected return of the "inséparable" permeates the entire estate. He notes: "La fête fut célébrée, non pas avec pompe, mais avec délire; il y régnait une confusion qui la rendait touchante, et le désordre en faisait le plus bel ornement" (V,vi,586). It seems as if the heroine's inner turmoil is released in this evening and infectiously spreads to the other participants. At the dance, Claire appears gay and more brilliant than ever while Julie seems weak and barely able to stand. Saint-Preux incorrectly attributes Julie's state to her joy. In effect, the heroine

is retreating further and is ready to cede her role to her cousin. The hero observes: "Souvent on voyait des larmes de joie couler de ses yeux; elle contemplait sa cousine avec une sorte de ravissement; elle aimait à se croire l'étrangère à qui l'on donnait la fête, et à regarder" (V,vi,587). A role reversal has occurred: Julie now feels "étrangère" because she knows that she cannot conquer her feelings of passion. Saint-Preux, who has integrated himself into the communal life at Clarens, is no longer the "étranger" and will remain in control as long as Julie does. She knows this; he does not. Julie's withdrawal is further accented in that Claire's duties will consist chiefly in running the house. This crescendo of confusion resolves itself in superficial order: the cousins divide the tasks at Clarens and it seems as if all they lack now to make their utopia complete is Edouard's presence. On the contrary, Claire's arrival signals the beginning of the end for the heroine and the latter's total retreat.

Where the crest of emotion remains highly personal and disorderly in the third wave, the fourth one depicts the communal and harmonious aspects of life in a well-ordered society. The famous scene of the "vendanges" or grape harvest occupies an entire wave. It begins from a <u>status quo</u> position of harmony in which the hero lauds the charms of country living and hard work. He does not miss the opportunity to criticize the Parisians and their "silly" notions of what life out of the city consists of: "Les habitants de Paris qui croient aller à la campagne n'y vont point: ils portent Paris avec eux" (V,vii,589). The hero invariably equates rustic life with a prior time of innocence and "tous les charmes de l'âge d'or." The grape harvest requires an entire week of labor in which spirits are high and the work is seen as both useful and agreeable. Everyone sings, talks, works and eats together. Luxury and opulence are not important

but abundance. The joy in sharing in such a "spontaneous" event affects all the inhabitants of Clarens.[5] Even the baron and Saint-Preux become reconciled in the spirit of fraternity that permeates the estate. The hero remarks: "la douce égalité qui règne ici rétablit l'ordre de la nature, forme une instruction pour les uns, une consolation pour les autres, et un lien d'amitié pour tous" (V,vii,595). Particularly touched by the voices of the women singing in unison, Saint-Preux transposes the harmony of the moment into a musical one. Nonetheless, in the midst of all the enjoyment Saint-Preux feels a certain premonition of doom which doubtless Julie has communicated to him. His sadness is crystallized by the memories evoked in the songs being sung, "de vieilles romances" which have an antique and gentle quality:

> Nous ne pouvons nous empêcher, Claire de sourire, Julie de rougir, moi de soupirer, quand nous retrouvons dans ces chansons des tours et des expressions dont nous nous sommes servis autrefois. Alors, en jetant les yeux sur elles et me rappelant les temps éloignés, un tressaillement me prend, un poids insupportable me tombe tout à coup sur le coeur, et me laisse une impression funeste qui ne s'efface qu'avec peine. (V,vii,596)

Saint-Preux's "impression" is clearly shared by the heroine who reddens upon hearing the same songs which so move her former lover. Thus while the exterior of the feast is accompanied by a natural order in which each person has an assigned role which he dutifully fulfills, the interior life of the main characters remains troubled. The closing of the evening's work with fireworks has a double significance here: it signals both the "feu de joie" of those who have toiled diligently each day but it also represents a projection of the lovers', especially Julie's, inner fire. It is the heroine who oversees this event and who lights the fireworks.

The final crescendo of part five depicts a return to the disorder and confusion found in the third wave. Saint-Preux leaves Clarens to accompany Edouard to Italy; in a

letter to Wolmar he reassures Julie's husband that he is cured and that his separation from them both has confirmed this for him. With his accustomed taste for excess, the hero gives all of the credit for his return to virtue to Wolmar. The hero exclaims: "J'étais mort aux vertus ainsi qu'au bonheur; je vous dois cette vie morale à laquelle je me sens renaître. O mon bienfaiteur! ô mon père!" (V,viii,598). Saint-Preux has cast Wolmar in the father role, himself in the son role and remains intimidated by him and eager to please him. In addition, he accepts the responsibility for the education of Julie and Wolmar's children; the tutor becomes a kind of eldest son who will care for the family of his aging father. Saint-Preux's desire to stay in paradise this time is contingent upon his being "cured," in control of his passion for the lady of the manor, and so he will go as far as making himself believe that he has changed in order to retain his position at Clarens. He must be a "good" boy.

It has now fallen to the hero to console and advise Edouard. In this role, he vows to profit from his lessons at Wolmar's knee. He closes on the positive note that they will all be assembled one day and using the words of a lover he says that he hopes it will be "pour ne nous plus séparer."

The following letter from Saint-Preux to Claire belies the optimistic diagnosis of recovery just expressed to Wolmar. This missive represents a near total reversal of position. It is clear that Saint-Preux's separation has affected him deeply; he and Edouard have stopped at the same inn where they stayed when he and Julie were violently separated for the first time. A flood of involuntary memories engulfs the hero and he has the disturbing dream that foreshadows Julie's death. So vivid and moving is the dream that the hero rushes back to Clarens to verify his former mistress's continued existence. His anxiety attack parallels the one he had on

his return to Julie from his long voyage; this time he is leaving his refuge and indeed he will never see Julie again. The fact that he only hears her voice and Claire's as they walk in the Elysée acts to reinforce their separation which is now permanent. A veil has been lowered between them just as the one that covered Julie's face in his dream. Actually while Saint-Preux's dream does serve to announce Julie's approaching demise, it also underscores his own inner feelings of death. The dreamer does identify with the various people about whom he dreams; the hero sees both Mme d'Etange and Julie, and his buried sentiments of abandonment and hopelessness take form in his dream in the persons who are dead or dying. Both he and Julie have stated many times that without the other life is a kind of death. This feeling has only intensified since the boatride episode. A parallel can also be drawn between the heroine's delirious "dream" about her lover's death. At that time, Julie herself felt dead inside and projected her emptiness onto her lover. Because of the importance of Saint-Preux's premonition, it represents the final crest of emotion in book five.

Claire's response has a reprimanding tone because she and Julie are deeply affected by their friend's dream and because he did not make his presence known when he returned briefly to the estate. Claire remains particularly troubled by the veil which covers her cousin's face in the dream and she cannot dispel secret feelings of dread:

> Depuis votre fatale lettre un serrement de coeur ne m'a pas quittée; je n'approche point de Julie sans trembler de la perdre; à chaque instant je crois voir sur son visage la pâleur de la mort; et ce matin, la pressant dans mes bras, je me suis sentie en pleurs sans savoir pourquoi. Ce voile! ce voile! ...(V,x,607)

Claire has obviously felt some of her alter ego's inner turmoil and renunciation but has tried to suppress a realization of it. Saint-Preux's letter only serves to release her own pent-up fears.

Wolmar's reactions to the hero's dream are recorded in letter eleven: he reassures his pupil that all is well at Clarens and that a dream of that sort is not an unusual occurrence. However, Wolmar does reproach Saint-Preux for thinking too much about Clarens and not enough about his mission in Italy, "Pensez le jour à ce que vous allez faire à Rome, vous songerez moins la nuit à ce qui s'est fait à Vevai" (V,xi,609). Consciously or unconsciously, once again Wolmar seems to miss the point. Perhaps his ego will not allow him to contemplate or to face that he has miscalculated.

Saint-Preux's brief letter to Wolmar about Milord Edouard's complex love entanglements in Italy only serves to mirror the central theme of the book: passion must not triumph over reason. An alliance between the English peer and Laure is out of the question in the hero's opinion: "... jamais Lauretta Pisana ne sera ladi Bomston." After what he has suffered it is curious that the hero shows himself so willing to abort this affair of the heart. His reactions here reflects the imposing effect that the super-ego figure of Wolmar has had on the impressionable hero.

The first and only letter from Julie follows this seemingly innocuous report from Italy. Significantly, the heroine proposes to her cousin that she marry their former preceptor. The psychological complexity of Julie's suggestion reveals the protagonist's state of desperation. Once again she is trying to resolve her emotional conflict by the imposition of superficial order. Julie fears that Claire and Saint-Preux are attracted to one another. To verify her suspicions she writes to Claire to measure her reactions to the proposal. Although she is jealous, Julie also feels that such a marriage would accomplish many things: first of all it would erect yet another obstacle between her and her illicit desires, and secondly, it would serve to keep Saint-Preux near her forever but completely remove the possibility

of a relapse. Julie cannot betray Wolmar and her children much less her dearest friend. At the same time, it cannot be denied that the heroine would receive a vicarious thrill at the physical intimacy that would result from such a marriage. Claire is after all the closest person to Julie in the book. On the other hand, the heroine betrays her cruelty in this suggestion--she tries to manipulate the lives of others to save herself. Her proposal reechoes the insensitive methods employed by Wolmar to dominate others. What Julie does not realize is that she is not cold like her husband and if she were to maneuver both Claire and Saint-Preux into a marriage it would most certainly make her extremely unhappy in the end.

Julie is guilty of projecting her own anxiety over the hero's return onto her cousin. Her long series of rhetorical questions on love and not being ashamed to admit when one is in love, uncovers the heroine's own conflicting emotions about these subjects. After this long tirade one can only reecho sentiments of Hamlet's mother that "the lady protests too much." The irony of Julie's dialectic is inescapable. When she asks: "Mais, je te prie la honte est-elle d'épouser celui qu'on aime, ou de l'aimer sans l'épouser?" (V,xiii,620). Indeed, the question is admirably posed, but it applies to Julie not Claire--only she can answer it truthfully.

The proof that Julie is desperate and is using a kind of emotional blackmail with her cherished cousin comes when she states: "Que si, malgré mes raisons, ce projet ne te convient pas, mon avis est qu'à quelque prix que ce soit nous écartions de nous cet homme dangereux, toujours redoutable à l'une ou à l'autre; car quoi qu'il arrive, l'éducation de nos enfants nous importe encore moins que la vertu de leurs mères" (V,xiii,621-622). The statement has all the earmarks of an ultimatum and reveals just how frightened the heroine is of herself. The easily led and

often weak hero has become "cet homme dangereux." Julie's tactic in the past was to remove Saint-Preux whenever she felt too threatened by her desire for him. She has not changed.

The closing letter of book five, Henriette's note to her mother, presents rather an anti-climax. A saccharine little missive, it does nonetheless shed some light on Julie's condition. Composed while "petite maman" was writing her dramatic letter to Claire, Henriette "innocently" remarks on Julie's appearance: "Je crois qu'elle a les yeux rouges, mais je n'ose le lui dire; mais en lisant ceci, elle verra bien que je l'ai vu" (V,xiv,623). Henriette proves to be correct in her assumption because Julie does not send the letter to Claire but keeps it for her return. As a result, the last letter must be considered to be Julie's impassioned plea to Claire to marry their teacher. It reveals the depth of the heroine's depression and the extent to which she feels menaced.

The contrasting symbols of part five serve to underscore the mounting tension between Julie's life as it is and the rupture that finally must come to release the tension. The need for meditation which masks the protagonist's desire to withdraw, is represented in the "salon d'Apollon" and in the "matinée à l'anglaise." Whereas the commitment to Clarens and all that it signifies is reflected in the public scenes of the grape harvest. Trapped by the image she must maintain in the eyes of others and her inner sadness, the heroine projects yet another misalliance as a kind of resolution of her own conflict. Her threat to "banish" Saint-Preux again could only act as a warning signal to the other characters of her distress. Julie's options have dwindled and she has truly entered a hopeless "huis clos" situation.

Wolmar has proven to be not only negligent in his duties as a husband but emerges as weak. He seems only too eager to hand over responsibility for both his children and his wife

to another.[6] He has misunderstood the nature of the lovers' passion and he has bungled their "cure." The stage is set for the final tragic act.

FOOTNOTES

1 Rousseau himself provides a note on the origin to the name of Julie's private room: it is taken from Plutarch's "Vie de Lucullus." p. 529 note 1.

[2]Ronald Grimsley sees self-sufficiency as one of the major motifs of Rousseau's thought. He remarks: "The idea of self-sufficiency in reverie represents the end of Rousseau's long search for personal happiness in his last years...the theme plays an important part in the development of his general thought as well as his personal life." "Rousseau and the Ideal of Self-Sufficiency," Studies in Romanticism, X (1971), p. 283.

[3]Many of Rousseau's dearest ideas on education, later elaborated in Emile, can be uncovered in this letter. Pomeau reminds us that several paragraphs from this letter are inserted in Emile with hardly any change. p. 566 note 1.

[4]More than one critic has commented upon the charged and often erotic nature of friendship in La Nouvelle Héloïse. Because of their desire to remain virtuous and thereby deny their sexual drives, the characters all value friendship highly. While there is probably some latent homosexual attraction between the pairs of friends, Hans Wolpe goes as far as to suggest that Julie prefers Claire to Saint-Preux. He says: "The element of eroticism between the two cousins is not presented or ever even mentioned. It exists, however, for eroticism is part of total love, of a love such as the one Claire feels for Julie, Julie who prefers Claire to Saint-Preux." "Psychological Ambiguity in La Nouvelle Héloïse," University of Toronto Quarterly (April 1959), p.289.

[5]In the Lettre à d'Alembert, written at the same time as the novel, Rousseau exposes his ideas on public gatherings and "les fêtes spontanées" which have social, religious and civic significance as opposed to what he sees as the passive role of the average Parisian theater-goer.

[6]One would have to admit that Rousseau's weak points in the novel all occur when he tries to depict relationships or feelings he has little or no experience with. The devoted husband never springs to life, nor do the children. The latter are flat and have little or no impact on the work.

CHAPTER VI
DEATH

One of the most dramatic aspects of La Nouvelle Héloïse is that it can end only one way--in death. While magically managing to give a different impression, Rousseau advances quite irrevocably from passionate and illicit love and the temptation of adultery to the tragic dénouement. The finale could hardly be a surprise to anyone who has been attentive to the various "clues" introduced from the first act of the love story. Julie's death seals the novel forever within the realm of the "roman sentimental" and indeed, sets the course the genre will take for many decades to come.

Death unifies the novel; it represents a major theme in the work and touches all of the characters. Two of the principal preoccupations of book six, refuge and celibacy, remain intimately linked to the death motif. The former can be viewed as a kind of "safe" and temporary substitute for death and reappears in the many asylums available to the characters: Clarens, the Elysée, the bosquet, the "Salon d'Apollon," the convent (Laure's choice in Italy) and even England. The latter substitute, celibacy, reflects the denial and privation which lead to death especially in Julie's case. Claire and Edouard both opt for celibacy as does Saint-Preux; Wolmar presents nothing more than an asexual image throughout the work, and the heroine gives up everything in her choice of death as a solution to her inner strife.

In this last section of the novel the letters take on a more intimate and even more confessional tone than they had heretofore. While total openness is not achieved by all, there does exist an honest desire to set things straight and to reconcile feelings with reason here. An examination of the disposition and number of letters will serve to uncover to what extent each character is given the opportunity to

open his heart to another or to all of the others; the breakdown of the thirteen letters follows:

Claire to Julie	3 letters
Julie to Saint-Preux	3 letters
Saint-Preux to Julie	1 letter
Claire to Saint-Preux	1 letter
Edouard to Wolmar	1 letter
Wolmar to Edouard	1 letter
Wolmar to Saint-Preux	2 letters
Fanchon to Saint-Preux	1 letter

Totals: Saint-Preux writes only one letter, Julie three, Claire four, Wolmar three, Edouard and Fanchon one each. As in book five, the lovers no longer dominate the correspondence but everything revolves around them and the issues of love, marriage and death take precedence.

A symmetry exists among the letters in this part--Claire begins and ends book six: she writes three letters to Julie and one to Saint-Preux, these letters are balanced by the heroine's three letters to Saint-Preux and one to Claire. After a silence of seven years and three books, the heroine writes her last three letters to her former lover and none to any other character--not even Claire merits one. Her final energies are directed toward the hero. The only letter that Julie wrote in book five was her desperate attempt to block her desires regarding Saint-Preux through an arranged marriage. One could conclude that from the time of the promenade on the lake Julie has been in a state of shock and has been obsessed with the hero and what course of action to follow. We have had to deduce her state of mind from what others have said about her and as has been shown, they all seem incapable of penetrating the "veil" which envelops her inner feelings. In effect, Julie has been disappearing from the work from the end of part four.

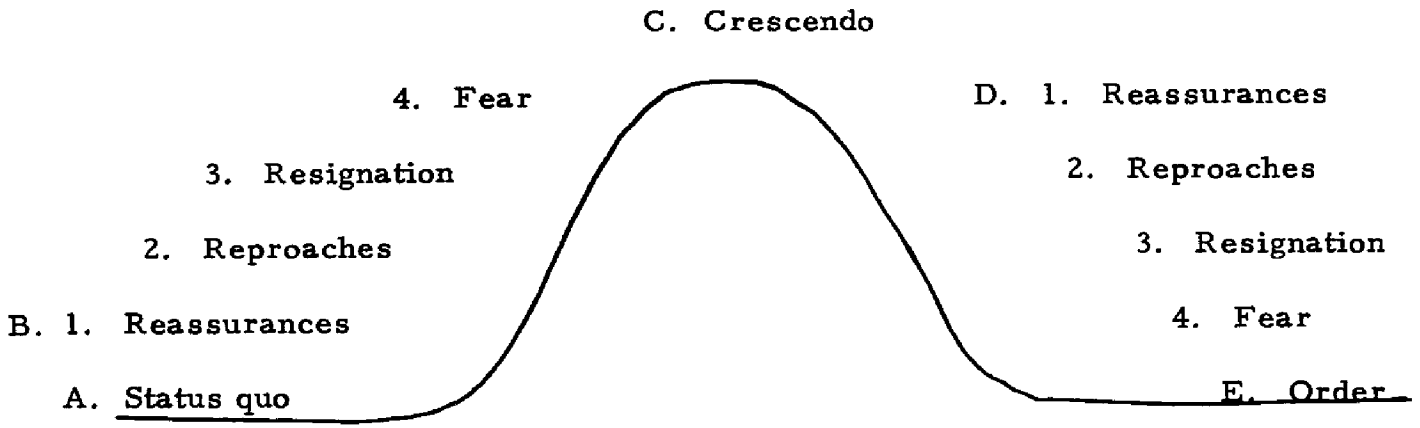
Edouard's role serves to accent the main plot line: his story of the Marquise and Laure proves to be a variation on the Julie-Saint-Preux dilemma. (An example of the Gidian "composition en abîme referred to earlier). Fanchon's reappearance adds unity because she plays a significant part

in book one and she becomes reconciled with her run-away husband, Claude Anet, just prior to Julie's death. No loose ends are left.

Wolmar has a more important mission in this part than he has had previously: he recounts his wife's last days and death to Saint-Preux in what is the longest letter in the novel. His moving but reasoned recapitulation of what happened affords a remarkable contrast with Julie's emotional epistles.

More than ever the wave motion of the correspondence emerges here; it follows the rise and fall of the lovers' sentiments and misfortunes as well as the over-all mood of the novel's final passages. In addition, Saint-Preux compares Julie and Claire's effect on him to the difference between the waves of the lake and the ocean. Julie's fall into the water and resulting death due to "exposure" accent the importance of the affective transposition of the inner turmoil of the main character--who controls the action--onto an external and natural phenomenon: the wave.

Ironically, the opening letter of book six deals with a marriage: that of Claire's brother The "inséparable" has not as yet received her cousin's "proposal" letter so she displays a light, bantering mood that is quickly replaced by a more serious tone in her second missive. Intelligently, Claire does not begin with Julie's outlandish idea but rather with the inappropriateness of another union: the one between Edouard and Laure. In commenting upon the undesirable alliance between their English friend and a reformed prostitute, Claire touches upon a delicate point which Julie could hardly help noting: "Je ne méprise point Laure, à Dieu ne plaise! Au contraire, je l'admire et la respecte d'autant plus qu'un pareil retour est héroique et rare" (VI, ii,627). Although Julie's "fall" has not been as grave as Laure's, Claire's remark stresses the precariousness and the



WAVES

I.	(A) 1	($B^{2,3}$) 2	(C) 3	(D^{1}) 4	(E^{2}) 5
II.		($B^{2,4}$) 6	(C) 6	(D^{3}) 6	(E^{1}) 6
III.		(B^{1}) 7	(C) 7	(D^{2}) 7	(E^{3}) 7
IV.		(B^{2}) 8; (B^{4}) 9	(C) 10, 11, 12	(D^{3}) 13	(E^{4}) 13

rarity of rehabilitation. The heroine, as we shall soon know, has not been completely rehabilitated either. Claire's scolding tone is meant to discourage Julie from even entertaining the thought of receiving Laure at Clarens. In this regard, Claire shows that she too is capable of cruelty and she concurs with the hero that Milord Edouard must never marry Laure.

From the possible misalliance in Italy Claire turns her thoughts to another one: the one projected between Saint-Preux and herself. She warns the heroine: "N'allons point nous perdre dans le pays des chimères" (VI,ii,628). In her efforts to explain to Julie why a match between herself and their former preceptor could never work, Claire makes some rather subtle psychological distinctions and confessions about her own nature.[1] Claire explains that she "feels" through Julie; much like Wolmar, Claire displays an emotionally parasitic nature.[2] She admits: "Tous mes sentiments me vinrent de toi; toi seule me tins lieu de tout, et je ne vécus que pour être ton amie" (VI,ii,628). The "alter ego" aspects of the cousins' relationship is revealed here. It would seem that Julie also is capable of experiencing or at least of imagining, similar sentiments because of her desire to marry off her two most intimate friends. Although Claire freely admits that her feelings toward Saint-Preux have altered somewhat since his return and that she does love him, she does not, however, love him passionately. Claire explains that her familiarity and her often teasing attitude toward the hero are her own "sauvegardes". She says: "L'amitié est prodigue, mais l'amour est avare" (VI,ii,628). Claire shows an understanding of her own behavior and motivations when she avows that "cette gaieté qui coûte l'innocence à tant d'autres me l'a toujours conservée" (VI,ii,630). The vivacious cousin has in effect used her temperament as a veil of her own, an obstacle,

against emotional involvement. For the first and only time Claire admits her own sensuality when she says that at her age being a widow is not easy and that "les jours ne sont que la moitié de la vie." It seems that the pattern of self-denial which Julie has adopted has been embraced by her cousin too. Although the heroine's puritanical side would prevent her from making such an openly sexual avowal as Claire just has, she cannot be impervious to it. Julie's cousin renews her pledge to remain faithful to the memory of her husband and to spend the rest of her life in peace and not tormented by an unhappy passion. Contrary to her cousin's reaction, Claire feels safe when Saint-Preux is near her and tempted by him when he is absent. She has noticed that since his departure Julie is pale and changed; it is clear that the heroine is suffering as she did in the past when she was separated from her lover.

Claire returns to Saint-Preux's dream and admits that it has caused her come sleepless nights and some "terreurs paniques." However, Claire feels somewhat reassured by the return of Julie's appetite when the latter has been assured that Saint-Preux and Edouard are almost ready to rejoin the community of friends.

Returning to the subject of marriage. Claire informs her friend that Wolmar has already suggested an alliance between her and Saint-Preux. This is yet another manifestation of Wolmar's desire to control and experiment with the lives of others. He and his wife share this need.

The succeeding letter is from Claire's male counterpart, Edouard, to Wolmar; in it Edouard recounts his own emotional traumas in Italy.[3] Despite these pressing problems, the Englishman is still absorbed in observing the hero and his reactions which he dutifully reports to Wolmar. The intrigues, the spies and the disguises which make up the events that transpire in Italy, provide a contrast to the "transparence"

of Clarens. Both of the women in Edouard's life, the marquise and Laure, finish by sharing Julie's fate: the former dies and the latter renounces her love for him and enters a convent. In a letter sent to Saint-Preux by Laure she describes herself as unworthy to be Edouard's wife and in Cornelian fashion recites what she views as her duty to the English peer: "Le sacrifice de tout mon bonheur à un devoir si cruel me fait oublier la honte de ma jeunesse" (VI,iii,640). The parallel between Laure's fate and Julie's fate is quite apparent here; Laure does not die, as the heroine soon will, but she realizes her "obligation" and fulfills it no matter how painful the sacrifice.

Edouard now feels cured of his passion and tells Wolmar that Saint-Preux has just exclaimed; "Le règne de l'amour est passé, que celui de l'amitié commence; mon coeur n'entend plus que sa voix sacrée,..." (VI,iii,641). While the statement may be prophetic, it is quite clear that "amitié" will never replace "amour" in this novel. After his trial by fire in Italy, Edouard no longer feels compelled to marry and he discusses the pros and cons of celibacy. Previously he had regarded marriage as a duty to society but now he believes that the obligation to marry is not incumbent upon all. Celibacy is only "illicit" to the artisans, villagers and laborers; for those who dominate, the masters, it is perfectly suitable. Edouard carries out the class distinctions and subtle prejudices that have already been noted at Clarens. He is the master and therefore "free;" the others must be constrained to do what is "useful" for the community and the species.[4]

The English lord informs Wolmar that he will join the community at Clarens and sends ahead plans for a pavilion he would like to construct there. This affords him the opportunity to comment upon books and music. He had decided to eliminate the music room because "tous mes goûts sont

éteints," but he changes his mind at Saint-Preux's insistence. Edouard sends some books to Wolmar although he admits: "Mais que trouverez-vous de nouveau dans des livres?" (VI,iii,643). The state that the English peer finds himself in at this moment is hardly an enviable one. If the death of passion causes this type of reaction how could one want to be free from it? Wolmar, the most passionless character is also the least "alive" and real of the characters. And although Rousseau envisaged Julie's husband as a kind of incarnation of the sage or the philosopher par excellence, Wolmar (patterned after Holbach and Grimm), remains a bloodless creation. A kind of neuter quality invades those who renounce their feelings in the novel. This last letter forms the crest of emotion in the first wave because of the disorder, confusion and death (Edouard's own temptation to succumb to passion) which it depicts.

Wolmar's reply is at once supportive and reassuring; he seems relieved that at long last his English friend has resolved his sentimental difficulties and is ready to accept refuge at Clarens. Wolmar appreciates Edouard's views of celibacy and books. Both men have a curiously resigned attitude which is meant to pass for wisdom; the master of Clarens remarks: "Je vous remercie de vos livres: mais je ne lis plus ceux que j'entends, et il est trop tard pour apprendre à lire ce que je n'entends pas" (VI,iv,644). Another note of his less than transparent behavior is uncovered when Wolmar admits that he has censored Edouard's letter: "J'ai dit à ma femme de votre lettre tout ce qu'elle en devait savoir" (VI,iv,644). The heroine's husband's need for control asserts itself on many levels.

The resolution of the first wave is given over to Claire and her description of the people and mores of Geneva which contrasts with the disorder of Edouard's sojourn in Italy. The virtuous order described by Claire replaces the

plots and intrigues of Edouard's milieu. The openness and frankness of the Genevans particularly impress the young widow: "Le Genevois est de tous les peuples du monde celui qui cache le moins son caractère et qu'on connaît le plus promptement" (VI,v,646).[5] Actually Claire's letter continues the critical tone set in book two: here Geneva and its inhabitants are praised for precisely the same qualities which Saint-Preux found lacking in the French--their moderation, their lack of pomp and opulence, the distance maintained between the sexes and their republican form of government. The subject of books also comes under Claire's scrutiny when she notes that "on n'apprend rien de bon dans les livres qu'on ne puisse apprendre ici dans la conversation" (VI,v,646-647). The active example furnished by enlightened and varied conversation surpasses the more passive and somehow "dangerous" occupation of reading.

The Genevan women also fare much better than their French counterparts: they are simple, have grace and taste and Claire quickly links this latter quality to virtue: "Le meilleur goût tient à la vertu; il disparait avec elle, et fait place à un goût factice et guindé, qui n'est plus que l'ouvrage de la mode" (VI,v,649). Claire confirms that her cousin's system of separation of the sexes is practiced as well in Geneva; Julie's idea of "s'abstenir pour jouir" reigns in the little republic. A mild criticism of the Genevan surfaces when Claire remarks upon his love of money. However, she adds: "Quelque avide qu'il puisse être, on ne le voit guère aller à la fortune par des moyens serviles et bas; il n'aime point s'attacher aux grands et ramper dans les cours" (VI,v,650). Claire's letter closes on a pleasant note as she recounts some of the festivities connected with her brother's wedding.

Letter six covers a broad sweep of emotions; it is Julie's first letter to Saint-Preux in seven years (since

III,xx), and despite Claire's refusal the moment at which Julie offers her cousin to her former lover in marriage. The heroine reveals her exhilaration at being able to write to Saint-Preux without guilt or fear. Julie feels triumphant in her efforts to metamorphose their passion into friendship and remarks: "On étouffe de grandes passions; rarement on les épure" (VI,vi,652). The two verbs, "étouffer" and "épurer" reveal more about Julie's inner struggle than the entire letter: she has "smothered" her passion and she feels that in doing so she has succeeded in "purifying" it. Purification through sacrifice appeals to the heroine and she invariably equates privation or repression with virtue. Julie attributes the greater part of this "triumph" to Wolmar's efforts rather than to her own and to Saint-Preux's sacrifices. She then prepares her marriage proposal with a few introductory remarks about Saint-Preux's youth, his passionate nature and the difficulty of remaining chaste with his temperament.[6] Curiously, Julie uses the third person throughout in describing the above young man; it is almost as if she cannot bear to name him, to say "vous" or to directly associate the sex drive she is discussing with him. How can she really want to hand him over to a new mistress? The many rhetorical questions she poses, her raking up of the young man's past weaknesses (Meillerie, Paris, the boatride) all reveal a mounting fear on the heroine's part. She has projected her anxiety onto its object. Julie's own sense of no escape, her own existential anxiety, come to the foreground here. She asks: "Qui est-ce qui sait triompher de lui-même jusqu'à la mort?" and she betrays her own feelings of being trapped when she cries: "Croyez-vous que les monuments à craindre n'existent qu'à Meillerie? Ils existent partout où nous sommes; car nous les portons avec nous" (VI,vi,655). Julie needs no reminder of her passion for Saint-Preux because it remains constantly with her. Actually the protagonist's

dilemma can be interpreted as a cry for help and as a warning. Desperation is driving her to break what is for her an intolerable status quo in their relationship. She contemplates this union with Claire, banishment and finally suicide because she knows the former two cannot work.[7]

The heroine expresses her own ideas on celibacy and is convinced that it represents an unnatural state; as she views it, celibacy can only bring "quelque désordre public ou caché." She criticizes the Catholic clergy for its "dishonest" vow of celibacy and its "hypocrisy." The heroine continues with a litany of her duties: "Quoi! toujours des privations et des peines! toujours des devoirs cruels à remplir! toujours fuir les gens qui nous sont chers!" (VI,vi,657). The repetition of "toujours" three times accents the heroine's sense of desperation; "always" is a long time and she is the one who stresses it. Julie lays a trap for her former lover when she tells him that he knows about her cousin's vow never to remarry and that before trying to change Claire's mind in the matter Julie declares: "Je dois m'assurer de vos dispositions." Indeed, the mistress of Clarens seeks to uncover any feelings of love that her former preceptor may harbor for her cousin. In a psychologically veiled way Julie offers herself to the hero when she asks: "N'est-ce pas aussi Julie que je vous donne?" (VI,vi,658). And once again Julie reveals her own fears when she says to him:

> Voilà, mon ami, le moyen que j'imagine de nous réunir sans danger, en vous donnant dans notre famille la même place que vous tenez dans nos coeurs. Dans le noeud cher et sacré qui nous unira tous, nous ne serons plus entre nous que des soeurs et des frères. Vous ne serez plus votre propre ennemi ni le nôtre; les plus doux sentiments, devenus légitimes, ne seront plus dangereux; quand il ne faudra plus les étouffer, on n'aura plus à les craindre. (VI, vi,659)

It is Julie who chooses the words "danger," "dangereux," "ennemi," "étouffer" and "craindre;" it is she who fears and is guilty of bad faith for shifting her own feelings onto her friends. The protagonist uses emotional blackmail here, as she has in the past, when she warns Saint-Preux to reflect carefully on her project before answering.

The last part of Julie's letter marks an attempt to resolve the hysteria of her own state in a discussion of prayer. Her long diatribe on the positive aspects of prayer only underscores her unsettled condition. She generalizes the dilemma she feels to that of all men and wonders where we can get the strength and light to overcome our weaknesses if not from the source of all strength, God. By accenting the greatness of God and the smallness of man and his problems, Julie tries to minimize and even demean her own struggle. Aware of the many changes to which mortals are subjected, the heroine lucidly touches upon her own situation when she asks in closing:

> Qui sait si nous aimerons ce que nous aimons, si nous voudrons ce que nous voulons, si nous serons ce que nous sommes, si les objets étrangers et les altérations de nos corps n'auront pas autrement modifié nos âmes et si nous ne trouverons pas notre misère dans ce que nous aurons arrangé pour notre bonheur? (Vi,vi,661)

The "qui sait" and the series of "if" clauses show Julie's uncertainty about her decisions, past and present, and especially about the project to have Saint-Preux marry Claire. Incapable of reconciling her interior and exterior existence, the heroine remains unsure about all of her actions. Her desire to resolve her distraught situation in prayer does not succeed because of her many doubts; in this way, the heroine's barely concealed hysteria in this letter is transformed into a superficial order which reflects the artificial solution Julie hopes to impose through her control of Saint-Preux and Claire.

The hero's reply follows the same outline as his former mistress's letter. Transported because he has received a letter from Julie after so many years, Saint-Preux then proceeds to discuss in turn marriage, celibacy and prayer. Point for point the hero's arguments are much more logical and well thought out than Julie's. He proves to be lucid about their past and present situations. He cries: "O Julie! il est des impressions éternelles que le temps ni les soins n'effacent point. La blessure guérit, mais la marque reste" (VI,vii,663). The hero explains to Julie that he can never be inconstant: their love remains unique. Although he too admits: "Nous avons beau n'être plus les mêmes, je ne puis oublier ce que nous avons été" (VI,vii,663). As for Claire, Saint-Preux does love her but not with the enthusiasm and "idolatry" with which he worships Julie. He confesses his own dilemma and feelings of helplessness when he describes himself as being caught between two women whom he loves in different ways. In a long-Baudelairian apostrophe to women he calls them "abîme de douleurs et de voluptés" and he expresses his lack of self-determination when he refers to himself as one caught in a storm or buffeted by waves. The hero continues the watery image to describe his "état d'âme" in this situation:

> Mais quelles agitations diverses vous avez fait éprouver à mon coeur! Celles du lac de Genève ne ressemblent plus aux flots du vaste Océan. L'un n'a que des ondes vives et courtes dont le perpétuel tranchant agite, émeut, submerge quelquefois, sans jamais former de longs cours. Mais sur la mer, tranquille en apparence, on se sent élevé, porté doucement et loin par un flot lent et presque insensible; on croit ne pas sortir de la place, et l'on arrive au bout du monde. (VI,vii,664)

It is in this lyrical manner that the hero depicts the effects of Claire, the waves of Lake Geneva, and Julie,

the waves of "la mer" on his being. Like Edouard, the hero believes that because of his unhappy experiences with passionate love, because of his suffering, that all of his desires are extinguished. Saint-Preux seems puzzled by Julie's determination to force him from his newly found "happy" state into one of uncertainty. Why does she wish to banish him just at the moment when he feels he has merited staying?[8] The hero intuits a deeper reason for his former mistress's alarm: he questions Julie's fears when Wolmar himself harbors no such feeling. Saint-Preux believes he has two souls and that the "good" one remains with Julie; as a result he feels peace and serenity only in her presence. Referring to Julie's home as "le temple de la vertu" he reassures her that he could never trouble "cet ordre aimable." The hero also hastens to inform Julie of his decision to decline marriage to Claire for reasons not unlike those offered by "l'inséparable" herself. The unique quality of their friendship is stressed; Saint-Preux has no desire to exchange his title of "ami tendre" for that of "mari vulgaire." He adds ironically: "Je l'aime trop pour l'épouser" (VI,vii,667). The hero realizes that the bond which he and Claire share is their mutual love for Julie; as man and wife they would become strangers, unable to discuss their favorite subject. The hero, like Claire, values his freedom and his independence and is loath to lose either one. Just as Julie's letter was an indirect avowal of love so too is the hero's. He reminds her:

> Julie, oubliâtes-vous mes serments avec les vôtres? Pour moi je ne les ai point oubliés. J'ai tout perdu; ma foi seule m'est restée; elle me restera jusqu'au tombeau. Je n'ai pu vivre à vous; je mourrai libre. (VI,vii,668)

Whatever the heroine's suspicions may have been, it is clear that Saint-Preux, in courtly fashion, is and will remain her constant and eternal lover. The hero follows

his renewed declaration of devotion with a long existential passage in which he begs Julie not to try to pull him out of the "anéantissement" in which he has been existing. As he and the heroine have often reiterated, without the other both feel dead.

For the remainder of his letter Saint-Preux preaches to Julie about the dangers of seeing monsters and "chimères" where they do not exist; he also suggests that a temptation exists on her part toward a quietistic religious view. His own opinion of God's plan for man is most eloquently expressed when he notes: "Il nous a donné la raison pour connaître ce qui est bien, la conscience pour l'aimer, et la liberté pour le choisir" (VI,vii,671).[9] "Raison," "conscience" and "liberté" can certainly be taken as key words through which to interpret La Nouvelle Héloïse and all of Rousseau's oeuvre. Saint-Preux launches a discussion of liberty which is particularly poignant given the lack of freedom which he himself has: he is completely enthralled by Julie. The philosopher-teacher bases his belief about freedom on a "feeling" (un sentiment) as well as his belief in God.[10] The hero concurs with Julie that prayer is one of the greatest ressources against man's weaknesses, but he believes that rather than God changing man, it is man who changes himself in his efforts to raise himself up toward God.[11] Once again Saint-Preux warns against excess in prayer and all fanaticism; he seems particularly concerned about the former in regard to Julie's behavior. He exhorts her not to become a "dévote." As he sees it, virtue has strengthened rather than weakened the ties which bind them. Saint-Preux assures Julie that even if he were never to see her again she would always be with him and always hold sway over his actions. In his own subtle way he also presents the heroine with an ultimatum when in closing he declares: "Pour moi, j'aime mieux ne vous plus voir que de

vous revoir pour vous dire un nouvel adieu. Apprendre à vivre chez vous en étranger est une humiliation que je n'ai pas méritée" (VI,vii,675). Saint-Preux has changed; his refusal to resume a discarded and debasing role (l'étranger) shows that he has matured and that he can see their relationship in a better perspective than he did previously. The hero seems willing to renounce any kind of "normal" existence in order to remain near his love. What he does not realize at all is the extent of Julie's own weakness which remains concealed by the veil that neither he nor Wolmar nor Claire has been able to penetrate.

The heroine's hysteria continues to mount and bursts forth in her angry and insulting reply to Saint-Preux which begins the ascent of the final crescendo of emotion in the novel. The tone of letter eight harkens back to the Racinian one used so often by Julie at the work's opening. She calls him "ingrat" again and cruelly asks: "Mon cher philosophe, ne cesserez-vous jamais d'être enfant?" (VI, viii,675). Usually when Julie's will is blocked she becomes quite abusive and here she tries to debase her former lover. At these moments she displays the mean streak in her nature. All the while that she heaps abuse on Saint-Preux for his "ingratitude" and "ignorance" she also informs him that the last six months (since his return) have been among the happiest of her life. She even feels that death would not be unwelcome now because she has had such lovely experiences during this period. Nothing could be further from the truth. Julie knows that the inner tension that she has managed to dissimulate over this time cannot be sustained. Her reactions are excessive now and reveal the rupture that is taking place within her. Unable to accept his decision to remain a bachelor, Julie suggests that perhaps the hero should travel for a few years before returning to Clarens in order to rid himself of the "restes

toujours suspects d'une jeunesse impétueuse." Then the heroine makes yet another curious proposal: she offers to send Saint-Preux one of her sons. In effect, she wants so much to give him a part of herself (or herself), and to hold onto him, that she entertains this desperate notion. She admits that upon their return she would hardly know which one she would be happier to see. In other words, even if Julie does succeed in exiling the hero once again, to assure his eventual return she will entrust one of her children to his care; in addition, she will be able to disguise her joy at their reunion because they <u>both</u> will have been missed. For two such "devoted" parents Wolmar and Julie seem always quite ready to hand over the responsibility for their offspring to others.[12] If Saint-Preux is to leave Clarens in order to finish sowing the wild oats of youth, it seems rather inappropriate to have a small boy accompany him on this "quest." Julie would substitute the talisman of part two with a live remembrance and reminder of her existence. She cannot let go of her former lover.

The heroine deeply resents Saint-Preux's notion that she is in danger of becoming a "dévote," and she formulates a whole theory of the relationship between happiness and desire which is quite paradoxical but which pinpoints her inner strife:

> Tant qu'on désire on peut se passer d'être heureux; on s'attend à le devenir: si le bonheur ne vient point, l'espoir se prolonge, et le charme de l'illusion dure autant que la passion qui la cause. ...Malheur à qui n'a plus rien à désirer! il perd pour ainsi dire tout ce qu'il possède. (vi,viii,681)

What becomes quite apparent here is that Julie thinks she is happy because she can no longer desire, or rather bear to live with her desire; she wants that which will always remain forbidden to her. Hope is gone. The "charm" of the "illusion" is gone. She will never be able to reconcile her

interior desires and her exterior existence; she knows this now and she has nothing left to desire because what she really wants will destroy her. "Malheur" describes her situation perfectly. The heroine announces her own demise when she says: "Le pays des chimères est en ce monde le seul digne d'être habité, et tel est le néant des choses humaines, qu'hors l'Etre existant par lui-même il n'y a rien de beau que ce qui n'est pas" (VI,viii,682). Julie's fantasy world, "le pays des chimères," no longer offers her a viable option; her real world, Clarens, does not give her the comfort she needs either. The one important question that remains, to be or not to be, has been decided. Julie chooses the negative response. The heroine in her usual lucid manner clarifies her unconscious decision to die; the antitheses are striking:

> Voilà ce que j'éprouve en partie depuis mon mariage et depuis votre retour. Je ne vois partout que sujets de contentement, et je ne suis pas contente; une langueur secrète s'insinue au fond de mon coeur; je le sens vide et gonflé, comme vous disiez autrefois du votre; l'attachement que j'ai pour tout ce qui m'est cher ne suffit pas pour l'occuper; il lui reste une force inutile dont il ne sait que faire. Cette peine est bizarre, j'en conviens; mais elle n'est pas moins réelle. Mon ami, je suis trop heureuse; le bonheur m'ennuie. (VI,viii, 682)[13]

The contradictory feelings which invade the heroine, the implicit "shoulds" in her description (she "should" be happy but she is not, she "should" be satisfied at Clarens, she "should" have enough to occupy her days and her heart) of her inner state, her languid condition, all betray her despair and sadness. The famous culminating and eloquently paradoxical line on happiness and boredom distills Julie's conflict. She "should" be happy; the exterior points to a "happy ever after" ending. In reality, Julie is <u>in extremis</u>; she remains deeply disturbed and unhappy with the failure of things and of others to make her life bearable. The protago-

nist languishes for lack of nourishment for her inner needs, her inner life--her soul. It is no longer, and never has been, physical satisfaction only that Julie lacks. Her soul as well as her body has been intimately engaged in her love for Saint-Preux; by rupturing their relationship she caused a permanent wound within herself that has never healed. The hero's proximity in the last months has only served to reopen the wound that she thought had healed or that she hoped had disappeared. At this important juncture, Rousseau himself points out: "j'avoue que cette lettre me paraît le chant du cygne" (p.682).

Julie has not been happy; she has deluded herself for a long time and the moment of truth is approaching rapidly. She admits that her "dégoût du bien être" strikes her as unreasonable and an involuntary feeling which has taken the importance of life from her. "Dégoût" is a strong word which almost seem "wrong" in the protagonist's mouth, but which underlines the metaphysical and existential side of her realization of her state.

Julie does not become a mystic but she certainly does aspire to quench her thirst in the absolute. She seeks eternal refuge; she wants safety and peace at any cost and she now is ready to pay the ultimate price for them: death. Prayer appears to be the heroine's only consolation and she has become rather morbid about Wolmar's continued atheism. The latter factor only adds to Julie's acute despair; somehow she feels that she has failed and part of her wants to offer a supreme and inspirational example to her husband. Resigned never to be able to convince Wolmar through reason, Julie hopes to "touch" him: "j'y consacre le reste de ma vie; ce n'est plus de le convaincre, mais de le toucher; c'est de lui montrer un exemple qui l'entraîne, et de lui rendre la religion si aimable qu'il ne puisse lui résister" (VI,viii, 689). Julie engages Saint-Preux to help her in this noble

task; once again, after all of her projects to rid herself of him, she tries to keep him with her under any pretext. In addition to this new enterprise, Julie mentions that she has also had his quarters redecorated and that she has personally overseen the work so that he will be pleasantly surprised on his return. How could Saint-Preux fail to notice his former mistress's contradictory behavior? The letter closes on an ominous note when Julie mentions their forthcoming visit to the château of Chillon and wishes that she were already back home.

The heroine's presentiment of danger is quickly followed by Fanchon's slightly incoherent letter describing her mistress's accident at Chillon. The servant recounts the heroine's "fall" or rather her "plunge" into the water to save her son's life.[14] Letters ten, eleven and twelve form the crescendo of emotion here: ten and eleven respectively announce and recapitulate the protagonist's death--the first, perhaps the shortest missive in the novel, introduces the second which is the longest. Letter twelve, Julie's final one, is addressed to Saint-Preux and represents the emotional high point of the novel. It rests with Claire to "resolve" the work in letter thirteen. It seems only fitting that she have the last word inasmuch as she has been cast in the role of the heroine's alter ego and intermediary between the lovers from the beginning.

Referring to Saint-Preux's dream which presages Julie's death, Claire calls him a "visionnaire" in the brief letter begun by her and finished by Wolmar (ten). Julie's husband commands the scene as he slowly unravels the events that led to his wife's death and reweaves them into a coherent tableau of suffering, death and apotheosis.[15] Wolmar's steady account has a quiet dignity which serves to enhance all of Julie's unique qualities as a human being. She emerges in her many roles as friend, wife, mother and benefactress.

There is little doubt that Wolmar's detailed re-enactment of what transpired at Clarens gives a sense of gravity to the situation which complements Julie's tragic letter and the resigned emptiness of Claire's. Wolmar's observer role continues to the end.

After the accident and once back at Clarens, Julie's preparations for death take on a frenetic pace. She expresses particular concern for the children's education and especially stresses instructions for Henriette's régime. It has been evident that the heroine identifies with this child just as others have been quick to type Henriette as a second Julie. In this case, Julie undoubtedly hopes to ward off any negative influences that the child might come under in order that she avoid meeting the same unhappy fate as her "petite maman." Wolmar realizes that Julie's animated state during this period signals that "elle se voit morte."

Once the doctor has determined that Julie will not recover, Wolmar, while deciding how to inform her of this awful verdict, feels moved and questions his own disbelief for the first time. Contrary to expectation, it is Julie who comforts everyone and tries to make her separation from them easy. The secret reappears again in that Julie does not as yet want Claire to know the truth about her condition. She will choose the proper time to break the unhappy news to her cousin. True to her nature to the very end, Julie stage-manages her own death. Even the minister seems touched by Julie's frank view of life and death and he believes that he has learned from her; transported, he tells the heroine: "Madame, votre mort est aussi belle que votre vie: vous avez vécu pour la charité; vous mourrez martyre de l'amour maternel" (VI,xi,705). In some respects the minister is right: Julie does die because she refuses to break her marriage vows or be found lacking in her duty toward her children.

Because of Julie's lack of fear and indeed her almost

joyous embrace with death, Wolmar begins to feel uneasy; he thinks she welcomes their separation: "Vous vous réjouissez de mourir; vous êtes bien aise de me quitter. Rappelez-vous la conduite de votre époux depuis que nous vivions ensemble; ai-je mérité de votre part un sentiment si cruel" (VI,xi,707). It seems to me that the answer to that question can only be affirmative. Wolmar's intuition is correct here: Julie does want to leave him. He has behaved cruelly on many occasions and in some ways his wife is repaying his lack of consideration for her peace of mind. Julie does not admit this consciously but replies to his accusation with a non-answer: "Il est vrai, je meurs contente; mais c'est de mourir comme j'ai vécu, digne d'être votre épouse" (VI,xi,708). This Cornelian reply does not mask Julie's pleasure at finally relieving herself of the necessity of struggling against her inner self. She is happy to be rid of the burden; she has "enshrined" her virtue forever.

During Julie's last days Fanchon's estranged husband, Claude Anet, returns to beg his wife's forgiveness and to effect a reconciliation with her. This event touches the heroine deeply and it causes her to remember fondly her youth and the circumstances of their marriage. The latter event precipitates a recapitulation of the heroine's life. It seems more like a public confession in which Julie enjoys indulging herself. Her lack of sadness upsets the others but she maintains a Christ-like ambience by telling them: "je ne vous quitte pas, pour ainsi dire, je reste avec vous; en vous laissant tous unis, mon esprit, mon coeur, vous demeurent" (VI,xi,714).

The minister returns and he and Julie discuss the fate of the soul after death and the resurrection of the body. The heroine does not share all of the clergyman's beliefs and tends toward a more Platonic interpretation of the fate of the soul after death rather than the strictly Protestant view.[16] When

the minister declares that the happy soul's only concern will be the glory of God and that its contemplation will erase all other memories, Julie feels that her happiness will consist in having a good conscience and remembering her earthly life: "je me souviendrai d'avoir habité la terre, j'aimerai ceux que j'y ai aimés" (VI,xi,717). The heroine reveals an attachment to her terrestrial existence and a strong desire to remember it in spite of Christian dogma.

Julie in a kind of Last Supper scene, invites her family to take their evening meal in her bedroom-- not only is a special wine served but also one of Julie's favorite fish is prepared. Wolmar comments with amazement: "Elle eut appétit." The others begin to have hope that their idol may recover; Claire in particular is carried away and in her rush to embrace Julie's doctor for his "cure" she overturns several chairs. The disorder of Claire's behavior has been steadily mounting; she has not changed her clothes in days and refuses to leave the protagonist's side. In fact, Claire not Wolmar has been sleeping in Julie's bed in the evenings. The effect on the "inséparable" has been gruesomely debilitating: she awakens each morning pale and drawn as if Julie has absorbed the strength of her cousin. On the morning that Julie expires Wolmar reports that he hears "des gémissements" and rushes into his wife's room only to discover the two women locked in an embrace--Claire fainting and Julie dying. Upon realizing that her friend is dead, Claire goes into a state of fury: she rolls on the floor, gnaws the furniture and repeatedly flings herself on the heroine's inert body.[17]

Wolmar is forced to leave the scene to inform the baron of his daughter's death; when he returns a wild rumor has spread that the mistress of Clarens has revived from her deathlike "sleep." Wolmar realizes that the servants' love

for Julie and their superstitious natures have combined to cause this furor. Upon approaching his wife's bier, Wolmar notes that her body has already begun to decay; Claire places a veil given to Julie by Saint-Preux over her cousin's altered features. The circle closes rapidly. Julie is buried with the veil in place. After his wife's burial Wolmar's primary concern is Claire's state of mind; he speaks of her condition as passionate excess and in his puerile efforts to console her he dresses Henriette to look like Julie and they dine in the salon d'Apollon. Predictably Claire reacts violently to this ruse: she eats like a mad woman and then becomes nauseated from it. Even at such a delicate moment, Wolmar continues his insidious games. He seems incapable of fathoming human hurt or indeed any other emotion. When he finally realizes his error he remarks: "Dès ce moment je résolus de supprimer tous ces jeux, qui pouvaient allumer son imagination au point qu'on n'en serait plus maître" (VI,xi,727). Even Wolmar uses the word "jeux" to describe his cruel little experiment. He has discovered the seriousness of his actions too late. Alone and feeling old, Wolmar implores Saint-Preux to rejoin him as soon as possible; in a role reversal, he asks the young man to "cure" him: "Venez partager et guérir mes ennuis: je vous devrai peut-être plus que personne" (VI,xi,728).

The dead heroine's letter presents still another side of the story[18] and offers a contrast to Wolmar's controlled missive. The fatality which has marked Julie's letters from the outset of the novel reappears here with considerable force.[19] From the first line, "Il faut renoncer à nos projets," the protagonist's sense of doom is uncovered. Julie knows that she has deluded herself about her "cure" and her confession to Saint-Preux is tantamount to a renewed declaration of love:

> Je me suis longtemps fait illusion. Cette illusion me fut salutaire; elle se détruit

> au moment que je n'en ai plus besoin. Vous m'avez cru guérie, et j'ai cru l'être. Rendons grâces à celui qui fit durer cette erreur autant qu'elle était utile: qui sait si, me voyant si près de l'abîme, la tête ne m'eût point tourné? Oui, j'eus beau vouloir étouffer le premier sentiment qui m'a fait vivre, il s'est concentré dans mon coeur. Il s'y réveille au moment qu'il n'est plus à craindre; il me soutient quand mes forces m'abandonnent; il me ranime quand je me meurs. Mon ami, je fais cet aveu sans honte; ce sentiment resté malgré moi fut involontaire; il n'a rien coûté à mon innocence; tout ce qui dépend de ma volonté fut pour mon devoir: si le coeur qui n'en dépend pas fut pour vous, ce fut mon tourment et non pas mon crime. J'ai fait ce que j'ai dû faire; la vertu me reste sans tache, et l'amour m'est resté sans remords. (VI,xii,728-729).

The repetition of key vocabulary which has haunted Julie's prior letters to Saint-Preux should be noted, however, the context has now shifted considerably and thereby heightens the dramatic effect of the words. The heroine's illusion can now be discarded; as she faces death Julie can afford to drop the veil which she has maintained for so many years. By admitting that, rather than disappearing because of repression, her love has become distilled, and that it is the force of love that animates her even in death, Julie at long last practices the honesty that she so prizes. All secrets melt away and the woman stands revealed in a passion that now seeks fulfillment in the absolute. Julie has triumphed over the vulgar.[20] Her example remains uplifting in that she has struggled and won on this one level. Nonetheless, on the internal level she has failed. Julie has preserved her virtue at the price of her life.[21] It is not a question of being weak or strong, but rather of endurance of a special sort: the duration of Julie's love coincides with her inner struggle. She realizes that her will and her reason hold no sway over a feeling she experiences as "involontaire." Julie has managed to keep both her passion and her virtue intact; in

this way, she dies feeling no remorse. The only catch remains enveloped in the phrase, "un jour de plus peut-être, et j'étais coupable" (VI,xii,729). In a moment of supreme clarity, Julie admits: "Sans doute je sentais pour moi les craintes que je croyais sentir pour vous" (VI,xii,729). Her classic case of projection of her own fears onto her lover explains her desperate attempts to control his fate. The heroine freely admits that she has felt dead for a long time: "Après tant de sacrifices, je compte pour peu celui qui me reste à faire: ce n'est que mourir une fois de plus" (VI,xii, 729).[22]

The protagonist leaves many tasks to fill the life of her former lover: her children's education, Wolmar's conversion and Claire's future. Julie hopes to control the hero's life even beyond the grave. Her guilt and desire for punishment is underscored in a graphic remark to the man who loved her: "Quand tu verras cette lettre, les vers rongeront le visage de ton amante et son coeur où tu ne seras plus" (VI, xii,731). She tortures herself as well as Saint-Preux with this statement. In her last moments Julie uses the "tu" to address her former lover. All disguise dropped, the heroine's final heartbreaking declaration of eternal love is pronounced:

> Mon ami, je ne te quitte pas, je vais t'attendre. La vertu qui nous sépare sur la terre nous unira dans le séjour éternel. Je meurs dans cette douce attente: trop heureuse d'acheter au prix de ma vie le droit de t'aimer toujours sans crime, et de te le dire encore une fois! (VI,xii,731)

Curiously, but not untypically, the heroine has completely ignored the Christian view of Heaven; the Bible states: "For in the resurrection they neither marry nor are given in marriage, but are as the angels of God in heaven" (Matthew 22:30). In her agony, relieved of all necessity to dissimulate, Julie believes that she will be reunited in some way or other with her unique love. She intends to wait for him. In the long course of the novel Julie has not changed.

Her initial avowal of undying love has withstood many tests; her passion has triumphed over time.[23] It burns as ardently now as it did when she was a young girl; it has become an absolute and takes on tragic dimensions as Julie escapes into the final refuge.

Julie's demise signals the figurative death of the two characters closest to her; in ways, Saint-Preux has been "dead" for some time; he himself has used the word "anéantissement" to describe his state. Now Claire, in the closing letter of the novel, discloses an emptiness that betrays her own inner death. She needs Saint-Preux to comfort her and she urges him to join her before the winter cuts off the mountain passes. A series of imperatives with "venez" repeated four times underlines her urgency. Claire also tells her former tutor that "vous trouverez en ce pays l'air qui vous convient" (VI,xiii,731).[24] Just as Julie was unable to derive pleasure from her life, her children, her husband and her duties, Claire feels desolate and alone in the midst of everyone. She is haunted by Julie's memory and desires nothing more than to join her lost friend. Once and for all Claire squelches any notion of marriage between herself and Saint-Preux, and she makes it quite clear that the only bond which unites them is their mutual love for the dead heroine. A "précheuse" to the end, Claire reminds him of the many duties that await him at Clarens. All joy has vanished and the bleak picture that remains is that of the surviving characters--all celibate--passing their days together fulfilling their dismal duties. In effect, the enchanted garden, their utopia, has diminished, if not disappeared, with the death of the protagonist. So profound is Claire's sense of loss that she fantasizes that she hears Julie calling her, imploring her cousin to come to her. Feeling mutilated herself, Claire cries out: "Son cercueil ne la contient pas tout entière...il attend le reste de sa

proie...il ne l'attendra pas longtemps" (VI,xiii,733). It seems quite fitting that the last word of the book be "longtemps." Time has played a key role in it and has contributed enormously to its effect. Twelve years have elapsed from the opening to the closing letters;[25] the dramatic tension of the main character's inner strife has sustained the work and it resolves on a tragic chord. No one is happy, no one has been very happy and it seems unlikely that anyone will be happy.

Conspicuous by its absence is Saint-Preux's reaction to Julie's death. Rousseau exercised a good deal of restraint and taste by not including it. Wolmar and Claire's letters are grave, tragic epistles; Saint-Preux's could never be. The author rejects pathos and wisely allows the reader to imagine his own letter. Fantasy is given free reign. In addition, not having the lover's reaction accents the notion that he too has been annihilated (anéanti) as both lovers have often referred to themselves in the past. His loss defies description. If Claire feels that only half of Julie's remains are in the shroud, Saint-Preux's feelings must be more desperate. In this case, the hero's silence conveys more emotion than any impassioned letter could. The poignancy of his silence enhances the tragedy of the doomed lovers.

This section of the novel has the fewest number of symbols. Certainly Italy and Geneva can be opposed on a moral level: Edouard's involvement in Italy and the cloak and dagger atmosphere that surrounds it contrasts with the open, happy reports of Geneva and its inhabitants. The marriage celebrated in the ideal republic can also be juxtaposed with the fiasco in Italy. The single symbol that carries great importance and has appeared early in the novel, only to reappear at the conclusion with intensified force, is the veil. At the same moment that Julie finds herself able figuratively to drop the veil which has masked her feelings, she is also

enshrouded by it. It separates her from the others forever. The flimsy substance represents the lovers' eternal separation and the permanent state of absence. For Julie the moment of truth converges with the moment of death. The paradoxical significance of the recurring image of the veil only serves to accentuate the nearly insoluble internal struggle which the novel has depicted. Julie becomes free enough to divulge her secret only at the moment of death.

FOOTNOTES

[1]Rousseau was very lucid about the position he often found himself in between two women and his different feelings toward them. In the Confessions there were Mlle Goton and Mlle Vulson about whom he says: "J'abordais Mme de Vulson avec un plaisir très vif mais sans trouble; au lieu qu'en voyant seulement Mlle Goton, je ne voyois plus rien; tous mes sens étoient boulversés." O.C. Vol. I, p. 28. In another famous encounter with two young ladies, Mlle Galley and Mlle Graffenried he notes: "Je ne dis pas que si j'eusse été le maître de mes arrangemens mon coeur se seroit partagé; j'y sentois un peu de préférence. J'aurois fait mon bonheur d'avoir pour maitresse Mlle de Graffenried, mais à choix je crois que je l'aurois mieux aimée pour confidente." Ibid., pp. 138-139.

[2]Blum accentuates both Claire and Wolmar's penchant for voyeurism. "Styles of Cognition as Moral Options in La Nouvelle Héloïse and Les Liaisons dangereuses," PMLA (March 1973), p. 290. This phenomenon can be viewed as a manifestation of fear.

[3]Dédéyan has noted that Edouard, who in so many ways resembles the pragmatic English gentleman written about during this period, has a love life that is in total disorder. This latter side of his nature stresses the affinity which he has for the group at Clarens. Dédéyan calls Edouard an "amant malheureux enfin qui apporte aux survivants de La Nouvelle Héloïse ses propres désillusions et sa propre mélancolie (spleen britannique)." Jean-Jacques Rousseau: La Nouvelle Héloïse, (Paris; Centre de documentation universitaire) p. 112.

[4]Lionel Gossman stresses the idea of suppression at Clarens: its inhabitants have suppressed passion, ambition and desire as he sees it; and he adds: "The order at Clarens is artificial, planned by an extremely modern mind which has alienated itself sufficiently to work out a method of social and psychological engineering." "The worlds of La Nouvelle Héloïse," Studies on Voltaire, XLI (1966), pp. 259-260.

[5]This portrait undoubtedly contains Jean-Jacques' idealized view of himself too.

[6]From what is now common knowledge about male and female sexuality we know that biologically Julie is the one who is entering a period of increased sexual appetite while Saint-Preux's is decreasing. However, the psychological and physical barriers raised between the couple can only sharpen their longing for one another.

[7]While some critics may not look upon Julie's death as suicide, there is no doubt in my mind about it. Dédéyan does call her

death an "acte volontaire," and he remarks: "On peut se demander si Julie ne meurt pas à temps. Car, non seulement, dans ce couple d'amants, c'est elle qui est virile, mais si elle eût prolongé son existence, elle aurait mis fin, moralement du moins à celle de Saint-Preux annihilé par elle." op. cit., pp. 80 & 92.

[8]It is worth noting that in Rabelais' utopia, Thélème, everyone lived together in harmony but they were not allowed to marry and remain there. Those who wished to wed had to leave. Rousseau seems to vacillate between the merits of celibacy, which he has his characters discuss at length, and the importance of marriage. Marriage in La Nouvelle **Héloïse** seems to be an obstacle to passion rather than a way in which to channel passionate feelings for the common good. Despite Julie's view of celibacy as unnatural, Rousseau appears to have been tempted by it at least in theory. A kind of Origen complex permeates his novel.

[9]This sentence was clearly of great importance to Rousseau because, as Pomeau points out, he reworked it in each one of the surviving manuscripts. p. 809.

[10]In this regard Rousseau comes close to Descartes' idea in that the notion of God is based on an intuition (intuitus).

[11]Rousseau's own note at the bottom of page 673 points out that Saint-Preux shares the view of prayer espoused by his ancestor, Abélard. The tone of the note remains condescending regarding both men. Apparently during the course of the novel Rousseau did not alter his negative opinion of the twelfth-century philosopher.

[12]I have already mentioned that the children in La Nouvelle Héloïse are vague, underdeveloped and "unreal" characters. To further this point, it should be noted that of Julie and Wolmar's two sons only one, Marcellin, even merits a name and his name only appears five times in the entire book. The fact that he never bothered to give the other boy a name illustrates the indifference with which Rousseau looked upon the role of the children in his creation; they have little if any impact.

[13]In commenting upon Julie, Henri Peyre has noted: "Il y a néanmoins une complexité très nuancée dans l'héroine de Rousseau, l'une des amoureuses les plus vraies de tout le roman français. Elle sait être coquette et mutine à ses heures et il lui arrive de ressembler aux jeunes femme de Marivaux plus qu'à celles de Corneille. Seulement, elle tient à être sûre que la passion à laquelle elle cédera peut-être n'est pas un caprice superficiel. Elle a le courage de laisser tomber de ses lèvres l'aveu qui pourrait être celui d'une bonne moitié du XVIII[e] siècle: 'Je suis

trop heureuse: le bonheur m'ennuie.'" Qu'est-ce que le romantisme? (Paris: Presses Universitaires de France, 1971), p. 38.

[14]Marcellin indirectly causes his mother's death just as Julie felt that she caused her mother's premature demise. It is not difficult to see that this key event in Rousseau's life has been re-enacted twice in the novel perhaps in an effort to re-experience the pain and to purge himself of it. One could say that Rousseau's mother died because she had intercourse; the same is true of Julie. Burgelin sees Mme d'Etange's death as the "cause occassionelle" for the heroine's obedience to her father and he notes that like Jean-Jacques she is guilty of existing--so in "just retribution" her son kills her. La Philosophie de l'existence etc., p. 333.

[15]Bernard Guyon in his introduction to the Pléiade Edition of La Nouvelle Héloïse comments: "...la pensée religieuse de Rousseau éclatait solennellement dans ce grand finale d'opéra qu'est la lettre 11 de la sixième partie où ce prodigieux maître de l'art baroque mettait en oeuvre tous les prestiges de sa rhétorique et de sa musique pour faire de ce dénouement tragique une triomphante apothéose." O.C. Vol. II, p. LVI. While Rousseau does attempt an apotheosis at the conclusion, I do not feel that Julie's death is triumphant as I will explain below. The ambiguity of the novel resides in the interpretation of its conclusion.

[16]Rousseau provides a clarifying note from Plato's Phaedo chapters *XXIX-XXXI* concerning the distinction between the souls which have not contracted earthly blemishes and thereby are able to disengage themselves from matter and return to a pure state, and those which have become soiled by earthly life and can never go back to their primitive purity but rather retain part of their earthly matter as kinds of "chains." p. 715.

[17]This scene has not been made very believable by its author. If anything it has something of black humor about it and remains quite grotesque and "invraisemblable."

[18]Although Julie's last letter to her lover is a passionate one, Mornet notes that Rousseau's first drafts of this key letter were even more ardent than the final version. Les Grands écrivains de la France: Jean-Jacques Rousseau La Nouvelle Héloïse, Vol. I, p. 133. This information seems to me to reinforce the idea that Julie's death be viewed as a voluntary act and as a tragic rather than a triumphant conclusion.

[19]In a discussion of guilt, remorse, conscience and super-ego,

Freud has noted that fate is viewed by man as a kind of external frustration which greatly enhances the power of the conscience and the super-ego. He says: "Fate is regarded as a substitute for the parental agency. If a man is unfortunate it means that he is no longer loved by this highest power; and, threatened by such a loss of love, he once more bows to the parental representative in his super-ego--a representative whom, in his days of good fortune, he was ready to neglect. This becomes especially clear where Fate is looked upon in the strictly religious sense of being nothing else than an expression of the Divine Will." Civilization and its Discontents, trans. James Strachey (New York: W.W. Norton, 1962), pp. 73-74.

[20]A recurring theme in the stories of most legendary lovers is their desire to rise above the ordinary--to be special. Abélard and Héloïse provide an excellent example of this manifestation.

[21]Once again Freud's commentary on guilt is pertinent to what Julie has undergone: "Originally, renunciation of instinct was the result of fear of an external authority: one renounced one's satisfactions in order not to lose its love. If one has carried out this renunciation, one is, as it were, quits with the authority and no sense of guilt should remain. But with fear of the super-ego the case is different. Here, instinctual renunciation is not enough, for the wish persists and cannot be concealed from the super-ego. Thus, in spite of the renunciation that has been made, a sense of guilt comes about. This constitutes a great economic disadvantage in the erection of a super-ego, or, as we may put it, in the formation of a conscience. Instinctual renunciation now no longer has a completely liberating effect; virtuous continence is no longer rewarded with the assurance of love. A threatened external unhappiness--loss of love and punishment on the part of the external authority--has been exchanged for a permanent internal unhappiness, for the tension of the sense of guilt." op. cit., pp. 74-75.

[22]Burgelin remarks that "Julie a lutté pour que l'amour se taise, puis pour qu'il reste pure communion des âmes; ses précautions se sont retournées contre elle." La Philosophie de l'existence etc., p. 393.

[23]From the Confessions we know that Rousseau was greatly impressed with his father's enduring passion for his mother. He tells us: "Quarante ans après l'avoir perdue, il est mort dans les bras d'une seconde femme, mais le nom de la première à la bouche, et son image au fond du coeur." O.C. Vol. I, p. 7.

[24]Dédéyan has written: "La Montagne qui domine La Nouvelle Héloïse est comme le symbole d'une ascension ouverte,

suggérée aux coeurs remplis de passion. Le paysage a une valeur thérapeutique et purificatrice, que Saint-Preux ressent avec intensité et même l'action physiologique de l'air pur et froid a un résultat psychologique et moral." Jean-Jacques Rousseau La N.H. etc., p. 41.

[25]Lecercle has aptly called the novel "l'épopée de l'amour." Rousseau et l'art du roman (Paris: Armand Colin, 1969), p. 154.

CONCLUSION

Passionate love can be viewed as enslaving, but a passion for order can have the same effect. Both passions present different sides of the same coin. Julie's fear of her own instincts remains the source of her iron imposition of order on herself and others. In this way, "order" in La Nouvelle Héloïse is used primarily as a defense mechanism. In the Supplément au voyage de Bougainville Diderot has B exclaim: "Méfiez-vous de celui qui veut mettre de l'ordre. Ordonner, c'est toujours se rendre le maître des autres en les gênant."[1] In regard to the heroine of Rousseau's novel the formula is well taken. The subject of liberty comes into focus if one regards the work from this perspective.[2] Julie has imposed restrictions on her behavior and she desires to control that of others as well. She continually projects her fears and anxieties onto her servants and her friends. Nonetheless, as has been noted above, a hiatus exists between the life of the masters and the other inhabitants of Clarens. As long as Rousseau-Julie is pulling the strings and dominating the action then a superficial order, which is the direct result of inner fear and mistrust, can be imposed on others. Ironically, one would be hard pressed to find a being who chafed more under any type of restraint than the author of La Nouvelle Héloïse. And yet he composed the much debated and interpreted Contrat social shortly after the novel. Both works treat individual and collective freedom and if one were to apply some of the notions of the Contrat to Clarens, it becomes apparent that Julie must be "exiled" because her continued existence (and probable release) would be counter to the common good and the general will of the community. Her individual will, until her death, has been absorbed by the general will and whether one considers Julie or Wolmar as the "législateur" it is clear that she cannot violate the contract (both the marriage contract

mentioned in III,xviii and her contract in the community) with impunity.[3] The critic's problem lies in analysing Rousseau's intent or rather in deciphering what he may have intended to do from what he actually did do in his novel. Just as Rousseau was not a product of the community described in the Contrat social, neither was Julie a product of the Clarens that she and Wolmar build together. She comes from the other society, the imperfect world, the one inhabited by M. Chaillot and the baron d'Etange and her mother. Perhaps Henriette or Julie's children will be able to have a different attitude toward life as a result of the careful nurturing the adults plan for them.[4] We do not know.

One problem seems to be that the theoretical and the practical clash in La nouvelle Héloïse and therein lies an obstacle to its interpretation.[5] While Wolmar's last letter aims for deification and apotheosis, Julie's signals tragedy--a monument to repressed feelings, sadness, despair and failure. Julie dies because she can no longer bear her "utonie." It has become the limbo mentioned in the introduction to this study; her "pays des chimères" has taken on a monstrous quality and her "ennui" should be interpreted in its etymological sense (in odio) rather than in its more generalized meaning.[6]

The citizen in the Contrat is obeying himself when he adheres to the general will; in this ideal state Julie's contradiction could not exist. The heroine fails because society, the society that she was reared in, has failed her and in a sense corrupted her.[7] The victor in La Nouvelle Héloïse is not Julie but society. It remains intact. The view of passionate love in the novel is a sobering one. Although there is a great exaltation that comes from it, the overall picture that emerges of passion is dark, forbidding and tragic. One could argue that by her death Julie has transcended her feeling of being an "onde agitée;" while

this is partially true, in point of fact the heroine goes to her grave with the idea of eventual reunion with her lover uppermost in her thoughts. Her children, Wolmar, her friends and the entire community of Clarens cannot hope to compete with her efforts to become one with her lover in both physical and spiritual union.[8]

Marriage does not fare well in the novel. On the contrary it is equated with ennui and the characters who are free to wed consistently decline to entertain the notion. Despite the trials and tribulations which follow in the wake of passionate love, it triumphs. From an existential point of view, the only way for Julie to regain her authenticity and to uproot the many ties that bind her to the facade of bad faith that she has assumed, is to die. In this regard, she does go beyond the terrestrial limits of her existence which have only immobilized her in a situation which has become unbearable. Given the context of her story (her background, religion, education, period etc.) no other choice remains open to her after her marriage. A heart to heart talk with Wolmar and a "dissolution" of their marriage contract is clearly out of the question. The only exit left open to the heroine is the final one.

In a number of ways La Nouvelle Héloïse represents a bitter indictment of civilization.[9] In nearly all of his works Rousseau spoke out against the accepted highest manifestations of civilization: the arts, the sciences, religion, refined manners and customs, established institutions and certain "enlightened" ideas. He uses his novel to attack most of the foregoing, but as a replacement he offers us an idyllic spot where an oppressive asexuality reigns and where order becomes an end in itself. The final impression one has of Clarens is that of a solitary and sterile world where life will be prefaced by an alpha privative. At the conclusion of the novel the characters become acutely aware of

their solitude and are overwhelmed with sadness.[10] Clarens cedes its "promised land" character to the realm of love which offers fulfillment and union.

The religious framework which Wolmar's last letter creates does little to alleviate the somber finale. Although it would be difficult to refute Rousseau's sincerity regarding his belief in a Supreme Being, the end of the novel keeps a peculiarly "mortal" flavor and therein lies its success. In effect, Julie does not interest us so much as a "neo-Cornelian" heroine who effects a dramatic conquest over an unruly self, but rather as a vulnerable, torn and ultimately tragic human being. She has "won" nothing. The most exalted religious sentiments do not begin to dominate the personal human dilemma and the effective force of Julie's final letter. Religion is left out. Faith has not offered Julie the comfort she so desired; virtue has not been its own reward, and order has proven to be a trap rather than a liberating element.[11] The character who personifies order and control in the novel, Wolmar, is the least "real" person in it. Even Wolmar's atheism is not ultimately a very important factor: the conflict between passion and duty in the novel would remain the same if Julie's husband were a believer.

The *invitus invitam* of *Bérénice* applies most poignantly to Rousseau's novel. Separation and absence characterize the work. While the basic influence of Racine can be traced in *La Nouvelle Héloïse*, Julie can also be viewed as a transitional figure between Mme de Clèves and Mme Bovary. Mme de Wolmar chooses both renunciation and death. Her "pays des chimères" exists in the lives of the seventeenth and the nineteenth-century heroines. Julie is a rich and intelligently developed character; she has more facets than the above-mentioned ladies and although she provides the model for a century of female roles, few if any, equal her depth and none equal her intelligence. What remains particularly engaging

about Rousseau's Galatea, as with her creator, are the many paradoxes and conflicts which envelop her. Julie's striving for perfection and falling short of the goal touch us precisely because of the intensity of the struggle and the bittersweet quality of her failure. The heroine's choice of death as the answer to her conflict represents an existential choice rather than an evasion. Her "choice" has been prepared in the letters on suicide as well as in the presence of death throughout the work.

Rousseau's ambivalent feelings toward the novel afford a clue to its psychological importance to him. Two episodes will suffice to demonstrate the author's own conflict. In a letter written to the marquise de Luxembourg in February 1761 Rousseau comments: "La publication de la Julie m'a jetté dans un trouble que ne me donne jamais aucun de mes écrits. J'y prends un intérêt d'enfant qui me désole, et je reçois là-dessus des lettres si différentes que je ne saurais encore à quoi m'en tenir sur son succès si monsieur le Maréschal n'avait eu la bonté de me rassurer."[12] Later in his life Rousseau requested that the novel be omitted from an edition of his complete works.[13] Jean-Jacques felt that he never recovered from the strain of the period during which he wrote the novel; in the Confessions he speaks of the negative and destructive effects of his passion for Mme d'Houdetot which he sublimated into the book: "Cet état, et surtout sa durée, pendant trois mois d'irritation continuelle et de privation, me jeta dans un épuisement dont je n'ai pu me tirer de plusieurs années, et finit par me donner une descente que j'emporterai ou qui m'emportera au tombeau."[14] The passage is pure Saint-Preux.

One of the morals of the story seems to be Rousseau's desire for women to remain faithful at any cost. Mme de Warens while not licentious was a promiscuous woman and Rousseau suffered from having to share her love. And although Sophie

never succumbed to Jean-Jacques' attempted seduction, she was the devoted mistress of another man--therefore an adulteress. His Julie remains pure after her marriage and despite her passionate nature because fidelity is all-important in Rousseau's view of women.

In Julie Rousseau acts out his role as artist, creator of perfection; his Pygmalion side relished the creation of a woman after his own heart: a domineering, tender, maternal and passionate being who would attend to his many needs and perhaps even enable him to reconcile some of his own contradictions. The poignancy and beauty of the "Tenth Rêverie" reinforces the idea that he almost found this woman on earth. The nostalgia and the fatality which he associates with his first meeting with Mme de Warens and the duration (fifty years) of his love for her attest better than any other document that love can conquer time. Rousseau demonstrated this notion in La Nouvelle Héloïse and in his life.

A number of critics have suggested that the novel was a kind of dress rehearsal for the Confessions and the Rêveries;[15] this can hardly be questioned. Both works reveal, along with the Dialogues, the vicissitudes of feeling which assaulted the author over the years. The image that I have chosen to represent these ups and downs, the wave, applies to the structure and to the inner life of Rousseau's literary creations in La Nouvelle Héloïse but is equally applicable to his later works as well as to his personal life. Unable to dominate the movements of his passionate nature, and weak enough to allow himself to be lulled back and forth, Rousseau lets the calm waves of "lac de Bienne" soothe and finally replace the devastating intimate upheaval which is also recurrent in the novel:

> Là le bruit des vagues et l'agitation de l'eau fixant mes sens et chassant de mon ame toute autre agitation la plongeoient dans une réverie delicieuse où la nuit me

> surprenoit souvent sans que je m'en fusse apperceu. Le flux et reflux de cette eau, son bruit continu mais renflé par intervalles frappent sans relache mon oreille et mes yeux suppléoient aux mouvements internes que la rêverie éteignoit en moi et suffisoient pour me faire sentir avec plaisir mon existence, sans prendre la peine de penser.[16]

The water motif, which has been neglected in Rousseau's work, represents in part a desire to be rocked and to be comforted. The author's longing to be cared for by a maternal figure reappears under one guise or another in his work.

I believe that a rapport exists between the structural order of the novel and the peripeteias that its characters experience. The juxtaposition between order and disorder emerges as a key pattern in La Nouvelle Héloïse which can also be traced in the earlier and later works of Rousseau. The need exhibited by the author to "restore" order and to impose it appears and reappears throughout his oeuvre. The type of order that he envisages does vary from work to work but in the middle of his creative life, the order depicted in his novel betrays an urgent inner desire for self-control as well as self-determination.

Although La Nouvelle Héloïse has aged in some respects, it can no longer be viewed as "a fascinating ruin."[17] I believe that the underlying unity of the novel lies in the longing for order that remains a constant throughout it. Given the a priori circumstances set up by Rousseau in the work there can be no other resolution of the main character's conflict except to be reabsorbed by universal order or by a Supreme Being.[18] For Rousseau the principle of order in the universe was God and while the ending of the novel is not in my view a religious one, the impression that remains is that this higher order represents Julie's final refuge from her passion and perhaps the hope for a cosmic reconciliation of duty and love.

FOOTNOTES

[1]Denis Diderot, Oeuvres, Paris: Pléiade, 1951, p. 999.

[2]Ernest Cassirer sees the question of liberty as one of Rousseau's primary occupations. The Question of Jean-Jacques Rousseau (Indiana University Press, 1963), p. 13

[3]Starobinski rightly points out that "Rousseau, lui, achève son roman d'une façon qui équivaut à un choix entre l'absolu de la communauté et l'absolu du salut personnel, il a opté pour le second. La mort de Julie signifie cette option." La transparence etc. p. 148.

[4]This might indeed be the fruit of the carefully built "morale sensitive" mentioned in Chapter four note nineteen.

[5]Cassirer points out that Rousseau was aware of his inability to bring his own life and doctrine into harmony and that by estranging himself from the world he became eccentric and was driven into himself and morbid fantasies. He says: "Thus, in his own existence, rebellion against society led not to liberation but to self-destruction." op. cit., p. 95.

[6]Zumthor in commenting on the "acedia" of the original Héloïse notes: "Héloïse glisse aux facilités de la tristesse, de cette "acedia," ce "mal du siècle" des monastères médiévaux. Loin de se soumettre, elle accuse." "Héloïse et Abélard," Revue des sciences humaines (juillet-sept. 1958), p. 329. While Julie is not in a monastery, she has opted for renunciation and has sought refuge (and refuge within the refuge) to the point that ther "ennui" takes on tragic dimensions.

[7]Cassirer recalls that Rousseau adopted Thomas More's phrase that what has been called a "state" was a conspiracy of the rich against the poor. op. cit., p. 61. This notion is quite applicable to La Nouvelle Héloïse because the baron's chief objection to Saint-Preux is that he does not belong to their class--he is penniless.

[8]This ultimate victory brings to mind the transcendental happiness of the lovers in Mozart's Magic Flute. One could indeed recognize in La Nouvelle Héloïse the masonic symbols of trials by water, air, earth and fire mentioned in Chapter four note 21. Wolmar-Sarastro and the community at large appear as the disembodied "principles" to which individual choices must surrender, or in which they should find an exalted path.

[9]Freud tells us that many people feel that civilization is largely responsible for our miseries. He comments: "It was discovered that a person becomes neurotic because he cannot tolerate the amount of frustration which society imposes on him in the service of its cultural ideals, and it was inferred from this that the abolition or reduction of those demands would result in a return to possibilities of happiness." Civilization and its Discontents (New York: W.W. Norton, 1962), p. 34.

[10]As Starobinski puts it: "La mort de Julie entraîne la destruction de tout le bonheur social qui s'était construit autour d'elle: ses amis lui survivront individuellement mais la société intime ne survit pas." La transparence, p. 148.

[11]Mauzi says: "Tout le problème de La Nouvelle Héloïse est de rendre compatibles l'ordre et l'amour. Peu importe que cette harmonie difficile ne se réalise que dans le déchirement." L'Idée du bonheur etc., p. 482.

[12]Jean-Jacques Rousseau, Correspondance complète, R.A. Leigh ed., Vol. 8 (Madison: University of Wisconsin Press 1969), p. 148.

[13]F.C. Green, Jean-Jacques Rousseau, A Critical Study of His Life and Writings, (New York: Barnes & Noble, 1970), pp. 138-139.

[14]Confessions, O.C., Vol. I, p. 446.

[15]Among others Dédéyan p. 126, and Lornet in his edition of the novel Vol. I, p.267.

[16]"Cinquième Rêverie," O.C., Vol. I, p.1045.

[17]The phrase is from Lionel Gossman's "The Worlds of La Nouvelle Héloïse," Studies on Voltaire, XLI (1966), p.235.

[18]This is the very conclusion of Rousseau's disciple, Bernardin de Saint-Pierre in Paul et Virginie in which the chaste lovers find fulfillment when absorbed in the universal order.

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