

## Chapter 1 : Vision in the Novels of George Sand - Manon Mathias - Oxford University Press

*This study analyses the use of masculine and feminine disguise by female protagonists in five novels from the first half of George Sand's writing career, and argues that disguise is a vehicle.*

Vivid and perceptive, this text gives her impressions of her early years in the city and of her ill-fated trip to Italy in with Alfred de Musset Although simple in themselves, these tales have behind them much of the complex experie Adriani, General Fiction This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. This work was reproduced from the original artifact, and remains as true to the original work as possible. Andr General Fiction This is a reproduction of a book published before This book may have occasional imperfections such as missing or blurred pages, poor pictures, errant marks, etc. Antonia General Fiction This is a pre historical reproduction that was curated for quality. Quality assurance was conducted on each of these books in an attempt to remove books with imperfections introduced by the digitization process. Though we have made best efforts Ils etaient pour la plupart epuises ou Elle ecrivit des romans, des nouvelles, des contes, des pieces de theatre, une autobiographie, des critiques litteraires et des The Countess Of Rudolstadt, Volumes General Fiction This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. The Countess Rudolstadt General Fiction This is a pre historical reproduction that was curated for quality. This book may have occasional imperfections such as missing or blurred pages, poor Fanchon the Cricket General Fiction This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. Flamarande General Fiction This is a reproduction of a book published before Flavie General Fiction This is a reproduction of a book published before Francia General Fiction This is a pre historical reproduction that was curated for quality. The Haunted Pool Literary This scarce antiquarian book is a facsimile reprint of the original. Due to its age, it may contain imperfections such as marks, notations, marginalia and flawed pages. Because we believe this work is culturally important, we have made it available a Jeanne General Fiction This is a reproduction of a book published before

Chapter 2 : George Sand - Wikipedia

*This study analyses the use of masculine and feminine disguise by female protagonists in five novels from the first half of George Sand's writing career, and ar.*

**Le Marquis de Villemer Overview** George Sand was a celebrated yet controversial French writer whose personal life oftentimes overshadowed her creative production. Known for its blend of romance and realism, her writing was effortlessly spontaneous and prolific without sacrificing style and form. Sand stated that the primary happiness in life was to be in love, and so she focused on relationships in most of her novels as she tackled the complexities of politics, society, and gender. Her father, Maurice Dupin, was an aristocratic soldier, while her mother, Sophie Delaborde, was the daughter of a bird trainer. Reached Maturity in Paris When her grandmother died, Sand, then seventeen, was reclaimed by her mother and taken to Paris. At eighteen, Sand married Casimir Dudevant, a local army officer, and later gave birth to two children. Unmoved by her coarse, unromantic husband, Sand grew restless and left her husband and children in to pursue aspirations of a literary career in Paris. Because divorce in France was illegal at this time, she battled in court for a legal separation that included property rights and custody of one of her children. She eventually prevailed, and Michel de Bourges, who advised her during her legal proceedings, became her lover. Supportive of her strength of character, Bourges persuaded Sand to express herself politically. The three-day revolution saw the removal of King Charles X , an ultraroyalist who had ruled since Charles wanted to restore the absolute powers of the monarchy and the supremacy of the Catholic Church. An Unconventional Woman Free from the social restrictions of marriage, Sand actively pursued life as a writer, moving in literary circles, selling articles, and being mentored by writers, such as Henri de Latouche and Charles Sainte-Beuve. Encouraged by her daring partner, Sand began dressing as a man to gain access to venues that were usually closed to women. Though the identity of the young cross-dresser was soon public knowledge, Sand enjoyed shocking the Parisian cultural scene and continued to elicit gossip with her dress and her habit of smoking in public considered scandalous for a woman. While these actions endangered her reputation, they also gained her literary and social fame. Failure in Love Affects Writing Jealous of her success, Sandeau broke with Sand, who was thrust into a period of despair. Soon after, she began a relationship with a young poet, Alfred de Musset , and joined him in his travels throughout Italy. Sand, a would-be anarchist, candidly admitted that she hated all political factions and said that had she been born a man, she would be dangerous. Shortly after the failed revolution she wrote *Une Conspiration en* , in which she dramatized the anarchist she herself could not be: With a talent for observation, Sand explored the nature of travel and the customs of Italy through a series of vivid portrayals of cultural life abroad. Sand completed another novel before turning to a literary investigation of socialism, a growing movement in the nineteenth century that criticized the Industrial Revolution for creating inequality and poverty while advocating for the even distribution of wealth. Her dream for a more egalitarian society was reflected in *Horace* Sand, who believed that country people had a better understanding of democracy, idealized provincial life, an approach that would influence writers from Thomas Hardy to Leo Tolstoy. However, her provincial idealism also gained criticism for its patronizing tone and its rustic, historically inaccurate portrayals. Though she denied it was drawn from her own life, her novel *She and He* depicts her tumultuous relationship with Musset. The work was immediately attacked for its depiction of Musset, who had died two years earlier, and Sand was criticized for using men to her advantage. As a result, Sand began writing plays with rustic settings, creations that were extremely popular and reinvented Sand in the eyes of French society. Retired to Nohant After her retirement from the world of Paris theater, Sand settled at the family estate in Nohant. There, she spent time caring for her granddaughters, for whom she wrote several stories and novels emphasizing self-confidence, acceptance, and change. She grew less concerned with politics, preferring to enjoy the company of family and friends, including authors Gustave Flaubert and Ivan Turgenev. After suffering from a stomach ailment that was most likely cancer, Sand died in her bedroom on June 9, Works in Literary Context Social Explorations Sand is best known for bold statements about the rights of women in nineteenth-century society, her exploration of contemporary social and philosophical

issues, and her depiction of the lives and language of French provincials. Each period of her literary career focused on specific themes and had its own set of influences. Her rustic novels are perhaps the truest representation of her form as an author. Rebellion Against Marriage The works of her first period reflect her rebellion against the bonds of marriage and deal largely with the relationships between men and women. Clearly influenced by English poet Lord Byron and French philosopher Jean-Jacques Rousseau, Sand wrote romantic novels full of passionate personal revolt and ardent feminism, attitudes that went against societal conventions and outraged her early British and American critics. These early novels, including *Indiana*, *Lelia*, and *Jacques*, were extremely successful and established Sand as an important literary voice for her generation. These novels were strongly influenced by French philosopher and politician Pierre Leroux and deal specifically with humanitarianism, Christian socialism, and republicanism. Considered by many to be her least credible works, their tone is often didactic and their plots obviously contrived. Set in Berry, where she grew up, *The Haunted Marsh* and *Francis the Waif* were inspired by her love of the French countryside and her sympathy with the peasants. Although she continued writing until her death, few of the works written after her pastoral period are remembered today. An admired colleague of Victor Hugo and Alexandre Dumas, Sand was also an inspiration to Gustave Flaubert, with whom she had a meaningful literary friendship. Opposites in most every regard, she and Flaubert shared ongoing intellectual arguments over their conflicting literary philosophies. Works in Critical Context Considering the moral climate during her lifetime and her open defiance of social standards, it is not surprising that Sand became better known for her personal life than for her literary accomplishments. Author of *Madame Bovary*, the story of an adulterous woman in provincial Normandy, this French novelist carried on a lengthy correspondence with Sand. The celebrated American photographer is credited with the creation of photo-journalism. He took famous photographs of the American Civil War as well as well-known people of the era. Elizabeth Cady Stanton Bizet was a French composer and Romantic pianist. He wrote the opera *Carmen*, which premiered in He also wrote *Past and Present* and *Frederick the Great* Criticism through the Years When several of her novels were adapted for the stage, Sand enjoyed great popular success, and many of her books were reissued to a receptive audience. The work has also been read as a critique of bourgeois domesticity and its circumscription of women within the household or private sphere. Modern scholarship has also noted that Sand crafted the central personalities in *Indiana* from stock characters of romance. Raymon, for example, is a Don Juan type. Many critics have offered interpretations of the novel, including Carol V. In *George Sand Papers: Can you think of other public figures who are known more for their lifestyles than their work?* Write an essay that compares such figures to Sand. Create a presentation that demonstrates this link. Though Sand publicly denounced marriage and scorned tradition in her personal life, she was ambiguous as to whether women should have the right to vote. In a paper, address the following questions: Do you think this fact influences whether Sand should be considered a feminist writer? Why or why not? Research the origins of other famous pen names such as Lewis Carroll or Mark Twain. Create a pseudonym for yourself and explain why you chose that particular name in a paper. In an essay, address these questions. Can you find common characteristics that her lovers shared? Why do you think Sand seemed not to stay in love with one person for long? How is such behavior classified in the realm of psychology? Here are other works of literature and art that explore pastoral life: Wordsworth and Coleridge were major figures in the Romantic movement. Romantic poetry often featured pastoral figures such as milkmaids and shepherds. So Big, a novel by Edna Ferber. Sunrise, a film by F. Indiana University Press, Edited by Natalie Datlof et al. *The Seven Strings of the Lyre: The Romantic Life of George Sand. The Life and Times of George Sand.* Retrieved March 16, , from <http://> Cite this article Pick a style below, and copy the text for your bibliography.

**Chapter 3 : George Sand | calendrierdelascience.com**

*This study analyses the use of masculine and feminine disguise by female protagonists in five novels from the first half of George Sand's writing career, and argues that disguise is a vehicle through which the metamorphosed heroines construct their identities.*

There is only one happiness in life; to love and be loved. Sand made Nohant what it was, because of all the intellectual encounters that were there. Imagine Chopin playing a piano for the puppet theatre, Flaubert coming in, Delacroix coming and doing his paintings, and all the intellectual discussions and arguments that took place here. It was actually a sort of artistic utopia-each writer or each artist doing everything in his own corner and then meeting together in the evenings to discuss it. This was the place where everything happened. Welcome to Books and Writing. An independent, passionate and generous woman, she had a series of famous lovers-men and women-including, of course, Frederic Chopin, with whom she lived for nine years, and some life-long friendships with some diverse artists and writers who frequently stayed at her chateau in Nohant. She was born Arore Dupin on 1 July , of mixed royal and plebeian blood. She married young, had two children; then she left her husband for Paris, where she started to write under the nom de plume George Sand. George Sand was convinced that to be a good writer the only way was to adopt a male character, a male way of doing things in general and to behave. So she chose George Sand, male name, as a pseudonym, knowing what it meant, of course, that people believed for a while that she was indeed a man and she enjoyed that a lot actually. At the same time, she says that of course she is a woman, and she is a woman with almost no instruction and she deplored that. In a way this kind of disguise or this kind of way of being both male and female is a way to react to the very strange situation of the time, being the fact that if you are a writer you are a man; you are not a woman. And she dressed as a man and smoked a cigar, I mean, that was part of being able to go wherever she wanted as well. But she seemed to get a kick out of it too, she seemed to have fun with it. Yes, she really did. I go there on my own as a man by choice, and when I want flowers, I go by foot, by myself In fact she was a feminist in a very specific way. She was not as radical as other feminists of the time. In a way she was quite conservative. Her very specific idea was that women had to strike to get civil rights, to be really legally, in the private life, equal to men, which was not the case in France in the 19th century. She never considered that women should go into politics, should have public activity, should enter the Academie Franis, for instance. She was definitely against this because she said that first you will have to get civil rights, we need very strong and solid education, and then we could consider some vague future for George Sand to enter a public life. As a socialist, she was quite radical, probably more, actually, than as a feminist. First, in fact, she was really converted, she said, to socialist ideas and then, little by little, she was more involved in socialist activities-she founded a magazine and a newspaper. Finally, in , she had a sort of public role. She wrote in the Bulletin de la Republique, which was the main organ of the new republic. She had very strong ideas about what had to be done, and in a way she was quickly considered too radical and almost dangerous because she was really extreme left. She was not against the very idea of a revolution but she was very against all kinds of violence. Well Nohant is definitely the place where everything happened. This is where Sand grew up. She came here in She did not think she was superior to the peasants; she played with them, she visited them, she went to the country dances, she danced the bourr, she listened to the music. She really believed in the popular culture. What an amazing colour in here. A very beautiful blue People say that Maurice Sand did it as a sort of a homage to his mother. What is this painting? He was a very, very talented son of George Sand. Not only was he an artist, I think he also studied with Delacroix, but he was of course much known as a puppet theatre man. Oh my God, what a beautiful kitchen. You can just imagine the life that would have happened there. Of course George Sand believed that the kitchen was very important. This kitchen is very modern for the period. For example, we see here hot water for the servants; Sand thought also about the comfort of her servants. As you see above the door there are these different bells. Each bell sounds differently for a different servant. You just had to ring the bell and this person would come. What a great system. This is very typical of tables in this region. You put it in the hole and you crack your nuts on the

table. And of course everybody talks about this. Oh, the Australians will like that. You had charcoal or whatever. She put it here on purpose so that all the smells would go out the window, so everything was very, very efficient as you can see. So you had everything for a modern kitchen-a barbecue, hot water, an excellent place for making your jams, also a place where the servants could gather together-but a very homey, welcoming, warm kitchen. So this is the beautiful dining room. All wood panels on the wall. Yes, the table is set as though the guests are going to arrive at any minute, so you can imagine the different guests that Sand brought here. For example, you can imagine Chopin sitting here, or Tourgeniev, or Flaubert. You can imagine Sand and her guests and even some of the peasants and the country folk coming in, playing This is the place where she tried things out on her guests and different publics. Here you see the two cedars that Sand had planted at the birth of her two children, Maurice Sand and Solange. What is also very important in this room is the artwork. Yes, this was the place where everybody went after the dinner. This was the salon where people would talk about art, painting, drawings, music. Sand says on this table that we have in front of us, everything happened there. Chopin was very much distracted when he was in Paris. He had to see a lot of important personalities. He also had to make enough money to survive, meaning he gave piano lessons and so on. So when he came here, this artistic retreat was really the ideal place for composition. Here he could concentrate all his time and energy to playing the piano, and of course when he was sick George Sand was an excellent nurse and a very good mother to everyone. Sand really took care of everyone so everybody came because they knew they would be pampered and they could write. You can also imagine the friends, the republicans, because it was not just artists that came but those that really wanted to shape the future. This is the bedroom of the grandmother of George Sand. And on the other side there is This is the boudoir Sand did play I know for certain the harp, the piano and the guitar. And here is the place where Chopin would be playing the piano and Sand and her family, or even friends, or Delacroix also would come and play in the theatre. It was really fun but at the same time a creative act. But this was the beginning, you could say, of our very modern, improvisatory theatre. So we see here the puppets by Maurice Sand, these puppets are carved in wood and Sand often would be sewing the costumes. So they used to take some of the hair of the guests to make some moustaches for the puppets. Yes, so an aspect of realism, and giving each spectator a part in the spectacle. Obviously a great feature at the time Okay, so she died right where I am, okay Great view, again, of the garden. So there was a vegetable garden because with all those visitors there was a lot of need to put on the table George Sand was somebody that was interested in vegetation from different areas, so every time she would travel somewhere or her friends had travelled, they would bring back a little something. There was a lot of experimentation. For example, they planted pineapples here in a greenhouse. Yes, well like most of the female writers in general, remember Virginia Woolf for instance, she was deeply depressed. Her whole family story is very complicated-she lost her father when she was a child, her mother sort of sold her to her grandmother just to be able to have money to go and live in Paris, so she was educated by her grandmother and felt that she had to occupy the place of her father. And I just summarise very quickly a very complicated story, but this is obviously one of the reasons why she was so depressed after-and in fact she was depressed repeatedly during her whole life and she tried to commit suicide when she was Then there is this very long and very interesting autobiography called *The Story of my Life*, but in the total it really is a work equivalent to the one of Victor Hugo and Dumas, approximately. Flaubert kept saying that she was a genius. And he could sweat for three days over one sentence while she could write a book in a night, nearly. She did a few book reviews at the very beginning and then she did that from time to time. She spoke English too-because she went to an English convent

Chapter 4 : George Sand Sand, George (Nineteenth-Century Literary Criticism) - Essay - calendrierdelasci

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Maurice Dupin was a soldier and died when Aurore was four years old. At the age of fourteen, Aurore was sent to the convent a community for nuns of the Dames Augustines Anglaises in Paris. To save Aurore from mysticism the belief that communication with God can be achieved through spiritual insight , her grandmother called her to her home. Marriage and lovers Aurore became mistress of the estate at Nohant when her grandmother died. At nineteen she married Casimir Dudevant, the son of a baron and a servant girl. He was goodhearted but coarse and sensual, and he offended her far-fetched ideal of love. At the age of twenty-seven Aurore moved to Paris in search of independence and love, leaving her husband and children behind. She began writing articles to earn her living and met many writers. Henri de Latouche and historian Charles Sainte-Beuve " became her mentors. Aurore fell in love with Jules Sandeau, a charming young writer. They collaborated on articles and signed them collectively "J. Then she met the young poet Alfred de Musset " , and they became lovers. George Sand legally separated from her husband; she gained custody over their daughter, Solange, while her husband kept the other child, Maurice. She had come to enjoy a great reputation in Paris both as a writer and as a bold and brilliant woman. She had many admirers and chose new lovers from among them. Her novels Every night from midnight until dawn, George Sand covered her daily quota of twenty pages with her large, tranquil writing, never crossing out a line. All her novels are love stories in which her romantic idealism unfolds in a realistic setting. The early works by George Sand are novels of passion, written to lessen the pain of her first love affairs. She sympathized in these novels with the difficult lives of the worker and the farmer. She also wrote a number of novels devoted to country life, most produced during her retreat to Nohant. As George Sand grew older, she spent more and more time at her beloved Nohant and gave herself up to the gentle, peaceful life she created for herself there, the entertainment of friends, the staging of puppet shows, and most of all to her grandchildren. Though she had lost none of her vital energy and enthusiasm, she grew less concerned with politics. Her quest for the absolute in love had led her through years of stormy affairs to reaching a tolerant and universal love"of God, of nature, and of children. She died in Nohant on June 9, For More Information Dickenson, Donna. Story of My Life: The Autobiography of George Sand. Edited by Thelma Jurgrau. State University Press of New York, Comment about this article, ask questions, or add new information about this topic:

**Chapter 5 : Disguise in George Sand's Novels | French Studies | Oxford Academic**

*Disguise in George Sand's Novels explores the maturation process of Romantic and artistically inclined heroines and highlights the spiritual meaning of the disguise as a rite of passage for the birth of a new type of protagonist: spiritual, self-assertive, and dedicated to erasing gender inequality and helping the poor.*

George Sand by Charles Louis Gratia c. They published a few stories in collaboration, signing them "Jules Sand. Theatre pieces and autobiographical pieces include *Histoire de ma vie* , *Elle et Lui* , about her affair with Musset , *Journal Intime* posthumously published in , and *Correspondence*. Sand often performed her theatrical works in her small private theatre at the Nohant estate. In addition, Sand authored literary criticism and political texts. When the Revolution began, she was an ardent republican. They ransom, they threaten, they arrest, they judge. She was a thinking bosom and one who overpowered her young lovers. Pritchett [19] She loved both of us, but you above all. What a heart of gold she had! What absence of every petty, mean, or false feeling! What a brave man she was, and what a good woman! She was buried in the private graveyard behind the chapel at Nohant-Vic. She has a unique place in our age. Others are great menâ€¦ she was a great woman. Early in her career, her work was in high demand and already by , the first of several compendia of her writings was published in 24 volumes. Victor Hugo , in the eulogy he gave at her funeral, said "the lyre was within her. It was necessary to prove that a woman could have all the manly gifts without losing any of her angelic qualities, be strong without ceasing to be tenderâ€¦ George Sand proved it. He also noted that her treatment of imagery in her works showed that her writing had an exceptional subtlety, having the ability to "virtually put the image in the word. Her ideas on morals have the same depth of judgment and delicacy of feeling as those of janitresses and kept women The fact that there are men who could become enamoured of this slut is indeed a proof of the abasement of the men of this generation. In , the police issued an order requiring women to apply for a permit in order to wear male clothing. Some women applied for health, occupational, or recreational reasons i. While there were many contemporary critics of her comportment, many people accepted her behavior until they became shocked with the subversive tone of her novels. I entertain a high regard for all my colleagues, but it is not my place to decide whether she is my sister or my brother. As a consequence of many unorthodox aspects of her lifestyle, Sand was obliged to relinquish some of the privileges appertaining to a baroness[ citation needed ], though the mores of the period did permit upper-class wives to live physically separate from their husbands, without losing face, provided the estranged couple exhibited no blatant irregularity to the outside world. The English poet Elizabeth Barrett Browning â€”61 wrote two poems: "A Desire" and "To George Sand:

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*Disguise in George Sand's Novels Disguise in George Sand's Novels Mathias, Manon REVIEWS second cluster of essays, which examine the analytical cross-fertilizations between the Etudes analytiques and the wider context of La Comédie humaine.*

Her life was as strange and adventurous as any of her novels, which are for the most part idealized versions of the multifarious incidents of her life. In her self-revelations she followed Rousseau , her first master in style, but while Rousseau in his Confessions darkened all the shadows, George Sand is the heroine of her story, often frail and faulty, but always a woman more sinned against than sinning. Thanks, however, to her voluminous correspondence that was later published and to family documents that her French biographers have unearthed, there are now full materials for tracing the history of her public and private career, and for forming a clear and unbiased estimate of her character and genius. Her father was Maurice Dupin, a retired lieutenant in the army of the republic; her mother, Sophie Delaborde, the daughter of a Paris bird-fancier. Their ill-assorted marriage took place only a month before the birth of the child July 1, ; at Paris. Her paternal grandfather was M. George Sand, who was a firm believer in the doctrine of heredity, devotes a whole volume of her autobiography *Histoire de ma vie*, seq. Her birth itself was romantic. Here her character was shaped; here she imbibed that passionate love of country scenes and country life which neither absence, politics nor dissipation could uproot; here she learned to understand the ways and thoughts of the peasants, and laid up that rich store of scenes and characters which a marvellously retentive memory enabled her to draw upon at will. The progress of her mind during these early years well deserves to be recorded. Education, in the strict sense of the word, she had none. A few months after her return from Spain her father was killed by a fall from his horse. He was a man of remarkable literary gifts as well as a good soldier. Though her husband was a patron of Rousseau, she herself had narrowly escaped the guillotine, and had only half imbibed the ideas of the Revolution. Next to the grandmother, the most important person in the household at Nohant was Deschatres. The tutor was no more eager to teach than the pupil to learn. He, too, was a disciple of Rousseau, believed in the education of nature, and allowed his Sophie to wander at her own sweet will. At odd hours of lessons she picked up a smattering of Latin, music and natural science, but most days were holidays and spent in country rambles and games with village children. Her favorite books were Tasso , *Atala* and *Paul et Virginie*. A simple refrain of a childish song or the monotonous chaunt of the ploughman touched a hidden chord and thrilled her to tears. From the free outdoor life at Nohant she passed at thirteen to the convent of the English Augustinians at Paris, where for the first two years she never went outside the walls. Nothing better shows the plasticity of her character than the ease with which she adapted herself to this sudden change. Tired of mad pranks, in a fit of homesickness, she found herself one evening in the convent chapel. I knew not what was passing in me; with my soul rather than my senses, I breathed an air of ineffable sweetness. All at once a sudden shock passed through my whole being, my eyes swam, and I seemed wrapped in a dazzling white mist. I heard a voice murmur in my ear, *Tolle, lege*. I turned round, thinking that it was one of the sisters talking to me -- I was alone. I indulged in no vain illusion; I believed in no miracle; I was quite sensible of the sort of hallucination into which I had fallen; I neither sought to intensify it nor to escape from it. Only I felt that faith was laying hold of me -- by the heart, as I had wished it. I was so filled with gratitude and joy that the tears rolled down my cheeks. I felt as before that I loved God, that my mind embraced and accepted that ideal of justice, tenderness and holiness which I had never doubted, but with which I had never held direct communion, and now at last I felt that this communion was consummated, as though an invincible barrier had been broken down between the source of infinite light and the smouldering fire of my heart. An endless vista stretched before me, and I panted to start upon my way. There was no more doubt or lukewarmness. That I should repent on the morrow and rally myself on my over-wrought ecstasy never once entered my thoughts. I was like one who never casts a look behind, who hesitates before some Rubicon to be crossed, but having touched the farther bank sees no more the shore he has just left. It reads more like a chapter from the life of Ste. Yet no one can doubt the sincerity of her narrative, or even the permanence of her religious feelings under

all her many phases of faith and aberrations of conduct. A recent critic has sought in religion the clue to her character and the mainspring of her genius. Paul, she had not a rudimentary conception. Again in *Aurore* exchanged the restraint of a convent for freedom, being recalled to Nohant by Mme. She rode across country with her brother, she went out shooting with Deschâtres, she sat by the cottage doors on the long summer evenings and heard the flax-dressers tell their tales of witches and warlocks. She was a considerable linguist and knew English, Italian and some Latin, though she never tackled Greek. Her confessor lent her the Genius of Christianity, and to this book she ascribes the first change in her religious views. She renounced once for all the asceticism and isolation of the *De imitatione* for the more genial and sympathetic Christianity of Chateaubriand. Casimir Dudevant, whom she married on the 11th of December, was the natural son of a Baron Dudevant. He had retired at an early age from the army and was living an idle life at home as a gentleman farmer. The friendship was purely platonic, but the husband felt or affected jealousy, and resented an intimacy which he from his total lack of culture was unable to share. The breach quickly widened. He on his part was more and more repelled by a superior woman determined to live her own intellectual life, and she on hers discovered that she was mated, if not to a clown, at least to a hobereau whose whole heart was in his cattle and his turnips. So long as the conventionalities were preserved she endured it, but when her husband took to drinking and made love to the maids under her very eyes she resolved to break a yoke that had grown intolerable. The last straw that determined action was the discovery of a paper docketed "Not to be opened till after my death", which was nothing but a railing accusation against herself. She had regained her liberty, and made no secret of her intention to use it to the full. She endeavored unsuccessfully to eke out her irregularly paid allowance by those expedients to which reduced gentlewomen are driven -- fancywork and painting fans and snuff-boxes; she lived in a garret and was often unable to allow herself the luxury of a fire. It was only as a last resource that she tried literature. Her first apprenticeship was served under Delatouche, the editor of *Figaro*. He was a native of Berri, like herself, a stern but kindly taskmaster who treated her much as Samuel Johnson treated Fanny Burney. George Sand was methodical and had a ready pen, but she lacked the more essential qualities of a Parisian journalist, wit, sparkle and conciseness. At the end of a month, she tells us, her earnings amounted to fifteen francs. On the staff of *Figaro* was another compatriot with whom she was already intimate as a visitor at Nohant. Jules Sandeau was a clever and attractive young lawyer. Articles written in common soon led to a complete literary partnership, and there appeared in the *Revue de Paris* a joint novel entitled *Prima Donna* and signed Jules Sand. Shortly after this was published in book form with the same signature a second novel, *Rose et Blanche*. The "George" connoted a Berrichon as "David" does a Welshman. The one wished to throw *Indiana* into the common stock, the other refused to lend his name, or even part of his name, to a work in which he had had no share. The novel was received with instant acclamation, and Sainte-Beuve only confirmed the judgment of the public when he pronounced in the *Globe* that this new author then to him unknown had struck a new and original vein and was destined to go far. Delatouche was the first to throw himself at her feet and bid her forget all the hard things he had said of her. Dudevant to the life, and an exposition of her theory of sexual relations which is founded thereon. To many critics it seemed that she had said her whole say and that nothing but replicas could follow. *Valentine*, which was published in the same year, indicated that it was but the first chapter in a life of endless adventures, and that the imagination which turned the crude facts into poetry, and the fancy which played about them like a rainbow, were inexhaustible. As a novel *Valentine* has little to commend it; the plot is feeble and the characters shadowy. Only in the descriptions of scenery, which here resemble too much purple patches, does George Sand reveal her true inspiration, the artistic qualities by which she will live. No one was more conscious than George Sand herself of her strength and of her weakness. In a preface to a later edition she tells us how the novel came to be written, and, though it anticipates events, this revelation of herself may best be given here: Ever since those early days I had felt the impulse to describe them, but as is the case with all profound emotions, whether intellectual or moral, what we most desire to realize to ourselves we are the least inclined to reveal to the world at large. For twenty-two years I have lived amongst these pollarded trees, these rutty roads, beside these tangled thickets and streams along whose banks only children and sheep can pass. All this had charms for me alone and did not deserve to be revealed to idle curiosity. Why betray the incognito of this modest countryside

without historical association or picturesque sites to commend it to the antiquary or the tourist? But I had no such anticipation; I never gave it a thought. I was compelled to write and I wrote. I let myself be carried away by the secret charm of the air I breathed; my native air, I might almost call it. The descriptive parts of my novel found favor. The plot provoked some lively criticism on the anti-matrimonial doctrines that I was alleged to have broached before in Indiana. In both novels I pointed out the dangers and pains of an ill-assorted marriage. I thought I had simply been writing a story, and discovered that I had unwittingly been preaching Saint-Simonianism. I was not then at an age for reflecting on social grievances. I was too young to do more than see and note facts, and thanks to my natural indolence and that passion for the concrete, which is at once the joy and the weakness of artists, I should perhaps always have remained at that stage if my somewhat pedantic critics had not driven me to reflect and painfully search after the ultimate causes of which till then I had only grasped the effects. But I was so shrewdly taxed with posing as a strong-minded woman and a philosopher that one fine day I said to myself, What, I wonder, is philosophy? For a short while she was broken-hearted: In her despair she turned for comfort and counsel to Sainte-Beuve, now constituted her regular father confessor. This ghostly Sir Pandarus recommended new friendships, but she was hard to please. Dumas was "trop commis-voyageur", Jouffroy too serenely virtuous and Alfred de Musset "trop dandy. Alfred de Musset was introduced, and the two natures leapt together as by elective affinity. The moral aspect has been given by Swinburne in an epigram: But there is a limit to love-making, and George Sand, always practical, set to work to provide the means of living. The consequence was a nervous illness with some of the symptoms of delirium tremens, through which George Sand nursed him with tenderness and care. But with a strange want of delicacy, to use the mildest term, she made love at the same time to a young Venetian doctor whom she had called in, by name Pagello. The pair went off and found their way eventually to Paris, leaving Musset in Italy, deeply wounded in his affections, but, to do him justice, taking all the blame for the rupture on himself. She cut off her hair and sent it to Musset as a token of penitence, but Musset, though he still flirted with her, never quite forgave her infidelity and refused to admit her to his deathbed. In the former woman appears as the serpent whose trail is over all; in the latter, written twenty-five years after the event, she is the guardian angel abused and maltreated by men.

### Chapter 7 : when women weren't allowed to publish their own names on their books? | Yahoo Answers

*Disguise in George Sand's Novels* by Françoise Ghillebaert, Françoise Ghillebaert starting at. *Disguise in George Sand's Novels* has 0 available edition to buy at Alibris.

### Chapter 8 : George Sand Biography - Childhood, Life Achievements & Timeline

SOURCE: "Lélia" in *Family Romances: George Sand's Early Novels*, Indiana University Press, , pp. [ In the following excerpt, Crecelius focuses on *Lélia*, a novel that has evoked extreme.

### Chapter 9 : George Sand Book List - FictionDB

in *five novels from the first half of George Sand's writing career, and argues that disguise is a vehicle through which the metamorphosed heroines construct their identities.*