

Consuelo George Sand

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In *Gender in the Fiction of George Sand*, Francoise Massardier-Kenney argues that the major nineteenth-century French writer George Sand articulates in her novels a complex and extremely modern conception of gender, questioning prevalent patriarchal modes of discourse and redefining masculinity and femininity. Through the analysis of a representative sample of Sand's works (*Indiana*, *Jacques*, *La dernière Aldini*,

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Jeanne, Horace, Valvedre, Melle la Quintinie, Gabriel, Lucrezia Floriana, and Nanon), Massardier-Kenney uncovers the themes and strategies used by Sand to challenge essentializing and negative representations of women. *Gender in the Fiction of George Sand* demonstrates the centrality of Sand's pioneering exploration of the construction of gender. This original study will be of interest to scholars of nineteenth-century French literature and culture, women's literature, and gender studies.

Consuelo et La Comtesse de Rudolstadt, ces deux romans, qui en réalité n'en font qu'un, forment une fresque unique dans l'œuvre de George Sand (1804-1876). Roman historique, roman noir, roman d'initiation, roman d'amour : jamais l'auteur ne s'est autant abandonnée à sa verve, convoquant, pour servir de décor aux aventures de son héroïne, toute l'Europe des Lumières qui est aussi celle des Illuminés.

Consuelo, petite bohémienne douée d'une voix splendide, est engagée à l'Opéra de Venise, en même temps que son fiancé Anzoletto. Mais après des débuts triomphants, trahie dans son amour, elle se retire en Bohême, où elle est accueillie comme répétitrice de chant au château des Géants. Cette vie calme est bientôt troublée par sa rencontre avec Albert de Rudolstadt, qui, atteint d'un mal étrange, revit l'histoire tourmentée de ses ancêtres hussites. Consuelo s'attache à le guérir, mais Albert tombe amoureux d'elle et veut l'épouser. Nouvelle fuite, à Vienne cette fois, en compagnie du jeune Haydn, puis à Berlin, où elle rencontre Voltaire à la cour de Frédéric II. Après les

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fastes d'une vie brillante, elle connaîtra la prison, puis la séquestration par la secte des Invisibles et l'initiation aux rites maçonniques. Au terme de ces extravagantes péripéties, Consuelo retrouvera Albert et renouera avec sa passion de la musique. Ce roman foisonnant justifie mieux que tout autre le jugement d'Alexandre Dumas sur l'auteur : " Génie hermaphrodite, qui réunit la vigueur de l'homme à la grâce de la femme ; qui, pareille au sphinx antique, vivante et mystérieuse énigme, s'accroupit aux extrêmes limites de l'art avec un visage de femme, des griffes de lion, des ailes d'aigle. " Robert KOPP

ConsueloA Romance of Venice

Excerpt from Novels by George Sand, Vol. 2: Consuelo There are more than two hundred thousand ballads on my brother Albert. I can't teach them to you; you would not understand them. I make new ones every day, and they never resemble the old ones. Ask me for anything else. Why should I not understand you P I am consolation. My name is Consuelo to you, do you understand? And to Count Albert, who alone knows me here. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at www.forgottenbooks.com This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.

The first translation in over one hundred years of The Countess von Rudolstadt brings to contemporary readers one

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of George Sand's most ambitious and engaging novels, hailed by many scholars of nineteenth-century French literature as her masterpiece.

Explores the experience and impact of the 1848 French Revolution through the writings of nine European intellectuals, including Marx and Flaubert.

Consuelo, a plain young woman with a divine operatic voice and a heart of sterling integrity, rises from her lowly zingarella (gypsy) beginnings to become a prima donna in Venice. At the same time, many romantic choices are laid before her.

Sandian heroines swirl around men in their sororal and sartorial disguises like moths around candle flames.

However, as *Disguise in George Sand's Novels* illustrates, the disguise is not an instrument to seduce men but rather to assert the heroines' true selves. The portrayal of female and androgynous protagonists in *Rose et Blanche* (1831), *Indiana* (1832), *Lélia* (1833/39), *Gabriel* (1839), *Consuelo* (1842), and *La Comtesse de Rudolstadt* (1844) is a metaphor to demonstrate the continuity of identities before and after the disguise as George Sand stipulates in her theory of the *ménechme*. *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.

A noblewoman travels from colonial Africa to revolutionary France in search of love in this nineteenth-century romantic classic. On the Île Bourbon off the

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coast of Madagascar, Indiana is miserable in her marriage to the cold Colonel Delmare. Although she has a friendly companion in the ever-present Englishman Sir Ralph, she yearns to feel passion and desire. When she catches the interest of the handsome young Raymon de Ramiere, Indiana is willing to take any risk, including running away to France as the July Revolution rages in Paris. But after she falls ill, she will begin a transformation that could bring about her happiness—or her downfall. The first novel *Amantine Aurore Dupin* published under the pseudonym George Sand, Indiana was an auspicious debut from one of the most fascinating and daring women of the early nineteenth century, a rebellious artist who defied societal expectations and went on to become one of the major names in French literature.

The first translation of *The Countess von Rudolstadt* in more than a century brings to contemporary readers one of George Sand's most ambitious and engaging novels, hailed by many scholars of French literature as her masterpiece. *Consuelo*, or the *Countess von Rudolstadt*, born the penniless daughter of a Spanish gypsy, is transformed into an opera star by the great maestro Porpora. Her peregrinations throughout Europe (especially Vienna, Berlin, and the Bohemian forest), become a quest undertaken on a number of levels: as a singer, as a woman, and as an unwilling subject of alienation and oppression. Sand's heroine moves through a mid-eighteenth-century Europe where absolute rulers mingle with Enlightenment philosophers and gender-bending members of secret societies plot moral

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and political revolution. As the old order breaks down, she undergoes a series of grueling initiations into radically redefined notions of marriage and social organization. In a novel by equal measures philosophical and lurid, nothing is what it seems. Written some fifty years after the French Revolution, the book taps into many of the political and religious currents that contributed to that social upheaval—and aims to channel their potential for future change. Fed by Sand's rich imagination and bold aspirations for social reform, *The Countess von Rudolstadt* is a sinuous novel of initiation, continuing the coming of age tale of the titular heroine of Sand's earlier *Consuelo* and drawing on such diverse models as Ann Radcliffe's Gothic tales and Goethe's *Wilhelm Meister*.

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