

Spirituality and Feminism in George Sand's *Indiana*

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Abstract

While the feminist themes depicted in the literary works of George Sand have been extensively studied, the impact her spiritual outlook has had on her writings has perhaps attracted less attention. And yet, the significance of George Sand's spiritual journey and the inextricable link between her evolving spiritual perspective and her feminist and humanitarian ideals are of utmost importance to understanding her works. This paper examines the spiritual beliefs and reflections which undergird Sand's first novel, Indiana, and attempts to show that the feminist ideas revealed in this novel are closely linked to the author's notions of spirituality.

While the feminist themes contained in the literary works of George Sand have been extensively studied, the impact her spiritual outlook has had on her writings has perhaps attracted less attention. And yet, the significance of George Sand's spiritual journey and the inextricable connection between her evolving spiritual perspective and her feminist and humanitarian ideals are of utmost importance to understanding her works.¹ In an attempt to gain insight into the role that spirituality plays in her novels, I would like to examine the beliefs and reflections which undergird her first novel, *Indiana*, including their relationship to the author's life and literary times, and will seek to show that the feminist ideas revealed in this novel are strongly linked to the author's notions of spirituality. George Sand's dual Catholic and Enlightenment background, her adherence to the romantic ideals of the nineteenth century, and her avid pursuit of inner and outer fulfillment all contribute to her thoughts on the role of religion and the

significance of the spiritual in her novels. But most importantly, it is her experiences as a woman, as portrayed in the lives of her female characters, which allow her to express with conviction her spiritual aspirations and her desire for a form of religion that elevates the downtrodden and brings justice to all.

As we begin our exploration of Sand's first novel, which closely mirrors the author's life, a brief look at her personal and social background is in order. Following her father's death when she was only four, Sand was brought up by her aristocratic grandmother in the family manor in Berry, while she yearned for the love of her lower class mother living in Paris. A sense of belonging to both classes helped shape her egalitarian view of society and gave her a heart for the common people, as she herself acknowledged: "Je tiens au peuple autant par le sang que par le coeur" [I hold to the common people as much by my blood ties as by my heart].² Although Voltairian in her views, her grandmother sent her to a Catholic convent school to give her a proper education, but finally removed her when she saw that Sand was so touched by Christianity that she wanted to become a nun. At age eighteen, Sand married Lieutenant Casimir Dudevant, a hardened military man whose actions left her disillusioned about marriage. Separating from him after ten years of profound disappointment, Sand moved to Paris, where she was able to live independently after the publication of *Indiana*. Throughout her life, Sand was influenced by spiritual mentors, such as Lammenais, a priest with republican ideals, and the social theorist Pierre Leroux, both of whom made an indelible impression on her thinking about religion and social justice. It is in her first novel, though, before she encounters these mentors, that we see most clearly her own tendency toward social idealism, combined with her views on women's plight in marriage and the role of the spiritual in society. In his extensive study of Sand's spiritual life, Paul Christophe comments on the relationship between her personal beliefs and her novels: "Les croyances de George Sand se laissent deviner en effet à travers la fiction de ses romans. George Sand a dressé de remarquables figures de femmes qui semblent exprimer ses propres convictions ou ses refus." [George Sand's beliefs can, in fact, be discerned through her fictional writings. George Sand has produced remarkable female figures that seem to express her own convictions or refusals].³

The novel *Indiana*, like Sand's life, is set in the historical and political context of early nineteenth century France, where Napoleon's discriminatory Civil Code predetermines a woman's existence. It is also situ-

ated in the context of the rising Romantic Movement in France, which enthusiastically embraced the struggle for democracy and republican values. These two influences, both extremely significant in the novel, are woven into the tapestry of the heroine's aspirations for a love passionate enough to fill her soul and powerful enough to free her from the chains which bind her to an oppressive marriage.⁴ We encounter in *Indiana* a young woman of fragile frame but determined will, who appears to suffer in silence the imposition of a marriage to a much older, retired colonel of Napoleon's former army, but whose inner resistance to his absolute authority belies her frail exterior. As she pines away for true love in the midst of a harsh, loveless marriage, she is alternately protected by her phlegmatic cousin Ralph, an insipid young Englishman whose presence in her life poses no threat to the jealous Colonel, and seduced by Raymon de Ramière, a handsome young aristocrat known for his persuasive journalism, matchless eloquence, and feminine conquests. Each of these men stands for the political system which defines his character: Colonel Delmare, who lives in the glories of the past and longs for the return of Napoleonic rule, proves to be the undisputed master of his household, "[un] excellent maître devant qui tout tremblait, femme, serviteurs, chevaux et chiens" [an excellent master before whom everyone trembled, be it his wife, servants, horses, or dogs] (49)⁵; Sir Ralph, having been rejected by his family at an early age and forced to find refuge in nature, defends his dream of a republic which would exclude "tous les abus, tous les préjugés, toutes les injustices" [all abuse, prejudice, injustice] (167); Raymon, as convinced of his superiority as Ralph is of his inferiority, attached to the privileges of his class, upholds the restored monarchy, but is savvy enough to support the constitution rather than a return to unpopular absolutism. *Indiana*, on the other hand, half European, half Indian from the colony of Ile Bourbon, a true flower of nature, exudes simplicity, sincerity, and natural wisdom in her views on society which evidently surpass the self-interested political reasoning of the men: "Indiana opposait aux intérêts de la civilisation érigés en principes, les idées droites et les lois simples du bon sens et de l'humanité." [Indiana confronted the self-centered interests of civilized society held up as (foundational) principles with upright thinking and the simple laws of good sense and humanity] (174).

It is into this world of conflicting interests and aspirations that the author draws us, painting a picture of domestic life dominated by male authority, unjust laws, and prejudicial attitudes, where the beleaguered In-

diana has no hope but to yearn for a savior, a messiah to deliver her from all the ills of marital subjugation.⁶ Helpless to change the laws, which accord virtually all rights to her husband, even that of the property she has personally inherited, love is her only avenue of escape. It is this hope which constitutes her inner resistance, both in her childhood, under the tutelage of a neglectful, violent father, and at age nineteen, under the domination of her husband:

Mais, en voyant le continuel tableau des maux de la servitude [...] elle avait acquis une patience extérieure à toute épreuve, une indulgence et une bonté adorables avec ses inférieurs, mais aussi une volonté de fer, une force de résistance incalculable contre tout ce qui tendait à l'opprimer. En épousant Delmare, elle ne fit que changer de maître; en venant habiter le Lagny, que de changer de prison et de solitude. [But in witnessing the continuous portrayal of the evils of servitude, she had acquired an unflinching patience on the outside, and a charming leniency and kindness toward her inferiors, but also a will of iron, an incalculable resistance to everything that tended to oppress her. In marrying Delmare, she had only changed masters; in coming to live at Lagny, she had only changed prisons and places of solitude] (89).

While inwardly defying her oppressors, Indiana waits for some outer change to radicalize her life, as she rides out the storms, confident that if some day someone truly loves her, she will give her whole heart in return and thus be set free. However, while persisting in her stoic endurance, she gradually comes to recognize that “ce libérateur, ce messie n’[est] pas venu” [this liberator, this messiah has not come] (89), and starts to languish both physically and emotionally in the absence of the love she has never known.

The entry of Raymon de Ramière into Indiana’s life marks the first turning point in the novel. Unfortunately, the kind of ethereal love Indiana dreams of is far removed from the earthly passion a lover like Raymon can bring her; she longs for a pure, unconditional, absolute love, the very opposite of the self-serving love Ramon tries to offer. Indiana’s romantic and spiritual aspirations are closely intertwined at this point, while her ideas on social change have not yet taken shape. The arrival of Raymon, whose behavior causes one disillusionment after the other, sets Indiana on a path

which eventually enables her to define her ideals and counter to some degree the two men who control her life: her husband, who represents the force of the law, and Raymon, whose manipulation of their love relationship represents an even more insidious trap for women. Although Raymon at first idolizes Indiana as the ideal romantic figure, his selfish nature is so contrary to the image he projects of an adoring lover that in the end he turns her into a broken woman, who all but succumbs to despair and death. As the narrator reveals, never did an egotistical chauvinist meet a more vulnerable young woman. Even when he stops loving her, Raymon persists in trying to break down Indiana's resistance through clever ploys intended only to build up his own male ego. While Raymon symbolizes all the evils of a corrupt society where love is nothing more than pretense and self gratification, Indiana, the delicate Creole, is a mixture of all that is pure and innocent in nature and all that is refined in civilization, like Chateaubriand's *Atala*, who is also of mixed race. When Indiana is finally forced to return to Ile Bourbon with her husband, who alone possesses the legal power to make this decision, and has been rejected by Raymon who refuses to take her in, supposedly to protect her reputation, Raymon secretly rejoices in his newfound freedom, all the while claiming to be disconsolate. In a letter, he exhorts Indiana to find solace in God: "Partez donc, ma bien-aimée; allez sous un autre ciel recueillir les fruits de la vertu et de la religion. Dieu nous récompensera d'un tel effort; car Dieu est bon." [Depart, my beloved; go and pick the fruit of virtue and religion under another sky. God will reward us for our efforts, for God is good] (241). This is not the first time Raymon has tried to use God to his own ends, but for once Indiana sees through his duplicity and sends him a reply that sums up her thoughts on her own relationship to God and His true nature, which in turn becomes the basis for the social reforms she envisions as her only hope for liberation. Having twice been a victim of enslavement, legally in her marriage, and emotionally in her relationship with Raymon, she identifies herself with the slaves she has seen in the colonies and cries out for nothing less than a total reversal of the existing social order. This vision of a new society incorporates at the same time the message of the Gospels, the principles of the Romantics and revolutionaries, and her own desires as a woman, as we shall now see.

After first recognizing in her letter that she has been mistaken about Raymon's love, and after calmly trying to analyze her failure to foresee how he would let her down at a crucial moment, Indiana only becomes indignant when she considers Raymon's exhortation to turn to God for

comfort. In a powerful condemnation of both the religion and society he represents, she spells out the differences between her God and Raymon's God, between her faith and his unbelief. Once again, her ability to see clearly and justly in the midst of hypocrisy is reflected in her articulate defence of a religion which eschews the politics of power and exclusion and hails a much more simple form of faith that is truly egalitarian and compassionate. Raymon's God is the god of men, "le dieu des hommes" (249), the king, founder, and supporter of their race. Just as the monarchy and nobility use God to prop up their authority and protect themselves from the people, men like Raymon believe that God has made everything for them, that he is the force that legitimizes their rights and upholds their laws, and gives them the dominant role in society. "Vous vous croyez les maîtres du monde; je crois que vous n'en êtes que les tyrans. Vous pensez que Dieu vous protège et vous autorise à usurper l'empire de la terre; moi, je pense qu'il le souffre pour un peu de temps," declares Indiana. "Non, Raymon, vous ne connaissez pas Dieu; ou plutôt ... vous ne croyez à rien." [You believe yourselves to be the masters of the world; I believe you are only its tyrants. You think God protects you and authorizes you to usurp the dominion of the earth; I think he is putting up with it for a short while (...) No, Raymond, you don't know God; or rather ... you believe in nothing] (249). Indiana goes on to say that a sense of the existence of God has never penetrated Raymon's heart. It is she, rather, who believes in God, but hers is a personal relationship. She categorically rejects the religion invented by men:

la religion que vous avez inventée, je la repousse; toute votre morale, tous vos principes, ce sont les intérêts de votre société que vous avez érigés en lois et que vous prétendez faire émaner de Dieu même, comme vos prêtres ont institué les rites du culte pour établir leur puissance et leur richesse sur les nations. Mais tout cela est mensonge et impiété. Moi qui l'invoque, moi qui le comprends, je sais bien qu'il n'y a rien de commun entre lui et vous... [I reject the religion you have invented; all of your morals and principles exist to serve the interests of your (own) society. You have set them up as laws which you claim come from God himself, just as your priests have instituted rituals of worship in order to establish their power and wealth over the nations. But all of that is

lies and impiety. I who call upon him, I who understand him, know very well that there is nothing in common between you and him] (249).

Used only to justify the interests of a male dominated society, the laws of institutionalized religion have little to do with God. In contrast, Indiana lays out her vision of a society based on God's principles, combining the biblical teaching of "the meek inheriting the earth" with the Romantic ideal of equality for all. She is convinced that God does not intend for society to oppress the poor or to crush the creatures of His making. In poetic terms reminiscent of the prophet Isaiah's words that "every valley shall be exalted and every mountain and hill ... made low" (Isa. 40:4)⁷, she paints a picture of a God who raises up the poor and abases the rich, levelling them like the smooth surface of the sea. She imagines God telling the slaves to throw away their chains and flee to the mountains, where he has provided rivers, flowers, and sunshine for them. She pictures him enabling beggars to lie down in comfort by ordering kings to toss them their robes of purple and descend to the valleys where he has laid out carpets of moss and heather. She realizes that her dreams are all of another life, another world, but she cries out for a place where fleeing from oppression is not a crime and where man can escape from man without the chains of the law ensnaring him and forcing him back again to the feet of his enemy. It is obvious that her own emancipation is bound up in that of the oppressed of society in general and that the spheres of politics and religion are too intertwined for her to imagine the reformation of one without the other. Indiana enjoins Raymon not to speak to her of God, not to use his name to reduce her to silence. Her forced submission is not to God, but to men, but if she were to listen to the voice God has put in her heart, she would escape to the wilderness, where she would learn to live alone, without help and without love. In concluding her letter, though, she is forced to concede that this kind of escapism is not realistic and that living in total isolation from others is humanly impossible.

At the end of the novel, however, Indiana's Romantic dream of finding a haven in nature from the evils of society actually comes to pass, with the help of the novel's other protagonist, Sir Ralph, who surprisingly turns out to be a Romantic hero *par excellence*. Before her ideal is realized, though, Indiana suffers even further degradation at the hands of her husband and, once again, Raymon. The author aptly portrays some of the other injustices to which a woman can be subjected, before releasing her heroine from her plight. When the jealous Colonel discovers Raymon's

letters to Indiana, he physically abuses her in his fury, causing her to flee Ile Bourbon and return to France. Despite the dangers of the stormy seas, the unruly sailors, and the ever-present threat of the law for undeclared fugitives, Indiana makes this hazardous trek on the strength of a letter she has received from Raymon, who now gives every evidence that he needs her love and care. In reality, Raymon's fortunes rapidly change, and by the time Indiana reaches France, he is advantageously married to the nobly born but adopted daughter of a wealthy industrialist, providing him not only with money but also political protection. Caught up in the revolutionary turmoil of 1830 upon her arrival in France, Indiana despairs to see Raymon alive. Finally making her way to Paris after serious setbacks, she returns to the country manor she previously owned but which now belongs to Raymon, only to experience the pain and humiliation of discovering that he is living there with another woman, his wife. With no hope for the future and no desire to go on living, Indiana sinks into deep despair in the miserable room she rents in Paris, allowing the author to enumerate the ills a woman on her own can experience in the impersonal metropolis. Sand, of course, had experienced this firsthand, after separating from her husband and going to write in Paris. For her heroine, however, it is the advent of Sir Ralph that starts to turn the tide, when he rescues the depressed and waning Indiana from a slow but certain death in her hotel room, and informs her of her husband's death on the island.

Just as Raymon has been a destructive force in her life, Ralph, in fact, has been a positive factor, having acted all along as her protector, despite Indiana's blindness to his deeply committed love. An awkward, unexpressive man, he has no way with words like Raymon, but has nonetheless remained faithful to his childhood companion and only love throughout her entire life, shielding her from her husband's abuses, while at the same time erecting a thick wall of indifference around himself to keep the Colonel from suspecting his feelings. Having grown up with Indiana on Ile Bourbon, he proves to be a type of Christ, filling the roles of brother, friend, mentor, and guardian angel, and becoming, when she is finally at death's door, her saviour. In the Romantic tradition, however, he is also a melancholic outsider, a man as despairing of civilization as Raymon is enamoured of it, and who sees the double suicide he eventually proposes to Indiana as a virtuous act. Deeply spiritual, his desire is to leave this vale of tears where sensitive souls live in exile, and return to God their Creator. In accordance with Catholic doctrine, he believes that their earthly baptism of suffering

will earn them pardon in the afterlife⁸, but rejects the Church's teaching on suicide and contends, like Indiana, that misfortune has taught him a religion other than that of men: "Le Dieu que nous adorons, toi et moi, n'a pas destiné l'homme à tant de misères sans lui donner l'instinct de s'y soustraire" [The God we worship, both you and I, has not destined man to so many miseries without giving him the instinct to withdraw himself from them] (305). He preaches a natural religion, where "l'univers est le temple où nous adorons Dieu." [the universe is the temple where we worship God] (307). To consummate their act of suicide, he recommends a return to the sanctuary of nature, to a place untainted by human contact, in the depths of Ile Bourbon's virgin forest. Rejecting, like the Romantics, "cette civilisation qui renie Dieu ou le mutile" [this civilization that denies God or mutilates him] (307), he wants to bring Indiana back to the place of their innocent childhood, and plunge with her to his death in the pure, cleansing waters of a lofty cascade.

The symbolism of their chosen form of death is abundantly clear. It is a kind of baptism, a way to purge themselves not only from civilization's corruption but also from their own transgressions. Indiana recalls with sorrow the death of her maid by drowning, a death for which she feels responsible. "Mourir comme elle me sera doux," she confesses, "ce sera l'expiation de sa mort, que j'ai causée." [Dying like her will make me feel good; it will be the expiation for her death, which I caused] (309). To prepare themselves for this solemn act, they use their journey back across the ocean as a time to detach themselves from the world and draw near to God. Instead of the opposing winds encountered by Indiana on her return to France to meet Raymon, this time a favourable wind speeds them on to their desired destination. Refreshed by the tonic sea air and the promise of release from her sorrows, Indiana's heart, soul, and body begin to mend: "Oublieuse de sa vie passée, elle ouvrit son âme aux émotions profondes de l'espérance religieuse." [Forgetful of her past life, she opened up her soul to the deep emotions of religious hope] (309). Ralph, as well, sheds his cold outer shell, revealing for the first time his true, stellar character. The blinders come off Indiana's eyes, and before they finally proceed to take their own lives, Ralph explains his life to her in words so sincere and eloquent they totally eclipse Raymon's seductive language. Putting behind her Raymon's perfidious intrusion into her life, she realizes it is Ralph that has shown her "un amour pur, un amour profond" [a pure love, a deep love] (321), "un amour impérissable" [an imperishable love] (325). Their death

together becomes more than a baptism; it is a celestial marriage in which both partners hope to be united in eternal life.

Just as baptism symbolizes not only death but also resurrection, the nuptial couple imagines their death together as a springboard thrusting them into union in the afterlife, a state of bliss beyond the grave where love cannot be altered, an absolute attainable only through death. With Indiana dressed in white, and using as an altar a rocky shelf above the cataract into which they plan to jump, they commit themselves to each other in a ceremony that takes place only before God. "C'est moi maintenant qui suis ton frère, ton époux, ton amant pour l'éternité" [It is I who have become your brother, your spouse, your lover for eternity] (328), proclaims Ralph. Indiana, for him, is the embodiment of heaven: "le ciel, c'est toi, et si j'ai mérité d'être sauvé, j'ai mérité de te posséder" [You are heaven to me, and if I have merited being saved, I have merited possessing you] (329). She responds with equal fervour: "Sois mon époux dans le ciel et sur la terre ... et que ce baiser me fiance à toi pour l'éternité!" [Be my husband in heaven and on earth ... and let this kiss join me to you for eternity] (330). Her unfulfilled wish for love, for a saviour, for a life of freedom, are all incorporated in this dramatic act, which reveals itself to be more of a spiritual quest than a desire for temporal happiness. Ralph becomes the messiah whose unrelenting love promises new hope and a new beginning to the awaiting spouse. Indiana becomes the perfect bride, the absolute fulfillment of all his aspirations. It is only in death however, that such perfection can be realized, for Sand aspires to such a lofty ideal of romantic love that it is only in terms of a metaphoric afterlife that she is able depict her vision of an egalitarian relationship between a man and a woman.⁹

The conclusion of the novel brings about a startling reversal in the plot. By an unexplained turn of events, Ralph and Indiana somehow survive their fall, or are divinely prevented from carrying out their suicide, and are found to be living in the recesses of a wilderness retreat on the island, discovered only by the narrator who emerges in the end. As if, through death, they had passed into a paradise on earth, the couple is living out its dream of a perfect relationship in an idyllic setting, close to God and nature, far removed from civilization. Having symbolically "died to self," they are now able to experience the absolute of love they had only dreamed of in their former life. They treat each other with utter devotion and respect, and are able to live independently from society. Lest they be seen to be exemplifying an egotistical existence, they use their resources to buy and free

mistreated slaves, and their servants are their friends. Social and sexual equality are finally realized in this veritable Garden of Eden, where joy comes nonetheless only after suffering. The reformation of society, as preached by more politically active feminists¹⁰, seems to disappear in the novel in favour of the complete abandonment of society. Sand rejects the Romantic tendency to despair, however, by proposing ultimate happiness for the couple, rather than leaving them in a state of pain and isolation with no hope. “Moi, j’ai Indiana” [*I have Indiana*] (343), declares Ralph to the narrator, implying that genuine love is all one needs. He defends his anti-socialism by saying that one should bear the chains of society if its laws serve and protect one, but break them if they do not. Indiana and Ralph have given themselves the liberty to cast off the legal and social fetters which imprisoned them, but for Sand, this freedom can obviously not be purchased without love.

This, in the end, is the message with which we are left. It is not an incitement to reform the laws, which has led modern feminists to criticize Sand for the novel’s lack of political focus. However, the kind of transformation Sand suggests is rather personal and relational; it begins with the right of a woman to live her life with a man in mutual love and respect, with a high expectation of sincerity placed upon the man. It also includes a spiritual dimension, without which true happiness and equality are unthinkable for Sand. While she strongly opposes institutionalized religion and all the political and legal structures that enslave a woman, her answer is to provide an ideal to strive for, rather than a political agenda to follow. That ideal has emerged from her own aspirations towards a pure and unending love, along with her desire for equality and justice, and for a freedom that is inner as well as outer. Believing God to be good and just, she portrays him in the novel as the necessary source of social justice. However, it should be noted, it is not his love that delivers Indiana in the end, through some kind of personal religious experience, but rather that of the romantic lover Sand has imagined.

In that sense, Sand’s solution in the novel remains unsatisfactory. Human perfection is not of this world. Nor can the love of a couple, however ideal it may be, suffice for all their needs. Perhaps this idealism factored into some of the romantic disappointments in the author’s own life. Her pursuits seem to reflect an unending desire for fulfillment in love which she never attains. At the same time, most of her novels reflect Sand’s ongoing search for spirituality paired with social justice,¹¹ including a re-

thinking of both religion and women's role. *Indiana* presents a vision for change which has not yet been translated into political terms, a vision as spiritual as it is social, calling for an attitudinal reform to accompany more concrete measures for women. It is Sand's tragic marital experience, combined with her personal convictions, that provide the framework for this first major work, and it is her own search for independence that motivates her heroine's desire not only for personal freedom but indeed for liberty for all. Sand provides no guidelines for political action, but rather, by contrast and example, portrays not only the kind of love relationship she dreams of for women, but also the need for a complete moral and spiritual reform of society.

NOTES

¹ Writings on Sand's spirituality are not abundant, but the recent study by Paul Christophe on George Sand's spiritual life, entitled *George Sand et Jésus: une inlassable recherche spirituelle* (Paris: Les Éditions du Cerf, 2003), is an excellent examination of the evolution of Sand's spiritual perspective throughout her life, particularly in relation to both the church and the person of Jesus. *Les idées politiques et sociales de George Sand* by Pierre Veroneylen (Université de Bruxelles, 1984), presents a very comprehensive look at Sand's social views, including a chapter on the role of religion in her life and thinking. The purpose of these books is not, however, to analyze the author's literary works in the light of her spiritual beliefs.

² Sand as quoted in Hélène Sabbah et al. *Itinéraires littéraires: XIXe siècle*. Paris: Hatier, 1988, 221. All translations in this paper are my own, including those of the novel.

³ Paul Christophe. *George Sand et Jésus: une inlassable recherche spirituelle*. Paris: Les Éditions du Cerf, 2003, 13.

⁴ Well known literary historian, Pierre de Boisdeffre, in celebrating Sand's life and work, highlights the significant role she played in her time: « L'oeuvre de George Sand n'aurait pas la même importance à nos yeux si son auteur n'avait prêché avec tant de courage et de conviction la liberté de la femme, en amour mais aussi en politique, et sa capacité de s'engager dans les combats de son siècle. Elle a été le prophète et l'un des grands acteurs de la libération de la femme. » [George Sand's work would not have the same significance today if the author had not preached women's liberty with such courage and conviction, in love but also in politics, and her ability to engage in the struggles of her century. She was the prophet and one of the great actors in the liberation of women.] (Pierre de Boisdeffre. *George Sand à Nohant*. Paris: Christian Pirot, 2000, 20.)

⁵ All quotes from the novel are taken from *Indiana*. Paris: Gallimard, 1984.

⁶ Paul Christophe underscores Sand's opposition in the novel to France's marital laws: "*Indiana* dénonçait le malheur de la femme dans le mariage et dans la société en raison de l'injustice et de la barbarie des lois..." [Indiana denounces the unhappiness of women in marriage and society because of the injustice and barbarity of the laws.] (Paul Christophe, *op.cit.*, 47.)

⁷ *Holy Bible*, Authorized King James Version. Thomas Nelson Bibles, 1970.

⁸ "La foi en Dieu et dans la vie éternelle - en dehors de quelques heures de spleen maladif - n'a jamais cessé d'habiter le cœur de George Sand." [Faith in God and in eternal life - outside of a few hours of genuine depression - never ceased to inhabit the heart of George Sand.] (Paul Christophe, *op.cit.*, 91.)

⁹ Veroneylen sees George Sand's feminism in *Indiana* as « un acte d'accusation contre le mariage, tel que le Code Civil l'a institué. La femme étant esclave, l'amour est banni. Seul l'amour de deux êtres parfaitement égaux peut donner à leur union la consécration de l'éternité. » [an act of accusation against marriage, such as the Civil Code had instituted it. The woman was the slave, and love was banished. Only love between two equal partners can give to their union the sanction of eternity.] (Pierre Veroneylen. *Les idées politiques et sociales de George Sand*. Université de Bruxelles, 1984, 9.)

¹⁰ Flora Tristan, a contemporary of Sand's who embodied a much more political form of activism, disagreed with Sand's belief in the role played by literature as opposed to politics in women's struggle for reform.

¹¹ Amongst the many novels that could be cited, *Consuelo* and *Le Compagnon du Tour de France* are prime examples of works which clearly reflect Sand's dual concern for spiritual transformation and social change.

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