

have been 'squared'; all the outside interests conciliated. . ."

Sir Cecil Carr quotes Tacitus in the original Latin, Mr. L. S. Amery, Aristotle in the original Greek; everybody knows Bagehot and Dicey. There is no jargon, no stodge. Most of it is urbane, all of it is clear.

—W.B.S.

## LOVE'S ROUNDABOUT

*LELIA, the Life of George Sand, by Andre Maurois, translated by Gerard Hopkins, Jonathan Cape, English price, 25s.*

GEORGE SAND'S novels are not much read today, even in France; and Andre Maurois believes that her reputation as a writer has suffered undeservedly. In a long and rather closely-printed biography he makes use of new documents to explain the connection between George's childhood, her work as a novelist, her misconduct and frustrations.

She was the daughter of Maurice Dupin, a young soldier of good birth who had taken for mistress and had later married "an extremely pretty, laughing and charming girl," a camp follower with Bonaparte's army in Italy. The father was thrown from his horse and killed while his daughter, Aurore, was still a child. Her mother was unstable: she quarrelled with the head of the family, Aurore's grandmother, and could not give the child the love she needed. The loss of her father, and her mother's coldness, drove the imaginative girl to identify herself with the father's image, and this led her into masculine habits which were curiously at odds with her essential femininity. These early difficulties were seen to have had a lasting effect after she made an unsatisfactory marriage.

Aurore behaved badly; she deserted her husband, had a succession of affairs with writers and artists—including Musset and Chopin—and was betrayed by excess of sentiment into absurd situations. Yet beneath her posturing and her pseudo-masculinity she was always a woman looking for love, though held back from passion by a coldness which can now be seen to have been psychological in origin. But she was also a gifted and prolific writer, producing novels which placed her among the great literary figures of France in the middle years of the 19th Century.

Her own story of frustrated passion was told partly in *Lélia*; and Maurois draws on this novel and on autobiographical writings for the materials of a sympathetic portrait. George Sand has been fortunate in her latest biographer. Maurois has always excelled in studies of the literary temperament. In his new book he explains George Sand's character with insight and delicacy. The men of letters and artists among whom she moved are brought back to life; their friendships, feuds and intrigues come vividly into the story; and the whole book has the unmistakable flavour of its period.

—H.

## A WOMAN'S WORK

*RETURN PASSAGE, the autobiography of Violet Markham, C.H., Oxford University Press, Geoffrey Cumberlege, English price, 21s.*

IT takes courage publicly to acknowledge mistaken judgment for the benefit of posterity, yet Violet Markham, C.H., indefatigable community worker, has made her autobiography the more valuable by so doing. A record of one woman's widespread activities over the past 50 years, her book is candid, admitting her early opposition towards the Suffragette movement when she felt that women were uninterested in the rights they already

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