

Gilbert Cesbron

Mais moi je vous aimais

CESBRON

*mais moi
je vous aimais*

Mais Moi Je Vous Aimais

Alexandre Dumas



Mais Moi Je Vous Aimais:

, Théâtre Complet de Al. Dumas Fils Alexandre Dumas, 1868 **The Precious Ridiculous** Molière, 1888 **La femme de Claude (The wife of Claude)** Alexandre Dumas, 1905 *The Selected Works of George Sand* George Sand, The correspondence of George Sand and Gustave Flaubert if approached merely as a chapter in the biographies of these heroes of nineteenth century letters is sufficiently rewarding In a relationship extending over twelve years including the trying period of the Franco Prussian War and the Commune these extraordinary personalities disclose the aspects of their diverse natures which are best worth the remembrance of posterity However her passionate and erratic youth may have captivated our grandfathers George Sand in the mellow autumn of her life is for us at her most attractive phase The storms and anguish and hazardous adventures that attended the defiant unfolding of her spirit are over In her final retreat at Nohant surrounded by her affectionate children and grandchildren diligently writing botanizing bathing in her little river visited by her friends and undistracted by the fiery lovers of the old time she shows an unguessed wealth of maternal virtue swift comprehending sympathy fortitude sunny resignation and a goodness of heart that has ripened into wisdom For Flaubert too though he was seventeen years her junior the flamboyance of youth was long since past in 1862 when the correspondence begins he was firmly settled a shy proud grumpy toiling hermit of forty in his family seat at Croisset beginning his seven years labor at L Education Sentimentale master of his art hardening in his convictions and conscious of increasing estrangement from the spirit of his age He with his craving for sympathy and she with her inexhaustible supply of it meet he pours out his bitterness she her consolation and so with equal candor of self revelation they beautifully draw out and strengthen each the other s characteristics and help one another grow old But there is more in these letters than a satisfaction for the biographical appetite which indeed finds ITS account rather in the earlier chapters of the correspondents history What impresses us here is the banquet spread for the reflective and critical faculties in this intercourse of natural antagonists As M Faguet observes in a striking paragraph of his study of Flaubert It is a curious thing which does honor to them both that Flaubert and George Sand should have become loving friends towards the end of their lives At the beginning Flaubert might have been looked upon by George Sand as a furious enemy Emma Madame Bovary is George Sand s heroine with all the poetry turned into ridicule Flaubert seems to say in every page of his work Do you want to know what is the real Valentine the real Indiana the real Lelia Here she is it is Emma Roualt And do you want to know what becomes of a woman whose education has consisted in George Sand s books Here she is Emma Roualt So that the terrible mocker of the bourgeois has written a book which is directly inspired by the spirit of the 1840 bourgeois Their recriminations against romanticism which rehabilitates and poetises the courtesan against George Sand the Muse of Adultery are to be found in acts and facts in Madame Bovary Now the largest interest of this correspondence depends precisely upon the continuance beneath an affectionate personal relationship of a fundamental antagonism of interests and beliefs resolutely maintained on both sides George Sand with her

lifelong passion for propaganda and reformation labors earnestly to bring Flaubert to her point of view to remould him nearer to her heart's desire. He with a playful deference to the sex and years of his friend addresses her in his letters as Dear Master. Yet in the essentials of the conflict though she never gives over her effort he never budes a jot he has taken his ground and in his last unfinished work *Bouvard and Pecuchet* he dies stubbornly fortifying his position. To the last she speaks from a temperament lyrical sanguine imaginative optimistic and sympathetic he from a temperament dramatic melancholy observing cynical and satirical. She insists upon natural goodness he upon innate depravity. She urges her faith in social regeneration he vents his splenetic contempt for the mob. Through all the successive shocks of disillusioning experience she expects the renovation of humanity by some religious some semi mystical amelioration of its heart he grimly concedes the greater part of humanity to the devil and can see no escape for the remnant save in science and aristocratic organization. For her finally the literary art is an instrument of social salvation it is her means of touching the world with her ideals her love her aspiration for him the literary art is the avenue of escape from the meaningless chaos of existence it is his subtly critical condemnation of the world. The origins of these unreconciled antipathies lie deep beneath the personal relationship of George Sand and Gustave Flaubert lie deep beneath their successors who with more or less of amenity in their manners are still debating the same questions today. The main currents of the nineteenth century with fluent and refluxing tides clash beneath the controversy and as soon as one hears its long withdrawing roar and thinks it is dying away and is become a part of ancient history it begins again and will be heard no doubt by the last man as a solemn accompaniment to his final contention with his last adversary.

OEuvres Complètes de H. de Balzac Honoré de Balzac, 1877 **Principles of electricity**

Maynard Shipley, 2025-04-24 In *Principles of Electricity* Maynard Shipley artfully explores the foundational concepts of electrical science through a clear and engaging narrative. The book delves into the fundamental principles that govern electricity ranging from the behavior of charges to the intricacies of circuits and magnetism. Shipley's literary style is characterized by precise language and a structured approach making complex ideas accessible to a broad audience. Set against the backdrop of early 20th century scientific advancements this work not only serves as an educational resource but also reflects the burgeoning interest in electrical engineering during a time of rapid technological progress. Maynard Shipley a prominent figure in the field of electrical engineering was deeply influenced by the transformative technological changes of his time. His academic background and practical experience in the industry informed his writing leading him to craft a text that is both rigorous in scientific explanation and rich in practical application. Shipley's commitment to demystifying electricity speaks to his passion for education and dissemination of knowledge. I highly recommend *Principles of Electricity* to students educators and anyone with an interest in understanding the basics of electrical science. Shipley's work provides not only a solid theoretical foundation but also demonstrates how these principles apply in real world scenarios making it an invaluable resource for anyone eager to grasp the electrifying world of electricity.

Convex Surfaces Herbert

Busemann,1837

Un Père Prodigue Alexandre Dumas,1860

Une année ,1861

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