

ical changes readers could be made to feel that they were perusing not a badly constructed novel, but a good novel followed by an interesting novelette. For although its *motif* is unpleasant, it can hardly be denied that "L'un Adultère Rétrospectif" holds one's attention. Calyste exasperates us until we can scarcely understand how Balzac could speak of him as "good and noble," and as a "loyal and perfect gentleman." Béatrix has become more of a courtesan than of a "femme abandonnée." Sabine in her efforts to win back her husband may seem too lacking in spirit, and also to be a variation on the betrayed heroine of the juvenile "Wann-Chlore" and on Augustine in "La Maison du Chat-qui-Pelote." But whether or not we like the leading characters or the repeated situations, we must confess that the intrigue managed by Maxime de Trailles and La Palférine is clever and interesting, and that the description of Mme. Schontz and her social aspirations is worthy of the author of the "Splendeurs et Misères." The novelette is not one that can be recommended to young readers, but "Béatrix" proper is equally to be avoided by them, while both the novel and the novelette will repay reading and re-reading on the part of all genuine students of the "Comedy."

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