

its chapter-divisions having been suppressed. Two years later it appeared again, along with "La Muse du Département," "La Justice Paternelle ("Un Drame au Bord de la Mer"), and "Père Canet" ("Facino Cane"). In this form the title "Rosalie" was used, Mlle. de Watteville having previously been known as Philomène. For the Savarus family, see "La Recherche de l'Absolu." For Mme. de Beauséant and her lover, see "La Femme Abandonnée." For the Italian singers and the Princess Varèse herself, see "Massimilla Doni." The Duke de Rhétoré is well known from "Mémoires de Deux Jeunes Mariées," etc. The name of Jeanrenaud recalls "L'Interdiction." Leopold Hannequin has been met in "Béatrix" and will be found in "Cousine Bette" and "Cousin Pons." The leading characters do not reappear.]

In the autumn of 1838, Balzac wrote Mme. Hanska that he had begun the "Curé de Village"—"the religious pendant" of the "philosophical" book she already knew—the "Médecin de Campagne." About nine months later he declared that the story would be "much more elevated, much grander and stronger" than the "Médecin" or "Le Lys dans la Vallée." Shortly after he gave his reason for this belief. "'Le Curé de Village' is the application to civilization of the Catholic doctrine of repentance (*du repentir catholique*), just as 'Le Médecin de Campagne' is the application of philanthropy, and the first is much more poetic and grander. The one is man, the other is God!" He was well aware that the work as first published needed great additions, but he would make them in time, and, as he wrote later, he would give a great deal to be able to read his chapters to the Countess.

Did Balzac surpass the "Médecin" in this book devoted to the second member of his trio of great moulders of society? Perhaps readers who demand something of a plot may think so, but readers concerned with our author's art and with his