

regard to the characters a few words will suffice. Of the "Thirteen," their chief Ferragus is found nowhere else; de Marsay appears in over twelve other books; Montriveau in five; the Marquis de Ronquerolles in six. M. and Mme. Jules are seen again for a moment in "César Birotteau." The Duchess de Langeais reappears in "Père Goriot." Paul de Manerville is familiar from "Le Contrat de Mariage." The Dukes de Chaulieu and Grandlieu need no comment. The name of the Duke de Navarreins is also familiar. For the Princess de Blamont-Chauvry see "Madame Firmiani" and "Le Lys dans la Vallée"; for Mme. Gruget, "Les Employés" and "Un Ménage de Garçon"; for the Baroness de Maulincour, "Le Contrat de Mariage"; for the Vidame de Pamiers, "Le Cabinet des Antiques"; for Mme. de Sérizy, "Splendeurs et Misères" and several other stories; for Sixte du Châtelet, "Illusions Perdues" and "Splendeurs et Misères." Lord Dudley is already familiar from "Le Lys dans la Vallée." Paquita Valdéz, the San-Réals, and their dependants are not encountered elsewhere.]

The three stories that make up the "Histoire des Treize" are mentioned so frequently in Balzac's letters that it is comparatively easy to perceive that he valued them highly. Mme. Jules appeared to him to be a very charming character. He claimed that the "Duchesse de Langeais" represented the aristocracy well, since it had been approved by a person whose "dneal authority" was incontestable. The reference was, probably, to the Duchess de Castries, who may have sat for her portrait, but as the story was written mainly at Geneva under Mme. Hanska's eyes, and as certain pages seem to have sprung out of Balzac's relations with her, it is, perhaps, best not to be too positive in designating the source of his inspiration. It is quite certain, however, that he regarded the "Duchess" as a very important production which Mme. Hanska could read

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