

Amédée de Soulas is a good study of the provincial dandy or lion of the type of *La Fleur des Pois* ("Le Contrat de Mariage"). Mme. de Watteville is an excellent variation of the type of the female bigot already encountered in Mme. de Granville. The latter's education of her daughters might have given hints for the training of Rosalie. (See, "*Une Fille d'Ève*.") But it is this young lady that not only furnishes the intrigue of the story, but also gives it distinction. Although disagreeable, she is certainly thoroughly alive—far more so than the man whose happiness she wrecks. Indeed some critics have gone so far as to place her as a heroine above Eugénie Grandet. This probably means little more than that they prefer active to passive heroines. Rosalie is very active in her mischief; but we must compare heroines by estimating, so far as we may, the comparative amounts of impression they produce upon readers of all sorts and conditions. In such a comparison Rosalie de Watteville sinks far below Eugénie Grandet. The Besançon girl lives in our memories as a most individual and successful mischief-maker, but there is nothing great about her—her character does not touch the infinite in any way. There is, on the other hand, an infinity of pathos and perhaps of charm connected with the character of Eugénie Grandet. So, although she is more passive than active, she is one of the most impressive heroines in fiction.

But Rosalie and her mother and would-be lover are not the only good characters in this novelette that dates from a period when Balzac was not doing his best work. M. de Watteville, the father, is well drawn, and so is M. de Grancey, —one of the most lifelike of our author's clergymen. Parts of the story are also worth remembering because they supplement the comparatively short list of Balzac's political studies. As for the story, "*L'Ambitieux par Amour*," included within the novelette, after the eighteenth century manner, it must