HEIRESS AND MISER,
AS SEEN IN FOUR NOVELS BY BALZAC, JAMES, ELSIE SINGMASTER, AND JULIEN GREEN

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HEIRESS AND MISER, AS SEEN IN FOUR NOVELS BY BALZAC, JAMES, ELSIE SINGMASTER, AND JULIEN GREEN

By

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CHAPTER I. INTRODUCTION

People have always viewed money with mingled esteem and contempt. At the present time its attractions and repulsions are no less significant than in the early nineteenth century when economics came to be seriously regarded as a science. Money is often thought of as evil, or the root thereof, but financial insolvency is as much to be avoided as financial success is to be sought. The fascination for money takes hold of writers as well as readers. The literature produced therefrom has various themes, but the struggle to gain financial success is ever present. There are the "rags to riches" stories, which are almost legendary in the American culture. There are novels dealing with class conflict, in which the rich are the exploiters and the poor are the exploited. The theme of greed and covetousness is recurrent in this type of novel, but it has also been the primary subject in many other novels.

In this paper the writer has undertaken to present a critical study of four novels dealing with the theme of avarice. These are Eugénie Grandet (1833), by Honoré de Balzac; Washington Square (1880), by Henry James; Keller's Anna Ruth (1926), by Elsie Singmaster; and Adrienne Mesurat (1927), by Julien Green.

Of the four authors, three were born American citizens. Henry James, in his later years, became a British citizen, and Julien Green is now a French citizen. Beginning with Balzac and the year 1833, the date of Eugénie Grandet, the span of literary activity of the four authors continues through the present time. These particular novels may be considered, critically speaking, as products of the more successful efforts by each author. In the broad sense of the word, it can be said that the novels of Balzac, James, and Elsie Singmaster are "realistic" and that Green's Adrienne Mesurat is a "psychological" novel. And it would not be without basis to say that Balzac and James, and possibly Elsie Singmaster, belong to one era, while Green is a member of a more recent literary school.

It is curious that these four authors should use the same plot in framing their novels; for the plots are essentially the same, being concerned with the story of a shrewd and rich father and his young and guileless daughter who will inherit a considerable sum of money! There seems to have been, however, no direct influence of any one author upon another. James was the author of several essays concerning Balzac, including The Lesson of Balzac. This essay, in addition to being a critical evaluation, is a testimony of James' admiration for Balzac and his debt to him. James is indebted for style and method rather than for plot material.

This study will attempt a critical investigation of the father and daughter in each novel to determine whether or not they have the necessary qualifications in a general concept of miser and heiress. Such a critical examination involves the presentation in some detail of the above-mentioned novels for the purposes of comparison and contrast, for it is believed that this particular approach to the stated problem is the most suitable method of investigation. Within each chapter, the texts of the novels are surveyed in the order of their publication.

CHAPTER II. FATHERS AND DAUGHTERS

Balzac's novel, Eugénie Grandet, is as much the history of M. Grandet as it is that of his daughter Eugénie. Grandet, in fact, seems to be the central figure, for the power of this greedy and wretched character is ever present, even after his death. Although the novel since the time of Balzac tends to be more concerned with psychological insight and analysis, Balzac gives the reader no information that might in part explain Grandet's avarice, and his almost complete lack of feeling or sentiment. Grandet apparently has no reason to resent or dislike either Mme Grandet or Eugénie, yet he displays nothing that resembles paternal or husbandly love. He seems rather the same type of cruel overseer one meets in Mrs. Stowe's novel, Uncle Tom's Cabin. Grandet's household consists of his wife, his daughter and Nanon, a combination cook, laundress, butler and general lackey, whose duties she shares with Mme Grandet and Eugénie. With his family, Grandet is close-mouthed; but, he does not maintain secrecy with Nanon. It is unlikely, however, that she comprehends his business. In household matters she is given as much deference as Mme Grandet or Eugénie. She stands between Grandet, on the one hand, and Mme Grandet and Eugénie on the other. For love of the latter, she would undergo Grandet's displeasure in order to obtain the ingredients

necessary for a galette, an unheard-of extravagance which Eugénie feels is required for her cousin, Charles. Nanon is also the bulwark that protects the innocent Eugénie and Mme Grandet from the rest of the world. But, as much as she loves them, she would give her life because of loyalty to Grandet.

> A l'âge de vingt-deux ans, la pauvre fille n'avait pu se placer chez personne, tant sa figure semblait repoussante; et certes ce sentiment était bien injuste; sa figure eût été fort admirée sur les épaules d'un grenadier de la garde; mais en tout il faut, dit-on, l'à-propos . . . Il [Grandet] vêtit alors, chaussa, nourrit la pauvre fille, lui donna des gages, et l'employa sans trop la rudoyer. En se voyant ainsi accueillie, la Grande Nanon pleura secrètement de joie, et s'attacha sincèrement au tonnelier, qui d'ailleurs l'exploita féodalement. Nanon faisait tout . . . Puis la Nanon faisait partie de la famille: elle riait quand Grandet riait, s'attristait, gelait, se chauffait, travaillait avec lui. Combien de douces compensations dans cette égalité! [1]

It is difficult to ascertain the feelings of Eugénie and Mme Grandet toward Grandet. After a fashion, Eugénie loves her father for she is told by the Church that it is her duty to love him and to obey him. Yet, it is a love never expressed as she expresses her love for Charles or her mother. Eugénie and her mother completely submit themselves to the tyrannical authority of Grandet. Balzac tells us that Grandet "exploits" poor Nanon; he also exploits his wife.

> Quoique ridicule en apparence, cette femme qui, par sa dot et ses successions, avait apporté au père Grandet plus de trois cent mille francs, s'était toujours sentie si profondément humiliée d'une

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[1]Balzac, Eugénie Grandet, pp. 293-294.

> dépendance et d'un îlotisme contre lequel la douceur de son âme lui interdisait de se révolter, qu'elle n'avait jamais demandé un sou, ni fait une observation sur les actes que maître Cruchot lui présentait à signer. Cette fierté sotte et secrète, cette noblesse d'âme constamment méconnue et blessée par Grandet, dominaient la conduite de cette femme . . . Les quatre ou cinq louis offerts par le Hollandais ou le Belge acquéreur de la vendange Grandet formaient le plus clair des revenus annuels de madame Grandet. Mais, quand elle avait reçu ses cinq louis, son mari lui disait souvent, comme si leur bourse était commune: "As-tu quelques sous à me prêter?" et la pauvre femme, heureuse de pouvoir faire quelque chose pour un homme que son confesseur lui représentait comme son seigneur et maître, lui rendait, dans le courant de l'hiver, quelques écus sur l'argent des épingles . . . Grandet se croyait très-généreux envers sa femme.[2]

Mme Grandet's physical appearance gives the air of being constantly exploited, that is, she seems so weak and colorless that one feels that, perhaps, she deserves her treatment: "une de ces femmes qui semblent faites pour être tyrannisées."[3] Balzac is not generous in portraying this thin and gaunt woman with her yellow skin, large nose and poor teeth. In comparison with her mother, Eugénie is beautiful; but it is difficult to tell whether Balzac intends that she actually be thought of as beautiful.

> Eugénie appartenait bien à ce type d'enfants fortement constitués, comme ils le sont dans la petite

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[2] Ibid., pp. 299-300.

[3] Ibid., p. 299. In the original manuscript, Balzac used battues rather than tyrannisées: "une de ces femmes qui semblent faites pour être battues." This manuscript, with the correction clearly indicated, is in the possession of the Pierpont Morgan Library, New York City.

> bourgeoisie, et dont les beautés paraissent vulgaires; mais, si elle ressemblait à Vénus de Milo, ses formes étaient ennoblies par cette suavité du sentiment chrétien qui purifie la femme et lui donne une distinction inconnue aux sculpteurs anciens . . . Eugénie, grande et forte, n'avait donc rien du joli qui plaît aux masses; mais elle était belle de cette beauté si facile à reconnaître, et dont s'éprennent seulement les artistes. Le peintre qui cherche ici-bas un type à la céleste pureté de Marie, qui demande à toute la nature féminine ces yeux modestement fiers devinés par Raphaël, ces lignes vierges souvent dues aux hasards de la conception, mais qu'une vie chrétienne et pudique peut seule conserver ou faire acquérir; ce peintre, amoureux d'un si rare modèle, eût trouvé tout à coup dans le visage d'Eugénie la noblesse innée qui s'ignore . . .[4]

Grandet's physical appearance is as repellent as that of Mme Grandet. He is short, and powerfully built; at the side of his large nose there is an ugly wen. He always wears the same clothes. He is neither liked nor disliked with any degree of passion by the people of Saumur, but he is held in some esteem, both for his fortune, of which no one has any positive knowledge, and because he is a figure of authority; he was once mayor of Saumur. The townspeople know little, however, of the man or his family beyond what appears on the surface. Grandet's entire character hinges upon, and is motivated by, his avarice.

> Financièrement parlant, monsieur Grandet tenait du tigre et du boa: il savait se coucher, se blottir, envisager long-temps sa proie, sauter dessus; puis il ouvrait la gueule de sa bourse, y engloutissait une charge d'écus, et se couchait tranquillement, comme le serpent qui digère, impassible, froid, méthodique.[5]

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[4] Ibid., pp. 335-336.

[5] Ibid., p. 283.

> Les manières de cet homme étaient fort simples . . .quatre phrases exactes autant que des formules algébriques lui servaient habituellement à embrasser, à résoudre toutes les difficultés de la vie et du commerce: "Je ne sais pas, je ne puis pas, je ne veux pas, nous verrons cela." Il ne disait jamis ni oui ni non, et n'écrivait point . . . Cette figure annonçait une finesse dangereuse, une probité sans chaleur, l'égoïsme d'un homme habitué à concentrer ses sentiments dans la jouissance de l'avarice et sur le seul être qui lui fût réellement de quelque chose, sa fille Eugénie, sa seule héritière.[6]

Because there seems to be a certain amount of egotism involved in the trait of avarice, one might expect that Grandet would be concerned for his own comfort, if not for that of his family. But he allows himself no more luxury than his household. The Grandet home is dark and forbidding; the walls are dirty and the furnishings are inadequate and shabby. Balzac's description of the house in the opening pages of Eugénie Grandet presents a scene of gloom and melancholy. In that respect, he gives the reader a foretaste of the plot.

> Il se trouve dans certaines villes de province des maisons dont la vue inspire une mélancolie égale à celle que provoquent les cloîtres les plus sombres, les landes les plus ternes ou les ruines les plus tristes.[7]

In this family, the only person who takes pleasure in existence is Grandet, and his pleasure is in his money. At the beginning of the novel, Grandet has inherited three estates from his wife's family and has probably accumulated five or six million francs from various enterprises. His estate is

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[6]Ibid., pp. 285-286.

[7]Ibid., p. 275.

worth seventeen million francs at the end of the novel. This is by far the largest fortune in each of the stories; but it is also the least enjoyed. Catherine spends her life in comfortable circumstances; Anna Ruth uses her money for herself and others, and Adrienne's home is not nearly as drab as that of the Grandets. Eugénie seems never to have used any of her millions for herself; but the money could not have made her happy under any circumstances. She finally comes to believe as her mother, that happiness is found only in heaven. Mme Grandet derives some pleasure from her love for Eugénie, with whom she shares a tender relationship, but, she, nevertheless longs for heaven, where Grandet's actions can no more cause her mental anguish.

The setting of Washington Square is much less foreboding than that in Eugénie Grandet; it is, in fact, the most pleasant setting in the four novels. In 1840, Washington Square, in New York City, was an upper middle class neighborhood. The time is almost contemporary with Eugénie Grandet, whose action starts in 1819. Keller's Anna Ruth is contemporary in time scheme, and Adrienne Mesurat takes place shortly after the turn of the century. Washington Square is the only novel which has for its background a large city. Saumur, Middlebury, and La Tour-l'Evêque seem to be nearly the same size. The difference between the two French towns, on the one hand, and Middlebury, Pennsylvania, is quite marked. The reader is instantly impressed by the drab monotony of both La Tour-l'Evêque and Saumur, which are en province. There is not the maze of

activity and busy lives which characterizes the popular conception of Paris or New York. Even Elsie Singmaster's description of Middlebury makes it sound like a thriving hub of activity as compared with Saumur and La Tour-l'Evêque. It is curious that two such unlike authors as Balzac and Green should so similarly conceive a Franch provincial town. It would seem that each small town beyond the limits of Paris is dreary, monotonous and unattractive. While James does not give a detailed description of New York City, except for the neighborhood in which the Slopers reside, the reader does not hesitate to assume that New York City, even in 1840, was an exciting place to live. The Sloper home is very large and comfortable and Washington Square is thought to be "the ideal of quiet and of genteel retirement."[8]

In spite of the elaborate furnishings in the Sloper home, of which Morris Townsend, later, likes to imagine himself the proud possessor, Dr. Sloper is no spendthrift; neither is he avaricious.

> The fact of his having married a rich woman made no difference in the line he had traced for himself, and he cultivated his profession with as definite a purpose as if he still had no other resources than his fraction of the modest patrimony which, on his father's death, he had shared with his brothers and sisters. This purpose had not been preponderantly to make money--it had been rather to learn something and to do something.[9]

Dr. Sloper is a man of skill and considerable reputation in the medical profession as well as in the social world. His

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[8]James, Washington Square, p. 23.

[9]Ibid., p. 10.

wife had died after the birth of their second child, Catherine; their first child, a son, had died at the age of three.

> She was a healthy, well-grown child, without a trace of her mother's beauty. She was not ugly; she had simply a plain, dull, gentle countenance. The most that had ever been said for her was that she had a "nice" face; and, though she was an heiress, no one ever thought of regarding her as a belle.[10]

Dr. Sloper's impassive view of his daughter can to some extent be explained by the fact that his wife died as a result, perhaps indirect, of childbirth; and that he wishes Catherine to be exactly like her mother, who had been an extremely pretty and accomplished woman. He seems unconsciously to resent Catherine, on account of which she matures under a definite handicap.

> He had moments of irritation at having produced a commonplace child, and he even went so far at times as to take a certain satisfaction in the thought that his wife had not lived to find her out.[11]

Dr. Sloper is not, however, so insensible that he is openly hostile toward Catherine; on the contrary, he tries zealously to fulfil his paternal duties. Yet, in spite of his efforts, he seems, at least unconsciously, to reject and dislike his daughter. Nor does he seem to be particularly fond of his widowed sister, Mrs. Penniman, who acts as a quasi-governess for Catherine. Undoubtedly she does not warrant the Doctor's esteem for he is a perfectionist, and Mrs. Penniman is a foolish, middle-aged woman.

> Mrs. Penniman was a tall, thin, fair, rather faded woman, with a perfectly amiable disposition, a

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[10] Ibid., p. 16.

[11] Ibid., p. 18.

> high standard of gentility, a taste for light literature, and a certain foolish indirectness and obliquity of character. She was romantic; she was sentimental; she had a passion for little mysteries . . . She would have liked to have had a lover, and to correspond with him under an assumed name, in letters left at a shop.[12]

As limited in her perceptions as Catherine seems to be, she does not fail to distinguish between the abilities of her aunt and her father.

> To her mind there was nothing of the infinite about Mrs. Penniman; Catherine saw her all at once, as it were, and was not dazzled by the apparition; whereas her father's great faculties seemed, as they stretched away, to lose themselves in a sort of luminous vagueness, which indicated, not that they stopped, but that Catherine's own mind ceased to follow them.[13]

Catherine is not ugly, neither is she beautiful. Scholastically, she is not outstanding, nor does she have an abundance of social graces, although she does play the piano with a fair degree of aptitude. She seems to be simply an average young woman, yet she is extremely sensitive.

> . . .she was so quiet and irresponsive. People who expressed themselves roughly called her stolid. But she was irresponsive because she was shy, uncomfortably, painfully shy. This was not always understood, and she sometimes produced an impression of insensibility. In reality, she was the softest creature in the world.[14]

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[12] Ibid., pp. 15-16.

[13] Ibid., p. 19.

[14] Ibid., pp. 19-20.

Unlike the other three novels, Keller's Anna Ruth covers a comparatively long period of time. True, the reader is acquainted with Catherine and Eugénie from young woman-hood to the period of middle-age; yet, the main action takes place within a space of five years, while the action in Adrienne Mesurat covers less than two years. At the beginning of the story Anna Ruth is a long-limbed adolescent of fourteen years. She speaks only when necessary, her method of communication being obedience to her father, her friends, and her teachers. She is her father's most dependable child, the closeness of the relationship being recognized by the neighbors who refer to her as "Keller's Anna Ruth." There are two things which sustain Anna Ruth in her struggle to grow up amidst the squalid poverty in which she lives. One is her love and need of learning; the other is a sentence which she often repeats to herself, counting her blessings as it were: "I have my father and mother and sister and brother and Miss Harriet and Arthur." Anna Ruth becomes destitute of even this wealth as the years pass.

Of the families under discussion, the Keller family is the largest, for Anna Ruth has an older brother, Roger, and an older sister, Juliet. Roger, who dislikes school, is merely marking time until he can drop out and go to work for Mr. Holland, a man of considerable power and of questionable reputation. Juliet, who helps her father in the Keller grocery store, is a silent and preoccupied young woman who regularly, but not openly, attends mass at a nearby Catholic Church. She

bears some little similarity to Germaine, Adrienne's sister, for they both escape to the serenity of convent life; Juliet, however, does so as soon as she is twenty-one, in order to become a nun, while Germaine endures her father's tyranny until she is nearly forty and then retires to a convent in order to be taken care of in her ill-health. This event in each case is of such proportions as to disrupt, for some time, the dull routine of the family. Anna Ruth's mother elicits the immediate sympathy of the reader, for she is broken in spirit and poor in body.

> The daughter of a country minister, she had never felt at home in town, and there were times when all her family seemed strange to her: her husband who was so different from her lover . . . She believed that marriage was wrong and that all the shifts and devices of store-keeping were wrong, especially Sabbath-breaking, and that she was lost because she had entered into the one and was afraid to denounce the other. When on Sunday afternoon she opened her Bible, she was appalled by her wickedness until sleep mercifully dulled her mind and she forgot for a while her deepening terror.[15]

Where religion seems to be a sustaining influence for Mme Grandet, it seems to have the opposite effect on Mrs. Keller. As the plot develops, she becomes increasingly unaware of her environs and more subject to mental depression and thoughts of a morbid nature. Her release from corporal existence is, oddly enough, because of her husband who seems so unfriendly to her. The Keller home is heated by a coal stove which, contrary to the custom at the Grandets', is constantly going.

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[15]Singmaster, Keller's Anna Ruth, pp. 12-13.

The stove-pipe which Keller neglects to have replaced, because of the expense involved, has a break that permits the escape of coal gas.[16] Because Keller keeps his windows and doors tightly locked, there is no ventilation; the effect is deadly to Mrs. Keller, whose health is very frail, as it is later to Keller, himself. Keller's first thoughts after his wife's death are not of her or of his motherless children, but of the frightful extravagance involved in a funeral. The calamity for Anna Ruth is that her mother is dead; for her father, it is the expenditure of one hundred dollars, a vast sum compared to the amount he never spends to have his teeth fixed, and for which he endures endless torture.

Keller's physical appearance belies his character; he is thin and bald. "The flattening and widening of his mouth under an outstanding red mustache gave him an expression of unlimited benevolence; no one could doubt that he did his best for his family."[17] He has in common with Grandet the fear that his property, no matter what and how valueless, is the constant object of thieves; he keeps every scrap of paper, each rotting vegetable under lock and key. The shrewdness and avarice of

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[16]The manner in which Mrs. Keller, and later Keller himself, died may recall the death of Emile Zola. Zola was also asphyxiated by coal gas which filled the room where he and his wife were sleeping. In this instance, however, the cause was a blocked chimney rather than a faulty stove-pipe. Zola, too, always locked the doors and windows before retiring!

[17]Ibid., pp. 10-11.

his character are best shown when he explains to Anna Ruth how he operates his grocery business.

> 'You can make money in the store business, Anna Roos; that is, you can make enough not to starve. But you must watch out, Anna Roos, and you must be smart. You must keep a poor-looking business, in the first place, plain and not fancy. If you keep a fancy store, you must send things home and that eats up profits. If you keep a fancy store, you must wrap things up nice and that too eats up profits.
>
> 'You can't carry much green goods and make money. Green goods spoils too fast on you. You lose a banana here and a half a head of cabbage there, and you can't eat things fast enough when they once begin to spoil.
>
> 'You must buy large, Anna Roos, and sell small, that's the great thing. A little at a time, sold at a good price. Poor people can't buy much; it's with them that you have your chance. You can add a penny here and a penny there and nobody will know any better. Pennies in time make nickels and nickels make dimes and dimes dollars; never forget that, Anna Roos, while you live. And always an even sum for a half-pound. If prunes are twenty-five cents, you ask thirteen or fourteen, because you have to handle a pound twice. That's only fair.[18]

That Keller confides in Anna Ruth these secrets strenghtens her conviction that the world is a hard place in which to live, that poverty is dreadful. She resolves to work harder and to save more money in order that she may give it to her father.

Adrienne, like Anna Ruth, is discontented with the circumstances in which she lives, a discontentment that is not evident in the character of Eugénie or Catherine. However, unlike Anna Ruth, Adrienne is not willing to make the best of her situation.

> Cependant, sous les dehors d'une existence uniforme, Adrienne cachait une inquiétude dont on

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[18] Ibid., pp. 217-218.

> l'eût difficilement soupçonnée; on l'avait rendue sournoise, en effet, et elle présentait aux regards de son père et de sa soeur un visage où ils eussent été incapables de lire la moindre émotion, en admettant qu'ils s'en fussent donné la peine. Le soir, dans la solitude de sa chambre, le jour dans ses promenades, elle menait des pensées qu'elle n'eût avouées à personne et dont elle-même éprouvait une sorte de gêne. Mais que de précautions ne faut-il pas pour pénétrer dans l'orgueilleuse timidité de ces âmes qui se replient sur elles-mêmes et repoussent le monde, et de quels mots Adrienne se serait-elle servie pour parler de ses sentiments? Il est probable que ce terme de sentiment lui eût semblé bizarre, et son souvenir ne lui présentait que des images où ne se mêlaient ni tristesse, ni joie, mais dont la force était si grande qu'elles l'empêchaient de penser à autre chose.[19]

Except for the constant frown upon her face, Adrienne is a handsome young woman of eighteen, with black hair and full lips. There is a marked contrast between Adrienne and her older sister, Germaine, whose hollow cheeks and stooped body bear witness to years of suffering. Adrienne despises Germaine because she is weak and sick. Her morbid fear of any physical illness and her fear of any contamination indicate Adrienne's lack of healthful attitudes and mental stability. The two sisters live in a comfortable but ugly house with their father, the mother having died some years before and seemingly not regretted. The pattern of daily living, dictated by Mesurat, is rigidly maintained. Any deviation is looked upon with suspicion and anger. This adherence to routine is the chief source of pleasure for Mesurat.

> Assurement, il était heureux: sa vie était des plus simples, mais elle était faite d'habitudes

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[19] Green, Adrienne Mesurat, p. 23.

> qu'il avait prises les unes après les autres, comme on choisit des fleurs, des caillous rares au cours d'une longue promenade, et il les chérissait de tout son coeur. Le tour quotidien à travers la ville, l'arrivée des journaux du soir, l'heure des repas, autant de moments agréables pour cet homme qui semblait ne jamais devoir quitter ce monde, tant il mettait de joie et d'énergie à y tenir sa place . . . il n'aimait pas ce qui sortait de l'ordinaire.[20]

Mesurat, like Grandet, is a short, thick-set man with a big chest that he is fond of thumping with his fist as though to display its solidity. He had been a teacher in Paris until he won some money in a lottery, which enabled him to retire some years earlier than would otherwise have been possible. Although enforcing and exacting obedience from his daughters, beyond the protection of his home Mesurat is an extremely shy creature, his only acquaintance being the station-agent at the depot of La Tour-l'Evêque, from whom Mesurat buys the daily paper. Visitors at the Mesurats' are rare; in the past there were a few young men who called because they were interested in Adrienne. But because of her indifference and the hostility of Mesurat, their visits have ceased entirely.

Both Adrienne and Germaine fear the tyranny of their father, but in different ways. Mesurat will not admit that Germaine is ill, and he forces her to leave her bed in order to convince himself that she is well, and so that she does not interrupt the daily routine. While she is able to scorn Germaine's weak efforts to dominate her, Adrienne hates her father because he

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[20] Ibid., p. 15.

is physically able to control her.

> Depuis quelques jours, elle avait senti se glisser dans son coeur un sentiment qu'elle n'avait jamais connu jusque-là et qui l'avait choquée d'abord pour lui donner ensuite une sorte de joie secrète: elle méprisait son père. Pendant des années elle l'avait respecté, peut-être même pensait-elle l'avoir aimé de cet amour sans feu que l'on distribue en parts égales aux divers membres de sa famille, mais, à partir du jour où il l'avait secouée pour la contraindre à jouer aux cartes, elle avait reconnu que la crainte seule formait le fond de son respect, et que l'amour filial n'y jouait aucun rôle. Maintenant encore elle le craignait; elle redoutait la force de ce poignet velu et ces doigts cruels qui laissaient des traces rouges sur ses bras meurtris, et tout à l'heure son coeur battait fort lorsque le vieillard lui avait saisi la main pour la broyer dans la sienne.[21]

Germaine finally decides that she must leave and, with Adrienne's help, is able to escape to a convent where she will be cared for. As much as Adrienne dislikes Germaine, on this occasion she is willing to conspire with her against Mesurat, for she wants to have Germaine's room. It is characteristic of Adrienne that she will go to any length to possess or to accomplish what she wants.

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[21] *Ibid.*, p. 79.

CHAPTER III. THE HEIRESS IN LOVE

The principal event common to these four novels is the love affair of the heiress. "Love affair" is perhaps not the most applicable expression in the case of Adrienne, for such a term implies some degree of reciprocity. Adrienne is infatuated with Dr. Maurecourt, but his interest in her is purely professional. The love between Anna Ruth and Arthur is a thing that develops from childhood, whereas Eugénie and Catherine quite suddenly and rather unexpectedly fall in love when they are both young women, at a time when one normally expects that a young woman will have had at least one or two romantic attachments. Thus, Keller's Anna Ruth might with some basis be termed a "love story," a title which the writer does not believe is wholly justifiable for Eugénie Grandet, Washington Square, or Adrienne Mesurat, especially since one is apt to expect that a love story should "end happily."

In the preceding chapter the writer has shown how barren and routine is the life of the Grandets; one can well imagine then the grand impression which Charles makes upon Eugénie when he arrives from Paris.

> Dans la pure et monotone vie des jeunes filles, il vient une heure délicieuse où le soleil leur épanche ses rayons dans l'âme, où la fleur leur exprime des pensées, où les palpitations du coeur communiquent au cerveau leur chaude fécondance, et fondent les idées en un vague désir; jour d'innocente mélancolie et de suaves joyeusetés! Quand les enfants commencent

> à voir, ils sourient; quand une fille entrevoit le sentiment dans la nature, elle sourit comme elle souriait enfant. Si la lumière est le premier amour de la vie, l'amour n'est-il pas la lumière du coeur? Le moment de voir clair aux choses d'ici-bas était arrivé pour Eugénie.[22]

Eugénie does not entirely lack masculine friends, for she has two other suitors. These are Adolphe des Grassins and the nephew of Father Cruchot, M. de Bonfons, who with their respective families pay court to the Grandet household. When one compares Charles to Adolphe or M. de Bonfons, whose linen is always yellow and grimy with age, and who, living en province, do not dress in the Parisian manner, Eugénie's immediate interest in Charles is an inevitable conclusion. But Adolphe and M. de Bonfons do not feel it necessary to impress either Eugénie or Grandet with their appearance as Charles does for, if they did, they know that Grandet would consider them utter fools. Charles has never met his uncle, however, and he assumes that his home and his attitudes will be much the same as those of his father, Victor Grandet. Before his arrival in Saumur, Charles determines to make a grand entrance at the "country estate" of his uncle and dresses accordingly.

> Charles emporta donc le plus joli costume de chasse, le plus joli fusil, le plus joli couteau, la plus jolie gaîne de Paris. Il emporta sa collection de gilets les plus ingénieux: il y en avait de gris, de blancs, de noirs, de couleur scarabée, à reflets d'or, de paillétés, de chinés, de doubles, à châle

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[22]Balzac, op. cit., p. 332.

> ou droits de col, à col renversé, de boutonnés jusqu'en haut, à boutons d'or. Il emporta toutes les variétés de cols et de cravates en faveur à cette époque. Il emporta deux habits de Buisson et son linge le plus fin. Il emporta sa jolie toilette d'or, présent de sa mère . . .[23]

Charles is somewhat characterized by his desire to impress; yet he is only twenty-two and perhaps for that reason is to be forgiven his vanity. Also, he has been accustomed to all the luxury and importance that money can buy. In addition to Charles' elegant appearance, there is another thing that makes him more attractive to Eugénie. Grandet informs him that he must go to the Indies and make his fortune, for his father, who has committed suicide, has left him penniless. The reaction to this news on the part of Eugénie, Mme Grandet, and Charles is similar and spontaneous. They grieve for the death of Victor; and the loss of fortune, for the present time, remains secondary. Charles is deeply touched by the sincere and sympathetic emotion of Eugénie for him. She is likewise touched by the fact that Charles weeps for his father. How different from Grandet, or the Cruchots or the Des Grassins for that matter, who never expressed anything akin to sympathetic emotion! Charles' appearance and actions may suggest to the American reader that he is effeminate, but he conforms to the dictates of the society (that is, Parisian society) in which he moves, this being a sufficient motivation in any age or culture. It is also apparent that anyone less gentle

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[23] Ibid., p. 312.

would offend Eugénie's innocence and honor. Thus, the situation is exactly at the point where Eugénie could not do otherwise than fall completely in love with Charles. Except for the omnipresence of Grandet, one feels that the fate of Eugénie might have been happy after all.

For the first time in the life of Eugénie we see a development of character. "Il lui avait plus surgi d'idées en un quart d'heure qu'elle n'en avait eu depuis qu'elle était au monde."[24] This is not to say that Eugénie is dull, but Grandet has been so completely the authority figure in her life that she has had no need nor desire to think for herself. Nor has there been a like intrusion upon the daily pattern dictated by Grandet. It is inevitable that a conflict should arise between Eugénie and her father. The full force of her character development is apparent when Grandet discovers that Eugénie has given her birthday savings to Charles in order that he may buy the stock he needs for his voyage to the Indies. This discovery is not made, of course, until some time after Charles' departure. Eugénie, on this occasion, displays with vigor and determination her sharpened intellect.

> "Mon père, si vous me faites des présents dont je ne sois pas entièrement maîtresse, reprenez-les . . . Mon père, je vous aime et vous respecte, malgré votre colère; mais je vous ferai fort humblement observer que j'ai vingt-deux ans. Vous m'avez assez souvent dit que je suis majeure, pour que je le sache . . ." Eugénie, devenue aussi rusée

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[24] Ibid., p. 316.

> par amour que son père l'était par avarice,
> réitéra le même signe de tête.[25]

Grandet is furious at her stand and locks her in her room to exist on a diet of bread and water.

> Il regarda sa fille qui restait muette et froide.
> --Elle ne bougera pas, elle ne sourcillera pas,
> elle est plus Grandet que je ne suis Grandet.[26]

The American reader may view with disbelief the fact that an obviously intelligent young woman of twenty-two[27] would submit to her father in silence and with such meekness after a strong display of reason and determination; but one must remember that Eugénie is an extremely devout Catholic. Grandet is not adverse to exhortation of Catholic dogma when

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[25] Ibid., pp. 431-432.

[26] Ibid., p. 434.

[27] There is some question about Eugénie's age. In the opening pages of the story, Eugénie's age is given as twenty-three. Grandet says, "Elle a vingt-trois ans aujourd'hui, l'enfant, il faudra bientôt s'occuper d'elle." Eugénie Grandet, p. 299. Yet, Eugénie says two months later on New Year's Day that she is twenty-two, as previously cited. There is a similar discrepancy in Washington Square. Catherine is not yet twenty-one at the beginning of the novel. ". . .our heroine was twenty years old before she treated herself, for evening wear, to a red satin gown trimmed with gold fringe . . . The girl was at this time in her twenty-first year. . ." Washington Square, p. 22. However, she is later said to be twenty-two when there could not be more than a two-week interval between the time of the first citation and the second. ". . .Catherine, at the age of twenty-two, was, after all, a rather mature blossom. . ." Ibid., p. 53.

it suits his purpose, the only occasion of his participation in any sort of religion.

> Eugénie, vous êtes chez moi, chez votre père. Vous devez, pour y rester, vous soumettre à ses ordres. Les prêtres vous ordonnent de m'obéir.[28]

She must therefore accept the dictate of her father, and her sole consolation is the memory of Charles.

The writer does not hesitate to say that Charles was sincerely, if only momentarily, in love with Eugénie. Sympathy and understanding are often counterparts of love, and it is these two things which Charles finds in her. It is true that he has had a clandestine romance--one that the writer assumes would ordinarily cause a woman of Eugénie's temperament at least to blush if not to become righteously indignant at the immorality and sordidness of adulterous love. But it seems that, for a short time, Eugénie's love cleanses and purifies the character of Charles.

> L'enfance et l'amour furent même chose entre Eugénie et Charles: ce fut la passion première avec tous ses enfantillages, d'autant plus caressants pour leurs coeurs qu'ils étaient enveloppés de mélancolie . . . En échangeant quelques mots avec sa cousine au bord du puits, dans cette cour muette; en restant dans ce jardinet, assis sur un banc moussu jusqu'à l'heure où le soleil se couchait, occupés à se dire de grands riens ou recueillis dans le calme qui régnait entre le rempart et la maison, comme on l'est sous les arcades d'une église, Charles comprit la sainteté de l'amour . . .[29]

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[28] Ibid.

[29] Ibid., p. 409.

One wonders whether Charles and Eugénie would have been happy if they had been able to marry. It is possible that Charles under the gentle and kindly influence of Eugénie would in time have conformed to the lofty vision which she held of him. On the other hand, perhaps he would soon have tired of the simple Eugénie, and once again desired the glitter and gilt of Parisian society. It cannot be denied that this love affected the entire life of Eugénie, who out of devotion to Charles remains chaste to her death, although she finally marries M. de Bonfons.

Catherine Sloper, at first glance, has the same sort of lover as Eugénie. On closer examination this does not seem to be true, though the situation resulting in the romance is very similar. Catherine has, at the age of twenty-one, spent an uneventful life and become quite an ordinary woman. One might expect, then, that her first meeting with Morris Townsend would produce the same effect that Eugénie feels when she meets Charles. At times, Catherine seems to be completely void of any sensibility, a fact of which her father is firmly convinced. Morris does not dazzle Catherine, although throughout their first encounter she becomes more impressed by his manner and appearance.

> He had features like young men in pictures; Catherine had never seen such features--so delicate, so chiselled and finished--among

> the New Yorkers whom she passed in the streets and met at dancing-parties.[30]

Catherine has never "had" a young man and for this reason can not help but have more than a passing interest in Morris. Dr. Sloper does not curb her activities and acquaintances as Grandet does those of Eugénie. But, whereas Grandet fully intends that Eugénie shall one day marry (he speaks of it on her twenty-third birthday), Dr. Sloper holds his daughter in such poor esteem that the reader has no doubt regarding the fate of Catherine. It is as if he were constantly taunting her with: "You will never get married! Who would have you?"

It is definitely a question of money that prohibits Morris, in Dr. Sloper's opinion, from being a suitable match for Catherine. Grandet assuredly discounts Charles as a possible husband for lack of fortune, yet the writer believes his primary objection has to do with his own relationship with his brother Victor, Charles' father, the details of which remain unknown to the reader. Morris, because he has squandered a small fortune and is living upon his sister, can not be considered as eligible. On the other hand, it is true that in every other respect Catherine's father would consider him worthy of her attention. Morris is handsome, intelligent, clever, polished, in short, all those things which Dr. Sloper must have been as a young man. The writer

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[30]James, op. cit., p. 29.

suggests that perhaps part of the antagonism which exists between the two men, father and suitor, arises from their similarity. Furthermore, it seems to be this similarity that gives impetus to Catherine's affection for Morris. The difference here, however, is that Morris displays his love for Catherine, which her father does not. It is likely that if her father were genuinely fond of her, she would be more perceptive as far as Morris' intentions are concerned. As it is, she reciprocates his attention by falling in love with him, although, at first, quite passively it is true; she patiently waits for whatever may befall her, including Morris' love.

> . . .she regarded it, very naturally, as a priceless treasure. It may even be doubted whether she had ever definitely expected to possess it, and she had never said to herself that at a given moment it must come . . . she was not eager and exacting; she took what was given her from day to day . . .[31]

Catherine's passivity in this romance seems to stem from the fact that, because she knows her father disapproves of Morris, she tries to assuage her sense of guilt by remaining non-aggressive. That is, she will not encourage Morris by any of the words or actions that lovers ordinarily use; however, after their engagement is an accomplished fact, it is Catherine who is resolute. She tells Morris she wishes to be married immediately, knowing that she will be disinherited if she marries him. Morris of course hesitates, for he sees the

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[31] Ibid., p. 76.

folly of this hasty move; he still hopes that Dr. Sloper may give his consent in time, and that he will have a rich wife. He does not appreciate nor fathom the morality which directs Catherine to believe that immediate marriage is of the utmost necessity. It is her moral sense, not her fear of becoming an old maid, that induces this conclusion on Catherine's part.

> The poor girl had an admirable sense of honor, and from the moment she had brought herself to the point of violating her father's wish, it seemed to her that she had no right to enjoy his protection. It was on her conscience that she ought to live under his roof only so long as she conformed to his wisdom. There was a great deal of glory in such a position, but poor Catherine felt that she had forfeited her claim to it. She had cast her lot with a young man against whom he had solemnly warned her, and broken the contract under which he provided her with a happy home. She could not give up the young man, so she must leave the home; and the sooner the object of her preference offered her another, the sooner her situation would lose its awkward twist.[32]

Though neither she nor her father are particularly devout, in the religious sense, they are both bound by Victorian morality: it is the duty of the child to obey its parents, and is is the duty of the parents to exact this obedience. Dr. Sloper has impressed upon Catherine the fact that she must be a good daughter; his reason being, no doubt, that if she is unattractive and lacking in social graces, she ought at least to be a dutiful daughter. She sincerely believes this, as she sincerely believes the vows and promises of Morris. Eugénie swears to be faithful to Charles, to wait

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[32] Ibid., p. 163.

for him, though it may be for ever. Her father tells her she is morally obligated to obey him; however, he does not demand obedience in the choice of husbands, but rather that she should obey him and tell him what she has done with her money. Eugénie has no remorse as far as her love for Charles is concerned, and Grandet never expressly forbids her to marry Charles, although he does say to Cruchot,

> Hé! bien, mon vieux camarade, je serai franc,
> et je vous dirai ce que vous voulez savoir.
> J'aimerais mieux, voyez-voux, jeter ma fille
> dans la Loire que de la donner à son cousin.[33]

The point of religious sentiment or moral duty is almost completely lacking in Keller's Anna Ruth and Adrienne Mesurat. Neither Anna Ruth nor Adrienne feels particularly motivated or obligated by any special moral code, though Adrienne does violate what her father considers her filial duty; there is no moral conflict between Anna Ruth and her father.

There is no doubt about the sincerity or depth of Catherine's love for Morris; on the other hand, there is no doubt about the dishonesty of his intentions. "Her faith in his sincerity was so complete that she was incapable of suspecting that he was playing with her . . ."[34] Morris completely deceives Catherine concerning his motives for wishing to marry her. The blow, then, is doubly cruel when he breaks his engagement to her. Up to this particular point in the

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[33]Balzac, op. cit., p. 342.

[34]James, op. cit., p. 163.

story, in spite of his motives, there is some reason to admire Morris' boldness and cleverness. The reader might feel as Dr. Sloper does when he says,

> He has ability . . . decided ability; he has a very good head if he chooses to use it. And he is uncommonly well turned out . . . He has the assurance of the devil himself! . . . I don't think I ever saw such assurance. And his powers of invention are most remarkable.[35]

In trying to break his engagement with Catherine, Morris fails to display his usual adroitness; he seems nothing more than a base coward and certainly a scoundrel. He is finally reduced to writing Catherine a letter that concludes their relationship.

The development of the love interest in Keller's Anna Ruth is quite different from the other three novels. Whether or not Elsie Singmaster is too conventional in her treatment is rather beside the point, but she does develop a childhood friendship into a presumably idealistic marriage. It can be assumed that Anna Ruth has known Arthur for some time and that her fondness for him has gradually developed. For this reason there is no negative reaction on the part of Keller toward Arthur, a reaction which is depicted by the other three authors. In fact, it seems that Keller is scarcely aware of Arthur's existence until he intercepts a letter Arthur has written to Anna Ruth. On this occasion, Keller responds in much the same way as Grandet and Dr. Sloper do, in that he at once senses

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[35] Ibid., pp. 54-55.

a dangerous threat to himself.

> He began to read; it was a long letter, partly descriptive and partly ardently affectionate . . . His astonishment and fright kept him from doing anything in an orderly way. He read the last sheet, the middle, then the first. 'My darling Anna Ruth,' indeed! Anna Ruth was his Anna Ruth. If she was gone, who would cook his meals? Who would clerk in the store without salary? Who would help him fend off starvation? He would have to read the letter several times before he was sure that this outrageous proposition could be made in sincerity.[36]

Keller seems concerned only for his immediate welfare, not for his fortune. Undoubtedly, the fact that Keller has accumulated one hundred thousand dollars at the time of his death may seem as much a surprise to the reader as to Anna Ruth. It can not definitely be said that Keller regards Arthur as a fortune seeker, since he is unaware of Keller's wealth. Rather, Keller thinks of him as an obstacle to the increase of his fortune, for Anna Ruth is indirectly a source of income.

Ignorance of Keller's money is a definite factor in the consideration of the love Arthur and Anna Ruth bear each other. Arthur, of course, has no designs upon the Keller estate; he is like Charles in this respect, for Charles is not aware of Grandet's fortune until Eugénie pays the final claims on his father's estate. But Charles is most concerned about winning a fortune. Arthur's main concern is for Anna Ruth herself. He admires her earnest efforts to go to school, to study and

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[36] Singmaster, op. cit., p. 178.

to learn. He appreciates her interest in him and his work. He is not, like Charles and Morris, a striking or impressive person, although he can not be classified as average.

> He was tall, with black hair, a wide sensitive mouth, and gray eyes . . . large, set far apart, and subject to change like the sea, the eyes of an adventurer or mystic who looks beyond the field of other men's vision. Sometimes his gaze expressed pain and fear, as though he stood on the brink of an abyss into which he was afraid to look . . . he had two passions, one for the starry sky . . . the other for South America . . .[37]

It appears that Elsie Singmaster has described a young man who can be understood and appreciated by only such persons as Anna Ruth or Miss Harriet, who adored him "as his mother should have adored him."[38] Part of Anna Ruth's love for Arthur seems to be the result of sympathy, much the same sort of thing Eugénie feels for the orphaned Charles.

> . . . where was Arthur Wynne? She felt acutely anxious, as a mother might feel about her child . . . As she went she heard a strange sound . . . she knew that it was a human being crying. . . . Beside her [Miss Harriet] sat Arthur, and it was from his tortured throat that the dreadful sounds burst so uncontrollably. . . . Physically, Anna Ruth was all eyes, mentally all curiosity and astonishment and concern and torturing jealousy. . . . Anna Ruth clasped her hands--if she could only speak one word to him in comfort, if she could only know what his trouble was, if she could only have one look for herself![39]

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[37] Ibid., p. 16.

[38] Ibid.

[39] Ibid., pp. 62-65.

Arthur, too, weeps for his family since, although he is not literally orphaned, his mother has abandoned him to marry Mr. Holland.

In her idealization of Arthur, Anna Ruth has a quality in common with the other heiresses. In each of the stories, the heiress maintains a lofty conception of the man with whom she is in love, a conception so lofty as to be entirely beyond the limits of reason. Anna Ruth fearfully expects that Arthur will reject her even as she is on her way to marry him, for she feels that she is nothing. She would, in fact, be content to spend her life gazing at him. It is this lofty conception that makes the rupture in the romance so difficult for Eugénie and Catherine to bear. No doubt, the rupture is viewed empathetically by the reader, who will perhaps wish that they might have shared some of Anna Ruth's happiness, unless he becomes impatient with them for being blindly idealistic. On the other hand, the reader must admire the evident consistency displayed by Anna Ruth as well as Catherine, Eugénie, and Adrienne, although it may seem an obsession. It is a curious thing, that while Eugénie, Catherine, Anna Ruth, and Adrienne all incur a good deal of unjust suffering in the course of their love affairs, Anna Ruth is the only one who suffers physically as well as mentally; yet, she seems much more resigned to her mental suffering than the others, and it is therefore less apparent to the reader. Or, perhaps, it is that her physical surroundings and her long illness completely overshadow her mental agonies. But, scarcely any of

the suffering seems apparent to the men, accept Dr. Maurecourt, who is, of course, professionally concerned in Adrienne's case. The writer, however, can not doubt that Arthur would be concerned if he knew of her illness, for he writes while he is in Peru many letters to Anna Ruth, all of which are intercepted by her father. There is another obstructive element in the course of Anna Ruth's romance which is not present in the others, in the person of Miss Harriet, who does not consider a Keller worthy of the affections of Arthur Wynne. She would like to have been Arthur's mother and is as possessive regarding Arthur as Mrs. Penniman is about Morris.

> She expected distinction for him; some day, spurning Middlebury, he would astonish the world, and the credit would be in large measure hers.[40]

> For herself, she [Mrs. Penniman] felt as if she were Morris's mother or sister--a mother or sister of an emotional temperament--and she had an absorbing desire to make him comfortable and happy.[41]

It is only toward the end of the novel that she very reservedly accepts Anna Ruth as Arthur's beloved. In all fairness to Miss Harriet it must be admitted that it is she who instills in both Anna Ruth and Arthur a thirst for knowledge. On the other hand, it can be said that Arthur is not an obstacle in the course of love as are Charles, Morris, and even Dr. Maurecourt. They are the major obstacles in that they do not return the love proffered them.

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[40] Ibid.

[41] James, op. cit., p. 202.

Thus far in discussing the romantic phases of Eugénie Grandet, Washington Square, and Keller's Anna Ruth, the writer has presented three similar love stories with one major difference. Eugénie, Catherine, and Anna Ruth fall in love once; only Anna Ruth's love is honestly returned, and she lives "happily ever after" with Arthur. Adrienne's first love is also her only love, but the similarity to the other romances seems to end at that point. Adrienne falls in love, rather violently as everything she does is violent, with the local doctor who casually nods to her from a passing carriage. But the event makes a deep impression upon her. It is the hope for something, anything better that causes Adrienne to re-examine from every possible angle this very minor event. Every bit of information about the doctor is gleaned with an avid curiosity and delight. Dr. Maurecourt himself is an insignificant person, a thing that can not be said of Charles, Morris, or Arthur. The reader, in fact, knows as little of him as Adrienne does. Dr. Maurecourt is not an impressive figure; he is middle-aged and pale, rather slight, a widower with one son. He never accept invitations, declining them in favor of his practice, which is necessarily limited by the size of La Tour-l'Evêque. He lives in a small white house near the Mesurats. How could Adrienne possibly be in love with, or even infatuated by, such a person, especially when she knows little more of him than his name?

> Ce souvenir avait laissé une impression très forte dans l'esprit d'Adrienne, un peu comme un rêve que l'on oublie difficilement à cause de son

> caractère singulier, et c'était en effet à une espèce de rêve éveillé que cette promenade lui faisait songer. Lorsqu'elle avait quitté la route pour se placer dans l'herbe, elle avait eu la certitude que cette minute était importante et qu'elle y penserait beaucoup par la suite. Mais n'est-ce pas là le fait de toutes les personnes à qui la vie ne donne rien et qui mettent dans l'avenir immédiat un fol et superstitieux espoir? Combien de fois n'avait-elle pas eu la même certitude? Combien de détenus n'ont-ils pas frémi d'inquiétude joyeuse aux tours de clef quotidiens?[42]

But, in the hope of seeing Dr. Maurecourt again, or in the hope that something might happen, Adrienne develops the habit of walking near the Doctor's home every evening, a habit which is very soon interrupted by her father and Germaine, who demand to know what it is she does every evening and with whom. Mesurat raves at his daughter in the same manner as Grandet when he insists on knowing what Eugénie has done with her money. Adrienne is then confined in much the same way as Eugénie.

> "Tu tiens à savoir pourquoi? . . . Je vais te le dire, continua M. Mesurat avec lenteur, mais en élevant le ton peu à peu. "Je ne veux pas que tu ailles au jardin, je ne veux pas que tu sortes de cette maison tant que tu ne m'auras pas dit le nom de cet homme, tu m'entends, Adrienne?" Elle fit, "Oui," d'une voix à peine perceptible. Une faiblesse dans les genoux la contraignit de se retenir à la boiserie qu'elle sentait sous ses mains, pour ne pas tomber. "Parfait," dit le vieillard. "Va t'occuper de la maison." Il sortit et s'installa de nouveau dans son fauteuil.[43]

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[42] Green, op. cit., pp. 24-25.

[43] Ibid., p. 56.

One feels that Adrienne is as unjustly punished as Eugénie is, particularly when Germaine and Mesurat have accused her of illicit and clandestine conduct. This seems to the writer a thing of which Adrienne is wholly incapable, for she expresses deep shock and concern when she learns about the questionable affairs of Mme Legras.

> Adrienne fut atterrée. . . . Comment n'avait-elle pas compris plus tôt? Mais aussi pouvait-elle savoir jusqu'où allait l'impudence de ces créatures qui n'hésitaient pas à se montrer en public, au concert? Car elle n'hésitait pas à mettre Mme Legras dans la catégorie la plus abjecte. Le front et les joues lui brûlèrent. Jamais elle n'avait été plus vivement atteinte dans son orgueil. Ainsi, elle s'était liée avec une femme des rues. Quelque chose frémit en elle, et elle eut conscience, tout d'un coup, d'être une Mesurat, mais une Mesurat presque déshonorée, presque souillée.[44]

Mme Legras is a dowdy and cheap sort of person who, having recently come to La Tour-l'Evêque, endeavors to become intimate with her neighbors. Mesurat has nothing to do with her, for he knows what she is; Adrienne, unfortunately, becomes hopelessly embroiled in her relationship with Mme Legras. Adrienne is in one sense of the word as innocent as Eugénie, Catherine, or Anna Ruth; but it can not be said that she is as pure. That is, she is innocent in the ways of love, but she is quite capable of malicious and cruel actions. On one occasion when she sees Dr. Maurecourt walking along the street, she wants to get his attention, but is too frightened to call out. She plunges her arms through the window glass,

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[44] Ibid., pp. 167-168.

hoping that her father and Germaine will call for the Doctor; they do not, but guess that it is Dr. Maurecourt with whom Adrienne is in love. There are other evidences of erratic behavior, the result of Adrienne's confused thinking. She feels that whoever she loves will help her, lift her from beneath the authority of her father and Germaine. The reader can not wonder that Adrienne does not assert herself as he may perhaps wonder at Eugénie's submission to her father. There is no question of moral or filial obligation as in Washington Square.

> C'était une question de supériorité physique. Il était plus fort qu'elle. Pouvait-elle lui arracher cette clef? Et par une contradiction singulière, elle éprouvait quelque chose comme du contentement à se savoir impuissante. Si elle avait été libre, qu'aurait-elle fait? Comme autrefois elle aurait rôdé autour de ce pavillon, elle aurait promené sa douleur le long de la rue Carnot et sur la route nationale, leurrée du décevant espoir qu'elle y rencontrerait le docteur. Maintenant on l'enfermait, on la gardait à vue. C'était peut-être moins affreux d'être plongée ainsi dans un ennui sans trêve que de passer fiévreusement d'un instant de joie inquiète au plus cruel des chagrins. Elle était lasse.[45]

When Mesurat concludes that it is Dr. Maurecourt that his daughter loves, he reacts in much the same way as Grandet, Dr. Sloper, and Keller; that is, he feels a threat to himself and to his home.

> Attends un peu! Je vais aller le voir ton docteur, je lui apprendrai à toucher à une Mesurat! C'est à ton argent qu'il en a. Je

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[45] Ibid., p. 65.

> commence par te déshériter. Tu n'auras pas un sou. Tu n'épouseras personne. Tout mon argent passera à l'Etat. Ah! tu vas voir! Demain matin je vais chez Maurecourt d'abord, chez mon notaire ensuite. Vous êtes-vous assez moquées de moi ici! L'une se sauve avec mes bijoux, l'autre déshonore mon nom avec un misérable qui convoite sa fortune, et moi, l'idiot, le gâteux, je ne suis pas censé comprendre, hein?[46]

There is no basis, however, for his accusation, which so infuriates Adrienne that she pushes him down the stairs, to his death; she refuses to admit her action, even to herself. It is obvious that Adrienne is extremely unhappy in her love; but, whereas love affords some measure of happiness and hope to Eugénie and Catherine and complete happiness to Anna Ruth, it only intensifies the mental suffering of Adrienne. Adrienne has no one to confide in except Mme Legras, who is of no help to her in any way, although her company does afford Adrienne a momentary escape from her dreary life. When she discovers that Adrienne is in love with Dr. Maurecourt, Mme Legras expresses what probably a great many readers would heartily approve.

> Allons! . . . il ne s'agit pas d'encourager un penchant qui ne peut vous mener nulle part. Il faut vous guérir. Vous êtes jeune, jolie, assez riche, n'est-ce pas? Autant de choses qu'il serait honteux de gâcher. Songez un peu à ce que vous êtes, que diable! Songez à votre bonheur! Il est insensé de vous enticher d'un homme de ce genre. Tenez, je ne peux pas prendre cette histoire au sérieux.[47]

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[46] Ibid., p. 132.

[47] Ibid., p. 234.

But, of course, the passion has gone far beyond the point at which it might have been called infatuation; she is obsessed not only by Dr. Maurecourt, but by her entire mode of living, her past actions. Whether Dr. Maurecourt could have helped Adrienne is extremely doubtful; her mental condition is almost one of insanity. Moreover, she rejects the Doctor's efforts to aid her, and he is hindered by the fact that she thinks she loves him. Dr. Maurecourt leaves her alone after telling her that he is ill and could not marry her even if he loved her. He advises her to make friends with some eligible young men, a crushing climax to the tortures she has endured because of her love for him. Adrienne does not blame the Doctor, but she says that she can not help herself; she is doomed to remain in her mental and physical prison of unrequited love. Her reactions are always more violent than those of Eugénie or Catherine. Adrienne's disappointment in love is, however, perhaps the least of the contributing factors to her derangement. Even if Dr. Maurecourt had loved her, it is doubtful that she could have led a normal life.

CHAPTER IV. A LEGACY FOR THE HEIRESS

Although the romantic affair of the heiress is the major action in these four novels, there remains the question of its effects upon the members of each family and on the denouement of the plot. Balzac, like James, seems to hasten the recitation of Eugénie's history after the departure of Charles. It is as if there were very little left in Eugénie's life that is worthy of mention; that is, she has become a woman and has fallen in love unsuccessfully. Therefore, the story must be concluded. This does not mean that Eugénie Grandet and Washington Square are completely lacking in action after the exposition of the romance; but, rather, that the conclusion is expedited.

After Charles' departure for the Indies, Mme Grandet becomes very ill. The most obvious cause is Grandet's punishment of Eugénie for her refusal to disclose what she has done with her birthday money. There are secondary causes, of course, one of which might be malnutrition and another which has to do with Charles. It greatly distresses Mme Grandet that she and Eugénie do not hear from Charles. Mme Grandet has, because of her illness and because she shares Eugénie's secret, become nearly as involved in her daughter's love as Eugénie herself. The memory of Charles provides them with hope and some little happiness; it might perhaps be called the sole sustaining influence in the lives of these two women,

certainly in Eugénie's. "Elle se retirait en elle-même, aimant et se croyant aimée. Depuis sept ans, sa passion avait tout envahi."[48] Nevertheless, Eugénie's enforced confinement, for a period of nearly six months, proves fatal to her mother. Perhaps Grandet might have wished to continue Eugénie's punishment indefinitely, for he seems to have completely disregarded the resulting effects upon his wife, whose vitality is daily sapped by his cruelty. It is only after Cruchot tells him that, if Mme Grandet dies, Eugénie will be in a position to demand a large portion of the Grandet estates, that he yields to the lawyer's advice to reconcile himself with his daughter and wife.

> Grandet commençait alors sa soixante-seizième année. Depuis deux ans principalement, son avarice s'était accrue comme s'accroissent toutes les passions persistantes de l'homme. Suivant une observation faite sur les avares, sur les ambitieux, sur tous les gens dont la vie a été consacrée à une idée dominante, son sentiment avait affectionné plus particulièrement un symbole de sa passion. La vue de l'or, la possession de l'or était devenue sa monomanie. Son esprit de despotisme avait grandi en proportion de son avarice, et abandonner la direction de la moindre partie de ses biens à la mort de sa femme lui paraissait une chose contre nature. Déclarer sa fortune à sa fille, inventorier l'universalité de ses biens meubles et immeubles pour les liciter? . . .[49]

That Grandet finds himself in such a position, and by his own actions, literally frightens him into a bizarre benevolence, by which mother, father, and daughter are reunited. Eugénie

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[48] Balzac, op. cit., p. 460.

[49] Ibid., p. 447.

is once again permitted to partake of the regular diet, at the price of disinheriting herself. After Mme Grandet's death, which occurs in spite of Grandet's burst of solicitude, Eugénie signs a waiver which places her share of her mother's fortune entirely at the disposal of Grandet.

Remorse for the loss of his humble wife does not affect Grandet. He is consistently avaricious until his death five years later, and Eugénie is, at last, wealthy and her own mistress. True, she barely changes her manner of living after Grandet's death, but it probably never occurs to her to do so, nor would it have made her any happier. Her character, at thirty years of age, is of such simplicity and gentleness that it is unlikely that money could ever be her life force. Yet, she does not fail to give more than generously of her fortune to the Church, as she so willingly pays the final claims upon her uncle's estate in order that Charles may marry an aristocrat. More than seven years elapse from the time of Charles' arrival in Saumur until Eugénie hears from him again. In the preceding chapter the writer commented on the sincerity of Charles' affection for Eugénie. During the seven year interlude his love, genuine at its inception, seems to have succumbed to "inherited traits of character."

> Au contact perpétuel des intérêts, son coeur se refroidit, se contracta, se dessécha. Le sang des Grandet ne faillit point à sa destinée. Charles devint dur, âpre à la curée . . . Si la noble et pure figure d'Eugénie l'accompagna dans son premier voyage comme cette image de Vierge que mettent sur leur vaisseau les marins espagnols, et s'il attribua ses premiers succès à

> la magique influence des voeux et des prières de cette douce fille; plus tard, les Négresses, les Mulâtresses, les Blanches, les Javanaises, les Almées, ses orgies de toutes les couleurs, et les aventures qu'il eut en divers pays effacèrent complétement le souvenir de sa cousine, de Saumur, de la maison, du banc, du baiser pris dans le couloir.[50]

Consequently, Eugénie, is bereft of everything but the comfort that religion provides to her, this being only that her happiness must necessarily lie in heaven, as Mme Grandet had believed. It is ironical that Eugénie has that which would have made Grandet happy, that is, a vast fortune completely her own, while Grandet possessed the family and home that his daughter so earnestly desired.

Catherine, unlike Eugénie, does not exist on the hope of love. But then, she has an advantage in that her romance was definitely terminated, however temporary a separation Morris may have intended as he professed in his last letter to Catherine. She does not marry, although two other suitors express the desire to become her husband. Certainly, she does not languish for a dead love; on the contrary, she is an accomplished maiden-lady, as if that were her desired purpose in life.

> Catherine, however, became an admirable old maid. She formed habits, regulated her days upon a system of her own, interested herself in charitable institutions, asylums, hospitals, and aid societies; and went generally, with an even and noiseless step, about the rigid business of her

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[50] Ibid., pp. 464-465.

> life . . . She had, of course, no faculty for quenching memory in dissipation; but she mingled freely in the usual gayeties of the town, and she became at last an inevitable figure at all respectable entertainments. She was greatly liked, and as time went on she grew to be a sort of kindly maiden-aunt to the younger portion of society.[51]

Yet, Dr. Sloper persists in the idea that Catherine fully intends to elope with Morris. It is this idea that prompts him to alter his will after all. Although Catherine receives a small portion of her father's estate, she is scarcely less wealthy than if she had originally eloped with Morris (disregarding the fact that Morris might have squandered her money in a short time). The Doctor's behavior toward his daughter, on this account, appears to be even more illogical if the reader considers that it is not until nearly seventeen years after Catherine's engagement was broken that her father practically disinherits her. Dr. Sloper wishes Catherine to promise that she will never marry Morris; such an agreement is pointless as far as she is concerned.

> All her feelings were merged in the sense that he was trying to treat her as he had treated her years before. She had suffered from it then; and now all her experience, all her acquired tranquillity and rigidity protested. She had been so humble in her youth that she could now afford to have a little pride, and there was something in this request, and in her father's thinking himself so free to make it, that seemed an injury to her dignity.[52]

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[51] James, op. cit., pp. 244-245.

[52] Ibid., p. 248.

While there is reason for according Charles some degree of sympathy, there is little in Morris' character which warrants such emotion on the part of the reader. Balzac represents Charles as being the victim of his heredity; James portrays Morris as nothing more than a heartless scoundrel. Nevertheless, about one year after the death of the Doctor, Mrs. Penniman tries to convince Catherine that Morris, visiting in New York, has suffered enough and is still more than worthy of her affection.

> He has no bitterness, Catherine, I can assure you; and he might be excused for it, for things have not gone well with him. He has been all over the world, and tried to establish himself everywhere; but his evil star was against him. It is most interesting to hear him talk of his evil star. Everything failed; everything but his--you know, you remember--his proud, high spirit . . . He had heard you had never married; he seemed very much interested about that. He said you had been the real romance of his life.[53]

During his period of self-inflicted absence from Catherine, Morris traveled to California, and thence to Europe where he was married and where his wife died. Catherine comprehends, then, that Morris is most callous and unfeeling.

> This person did not look unhappy. He was fair and well-preserved, perfectly dressed, mature and complete. As Catherine looked at him, the story of his life defined itself in his eyes; he had made himself comfortable, and he had never been caught. But even while her perception opened itself to this, she had no desire to catch him; his presence was painful to her, and she only wished he would go.[54]

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[53] Ibid., pp. 254-255.

[54] Ibid., p. 260.

This revelation, however, comes too late to make a change in Catherine. Would she have acted differently if she had known in the beginning that Morris was not sincere? This, of course, can not be answered except to say that her father might have done much more to make her emotionally secure and happy than he did.

When Dr. Sloper dies, he shows no signs of the obsession that is apparent in Grandet; yet their deaths are alike in that they do not die suddenly and violently as do Mesurat and Keller. Grandet, however, is not so precise as Dr. Sloper in the matter of his fortune, but his final words are an admonition to Eugénie. "Aie bien soin de tout. Tu me rendras compte de ça là-bas."[55] It would be out of character for Dr. Sloper merely to tell Catherine that she must take care of all the money. On his will's being opened, it was found that the Doctor had left careful instructions for the division and disposal of his estate. Keller and Mesurat both die violently. Keller, overcome by coal gas, falls and receives a blow on his head. Mesurat dies when he is pushed down the stairs by Adrienne, due perhaps as much to temporary insanity as to the fact that she may have acted in self-defense. Mesurat had struck his daughter two or three times before she rushed at him blindly as he stood at the top of the stairway. Mesurat had made no definite will nor any statements concerning such, other than that he threatened to disinherit both of his

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55 Balzac, op. cit., p. 457.

daughters. Keller, perhaps, intended to make a will at some future date, for he very carefully preserved the scrap of paper on which Juliet relinquished all claim to any of the Keller possessions when she entered the convent. He was also shrewd enough to have a witness countersign Juliet's statement.

It is curious that both Eugénie and Anna Ruth (at least, for some time) do not react to the possession of money in this way: it is not unusual for people who quite suddenly inherit money or property to dispose of it, foolishly or otherwise. Eugénie does not feel as Anna Ruth does that she must put aside for her old age; neither does she make use of her money for personal gain. There is another point that may cause the reader to speculate. That is that neither Eugénie nor Anna Ruth bear any resentment toward the father who has used his family so cruelly and deceitfully. It would not seem strange to the writer if Eugénie and Anna Ruth had hated a father who so abused them as well as the other members of the family. Could Eugénie ignore the fact that Grandet was responsible for the death of her mother? Or could Anna Ruth help but think of Keller as being negligent in the death of Mrs. Keller if not, in fact, her murderer? Catherine's position is a little different, for her attitude of awe and inferiority toward her father gives way to indifference; yet not resentment, except in so far as she will not promise never to marry Morris. As for Adrienne, although she acts erratically on

most occasions, her dislike of Nesurat seems "normal."

It is not until after Keller's death that Anna Ruth discovers that she is not destitute. She is in fact quite wealthy, for Keller was able to profit by the formula which he had advised Anna Ruth to follow. Yet, she does not seem fully to comprehend that she is no longer poor. Indeed, she can only ask Mr. Ripley, Keller's broker, if there will be enough to "cover expenses." Nor does the money make any difference in her mode of existence.

> Nothing that she did or planned had any relation to her inheritance. If it had been a hundred and one thousand, or even a hundred thousand and a few hundreds, it might have had a different aspect. But a hundred thousand was a sum to hold inviolate. She had paid the expense of Keller's funeral from the profits of the store and she had still enough on hand to pay for a tombstone. She meant to buy tombstones for all, her father and her mother and Roger, and in order to do this she intended to go without a winter coat and other articles of clothing which she needed.
>
> There were other ways in which she could make money . . . One could do anything, suffer anything, accomplish prodigies of labor when one was really keeping off poverty.[56]

Thus Anna Ruth decides that she will save her money in order that one hundred thousand dollars may become two hundred thousand dollars. She becomes in truth "Keller's Anna Ruth" and seems destined to live the rest of her days on Duke Street in Middlebury. Anna Ruth seldom thinks of Arthur or the observatory at Arequipa, Peru, until one day when the postman feels obligated to tell her about the letters from Arthur which

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[56] Singmaster, op. cit., pp. 255-256.

Keller had confiscated. She is at first indifferent to this information. But, after some reflection, she decides that if she missed Arthur's letters while sorting her father's mail (carefully preserved from several years past, since Keller never threw anything away) she may have overlooked more important papers. It seems to be for this reason alone that she takes time to search for the letters, all of which she finds and carefully reads. A single thought occurs to her, that she might once have been happy; however, she must devote herself to making two hundred thousand dollars. With due respect to Elsie Singmaster, it cannot be said that she has permitted Anna Ruth to fall so completely into the ways of a miser, or to forget so readily her love for Arthur, that her change of heart seems contrived. Nevertheless, it is not without some mental conflict that Anna Ruth finally decides to seek happiness rather than accumulate more money. After reading Arthur's letters, she goes to bed accompanied by the cat, Beauty, who usually prowls in the cellar at night.

> A deep purr, like no purr she had ever heard, so profound was its contentment, spoke close to Anna Ruth's ear her own words, 'two hundred thousand dollars, two hundred thousand dollars.'
>
> Appalled, she tried to move, to shrink away, but the furry ball moved with her, and to push it away, but it would not be pushed. She tried to speak, but the purr was louder than her voice. Terrified, she sprang up and lit the gas . . . she saw a white face in the mirror and suffered a hideous delusion--were the pale cheeks, the staring eyes hers or her father's?
>
> For a moment she stood still regarding it; then she hid with her hands the face of which it was the image . . . Taking her hands away she looked at herself bravely, and amazement overwhelmed her. Love never faileth, but she had failed Arthur . . .

> 'You have'--the reminder seemed to emanate from the creature in the bed--'You have a hundred thousand dollars.'
>
> She remembered the touch of Azalea's hand as she paid five cents for her small portion of tobacco, she remembered a deep look in Mrs. Barrington's eye as she handed over fourteen cents for her prunes, she remembered Miss Randall's averted gaze.
>
> 'O God!' wailed Anna Ruth. 'O God, don't let me die!'[57]

Then, Anna Ruth, with the help of Miss Randall, prepares to go to Peru to marry Arthur. She gives the store to a neighbor and charges Mr. Ripley with the financial details of the Keller estate. Not only has there occurred a great change in Anna Ruth's character, but her appearance improves greatly, as if the heroine ought to be pretty and in keeping with a romantic and happy ending. After a trying voyage, Anna Ruth is happily and finally reunited with Arthur, whose love for her had not lessened through the years.

The denouement of Adrienne Mesurat is by far the most dismal and depressing, although the reader can not possibly contend that the endings of Eugénie Grandet and Washington Square are by any means happy. Green devotes most of his novel to the exposition of Adrienne's mental decline. The death of Mesurat ends the first part of the noel. Adrienne is left alone in almost the same position as Anna Ruth; that is, they are not sole survivors, each having a sister in a convent. Juliet Keller, however, does not share her father's estate with Anna Ruth as Germaine does. But, Adrienne does not have

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[57] Ibid., pp. 275-276.

a store with which to occupy herself; she seems to have nothing but her dubious friend, Mme Legras. It was Mme Legras who had first arrived on the scene after Mesurat's fall. She realizes, of course, that there was something peculiar about the accident and can not refrain from voicing insinuations that frighten Adrienne, who refuses to admit, even to herself, that it was she who pushed her father down the stairs. She would like to discontinue their relationship, but she can not bring herself to do this.

> Ce n'était pas qu'Adrienne eût changé à son égard. Bien au contraire, elle la détestait plus que jamais, mais on eût dit que quelque chose la liait à Mme Legras sans qu'elle eût le pouvoir de se libérer de cette odieuse compagnie. Elle était certaine que Mme Legras avait pénétré tout ce qu'il y avait de mystérieux dans la mort de son père. Cela seul aurait dû l'écarter d'une personne aussi dangereuse, mais, dès qu'elle n'était plus avec elle, Adrienne se sentait prise d'une inquiétude qu'elle ne s'expliquait pas. Le cailletage de sa voisine lui manquait. Il fallait qu'elle entendît cette voix bavarde et indiscrète qui lui rappelait sans cesse la fin tragique de M. Mesurat. Elle éprouvait alors une répugnance pénible et, à la fois, une espèce de soulagement.[58]

There is also the question of Dr. Maurecourt, whose name Mme Legras glibly bandies about in her conversation. Adrienne dislikes her to speak of him; it seems profane to her, yet it satisfies her to hear him spoken of, although she fancies that she loves him less.

> Deux soucis avaient pris dans sa vie une prépondérante: il fallait qu'elle pensât au

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[58] Green, op. cit., p. 148.

> docteur ou qu'elle fît effort pour ne pas songer à lui, ce qui était une autre manière de s'occuper de cet homme, et il fallait qu'elle entendît Mme Legras lui parler de la mort de son père et l'accuser sournoisement de l'avoir assassiné. Tout ce qui la distrayait de son amour mal combattu et de ses remords inavoués lui était insupportable.[59]

Maurecourt, being the only doctor in La Tour-l'Evêque, had attended her father, and Adrienne dwells with ecstatic pleasure upon the fact that he had been in her house. Thus, she can not give up her morbid preoccupation nor sever her friendship with Mme Legras.

On one occasion Mme Legras tells Adrienne she must go to Paris for a few days. Adrienne, who realizes that without her friend the hours will pass with agonizing slowness, decides that she, too, will take a trip, anywhere. The first train from La Tour-l'Evêque is destined for Montfort-l'Amaury. The trip promises to ease the monotony with which her life is surfeited.

> C'était la première fois qu'elle voyageait seule et pour la première fois aussi elle eut l'impression qu'elle était libre. Elle était délivrée enfin de cette contrainte inexplicable dont elle souffrait tant à la villa des Charmes, elle n'avait plus à lutter avec elle-même pour ne pas penser à certaines choses.[60]

A strange town, however, makes no difference in her attitude; she is still bored and anxious, afraid that she seems strange

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[59] Ibid., pp. 157-158.

[60] Ibid., p. 173.

to other people. The next day she goes to Dreux, another small provincial town. She broods to such an extent that she becomes feverish and fears that she has Germaine's disease. During the night, she dreams that her sister is in the room with her after having been buried, for bits of earth cling to Germaine's clothes, and she appears very carefully made-up. Adrienne returns home the next morning, more melancholy than ever.

> Qu'avait-elle gagné à se déplacer? N'avait-elle pas été obligée de revenir? Si encore elle était revenue dans un état d'esprit plus calme, avec une coeur plus fort! Mais, au contraire, elle n'avait fait que se meurtrir, que s'abîmer dans une mélancolie plus profonde.
>
> 'Je ne peux plus vivre ainsi, dit-elle à plusieurs reprises en frappant son genou de son poing fermé; mais ces paroles au lieu de l'inciter à agir ne lui paraissaient que la constatation d'un fait irrémédiable.[61]

Although Mme Legras contrives the meeting with Maurecourt during which Adrienne confesses her love for him, she does not endear herself to Adrienne; she becomes on the contrary more odious. Adrienne's ignorance of her friend's motives and reputation is perhaps the greatest barrier to any chance she may have for rehabilitation. It is Mme Legras who precipitates Adrienne's final madness. She comes to Adrienne one morning, shortly after Dr. Maurecourt has explained that he could not marry her, in order to borrow some money. Adrienne consents, but then changes her mind after she has

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[61] Ibid., p. 206.

unlocked her money-box. There ensues an argument, which Mme Legras wins, because Adrienne, feeling herself conquered, lapses into a type of coma. Mme Legras, taking advantage of the young woman's stupor, absconds with all of her money and some jewelry. About noon, Adrienne makes a partial recovery, only to learn from her cook that the townspeople have made her the subject of daily speculation and that Mme Legras has left La Tour-l'Evêque. She encounters ill-will from another quarter; Maurecourt's sister, an extremely possessive and jealous woman, has intercepted the unsigned notes which Adrienne had sent Dr. Maurecourt. Marie Maurecourt, during her first visit to Adrienne, tried to be sympathetic; however, when she discovers that Adrienne and Mme Legras are seemingly close friends, she threatens to have Adrienne forcibly expelled from La Tour-l'Evêque. She issues this warning to Adrienne, who is still in a state of shock, and who succumbs for the last time to semi-consciousness. She wanders aimlessly about the house for some time. Then she goes out to walk along the highway, her muttering occasionally interrupted by loud bursts of obscenity. When she is apprehended at the outskirts of the next village, her memory is completely void.

CHAPTER V. CONCLUSION

The purpose of this study has been a critical investigation of father and daughter in each novel, to determine whether or not they qualify categorically as miser and heiress. The method of presentation of the material has been a detailed description of each novel involving comparison and contrast. In order to qualify the several fathers and daughters as to type, there ought, of necessity, to be a definition of miser and of heiress, however arbitrary. The writer has deemed the standard dictionary definition suitable in this instance. Thus, a miser is one who lives miserably to increase his hoard, a covetous and grasping person.

Grandet, without question, can be termed a miser according to the foregoing definition; in like manner, there is no question about the aptness of placing Keller in this category. Dr. Sloper, although he promoted the increase of his estate, did so at no loss of comfort either for himself or for his family. Neither he nor Mesurat were particularly covetous and grasping, although Mesurat may seem, to the reader, more penurious than Dr. Sloper. Yet, he did not force his family to exist on a sub-standard economy.

The heiress, by definition, is she who receives or is entitled to receive any endowment or quality from a parent or predecessor. If the definition is applied in its entirety,

that is, that a heritage is not limited to material goods, the heroine in each case is an heiress. But, this point requires some elaboration. Eugénie and Catherine seem to have inherited more money than Anna Ruth or Adrienne. The sum is specific in Eugénie Grandet and in Keller's Anna Ruth, and reader knows that, after the death of her father, Catherine had a generous and steady income each year. Green did not mention a specific amount for Adrienne's inheritance. Eugénie and Anna Ruth, in addition to a material legacy, inherited some of their fathers' characteristics. At one time or another, both exhibited a proclivity for economizing if not for avarice. Eugénie and Catherine shared a similar fate after having had an unhappy romance; they chose spinsterhood, although the social and economic structure of the nineteenth century did not provide for the acceptable existence of spinsters. While happiness was the lot of Anna Ruth, Adrienne fell heir to severe mental derangement.

With the rapid growth of industrialization and capitalism, and renewed emphasis on the philosophy of materialism all over Europe in the nineteenth century, literature became "realistic." Balzac is one of the first of the realistic school, and what could have been, or still is, a more realistic subject than money and finance? This particular subject played a major role in his novels, as many of the novels of Henry James exhibit somewhat the same concern, although with a different emphasis. While Green is not of the nineteenth century realistic school, his

representation of the vice of greed is as vigorous as that of Balzac, perhaps more so in Mont-Cinère than in Adrienne Mesurat. Each of the four novelists presents evidence that the capitalistic system is especially fertile ground for the greed of the miser, although it cannot be said that any particular economic system is the cause of avarice, nor the miser the result, even though the miser typically employs opportunistic capitalism to edify his avarice. Grandet and Keller were as much shrewd businessmen and promoters as they were misers. It is impossible to say if they only desired financial success and security and then became addicted to avarice, or vice versa.

The miser and heiress in our society are not uncommon; scarcely a year passes that the papers or weekly magazines do not vividly relate the death of some person who, while having led a squalid existence, has stuffed money into mattresses and sugar bowls. Perhaps Balzac based Eugénie Grandet upon such an incident from "real life." There was a famous miser residing in Saumur during Balzac's lifetime; and Henry James recorded in his notebooks a story which had been told him by a friend, and on which he later based Washington Square. Throughout the history of modern literature the theme of greed and avarice has been attractive to both the novelist and the playwright. Shakespeare's character Shylock, in the Merchant of Venice (c. 1595), Volpone (1606), by Ben Jonson, and L'Avare (1668), by Molière, are earlier

examples. Balzac did not confine his representation of avarice to Eugénie Grandet; the characters Gobseck in Gobseck (1830), and Pierre Graslin in Le Cure de Village (1841), are also misers. Dickens, who has been called the "English Balzac," portrayed many misers in his novels. The characters of Scrooge in A Christmas Carol (1843), and Anthony and Jonas Chuzzlewit in Martin Chuzzlewit (1843), are notable examples. George Eliot's Silas Marner (1861), and Zola's La Terre (1887), and L'Argent (1891), are other examples. Frank Norris utilized this theme in McTeague (1899), as did Arnold Bennett in 1923, in Riceyman Steps. Julien Green's first novel, Mont-Cinère (1925), dealt with the tragedy of greed and avarice. That this subject is still of great interest was demonstrated quite recently by the success that The Heiress, a play based upon Washington Square, enjoyed.

Since the time of Balzac there have been many novels based on this theme; perhaps Balzac was responsible and perhaps not. But it can be said that not many of them are equal in literary stature to Eugénie Grandet. Is it realistic or plausible for the reader to imagine a greedy and grasping man ecstatically contemplating his hoarded money without risking a comic effect? Is it realistic or plausible to imagine a pure and innocent daughter in the house of that miser without being maudlin? A majority of the plays and novels cited, as well as the four novels investigated, bear

witness to the fact that greed and avarice furnish one of the most tragic subjects available for development in the novel.

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