ZOLA. NOVELLET-REFORMER!

THE CHEAT SEAMING HISTORY." Curried Through Several time in a Series of 20 Novels, centions and Reculean Litabor in the Interest of Social —Why the Author Never a Member of the French 17—Some of the Objectional of His Work—A Study of teral Volumes of the Series.

from conceil—and I think all these there can be found in the case of the control like any of the case of the case

just possible that M. Faguet as prophet, but it is much more that Zola will be discussed for ong time to come. The great mily history" that Zola wrote with nite toil, not with supreme art— I do not think Zola will rank as artist of more than the second or d rank—is certainly one of the most constructive achievements of most constructive achievements of time. If Zola is given high rank posterity, it will be, not because of art, but because of his purpose, was a novelist, but more a propa-dist; far more of a reformer than artist. He laughed at his detractors on they denied him the right to the novel as the vehicle for social orm. He purposed employing it for purpose, and no power of criticism lid deter him from his purpose. HIS TREMENDOUS TASK.

An intense vision of the truth, James says, "must have been comfort from the earliest time the years imediately following the elf to the tremendous task had mapped out. No finer act of trago and confidence, I think, is orded in the history of letters. The in sympathy with him returns and again to the great wonder in which something so strange and with something so august. tained and carried out almost the threshold of manhood, the n project, the work of a lifetime, pounces beforehand its inevitable acress, and yet speaks in the same o fer its admirable, its almost unstrength. The strength aginable, strength. The strength a in the young man's very person is character, his will, his passion, fighting temper, his aggressive lips, squared shoulders, and overweening ice; his weakness was in that e of life from which he d not to suffer, from which he n fact suffered, on the surface, re-narkably little, and and from which was never to suspect, I judge, that had suffered at all." must needs go back to Balzac's

parable with the one Zola set be-himself in writing his "History of VOL, VIII.—"AU BOBNHEUR DES -Macquart Family." It is urely a matter for wonder, as has en said, that a young man of extrasupremely solid, conceived and sat down to Le Rougon-Macquart, rather than to an equal task in physics, mathematics, politics, economics. Some ormity of the task and of the character of Zola's supreme effort to use the novel as an intrument of social reform may be gained by an analysis of this series, taken from Vinetelly's "Emil Zola."

VOL I-"LA FORTUNES DES ROUGONS."

In "La Fortunes des Rougons" (I, the author describes the origin of the Rougons and the Macquarts. One Adelaide Fouque, a woman of hysterical nature who eventually goes mad,-variety of disorders being transmitted to most of her descendants,his death lives with another named son. Pierre Rougon; by the latter a creed. In his forsaken church, amid a son, Antonine, and a daughter, Ursule Macquart. This daughter marries a long strives to resist the cry of nature. But she at last asserts her might, and outset of the series the second generato three branches. In the third generation it increases to eleven members; in the fourth, to thirteen. In the afth it dwindles, its vitiated energies now being largely spent; and though here are indications of its continuance in sundry children who do not appear on the scene, the hope of regeneration rests virtually in only one child, a boy three months old when the curtain finally descends. In "La Fortune des Rougons," then, we are shown old Adelaide Fouque, her children and ne of theirs, all more or less povertystricken and striving for wealth, which omes with the foundation of the Sec-nd Empire. The scene is laid at Plasans, and one sees the imperial regime shed there by craft and blood-

VOL II-"SON EXCELLENCE EU-GENE ROUGON." Next comes "Son Excellence Eugene Rougon" (II.) which carries one to Paris, where the fortunes of the eldest of the Rougon brothers, first an advo-cate and at last an all-powerful Min-ister of State, are followed in offi-cial and political circles. The court of Napoleon III appears at the Tuileries and at Complegne, where one meets,
among others, a beautiful Italian adventureness, Clonide Baibi—suggestive
of the notorious Countess de Castiglione—with a mother reminiscent of Madame de Montijo. And in other chapters of the volume the scheming and pletting of the reign, the official jobbing and corruption, are traced for

VOLS HI AND IV-"LA CUREE".
AND "L'ARGENT."

Curee" (III.) follows and one to Eugene Rougon's younger of Aristide, who has assumed the amyn of Saccard. With him the joins in the great rush for the of the new regime. A passion oney and enjoyment seizes on and all debauchery reigns in so-and a fever of reckless speculakindled by the transformation is under Baron Housmann and colytes. Men and women selling. Revee, Baccard's second passes from mere adultery to inhecoming a modern Phaedra, factard himself leads the life sear, gluttonous bird of prey, he continues in the ensuing "L'Argent," (IV.) where the money market—is shown all its gambling, its thousand and france.

Martinots and the Berands, in the second and third; and the devoted Madame Caroline, the honest Hamelin the pious Princess d'Orviedo, the dramy, generous-hearted Sigismood the loving Jordans, and the unfortunate Mazand all figure in the fourth amid the scramble for gold in which the other characters participate.

VOL V.-" LE REVE." In sharp contrast with that greed for gain is the picture offered by the next volume, "Le Reve," (V.) where an immaculate lily arises from the hot-bed of vice, whence later, and as a further contrast, a type of foul shamelessness, Nona, the harlot, is also to spring. But it is best not to anticipate. In the first four volumes the Rougons, under the influence of heredity and surroundings, have shown themselves scoundrels, whereas, in Angelique, the reserve the attitude towards scoundrels, have shown themselves scoundrels, whereas, in Angelique, the heroine of "Le Reve," a girl of their blood appears who is all purity and candor. She comes upon the scene, precisely at this moment, to emphasize the author's conviction that, whatever he may have had to depict in his solicitude for truth, all is not vice, degradation, and materialism, that there are other aspirations in life heroing the solicitude and materialism.

Paris in "Le Reve.") and one is fronted by a carefully painted picture of middle-class society in a small town, this in its turn contrasting with the previous pictures of life in Paris. And now the baleful results which may attend mariages between cousins are exemplified. Marthe Rougon has married Francios Mouret, and both have inherited lesions from their common ancestress, Adelaide Fouque. One of their children, Delsiree, physically strong and healthy, is mentally an "innocen;" and they themselves are unhinged, the workings of their heredbeing accentuated and hastened by the wiles of Faujas, the priest who gains access to their home. He is a secret agent of the imperial government, and thus one again sees the Empire at work in the provinces, utilizing the clergy to enforce its authority, and as often as not betrayed by it. In the end all collapses. The maddened Mouret sets fire to his home and perishes in the flames with Abbe Faujas, while Marthe dies of a disorder springing from her inherited hysteria. VOL. VII-"POT BOUILLE."

The career of the Mourets' cidest son Octave, is next followed, first through the pages of "Pot Bouille," (VII.) in which he appears as a kind of modern Don Juan, a Don Juan stripped of all poetry, all glamour, a sensualist of our great cities, the man who prowls, not among the unhappy creatures of the streets, but among the women of outward respectability who may help him to acquire position and fortune. The scene is laid in a house of the Rue de Choiseul, in the centre of Paris; and all around Octave gravitate venal, egotistic and sickly beings, adulterous households, unscruphlous match-making mothers, demivierges, who will only money, dowry-hunters, slatternly servant girls, and that type of the middle class debauchee who makes those girls his prey. And the pleasing figures in the work are few-poor old Jasseraud, for instance, and the charming Madame Hedouin, with the prosperous author reat "Comedie Humaine" to find a on the first floor, who drives in his ask accomplished by one single man carriage and has two handsome chil-

DAMES."

In "Au Bonheur des Dames," (VIII.) Octave Mouret appears again, a sensu- such, as Zoia himself said, as "Germinordinary brain and indomitable pur-pose, wishing to give the measure of these endowments in a piece of work Nouveautes," a temple of temptation, which revolutionizes trade and panders france, need merely read his pages to to the feminine love of finery. Here the understand why and how such things bourgeoisie is shown elbowing the class imediately below it, a world of employes, clerks, shopmen and shop-girls, whose lives, likewise are full of evil. But again a girl of admirable rectitude, Denise Boudre, comes forrectitude, Denise Boudre, comes for-ward to illumine the novelist's pages and redeem and ennoble the man who has hitherto regarded her sex as an Instrument or a toy. VOL. IX-"LA FAUTE DE L'ABBE

MOURET" In "La Faute de l'Abbe Mouret," (IX.) the battle is again one between woman, love, and man; but a new factor appears-religion-for Serge, Octave's brother, is a priest, bound by the unnatural vow of his calling, one of hysterical, mystical temperament also, Macquart. By the former she has a enslaved by the superstitions of his the novelist carries the reader into the on of the family is shown divided in- enchanted garden of the Paradon, where love reigns supreme. Yet the golden hours are brief; the priest is recalled to his religion of death, and he cannot resist the calls, for all the training of years which has confirmed and increased his mystical tendency comes back, and he is helpless. Thus the natural life is forsaken for the illusions and dogmas of a creed; and Albine, whom Serge has loved, is left forlorn with her unborn babe, to lie down and die amid the perfume of the flowers with which she has strewn her

VOL. X .- "UNE PAGE D'AMOUR." After that battle with nature and love, there come a companion picture the face of Helene Mouret in "Un-Page d'Amour," (X.) She has hither-to led an absolutely blameless life, but a sudden passion sweeps her off her episode. No glamor is cast over wo-man's frailty in Zola's pages. If Helene tastes an hour of intoxication she is punished for it as frightfully as any novelist could desire. Jeanne, her fondly loved daughter, who is devoured her by jealous hysteria, dies as the result her lapse; and it is only afterwards, in pity as it were, that Helene is granted the chance of beginning her life afresh.

VOL. XI-"LE VENTRE DE PARIS." Lisa Macquart supplies the next volume of the series, "Le Ventre de Paris," (XI,) which carries one through and around the great markets of the French metropolis, as well as into the fine pork-butcher's shop, which Lisa keeps with her husband, Quenn. The chief figure of the story is Quenn's brother, the unhappy Florent, who has escaped from Cayenne, and whom Lisa, that comfortable egotist, ends by betraying to the authorities. For that ultra-righteous deed-counseled Lisa's confessor—one is consoled by the presence of honest Madame Fran-cois and of Cadine, the little flowergirl, and Marjolin, her youthful lover, whose smile brightens many a page.

VOL. XII.-"LA JOIE DE VEVIE." Then, in "La Jole de Vivre," "(XII.) comes Pauline, whose nature is so different from that of her mother, Lisa. She has no egotism in her composition; she would never betray anybody; she she would never betray anybody; she is all human devotion and self-sacrifice. With her we are carried to the seashore, to a little fisher hamlet, where her guardian, Chauteau, dwells; and he, his wife, and his son prey upon her, wrecking her life, though she remains brave and smiling till the end. As how little joy there may be in tire abown not only by her case, but by that of the crippled Chateau, his sm-

death. It is to these that Pauline has to minister, for these that she has to sacrifice herself, even as it often happens that the good have to lay down their lives for the unworthy.

VOL XIII—"L'ASSOMMOIR."

Pauline is very different from her mother, Lisa. Equally different is Lisa's sister Gervaise, the pathetic heroine of "L'Assommoir," (XIII.) with which the family chronicle is continued. Lisa rises, Gervaise falls; so does it happen in nany of the world's families. At first Gervaise appears so courit happen in hany of the world's fami-lies. At first Gervalse appears so cour-ageous amid her misfortunes that one can readily grant her the compas-sionate sympathy accorded to every trusting woman whom a coward aban-dons. There seems hope for her at the outset of her marriage with Coupeau; a possibility, too, that she may prove successful when, industrious and ener-seric she starts her little isundry getic, she starts her little laundry business. But her husband's lazy, drunken ways recoil on her, the return of the rascally Lautier completes her misfortune, and then she rolls down hill, to die at last of starvation. VOL. XIV-"L'OEUVRE.

Nana already appears in her child-hood and her youth in the pages of "L'Assommoir," but Zoia does not pass direct from that work to the later career of Gervaise's daughter. He first takes Gervaise's elder children, her sons by Lautler and "L'Oveure" XIV. unfolds the painful story of Claude, the painter, a glimpse of whom has been given previously in "Le Ventre de Paris." Again in "L'Oeuvre," one finds a record of downfall, but, whereas in "L'Assemmeir" it has largely resulted from environment and circumstances, it now proceeds more directly from an evil heredity. Claude stands virtually on the border line that parts insanity from genius, and thus in his career, the old hypotheses of Moreau of Tours, and those subsequently enunciated in England by Nesbit, might find play, In the end, after a life of conflict and misery, insanity triumphs and Claude destroys himself. His tale, as one has stated previously, is linked with a picture of the French art-world. "VOL. VX .- "LA BETE HUMAINE."

In these last sections of Zola's series the march of degenerescence is has-tened; downfall follows downfall; before long that of individuals is to be succeeded by a supreme collapse, that of the regime under which they live. Thus after "L'Oeuvre," comes Bete Humaine" (XV), Claude's brother Jacques, an engine-driver, in whom a murderer appears among the Rougon-Macquarts. The hereditary virus, transmitted from Adelaide Fouque, has turned in him to an insensate craving for woman's blood, and, frankly, his story is horrible. At the same time, while one follows the growth of his abominable disease, many a vivid page arests attention; awful, yet a masterpiece of colloquial narrative and full of a penetrating psychology, is Sev-erine's account of the murder of President Grandmoin, very human is Jacques' love for his engine, La Lison; and striking are the pictures of the snowstorm, the railway accident, and the death of Jacques and the stoker Pecqueux, at the end of the volume, when their train, crowded with soldiers, is seen rushing driverless, like some great, maddened blind beast, towards catastrophe and annihilation. VOL. XVI-"GERMINAL."

Next-the story of Gervaise's third on, Etienno, is unfolded in "Germinal" (XVI), this again a tale of the workers, the hardships, the misery, the degradation of the sweated toilers of the coal-pits, who are maddened by want to revolt. And then, of course, they are shot down by the soldiers at the disposal of the capitalists who batten on the sufferings of labor. A tribute of compassion, a call for justice, a cry for warning to the rich and powerfulal." Those who wonder at the hatred of the workers for those above them, Those who wonder at the hatred at the spread of socialism throughout have come to pass. VOL. XVII.-"NANA."

But "Nana" (XVII.) now confronts the reader. He has just passed through the world of labor; drunkenness, degradation, insanity, crime, revolution have been indicated successively as resultants of the condition of the masses; and here comes another product of an evil social system, the lowborn harlot who, like an unconscious instrument of retribution, ascends from her native dung-heap to polson the bourgeoisie and aristocracy—the rulers, the law-givers, to whom the existence of that dung-heap and its evil ferments ers," is due. In "Nana" depravity corus-cates. Here is the so-called "life of pleasure" of the world's great cities, Read what Mr. L. the life of indulgence which recruits pect, Maine, says: wrought more evils than its Attilasand lawless sensuality. "In Zola's pages one does not witness merely the ruin and disgrace of the professedly profligate; one sees also how natural youthful desire when exposed to temptation may ripen into depravity and end in misery. One sees, again, the reflex action of libertinism on married life-how wives end at times by following the example of their husbands, and even "bettering the instruction." From first a stupendous warning for both sexes, as great a denunciation of the social evil as ever was penned. VOL. XVIII .- "LA TERRE."

But the scene changes, and in "La Terre" (XVIII.) appears Jean Macquart, soldier and artisan, who becomes a peasant. He, though a broth-A tragic sombreness attends the er of Gervaise, has escaped the hered-Fouons, a family of untutored peasants, barely raised above animality; and a drama of savage greed and egotism is unfolded around him. Old Fouan being no longer able to till his fields himself, divides his property among his children, who agree to make him an allowance. But he is cheated, fil-treated, robbed of his savings by them, and finally murdered by one of his sons. That same son. Buteau, is consumed by a ravenous earth-hunger, but animal desire is also strong within him. He is both enamoured and jealous of his wife's sister, Francoise, who is Jean Macquart's wife, his passion for her being blended with a craving to appropriate her land. At last she, by violence, becomes his victim, and in a struggle with her sister, who is present, is thrown upon a seythe and mor-tally injured. That crime is witnessed by old Fouan, and it is for fear lest he should reveal it that he is stifled—

VOL. XIX.—"LA DEBACLE."

From "La Terre" Jean Macquart passes to "La Debacle" (XIX), for the time has now come for the great smash-up of that Empire all tinsel without and all rottenness within. War and invasion descend upon France. You follow the retreating soldiers from the Rhine to the Mouse, on that terrible, woeful march to Sedan, where all becomes disuster. You see the wretched Emperor borne along in the baggage train of his army, carried, it was thought to certain death in the hope that France might then forgive, and allow his son to relay, And you see him under tro, wantly courting death. VOL. XIX.-"LA DEBACLE."

rors of Baselles, the struggle for the Calvary, the great charge, the hoisting of the white flag, the truce, and the abject surrender follow in swift succession. Next comes the battle-field Camp of Misery, and later, the efforts of the National Defences, the peace imposed on the vanquished, and then the Commune's horrors crowning all. But from first to last human interest in never absent: one finds it in the friendship of Jean for the uniusky and degenerate Maurice, in the story of Silvine and Prosper, in the bravery of vine and Prosper, in the bravery of Weiss, the heroism of Henriette, Jean's love for her, and the hope that both, hereafter, may be able to begin life afresh and together, a hope which is blasted by the fatality of civil war, when brother rushes on brother and blindly slays him.

VOL. XX.—"LE DOCTEUR PASCAL." At last comes "Le Docteur Pascal" (XX), the zealous scientist who sits in judgment on his family. You see in judgment on his family. You see him among his documents, sifting evidence, explaining the heredity of one and another relative, expounding the whole theory of atavism which underlies Zola's series. The old ancestress, Adelaide Fouque, is still alive, a centenarian, mad, confined for many years in a lunatic asylum. Her son, Antoine Macquart, also survives, still an un-scrupulous knave and a confirmed drunkard, until spontaneous combus-tion destroys him, while hemorrhage carries off little Charles, the last delicate degenerate scion of the exhausted stock. Pascal himself would seem to have escaped the hereditary taint; but after a long life of celibacy, spent in the study and practice of medicine, his passions awaken, and he falls in love with Clotilde, his niece. He strives to overcome that passion, he wishes to marry the girl to his friend Ramond, but she will not have it so, and in her turn becomes a temptress. Then the impetuous blood of the Rougons masters them both, and they fall into each other's arms. Previously, old Madame Felicite, Pascal's mother, has tried to use Clotilde as an instrument to effect the destruction of the documents which the doctor has collected, for the family would be dishonored should they ever see the light. The girl has also tried to convert Pascal to her own religious views; but all in vain. A period of delirious folly ensues. Pascal turns prodigal in his old age, and is at last brought to ruin by a dishonest notary. Then Clotilde and he have to part, and he dies, struck down by heart disease. The young woman survives with a child, his son and hers, who, perhaps, may yet rejuvenate the dwindling And we see her nursing her babe and indulging in a thousand hopes, as the curtain at last descends on the history of the Rougon-Macquarts

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