

A COMPARISON OF WILLA CATHER'S OBSCURE DESTINIES,
WITH GUSTAVE FLAUBERT'S TROIS CONTES

by

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CHAPTER I.

WILLA CATHER, THE FRENCH AND FRANCE

The purpose of this study is to show similarities in the content and style of Willa Cather's Obscure Destinies and Gustave Flaubert's Trois Contes. It will demonstrate how a better understanding of Cather's stories can be obtained from such a comparison. Many of Willa Cather's works, including not only her novels, but her essays and short stories as well, reflect her intense interest in France, its people, and its culture. Not only was she interested in the land, but in French literature. Often her works show influences of French authors. Because of these influences on Cather, it is necessary to understand her feelings for France. In order to understand these deep interests Willa Cather had for France and her literature, it is necessary to examine episodes in her life that show how this interest developed.

Willa Cather's interest in foreigners appeared when her father Charles Cather, moved his family around 1833 from Virginia, where Miss Cather's first eight years were spent, to Nebraska. Since the Civil War, Virginia had had no struggle among races. As a result all foreigners were looked down on unless they were English or persons of title.¹ When she arrived in Nebraska, Willa became aware that all her neighbors were not Anglo-Saxons; and she was fascinated by them. It

¹René Rapin, Willa Cather (New York, 1930), pp. 8-9.

seemed to her that these foreign cultures possessed more beauty and culture and provided more enrichment for daily living than did her own.² During her first year in Nebraska, she became acquainted with immigrant families of Czecks, Swedes, Russians, Germans, Norwegians, and French.

Her intense feelings for the French date back to her Nebraska meeting with the Charles Wieners with whom her studies of the French language and literature began. Mr. and Mrs. Wiener spoke both German and French, and they encouraged Miss Cather to study languages and lent her books from their library. Willa spent many hours curled up reading on Mrs. Wiener's carpet. Mrs. Wiener, a brilliant French woman, often read French novels to Willa, translating them as she read.³

Mrs. Wiener's influence caused Willa to continue her studies of languages at the University of Nebraska. At the university she threw herself into studies of many languages, among which was French. She purchased a French dictionary and avidly read French novels.⁴ In fact, she was so interested in the literature that she neglected her exercises and would not have received credit for the course unless she had studied during the summer, even though her French teacher assured her that she knew more French literature than anyone in the class.⁵ While at the

²George N. Kates, Ed. Willa Cather in Europe (New York, 1956), p. 166.

³Mildred R. Bennett, The World of Willa Cather (Lincoln, 1961), p. 119; also Edward K. Brown, Willa Cather, A Critical Biography (New York, 1953), p.33.

⁴Elizabeth S. Sergeant, Willa Cather, A Memoir (Lincoln, 1953), p.19.

⁵Bennett, op. cit., p. 120.

university, she came under the influence of August Hjalmar Edgren, teacher of romance languages. It was partly the insight he conveyed to his classes that caused her to read the nineteenth-century novelists and to gain a feeling of European life.⁶

Willa Cather's study of French was not concluded when she left the university, for there are evidences of further study during the time she lived in Pittsburgh. A few of her years in Pittsburgh were spent in the household of Judge McClung, whose daughter Isabelle had invited her. Isabelle had revolted against her Calvinistic family and turned to the arts. Since Miss Cather was also interested in the arts, a lasting friendship developed between her and Isabelle McClung. While living with the McClungs, Willa read with Isabelle works of many foreign novelists including Flaubert and Balzac.⁷ While in Pittsburgh Miss Cather visited George Siebel, a librarian, once or twice weekly to read the French classics from his library.⁸ Reading French literature was not enough for Willa, and she longed to visit France.

Her first trip to France came in the summer of 1902, when she traveled in the company of Isabelle McClung. After this trip Willa was later to say that it takes the right kind of American to go to France—one with character, depth, passion for things lying behind French literature and history.⁹ Willa herself had this passion, for while in

⁶Brown, op. cit., p. 268.

⁷Ibid., p. 98.

⁸Ibid., p. 84.

⁹Ibid., pp. 98-99.

France she roamed through the cemetery in Paris examining the tombstones of the French writers. While there she noted that Heine's tomb was covered with forget-me-nots and Balzac's was ugly and deserted. Despite the condition of Balzac's tomb, she believed this man, whom she thought second only to Napoleon, to be more living than dead.¹⁰ When she visited Rouen, she was stirred by seeing the homes of Flaubert and Maupassant. In a letter from Rouen, she writes:

Late in the day we arrived in Rouen, the well-fed self-satisfied bourgeois town built upon the hills beside the Seine, the town where Gustave Flaubert was born and worked, and which he so sharply satirized and bitterly cursed in his letters to his friends in Paris. In France it seems that a town will forgive a man who curses it if only he is great enough. One of the first things that greets your eye in Rouen is the beautiful monument erected to Flaubert in the very wall of the museum, which is Rouen's holy of holies.¹¹

Cather was also impressed by Avignon in the southern part of France, for there she could learn of a France older than the literary cult.¹² Not only was she impressed with the land but with the people. Connolly writes that she fell in love with France where she was impressed with French animation, courtesy, charm, and cuisine.¹³

Her second and third trips to France were made for relaxing and writing respectively. In 1908, she and Isabelle McClung took a leisurely trip to Europe spending most of their time in France and Italy. She

¹⁰Ibid., p. 103.

¹¹Kates, op. cit., p. 98.

¹²Brown, op. cit., p. 269.

¹³Connolly, "Other Books," *American*, LXXXVII (May 18, 1957), p.

again crossed the ocean in June, 1920, to Paris where she lived for two months. Although no pictures of Paris are presented in her novel, One of Ours, it was while living in the Parisian hotel that she received her needed inspiration for the French part of the book.¹⁴ These trips were not her last, for another was to come in 1929.

Perhaps Miss Cather's fourth trip was the most profitable; for while staying at Aix-les-Bains, she met an old, proud French woman who later revealed herself as Madame Franklin Grout, Gustave Flaubert's niece, Caroline. The two ladies discussed the works of Flaubert including Cather's favorite Salammbô. Also, they discussed one of the Trois Contes. Miss Cather writes:

When I happened to speak of "Herodias", where the fall of the syllables is so suggestive of the hurrying footsteps of John's disciples, carrying away with them their prophet's severed head, she /Madame Grout/ repeated the sentence softly; "Comme elle était très lourde, ils la portaient al-ter-na-tiv-e-ment."¹⁵

This story of the meeting of the two ladies was recorded by Willa in the essay "A Chance Meeting." In the essay she also shows her admiration of Flaubert as well as for his niece. She writes:

The time in one's life when one first began to sense the things which Flaubert stood for, to admire (almost against one's will) that peculiar integrity of language and vision, that coldness which, in him, is somehow noble—that is a pleasant chapter in one's life to remember, and Madame Franklin Grout had brought it back within arm's length of me that night.¹⁶

¹⁴Brown, op. cit., pp. 145, 216-217.

¹⁵Willa Cather, "A Chance meeting", Atlantic Monthly, CLI, (February, 1953), p. 159.

¹⁶Ibid., p. 160.

Since Madame Grout and Cather became friends, Madame Grout offered Miss Cather some souvenir of her uncle. After this offer Cather commented that it rather hurt her to think that Madame Grout thought she wanted a material reminder of Flaubert.¹⁷ So impressed was Miss Cather by the old lady that she used her as a model for Gabrielle Longstreet in her story "The Old Beauty", which is even set in Aix-les-Bains.¹⁸

Miss Cather's strong feeling for France caused her to be strongly affected by the war. The invasion and fall of France caused Willa Cather to say, "There seems to be no future at all for people of my generation."¹⁹ Accordingly, the part of the war that stirred her most was the "liberation of her beloved France."²⁰

Not only was Miss Cather deeply interested in France, but in its literature. At one period in her life during her stay in Pittsburgh, she had as a favorite saying Michelet's "Le but n'est rien, le chemin c'est tout."²¹ The end is nothing, the way is all. Influence of French writers is often reflected in her own works. For example, the theme of an ungrateful child which appears in her story "Old Mrs. Harris" is apparent in Balzac's Père Goriot.²² Edward A. and Lillian D. Bloom compare her to Proust when they write:

¹⁷Ibid., p. 163.

¹⁸Brown, op. cit., pp. 306-307.

¹⁹Ibid., p. 309.

²⁰Ibid., p. 321.

²¹Sergeant, op. cit., p. 23.

²²John H. Randall III., The Landscape and the Looking Glass (Boston, 1960), p. 347.

And she is not unlike Proust who, in writing of the successful novelist in The Past Recaptured maintains, "It is not the cleverest or most learned man nor the one with the best social connections who becomes a Burgotte, but the one who knows how to become a mirror and thus is able to reflect his life, however mediocre." A life as rich as Miss Cather's could not justly be called mediocre; but it was ordinary in the sense that it was humane, and respect for human virtues is an epitome of her art.²³

Other than being direct influences on her works, French authors were often praised by Miss Cather. Some of these authors include Zola, Proust, Merimée, Gide, Maupassant, and Dumas Fils.²⁴

Of all the French authors, Flaubert is the one in which Miss Cather shows the most interest. In fact, Edward K. Brown says, "She is remembered in Lincoln as a devotee of Flaubert, and of Madame Bovary in particular: she often carried a copy of that novel. In the sketch 'A Chance Meeting' written in the early 1930's she speaks of Flaubert as one in whom and near whom 'lay most of one's mental past.'"²⁵ Elizabeth Shepley Sergeant states that a difference was made in her first meeting with Willa Cather because she [Miss Sergeant] knew the works of Flaubert and the land of France.²⁶

Several direct comparisons have been made between works of Willa Cather and Gustave Flaubert. As for short stories, John H. Randall III, notes that "Paul's Case" [a story published in 1905 in the collection The Troll Garden] was the first piece to show influence of Flaubert.²⁷

²³Edward A. and Lillian D. Bloom, (Willa Cather's Gift of Sympathy (Carbondale, 1962), p. 169.

²⁴For additional information see Edward K. Brown's Willa Cather, A Critical Biography and Elizabeth S. Sergeant's Willa Cather, a Memoir.

²⁵Brown, Ibid. p. 16.

²⁶Sergeant, op. cit., p. 10.

²⁷Randall, op. cit., p. 32.

This story is a miniature Madame Bovary because Paul who is always hunting happiness sees it crumble. Cather who shares Flaubert's loathing of the modern bourgeois society has Cordelia Street symbolize this hatred in "Paul's Case."²⁸

Another short story which resembles Flaubert's Madame Bovary is "The Bohemian Girl", which was published in McClure's Magazine in 1912. Brown writes that in it there is an accumulation of detail for the happy scene of the supper at the raising of Olaf Ericson's barn which compares to the wedding chapter in Madame Bovary.²⁹

There are also evidences of Flaubert's influence in Cather's novels. One of Ours, which appeared in 1922, is the story of Claude Wheeler. Of this book in which France was an important aspect, Edward K. Brown says that Willa tried to render a world as humdrum as Flaubert's Madame Bovary.³⁰ Of A Lost Lady, which was published in 1923, John H. Randall III says that Mrs. Forrester is a midwestern Madame Bovary, although she does not try to commit suicide. He adds that Cather and Flaubert picture souls thirsting for beauty in a bourgeois world. Mr. Randall furthers his comparison when he says, "Both authors manage to make their characters appealing while still maintaining a certain aesthetic distance from them."³¹ Another novel which resembles works of Flaubert is The Professor's House. Mr. Randall writes that evidences of Flaubert's

²⁸Ibid., pp. 32-33.

²⁹Brown, op. cit., p. 164.

³⁰Ibid. p. 223.

³¹Randall, op. cit., p. 176.

feelings toward the bourgeoisie are shown because of the split between what ought to be and what is.³² David Daiches shows evidence of Flaubert's influence on Cather's Mortal Enemy. He says that the theme sometimes is suggestive of Flaubert, but that Cather lacks Flaubert's "meticulous skill in probing the sordidness underlying frustrated romanticism."³³ Edward K. Brown says that a quotation from Flaubert, which was pinned to Sarah Orne Jewett's desk, could have been an epigram for Death Comes for the Archbishop or Shadows on the Rock. That quotation is as follows: "Ce n'est pas de faire rire ni de faire pleurer, ni de vous mettre à fureur, mais d'agir à la façon de la nature, c'est à dire de faire rever—"³⁴ It is not a question of causing laughter, tears, or fury, but a question of acting according to nature, that is to make you dream.

Willa Cather did more than study Flaubert and regard him as her master, for she urged her students to read his works too. A letter from Alvin Johnson, one of her former pupils, reads:

In my prep course at the University of Nebraska I had to produce "themes" ... My themes were passed on by a rather mannish young woman with a head that seemed vast under her jungle of hair—Willa Cather. She did me the great honor of calling me to her office. "You write not badly" she said. "But you don't see. Learn French, a little French and read Flaubert or even Maupassant. They see. Madame Bovary: the book is worth committing to memory."³⁵

Many of Willa Cather's works have been compared to those of Gustave Flaubert, but in my reading I did not find that anyone had made a

³²Ibid., p. 199.

³³David Daiches, Willa Cather, A Critical Introduction (Ithaca, 1951), pp. 102-103.

³⁴Brown, op. cit., pp. 139-140.

³⁵Sergeant, op. cit., p. 10.

comparison of Cather's Obscure Destinies and Flaubert's Trois Contes. Because of other French authors influence on Cather and because of Flaubert's influence on some of her works, a comparison of Obscure Destinies and Trois Contes will be profitable. Two authors have hinted this is true. Edward K. Brown says, "Obscure Destinies is Willa Cather's finest book of short stories and in its minute realism and sharpness of outline invites comparison with Flaubert's Trois Contes."³⁶ John H. Randall III. writes:

The book Obscure Destinies invites comparison with Flaubert's Trois Contes, upon which she apparently modeled it. Like that book, it starts with the present and moves backward in time (although of course with a much shallower historical reference, since the farthest back she goes is to the turn of the century); like that book it is a tacit criticism of the present in its implied praise of the past.³⁷

In the second chapter of this paper Obscure Destinies and Trois Contes will be compared as to theme, plot, and characterization. Special emphasis will be placed on the authors' use of specific detail.

³⁶Brown, op. cit., p. 294.

³⁷Randall, op. cit., p. 342.

CHAPTER II

OBSCURER DESTINIES, TROIS CONTES: RESEMBLANCE IN CONTENT

Although Gustave Flaubert's Trois Contes was written approximately fifty years earlier than Willa Cather's Obscure Destinies, these short story collections can be favorably compared as to content and form. In this chapter comparisons will be made relating to content.

The collections taken in their entirety are quite similar. Both volumes of stories are organized so that they form a whole and so that they make a withdrawal in time from the reader. Of Trois Contes Pierre and Jacques-Henry Bornecque write, "His work forms a little Human Comedy offering a tableau of his time and of the past with some scenes of life."¹ In Trois Contes the following stories are found: "Un Coeur Simple", "La Légende de Saint Julien l'Hospitalier," and "Hérodias."

"Un Coeur Simple" gives a picture of contemporary times of Flaubert. The central figure of the story is Félicité, a simple but responsible maid. Her never-ceasing devotion and her love for the family for which she works make up the subject of the story.

Moving further into the past Flaubert presents the story of Saint Julien as the central tale in his volume. Julien's life from the time

¹Pierre and Jacques-Henry Bornecque, Eds., La France et sa littérature (Les Editions de Lyon, 1957), p. 540. The translation of this quotation is mine. Further quotations from this source will also be my translation.

he was born, his maliciousness toward animals, and his finally becoming a saint form the plot of this tale, which takes place in the middle ages.

The last story of the collection takes place during ancient times. In the story Hérodias uses her daughter, Salome, to cause her second husband, Herod Antipas, to have John the Baptist put to death.

Obscure Destinies, like Trois Contes, forms a whole; and it also is organized so that the stories go toward the past. The stories form a whole, because according to Clifton Fadiman the book falls into a group of works dealing with western pioneers of foreign birth or ancestry and the generation which directly followed them.² Although the stories of the west led farther from contemporary life and deeper into the past,³ Miss Cather does not go as far back in time as does Flaubert; for her last story in the collection takes place around the turn of the century. Included in the volume are "Neighbour Rosicky", "Old Mrs. Harris," and "Two Friends".

In "Neighbour Rosicky" the reader finds the story of an old Bohemian farmer in the west who thinks of others and does everything he can to make his family happy, even though he knows death is near.

"Old Mrs. Harris" is the story of an old lady who was moved from Tennessee to Colorado by her daughter and son-in-law, the Templetons. The central theme concerns her life, especially her sacrifices for her family.

The third story of the collection is called "Two Friends." It shows the disintegration of a friendship of two grown men after an argu-

²Clifton Fadiman, "Willa Cather, The Past Recaptured", Nation, CXXXV (1932), p. 564.

³Ibid., p. 564.

ment over a political candidate. The story is told by a girl, and it shows how the rupture of the friendship affected her as well as the gentlemen involved.

Both collections contain evidences of places loved by the authors. Of Trois Contes Margaret G. Tillett says that the stories are full of nostalgic memories and places known and loved by Flaubert.⁴ Miss Cather in Obscure Destinies presents her views of the west and of early pioneers some of whom are immigrants, as the Rosicky family of "Neighbour Rosicky" and the Rosens of "Old Mrs. Harris." These people of foreign background, as were mentioned in Chapter I of this thesis, were very dear to her.

Anthony Thorlby writes that each tale of Trois Contes concerns a sacrifice. In "Un Coeur Simple" the sacrifice is that of the life of Félicité. The sacrifice in "Saint Julien" is the mortification of Julien, and in "Hérodiade" the sacrifice is that of John the Baptist.⁵ Willa Cather also makes use of sacrifices in her stories. In "Neighbour Rosicky" and "Old Mrs. Harris" the deaths of these individuals are sacrifices. In "Two Friends" both gentlemen, Mr. Dillon and Mr. Trueman, die; but the primary sacrifice is that of their friendship.

Sacrifice here appears to have a religious connotation. The sacrifices, with the exception of the one in "Two Friends," are good. Félicité has worked hard. She is lonely, old, and sick, so death is a relief for her. Julien, who finally has overcome his desire to kill, is shunned by people and is so lonely. He suffers much in the last few

⁴Margaret G. Tillett, On Reading Flaubert (London, 1961), pp. 87-88.

⁵Anthony Thorlby, Gustave Flaubert and the Art of Realism (New Haven, 1957), p. 50.

months of his life, so sacrifice here is good. In Cather's stories both Neighbour Rosicky and Mrs. Harris have lived full lives, but both are ready to die. The sacrifice is not good, however, in the "Two Friends" because the sacrifice here is the friendship, and after it has been dissolved, the friends have continuous trouble.

Both Flaubert and Cather show an aversion toward bourgeois conformity. This can be seen in Flaubert from his choice of stories and his characters. Certainly, the middle age Julien and Biblical Hérodias are a long way from the middle class of France. In "Un Coeur Simple," Félicité is from a low class, and she is the one character around which the story is built. Flaubert's choice of her and her peasant simplicity would indicate a rejection of the bourgeois.

Cather, too, rejects conformity in her stories. When Anton Rosicky is in town buying pillow ticking for his wife, he regards the girl with the pencilled eyebrows and is amused by them, because he remembers the way they used to be.⁶ Most people conform to society and are interested in making money, but the Rosickys are not. The creamery agent tried to persuade them to sell their cream to him as their neighbors the Fasslers had done. Mary turns him down, and she describes the Fassler children as being "pale, pinched little things that look like skimmed milk (p. 25)."

As well as showing an aversion toward bourgeois conformity they glorify the past. Phillip Spencer writes that Gustave Flaubert was a lonely spoiled child who searched for superiority. He made a mockery of the bourgeois and believed in individual worth.⁷ His praise of

⁶Willia Cather, Obscure Destinies (New York, 1960), p. 16. Hereafter indicated by page numbers inserted parenthetically in text.

⁷Phillip Spencer, Flaubert, A Biography (London, no date listed), p. 247.

individual worth can be seen in each of the three tales in the lives of Félicité, Julien, and John the Baptist respectively. Also, Flaubert's praise of the past can be seen in the stories he includes in the collection. "Un Coeur Simple" is taken from memories of his childhood and of a maid in his family. The other two stories are even further in the past, for Flaubert had to resort to histories for information for them.

Since the last two of the three tales are implicit in their praise of the past as a whole, it is not necessary to quote specific passages from them. However, in "Un Coeur Simple" there is a specific instance of referring to the past as Mme Aubain thinks over old times at the country house, Gefosses Farm. She is thinking so intently that the children dare not speak. Flaubert writes, " ... Mme Aubain penchait son front, accablée de souvenirs; les enfants n'osaient plus parler."⁸

Willa Cather, too, was against conformity and for the past. Edward and Lillian Bloom comment that she attacked people who had material comforts handed down to them by hardworking parents and that she was also against conformity of small towns.⁹ In order to combat conformity, she turned to the past. The Blooms further state that Miss Cather idealized the past. Even though she knew it was not without problems, she felt that she could reject whatever was not pleasing to her.¹⁰ Mildred R. Bennett writes that Miss Cather once said,

⁸Gustave Flaubert, Trois Contes (Paris, 1961), p. 15. Hereafter indicated by page numbers inserted parenthetically in the text. My translations of block quotations will appear in the appendix.

⁹Edward A. and Lillian D. Bloom, Willa Cather's Gift of Sympathy (Carbondale, 1962), p. 249.

¹⁰*Ibid.*, p. 109.

"This rage for newness and conventionality is one of the things which I deplore in the present day Nebraska."¹¹

Although Cather's love of the past is especially evident in her book The Professor's House where she expresses grief over the loss of values she once cherished,¹² her love of the past can also be found in Obscure Destinies; for in this collection she seeks to recapture her own youth and childhood.¹³

In "Old Mrs. Harris" the central story of Obscure Destinies, there are several direct references to the past. One of these occurs when Cather writes of Victoria Templeton, "She wanted to run away, back to Tennessee, and lead a free, gay life, as she had when she was first married (p. 178)." When Mrs. Harris is near death, her thoughts too return to the old times in Tennessee (p. 188).

Again in Cather's work reference is made to the past, for Miss Cather pictures the differences of values in Rosicky and his daughter-in-law. Rosicky fears that Polly may cause Rudolph to leave the farm (p. 35); and sure enough Polly misses town life, including the sociability of the store position (p. 40). Polly thinks her father-in-law is old-fashioned because of his deep concern for the land. This view she has of him is a further reference to the past.

The Blooms comment on Cather's turning to the past in "Two Friends" and give what they believe to be the reason for this:

¹¹Mildred R. Bennett, The World of Willa Cather (Lincoln, 1961), p. 148.

¹²Edward K. Brown, Willa Cather, A Critical Biography (New York, 1953), p. 239.

¹³Padiman, op. cit., p. 565.

¹⁴Willa Cather, Obscure Destinies, The World of Willa Cather, ed. by Padiman, p. 178.

If the past could give Miss Cather a personal sense of timelessness, it could also provide her with a knowledge of heroic men, daring planners and bold executors. The pioneers were all such men. Her physical description of Trueman, one of the "Two Friends", synthesizes her attitude toward these men. "His countenance was ... unmistakably American of that period, not of this. He did not belong to the time of efficiency and advertising and progressive methods. For any form of pushing or boosting he had a cold, unqualified contempt." He inspired others through "an entire absence of anything mean or small," and through his "easy carelessness, courage ... high sense of honour."¹⁴

As has been noted, the two collections can be compared as to origin, glorification of the past, rejection of conformity, and use of sacrifice. Many aspects of these stories can be compared by use of the specific stories and characters. Among such comparisons can be included similarities in themes, plots and in the use of history.

Cather's "Neighbour Rosicky" and "Old Mrs. Harris" can be compared relating to plot with Flaubert's "Un Coeur Simple." Each of these three stories presents the life of one person and his devotion to someone or something else, even though this devotion may cause him trouble. In "Neighbour Rosicky" sixty-five year old Anton, a Bohemian farmer who has immigrated to Omaha, Nebraska, learns of a heart condition which will cause him certain death. In spite of this condition he does all he can for his family, especially for his eldest son, Rudolph, who has married an American-born girl. Rosicky has a special feeling for his land. Another basic conflict arises when he tries to communicate this to his family, especially to his daughter-in-law who was born in town.

Mrs. Harris of "Old Mrs. Harris" serves her daughter, Victoria

¹⁴Bloom, op. cit., pp. 112-113.

Templeton, and her five grandchildren without a word of complaint even near the close of the story when she realizes death is inevitable. To her it is more important that Victoria be able to entertain guests in the parlor and that Vickie get her education than that she herself should be cared for or have many material belongings. Mrs. Harris is quite content with her supply of aprons.

Similar to these stories is that of *Félicité* of "Un Coeur Simple" in *Trois Contes*. After the death of Monsieur Aubain, *Félicité* comes to live with Madame Aubain and her children Paul and Virginie. She does everything in her power for the Aubains. Once on a picnic she even risks her life by keeping a bull away while Mme Aubain and the children escape through a fence (pp. 15-17).

Several similar subjects appear in these story collections. One of these is the subject of death, which appears in all six stories. Not only are there deaths of people, for we find the death of a parrot in "Un Coeur Simple", of a cat in "Old Mrs. Harris", and of a friendship in "Two Friends". In the three previously mentioned cases these deaths are important because of their influence on various characters of the stories.

Félicité always needs someone to love. After Paul and Virginie, comes her nephew Victor, and following him is the parrot, Loulou (p. 52). Loulou could speak, walk up and down stairs, and perform many other tricks. All these endear her to her mistress. One day *Félicité* discovers the parrot is dead, and she can only be consoled when Mme Aubain suggests that she have the parrot stuffed (p. 58). Later in the story the stuffed parrot is even more important because the poor dying *Félicité* confuses

it with the holy spirit (p. 62).

In "Old Mrs. Harris", in addition to her daughter and her grandchildren, Mrs. Harris loved her cat, Blue-Boy. He was one of her few comforts. She was upset by the cat's death and insisted that her grandsons bury it instead of having it carried off by the Mexican to the dump (pp. 143-145).

In "Two Friends" the death of the friendship of Mr. Trueman and Mr. Dillon is the climax of the story. John H. Randall believes that the death of this friendship represents Cather's realization that there is a break in child and adult worlds. The adult world contains conflict and pain. Such pain is shown after the break of the two friends because nothing goes right for either of them.¹⁵

George Kates suggests that contemplation of death as time goes on comes to occupy even the central place in Willa Cather's thinking.¹⁶ This seems to be true in the case of Obscure Destinies, for the main characters in all three stories die. It seems, however, that Miss Cather views death without fear. In each of the three stories death comes as a relief, and the people involved seem to die happily.

In "Neighbour Rosicky" after Anton Rosicky realizes his son and American-born daughter-in-law are happy, he is ready to go. After his death, Dr. Ed Burleigh looks over the cemetery and reflects:

Nothing could be more undeathlike than this place; nothing could be more right for a man who had helped to do the work of great cities and had always longed for the open country and had got to it at last. Rosicky's life seemed to him [Dr. Ed] complete and beautiful (p. 71).

¹⁵John J. Randall III., The Landscape and the Looking Glass (Boston, 1960), p. 353.

¹⁶George Kates, Ed., Willa Cather in Europe (New York, 1956), p. 103.

When Mrs. Harris dies, she, too, is prepared. She knows that she has done her best for the family and that her granddaughter Vickie will be able to enter the university in the fall. As she was dying, she kept her condition a secret from the family. She was glad Mr. Templeton, her son-in-law, was away because "Appearances had to be kept up when there was a man in the house; and he might have taken it into his head to send for the doctor and stir everything up (p. 188)." A further picture of Mrs. Harris's being ready to die is shown as Miss Cather writes:

In her [Mrs. Harris's] mind she was repeating a passage from the second part of Pilgrim's Progress, which she had read aloud to the children so many times; the passage where Christiana and her band come to the harbour on the Hill of Difficulty: "Then said Mercy, how sweet is rest to them that labour (pp. 183-184)."

For Mrs. Harris death is an escape from the stress of life.

Although there are no explicit details of the deaths of the two friends, the reader suspects that these men were happy when they died; for after their friendship was dissolved, nothing went well for them.

Deaths of people are also treated in Flaubert's Trois Contes. Here also, death seems to be a relief for all three of the central characters involved: Félicité, Julien, and John the Baptist. Deaths of other characters also take place in the tales, but they are not as important as the three previously mentioned. Other characters who die during the span of "Un Coeur Simple" are Madame Aubain, Virginie, her daughter, and Victor, Félicité's nephew. In "La Légende de Saint Julien l'Hospitalier" deaths of both of Julien's parents occur.

Félicité is happy when her time comes. She is partially deaf and blind. She is alone. She has survived Madame Aubain and Virginie, and Paul has moved away and needs her no longer. Since she is old and sick,

death comes as a relief to her. When she discovers that she has pneumonia, she thinks it is natural for that to be the cause of her death because Mme Aubain was killed by the same illness. Flaubert writes of Félicité's discovering her illness:

Alors la mère Simon eut recours à un docteur. Félicité voulut savoir ce qu'elle avait. Mais, trop sourde pour entendre, un seul mot lui parvint: "Pneumonie." Il lui était connu, et elle repliqua doucement: — "Ah! comme Madame", trouvant naturel de suivre sa maîtresse (p. 67).

As Félicité takes her last breath, she believes she sees a giant parrot, which she identifies with the holy spirit, hovering over her head. Flaubert writes, " . . . quand elle exhala son dernier souffle, elle crut voir, dans les cieux entr'ouverts, un perroquet gigantesque, planant au-dessus de sa tête (p. 73). Death, in this case, rescues Félicité from the harshness of life.

When Félicité discovers she is dying of pneumonia, she does not seem to mind, for it is natural that she die the same way her mistress did. Willa Cather uses the word natural. In fact, she tries to present natural happenings. The deaths of Rosicky and Mrs. Harris are also natural in that they have lived long, good lives.

Death is certainly happy for Julien. He has had to live with the blood of his parents on his hands. He was lonely and unhappy during most of his last days. After welcoming the leper and getting into bed with him, Julien is taken up to heaven and made a saint. Flaubert writes:

Le toit s'envola, le firmament se déployait; et Julien monta vers les espaces bleus, face à face avec Notre-Seigneur Jésus, qui l'emportait dans le ciel (p. 135).

Because the story of Saint Julien is a legend, it is told from a narrator's

point of view. In the preceding quotation, Flaubert, the narrator describes this death. Death is significant in this story because Julien is relieved from the stress of life, the horror of human qualities.

In "Hérodias" the reader only sees John the Baptist once, when he is telling the people how God will deal with them (pp. 171-176). However, the reader has an idea of his sufferings, for in the prison with him have been put snakes. John has realized that he must decrease in order that Jesus increase and thus is ready for death. It is reported that John said "Qu'importe? Pour qu'il grandisse, il faut que je diminue!" (p. 145). Here, as in the other two stories, Flaubert is using death as an escape from all the horrors of life.

Another theme to be examined is that of Cather and Flaubert's treatment of old people. Most of the time the old people's feelings are disregarded, but sometimes they are treated kindly. Examples of both types of treatment is found in both collections.

When Félicité is carrying her dead Loulou to another city to be stuffed, she is hit by a team of horses pulling a wagon; and as she falls to the side of the road, she is struck with a whip by the driver. Flaubert describes the episode as follows:

. . . les deux premiers la frôlaient; d'une secousse de ses guides, il les jeta dans le débord, mais furieux releva le bras, et à pleine volée, avec son grand fouet, lui cingla du ventre au chignon un tel coup qu'elle tomba sur le dos (p. 59).

However, all was not so bad for Félicité. During her last hours she was carefully attended by women of the church (p. 70).

Reference is made of good treatment of old people in "La Légende de Saint Julien l'Hospitalier" when Julien's parents arrive at the

home of Julien and his wife. Julien's wife jumps from her bed, calls her page and serves them a meal. Flaubert writes, Elle [la femme de Julien] sauta hors sa couche, appela son page, et on leur servit un repas (p. 110)." And again he comments of her thoughtfulness as she puts the old people to bed herself and closes the window. After this they sleep. "Elle les coucha elle-même dans son lit, puis ferma la croisée; ils s'endormirent (p. 112)."

In Cather's stories also can be found good and bad treatment of old people. In "Neighbour Rosicky" as soon as Anton's wife learns he is ill, she and her sons take special care of him. Cather writes:

May very soon got into town to see Dr. Ed, and then she had a talk with her boys and set a guard over Rosicky. Even John, the youngest, had his father on his mind. If Rosicky went to throw hay down from the loft, one of the boys ran up the ladder and took the fork from him (p. 25).

Mrs. Harris is treated kindly by Mrs. Rosen her neighbor who brings her cake (p. 77) and gives her an old sweater (p. 95). Mandy, the hired girl who came with the family from Tennessee, also treats Mrs. Harris kindly. Often she rubs the old lady's feet and legs (pp. 92, 186). On the other hand, Cather presents the plight of the old lady because Mrs. Harris is often take advantage of, especially by her daughter. When Mrs. Harris is near death but managing to keep it from the family, her daughter Victoria addresses her,

"You ought to be more careful what you eat, Ma. If you're going to have another spell, when everything is so upset anyhow, I don't know what I'll do (p. 175)!"

Both authors show an appalling disregard for dignity of the aged, especially in "Un Coeur Simple" and in "Old Mrs. Harris." It never enters

Madame Aubain's mind that the aging Félicité has feelings too. One morning Madame Aubain was complaining because she had not received a letter from her daughter in four days. Félicité tells her that she has not had a letter in six months. Madame Aubain asks her from whom would she get a letter. And Félicité tells her from her nephew (p.36). From this incident Flaubert has shown how Félicité was disregarded by her mistress. Disregard for the dignity of the aged is also one of Cather's points in "Old Mrs. Harris." As can be seen in the last quotation from Cather, Victoria apparently thinks of no one but herself—not even of her sick mother.

As well as using themes of old age, both authors show examples of human solitude in their stories. In "Un Coeur Simple" Madame Aubain becomes ill after leaving Virginie at school. Flaubert describes this illness caused by her loneliness:

Alors Mme Aubain eut une défaillance; et le soir tous ses amis, . . . , se présentèrent pour la consoler. La privation de sa fille lui fut d'abord très douloureuse (pp.29-30).

Félicité also becomes despondent after Virginie enrolls in school and again after her beloved nephew Victor goes on a ship. Flaubert speaks of Félicité after she learned Victor was leaving on a ship:

La perspective d'une telle absence désola Félicité; et pour lui dire encore adieu, le mercredi soir, après le dîner de Madame, elle chaussa des galoches, et avala les quatre lieues qui separent Pont-l'Évêque de Honfleur (p. 32).

The aspect of solitude appears even more strongly after the death of Virginie. Flaubert writes of Madame Aubain describing her actions:

D'abord elle se révolta contre Dieu, le trouvant injuste de lui avoir pris sa fille, —elle qui n'avait jamais fait de mal, et dont le conscience

était si pure! Mais non! elle aurait dû l'emporter dans le Midi. D'autres docteurs l'auraient sauvée! Elle s'accusait voulait la rejoindre, criait en détresse au milieu de ses rêves (p. 45).

Another example of solitude occurs after the death of Madame Aubain.

Félicité is left alone in the almost empty house, for Paul and his wife have taken most of the furniture. Félicité alone sadly observes the empty rooms:

Le fauteuil de Madame, son guéridon, sa chauffeuse, les huit chaises, étaient partis! La place des gravures se dessinait en carrés jaunes au milieu des cloisons. Ils avaient emporté les deux couchettes, avec leur matelas, et dans le placard on ne voyait plus rien de toutes les affaires de Virginie! Félicité remonta les étages, ivre de tristesse (p. 65).

In "La Légende de Saint Julien l'Hospitalier" also are found scenes where solitude is depicted. After Julien has murdered his parents he goes to the woods to live alone; however, all is not well with him and he wishes to see human beings. Flaubert describes the situation:

Le besoin de se mêler à l'existence des autres le faisait descendre dans la ville. Mais l'air bestial des figures, le tapage des métiers l'indifférence des propos glaçaient son cœur (p. 124).

Each of Willa Cather's stories shows evidence of solitude. In "Neighbour Rosicky" the loneliest of all is Polly, the American-born wife of Rudolph Rosicky. Miss Cather writes of Polly who believes so many of her privileges have been taken from her because of the marriage:

Polly missed the sociability of a store position. She missed the choir, and the company of her sisters. She didn't dislike housework, but she disliked so much of it (p. 40).

Even though Anton Rosicky had a large family, at times he seemed lonely. His period of solitude and time to meditate would often occur as he patched the family clothes, for that was one job on which he prided him-

self. One such example occurs as he patches John's overalls one day.

"He was thinking, indeed, about Polly, and how he might never have known what a tender heart she had if he hadn't got sick over there (p. 68)."

The solitude of old Mrs. Harris in the story of the same name helps to complete the plot of the story. Of her Gather comments:

On winter nights, and even on summer nights after the cocks began to crow, Mrs. Harris often felt cold and lonely about the chest. Sometimes her cat, Blue Boy, would creep in and warm that aching spot. But on spring and summer nights he was likely to be abroad skylarking, and this little sweater had become the dearest of Grandmother's few possessions. It was kinder to her, she used to think, as she wrapped it around her middle, than any of her own children had been (p. 95).

In "Two Friends" after the friendship of Mr. Dillon and Mr. Trueman was dissolved, both men were extremely lonely. An example of this loneliness can be seen in the narrator's observation of Mr. Trueman:

While all these things were going on, Trueman kept to his own office. He came to Dillon's bank on business, but he did not "come back to the sidewalk" as I put it to myself. He waited and said nothing, but he looked grim (p. 223).

As can be seen, evidences of solitude appear in both story collections.

Use of history is apparent in both story collections. It is especially evident as background for the last two stories in Trois Contes. Flaubert made his stories as authentic as possible, even though this sometimes resulted in much traveling for the author. He speaks of background for one of the three tales in a letter written to George Sand dated April 3, 1876:

I received your volume this morning chère maître. I have two or three others that I have had on loan a long time; I am going to finish them in a hurry and shall read yours at the end of the week, during a little two-day trip that I have to make to Pont

1. Evêque and Honfleur for my Histoire d'un cœur simple, a trifle at present "in the works" as the saying goes.¹⁷

The inspiration for Saint Julien may have come in 1846. After an illness, Flaubert saw a statue of Saint Julien at Caudebec. After seeing this he learned of the legend that had been presented in the thirteenth century by fishermen and fishmongers.¹⁸

The idea of the tale "Herodias" may have come from Flaubert's seeing a statue of Salome in a Rouen cathedral. Nevertheless, Gustave Flaubert consulted several histories as background for his third story of the collection. These histories included works by Baudry, Renan and Clermont-Ganneau. From these and the records left by Josephus, Flaubert combines the history into one day, one picture.¹⁹

Willa Cather, too, makes use of history. Edward and Lillian Bloom believe it to be her next tool to direct observation. From readings in history and from personal experiences and friendship came her historical novels Death Comes for the Archbishop and Shadows on the Rock.²⁰ Use of contemporary events which later become history is also used in Obscure Destinies. Her use of western frontier and foreign cultures is historical in all three of the stories. In "Two Friends" direct reference is made to the Democratic Convention and to William Jennings Bryan, which though a contemporary event to Cather is now history. Cather writes:

¹⁷Gustave Flaubert, The Selected Letters of Gustave Flaubert, ed. Francis Steegmuller (New York, 1953), p. 252.

¹⁸Spencer, op. cit., p. 221.

¹⁹Ibid., p. 224.

Anatole France, Preface to Herodias, (Paris, no date listed), p. xxxii.

²⁰Bloom op. cit., pp. 78-79.

. . . one spring Dillon delayed his visit to Chicago in order to be there for the Democratic Convention— it was the Convention that first nominated Bryan (p. 219).

In the same story Miss Cather makes mention of other political candidates (See page 225).

In addition to the comparisons already made, others can be made concerning specific characters. Because Flaubert's last two tales are set in an earlier time, Félicité of "Un Coeur Simple" can be compared with Cather's characters in the most ways. Félicité is like Mandy, the hired girl of Mrs. Harris in her simpleness. Evidence of Mandy's simpleness is insinuated by Willa Cather as she presents a speech between Mrs. Harris and Mandy, "Don't you say nothin', Mandy," she warned the girl. But Mandy knew enough for that. (p. 166)." Félicité's simpleness is pointed out several times. When she applies for a job from Madame Aubain, Flaubert describes her:

La jeune fille ne savait pas grand'chose, mais paraissait avoir tant de bonne volonté et si peu d'exigences, que Mme Aubain finit par dire: "—Soit, je vous accepte (p. 11)!"

Félicité's simpleness is again made evident when she asks Bourais to show her on a map the house in which her nephew resides. Flaubert states, " . . . elle le pria de lui montrer la maison où demeurerait Victor. (p. 37)." Again Félicité shows lack of sense when she believes Virginia may open her eyes after death. Flaubert comments:

Elle les [les yeux] baissa plusieurs fois et n'eût pas éprouvé un immense étonnement si Virginie les eût rouverts; pour de pareilles âmes le surnaturel est tout simple (p. 44).

In another instance Félicité can be compared to Victoria Templeton of "Old Mrs. Harris" in that they both try to help the less fortunate.

When Félicité encounters a sister and her family, she does all that is possible for them. She felt such affection for them that she bought cover, shirts, and a stove for them. "Félicité se prit d'affection pour eux [sa soeur et ses enfants]. Elle leur acheta une couverture, des chemises, un fourneau . . . (p. 24)." Mrs. Templeton's generosity is shown when she offers money to the poor Maude children so they can have ice cream. She says, "I expect you children forgot your dimes, now didn't you? Never mind, here's a dime for each of you, so come along and have your ice cream (p. 122)."

Félicité is like Anton Rosicky in that they both think of others first and care for them even though their own lives may be in danger. Of Félicité's adventure of keeping the bull away from the Aubains by throwing dirt at him, Flaubert notes, "Félicité se retourna, et elle arrachait à deux mains des plaques de terre qu'elle lui jetait dans les yeux (p. 16)." When the bull corners her against the rail fence, she barely escapes. Flaubert writes:

Le taureau acculé Félicité contre une claire-voie;
sa bave lui rejaillissait à la figure, une seconde
de plus il l'éventrait. Elle eut le temps de se
couler entre deux barreaux, et la grosse bête, toute
surprise, s'arrêta (p. 17).

Rosicky even with his weak heart would aid his oldest son. Miss Cather writes:

One morning, when Rudolph had gone to town in the car,
leaving a work-team idle in his barn, Rosicky went over
to his son's place, put the horses to the buggy-rake,
and set about quietly raking up those thistles (p. 62).

Félicité can be compared in several ways with Mrs. Harris. Often they felt as young children. At Virginie's confirmation Félicité felt

herself like the little girl. Flaubert writes of this occasion:

Quand ce fut le tour de Virginie, Félicité se pencha pour la voir; et avec l'imagination que donnent les vraies tendresses, il lui sembla qu'elle était elle-même cette enfant. . . . (p. 28).

Willa Cather pictures Mrs. Harris as childlike also as she comments:

Grandmother was perfectly happy. She and the twins were about the same age; they had in common all the realest and truest things. The years between them and her, it seemed to Mrs. Harris, were full of trouble and unimportant (p. 184).

Again the two ladies are alike in that they try to help others.

Félicité's braveness while trying to save the Aubains from the bull has already been mentioned. Another time Félicité's helpfulness is exhibited, for when the soldiers come, she offers them food and cider. Flaubert writes, "Quand elle entendait dans la rue les tambours d'un régiment en marche, elle se mettait devant la porte avec une cruche de cidre, et offrait à boire aux soldats (p. 49). Grandma Harris tried to help Vickie get the rest of the money to supplement the scholarship. She did this by asking Mrs. Rosen for her husband's support (p. 167).

In their solitude both Félicité and Mrs. Harris turned to pets for comfort. Félicité's pet was the parrot Loulou. She taught it tricks: how to walk up and down stairs and how to talk. When Loulou died, Félicité could not be comforted until Madame suggested she have Loulou stuffed. She loved the bird so that she later came to identify it with the holy spirit (pp. 52-58). Mrs. Harris turned to her cat, Blue-Boy, for comfort in her loneliness. Although Mrs. Harris spoke of him as "our cat" (p. 84), she was especially fond of him. After Blue-Boy's death, it was Mrs. Harris who insisted that the boys bury the cat so that he would not be taken to the dump by the Mexican (p. 144).

As has been discussed, many of Willa Cather's characters are comparable to *Félicité*. However, in their doing good for other, Mrs. Harris and Anton Rosicky both can be compared to Julien in his treatment of the leper. Good deeds of Anton and Mrs. Harris have already been mentioned. As for Julien, when the leper came to him at night, Julien gave the diseased man clothes, food, and drink. After that he got in bed to help keep the man warm (pp. 132-133).

In this chapter the content of Cather's Obscure Destinies and Flaubert's Trois Contes have been compared in many ways. Each of the groups of stories formed a whole. Each author rejected conformity and turned to the past. The authors employed similar themes. They both used history in forming the backgrounds for their stories, and several of their characters had many common characteristics. Since there are so many likenesses in the content, it seems that John Randall was right in his suggestion that Cather modeled her work after Flaubert's.²¹ Chapter III will be devoted to similarities in the style of the collection.

²¹Randall, op. cit., p. 342.

CHAPTER III

SIMILARITIES IN THE STYLE OF OBSCURER DESTINIES AND TROIS CONTES

Similarities in style of the two story collections will be shown in this chapter. In order to understand the style Cather and Flaubert use, it is necessary to understand their ideas of what an artist's job is and in particular of what the job of a story writer consists. Flaubert felt that he was destined to be a writer. In 1852 he said, "My course has never varied from the time when I asked my nurse what letters to use to make the words I invented, up to this evening when the ink is drying on the erasures in my pages."¹ Willa Cather thought there should be no courses in story writing, for people would teach only what had been written by others.² She believed the writer's own interest in the story was the gauge which measures the amount of warmth which will repeat itself in the reader. "This emotion she found 'bigger than life.'"³ Both writers agreed that style was an important part of the story; in fact, Francis Connolly believes that in Miss Cather's later works, it is her scrupulous regard for style which distinguished her prose.⁴

¹ Gamaliel Bradford, "Bare Souls," Harper CXVIX (1924), p. 373.

² Mildred R. Bennett, The World of Willa Cather (Lincoln, 1961), p. 210.

³ Ibid., p. 211.

⁴ Francis X. Connolly, "Other Books," America XCVII (1957), p. 239.

In their stories both Flaubert and Cather use simplicity of detail as do many other authors. However, they use only the details which will contribute to the plots of the stories. Of Flaubert, Morris Bishop writes, "While Balzac would devote six pages to the complete description of the room, Flaubert sought the one or two perfect details which would render the spirit of the room."⁵ Examples of this use of detail can be found in all of the Trois Contes. In "Un Coeur Simple" Flaubert pictures the parts of the Aubain house when he writes:

Elle avait intérieurement des différences de niveau qui faisaient trébucher. Un vestibule étroit séparait la cuisine de la salle où Mme Aubain se tenait tout le long du jour, assise près de la croisée dans un fauteuil de paille. Contre le lambris, peint en blanc, s'alignaient huit chaises d'acajou. Un vieux piano supportait, sous un baromètre, un tas pyramidal de boîtes et de cartons. Deux bergères de tapisserie flanquaient la cheminée en marbre jaune et de style Louis XV. La pendule, au milieu, représentait un temple de Vesta, —et tout l'appartement sentait un peu le moisi, car le plancher était plus bas que le jardin (p. 4).

Again in describing a room, this time that of Félicité, Flaubert uses minute details as he comments on some of the miscellaneous and religious objects the maid had collected:

On voyait contre les murs: des chapelets, des médailles, plusieurs bonnes Vierges, un bénitier en noix de coco; sur la commode, couverte d'un drap comme un autel, la boîte en coquillages que lui avait donnée Victor; puis un arrosoir et un ballon, des cahiers d'écriture, la géographie en estampes, une paire de bottines; et au clou du miroir, accroché par ses rubans, le petit chapeau de peluche (p. 61)!

In "La Légende de Saint Julien l'Hospitalier" Flaubert also uses small details in conveying the feelings of the room. Here, in part, is

⁵Morris Bishop, A Survey of French Literature (New York, 1955), p. 197.

a description of the interior of the castle which belonged to Julien's mother and father:

A l'intérieur, les ferrures partout reluisaient; des tapisseries dans les chambres protégeaient du froid; et les armoires regorgeaient de linge, les tonnes de vin s'empilaient dans les celliers, les coffres de chêne craquaient sous le poids des sacs d'argent (p. 78).

In "La Légende de Saint Julien l'Hospitalier" are also given details of Julien's first desires to hunt and kill and of the crushing of these desires. Julien's first desire to kill occurs when he kills the mouse he has seen in the church. Flaubert writes:

Au bout de très longtemps un museau rose parut, puis la souris tout entière. Il frappa un coup léger, et demeura stupéfait devant ce petit corps qui ne bougeait plus. Une goutte de sang tachait la dalle. Il l'essuya bien vite avec sa manche, jeta la souris dehors, et n'en dit rien à personne (p. 86).

After Julien had killed many animals, one day he came upon a deer family. He killed the doe and the fawn and shot at the stag, which lived long enough to put a curse on Julien telling him that he would some day murder his parents. This incident caused Julien's desire to kill to be crushed for quite a while. Flaubert describes the incident from the time the stag rushes toward Julien until its death:

Le grand cerf n'eut pas l'air de la sentir; en enjambant par-dessus les morts, il avançait toujours, allait fondre sur lui, l'éventrer; et Julien reculait dans une épouvante indicible. Le prodigieux animal s'arrêta; et les yeux flamboyants, solennel comme un patriarche et comme un justicier, pendant qu'une cloche au loin tintait, il répéta trois fois: — "Maudit! maudit! maudit! Un jour, coeur féroce, tu assassineras ton père et ta mère (pp. 97-98)!"

Flaubert's choice of details in these quotations contributes to the plot of the story. He is suggestive in the terms he uses. The growth of Julien's desire to kill is hinted at by Flaubert's use of the mouse, the

stag, and of Julien's parents. Another example of simplicity of details in this story concerns Julien's meager dwelling after he had killed his parents and gone off by himself. Flaubert describes Julien's furnishings as a little table, a stool, a bed of dead leaves, three clay cups, when he says, "Une petite table, un escabeau, un lit de feuilles mortes et trois coupes d'argile, voilà tout ce qu'était son mobilier (p. 128)."

Flaubert continues to make use of details in "Hérodiade." As Antipas escorts Vitellius through his hideout, Vitellius discovers many hidden weapons. Flaubert describes some of the war implements as follows:

On distinguait dans l'ombre des choses hideuses inventées par les barbares: cassettes garnis de clous, javelots empoisonnant les blessures, tenailles qui ressemblaient à des mâchoires de crocodiles; enfin le Tétrarque possédait dans Machaerous des munitions de guerre pour quarante mille hommes (p. 165).

In describing the banquet of Antipas, Flaubert devotes almost an entire paragraph to the description of the candelabra and the light it produces.

He writes:

Des candélabres brûlant sur les tables alignées dans toute la longueur du vaisseau, faisaient des buissons de feux, entre les coupes de terre peinte et les plats de cuivre, les cubes de neige, les monceaux de raisin; mais ces clartés rouges se perdaient progressivement, à cause de la hauteur du plafond, et des points lumineux brillaient, comme des étoiles, la nuit, à travers des branches (p. 182).

Margaret G. Tillett in writing of Flaubert says that simplicity and directness of style suggests that the story teller is absorbed in his readers' reactions.⁶ The selection of particular details presents a more realistic picture. The reader would have a better idea of the way characters and scenery look. Also, some of the details used by Flaubert

⁶Margaret G. Tillett, On Reading Flaubert (London, 1961), p. 96.

help to further the action of the story. His use of mouse and stag, as previously discussed, is an example of this.

Another author who believed in simplicity of detail is Willa Cather. Edward A. and Lillian D. Bloom write that the reason Miss Cather repudiated naturalistic novels of the 1930's and 1940's was because she thought their use of detail was superficial, and she wanted a use of detail that was more than superficial.⁷ Her use of simple detail is evident in Obscure Destinies.

In "Neighbour Rosicky" many of the details are simple but they are necessary to the story. One such example is seen in the doctor's office before Mr. Rosicky starts back to the farm, as he pays Dr. Ed: "Rosicky placed the doctor's fee delicately behind the desk-telephone, looking the other way, as if this were an absent minded gesture (p. 7)." This incident hints at what will later become evident in the story: Rosicky's lack of concern for money. Perhaps Rosicky hates to admit his dependence on another person. Cather further uses minute detail; for when Anton arrives home, he enters the kitchen, and Miss Cather describes the table: "On the table, covered with oilcloth figured with clusters of blue grapes, a place was set . . . (p. 20)." Although the "oilcloth covered with blue grapes" is a minute detail, it is important. From these words the reader can see deeper into the character of Mary Rosicky. Cather presents the idea here that Mrs. Rosicky has a clean, neat kitchen and has a feeling of pride in her personal belongings. Another example of Cather's use of simplicity of detail is seen when Anton Rosicky describes the goose incident in London. Says neighbour Rosicky:

⁷Edward A. and Lillian D. Bloom, Willa Cather's Gift of Sympathy (Carbondale, 1962), pp. 183-184.

I went into my corner real quiet, and roll up in my fedder quilt. But I ain't got my head down, till I smell something good. Seem like it git stronger an' stronger, an' I can't git to sleep noway. I can't understand dat smell. Dere was a gas light in a hall across de court, dat always shine in at my window a little. I got up an' look round. I got a little wooden box in my corner fur a stool, 'cause I ain't got no chair. I picks up dat box, and under it dere is a roast goose on a platter! I can't believe my eyes. I carry it to de window where de light comes in, an' touch it and smell it to find out, an' den I taste it to be sure. I say, I will eat chust one little bite of dat goose, so I can go to sleep, and tomorrow I won't eat none at all. But I tell you, boys, when I stop, one half of dat goose was gone (pp. 53-54)!

More use of minute detail is evident in "Old Mrs. Harris." This first incident is similar to that in Flaubert's stories, for it is a description of a room. It is Mrs. Harris' room as seen by Mrs. Rosen.

. . . a hideous, cluttered room, furnished with a rocking-horse, a sewing-machine, an empty baby-buggy. A walnut table stood against a blind window, piled high with old magazines and tattered books, and children's caps and coats. There was a wash-stand (two wash-stands, if you counted the oilcloth-covered box as one). A corner of the room was curtained off with some black-and-red-striped cotton goods, for a clothes closet. In another corner was the wooden lounge with a thin mattress and a red calico spread which was Grandma's bed. Beside it was her wooden rocking-chair, and the little splint-bottom chair with the legs sawed short on which her darning-basket usually stood, but which Mrs. Rosen was now using for a tea-table (pp. 80-81).

Miss Cather's description of Mrs. Harris' room is important because each detail is thought provoking. Her presentation of the sawed-off chair, which was Grandma Harris' darning table, and of the oilcloth covered box, which serves as an additional night stand causes the reader to think more of Mrs. Harris' condition and to wonder why she lives in this manner. In contrast to this is Mrs. Rosen's house which Cather describes

as "the nearest thing to an art gallery and museum that the Templetons had ever seen (p. 103)." She further describes the house:

All the rooms were carpeted alike (that was very unusual), with a soft velvet carpet, little blue and rose flowers scattered on a rose-grey ground. The deep chairs were upholstered in dark blue velvet. The walls were hung with engravings in pale gold frames; some of Raphael's "Hours" a large soft engraving of a castle on the Rhine, and another of cyprus trees about a Roman ruin, under a full moon (p. 103).

Willa Cather also, used simplicity of detail in "Two Friends."

One such example occurs when the narrator describes the gentlemen at a game of checkers. She says:

I remember Mr. Dillon's hand used to linger in the air above the board before he made a move; a well-kept hand, white, marked with blue veins and streaks of strong black hair. Trueman's hands rested on his knees under the desk while he considered; he took a checker, set it down, then dropped his hand on his knee again (p. 199).

While a writer who uses complexity of details would use many sentences, Cather is careful to choose the words that will evoke thoughts in her readers. That Mr. Dillon's hand is white and well-kept would suggest that he works indoors. The narrator makes further use of detail when she says, "I was very quiet. I often sat on the edge of the sidewalk with my feet hanging down and played jacks by the hour when there was moonlight (p. 207)."

The style used by Gustave Flaubert and Willa Cather causes the reader to be sympathetic. Concerning Flaubert on this idea Margaret Tillet writes that through an intense style Flaubert puts the emotional power of a novel into a small space.⁸ David Daiches refers to use of

⁸Tillet, op. cit., p. 86.

symbolic properties regarding Willa Cather. He writes that in Miss Cather there is an "awareness of need to build up emotional tone of narrative by proper distribution of symbolic objects."⁹ This quotation would be applicable to Gustave Flaubert, for he, too, believes it necessary to influence emotions; and he uses symbolic objects as a means as can be seen below.

Examples of use of symbolic objects that play on the emotions are found in "Old Mrs. Harris." Miss Cather builds emotional tones by describing the symbolic objects in Mrs. Harris' room. She speaks of "a rocking-horse, a sewing-machine, an empty baby buggy (p. 103)." Further she writes of "a wash-stand (two wash-stands, if you counted the oilcloth covered box as one) (p. 103)." Then she, through the eyes of Mrs. Rosen, describes the closet, which was only a corner curtained off, and the sawed-off chair which held the old lady's darning (p. 103). Cather's description of Mrs. Harris' possessions causes the reader to feel sympathy for the old lady because her furnishings are so few and are of such poor quality.

Symbolic properties are used by Flaubert in all of the Trois Contes. In "Un Coeur Simple" when he describes Félicité's room (p. 61), he pictures her as a collector of rosaries, medals, many good Virgins, a coconut holy-water basin, a shell box, a watering pot, a balloon, some penmanship and some picture-book geography. Flaubert lists the articles in her room as: "des chapelets, des médailles, plusieurs bonnes Vierges, un bénitier en noix de coco" and "la boîte en coquillages," "un arrosoir" "un ballon,

⁹David Daiches, Willa Cather, A Critical Introduction (Ithaca, 1951) p. 160.

des cahiers d'écriture, la géographie en estampes" From this description, the reader is able to understand better the character Félicité. In "La Légende de Saint Julien l'Hospitalier" Flaubert, to evoke sympathy for Julien near the end of the story, says in describing his room (p. 128) that Julien has only a little table, a stool, and a bed made of dead leaves and three clay cups. He further shows Julien's condition when he writes that the windows are only two holes in the wall. In "Hérodias" Flaubert uses these symbolic properties to show the condition of Iakannan [John the Baptist] when he tells of the snakes put into John's prison: "On avait mis des serpents dans sa prison; ils étaient morts (p. 151). By showing the few possessions of Julien, and by showing the conditions in the prison of John, Flaubert, as did Cather, causes the reader to be sympathetic to the characters.

The second way in which the authors attempt to affect emotions is mentioned by Monsieur Emile Faquet. He writes that Flaubert's style enlisted sympathy of readers in his psychological analysis of character.¹⁰ One such analysis is found in Flaubert's description of Félicité as he shows her speaking to Bourais. The kind gentleman is showing Félicité a map locating the town where her nephew is stationed. The simpleness of Félicité is apparent in this analysis, for the old lady expects to be able to find the boy's house as well as his picture of the map. Flaubert writes:

. . . elle le pria de lui montrer la maison où
demeurait Victor. Bourais leva les bras, il
éternua, rit énormément; une candeur pareille
excitait sa joie; et Félicité n'en comprenait
pas le motif, — elle qui s'attendait peut-être
à voir jusqu'au portrait de son neveu, tant son

¹⁰Emile Faquet, "Gustave Flaubert," tr. Mrs. Devonshire Living
Age CCC (1919), p. 497.

intelligence était bornée (p. 37)!

The reader feels sympathy for Félicité because in her simpleness she really expects to see Victor's house on the map. Another psychological view of a character is found in "La Légende de Saint Julien l'Hospitalier." After Julien has killed his parents, his personality changes. Flaubert shows his personality after the change as he tells of Julien's humility and of the way he is treated by people:

Par esprit d'humilité, il racontait son histoire; alors tous s'enfuyait, en faisant des signes de croix. Dans les villages où il avait déjà passé, sitôt qu'il était reconnu, on fermait les portes, on lui criait des menaces, on lui jetait des pierres. Les plus charitables posaient une écuelle sur le bord de leur fenêtre, puis fermaient l'auvent pour ne pas l'apercevoir (p. 123)!

The reader has a change in feelings for Julien. At first a reader has only bad feelings toward Julien, the killer, but after his change of heart, the reader looks at him with better feelings. In "Hérodiade" to evoke sympathy for John the Baptist, Flaubert has the Samaritan describe him to Herod Antipas. The Samaritan says that he is restless; that he would like to escape, hoping for deliverance; and that other times he is subdued, like a sick animal. The Samaritan speaks:

Par moments il s'agite, il voudrait fuir, il espère une délivrance. D'autres fois, il a l'air tranquille d'un bête malade; ou bien je le vois qui marche dans les ténèbres, en répétant: "Qu'importe? Pour qu'il grandisse, il faut que je diminue (p. 145)."

Examples of Flaubert's use of psychological analysis are clear. So are examples in Willa Cather's stories; for by giving insight to the character she, too, is able to gain her reader's sympathy toward her characters. In "Neighbour Rosicky" Willa Cather has given her views of Anton Rosicky throughout the story. However, there are certain sentences

that present what goes on in his thoughts. One such example occurs when Rosicky is in the doctor's office. Willa Cather writes:

Rosicky's face had the habit of looking interested,— suggested a contented disposition and a reflective quality that was gay rather than grave. This gave him a certain detachment, the easy manner of an on-looker and observer (pp. 4-5).

In "Old Mrs. Harris" one of Mrs. Rosen's descriptions of Grandma Harris, even though she does not explicitly speak of the old lady's character, she implies what it is like from the physical description. Willa Cather writes:

The old lady was always impressive, Mrs. Rosen was thinking,—one could not say why. Perhaps, it was the way she held her head,—so simply, unprotesting and unprotected; or the gravity of her large, deep-set brown eyes, a warm, reddish brown, though their look, always direct, seemed to ask nothing and hope for nothing. They were not cold, but inscrutable, with no kindling gleam of intercourse in them. There was the kind of nobility about her head that there is about an old lion's: an absence of self-consciousness, vanity, preoccupation—something absolute. Her grey hair was parted in the middle, wound in two little horns over her ears, and done in a large flat knot behind. Her mouth was large and composed,— resigned, the corners drooping. Mrs. Rosen had very seldom heard her laugh (and then it was a gentle polite laugh, which meant only politeness) (p. 81).

In the same story Mrs. Harris' character is clearly delineated by Willa Cather as she writes of the change that occurs in the old lady after her grandchildren come down stairs.

But the moment she [Mrs. Harris] heard the children running down the uncarpeted back stairs, she forgot to be low. Indeed, she ceased to be an individual, an old woman with aching feet; she became part of a group, became a relationship. She was drunk up into their freshness when they burst in upon her, telling her about their dreams, explaining their troubles with buttons and shoe-laces and underwear shrunk too small. The tired, solitary old woman Grandmother had been at daybreak vanished; suddenly the morning seemed as

important to her as it did to the children, and the mornings ahead stretched out sunshiny, important (pp. 136-137).

Sensitiveness of character is the third method the authors use for building emotional tones. In Trois Contes such sensitiveness is apparent in Félicité. As has already been noted, she is especially sensitive about her keepsakes in her room. Her sensitiveness is evident when she and Madame Aubain examine the objects belonging to Virginie after the child's death. Félicité claims the vermin eaten cap for herself. Of this occasion Flaubert writes: "Elles retrouvèrent un petit chapeau de peluche, à longs pails, couleur marron; mais il était tout mangé par vermine. Félicité le reclama pour elle-même (p. 49)." Flaubert shows such sensitiveness in the character, Antipas, of "Hérodias." He is sensitive to the feelings of John the Baptist, even though he later orders John's death. After hearing of John, Antipas seems lost in a vision. Because John is so powerful, Antipas loves him in spite of himself. Flaubert comments: "Antipas sembla perdu dans une vision.---"Sa puissance est forte! . . . Malgré moi, je l'aime (p. 156)."

Miss Cather employs sensitiveness of character as a means of evoking the reader's emotions. In "Neighbour Rosicky" she speaks plainly of the sensitiveness of Polly. Polly felt that she could never call Anton father or Mary mother because she was "sensitive about having married a foreigner (p. 35)." In "Old Mrs. Harris" Cather shows Grandma Harris' feelings for the sweater Mrs. Rosen had given her. She writes of Mrs. Harris, "She slipped it under her apron, carried it into the house with her, and concealed it under her mattress (p. 95)." Again in "Old Mrs. Harris" Cather shows sensitiveness, this time of Victoria Templeton.

After having been verbally abused by Mrs. Jackson at the ice cream party, Victoria felt hurt. Willa Cather writes:

She [Victoria Templeton] felt hurt without knowing just why, but all evening it kept growing clearer to her that this was another of those thrusts from the outside which she couldn't understand. The neighbours were sure to take sides against her, apparently, if they came often to see her mother (pp. 127-128).

After Victoria came home from the party she was "severe and distant (p. 128)." Mrs. Harris recognized the trouble; and after the old lady was in bed, she thought of her daughter's feelings. Again Miss Cather emphasizes the sensitivity of Victoria Templeton.

Nothing ever made Victoria cross but criticism. She was jealous of small attentions paid to Mrs. Harris, because she felt they were paid "behind her back" or over her head" in a way that implied reproach to her. Victoria had been a belle in their own town in Tennessee, but here she was not very popular, no matter how many pretty dresses she wore, and she couldn't bear it. She felt as if her mother and Mr. Templeton must be somehow to blame; at least they ought to protect her from whatever was disagreeable —they always had (p. 129)!

Use of the last sentence in the story is the fourth way Flaubert and Cather used for affecting their readers' emotions. Since it is the last sentence of the story, it is the author's last chance to give emotional tones to the story. This both authors do adequately.

Flaubert ends "Un Coeur Simple" with Félicité's death and her imagining that a huge parrot, which she has confused with the holy spirit, is hovering over her head. He writes:

Les mouvements de son coeur se ralentirent un à un, plus vagues chaque fois, plus doux, comme une fontaine s'épuise, comme un echo disparaît; et, quand elle exhala son dernier souffle, elle crut voir, dans les cieux entr'ouverts, un perroquet gigantesque, planant au-dessus de sa tête (p. 73).

The use of the last sentence of "Un Coeur Simple" has been noted by Margaret G. Tillet, for she writes that the movement of the final sentence has all Flaubert's mastery of rhythm, the short phrases suggesting the uneven and slow beating of the heart.¹¹ Flaubert's use of a fountain which is exhausting itself and of the echo which is disappearing are significant because they are like Félicité's breathing her last breath. The fountain is symbolic in that it represents life. Also, the parrot is a symbol. To Félicité, it is the holy spirit. Life is like the parrot---an echo of consciousness. The last sentence of the legend of Saint Julien is followed by an additional statement of the author. For purposes of the end of the story the last sentence of the legend is used. It concerns Julien's being taken up to heaven by the leper, who has turned into Christ. Flaubert writes that the roof opens, the heavens disclose themselves and Julien rises toward the blue spaces face to face with our Lord Jesus who carries him to heaven. "Le toit s'envola, le firmament se déployait; ~~—~~ et Julien monta vers les espaces bleus, face à face avec Notre-Seigneur Jésus, qui l'emportait dans le ciel (p. 135)." The last sentence of "Hérodias" tells of the friends of John carrying off his head. The men alternate carrying it because it is very heavy. Flaubert writes "Comme elle [la tête de Iakob] était très lourde, ils la portaient alternativement (p. 203)." The endings of all three of Flaubert's stories relate to death. They are effective in giving emotional tones to the stories. In all three the characters are escaping from life which has been hard for them. The reader feels a certain relief when

¹¹Tillet, op. cit., p. 93.

the characters do die, because death for Félicité, Julien, and John will probably be better than life. The reader also feels a sadness for the characters he has come to love. Ideas of death would usually cause the reader to be sympathetic, but the mastery of style which Flaubert uses accentuates this feeling.

Cather's final sentences in the stories of Obscure Destinies also pertain to death. The first two are in regard to death of the primary characters, while the third relates to the death of the friendship. In "Neighbour Rosicky" the story ends as Dr. Burleigh looks over the cemetery and reflects on the life of Anton Rosicky. Miss Cather closes with a simple and direct statement. She writes "Rosicky's life seemed to him [Dr. Burleigh] complete and beautiful (p. 71)." "Old Mrs. Harris" ceases by a narrator's comment on the people that come after Mrs. Harris. The old lady has slipped from life, and Cather writes of Victoria, Vickie, and others who had failed to be considerate of Mrs. Harris: "They will say to themselves; 'I was heartless, because I was young and strong and wanted things so much. But now I know (p. 190).'" In closing "Two Friends" Cather allows the narrator to again express her views on the broken friendship of Mr. Dillon and Mr. Trueman.

When that old scar is occasionally touched by chance, it rouses the uneasiness; the feeling of something broken that could so easily have been mended; of something delightful that was senselessly wasted, of a truth that was accidentally distorted—one of the truths we want to keep (p. 230).

Although Cather's sentences are not always as long or as descriptive as Flaubert's, they are equally as effective, because each word Cather uses is filled with meaning. Miss Cather's last sentences also cause the reader to be sad since they pertain to death. The reader is sad to lose

Anton Rosicky and Mrs. Harris, and he also feels with the narrator of "Two Friends" that it is a shame the friendship of Mr. Dillon and Mr. Trueman was not mended.

Another important attribute of the style of Willa Cather and Gustave Flaubert is their use of landscape. Miss Cather's landscape of her beloved West is usually more in the background, while Flaubert's landscape often plays an important part in the action of the story. Benjamin F. Bart believes that Flaubert's landscapes are not as fully pictured in Trois Contes as in later works when Flaubert is more impressed by nature. Mr. Bart writes though of the long and carefully worked landscape in "Hérodias" as Herod Antipas overlooks the view from the palace. Here the landscape sets the scene of the story as Herod looks over the camp deciding whether the Arabs plan to attack him.¹² Herod Antipas notes the mountains, the floating mist, the mountains of Judea, and several of the towns in his Galilee. Flaubert writes:

Les montagnes, immédiatement sous lui, commençaient à découvrir leurs crêtes, pendant que leur masse, jusqu'au fond des abîmes, était encore dans l'ombre. Un brouillard flottait, il se déchira, et les contours de la mer Morte apparurent. L'aube, qui se levait derrière Machaerous, épandait une rougeur. Elle illumina bientôt les sables de la greve, les collines, le désert, et, plus loin, tous les monts de la Judée, inclinant leurs surfaces raboteuses et grises. Engaddi, au milieu, traçait une barre noire; Hebron, dans l'enfoncement, s'arrondissait en dôme; Esquol avait des grenadiers, Sorek des vignes, Karmel des champs de sésame; et la tour Antonia, de son cube monstrueux, dominait Jerusalem. Le Tetrarque en détournait la vue pour contempler, à droite, les palmiers de Jericho . . . (pp. 140-141).

In the preceding description Flaubert uses the words gray, black, shadow, and rough. These words are used to give the setting at the opening of the story, and they are significant especially since Antipas is wondering

¹²Benjamin F. Bart, Flaubert's Landscape Descriptions (Ann Arbor, 1956), p. 51.

whether or not the Arabs will attack.

Descriptions of landscapes are prevalent throughout "La Légende de Saint Julien l'Hospitalier." In one such example, Flaubert depicts the castle that Julien and his wife lived in. Flaubert speaks of the white marble palace, the grove of orange trees, the terraces of flowers, the forest, and the sky. A contrast is shown between this description and the one above, for here a baby is about to be born.

C'était un palais de marbre blanc, bâti à la moresque, sur un promontoire, dans un bois d'orangers. Des terrasses de fleurs descendaient jusqu'au bord d'un golfe, où des coquilles roses craquaient sous les pas. Derrière le château, s'étendait une forêt ayant le dessin d'un éventail. Le ciel continuellement était bleu, et les arbres se penchaient tour à tour sous la brise de la mer et le vent des montagnes, qui fermaient au loin l'horizon (pp. 105-106).

The preceding description is pertinent to the action of the story and so is the next quotation.

In "Un Coeur Simple" Flaubert describes the pasture on the Gefosses farm where Félicité, Mme Aubain and the children are picnicking. The pasture is important to the action, for it is in it that Félicité wards off the bull. Flaubert describes the fields and pasture by moonlight.

La lune à son premier quartier éclairait une partie du ciel, et un brouillard flottait comme une écharpe sur les sinuosités de la Touques. Des boeufs, étendus au milieu du gazon, regardaient tranquillement ces quatre personnes passer. Dans la troisième pâture quelques-uns se levèrent, puis se mirent en rond devant elles (pp. 15-16).

Cather's landscapes are not so much a part of the action as Flaubert's are. In "Two Friends" the reader can easily picture the western town, but he will only find a few direct references to landscape. Miss Cather does speak of "a shallow Kansas river valley" (p. 194) and the "green-

timbered valley of the Caw;" but aside from these, there are no direct references to landscape. The reason there is so little landscape in "Two Friends" is because land is not as important to the story as it is in "Neighbour Rosicky." In "Neighbour Rosicky," Anton's feeling for the soil is an important part of the story therefore Cather has devoted several paragraphs to landscape. One occurs as Anton is proudly regarding his farm. Miss Cather writes:

Over yonder on the hill he could see his own house, crouching low with the clump of orchard behind and the windmill before, and all down the gentle hill-slope the rows of pale gold cornstalks stood out against the white field. The snow was falling over the cornfield and the pasture and the hay-land, steadily, with very little wind,—a nice dry snow (pp. 17-18).

Willa Cather may not use as many descriptions of landscapes as Flaubert does, but in all of her descriptions she uses more color. Miss Cather always had a love for color; for when she was a child, her mother complained of her use of violent colors.¹³ Because she never outgrew her love for colors, when she was older, she chose evening wear of reds and bright greens with shoes dyed to match.¹⁴ This love of color is evident, for throughout her stories color is used.

In "Neighbour Rosicky" Mary, too, loves color; for after she snapped off a dark red flower with a ruffled green stem and put it in Dr. Ed's buttonhole, she exclaimed "There, that looks better . . . (p. 14)." When Anton buys pillow ticking for his wife, he chooses red instead of the conventional black (p. 16). Later in the story Rosicky speaks of

¹³Bennett, op. cit., p. 30.

¹⁴Ibid., p. 224.

the fields of "that strong blue-green color (p. 62)." Perhaps the use of reds and other bright colors in this story represents the happiness of the Rosickys.

The description of Mrs. Rosen (p. 76) in "Old Mrs. Harris" is filled with use of color. Cather pictures Mrs. Rosen as wearing "a crisp blue chambray." The lady has "lustrous black hair" and "dark, ruddy, salmon-tinted skin." In contrast to her is Grandma Harris who has grey hair and "deep-set brown eyes, a warm reddish brown (p. 81)." Grandma's spread is of red calico and her closet closed off with "black-and-red-striped cotton goods (p. 80)." The crisp blue Mrs. Rosen wears symbolizes her cheerfulness. The dull colors used to describe Mrs. Harris perhaps indicate her loneliness. The fact that she has the red spread may indicate her desire to be younger and to have many friends again. Then, there is Grandma's "Maltese cat, with long whiskers and yellow eyes and a white star on his breast (p. 83). Cather describes Hughie, the baby, with a flourish of color. She writes:

A sort of golden baby. His hair was like sunshine, and his long lashes were gold over such gay blue eyes. There seemed to be a gold glow in his soft pink skin, and he had the smile of a cherub (p. 116).

Mostly buildings are the objects of colorful description in Cather's "Two Friends." She speaks of the stores of red brick of Main Street (p. 197) and of the wooden buildings a few blocks away:

They [the wooden buildings] had once been white, but were now grey, with faded blue doors along the wavy upper porches. These abandoned buildings . . . became an immaterial structure of velvet white and glossy blackness, with here and there a faint smear of blue door, or a tilted patch of sage-green that had once been a shutter (p. 211).

Even the colors of the buildings are used symbolically because as they faded, so did the men's friendship.

Although Flaubert does not appear to make as much use of color in Trois Contes as Cather does in Obscure Destinies, he uses many colors. Of his use of color the following note is made in Littérature Française:

Flaubert's descriptions so magnificent and well cast from an artistic point of view are true mosaics of texts, in which the mixture of colors tends to disconcert a reader who would be preoccupied only with the archeological truth.¹⁵

In Trois Contes Flaubert uses some color in his description. In "Un Coeur Simple" he writes that at all times of the year Félicité wore a print handkerchief, a bonnet, gray socks and a red petticoat. In the same story is the description of the parrot, Loulou, who has a green body, pink wings, a blue forehead, and a golden throat. Flaubert writes, "Son corps était vert, le bout de ses ailes rose, son front bleu, et sa gorge dorée (p. 52)." At the end of the story Flaubert describes the shrine. The altar is hung with green garlands. The courtyard is decorated with orange trees and with brilliant flowers (pp. 71-72). Further use of color is made in "Hérodias" when Flaubert describes some of the clothes of the guests. The proconsul wore a heavy black cloak. He had rouge on his cheeks and blue powdered hair. Vitellius wore a purple shoulder-belt, while Aulus wore a violet silk robe with silver plaques and a sapphire necklace (p. 183). This use of color enhances Flaubert's already vivid descriptions.

Both Cather and Flaubert, especially the latter, are preoccupied with beauty. Flaubert wrote in a letter to Ivan Turgenev dated June

¹⁵Joseph Bédier, Paul Hazard, Pierre Martino, Eds., Littérature Française, Vol. II (Paris, 1949) p. 348. This quotation is my translation. Further quotations from this reference will also be my translation.

25, 1876, of his idea of beauty when he said:

It seems to be that French prose can achieve a beauty hitherto undreamed of. Don't you find that our friends are but little interested in Beauty? And yet in all the world that alone is important!¹⁶

It seems that Flaubert depended on his own prose description to form an adequate picture in his reader's mind. He speaks of illustrations in a letter to Georges Charpentier on February 16, 1879. Flaubert wrote:

At the end of Saint Julien I wanted to put the stained-glass window from the Rouen cathedral. It was merely a matter of coloring the plate in Langlois's book. And I should have liked this illustration precisely because it is not an illustration, but an historical document. Comparing the picture with the text, the reader would have been puzzled, and would have wondered how I derived the one from the other. I dislike all illustrations, especially where my own works are concerned, and as long as I am alive there shall be none.¹⁷

From the descriptions of Flaubert which have been used previously as examples in this paper and from those which will come later, it is obvious that Flaubert needed no illustrations; for his descriptions give the reader a vivid mental picture. His preoccupation with the beauty of language can be seen throughout the collection. Relating to Flaubert's preoccupation with beauty is his use of the mot juste.

Gamaliel Bradford notes that Flaubert spent much effort and time in choosing the right word and that he often spent two or three days on a few corrections.¹⁸ Phillip Spencer adds that Flaubert's final test was "to chant his prose in a high, incisive voice, listening intently for echoes, assonances and repeated rhythms."¹⁹ In a preface to "Un Coeur Simple"

¹⁶Gustave Flaubert, The Selected Letters of Gustave Flaubert, tr. and ed. Francis Stægmüller (New York, 1953), p. 254.

¹⁷Ibid., p. 259.

¹⁸Bradford, op. cit., p. 374.

¹⁹Philip Spencer, Flaubert, A Biography (London, 1951), p. 142.

A. DeClaye D'Eylac writes of the importance of words in that story. He says:

The writer has been here a creator; he has extracted abundant materials almost out of nothing. He has displayed an art all the more admirable because it is an art that conceals itself, an art so fine as to be invisible to the common herd. When we have read this tale, we find it necessary to read it again; every word tells; every phrase has its value; there is nothing to be added and nothing that can be abridged.²⁰

Cather's preoccupation with beauty is implied by E. K. Brown when he says that Willa Cather in writing "Two Friends" tried to write in a painter's way.²¹ She writes in a painter's way in that she shows as much as possible in as few words as possible. A phrase from Mr. D'Eylac's quotation that pertains to both authors is "every word tells." Flaubert and Cather will not use a paragraph on a description if one word will evoke in a reader's mind a picture.

In the death scene of *Félicité*, Flaubert uses words that tell, such as fountain, echo, and parrot. The significance of these words has already been discussed. Cather, too, uses words that tell. When she speaks of the sawed-off chair that belongs to Mrs. Harris, the reader immediately thinks about the conditions in which the lady lives, and he wonders why.

This preoccupation with beauty is one of the tenets of romanticism, but primarily these two authors are advocates of realism. In order to understand how they use realism it is necessary to define realism of Flaubert's time and the realism of Cather's time.

²⁰A. DeClaye D'Eylac, preface to "A Simple Heart" (London, no date listed), p. v.

²¹Edward K. Brown, Willa Cather A Critical Biography (New York, 1953), pp. 291-292.

"Realisme is an aesthetic doctrine which was formulated in the mid-nineteenth century of which Flaubert is the chief exemplar" writes Morris Bishop. He continues by saying that it came into being during the Second Empire when passions of the Romantics had taken on a grotesque look of spent passions. These were the days of common sense when France was rich, business boomed and the bourgeoisie was in control. Realism was a representation of life and also a protest against it. When Flaubert's Madame Bovary was called by courts immoral, Flaubert insisted that the purpose of literature was to report on life as exactly as possible, with no concern for morality.²²

Realism has many definitions. Morris Bishop writes:

Realism is a reproduction of normal, typical life in the form of fiction possessing universal validity. Its method is rigorous, exact observation of human behavior against the physical backgrounds of contemporary life. Its artistic code is objectivity, the apparent suppression of the writer's personality. Its form eschews the exaggerated, the poetid, the decorative, but it is nonetheless artistic, in its carefully constructed prose harmony.²³

According to the preceding definition, realism is also concerned with beauty. Monsieur Emile Faquet believes that Realism includes artists who do not display their temperament in their work. He adds that in a broad sense all great artists are realists showing the world as they see it at a certain time.²⁴

By Willa Cather's time realism was said to be unattainable, only a

²²Bishop, op. cit., p. 196.

²³Ibid., p. 196.

²⁴Faquet, op. cit., p. 496.

working philosophy, according to H. W. Boynton.²⁵ However, Willa Cather herself used realism and, according to Edward and Lillian Bloom, she insisted that it was "a vague indication of the sympathy and candour with which he (the writer) accepts, rather than chooses his theme."²⁶

Realism is included in the story collections of Gustave Flaubert and Willa Cather. How they treat their characters, how they use incident, and how they use objectivity are attributes of realism. Their realistic treatment of characters encompasses the models for the speech of and the interior of the characters. Flaubert was able to provide such interesting characters. Perhaps this was because, as Gamaliel Bradford has noted, Flaubert had a zest for living, understood the pains and pleasures of others.²⁷

Many of the characters in Trois Contes and Obscure Destinées were inspired by people the authors had known. In Littérature Française it is noted that in "Un Coeur Simple" the heroes live and die almost exactly as did the real people.²⁸ Morris Bishop writes that "Un Coeur Simple" was based on Flaubert's memories of his great-aunt and of an old servant of some friends.²⁹ Monsieur DeClaye D'Eylac writes in his preface to the story that Flaubert's niece, Mme Commanville, in her "Intimate Personal Recollections" says that the story was modeled after Flaubert's life in Trouville—of an old sailer, Captain Barbet, and his daughter a

²⁵H. W. Boynton, "Realism and Recent American Fiction," Nation, CII (1916), p. 380.

²⁶Bloom, op. cit., p. 25.

²⁷Bradford, op. cit., p. 373.

²⁸Bédier, op. cit., p. 347.

²⁹Bishop, op. cit., p. 198.

little hunchbacked girl. She further believes that Mme Aubain was a duplicate of Flaubert's mother.³⁰ "Saint Julien" and "Hérodias" are modeled after heroes rather than people who Flaubert actually knew. Salome, however, is modeled after a dancer Flaubert once saw. According to Lewis P. Shanks, Flaubert wrote "Hérodias" in thinking of a vision of dancing Ruchiouk Hanem at Esnek on his trip up the Nile.³¹ As was indicated in Chapter II, Flaubert read much history in order to present authentically the characters of the last two stories.

On the other hand, Willa Cather actually knew the models for her characters during her childhood in Nebraska. A Bohemian, Mr. Pavella, was the person after whom Anton Rosicky was modeled. Incidentally, it was his wife, Annie, who became Antonia of Cather's novel My Antonia.³² Perhaps "Old Mrs. Harris" is so realistic because Mrs. Harris is modeled after Miss Cather's mother; Vickie after Willa Cather herself as a child; and Mandy after Margie Anderson, a servant brought by Charles Cather from Virginia.³³ "Two Friends," which was completed in 1931, was a study of two intimate friends of her parents.³⁴ Miss Cather had seen William Jennings Bryan and uses him as a focal point of the story.³⁵

³⁰D'Eylac, op. cit., p. vi.

³¹Lewis P. Shanks, "Terpsichore, Apollo, and Mrs. Grundy," Bookman, LXVII (1928), p. 409.

³²Bennett, op. cit., p. 57.

³³Brown, op. cit., p. 30.

Elizabeth Shelpey Sergeant, Willa Cather, A Memoir (Lincoln, 1953), p. 14.

³⁴Brown, op. cit., p. 277.

³⁵Bennett, op. cit., pp. 66-67.

Although Flaubert and Cather model their characters after people they have known, they are distinctive in that they use their characters to represent types. Félicité represents a simple French woman from the lower class. Julien is a saint. Rosicky could be any immigrant in the West, and Mrs. Harris is a neglected grandmother. Even though they use people they have known as models for their characters, Flaubert and Cather mold these characters to fit the meaning of the story.

In addition to having their characters modeled after people they have known, Flaubert and Cather present them realistically in the book by showing their speech habits. In Trois Contes little conversation is spoken by the characters, but reference is sometimes made to their speech habits by the narrator. In introducing Félicité the narrator speaks of her thin face and sharp voice when he says: "Son visage était maigre et sa voix aiguë" (p. 6)." In "Hérodias" reference is made to the sigh and sepulchral voice of John the Baptist: "Ce fut d'abord un grand soupir, poussé d'une voix caverneuse (p. 171)." When John does speak, he speaks with all authority from his prison as he tells Antipas and his people of the harm that will befall them if they do not change their ways. Flaubert writes that his voice changes. It becomes soft, harmonious, charming. "Mais la voix se fit douce, harmonieuse, charmante (p. 173)." This change occurs when John begins to speak of the splendours of heaven.

While the third story in Miss Cather's collection involves little conversation as does Flaubert's Trois Contes, her first two stories include much conversation. An idea of the Bohemian language can be gained from this speech of Rosicky as he reports to his wife the advice

he received from Dr. Ed. He says:

Chust to take it easy, an' stay round de house
dis winter. I guess you got some carpenter work
for me to do. I kin make some new shelves for you,
and I want dis long time to build a closet in de
boys' room and made dem two little fellers keep
dere clo'es hung up (p. 22).

In the first part of "Old Mrs. Harris" as Mrs. Rosen waits for Victoria Templeton to leave she mutters under her breath, "Will dat woman never go (p. 75)?" The narrator then explains that Mrs. Rosen spoke with a slight accent which affected her th's and sometimes her v's. In the same story Mandy, the hired girl, speaks realistically to Mrs. Harris when she says, "Oh, Miz' Harris, your feet an' legs is swelled turrible tonight (p. 93)!" This speech shows a poor uneducated girl. In "Two Friends" although we seldom hear the gentlemen speak, the narrator speaks of Mr. Dillon's voice. Willa Cather writes:

But I knew he [Trueman] liked to hear Mr. Dillon talk, —anyone did. Dillon had such a crisp, clear enunciation, and he could say things so neatly. People would take a reprimand from him they wouldn't have taken from anyone else, because he put it so well. His voice was never warm or soft—it had a cool sparkling quality; but it could be very humorous, very kind and considerate, very teasing and stimulating. Every sentence he uttered was alive, never languid, perfunctory, slovenly, unaccented. When he made a remark, it not only meant something, but sounded like something—sounded like the thing he meant (pp. 205-206).

In addition to speech of the characters, Flaubert and Cather dwell on the minds of them. This presentation of consciousness is another use of realism.³⁶ Although many authors show the interior of their characters, Flaubert and Cather use these pictures of the characters' consciences to help further the action of the story.

In "Un Coeur Simple" Flaubert shows the interior of Mme Aubain. One

³⁶Mary M. Colum, "Literature of Today and Tomorrow," Scribner's, C (1936), p. 67.

day after her daughter's death, she and Félicité were examining Virginie's room. Suddenly Madame Aubain opened her arms to Félicité, and they, while satisfying their grief, embraced (p. 49). After Mme Aubain's death, Félicité cries and thinks how unnatural it is that Mme Aubain should die before her. Flaubert writes: "Que Madame mourût avant elle, cela troublait ses idées, lui semblait contraire à l'ordre des choses, inadmissible et monstrueux (p. 65)."

Flaubert presents interiors of characters in "La Légende de Saint Julien l'Hospitalier" also. Of Julien's mother and father who have had visions concerning Julien's destiny are found the following notes as they decide not to disclose the visions. Flaubert writes that Julien's mother believed the communication had come from the sky, but that she was afraid she would be thought proud if she revealed the vision. "Songe ou réalité, cela devait être une communication du ciel; mais elle eut soin de n'en rien dire, ayant peur qu'on ne l'accusât d'orgueil (p. 81)." The father of Julien also decides not to tell of the vision, although he was dazzled by thoughts of his son's future. Flaubert comments "Cependant les splendeurs destinées à son fils l'éblouissaient . . . (p. 82)."

Hérodiade's inner thoughts are shown as she thinks of John the Baptist wondering why he is making war against her. Flaubert writes:

L'inanité de ces embûches exasperait Hérodiade.
D'ailleurs, pourquoi sa guerre contre elle? Quel intérêt le poussait? Ses discours, criés à des foules, s'étaient répandus, circulaient; elle les entendait partout, ils emplissaient l'air, contre des légions elle aurait eu de la bravoure. Mais cette force plus pernicieuse que les glaives, et qu'on ne pouvait saisir, était stupefiante . . .
(p. 151).

Miss Cather also enforces realism by showing the interior of her

characters. Many times she allows her readers to see the inner thoughts of neighbour Rosicky. One such occasion occurs as he, after visiting Dr. Ed, stops to look over his land. He thought of how proud he was of his land, how nice the snow storm was and of other things before he "clucked to his horses, and drove on" (pp. 18-19)."

Perhaps the reason Willa Cather gives the thoughts of so many characters in "Old Mrs. Harris" is that some of them were modeled after members of her own family and she was thus better able to interpret their thoughts. As the story opens the reader is allowed to share the thoughts of Mrs. Rosen. The kind lady thinks of Mrs. Harris' loneliness, her embarrassment, and her description. By revealing Mrs. Rosen's thoughts (pp. 75-79) Miss Cather is at the same time able to introduce Mrs. Harris. At the ice cream supper, the reader sees the thoughts of Mr. Rosen after Mrs. Jackson has said rather cruel things to Mrs. Templeton. Miss Cather writes:

Mr. Rosen could not tell how much was malice and how much was stupidity. What he chiefly detected was self-satisfaction; the craftiness of the coarse-fibred country girl putting questions to the teacher. Yes, he decided, the woman [Mrs. Jackson] was merely showing off,—she regarded it as an accomplishment to make people uncomfortable (p. 127).

Later in the story when Mrs. Harris realizes she is failing, she thinks how nice it is that Mrs. Rosen departed for Chicago without knowing of her condition (p. 170) and what a blessing it was that Mr. Templeton was away and would not call a doctor (p. 188). The thoughts of Vickie are revealed when she discovers both her mother and grandmother are ill. She only thinks of how their illness keeps them from helping her get ready for school (p. 185).

After the friendship has been dissolved in "Two Friends," the narrator thinks one time of how Mr. Dillon's personality has changed, how sarcastic and sharp he seems (p. 225). In the last of the story the narrator reflects on what the breaking-up of the friendship had meant to her and how often she feels a sudden sadness (p. 229).

Treatment of characters and the use of incident is realistic. Flaubert, who could remember scenes for years, attached great importance to documentation and observation. Phillip Spencer suggests that Flaubert in writing the scene in "Un Coeur Simple" in which Félicité was struck by horses may have thought of his illness outside Bourg-Achard.³⁷ Flaubert presents realism as far as medieval art is concerned, for in "La Légende de Saint Julien l'Hospitalier" he reproduces fantasy and naïveté that existed during medieval times. A legend such as this one concerns the account of a saint's deeds. Flaubert studied many histories so that he could present the legend realistically.

Norman Pearson quotes Willa Cather as saying "Life began for me when I ceased to admire and began to remember."³⁸ This sentence could be significant in that Miss Cather may have meant she was trying to recall incidents and experiences, as well as praise the past. From her models for characters it is evident that some of the incidents are realistic too, especially in "Old Mrs. Harris." In "Two Friends" the conversation of the story takes place in front of an old store. The real store, which was the first department store in southwest Nebraska, was owned by Hugh

³⁷ Spencer, op. cit., p. 222.

³⁸ Norman H. Pearson, Witness Miss Cather, "Yale Review, no. 4 (1953), p. 596.

and James Miner according to Mildred Bennett.³⁹

In their use of realism both Flaubert and Cather are objective. They have been careful to present the characters and situations exactly as they experienced them, or in the case of the last two of Flaubert's stories, studied them. When the characters come from the past experiences of the authors, as some of these in the collections did, it is easy for the authors to present them realistically, but hard for the authors to keep out their own feelings and to present these people from their past as types.

John H. Randall wrote that Cather is like Flaubert in "the monastic dedication which each assumed was necessary to life of art."⁴⁰ This is quite evident as can be seen from the examination of styles in this chapter. Both believed style to be an important part of their writing, and they both chose the realistic style in which to present their short story collections, Trois Contes and Obscure Destinies.

³⁹Bennett, op. cit., p. 87.

⁴⁰Randall, op. cit., p. 4.

CHAPTER IV

CONCLUSIONS

From the time Willa Cather visited her brother, Douglas, in the Southwest and met Henry, the English cook, who spoke French,¹ until the time she died, she never ceased to admire the French language or literature. On several occasions her work has been compared to that of French writers.² In this paper a comparison was made between Miss Cather's Obscure Destinies and Gustave Flaubert's Trois Contes, especially relating to content and style.

As for content, the two collections had many things in common. In the books as a whole the authors, in their aversion to conformity, glorified the past. The stories themselves were alike in plots, themes, and characterization. The most prevalent subjects were the ones concerning human solitude and death. The subject of death was apparent in all six stories as the lives of Félicité, Julien, John the Baptist, Neighbour Rosicky, and Mrs. Harris ended and as the friendship between Mr. Dillon and Mr. Trueman died. As for characters many of Cather's, especially Mrs. Harris, seemed to duplicate Félicité of "Un Coeur Simple."

The use of past experiences and the use of history were obvious in

¹Mildred R. Bennett, The World of Willa Cather (Lincoln, 1961), pp. 36-38.

²See Chapter I of this thesis.

the works of the two authors. Since Cather's stories went back only to the turn of the century, most of her work is based on experiences.

Flaubert's "Un Coeur Simple" was also modeled after his own experiences; but because his last two stories occurred in the middle ages and Biblical days, he depended on histories for much of his information.

The styles of the two collections are also similar. After comparing these works of the two authors, a reader would agree with Randall that Willa Cather acknowledged Flaubert as her master.³ Both use simplicity of detail as can be seen in their descriptions of the rooms of Félicité, Mrs. Harris, Julien, Mrs. Rosen and Mrs. Rosicky and in the banquet room of Herod Antipas. Both try to evoke an emotional tone in their works by analyzing their characters and by showing their characters' sensitiveness. Both are artistic in their descriptions of landscapes and in their use of color. Their artistic qualities are further revealed through their preoccupation with beauty.

The closest comparison of all concerning style is the author's use of realism. Their characters are presented realistically. Some of them are modeled after people in the lives of the authors. These range from Salome, who was modeled after a girl Flaubert once saw dance, to Victoria Templeton, who was a duplicate of Willa Cather's mother. Furthermore the characters speak realistically. There is the simple Félicité who speaks in "une voix aigüe" as well as the Bohemian farmer, Rosicky, who uses "dey" in place of "they." Also the inner thoughts of the characters are presented. Flaubert reveals the thoughts of Julien when he wishes to kill and again later when his desire to kill has been

³John H. Randall III, The Landscape and the Looking Glass (Boston, 1960), p. 4.

crushed. Willa Cather allows the reader to see the thoughts of the dying Mrs. Harris, who wants to do all she can for her family and does not want to cause any trouble. Finally, the use of realistic incident is evident in these stories as the authors present some of their past experiences. These two collections are alike in many ways. I would agree with John Randall III who wrote that Cather's Obscure Destinies was modeled after Gustave Flaubert's Trois Contes.⁴

Certainly the reader of Willa Cather's Obscure Destinies will not forget Anton Rosicky, his pride in his farm, his love for his family, and his concern for the happiness of Rudolph and Polly. Neither will the reader forget the kind, lonely Grandma Harris, the self-centered Victoria, the considerate Rosens, or the ambitious Vickie. Also, the reader will remember how strong the bonds of friendship were between R. E. Dillon and J. H. Trueman, and how severe the pain suffered by each man was after the friendship was dissolved. These characters and incidents will be long-remembered by the reader. However, if the reader is interested in the collection of Willa Cather and really desires to understand these stories, I suggest that he read Gustave Flaubert's Trois Contes; because these authors' collections are very similar, particularly as relating to their use of detail as applied to plot, characterization, theme, and setting. Because of these and other similarities, a reader would be better able to understand Obscure Destinies after reading Trois Contes. The true meaning of Willa Cather's collection as a whole will be revealed. The style will take on a new importance. Most of all the reader will acquire a truer picture of Willa Cather—the American writer who was charmed by the French people and their literature.

⁴Ibid., p. 342.

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APPENDIX

ENGLISH TRANSLATIONS

p. 21. When mother Simon had talked to the doctor. Félicité wanted to know what she had. But too deaf to hear, only one word came to her "Pneumonia." She understood it and replied softly:—"Ah, as Madame," finding it natural to follow her mistress.

The roof opened, the sky was revealed; and Julien climbed toward the blue spaces, face to face with our Lord Jesus who was carrying him into the heavens.

p. 22. . . . the first two grazed her; with one shake of the reins, he drove them forward, but furious raised his arm, and in full flight with his big whip, hit her such a blow from the stomach to the chignon that she fell on her back.

p. 24. Then Mme Aubain had a fainting spell; and in the evening all her friends came to console her. The deprivation of her daughter was very painful for her at first.

The prospect of such an absence tormented Félicité; and in order to tell him good-bye again, Wednesday evening after dinner with madame, she put on her boots and went down the ten miles which separated Pont L'Eveque from Honfleur.

At first she revolted against God, finding him unjust to have taken her daughter, she [madame] who had done nothing bad and whose conscience was so pure. But no, she could have carried her to the South. Other doctors could have saved her. She wanted to rejoin her, crying in distress in the middle of her dreams.

p. 25. The armchair of madame, her table, her chafing-dish, her eight chairs were gone. The place of engravings was designed in yellow squares in the middle of the partition. They had carried the two small beds with their mattresses, and in the closet, one no longer saw Virginie's belongings. Félicité, drunk with sadness, climbed the stairs again.

The need for mixing with others caused him to go down into the city. But the bestial air of the faces, the noise of the businesses, the indifference of the words froze his heart.

p. 28. The young girl did not know a lot, but appeared so willing and had so few needs that Madame Aubain finished by saying, "Agreed, I accept you."

She looked down several times and would not have felt an immense astonishment if Virginie had reopened hers [her eyes]; for such simple souls the supernatural is quite simple.

p. 29. The bull cornered Félicité against a rail-fence; his foam gushing out at her face, a second longer he would rip her up. She had time to slip between two bars, and the huge beast, quite surprised, stopped.

p. 30. When it was Virginie's time, Félicité leaned forward in order to see her; and with imagination which comes from true tenderness it seemed to her that she was the child.

p. 33. It had on the inside different levels which caused stumbling. A narrow hall separated the kitchen from the room where Madame Aubain stayed all day seated near the window in a straw chair. Against the plaster wall, painted white, stood eight mahogany chairs. An old piano, under a barometer, held a pyramidal pile of boxes and cartons. Two upholstered armchairs flanked the fire place of yellow marble in the style of Louis XV. The clock, in the middle, represented a temple of Vesta.—The whole apartment smelled a little mouldy because the floor was lower than the garden.

One sees against the walls: some rosaries, some medals, several good Virgins, a coconut holy-water basin; on the chest, covered with a flag as an altar, the shell box which Victor had given her, next a watering pot and a balloon, some notebooks of penmanship, the picture-book geography, a pair of boots, and on the nail of the mirror, held by its ribbons, the little fur hat.

p. 34. On the inside, the ironwork everywhere glittering, some tapistries in the room protected it from the cold, and the cupboards overflowing with linen, the casks of wine stored in the cellars, the oak chests cracked under the weight of the bags of money.

After a very long time a pink nose appeared, next the whole mouse. He hit a light blow and stood stupified in front of the little body which no longer moved. A drop of blood stained the flagstone. He wiped it quickly with his sleeve, threw the mouse outside and said nothing of it to anyone.

The large stag had the air of not feeling it; in stepping over the dead he continued to advance, was going to pounce on him, to disembowel him; and Julien drew back in an inexpressible hope. The prodigious animal stopped and his eyes flaming, solemn as a patriarch and as a justice, while a bell tinkled in the distance, he repeated three times, "Accursed! Accursed, accursed! one day, ferocious heart, you will kill your father and your mother."

p. 35. Hideous inventions of the barbarians could be distinguished in the shadow: clubs covered with spikes, javelins for poisoning the wounds, pincers which resembled crocodiles' jaws; finally the Tetrarch possessed in Machaerous enough war supplies for forty thousand men.

Some candelabres burning on the tables lined up all the length of the hall, made bushes of fire between the painted earth cups and copper plates, the cubes of snow, the heaps of grapes; but the red light was progressively lost because of the height of the ceiling, and points of light shown as stars in the night shining through branches.

p. 40. . . . she begged him to show her the house where Victor lived. Bourais raised his arms, he sneezed, laughed enormously; a similar frankness excited his joy; and Félicité not understanding the cause of it—she who was perhaps expecting to see a portrait of her nephew, so limited was her intelligence!

p. 41. With a spirit of humility, he told his story; then everyone fled, while making the sign of the cross. In the villages where he had already passed, if he was recognized, people closed the doors, they cried threats at him, they threw stones at him. The more charitable placed some soup on the base of their window for him, then closed the shutters in order not to notice him.

Sometimes he moves around, he wished to flee, he hoped for a deliverance. At other times he had the tranquil air of a sick animal, or else I see him walk in the darkness while repeating "What does it matter? It is necessary that I decrease so that he can increase."

p. 44. The movements of her heart relented one by one, more vague each time, softer, as a fountain exhausts itself, as an echo disappears; and as she took her last breath, she believed she saw in the openings of the heavens a giant parrot fluttering over her head.

p. 47. The mountains, immediately under him began to disclose their crests, while their mass at the bottom of the abyss was still in the shadow. A fog floated, it broke up and the contours of the Dead Sea appeared. The dawn, which raised itself behind Machaerous scattered a redness. It soon illuminated the sands of the beach, the hills, the desert, and further all the mountains of Judea, their rough and gray surfaces sloping. Engaddi, in the middle, traced a black cross. Hebron at the bottom, became rounded in a dome; Esquol had some pomegranate trees, Sorek some vineyards, Karmel, some sesame fields; and the Antonia tower, a monstrous cube, dominated Jerusalem. The Tetrarch looked away in order to contemplate the palm trees of Jericho to the right.

p. 48. It was a white marble palace, built in Mauresque style, on a promontory in a grove of orange trees. Terraces of flowers descended along the edge of the bay, where the pink shells cracked under the feet. Behind the castle extended a fan shaped forest. The sky was constantly blue, and the trees bowed in the sea breeze and the wind of the mountains which closed the horizon far away.

The moon in its first quarter brightened part of the sky, and a fog floated as a scarf on the bends of the Touques. The cattle, spread out in the middle of the pasture, tranquilly watched the four people pass. In the third pasture several of them got up and formed a circle around them.

p. 59. The inanity of these traps exasperated Hérodias. Besides, why this war against her? What interest impelled him? His discourses, cried to the crowds were circulated, she heard them everywhere. They filled the air. Against legions she would have been brave, but this force more pernicious than swords, and that one could not understand was stupifying.

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