

**TRILBY**

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Trilby by George Du Maurier

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**GEORGE DU MAURIER**

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*DU MAURIER*

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From the Bequest

of

DOROTHY K. THOMAS



# T R I L B Y

BY

GEORGE DU MAURIER

AUTHOR OF 'PETER ISBETSON'

'Hélas ! je sais un chant d'amour  
Triste et gai tour à tour !'

IN THREE VOLS.

VOL. I

LONDON

OSGOOD, M<sup>c</sup>ILVAINE & CO.

45 ALBEMARLE STREET, W.

1894

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# TRILBY

## PART FIRST

'Mimi Pinson est une blonde,  
Une blonde que l'on connaît ;  
Elle n'a qu'une robe au monde,  
Landérette ! et qu'un bonnet !'

It was a fine, sunny, showery day in April.

The big studio window was open at the top, and let in a pleasant breeze from the north-west. Things were beginning to look shipshape at last. The big piano, a semi-grand by Broadwood, had arrived from England by 'the Little Quickness' (*la Petite Vitesse*, as the goods trains are called

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in France), and lay, freshly tuned, alongside the eastern wall; on the wall opposite was a panoply of foils, masks, and boxing-gloves.

A trapeze, a knotted rope, and two parallel cords, supporting each a ring, depended from a huge beam in the ceiling. The walls were of the usual dull red, relieved by plaster casts of arms and legs and hands and feet; and Dante's mask, and Michael Angelo's alto-rilievo of Leda and the swan, and a centaur and Lapith from the Elgin Marbles—on none of these had the dust as yet had time to settle.

There were also studies in oil from the nude; copies of Titian, Rembrandt, Velasquez, Rubens, Tintoret, Leonardo da Vinci—none of the school of Botticelli, Mantegna, and Co.—a firm whose merits had not as yet been revealed to the many.

Along the walls, at a great height, ran a broad shelf, on which were other casts in plaster, terra-cotta, imitation bronze: a little