

**THE CONTINENTAL  
CLASSICS.  
VOLUME V. PARISIAN  
POINTS OF VIEW**

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The Continental Classics. Volume V. Parisian Points of View by Ludovic Halévy

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**LUDOVIC HALÉVY**

**THE CONTINENTAL  
CLASSICS.  
VOLUME V. PARISIAN  
POINTS OF VIEW**





LUDOVIC HALÉVY IN HIS STUDY, WITH HIS BLACK  
CAT ON THE TABLE

*THE CONTINENTAL CLASSICS*

VOLUME V

PARISIAN  
POINTS OF VIEW

BY  
LUDOVIC HALÉVY

TRANSLATED BY  
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WITH INTRODUCTION BY  
BRANDER MATTHEWS



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The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that every entry should be supported by a valid receipt or invoice. This ensures transparency and allows for easy verification of the data.

In the second section, the author outlines the various methods used to collect and analyze the data. This includes both primary and secondary data collection techniques. The primary data was gathered through direct observation and interviews, while secondary data was obtained from existing reports and databases.

The third section details the statistical analysis performed on the collected data. It describes the use of descriptive statistics to summarize the data and inferential statistics to test hypotheses. The results of these analyses are presented in a clear and concise manner, highlighting the key findings of the study.

Finally, the document concludes with a discussion of the implications of the findings. It suggests that the results have significant implications for the field of study and provides recommendations for further research. The author also acknowledges the limitations of the study and offers suggestions for how these can be addressed in future work.



## INTRODUCTION

### THE SHORT STORIES OF M. LUDOVIC HALÉVY

To most American readers of fiction I fancy that M. Ludovic Halévy is known chiefly, if not solely, as the author of that most charming of modern French novels, *The Abbé Constantin*. Some of these readers may have disliked this or that novel of M. Zola's because of its bad moral, and this or that novel of M. Ohnet's because of its bad taste, and all of them were delighted to discover in M. Halévy's interesting and artistic work a story written by a French gentleman for young ladies. Here and there a scoffer might sneer at the tale of the old French priest and the young women from Canada as innocuous and saccharine; but the story of the good Abbé Constantin and of his nephew, and of the girl the nephew loved in spite of her American millions—this story had the rare good-fortune of pleasing at once the broad public of indiscriminate readers of fiction and the narrower circle of real lovers of literature. Artificial the atmosphere of the tale might be, but it was with an artifice at once delicate and delicious; and the tale itself won its way into the hearts of the women of America as it had into the hearts of the women of France.

There is even a legend—although how solid a foundation it may have in fact I do not dare to discuss—there is a legend that the lady-superior of a certain convent near Paris was so fascinated by *The Abbé Constantin*, and so thoroughly convinced of the piety of its author, that she ordered all his other works, receiving in due season the lively volumes wherein are recorded the sayings and doings of Monsieur and Madame Cardinal, and of the two lovely daughters of Monsieur and Madame Cardinal. To note that these very amusing studies of certain aspects of life in a modern capital originally appeared in that extraordinary journal, *La Vie Parisienne*—now sadly degenerate—is enough to indicate that they are not precisely what the good lady-superior expected to receive. We may not say that *La Famille Cardinal* is one of the books every gentleman's library should be without; but to appreciate its value requires a far different knowledge of the world and of its wickedness than is needed to understand *The Abbé Constantin*.

Yet the picture of the good priest and the portraits of the little Cardinals are the work of the same hand, plainly enough. In both of these books, as in *Criquette* (M. Halévy's only other novel), as in *A Marriage for Love*, and the two-score other short stories he has written during the past thirty years, there are the same artistic qualities, the same sharpness of vision, the same gentle irony, the same constructive skill, and the same

dramatic touch. It is to be remembered always that the author of *L'Abbé Constantin* is also the half-author of "Froufrou" and of "Tricoche et Cacolet," as well as of the librettos of "La Belle Hélène" and of "La Grande Duchesse de Gerolstein."

In the two novels, as in the twoscore short stories and sketches—the *contes* and the *nouvelles* which are now spring-like idyls and now wintry episodes, now sombre etchings and now gayly-colored pastels—in all the works of the story-teller we see the firm grasp of the dramatist. The characters speak for themselves; each reveals himself with the swift directness of the personages of a play. They are not talked about and about, for all analysis has been done by the playwright before he rings up the curtain in the first paragraph. And the story unrolls itself, also, as rapidly as does a comedy. The movement is straightforward. There is the cleverness and the ingenuity of the accomplished dramatist, but the construction has the simplicity of the highest skill. The arrangement of incidents is so artistic that it seems inevitable; and no one is ever moved to wonder whether or not the tale might have been better told in different fashion.

Nephew of the composer of "La Juive"—an opera not now heard as often as it deserves, perhaps—and son of a playwright no one of whose productions now survives, M. Halévy grew up in the theatre. At fourteen he was on the free-list of