

THE FAÏENCE VIOLIN

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649050628

The Faïence Violin by Jules François Félix Husson (Champfleury)

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

www.triestepublishing.com

JULES FRANÇOIS FÉLIX HUSSON (CHAMPFLEURY)

**THE
FAÏENCE VIOLIN**



The Faïence Violin

BY
CHAMPFLEURY

TRANSLATED FROM THE FRENCH

BY
HELEN B. DOLE

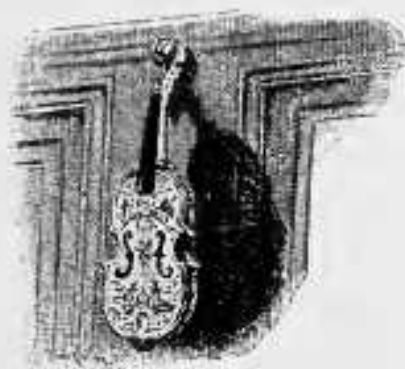


NEW YORK: 45 EAST 14TH STREET
THOMAS Y. CROWELL & COMPANY
BOSTON: 100 PURCHASE STREET

LIST OF ILLUSTRATIONS.

Chapter	Page
FRONTISPIECE.	
PREFACE	v
BASTARD TITLE	1
I. THE OLD BRIDGE AT NEVERS	3
Sometimes Gardilanne even lighted a candle	19
II. THE RAG-PICKER'S SHOP	20
One of the Nevers specimens presented by Gardilanne	27
III. DALÈGRE'S FIRST CONSIGNMENT	28
He looked to see if some impor- tant piece were not fastened above the fireplace	38
IV. THE INFIRMARY	39
The faïence bottle discovered by Dalègre	55
V. THE FAÏENCE VIOLIN AND THE PLATE WITH BALLADS	56
The box containing unimpor- tant specimens	64
VI. THE DUCAL PALACE AT NEVERS	65
Dalègre's game-bag	75

Chapter	Page
VII. BARA'S SHOP	77
He took down his faience specimens at Gardilanne's arrival,	93
VIII. THE DRUMMING UP OF FAÏENCES ON THE MARKET OF NEVERS,	95
Eggs were served for his breakfast	119
IX. THE OLD ROOFS OF NEVERS .	120
At the door of the junk-shop were displayed odd volumes .	137
X. THE CUPBOARD CONTAINING THE VIOLIN	138
Gardilanne had wrapped up the violin in paper	148
XI. THE PLATES ON THE CEILING .	149
The ballads of Mondonville .	156
XII. THE COLLECTOR'S IDEAL . . .	157
The HENRI II. thimble from the Rattier sale	174
XIII. THE DUTCH STABLE DECORATED WITH FAÏENCE PLAQUES . .	175
The special room of the Gardilanne Collection	188
XIV. DALÈGRE'S GARDEN	190
The broken violin, — destruction of pottery	200
XV. DALÈGRE'S NIGHTMARE	202
The cradle of Dalègre's children	205



PREFACE.

THE little romance here republished first appeared in 1861 in "La Presse," a journal having a very wide circulation at that time.

"The Faïence Violin" caused no subscriptions to be withdrawn — a remarkable fact, considering the forty thousand subscribers, representing forty thousand different tastes.

Journalism was at that time undergoing a great transformation, and was to create a large number of readers counting several hundred thousand digestions more robust than intellectual, capable of devouring and assimilating stories blacker than the ink in which they were printed.

Just then the situation was advantageous to all who aspired to "write for the papers." The composing a novel, its development, its management, had become details of luxury, and I have elsewhere related how I unexpectedly made the acquaintance of a little scullion, sent to me by a pastry-cook, his master, and how he left on my table a voluminous manuscript entitled, "What becomes of Bastards." This little scullion, who, without doubt, had leisure, understood his time, and his story was not inferior

to those of other literary scullions whom it is useless to mention.

If I might be allowed to be my own critic,—not too severe a one, however,—I should gladly acknowledge that, from the nature of the subject, “The Faïence Violin” ought to pass for something exceptional, the passion for ceramics not having reached, in 1861, the development which has since been increasing from year to year. It may well be admitted that this love for faïence was only the setting of the drama, and that the hobby for collecting carried to such a degree of enthusiasm deserves to be studied almost as much as the passion for women and gambling, ambition or avarice.

The favorable criticisms that the most unimportant work brings to its author are numerous, and there are few writers