A MANUAL OF FRENCH PROSE CONSTRUCTION

WITH VIVA-VOCE EXERCISES
AND PASSAGES FOR TRANSLATION INTO FRENCH

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LONDON
BLACKIE & SON, LIMITED, 50 OLD BAILEY, E.C.
GLASGOW AND DUBLIN
1898
French Composition should be recognised as an important part of every French Examination, and will no doubt be so recognised in the near future. Mere grammar questions are no test of knowledge of a language, and a passage in French to be turned into English is rather a test of the student's English, a very important exercise, of course, but too often done in a slovenly and perfunctory manner. A candidate with a very incomplete knowledge of French might make a very fair show in an Examination of this sort, but would utterly fail if he attempted to translate an easy passage of English into French. For it is then that the many niceties and difficulties of the French language become apparent. In this respect French is the most difficult of all the languages, ancient or modern, generally studied in England.

In dealing with a modern language, it must be borne in mind that it is the spoken rather than the written tongue with which the student is primarily concerned. The ultimate appeal must be to the ear, and until the ear is thoroughly familiar with the sounds and rhythm of the language, the work of the student will be more or less mechanical and unsatisfactory. To express himself with any degree of confidence or success in a foreign language, he must be well acquainted with it as a spoken language, and the instruction and work should, in the early stages of learning, be almost

1 Since the above was written, Translation from English into French has been added to the curriculum of the London University Matriculation Examination.
entirely viva-voce. It follows that the standard of proficiency to be attained in a modern language, such as French, is much higher than the standard of proficiency in a dead language such as Latin. In the case of Latin the spoken language is practically non-existent, and the standard to be aimed at is more or less conventional. The written symbols of a language convey to us as imperfect an idea of its spirit and vitality as an old photograph does of the life and character of a person we have never seen or conversed with. The qualities, rhythmical or musical, which the ancient languages may have possessed, are to a great extent lost to us through our very imperfect knowledge of their sounds, accentuation, &c. Is this to be wondered at in the case of dead languages, when most Englishmen who have studied French, a living language, are prepared to assert that French poetry is merely rhymed prose? Such persons fail entirely to catch the rhythm and the accentuation of the language, even when it is spoken by a native. The late Mr. Gosset, in his Manual of French Prosody, makes the astounding statement, that French poetry is entirely wanting in rhythm in the English sense of the word. In French and German, the ear is the 'supreme arbiter', which cannot be appealed to in Latin and Greek.

In English schools, one of the greatest obstacles to progress in modern languages, and indeed in all languages, is the want of early training in the mother tongue. Pupils in the higher forms are often ignorant of the meaning of the commonest words, and have a very insufficient vocabulary. They are unable to read intelligently, and of course are unable to understand what they read. They regard punctuation as a useless accomplishment. They have not been drilled in paraphrasing, in defining words, in synonyms, and in many other exercises for which the English language furnishes such rich material. They have often no conception of the construction
of a simple sentence, much less of a complex one, and the facility with which they can produce sentences without a subject or a verb is astonishing.

It is often said that in English there is nothing to teach. There is no 'gerund-grinding', of course; but the very absence of inflection is a decided advantage from the point of view of the training of the mind, because the pupil is forced to think. The words are not labelled for him, as in Latin or Greek.

The French Grammars in use in England may be useful from the point of view of the student who has already acquired a knowledge of the French language, but they are mere translations of works which are themselves servile copies of the old Latin Grammars, and are almost worthless from the point of view of the student who requires help to write Modern French with some degree of correctness. They give little or no assistance to the English student who has before him an English sentence to be turned into French. A chapter on the uses of de and en will not enable him to render of and in into French, and the rules for the concord of the French participles, however important, will be of very little assistance in translating the English participles. Again, what French Grammar in use in this country gives a full account of the different forms of Interrogation both in Principal and in Subordinate Sentences?

This book aims at supplying these deficiencies. It is an attempt to explain French construction by taking the English construction as the basis, and by giving prominence to the points of Syntax, &c., in which the two languages differ. It should be noted, also, that the book deals with Modern French. The examples are taken almost exclusively from modern authors, and poetical quotations have been avoided. The student will therefore find it necessary to revise some of the rules which he may have learnt in French Grammars, notably those which concern the partitive article, the place
of the adjective, the use of *ce* and *il*, and of *qui* after a preposition.

I wish particularly to draw attention to the arrangement of the work, which, it is hoped, will enable the pupil, after a brief study of the *Table of Contents*, to find out easily any point on which he may wish information. For instance, the way to render the English negative will be found in Chapter XI., *The Adverb (Negative)*; its place in the sentence in Chapter IV., *The Order of Words*; while the cases in which it is required in French, although non-existent in English, will be found under *Expletives*, Chapter V.

Although the general remarks on accent and quantity contained in the Introduction may seem out of place and of too controversial a nature for a school-book, yet I think their insertion is warranted as a contribution to a question which is of great importance in learning a living language, and which in the case of French has been surrounded by so much error and uncertainty.

Chapter I. is devoted to the Choice of Words, Synonyms, and some of the chief differences between English and French with regard to vocabulary. In order to emphasise the importance to be attached to this point, I have given in Part II. a considerable number of exercises on it which are intended chiefly for *viva-voce* practice. In this connection I should like to insist upon the necessity of having not only a good English-French Dictionary, but also a French Dictionary in French. Unfortunately, of the English-French Dictionaries in common use nine-tenths are practically worthless.\(^1\) What is the good of a dictionary which, for instance, under the word *Tell*, simply gives, without comment:—*dire, raconter, annoncer, apprendre, montrer, publier, avouer, expliquer, distinguer, compter*.

\(^1\) Bellow's *Pocket Dictionary*, price 10s. 6d., and Larousse's *Dictionnaire Complet*, price 3 fr. 50 c., can be highly recommended.
dénoncer, porter? How many of the following sentences will the average English school-boy translate correctly with the help of such a list of words?—Tell me the truth—Every word tells—Tell him a story—This told upon him—He was telling his beads—Tell me the way—I will tell you how—I can tell one from another—There were twenty all told—He can tell by the colour—Tell him of the danger—Please don't tell. I have elsewhere (see p. 167) indicated to what extent a dictionary should be used in the class-room, but I cannot endorse the counsel of perfection which is sometimes given: Do not use a dictionary at all.

Chapters II. and III., which deal with Simple and Subordinate Sentences, are of the highest importance. A knowledge of the analysis of sentences in English is here absolutely necessary, as I have throughout made the English sentence the groundwork and have tried to show in what respects the French sentence differs from it.

In Chapter IV., On the Order of Words, this work lays claim to a fuller, more methodical, and more original treatment of the matter than has hitherto been attempted. In most French school-books, the subject is dealt with in a very scrappy and unsatisfactory manner. Emphasis has its natural place here, as being closely connected with the word-order.

For the sake of convenience, Repetition, Ellipsis, Expletives, and Redundancy have been dealt with in one chapter (V.).

Similarly all points of Concord in which the two languages differ have been given in Chapter VI. The Past Participle, the happy hunting-ground of examiners, has only a small amount of space allotted to it, but quite enough in proportion to its importance, which is much overrated.

In the remaining chapters special prominence is given to three points, which are generally very inadequately treated, and which might be called the three great stumbling-blocks
of the English student,—Tenses, Pronouns (Chap. VIII.), and Prepositions (Chap. XII.).

In Chapter VII. (The Verb) will be found, in addition to a full account of the Tenses, important sections on Auxiliary Verbs, the Passive Form, the Participles, and the Subjunctive Mood. The treatment of the latter point may seem somewhat meagre, but in this most logical of all points in a most logical language, the multiplicity of rules is useless and often misleading, and unless the student enters into the spirit of the Subjunctive, rules will be of little avail. In the chapter on the Subordinate Construction, the cases in which the Subjunctive is used have already been indicated. I have therefore thought it more useful to give a short section explaining its general principles, and a long list of examples to show the uselessness of rules.

Short chapters, in which the Articles, Comparison, and Adverbs are dealt with in so far as they are worthy of note from an English point of view, complete the first part of the book.

It is strongly recommended that the numerous examples in Part I. should be carefully studied by the pupil. He should be required to explain them; to translate those of which the English equivalent is not given, and to give the French when the English is supplied by the teacher.

Of the continuous passages in Part III. some sixty are translations and adaptations from the French, introduced with the object of bringing into prominence the peculiarities of French construction. At the same time the English is made as idiomatic as possible. It is hoped that these will give the student some idea of the balance and rhythm of a French sentence, and form, so to speak, a stepping-stone to the translation of the passages of original English. All the passages are taken from standard authors, and I have endeavoured to choose those which are of some literary value and interesting
in themselves, avoiding extracts of the merely anecdotic kind. A few are selected from Examination Papers.

In the preparation of this work I have consulted many grammars, dictionaries, &c., but my indebtedness may be limited to the following authorities: Benløw and Weil, for the Introduction; Larousse, Paris, Ayer, and Robert. The last-mentioned, from whom I have borrowed freely, is particularly rich in examples from modern authors. I have also consulted with profit Jespersen's *Progress in Language*, a work which should be in the hands of every student of English.

It is difficult for me to express in adequate terms the great help I have received in the way of corrections and suggestions from Professor Carayon (formerly of St. Paul's School, now of the "Collège Chaptal", Paris), who undertook the arduous task of reading through the work both in manuscript and in proof. For valuable assistance and criticism my thanks are also due to a former colleague, Monsieur Alfred Delacourt, who has supplied some of the extracts in Part III., and to my colleague Mr. Francis Storr, to whom I owe the idea of giving extracts adapted from the French.

_MERCHANT TAYLORS' SCHOOL, LONDON,
November, 1897._
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INTRODUCTION.

GENERAL REMARKS ON WORD-ORDER AND ACCENTUATION.

I.

1. Definitions.—The order of the words (=Logical Syntax) in a sentence corresponds in theory to the order of the ideas. The Formal Syntax of the sentence is merely the expression or image of an action or fact.

In the sentences:

(1) Romulus Romam condidit;
(2) Romam condidit Romulus;
(3) Condidit Romam Romulus,

the formal syntax is the same because the same fact is expressed in all three, but the order of the words is different, because the order of the ideas in each is different. These sentences might be rendered thus:

(1) And it was by this Romulus that Rome was founded;
(2) And this city of Rome was founded by Romulus;
(3) And the foundation of Rome was accomplished by Romulus.

Formal Syntax has to do with the relations of the things in the statement.

Logical Syntax (=order of words) has to do with the mind of the person who makes the statement.

2. To give a correct rendering of a statement in a foreign language, strict attention to the order of the words is neces-
sary. The following example from Horace will show what is meant:

Nihil est ab omni
Parte beatum.
Abstulit clarum cita mors Achillem;
Longa Tithonum minuit senectus.

The usual translation of this would be:—There is no happiness without alloy; a swift death cut off glorious Achilles; length of years wore down Tithonus. But this does not at all give the force of the Latin, for the connection between the maxim expressed in the first sentence and the instances given in the two following lines is not shown. To translate correctly keep as closely as possible to the order of the words:—There is no happiness without alloy. To be snatched away in the height of his fame (clarum) by early death was the lot of Achilles; although endowed with immortality (longa), Tithonus suffered from decrepitude. For although metre, euphony, and rhythm may have some effect on the order of the words, yet the position of clarum and longa is too striking to be accounted for in this way.

Other examples:

Huncjuvenem intemperantia perdidit=This young man through want of self-control came to ruin.
Concordia res parvae crescent=Concord makes small things prosper.
Parvae res augentur audacia=A small fortune (or a weak cause) is improved by intrepidity (or impudence).
Il est parti pour éviter un désastre=You know he has gone away, and this is the reason—to avoid a disaster.
Pour éviter ce désastre il est parti.=To avoid the disaster I have told you of, this is what he did—he went away.

3. Primitive Languages.—In primitive and in ancient languages the relation between the Formal Syntax and the Logical Syntax is not the same as in the modern languages. In primitive languages the words were placed in the order of the ideas (= sensations or impressions), and the relations of the ideas were expressed by the inflections. In modern languages the words also follow the order of the ideas (= logical thought), but this same order is used more or less to express the syntactical relation of the ideas.

Note particularly that Order of Ideas applied to primitive languages does not mean the same thing when applied to modern languages. The order of the ideas among primitive peoples depended on the impressions made on their minds by things or events. In modern civilised nations the human mind marshals its ideas in a certain order before giving utter-
ance to them, and the result is that almost fixed mould in which educated persons generally express themselves, and which we may style logical thought. The tendency in modern languages is to put the ideas in the form of a statement, viz. Subject + What is said about it; but this form is not absolutely necessary, and is often abandoned when the construction is rhetorical. In fact, it is by the rhetorical accent that we now express those feelings or impressions which the ancients expressed by the order of words alone, or by such particles as the Greek μέν and δέ. For the order of our impressions and the order of human logical thought are not identical.

4. Ancient Languages.—In the ancient languages, however, although syntactical forms were independent of the order of the words, it was not possible to place the words arbitrarily. The limits there imposed on this word-order may be regarded as the basis of our modern syntactical order, which then existed only in germ. The development of syntactical word-order represents the development of the human mind. The result—loss of inflection—is of great advantage from the listener's point of view, as well as the speaker's, who is not obliged to label (= inflect) his words as he passes on. Undoubtedly the great want of clearness in German arises from the irregularity in the declension of the nouns, coupled with a complicated and useless word-order.

5. Modern Construction.—With regard to construction, then, languages may be divided into two classes:—

(1) Those whose construction is free, as Latin or Greek.
(2) Those whose construction is fixed, as French or English.

6. French.—The fundamental rule of classical French construction requires us to place the subject at the beginning, followed by its complements, then the Verb followed by its complements.

7. German.—German construction differs in the following respects:—Complements generally precede the word on which they depend. Adjectives are placed before Substantives. In compound tenses the auxiliary alone is placed in the middle. The Past Participle and the Infinitive go to the end. The Accusative follows the Dative.

8. English.—In English the Adjective is placed before the

1 This construction is not always observed in modern German.
Noun, and the Possessive with s before the Noun on which it depends. In other cases the construction is the same as in French. In other words, English is partly Germanic and partly Romance.

9. Rising and Falling Construction.—With regard to the position of Complements, Attributes, and Adjuncts, there are two constructions,—the rising, in which the limiting or modifying words precede, and the falling, in which they follow the word they limit or modify.

In English we have the rising construction for the attributes of the Noun; the falling construction for the object of the Verb; and the rising or falling for the adverbial adjuncts.

In French the falling construction is the rule, but there are important instances of the rising construction with Articles, Adjectives, Pronouns, and Adverbs. (See Chapter IV. under Attribute.)

The principle involved in these constructions seems to be this:—The rising construction binds together more closely the ideas placed in relation, and it is only by a process of abstraction that the mind can separate the terms. In the expressions—Les jeunes gens; un profond abîme; la verte campagne; a large house, no pause is possible between the words. In the falling construction, the terms related to each other are easily separated. In Donnez un sou au pauvre, one can pause between each term. This gives that clearness and precision which is necessary in descriptive narrative. Compare un profond abîme and un froid extrême. The liaison in the first expression shows the close connection between the words. In the second expression there is no liaison. Note also that in German the Adjective agrees only when preceding the Noun. The Predicative Adjective never agrees.

10. The rising construction gives unity of idea; the falling construction gives the elements of the idea distinctly. The rising renders the meaning of the sentence obscure and difficult to follow; the falling is wanting in energy and beauty. The falling makes French the language of conversation and shortens its sentences. French compound words (strictly speaking, not real compounds) are almost entirely of the falling construction, as is shown by the hyphen.

II.

11. Accent and Quantity.—The Order of Words in a language is closely connected with quantity and accentuation, especially the latter.
In the history of language two general principles may be laid down:—1. The stability of quantity is inversely proportional to the power of accent. 2. The growth of accent corresponds to the growth of the logical principle in language, viz., to the growth of a fixed word-order.

In the older languages form is everything and mind has but little influence. As the influence of mind gradually increases, we have a corresponding growth of the power of accent, which groups around it the elements of the sentence and of the word, and gives a meaning to the whole. Accent is, in fact, the embodiment of the intellectual principle in language. The decay of inflection followed, necessarily, as soon as a more or less fixed word-order was established.

Primitively, accent was something like a higher note in music and was independent of quantity.

12. Kinds of Accent. It is necessary to distinguish the following kinds of accent:

(1) Syllabic or tonic, originally a musical element affecting a particular syllable of a word.

(2) Phraseological or logical, an effort of the voice on a particular word in a sentence.

(3) Rhetorical, an effort of the voice on a particular word in any position, generally an unusual one.

(4) Pathetic, a certain modulation of the voice to express contempt, anger, &c.

(5) Metric or rhythmical (= thesis), an effort of the voice which affects the syllable only and which occurs at certain points in a line of poetry or in a sentence.

13. Tonic Accent in Greek.—The effect of the tonic accent is to group together the different elements of the word and form them into a unit. It had not originally this power to its full extent. In Sanscrit and in Greek the termination of one word is influenced by the beginning of the next, or the last consonant of the stem by the beginning of the termination. In Greek, for instance, τετραβιβ + μαι becomes τετραμαι, and there are three forms for the negative—οβ, οβχ, οβχ. In Sanscrit any syllable might be accented without regard to its position. In Greek, although the influence of quantity was still predominant, and the place of the accent depended to a certain extent

1 The word 'accent' is never used in this chapter to mean the signs or diacritical marks used with vowels in written French.
on the quantity of the final syllable, yet we can see traces of
the increasing power of the tonic accent.

14. Accent in Latin.—In Latin we find the influence of
accent in a more advanced state of development. There the
quantity of the final syllable had no effect with respect to the
accent. We should naturally expect that the accent would
fix itself on the root, as in German and English, but euphonic
influences were too strong, and had so completely altered the
appearance of the word, that the root was often scarcely
recognisable. Thus we have *puellus* from *puerulus*, *examen*
from *examen*, *veclus* from *vetulus*, *princeps* from *primi + ceps*,
*hospes* from *hosti + pets*, *simplex* from *semel + plico*, *sursum* from
*sub + sursum*.

In Latin, accent and quantity have a tendency to unite, and
the former is placed on the penultimate when long. In the
pre-literary period the accent was on the first syllable. We
have evidence of the decline of quantity in the large number
of syllables that are doubtful, and in the many instances of
synecope and vowel-weakening that occur in later Latin, and
this weakening of the unstressed syllable is first visible in the
terminations. In the Latin comedies there is great confusion,
and any syllable could be made short, if necessary, except that
having the accent. According to Quintilian, the last syllable
of many words was in his time not pronounced at all, and
final *m* was elided even in classical times. It must also be
remembered that the Latin quantitative system with which we
are acquainted is due to imitation of Greek models, and never
really took hold of the language.

15. In the Analytical Languages.—In the older lan-
guages a single word might contain a number of ideas. In
modern languages these ideas have gradually freed themselves
from the bondage of form, and languages, from being more or
less synthetical, have become analytical. This revolution is
due chiefly to the accent, which naturally falls on the syllable
containing the most prominent idea in the word. The other
parts, and the termination in particular, become obscure and
disappear, and their place is supplied by independent words.
Compare the Greek *τετυψωτο* with the English *he might have
been beaten*.

But it is only in the Teutonic family of languages that this
analysis has been entirely successful, for in them it is nearly
always the radical that has the accent. The consonants, espe-
cially when initial, are generally preserved, while the vowels
are neglected. In English there are many words, such as burnt, damps, first, hearth, width, girds, strength, splineth, which would be vocally impossible in French. Similar words in French would have the final consonants silent. Compare the English camps with the French camps (pronounced ca)\(^1\), where the three final consonants are silent.

The predominance of the radical syllable and of the consonant makes English less euphonic than French, which has the vowels and terminations well developed, but gives it a freshness and poetic energy which French has not.

16. Accent in French.—In the European languages the influence of form decreases as we go west and north. French differs considerably from the other Romance languages. In it the evidence seems to point either to a more pronounced stress in later Latin or to strong Germanic influences. In any case, nothing withstood the extraordinary efforts of the organs of speech to fix the attention on the accented syllable. Thus we have digitale = dé, rotundus = rond, redemptionem = rançon, quadragésima = carême, matutus = mûr, septimana = semaine. And yet French did not become a strongly accented language. For thought was no longer expressed by form, nor sufficiently indicated by the accent, since the latter did not preserve the radical. Instead, we get that rigorously logical arrangement of the words which is based on phrasecological accentuation.

In French, and, indeed, in all the Romance languages, accent depends almost entirely on euphony, or on the material form of the last syllable, quantity being of little or no importance. With regard to the latter, French follows in the footsteps of the parent Latin. Consequently quantity is not so distinctly marked as in German or English, and is generally very doubtful. In short, French holds an intermediate place, so to speak, between the Northern and Southern languages of Europe. It resembles the latter in its syllabic accent and in its adherence to form, the former in the stability of its initial syllable.

The inferiority of the Romance languages, when compared with English, lies in the fact that the time of their greatest splendour was too long past for accent to resuscitate them completely, and that, at the time of their decadence, the

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\(^1\) The phonetic spelling is here given instead of can, usually found in dictionaries. The latter is objectionable, because it leads the pupil to think that there is a consonant pronounced at the end. The nasals are pure vowels.
accent, not being placed on the radical, did not help them to resist the effects of the invasion of barbarism.

17. Formation of French Words.—In the course of the formation of the French language, the syllable or syllables following the one having the accent disappeared or became e, the medial consonant was dropped, and the accented syllable in Latin retained the accent in French: rígidum = raïde; mágístrum = maître; frígidum = froïd. The accent in French is consequently on the last, or, when the word ends in a mute syllable, on the penultimate. Those who introduced words during the period of classical learning were ignorant of these principles of the persistence of the Latin accent, and of the dropping of the medial consonant, and consequently the words introduced by them have the accent misplaced: cathólicus; habile from hábilis. This often produces doublets. Frágilis has given frèle and fragile; rigidus, raïde and rigide.

18. Logical Accent.—The influence of the syllabic or tonic accent, however, ended here. It presided, so to speak, over the formation of the language, and when this work was completed, it resigned its office. It has been completely obscured by the phraseological accent, which, as in Latin, has nothing to do with the stress accent of the syllable. The nature of this phraseological accent, which is so characteristic of French, is that the importance of one word is obscured by that of the word following, and the accent seems to be thus kept in suspense till the end, and does not always fall, as in English, upon the principal idea. It is this weakening of the tonic accent which has led people to say that French has no syllabic accent. The fact is that at the time of Latin decay, accent was merely an expression of the principle of quantity, and had not the nature of English accent at all. French is thus much more of an ancient language than English, and consequently adheres more or less to form. It generally makes the most important idea in a sentence the longest, and places it at the end.

This principle of the phraseological accent, if strictly applied, would render the language very monotonous, and indeed the language of the classical period had often this defect of monotony, which, however, was suited to the rigid and stately manners of the time. Owing to the Romantic school and its successors, there has been, in the present century, a marked development of the rhetorical accent, along with the bolder, more original, and more impetuous style of the post-revolu-
tionary period. The French language now seems to be in a transition stage with regard to its accentuation, and has a tendency which might be described as an approach to the English style of accent. There is no doubt that many French words are now accented on the first syllable, as bâton, malheureux, devant (participle). Compare with devant (prep.) which has the accent on the last syllable.

19. It is to the weakness of its tonic accent that French owes its many grammatical forms, the personal terminations of the Verb, the Subjunctive Mood, the Genders, and the concord of Adjectives and Participles. In this it presents a strong contrast to English, which has, by means of its accent, reached a degree of abstraction which no other European language possesses, and has almost entirely got rid of its terminations, to supply their place by separate words, as in I am coming; she-goat; hen-sparrow. Compare also the Latin scripsi with I have written. In the latter each word may bear the accent, but so far as we know it was impossible to vary the accent in scripsi. It is also owing to the insufficiency of its accent to give that clearness which characterises the language that French sentences are generally so short when compared with English.

20. The tendency in English is to develop the logical accent, and to weaken or drop the words that are close to it: I'd have; I won't; when (he was) gone; the man (whom) I see; to submit (one's self) to, &c. To such an extent is this carried that the syntactical construction is often puzzling: ... the man whose desire she had sinned to try to satisfy (Dickens). A man would be pleased enough to buy silks of one whom he would not venture to feel his pulse (Addison).

21. Rhetorical Accent.—In French the logical and syllabic accentuation must be carefully distinguished from the rhetorical, already referred to. The French rhetorical accent may be anywhere, whereas the logical is always in the same position. In English, the rhetorical accent must coincide with the syllabic accent, but the French rhetorical accent does not necessarily do so. In the following sentences the syllables in thick type have the rhetorical accent:—

La tragédie est donc l'imitation d'une action sérieuse et complète.
Mais c'est charmant!
Il m'a prêté sa main, il a tué le comte,
Il m'a rendu l'honneur, il a lavé ma honte.
—Corneille.
Chapter I.—ON VOCABULARY.

1. Symbolism.—English is a compound language. The grammar and the vocabulary of everyday use are chiefly Saxon, but there is, especially in its literature, a large element derived from classical sources, French included.

It is our symbolic Saxon phraseology which presents most difficulty to the foreigner and to the translator. The Romance languages have not so much of that “subtle and impalpable diction of highly cultured language” which English exhibits so strongly in its so-called Auxiliaries and in its Prepositions and Adverbs. The vagueness of many of these is such that the exact meaning can only be obtained from the context.

In rendering such symbolic expressions into French it will generally be found necessary to use concrete words, especially with the verb to be. In many cases a classical equivalent exists in English itself, which will suggest the French.

He is to be a doctor.
He is about.
He was broad-shouldered.
I was right behind him.
He was still in good health.
That noise is from the cellar.
I was obliged to submit.
To get out of patience.
He was no good.
To see much of anyone.
To go in for.

To put out.

To step up stairs again.
To hit it off with anyone.
To put him up to it.
To take it out of him.
To blurt out.

Il veut se faire médecin.
Il va et vient.
Il avait de larges épaules.
Je me trouvais juste derrière lui.
Il jouissait encore d’une bonne santé.
Ce bruit vient de la cave.
Je me vis forcé de céder.
Perdre patience.
Il n’était bon à rien.
Voir quelqu’un souvent.
Postuler, or étudier, or s’occuper de, &c. &c.
Eteindre, or mettre à la porte, or embarrasser.
Remonter.
S’accorder avec quelqu’un.
L’engager à le faire.
Lui faire payer cela.
Laisser échapper sans le vouloir or lâcher à l’étourdie.

2. Flexion.—English has got rid of nearly all its flexional forms, making it necessary to look closely at the meaning. The same word or the same orthographical form is often found, without change, employed in several functions. Till may be a Verb, a Noun, a Conjunction, or a Preposition. Fast may be an Adjective, an Adverb, a Verb, or a Noun. Cut may be a Noun, an Adjective, or a Verb (infinitive, past participle, indicative, imperative, or subjunctive, present or past, singular or plural).
This loss of flexion has led to a development of the power of expressing meaning by accentuation, intonation, &c., which meaning must be expressed in French by the syntactical construction of the sentence. *There was a public-house next door which was a great nuisance.* Does *which* refer to public-house, or to the fact that *there was a public-house next door*? If the former is the case, render into French:

Il y avait à côté de chez nous un cabaret qui nous causait beaucoup d'ennuis.

If the latter:

Il y avait un cabaret à côté, ce qui était pour nous un grand ennui.

In the same way, *I shall not do it because you have asked me,* may, according to the intonation and meaning, either be rendered:

Je ne le ferai pas, car (parce que) vous me l'avez demandé;

or,

Ce n'est pas parce que vous me l'avez demandé que je le ferai.

Again, the usual order of words in English has made great havoc in the old syntactical construction. Impersonal Verbs are made personal, Intransitive Verbs are made passive, &c.: *if I please; if I list; the boy was given a present.*

Note also:

The book (which) I have spoken of.
Le livre dont (duquel) j'ai parlé.

He hates and is hated by everyone.
Il hait tout le monde et tout le monde le hait.

Who(m) are you thinking of?
A qui pensez-vous?

This will last any reasonable man his life.
Ceci durera la vie de tout homme raisonnable.

Your terms are finer than the common sort of men.
Vos conditions sont plus avantageuses que celles de la plupart des hommes.

Your and the professor's well-being.
Votre bien-être et celui du professeur.

For whose sake and the blessed Queen of Heaven I reverence all women.
Par amour pour elle et pour la sainte reine du ciel je révère toutes les femmes.

Nevertheless these ungrammatical English constructions must not be condemned without consideration. Many of them contribute much to ease and accuracy of expression. In fact, they are an indication that the English language, when compared with the other languages of Europe, has reached an advanced state of progress, which classical influence, however, has somewhat impeded by fostering the idea that Latin is the best medium through which to acquire a knowledge of
English, and by keeping alive such constructions as—*It was I* and *Whom are you speaking to?* Inflection may often be a great drawback, and may, as in the case of the French adjectives for instance, give rise to clumsy expressions:—

The local newspapers and committees = La presse locale et les comités locaux.

On the other hand, the want of flexion in English is often, even in our best writers, a source of loose and careless constructions which require close attention. For in English the construction may be subservient to the meaning, but in French the meaning is **always** subservient to the construction:—

*He* told the coachman *he* would be the death of *him*, if *he* did not take care what *he* was about and mind what *he* said.

I met an old friend yesterday when I was in London walking down Regent Street, carpet-bag in hand.

‘*Vous allez causer ma mort*, dit-il au cocher, *si vous ne faites pas attention à ce que vous faites et à ce que vous dites or je vous dis.*’

Hier, étant à Londres, j’ai rencontré un vieil ami qui descendait Regent Street, un sac de nuit à la main.

**Clearness.**—The French mind has no patience with anything which *obstructs* the meaning of the sentence. The English mind seems to delight in word-puzzles and in the obscure and unusual use of words to produce a humorous or comic effect.

3. **Interchange of Parts of Speech.**—It is of great importance to notice that Nouns may be rendered by Verbs, Adjectives, or Adverbs, and *vice versa*, and that it is often advisable so to render them for the sake of euphony or elegance even when there exists an exact equivalent of the same part of speech.

His felicity of expression.

Ses expressions heureuses, or *La manière heureuse dont il s’exprimait.*

His ready wit.

Sa vivacité d’esprit.

After his retirement.

Après s’être retiré, or *Après qu’il se fut retiré.*

The narrowness of his views.

Ses vues étroites.

Her childish ways.

Ses manières d’enfant.

He had come to the hasty conclusion.

Il était arrivé trop vite à la conclusion.

He has chosen what he wants.

Son choix est fait.

I do not care what he advises.

*Je ne me soucie guère de ses conseils.*

Ridiculously extravagant.

*D’une extravagance ridicule.*
A dreadfully atrocious crime. I have just done it. He simply asked me how I was.

Un crime terrible et atroce. Je viens de le faire. Il se contenta de me demander comment j'allais.

4. Prefixes and Suffixes.—English is rich in prefixes and suffixes which have no equivalent or are seldom used in French. Such are:—ness, ship, er, un, less, ful, like. In French we have to use a periphrase.

<table>
<thead>
<tr>
<th>English Word</th>
<th>French Equivalent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Disturber</td>
<td>celui qui trouble.</td>
</tr>
<tr>
<td>Courtship</td>
<td>(faire sa cour).</td>
</tr>
<tr>
<td>Censorship</td>
<td>fonctions de cen- seur.</td>
</tr>
<tr>
<td>Inquisitiveness</td>
<td>nature curieuse.</td>
</tr>
<tr>
<td>Headless</td>
<td>sans tête.</td>
</tr>
<tr>
<td>Implike</td>
<td>comme un lutin.</td>
</tr>
<tr>
<td>Spiteful</td>
<td>plein de malice.</td>
</tr>
<tr>
<td>Censoriousness</td>
<td>disposition à critiquer.</td>
</tr>
<tr>
<td>Wrathful</td>
<td>plein de colère.</td>
</tr>
<tr>
<td>Squarish</td>
<td>presque carré.</td>
</tr>
<tr>
<td>Palpableness</td>
<td>qualité sensible.</td>
</tr>
<tr>
<td>Unaccommodating</td>
<td>peu accommodant.</td>
</tr>
</tbody>
</table>

I doubt his fitness for the post = Je mets en doute ses aptitudes à remplir le poste.

5. Verb + Adverb.—One of the marked Saxon characteristics of English is the close connection which often exists between a Verb and a following Adverb. They almost form a compound. It will generally be found that there is another Verb, almost synonymous, derived from classical sources, which will often be the etymological equivalent of the French Verb we require—

- go on = proceed, continue = procéder, continuer.
- bring forth = produce = produire.
- come down = descend = descendre.
- come by = obtain = obtenir.
- rub out = efface = effacer.

This feature of the English language enables us to be homely or elevated at will, and increases our power of suitting speech to time and circumstances.

6. Abstract Words.—In French abstract words are sparingly used. Concrete terms are more in keeping with its logical preciseness, and in this it resembles its parent tongue Latin. English abstract nouns are therefore very often rendered by a plural word in French:—Nobility = les nobles, infantry = les fantassins, reason = les motifs, audience = les auditeurs, wailing = les cris de détresse, sighing = les soupirs, applause = les applaudissements, intercourse = les rapports, beneficence = les bienfaits, progress = les progrès.
He was the envy of all.
He had great decision of character.
He was a man of wide reading and close observation.
They would baffle all criticism and defy every calculation.
Il était pour tous un objet d’envie.
Il avait le caractère très décidé.
C’était un liseur acharné et un profond observateur.
Ils dérouteraient tous les raisonnements et tous les calculs.
—St. Victor.

7. English-French Paronyms.—There are many words (some 300, I believe) in French and English which are spelled alike, or nearly alike, but whose application and meaning are often quite different, or at least not co-extensive. Of these, words like assistance, publicain, regard, rester, habil, ignorer, libraire, physicien, figure, défiance, are generally well-known; but there are others, such as actuel, application, concurrence, condition, réduction, relation, restitution, question, protection, repos, engagement, prévention, éducation, procédure, &c. &c., which often pass unnoticed, and which deserve close attention. For example, concurrence in English gives the idea of joint action, consent. Concurrence in French means competition, opposition. Restitution in French not only includes the English idea contained in the same word, but also means restoration, applied to a public building. Prévention does not mean hindrance, but prejudice, or its contrary. Opportunity is something which is opportune, seasonable. Opportunity is the favourable moment for doing something.

In such cases of similarity, and they are numerous, both parts of the dictionary should always be consulted.

8. Synonyms.—Of still greater importance is the question of synonyms. In French the correct use of synonymous words is absolutely essential, but is often a matter of great delicacy and difficulty. The difficulty is increased for the English student by the careless way in which English authors sometimes use words, and this arises from the lamentable neglect in our schools of the study of the synonyms of the mother tongue. The following examples are chosen as models for the Exercizes given in Part II.:—

To ask; &c.—Demander pardon; interroger un témoin; questionner le voyageur.

Note.—Interroger supposes authority; questionner, inquisitiveness.

To break.—Briser un meuble; casser une canne; rompre du pain; fracasser les porcelaines.

Old.—Du vin vieux; un ancien soldat; une statue antique.

Dangerous.—Une côte dangereuse; un saut périlleux; un exemple pernicieux.

Spoiled.—Un chapeau abîmé; de la viande gâtée; une ville pillée.
To send.—Envoyer un cadeau; expédier la marchandise; dépêcher un courrier.

To conceal.—Cacher son jeu; déguiser sa pensée; dissimuler sa colère.

Defect.—Défaut de l'esprit; imperfection d'un système; vice de prononciation.

Result.—Résultat d'une démarche; suites d'une chute.

Room.—Chambre à coucher; salle de billard; cabinet de toilette.

Ball.—Boule de neige; boulette de pain; boulet de canon; bille d'ivoire; pelote de coton; balle de plomb; ballon en caoutchouc.

8*. Both languages contain a considerable number of euphonic or alliterative phrases which have become established by long use. In many of these the order of the words, for euphonic reasons, must be altered in French, and in others the words themselves do not correspond; the following are some of the most important:

To fight like cats and dogs.
Heads or tails.
To return safe and sound.
To bind hand and foot.
From top to bottom.
To walk up and down.
Comers and goers.
Something to eat and drink.
To work night and day.
To work Sundays and holidays.
From garret to cellar.
Real and personal property.
Between finger and thumb.
To be let or sold.

Capital and interest.
Bespattered from head to foot.
Armed from head to foot.
By hill and dale.
By land and sea.
By hook or by crook.
Fruit and flowers.
Sea and sky.
Without hearth or home.
Neither fish nor flesh.
To stir neither hand nor foot.
Soul and body.
Live and learn.
Rightly or wrongly.

9. Simile and Metaphor.—In a language such as French one would expect to find simile playing an important part, and such is the case. In addition to the occasional similes which French authors use freely, there are a large number consecrated by use, with Verbs and Adjectives, to express intensity or degree. Many of these have no exactly corresponding expression in English. Such are:

Serré comme des harengs.
Plein comme un œuf.
Etre comme un coq en pâte.
Crier comme un sourd (aveugle).
Rire comme un bossu.
Arriver comme mars en carême.
Arriver comme marée en carême.
Boire comme un trou (une éponge or un templier).
Il fait noir comme dans un four.

Neuf comme un fifre.
Pointu comme une vrille.
Pâle comme une assiette (un linge; un mort).
Rasé comme un diacre.
Sec comme un échalas.
Sain comme l'œil.
Sot comme un panier.
Vif comme la poudre (un lézard).
Voleur comme une fruitière.
Sourd comme un pot.
Triste comme un bonnet de nuit.
Fin comme l'ambre (un cheveu).
Mentir comme un arracheur de dents
(une épitaphe; un journal officiel).
Simple comme bonjour.
Fier comme Artaban (un paon).
Vieux comme Héraode.
Faux comme un jeton.
Trempé comme une soupe.
Méchant comme un âne rouge.
Long comme un jour sans pain.
Pleurer comme une Madeleine (fontaine or bête).
Fort comme un turc.
Sage comme Nestor.
Malheureux comme les pierres.
Agaçant comme une gouttière.
Banal comme la rue (or la pluie).
Connu comme le loup blanc.
Droit comme un cierge (I or terme or chêne).
Envieux comme une chatte.
Froid comme une lame (l'acier).
Gras comme un cent de clous (or un moine).
Ignorant comme une carpe.
Jalousie comme une taupe.
Lividé comme les prunes.
Maigre comme un clou (une araignée).
Joueur comme les cartes.
Etre rouge comme un coq.
Courir comme un chat maigre.
Dormir comme un plomb (sourd or juste or sabot).
S'emporter comme une soupe au
Se monter lait.
Fumant comme un cheval d'omnibus.
Jurer comme un hérétique (sacre or
donné or charretier).
Passer comme une chandelle (lettre
à la poste).
Piquer comme une aiguille.
Pleurer comme un saule (un veau).
Ronfler comme un orgue (des fontaines).
Serrer comme des pinces.
Secouer comme un paquet de linge
sale (un prunier).
Tomber comme la grêle.
Traverser comme un ouragan.
Ecrire comme un ange.
Puer comme un carnage.
Muet comme une carpe (un poisson).
Bossu comme Esope.
Pur comme un agneau de trois mois.
Industrieux comme le castor.
Nu comme un ver.
Avoir soif comme le sable quand il
n'a pas plu de quinze jours.

Sometimes the simile is used to express a negative meaning:—

Poli comme une porte de prison.
Chargé d'argent comme un crapaud
de plumes.
Tendre comme du bronze.
Nager comme un plomb (une pierre).

As a rule, however, the simile can generally be translated
literally from English into French, and vice versa.

When a metaphor is fully stated it can, in many cases, and
should, if possible, be translated into French, especially when
it is the complement of the Verb to be:

Paris is the great pendulum of civilisation.
Spain is a sewer into which the
impurities of every nation flow.

Paris est l'énorme pendule de la
civilisation.
L'Espagne est un égout où se déversent les impuretés de toutes les
nations.
§ 9. ON VOCABULARY.

Force is the left hand of progress, mind is its right hand.

Glory, a gilded bed, full of vermin.
The rising tide of barbarianism lashed itself to foam against Poland as the sea against the rocks.

But in other cases, and especially when the metaphor is only implied, or is worn out by constant use, the rendering is often a question of some difficulty, and always a question of great importance. The following cases may occur:—(1) The same metaphor is used in French; (2) a different but corresponding one is to be found; (3) no corresponding metaphor is employed; (4) the metaphor may be turned into a simile. The latter method can be used very freely, for the simile is one of the strong points of French style, while bold metaphor is more characteristic of English.

The metaphors of the following extensive list have been chosen at random, and for the equivalents in French, metaphors are employed whenever possible:—

To hatch a plot.
To burn to tell me.
To strike at the root of.
To give one a rub.
To be at sea.
To sift the question.
The sinews of war.
To whet one’s appetite.

It weighs with him.
To weather the storm.
It is not in my way.
To palm it off on anyone.
To go to pieces.
The pith of the matter.
To plume one’s self upon.
They came pouring in.
In the dead of night.
To dip into a book.
To be in high feather.
To be in full feather.
To show the white feather.
To ferret out.
To play first fiddle to.
To play second fiddle to.

Tramer un complot.
Il brûle de me le dire.
Couper dans sa racine.
Donner un coup de patte à qqn.
S’y perdre.
Examiner (éplucher) la question.
Le nerf de la guerre.
Stimuler l’appétit.
Cela a du poids pour lui.
Il en fait grand cas.
Résister (survivre) à la tempête.
Ce n’est pas de ma compétence.
Le faire passer à qqn.
Se démonter.
Le fond (l’essence) de cette affaire.
Se piquer de.
Ils sont venus en foule.
Au plus profond de la nuit.
Feuiller un livre.
Etre aux anges.
Etre paré comme une châsse.
Etre sur son trente et un.
Faire la cane or Caner.
Saigner du nez.
Dénicher (quelque chose).
Dépister (quelqu’un).
Etre au premier rang, or Mener les autres.
Faire second violon à.
To take the field.
To cut a figure.
To flag.
A flag in the pan.
A flea-bite.
To have one's flag.
To float a company.
To floor an opponent.

To fly in the face of.
To put one's foot into it.
Ship-shape.
Laid on the shelf.
To be in the wrong shop.
Not a shot in the locker.

A thing of shreds and patches.

To snuff out.
To be tarred with the same stick.

To throw up the sponge.
To tide over a difficulty.
To go to the wall.
A wild-goose chase.
The ship ploughs the sea.

The thought strikes me.
A piercing shriek.
Fair laughs the morn.
To hammer it into him.

In the heart of the forest.
His sun had set.
To look daggers at one.

At death's door.
To dog's-ear.
To let the cat out of the bag.
Blighted prospects.

To burst into tears.
Riddled.
To carry the day.

To give one a wide berth.
To trespass on his kindness.
To hit the right nail.
To screw money out of one.
To beat down the price.
To end in smoke.

Se mettre en campagne.
Faire figure.
Languir.
Un coup manqué.
Un rien, un souffle.
S'en donner à cœur joie.
Fonder (lancer) une société.
Terrasser (désarçonner) un adversaire.
Porter un défi à.
Mettre le pied dans le plat.
Être égal à.
Bien arrangé.
Mis au rancart.
S'adresser mal.
Les toiles se touchent, or Tirer le diable par la queue.
Fait de pièces et de morceaux or Un pastiche, or Fait à coups de ciseaux.
Eteindre.
Ils ne valent pas mieux les uns que les autres.
Jeter le manche après la cognée.
Se tirer d'affaire.
Sucomber: or Être mis de côté.
Une folle entreprise.
Le vaisseau trace un sillon dans l'océan.
L'idée m'est venue.
Un cri perçant.
La matinée est riaute.
Le faire entrer dans sa tête comme à coups de marteau.
Au beau milieu de la forêt.
Son étoile avait pâli.
Regarder qqn, comme si l'on voulait le manger.
A deux doigts de la mort.
Écorner.
Se couper.
Un avenir brisé.
Eclater en sanglots.
Fondre en larmes.
Troué comme une écumoire.
Remporter la victoire.
Eviter quelqu'un.
Se garder d'approcher de quelqu'un.
Abuser de sa bonté.
Arriver à son adresse.
Arracher de l'argent à qqn.
Marchander.
Aboutir à rien or S'en aller en fumée.
Beaten hollow.
To be as cool as a cucumber.
To curry favour with.
To be close-fisted.
The coast is clear.
To make game of.
To split hairs.
To sport one's oak.
To be hand and glove together.
A bald statement.
To beg the question.
To bite the dust.
To blow hot and cold.
To make no bones of.
A bone of contention.
To bring him to book.

To catch the eye.
To catch at the offer.
To chalk out a path.
A checkered career.
Under a cloud.
To ride rough-shod over.
To rip up old sores.
To feather one's nest.
To have a bee in one's bonnet.
To blow up anyone.
To pocket an insult.
To take the chair.
To rouse the sleeping lion.
To have other fish to fry.
A heavy heart.
Murder will out.
A mare's nest.
In the nick of time.
To take one down a peg.
To get the whip hand.
To spin a yarn.
To worm one's self into.
To get into hot water.
In a nice pickle (mess).
It is useless to cry over spilt milk.
To pay the piper.
A copper-coloured complexion.
Pig-headed.
Steel-grey eyes.

Battu à plate couture.
Avoir un sang-froid inouï.
Se faufiler dans les bonnes graces de.
Etre dur à la détente.
Il n'y a plus de danger.
Faire les cornes à.

Fendre un cheveu en quatre.
Disputer sur la pointe d'une aiguille.
Montrer visage de bois.
Etre deux têtes dans un bonnet.
Un simple exposé.
Faire une pétition de principe.
Mordre la poussière.
Avoir deux poids et deux mesures.
Ne faire ni une ni deux.
Une pomme de discorde.
L'obliger à rendre compte de sa conduite, or à s'expliquer.
Frapper la vue.
Prendre la balle au bond.
Tracer un chemin.
Une vie fertile en contrastes.
Etre en disgrâce.
Sauter à pieds joints sur.
Rouvrir la plaine.
Mettre du foin dans ses bottes.
Avoir une araignée au plafond.
Laver (savonner) la tête à qqn.
Avaler un affront.
Occuper le fauteuil.
Eveiller le chat qui dort.
Avoir d'autres chiens à fouetter.
Avoir le cœur gros.
La vérité se découvre toujours.
Un merle blanc.
A point nommé.
Rabattre le caquet à qqn.
Avoir le dessus.
Débiter une longue histoire.
Se faufiler dans.
Etre dans le pétrin.
Dans de beaux draps.
Ce qui est fait est fait.
Payer les violons.
Le teint brun comme des sous.
Entêté comme un mulet.
Des yeux gris froids comme l'acier.

The following examples of simile and metaphor are from Victor Hugo, who employs them with a master-hand:—

L'immense hymne étoilé qu'on appelle le ciel.
Les grands hommes sont les coefficients de leur siècle.
Le donjon ébréché comme une crête de coq.  
La lettre d’une mère est une bonne cuirasse. 
La presse est le clairon vivant; elle sonne la Diane des peuples. 
Des mains gantées de hâle. 
La science est la gerbe des faits. 
Et la grenouille idée enfle le livre bœuf. 
L’énorme écumè chevelait toutes les roches. 
La difficulté qu’on touche pique comme une épine. 
L’aube à ma gauche étamant le bas du ciel. 
La rhétorique a pour les héros des feuilles de vigne qu’on appelle périphrases. 
Le génie, c’est le flambeau du dehors; le caractère, c’est la lampe intérieure. 
Les grands poètes sont comme les grandes montagnes: ils ont beaucoup d’échos. 
La logique ignore l’à peu près, absolument comme le soleil ignore la chandelle.

10. Compounds.—A compound word is a fragmentary sentence, “a morsel of syntax”, an intermediate step between the single word and the complete sentence. The English language is rich in real compounds as distinguished from mere word-groups. In real compounds the limiting word is very generally placed first and bears the chief accent. Indeed the second word often becomes a mere suffix, as in godly = godlike. When both words receive an equal stress, the result is not a real compound. Compare black’bird and black’bird.

As might be expected, French is very weak in compounds, these being naturally somewhat obscure in meaning and not in harmony with its logical preciseness and strong syntax. In fact, French can hardly be said to have any real compounds at all, for the parts are generally separated by a hyphen. Of course those words must be excepted which have their parts so fused together that they look like simple words, but of which many were already compounds in Latin: aubépine, chacun, jamais, plupart, printemps. In all other cases, whether written as one word, or separately, or with a hyphen, both parts have an accent. In these compounds the falling construction is used, viz., the limiting word follows the word limited. The most important exception is when the limiting word is an Adjective, which in the majority of cases precedes: claire-voie, haut allemand, petit-lait.

French has a large number of so-called compounds formed of a Verb with a Noun in the accusative. Those formed with the Verbs passe, porte, garde, casse, tire, are the commonest. French compounds are nearly all Nouns; there are very few
Adjectives and Verbs. The following examples will show how English compounds may be rendered into French:

- man-killer = tueur d'hommes.
- blackbird = merle.
- salesman = commis de magasin.
- battlefield = champ de bataille.
- racehorse = cheval de course.
- horse-race = course de chevaux.
- fire-proof = à l'épreuve du feu, or incombustible.
- eagle-eyed = à l'œil d'aigle.
- far-fetched = tiré par les cheveux, or forcé.
- spendthrift = un prodigue.
- barefooted = nu-pieds.
- ill-gotten = mal acquis.
- dead drunk = ivre-mort.
- wash-tub = cuve à lessive.

- thunder-struck = foudroyé.
- blood-thirsty = avide de sang.
- broad-shouldered = large d'épaules.
- three-cornered = à trois cornes, or tricorne.
- moth-eaten = rongé des mites.
- heart-rending = à fendre le cœur.
- whitewash = blanchir à la chaux.
- browbeat = en imposer; intimider.
- backbite = médire de qqn. en son absence.

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**Chapter II.—The Simple Sentence.**

1. Definitions.—Every complete sentence consists of two essential parts, the **Subject** (= what is spoken of) and the **Predicate** (= what is said about the subject).

The **Object** is the Accusative, Dative, or Genitive Case governed by a Verb. (See § 11.)

A **Complement** is a word or phrase, other than the object, necessary to complete the meaning of the sentence.

An **Attribute** is a word or sentence qualifying a **Noun**.

An **Adjunct** is an Adverb or Adverbial Phrase or Sentence qualifying a **Verb**, **Adjective**, or **Adverb**.

2. The Subject.—The Subject may be, as in English, a Noun, a Pronoun, an Infinitive, a word used as a noun, or a sentence (rare).

In French the **Present Participle** cannot be used as the subject.

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1 An apparently Simple Sentence may sometimes be an abridged Complex Sentence, and cannot always be rendered into French by a Simple Sentence. See II., 28; III., 2-12, &c.

2 The word is here used in its widest sense.

(M 425)
3. In English a simple sentence may begin with *it* as the grammatical subject, the logical or real subject following the verb. The corresponding grammatical subject in French is *ce* or *il.*

4. When the infinitive is the grammatical subject of *être,* or of a similar verb, it has no Preposition before it:

   Creuser cette fosse n’est pas chose facile.

In such cases the finite Verb, if *être* or its similars, is often preceded by *ce,* and if any other Verb, by *cela.* See Expletives.

Ménager ses plaisirs, c’est les multiplier.

With inversion, however, *de* is used:

   C’est mentir que de parler ainsi.

5. When the Subject is a Sentence it is generally better to alter the construction in French and make it the Object or Predicate:

   That he guessed the reason of the delay, was evident.
   That he should be offended is hard to believe.

   Il était évident qu’il devinait la cause du retard.
   On a de la peine à croire qu’il se soit offensé.

If, for the sake of emphasis, the English construction is employed, the principal Verb must have *ce* or *cela* before it:

   Qu’il devinait la cause du retard, cela était évident.

6. When the subject consists of a number of Nouns rapidly enumerated without an article, they are usually summed up by a word or phrase, such as, *tout*; *tous*; *tous ces détails*:

   Beauté, talent, esprit, tout s’use à la longue.
   D’un même coup, bon sens, raison, juste discernement des choses, réflexion, tout s’est envolé. —Sarcey.

7. Predicate.—In English the Predicate may have the following forms:—

   (a) *Verb* (with or without adjuncts).

       He is writing. He works all morning.

   (b) *Verb* + *Object*.

       They forgive + their enemies.
§§ 3–9. THE SIMPLE SENTENCE.

(c) Verb + Infinitive (or Present Participle).
   We prefer + to walk (or walking).

(d) Verb + Object + Object.
   He taught + the boy + geography.

(e) Verb + Accusative + Infinitive (or Pres. Partic.).
   They saw + the child + go out (or going out).

(f) Verb + Complement.
   She looks + wretched.

(g) Verb + Object + Complement.
   They have made + the woman + wretched.

(h) Verb (of incomplete predication) + Complement + Infinitive.
   He is + the man + to do it.
   He seems + anxious + to come.

In French the construction is generally similar, but there are some very important points to be noted in each case.

A. Verb (with or without adjuncts).

Il écrit—Il travaille toute la matinée—Il se réveilla orphelin—Elle est morte fille.

8. A number of English Transitive Verbs are used without an object in an active form but in a passive sense, the real object being the grammatical subject. These are rendered in French by the reflexive form, or by using another construction:

This wood cuts easily.  Ce bois se coupe facilement.
The train stopped.  Le train s'arrêta.
The cheese tastes musty.  Le fromage a un goût de moisi.
This material feels soft.  Cette étoffe est douce au toucher.

B. Verb + Object.

Ils pardonnèrent + à leurs ennemis.
Nous avons acheté + un cheval.

9. Many verbs have an accusative in English which take a
The following are the most important:

(a) Verbs having the accusative in English.

N.B.—The French Verbs with no Preposition affixed take the Dative. (See § 14.)

abuse, advise, answer (letter), answer (person), approach, ask (one for, dative or some other construction in French, and vice versa. The following are the most important:

abuser de. conseiller. répondre à. répondre. (s)approcher de. demander qqch. à qqn.

attempt (life), attend (meeting), become (= suit), change, command, concern, disobey, displease, distrust, doubt, employ, enjoy, enter, expect (things), forbid (persons), forgive, injure (= hurt), inspire one with, lack, mistrust, need, obey, order (persons), orderonner. overawe, perceive, persuade (one) of, persuader qqn. de qqch, or persuader qqch. à qqn.

abuse, abuse de. Pity, please, remedy, remember, remind (one) of, rappeler qqch. à qqn.

renounce, repent, reproach, resemble, resist, slander, succeed (= follow), succéder. suit, convenir. survive, se douter de. suspect, enseigner. trust, se fier à. use, se servir de. want (= require), avoir besoin de.

(b) Verbs having the accusative in French.

admit of, approve of, atone for, ask for, bear with, listen to, look after, look at, look for, admettre. approuver. expier. demander. endurer. écouter. soigner. regarder. chercher. look upon, payer, look for, proceed with, run through, smell of, wait for, wish (long) for, considérer. payer. continuer. parcourir. sentir. attendre. guetter. désirer. souhaiter.

10. The number of cases like the following in which a Neuter Verb is used actively is on the increase in modern French.

11. French resembles English in that the only cases in use are to be found among the Pronouns. For various reasons, however, it is desirable to retain the terms Nominative, Genitive, Accusative, and Dative, and especially because many Verbs have a different construction in the two languages.

12. In both languages we have instances of the accusatives of limiting circumstances, of time, &c.; but it will be found that a prepositional phrase is often used in English instead:

He has walked three miles.
He slept (for) two hours.
She stood with downcast eyes.
I value it at five francs.
I live in Victor Hugo St.
This weighs two pounds.
He stood sword in hand.
He has lived happy days.

Il a fait 3 milles à pied.
Il dormit deux heures.
Elle se tenait les yeux baissés.
Je l’estime cinq francs.
Je demeure rue Victor Hugo.
Ceci pèse deux livres.
Il se tenait l’épée à la main.
Il a vécu des jours heureux.

13. The cognate accusative is rarely used in French. Use an adjunct with de instead:

He smiled a bitter smile.

Il sourit d’un sourire amer.

14. Note that, unlike the accusative, which conceives the object as a passive and lifeless thing, the dative is essentially applicable to persons, and is rarely used with things. Remember also that a Noun preceded by to (= à) is not necessarily in the dative. We say Le cheval vint à son maître, but we cannot say Le cheval lui vint, because à son maître is not a proper dative case. This is important when the object is a personal pronoun:

Je courus à lui.
Il vint à moi.
Elle rapporte tout à moi.

Je lui ai envoyé un cadeau.
Il m’est venu une idée.
Elle me rapporte tout.

In the second column lui and me are datives. In the first, lui and moi are merely emphatic Pronouns following the Preposition.

15. The Causative construction is more carefully observed in French than in English:—

I have boiled the vegetables.
The king put him to death.

J’ai fait bouillir les légumes.
Le roi le fit mettre à mort.
C. Verb + Infinitive.

You may go. 
I am trying to understand. 
He prefers talking. 
It is to be noted.

Vous pouvez + partir. 
Je cherche + à comprendre. 
Il préfère + causer. 
Il est + à noter.

16. The Infinitive or Verbal-Noun Complement is in English generally preceded by the Preposition to, which is sometimes a mere sign, as in, *He likes to read novels,* and sometimes expresses purpose (its original use), as in, *He works to earn a living.* To as a mere sign is comparatively modern, and is not used with the so-called Auxiliary Verbs, *may, can, shall,* &c., and a few others, *let, see, hear, feel, make, dare, bid,* when used actively.

In French all the above Verbs, except *bid* (commander), take no Preposition with the infinitive following. The following also take no Preposition:—*pouvoir, vouloir, savoir, devoir,* *faillir, avoir beau,* the following verbs of motion: *aller, venir, courir, envoyer, mener,* the verbs: *avouer, aimer mieux,* *daigner, penser, s’imaginer, compter, croire, prétendre, déclarer,* which express belief, will, or some disposition of the mind; the Impersonal Verbs: *faillir, faire bon, sembler, valoir mieux,* and the Verbs which take the accusative with the infinitive (§ 28).

Espérer, désirer, préférer generally take no Preposition.

17. The Infinitive Complement of *être* has no Preposition when the subject is an infinitive, or *ce* standing for an infinitive:

Souffler n’est pas jouer. 
Vivre en province, c’est végéter;

but, with inversion:

C’est végéter que de vivre en province.

18. Most Verbs govern the following infinitive by means of a Preposition, which is generally either *de* or *à.* In many cases *de* and *à* are mere signs, and can have no meaning attached to them. This is particularly the case with *de,* as in: *Il refuse de partir. Je lui dis de se taire.* In other cases these Prepositions are notional words, and their force or meaning is a guide to their correct use.

*De* indicates ‘*point of departure’,* ‘*cause’,* ‘*origin’,* ‘*source’,*
§§ 16–24. THE SIMPLE SENTENCE.

A indicates 'destination', 'aim', 'fitness', 'tendency'.

Il est parvenu à résoudre le problème.  
(To solve the problem is the object in view.)
Je m'occupe de vous trouver une place.  
(To find you a place is the cause of my being occupied.)
Je m'occupe à traduire ce livre.  
(I wish to be occupied, and this book is the object in view.)

19. An Infinitive occupying the place of a Noun in the accusative case is generally preceded by de. A few Active Verbs are followed by à: aimer, avoir, apprendre, chercher, enseigner, viser:

Il a fini de travailler (=son travail).  
Nous aimons à danser (=la danse).

20. Verbs which take a Noun complement with de have generally de with the infinitive. In such cases de has its notional force:

Je m'occupe de cela (de chercher un intendant).
Il m'a accusé de vol (de l'avoir volé).

21. De follows most Impersonal Verbs, and also il est + the predicative complement:

Il importe d'en connaître les détails.
Il est inutile de chercher plus longtemps.

22. Être is usually followed by de with the active infinitive, except when the meaning is passive. It is then followed by à:

Le meilleur moyen est de se montrer aimable.
Cette maison est à louer (to let) ou à vendre (to be sold).

23. The Infinitive Complement following que in comparisons is preceded by de unless the finite verb takes à:

Je préfère mourir que de vivre ainsi.
Il songe plus à s'amuser qu'à travailler.

24. A or De.—Some Verbs, such as obliger, contraindre, continuer, commencer, tâcher, essayer, take à or de indifferently, while others generally taking à are found in good authors with de, and vice versa. Others again take à and de with a difference of meaning. Such are: décider, demander, manquer, s'occuper, tarder, venir:

Il a décidé de venir.
Je l'ai décidé (induced) à venir.
Il me demande de parler,
Il demande (asks to be allowed) à parler.
Ne manquez (omit, forget) pas d'écrire.
Il manqua (nearly) de tomber.
Manquerait-elle (would she fail) à se venger?
II a manqué (neglected) à remplir son devoir.
Il s'occupe (takes an interest) de collectionner des gravures.
Il s'occupe (employs his time) à fabriquer des cartonnages.
Il me tarde (=I long) de vous voir.
Il tarde (=he is long) à venir.

25. When to preceding the infinitive expresses purpose, it must be rendered by pour:
Je suis venu pour travailler.
Le ciel fit les femmes pour corriger le levain de nos âmes.—Voltaire.

D. Verb + Object + Object.
I have sent the doctor a present. J'ai envoyé + un cadeau + au médecin.
They asked him a question. On lui fit une question.

26. In Latin, German, and English there may be two accusatives with verbs of asking, teaching, &c. In French one of the objects must be in the dative (=régime indirect).

E. Verb + Accusative + Infinitive.
27. Accusative with Infinitive.—The Accusative with the Infinitive is very common in English, but, strictly speaking, it is always the equivalent of a Noun sentence which is the direct object of a Verb. It is not the pure Accusative + the Infinitive that we have in such sentences as: tell him to go; teach her to sing. These really belong to Predicate G.
28. The following are the only Verbs which take Accusative + Infinitive construction in French: faire, laisser, voir, sentir, entendre, ouïr, écouter; also dire, savoir, and croire, in relative adjectival sentences. In other cases the English Accusative + Infinitive is generally rendered by a subordinate sentence:

Let him go. Laissez-le aller.
I felt it shake (shaking). Je l'ai senti bouger.
I saw him enter the house. Je l'ai vu entrer dans la maison.
He found it answer. Il a trouvé que cela faisait son affaire.
They wish him to go. On veut qu'il s'en aille.

29. Note particularly that, when the infinitive depending on make (faire) has its own object (accusative), the accusative
§§ 25–32. THE SIMPLE SENTENCE.

governed by *make (faire)* must be rendered in French by the dative:

I am making him read.  
I am making your son read.  
I am making your son read this book.  
I am making him read this book.  
I am making him read it.

Je le fais lire.  
Je fais lire votre fils.  
Je fais lire ce livre à votre fils.  
Je lui fais lire ce livre.  
Je le lui fais lire.

30. With *laisser, entendre*, and *voir*, either the accusative or the dative may be used if there is no ambiguity, except when both objects are Personal Pronouns:

I have seen him do it.  
We let him believe that.  
We let everyone believe that.  
I let everyone believe I have seen him.

Je le lui ai vu faire.  
Nous le (or lui) laissons croire cela.  
Nous laissons croire cela à tout le monde, or
Nous laissons tout le monde croire cela.  
Je laisse croire à tout le monde que je l'ai vu.

The reason seems to be that *faire + the infinitive* is treated as a single Verb, and hence there cannot be two accusatives. *Laisser*, &c., are not so closely connected with the infinitive.

31. Instead of the infinitive we may use the present participle in French as well as in English when we think of the *state or condition* of the person rather than of the action itself:

J'ai vu l'enfant pleurant or qui pleurait.  
Je t'ai vu te promenant au bord de la mer.

F. Verb + Complement.

She looks wretched.  
He became a soldier.

Elle parait + misérable.  
Il se fit + soldat.

32. A Verb of incomplete predication with its complement may often be rendered by a French Verb of complete predication which is sometimes reflexive:

To make ... angry = fâcher.  
To set ... free = libérer.  
To become hard = se durcir.

To get drunk = s'enivrer.  
To get fat = engraisser.

G. Verb + Object + Complement.

He has made + this woman + wretched.  
Tell + him + to sit down.  
He has + money + to spend.  
They (=his parents) have made + my brother + a doctor.

Il a rendu + cette femme + malheureuse.  
Dites + lui + de s'asseoir.  
Il a + de l’argent + à dépenser.  
On a fait + un médecin + de mon frère.
They have made + him + a doctor.  
He spends + his time + playing.

On en a fait un médecin.  
Il passe son temps à jouer.

33. Observe the construction in French with faire, nommer, élire, créer, proclamer, when the complement is a Noun. The English complement becomes the direct object (accusative) in French, and the object becomes a complement:

They have made this house a barracks.  
We have made him an honest man.

On a fait de cette maison une caserne.  
Nous en avons fait un honnête homme.

We can say, however, On a fait mon frère médecin, but here médecin is a predicative Adjective and not a Substantive, and on refers to the university authorities. Similarly, in On l'a proclamé empereur, we have not a double accusative, empereur being a complement of the Verb, and not a Substantive. With other Verbs use a different construction:

They have chosen him chief.  
We considered him a madman.

On l'a choisi pour chef.  
Nous le regardions comme fou.

34. When the complement is a past participle, great care must be taken in translating into French:

I found it broken.  
I saw it taken.

Je l'ai trouvé cassé.  
Je l'ai vu prendre.

In the one case the participle implies state or condition; in the other, action. In the former case use the past participle as in English; in the latter, translate by the infinitive. For the English participle is in this case merely a part of the passive infinitive, instead of which the French prefer the active form with the subject not expressed. This, however, gives rise to an ambiguous construction, easily confounded with the Accusative + Infinitive, but in the latter the Accusative is the Subject of the Infinitive, while in the former the Subject of the Infinitive is not expressed, and the Accusative is governed by the Infinitive itself:

Je l'ai entendu chanter = {I have heard it sung, or  
I have heard him sing.  }  
J'ai fait écrire cette lettre à votre ami = {I have made your friend write this letter, or  
I have had this letter written to your friend.}  
Voici une histoire que j'ai entendu conté = {This is a story which I have heard the king himself tell, or  
This is a story which I have heard related to the king himself.  }
35. An English construction requiring close attention is that in which the object ( accusative) is followed by the passive infinitive, which is avoided as much as possible in French, and which has not always the same force in English, as the following examples will show:—

He ordered the man to be hanged.

He did it to be praised
I knew him to be unjustly accused.
He let himself be deceived.
He will visit the show to be held next week.

Il ordonna de pendre l'homme, or
Il ordonna que l'on pendit l'homme, or
Il ordonna que l'homme fût pendu.
Il le fit pour être loué, or
Il le fit pour qu'on le louât.

Je le savais injustement accusé.
Il se laissa tromper.
Il visitera l'exposition qui doit avoir lieu la semaine prochaine.

H. Verb + Complement + Infinitive.

This writing is difficult to read.
He is sure to come.
This is not a thing to be despised.
The way seems smooth enough for carriages to go upon.
He is too selfish to help others.
I am too happy to be envious.

Cette écriture est + difficile + à lire.
Il est + sûr + de venir.
Ce n'est pas + une chose + à mépriser.
La route semble + en assez bon état + pour permettre aux voitures d'y passer.
Il est + trop égoïste + pour rendre service aux autres.
Je suis + trop heureux + pour être envieux.

36. N.B.—Do not conclude from the above examples that assez and trop are always followed by pour. In the following sentences the infinitive does not depend on trop or assez:—

Je suis trop heureux de vous être utile (too=very).
Il est assez puni d'avoir manqué son train.
C'est déjà trop de vous écouter.

37. Beware of ungrammatical constructions when two or more Nouns, Verbs, or Adjectives have the same complement or object in English:

His devotedness and obedience to his master.
He respects and obeys his parents.
I go and return to Versailles in four hours.
I am learning music and dancing.

Son dévouement pour son maître et son obéissance envers lui.
Il respecte ses parents et leur obéit.
Je vais à Versailles et j'en reviens en quatre heures.
J'apprends la musique et la danse (not à danser).
A Noun-sentence and a Noun, both in the Accusative, may, however, be coupled together, but it is not a construction to be imitated:

Ils veulent un chef permanent et que leur chef soit le maître.

Chapter III.—The Subordinate Construction.

1. Definitions.—When a sentence is employed as Subject, Object, or Predicative Complement, or plays the part of a Noun, Adjective, or Adverb to any word or portion of another sentence, the first-mentioned sentence stands in the relation of Subordinate to the other, which is called the Principal.

The Principal Sentence expresses a thought formed at the moment of speaking. The Subordinate Sentence expresses a thought formed usually before the Principal. It is a reproduction, so to speak, and modifies or defines in some way the thought expressed in the Principal. Je veux qu'il s'en aille: The thought contained in il s'en aille is evidently anterior to Je veux. La diligence qui quitte Lyon à 3 heures a été pillée en route: Qui quitte Lyon à 3 heures is a mere restatement of what every one knows or is supposed to know.

Subordinate Sentences are of three kinds: Substantival, Adjectival, Adverbial.

A. Equivalent or Abridged Forms of the Subordinate Sentence.

2. Abridged Sentences.—The connecting word of the Subordinate Sentence may be suppressed, and the indicative or subjunctive replaced by one of the impersonal forms of the Verb: (1) when the subject of the Subordinate Sentence is the same as that of the principal, (2) when the meaning is not made obscure by doing so.

The equivalent of—

A Substantival Sentence is the Infinitive (Verb-Noun).
An Adjectival " " Participle (Verb-Adjective).
An Adverbial " " Gerundive (= en + Participle),
or Preposition + Infinitive.

3. The Infinitive, Gerundive, Participle, or Adjective (with étant understood) must in such cases clearly refer to some Noun
or Pronoun in the principal sentence. This construction makes the style more vivid, but in general the full form may be used. In only a few cases is the abridged sentence obligatory:

Il regrette d'être venu (=qu'il soit venu).
Dieu nous a créés pour travailler (=pour que nous travaillions).
Je t'aimais inconstant (=lorsque tu étais inconstant).
Songez qu'en naissant (=quand vous êtes né) mes bras vous ont reçu.

4. The abridged construction is also often used when the subject of the Subordinate Sentence is on:

J'ai ordonné de brûler le livre (=qu'on brûle).
La vie est faite pour travailler (=pour qu'on travaille).
Les moments sont trop précieux pour être perdus en paroles (=pour qu'on les perde).

5. In some cases where an abridged sentence may be used in French a complete sentence is necessary in English:

Suis-je un de tes sujets pour me traiter (=that you treat me) comme eux?
—St. Victor.

6. Great care is necessary in dealing with the Gerundive and the Participle in order to avoid ambiguity and obscurity.

The Participle is an Adjective; it sometimes indicates state or condition, and sometimes marks the time or cause of the action.

The Gerundive is Adverbial, and indicates manner, means, or simultaneous time:

Il s'en va chantant. Il s'en va en chantant.
Ils se dirent adieu en pleurant (manner).
J'ai vu votre ami partant (=qui partait) pour Paris.
J'ai vu votre ami en partant (=comme je partais) pour Paris.
Je l'ai rencontré en me promenant.
Je l'ai rencontré se promenant.

The following sentences are all faulty, although the first one is admissible, the meaning being clear:

Etant jeune, la fortune lui sourira.
Mon cruel oncle en lisant m'a surpris.
Aimant l'étude, votre père vous donnera les moyens de la continuer.

B. SUBSTANTIVAL SENTENCES.

6*. Substantival Sentences may be classified as follows:

1. Conjunctive (Abstract).
2. Interrogative (Concrete).
3. Relative (Concrete).
Examples:

Do you say that he has done this? (Conjunctive.)
I wish you were more careful. (Conjunctive.)
He asks what you are thinking of. (Interrogative.)
Who steals my purse steals trash. (Relative.)
What I want to know does not concern you. (Relative.)

Conjunctive Substantival Sentences.

These sentences have the following forms:

(a) Que (conj.) with the Indicative, Subjunctive, or Conditional:

Je crois qu'elle n'est pas partie.
Il décida que la chose se ferait.
Trouvez-vous qu'elle est (soit) coupable?
Cela demande qu'on y réfléchisse.
Nous craignons que cela ne se fasse.
Il se plaint qu'on le calomnie.

(b) A ce que and De ce que (both rare), to emphasise the subordinate, with the Indicative (generally) or Subjunctive. Used with Verbs expressing a sentiment of the mind, except Active Verbs such as, craindre and regretter:

Il se plaint de ce qu'on n'a (ait) rien fait.
Je consens à ce qu'il le fasse.

N.B.—Do not confound the above with ce que (=what) following the Preposition à or de.

(c) Oratio recta:

Je lui ai demandé: Viendrez-vous?

(d) The principal sentence is made parenthetical:

La crainte de Dieu, disait Salomon, est le commencement de la sagesse.

(e) De + Infinitive = The abridged form:

Il craint de se compromettre.

7. The Substantival Sentence with que may stand in the relation of subject, object (accusative, dative, or genitive), or complement to the principal Verb. It may also be the attribute of a Noun:

Il importe que vous le compreniez bien. (Logical Subject.)
Qu'il soit parti est chose peu probable. (Subject.)
Je m'aperçus que j'avais fait une erreur. (Genitive.)
La vérité est que je n'en sais rien. (Complement.)
Il m'a exprimé le désir que vous alliez le voir. (Attributive Complement.)
Note the Noun-sentence in English which follows than:

Nothing can be fairer than that he should pay you half.

Il n'est que juste qu'il vous en paie la moitié.

8. When the Subordinate Sentence is the logical subject of the principal Verb, the subject of the subordinate sentence becomes a dative in the abridged form. But on is not represented in such cases:

Il faut qu'on travaille  = Il faut travailler.
Il importe que vous parliez = Il vous importe de parler.

9. When the Substantival Sentence is the object or complement of the principal Verb we have the following cases:

(a) After Verbs of thinking and declaring, which govern the infinitive without a Preposition, the abridged form may be used when the subjects are identical:

Je crois que j'ai raison, or Je crois avoir raison.

(b) After Verbs expressing will the abridged form must be used:

Il veut nous voir demain.
Nous préférons le faire nous-mêmes.
Il n'a pas daigné m'écouter.

(c) After faire, laisser, and verbs expressing an act of the senses, as entendre, the Verb of the Subordinate Sentence becomes the infinitive and its subject the object (accusative) = Accusative + Infinitive:

Faites le venir = Faites qu'il vienne.
J'entends crier l'enfant or l'enfant crier.

The subject is omitted when indefinite:

J'entends crier = J'entends qu'on crie.

10. When the principal Verb is one of asking, advising, commanding, or their contraries, which take de + the infinitive as direct object (acc.), and which may also take the accusative or dative of the person, the subject of the subordinate sentence generally becomes the object of the principal Verb, and its Verb is changed to de + infinitive. The usual construction in English is similar, but in French the full subordinate may also generally be employed:

I advise him to start.

Je lui conseille de partir, or
Je conseille qu'il parte.

I ask my brother to come.

Je demande à mon frère de venir, or
Je demande à mon frère qu'il vienne.

He prevents me from coming.

Il m'empêche de venir, or
Il empêche que je (ne) vienne.
There may be, however, sometimes a slight difference of meaning between the abridged and the full forms of the Subordinate Sentence. The former is more direct and personal. Je lui ai défendu de se lever indicates that the speaker has personally forbidden the person represented by lui to get up. In J'ai défendu qu'il se levât, the order may have been given to a third person. Compare also J'ai demandé que mon frère vint with J'ai demandé à mon frère de venir.

11. Avoir and être in the Subordinate Sentence with a Pronoun-subject are sometimes omitted after croire, savoir, dire, trouver, &c., their subject becoming the complement or object of the principal Verb:

   On se sait espionné = On sait qu'on est espionné.
   Je me sens faible = Je sens que je suis faible.
   On sentait ces documents tenu à jour avec tendresse.
   On le dirait fou = On dirait qu'il est fou.
   Je lui trouve de l'esprit = Je trouve qu'il a de l'esprit.
   Personne ne me connaît cette carabine-là. —Balzac.
   Elle la voyait meilleure qu'elle. —G. Sand.

12. With verbs of hoping, expecting, &c., although the subjects may not be identical, the abridged construction may be used by inserting the Verb voir:

   Il s'attendait à les voir venir.

12a. A few Verbs are rarely followed by an Abridged Subordinate even when the two subjects are identical. The chief are:—savoir, voir, sentir, dire, trouver, oublier (with respect to something done). See, however, § 11 above:

   J'avais oublié que je l'avais invité à dîner.
   Il sent qu'il a manqué son coup.
   Elle trouve qu'elle a tort.

Interrogative Substantival Sentences.

13. Indirect questions are introduced in French by:

   (a) Interrogative Pronouns, Adjectives, or Adverbs with the indicative or conditional.

   (b) Si = whether with the indicative or conditional (never the subjunctive). The sentence introduced by si is always a direct object (accusative).

   (c) Que = whether with the subjunctive.
Examples:

(a) J'ignore où je suis, qui je suis, et ce que je fais.
    Je ne savais que faire.
(b) Savez-vous s'il est arrivé.
(c) Nous doutons qu'il (ne) réussisse.
    Que je le fasse ou non, ce n'est pas ton affaire.

Note that, in a Subordinate Sentence, *what* = *ce qui*, *ce que*, and never *que* except with the infinitive: *Il ne sait que faire* = *Que faire!* *Il ne sait pas*.

How is generally rendered by *comme* when it expresses degree or extent.

Cf. Regardez *comme* il danse and Regardez *comment* il danse.

14. When the interrogative word, being the complement or adjunct of a Subordinate Sentence, is placed at the beginning *que* must be inserted before the subordinate part:

*Who(m) do you think he will choose?*  
*Qui croyez-vous qu'il choisisse (or choisira)?*

*When do you think he will come?*  
*Quand croyez-vous qu'il viendra (or vienne)?*

15. In the expression *The question is whether*, &c., the infinitive *savoir* must be used before *si* in the French:

La question est de savoir si la chose est possible.

16. Interrogative substantival sentences being concrete cannot be abridged.

Relative Substantival Sentences.

17. These sentences are introduced by:

(a) *Celui, &c. + qui, que, or dont*, for persons = *He who, &c.:

Celui dont vous parlez est mon ami.

(b) *Celui-là...qui*: tel qui, &c.:

Il était estimé de ceux-là seuls qui connaissaient sa vie.
Tel qui rit vendredi dimanche pleurera.

(c) *Ce + qui, que, dont, or à quoi*, for things = *What*:

Il fait ce qui lui plaît.
C'est la loi qui règle tout (=emphatic construction).

*N.B.—Do not confound this with the relative adjectival construction.*

(M 425)
(d) Qui (absolutely) = celui qui, &c.:

Qui m’aime me suive. Aimez qui vous aime.
Travaillez pour qui vous voudrez.

(e) Quoi (absolutely) with voilà = What:

Voilà à quoi il pense.

(f) Quiconque = whoever, anyone who:

Il trompe quiconque veut l’écouter.

18. Note that the Relative Sentence is sometimes represented in the principal by a Demonstrative or Personal Pronoun:

Celui que j’aime, je l’aime de tout mon cœur.
Ce qui m’irrite le plus, c’est son insolence.

19. Distinguish celui demonstrative from celui determinative:

Celui qui a menti sera puni. (Demonstrative.)
L’ami le plus fidèle est celui qui nous dit la vérité. (Determinative.)

In the first example celui belongs to the subordinate and qualifies qui a menti. In the second, celui stands for l’ami and belongs to the principal.

20. Being concrete, Relative Subordinate Sentences cannot be abridged. Hence we should not say, as in English:

J’ai joint ma lettre à celle écrite par mon frère.

Say:

Celle que mon frère a écrite.

N.B.—This construction has, however, been used by Racine and other writers of note in the classical period, and seems to be again gaining favour among modern writers.

C. ADJECTIVAL SENTENCES.

21. Adjectival Sentences are always introduced by a Conjunctive Relative Pronoun, which may refer to a single word or to a whole sentence:

This is the horse that I bought yesterday.
They tried to persuade him, which was no easy matter.

In the first sentence that refers to horse; in the second, which refers to the preceding sentence, they tried to persuade him.

22. Again, Adjectival Sentences may be either determinative
or **continuative**. In the sentence, *I asked my brother, who said he did not know*, the relative *who* has a continuative force and is equivalent to *and he*; but in *I will ask my brother that is in the navy*, the relative has a determinative force, and distinguishes one brother from another, or the others.

23. In French there is no word corresponding to *that*. When *qui* and *que* are continuative a comma should precede them; when they are determinative, there is no comma:

- L’élève *qui travaille bien* fera des progrès.
- Mon fils, *qui travaille bien*, fait des progrès.
- Mon ami, *qui ne le voyait pas*, continua son travail.

24. Strictly speaking the continuative sentence is not adjec-tival at all, but is generally either co-ordinate or adverbial. The last of the above sentences might be written:—*Comme il ne le voyait pas*, mon ami continua son travail.

25. The **determinative** Adjectival Sentence is introduced by *Qui, Que*, &c., with the **Indicative or Subjunctive**:

* C’est un morceau *qui vaut la peine d’être lu.*
  Cherchez-moi un valet *qui soit honnête.*

26. The **Continuative Sentence referring to a single word** is introduced by *Qui, Que*, &c., with the **Indicative** always.

27. The **Adjectival Sentence referring to a whole clause** is introduced by *ce qui, ce que*, &c., *(en) quoi* with the **Indicative** always:

  *Ils ont tâché de me convaincre, ce qui n’était pas chose facile.*

28. The Relative Objective Pronoun may be omitted in English, but never in French:

  *The man I am speaking of = L’homme dont je parle.*
  *The picture I saw yesterday = Le tableau que j’ai vu hier.*

29. **Which** with a Preposition is often equivalent to *when*, and is rendered in French by *que* (= Lat. *quum*) or *ou*:

  *Au moment où (qu’) il arrivera.*
  *La nuit où (qu’) j’ai couché chez vous.*

30. **Which** governed by a Preposition may often be rendered by the Conjunction *que* when the noun it stands for is also governed by a Preposition, and when the construction = *the same...as*:

* I turned my head in the direction from which the voices came. [French: *Je tournai la tête du côté d’où par-taient les voix (or du même côté que).*]
31. After words expressing manner governed by a Preposition, either the Conjunction *que* or a relative may be used:

De la manière dont *(que)* j’ai parlé.

32. When a sentence comes between the relative and the sentence to which it belongs, *que* is placed after the intervening sentence:

They are reasons which I thought he would appreciate.  

But if the relative is in the nominative case it is better, after Verbs like *savoir*, *croire*, *dire*, to avoid the construction by using the infinitive with the accusative of the relative:

Moi qu’elle sait qui n’ai rien.  

*Say:* qu’elle sait n’avoir rien.  

Laquelle de ces deux têtes crois-tu qui (=qu’elle) vaille le mieux?  

*Say:* Crois-tu valoir le mieux, or Laquelle de ces deux têtes, crois-tu, vaut le mieux?  

Nous verrons si c’est moi que vous voudrez qui sorte.  

*Say:* Voudrez voir sortir.  

In English there is no awkwardness, because the Conjunction is omitted: *She came to me, who she knows has nothing.*

33. And who.—The expression *and who* (*which*, &c.) can, according to grammarians, only be used when there is another relative Adjectival Sentence preceding, which qualifies the same Noun. In French *et qui* (*que*, &c.) is used when *any* Adjective or Adjectival Sentence precedes, qualifying the same Noun.

Un homme froid et silencieux et qui se trouvait être l’hôte de l’auberge.

34. When the antecedent is an unemphatic Pronoun, that Pronoun must be repeated in its emphatic form immediately before the relative:

Il m’en veut, à moi qui ne lui ai jamais fait de mal.

35. Abridged Forms.—The full construction is generally preferred in French, but the following abridged forms are in use:—

(a) Present Participle:

Il cherche un commis *sachant* l’anglais.
§§ 31-38. THE SUBORDINATE CONSTRUCTION.

(b) Past Participle of Passive or Neuter Verbs:

Les roses cueillies le matin sont fanées le soir.
Et monté sur le faite, il aspire à descendre. —Corneille.

N.B.—Etant, not ayant, is understood.

(c) Adjective or Noun in apposition:

Fuyez l'injustice, source de tous les maux.
Régulus, fidèle à ses engagements, retourna à Carthage.

D. ADVERBIAL SENTENCES.

36. Adverbial Sentences are introduced by—

(a) Simple and Compound Conjunctions.

The Simple Conjunctions are quand, si, comme. Compound Conjunctions are formed from Prepositions by adding que:—avant que from avant, &c.

(b) Que alone, chiefly in Interrogative and Negative Sentences:

Je n'avais pas dîné qu'il (=lorsqu'il) entra chez moi.
Je ne m'en irai point que (=à moins que) tout ne soit prêt.
Je ne puis parler qu'il (=sans qu'il) ne m'interrompe.

(c) Interrogative and Relative Pronouns:

Pierre, qui s'amusait dans la forêt, fut surpris par l'orage.

37. Adverbial Sentences may therefore be either conjunctive, relative, or interrogative. It is more usual, however, to classify them according to the functions they exercise as sentences of time, place, manner, &c. Whether the Indicative or Subjunctive mood is used depends on the sense.

38. Place.—Sentences of place are introduced by—

Où; là où; partout où.—J'irai (là) où vous irez.

N.B.—Où may also introduce both Substantival and Adjectival Sentences:

Je ne sais où il va (Substantival).
L'endroit où il est allé (Adjectival).
39. **Time.**—Sentences of *Time* are classified as follows:

<table>
<thead>
<tr>
<th>Simultaneity</th>
<th>Posteriority</th>
<th>Anteriority</th>
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</thead>
<tbody>
<tr>
<td><strong>Time.</strong></td>
<td><em>After, Après que.</em></td>
<td><em>Before, Until, Avant que.</em></td>
</tr>
<tr>
<td><em>When,</em> <em>Quand.</em></td>
<td><em>As soon as,</em> <em>Dès que.</em></td>
<td><em>Until,</em> <em>Jusqu'à ce que.</em></td>
</tr>
<tr>
<td><em>&quot; Lorsque.</em></td>
<td><em>&quot; Dès lors que.</em></td>
<td>&quot;<em>En attendant que.</em></td>
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<tr>
<td><em>&quot; Que.</em></td>
<td><em>&quot; Sitôt que.</em></td>
<td></td>
</tr>
<tr>
<td><em>As,</em> <em>Comme.</em></td>
<td><em>&quot; Aussitôt que.</em></td>
<td></td>
</tr>
<tr>
<td><strong>Dur. of Time.</strong></td>
<td><em>Since,</em> <em>Depuis que.</em></td>
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<tr>
<td><em>While,</em> <em>Pendant que.</em></td>
<td><em>As soon as,</em> <em>Dès que.</em></td>
<td><em>Until,</em> <em>Jusqu'à ce que.</em></td>
</tr>
<tr>
<td><em>(whereas), Tandis que.</em></td>
<td><em>&quot; Dès lors que.</em></td>
<td>&quot;<em>En attendant que.</em></td>
</tr>
<tr>
<td><em>As long as,</em> <em>Aussi long-temps que.</em></td>
<td><em>&quot; Sitôt que.</em></td>
<td></td>
</tr>
<tr>
<td><em>Tant que.</em></td>
<td><em>&quot; Aussitôt que.</em></td>
<td></td>
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<tr>
<td><strong>Imp.</strong></td>
<td><em>Indicative.</em></td>
<td><em>Subjunctive generally.</em></td>
</tr>
<tr>
<td><em>Indicative.</em></td>
<td></td>
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</tr>
<tr>
<td><strong>Gerund.</strong></td>
<td><em>Infinitive (time only).</em></td>
<td><em>Infinitive (time only).</em></td>
</tr>
</tbody>
</table>

40. **Pendant que** expresses simultaneousness of actions of which the duration *may* differ:

Elle le tua *pendant qu'il était au bain.*

**Tandis que** often indicates contrast (= *whereas*), and is not so vague as *pendant que*:

Il vit ses traits s'altérer un peu, *tandis qu'elle prononçait cette phrase.*

—Bourget.

41. **Tant que** expresses simultaneousness of actions of equal duration:

*Tant que* je vivrai, tes jours sont en danger.

42. **Tant que** and *Dès que* may include the idea of condition:

L'idée est bonne, *tant qu'elle est facile à appliquer.*

Il n'y plus de dispute, *dès que* vous êtes d'accord.

43. *Que* (= *when*) is used after a negative and after *à peine, encore, déjà,* &c.:
44. Abridged Forms.—Simultaneous sentences are abridged by the Gerundive expressing—

(a) Time only: En revenant à Paris, il la trouve malade.

(b) Manner: Il parle en bégayant (Negatively = sans bé-gayer).

Note.—The principal sentence can always be turned into a gerundive expressing time: Il bégaye en parlant.

(c) Means: On apprend en étudiant.

N.B.—Do not confound the Gerundive with the Present Participle, which generally indicates cause:

En voulant (= By wishing) contenter tout le monde, vous ne con-tenterez personne.
Voulant contenter, &c. = Because (or as) you wish, &c.

Another abridged form is the participle used adjectively:

Il ne l’aura pas, moi vivant.

45. Anterior and Posterior sentences expressing time only, and not duration of time, are abridged by—

(a) The Infinitive:

Après avoir dîné, il est sorti.
J’irai le voir avant de partir.

(b) Past Participle absolute (étant understood):

Et Rome prise enfin, seigneur, où courons-nous?
Et il advint que, parvenues déjà très avant dans le bois, elles virent la bête traverser un torrent à la nage. —A. France.

46. Cause.—Sentences indicating cause are introduced by—

Because = parce que, giving the reason; vu que; attendu que; (c’est) que; more rarely à cause que.

N.B.—Car is co-ordinate, and refers to the speaker; parce que refers to the action:

Il ne sort pas parce qu’il est malade.
Il doit être malade, car il ne sort plus.
Since = *puisque*, giving the motive; du moment où *(que)*.

\( \text{As } \) \( = \) *comme*; *que*.

*Especially as*  
*So much the more as* \( = \) *d’autant plus que*.

*Not that* \( = \) *non pas que*.

All take the Indicative except *non pas que*.

Examples:

- Si je vous le dis, *c’est que* je le sais.
- *Puisqu’il* est des vivants, ne songez plus aux morts.
- Etes-vous donc malade *que* vous ne mangez point?
- *Comme* il ne veut pas me croire, je le laisse faire.

47. Notice the construction when there is an Adverb of time in the adverbial sentence of time:

*Since* he went away so long ago, we have had no news of him.

It does nothing but rain *since* I came here three weeks ago.

48. Distinguish *parce que* and *par ce que*:

On abat un arbre *parce que* il ne produit rien.
On juge d’un arbre *par ce que* il produit.

49. Distinguish *comme*, *puisque*, and *parce que*. *Comme* is always at the beginning of the sentence, and announces a fact as the objective cause of another fact, or as something which has a consequence:

*Comme* il pleut, j’accepterai votre hospitalité.

*Puisque* supposes a fact known to the person addressed, and gives the reason or subjective cause:

- Inutile de vous donner cette lettre, *puisque* nous pouvons causer.
- *Puisqu’il* ne vient pas, je vais le chercher.

*Parce que* answers the question *why* (*pourquoi*), instead of the obsolete *pour ce que*. It nearly always follows the Principal:

- Pourquoi êtes-vous venu? *Parce que* je veux vous voir (= *pour vous voir*).
- J’allai le voir, *parce qu’il* était malade.
50. The abridged forms for causal sentences are—

(a) Pour + Infinitive:

Il est puni pour avoir menti.
Je le reconnus pour l'avoir vu au théâtre.

(b) Participles:

Mon père, étant malade, reste à la maison.
Fatigué d'attendre, il s'en alla.
Le maître absent, ce lui fut chose aisée.
Je m'en vais, fatigué que je suis.

But, as a rule, it is better to have the full construction beginning with comme, puisque, &c.

51. Purpose.—Sentences of purpose are introduced by—

In order that = afin que; pour que.
Lest that = de crainte (peur) que...ne; que...ne.

Sauvez-vous de peur qu'il ne vous maltraite.
Sortez que je ne vous assomme.

N.B.—The Verb is always in the Subjunctive.

52. Abridged forms: pour, afin de, de crainte de + the Infinitive:

On étudie pour apprendre.
Il est parti de peur d'être maltraité.

53. Condition.—Sentences expressing condition or supposition are introduced by—

If = si with the Indicative; du moment que.
Except that = sinon que; si ce n'est que; excepté que, with the Indicative; que in contracted sentences following an indefinite negative: Il n'aime que l'argent. Rien n'est beau que le vrai.

Supposing that) = Supposé que; au cas que; en cas que (Subjunctive).
If...at all = pour peu que with the Subjunctive: Les rats se dévorent entre eux pour peu que la faim les presse.
Far from = loin que (Subjunctive).
Instead of = au lieu que (Subjunctive); tandis que (Indicative).
Unless = à moins que...ne (Subjunctive).
Provided (that) = pourvu que (Subjunctive); à condition que (Indicative with the Future; Subjunctive).
54. The following are examples of the *si*-construction:—

Conditional: *Si tu as* fait du mal, *il faut* le réparer.
*S’il fait* beau (demain), *je partirai.*

Hypothetical: *S’il faisait* beau (*aujourd’hui: demain*), *je partirais.*
*S’il avait* fait beau (*hier*), *je serais parti.*
*S’il avait* été plus diligent, *il était réussi.*
*S’il n’avait* pas gagné, *il se tuait.*
*S’il bougeait* (*avait bougé*), *il était perdu* (=aurait été (un homme) perdu).

*N.B.—With* *si* meaning *when, because,* the above sequence of tenses does not hold good:

*S’il* sortais, tout le monde *se mettait* aux fenêtres.

55. Other forms of conditional and hypothetical sentences:

(a) *Interrogative:* Voulons-nous être heureux, évitons les extrêmes.
(b) *Alternative:* Ou je me trompe fort, ou vous êtes déjà venu ici.
(c) *Imperative:* Dis-moi qui tu hantes, et je te dirai qui tu es.
(d) *Subjunctive:* Qu’il vienne me voir, je le recevrai bien.
Vienne encore une maladie, et c’est fait de moi.
Ne prissiez-vous qu’un verre d’eau, il nous adviendra malheur. (Laboulaye.)
(e) *With que:* Je serais à votre place que je le ferais.
Tu voudrais, que je ne voudrais plus. (Zola.)
(f) *The Apodosis understood:* Si nous allions nous promener? (*Si =* what if.)
(g) *The Protasis understood:* Je le prendrais, moi!

56. The abridged forms for conditional sentences are:—

(a) The Infinitive, with prepositional locutions only, such as, à *moins de,* à la condition de, &c.

Au lieu de travailler, il s’amuse.

(b) The Participle.
Sérieusement parlant, cela ne vaut pas grand’chose.

(c) *Sans* without a Verb.

Il n’y aurait pas venu, sans mon frère qui était son ami.

57. Concession.—Real Concessive Sentences are introduced by:

Although = bien que; quoique (Subjunctive): encore que; lors même que (Indicative): si (with inversion in the principal which begins with toujours).
Whoever = qui que ce soit qui; qui que (complement of être or accusative); qui que ce soit que. (Subjunctive.)
**54–60. THE SUBORDINATE CONSTRUCTION.**

Wherever = quoi que; quoi que ce soit que; quel (var.) que (with être); quelque(s)...que. (Subjunctive.)

Whether...or = (soit) que...(soit) que. (Subjunctive.) Soit...soit, with verb omitted.

However = si (aussi)...que; tout...que; quelque (invar.)...que (Subjunctive, but tout...que has often the Indicative); si alone, with inversion.

**Supposed Concessive Sentences** are introduced by:

*Even if* = quand; quand même; quand bien même with the Conditional.

**58. Examples:**

L'envie honore le mérite encore qu'elle s'efforce de l'avilir.

Qui que ce soit qui l'aît dit, la chose est fausse.

Qui que vous blâmiez, faites-le sans amertume.

J'irai vous voir quelque temps qu'il fasse.

Si peu que vous puissiez faire, faites-le.

Mais nos actions, si coupables soient-elles, ne donnent pas toujours, &c.

Soit grands, soit petits, tous les hommes sont mortels.

Si je n'ai pas réussi, toujours ai-je fait mon devoir.

Quand même il me donnerait tout l'or du monde, je ne le ferais pas.

**59. Other forms of Concessive Sentences are:**

Il me donnerait tout l'or du monde que je ne le ferais pas.

Me donnerait-il, or Me donnât-il, tout l'or du monde, je ne le ferais pas.

Était-il été Richelieu ou Sully, il fut tombé de même.

On résolut sa mort, fut-il coupable ou non.

Vienne qui voudra, je ne me dérange plus.

Je le ferais, dussé-je y perdre la vie.

J'ai beau dire, il fait à sa tête.

Si vous auriez de la répugnance à me voir votre belle-mère, je n'en aurais pas moins à vous voir mon beau-fils.

Ayez-le fini ou ne l'ayez pas fini, il faut partir.

Que vous l'ayez fini ou non, il faut partir.

Et quand cela serait? riposta l'étranger.

**60. The abridged forms are:**

(a) Present Participle:

Vous le traitez bien, sachant que c'est un voleur.

(b) Gerundive with (tout) en:

Tout en reconnaissant votre erreur, vous y persistez.

(c) *Pour* + être or *pour* + avoir + (participle):

Pour être vrai, cela n'en est pas moins curieux.
61. With *bien que* and *quoique* (= *though*) in an affirmative sentence, the abridged construction is similar to the English:

*Quoique constant, il hésita.*

Though *not = sans + être.*

62. **Consequence.**—These sentences may express—

(a) **Manner:**
*So that* = *de manière (sorte, façon) que.*  
*(indic. or subj.)*  
*Without* + (participle) = *sans que.*  
*(Subjunctive.)*

63. (b) **Intensity:**

*So...that* = *si...que; tant...que; tel...que.*  
*(indic.)*  
*Too (enough)...to* = *trop (assez)...pour que.*  
*(Subjunctive.)*

64. **De manière que** (*si bien que*) may express consequence without the idea of manner:

*La nuit vint, de sorte que je fus forcé de m'arrêter.*

65. The abridged forms are:

**De manière (façon) à; en sorte de; à; sans; pour**—all with the Infinitive:

- Il parla *de manière à* convaincre tout le monde.
- Il gèle à pierre fendre.
- Il l'a fait *sans* le savoir.
- Elle est trop vieille *pour* pouvoir travailler.

66. **Comparison.**—The Conjunctions which introduce sentences expressing comparison are as follows:—

(a) **Simple comparison:**

*As; just as* = *comme; de même que.*

(b) **Hypothetical:**

*As; as if* = *comme; comme si,* with the conditional expressed or understood.

(c) **Equality:**

*SUCH as; the same as* = *tel (le même; autant; tant; aussi; si; ainsi; de même) que.*

(d) **Inequality:**

*More than, &c.* = *plus que; moins que; autre que; autrement que.*
§§ 61–70. THE SUBORDINATE CONSTRUCTION.

The Verb is always in the Indicative.
The French is sometimes contracted where the English is not.

67. Study the following examples:—

Comme le soleil chasse les tenèbres, (ainsi) la science chasse l’erreur.
En tant qu’homme, il les plaint (= in so far as he is).
Fuis comme la peste la molle oisiveté (= as you would).
Il parle comme s’il s’y entendant.
Il est comme mort (= as if he were).
Il est tel qu’on me l’a dépeint.
Mon habit est du même drap que le vôtre.
Elle est riche autant que généreuse.
Travaillez autant que vous le pouvez.
Il a autant de livres que moi.
Rien ne persuade tant les gens que ce qu’ils n’entendent pas.
Il est plus (moins) riche qu’il ne l’était.
Il n’est pas moins riche qu’il l’était.
La chose s’est passée ainsi que je l’ai dit.
N’ai-je pas fait plus que je ne devais?

N.B.—Il n’est pas plus riche qu’il l’était = He is as rich as he was.
Il n’est pas moins riche qu’il ne l’était = He is as poor as he was.

68. The comparative sentence may also be introduced by:—

According as = Selon que; suivant que; à proportion
In proportion as = (mesure) que.

69. Comparison may be expressed by co-ordinate sentences:

Tel maître, tel valet (like...like).
Plus on a, plus on voudrait avoir (the more...the more).
Plus on le connaît et plus on l’aime.
Plus l’encre est noire, meilleure elle est.
Autant la modestie plait, autant l’arrogance blesse.

70. Comme is used in a general sense, and also expresses quality, manner, or intensity:

Hardi comme un lion (quality).
Il travaille comme un artiste (manner).
Il travaille comme un nègre (intensity).

De même que expresses manner.
Ainsi que refers to the action, to the reality.

Les abeilles construisent aujourd’hui leurs cellules de même qu’autrefois.
Les abeilles construisent des cellules ainsi qu’autrefois.
Chapter IV.

ON THE ORDER OF WORDS.

1. General Principles.—In the Introduction it has been pointed out that it is the rising accent which prevails in French, viz., the end of the word and the end of the clause carry the principal accents. This is found to be in harmony with the falling construction of the sentence; for the principal word, or the word which limits, ought to have the strongest accent.

The principal word may be:

1. The predicate with respect to the subject.
2. The limiting word with respect to the word limited.
3. The notional word with respect to the word of relation.

Hence, according to the principles of accentuation—

1. The predicate should follow the subject.
2. The limiting word should follow the word limited.
3. The notional word should follow the word of relation.

N.B.—The limiting word precedes if it is not accented.

2. Place of the Subject.—The Subject is generally placed as in English.

3. Simple Inversion (viz., the Subject following the Verb) is used in optative sentences; also after certain words and expressions, especially among the more modern school of writers, but with a Noun-Subject only:

Puissance-t-il vivre longtemps! Périssent les traîtres!
De là vient l'idée que, &c. = Hence the idea that, &c.
Telle est l'histoire.

Note.—Inversion is obligatory with tel.

Ainsi tombent les feuilles d'automne.
Autant en font les citoyens soldats.
Vient ensuite le régiment des francs-tireurs.
Vint le moment où l'argent ne donna plus de pain. —De Goncourt.
Bientôt tombent les chaînes de fer qui contenaient l'ardeur des chiens rapaces.

4. When the Subject is qualified by a long Adjective clause Simple Inversion is often used:

En sa tête se mirent à bourdonner les versets du Cantique des Cantiques, les cris d'ardeur, &c. —De Maupassant.
A mesure que l'heure avançait, défilaient devant nous des personnages annonçant par leur vêtement une meilleure position sociale.—Gautier.
Trois mois après, eut lieu l'auto-da-fé solennel qui, &c. —St. Victor.
There must be inversion with être (= exister):

Parmi les condamnés au feu était une jeune fille d’une beauté merveilleuse.  
—St. Victor.

5. Notice the following English inversions which are not reproduced in the French:—

Nowhere has she left a trace.  Nulle part elle n’a laissé de trace.
Never was a man so free.  Jamais homme ne fut si libre.
Nor was it ever discovered.  (Et) On ne l’a jamais découvert.
So high did he raise his voice.  Tant il élevait la voix.

6. In sentences beginning with the following words we have Simple Inversion with the Pronoun-Subject and Complex Inversion with the Noun-Subject (viz., the latter comes first, but the corresponding Personal Pronoun is put after the Verb):—

Aussi (=consequently).  A peine.
Encore (=and then; besides).  En vain.
Peut-être.  Vainement.
Du moins.  Toujours (=anyhow).
Au moins.  Non seulement (rare).

A plus forte raison.

Aussi Louis XIII fit-il de Trévillé le capitaine de ses mousquetaires.  
—Dumas.
Ils nous faisaient entendre clairement que si nous n’étions pas repoussés, au moins n’avancions-nous plus.  
—Sarcey.
Encore n’en est-il pas certain.
Peut-être irez-vous demain à la campagne.

7. In parenthetical sentences Simple Inversion is used:

‘C’est vrai’, répondit l’avocat.  
‘La lune dans un seau d’eau’, finit par demander l’enfant colérique.  
—St. Victor.

8. Many Verbs are used impersonally in French which are not often so used in English. Hence:

A misfortune has happened.  Il est arrivé un malheur.
Many persons died.  Il mourut bien des gens.

9. When the Subject is a Noun-Sentence it is seldom placed at the beginning as in English. It is better to alter the construction:

That he did so shows the weakness of his mind.  Il montra sa faiblesse d’esprit en le faisant.
That the earth moves round the sun cannot be denied.  On ne peut nier que la terre tourne autour du soleil.
Whether he wishes it or not is merely a matter of conjecture.  
\{  
  \{On ne saurait affirmer s’il le veut ou non; or  
  \}Le veut-il ou non? on ne saurait l’affirmer.  
\}  

§ 1—9. ON THE ORDER OF WORDS.
10. If the Noun-Sentence is placed at the beginning, then the principal Verb must have the pronominal ce or cela:—

What is of most importance to me is that you have seen him.

Whether he wishes it or not is of no consequence.

What is of most importance to me is that you have seen him.

Whether he wishes it or not is of no consequence.

11. The Noun-Object. — The Noun in the accusative or in the dative case is generally placed as in English.

The Dative follows the Accusative if both are of the same extent. Otherwise the longer follows the shorter:

Ne sacrifiez jamais l'avenir au présent.
Donnez ce livre à cet élève.
Donnez à cet élève ce magnifique volume d'estampes.

12. With Verbs taking an Accusative with the infinitive (faire excepted) there are several constructions:—

(a) If the Noun has no attributes and the infinitive no complement there are two forms admissible:

I have heard that lady sing.  
\{ J'ai entendu chanter cette dame; or  
\{ J'ai entendu cette dame chanter.

Note.—The first construction is to be preferred.

(b) If the Noun has no attributes, but the infinitive has a complement, the order is as follows:—

J'ai entendu cette dame chanter 'la Marseillaise'.

(c) If the Noun has attributes, or is longer than the Infinitive (without complements), the infinitive comes first:

J'ai entendu chanter les premières cantatrices de Paris.
On vit s'avancer ensuite, à la file, douze patients, la corde au cou et la torche au poing. —St. Victor.

(d) If the Noun has attributes and the infinitive has complements two constructions are admissible, unless ambiguity arises, and the order will depend on whether the accusative is longer or shorter than the complement of the infinitive. In one construction both the accusative and the complement follow the infinitive, which has then a passive force, and the

1 For further information see under Adjuncts and Complements, for the Noun-Object is really a complement of the Verb.
English accusative is rendered by the French dative, or with par. The other construction is the same as in English:

\[
\begin{align*}
\{ & \text{J'ai vu jouer cette pièce par (or à) un grand acteur; or} \\
\{ & \text{J'ai vu un grand acteur jouer cette pièce.} \\
\text{J'ai vu jouer par (or à) un grand acteur la pièce dont vous parlez.} \\
\text{J'ai oui dire à feu ma sœur que sa fille et moi naïquimes la même année.} \\
\text{—Montaigne.} \\
\end{align*}
\]

Ambiguity would arise in a sentence like the following:

\[
\text{J'ai vu donner l’aumône à cet enfant = I saw alms given to that child; but not } \\
\text{I saw that child give alms = J'ai vu cet enfant donner l’aumône.}
\]

13. Faire and the infinitive depending on it cannot be separated by any word in the sentence except pas and the Pronoun with an imperative:

\[
\begin{align*}
\text{Il fit payer toutes ses dettes à son frère; or} \\
\text{Il fit payer à son frère toutes ses dettes.} \\
\text{Sa conduite fit supposer à ses amis qu’il était fou.} \\
\text{Il fit épouser au roi Marie Louise.}
\end{align*}
\]

14. The indefinite words rien, tout, beaucoup, trop, assez, tant, guère, peu, may either precede or follow the past particle or the infinitive:

\[
\begin{align*}
\text{Il a peu travaillé (or travaillé peu) depuis ce matin.} \\
\text{Je peux tout faire (or faire tout) moi-même.} \\
\text{Je me repens de tant écrire (or écrire tant).}
\end{align*}
\]

15. The Accusative, whether a simple Noun or a Noun-Sentence, rarely precedes the Verb in French. When it does so for emphasis, it must be repeated by a pronominal word:

\[
\begin{align*}
\text{Cette entreprise, il l’avait menée à bonne fin.} \\
\text{Qu’on ne le croyait pas, il le sentait très bien.} \\
\text{Qu’il l’ait fait, c’est ce que je ne puis comprendre.}
\end{align*}
\]

16. Pronoun-Object.—The Personal Pronouns (acc. or dat.) generally precede the finite Verb except in the affirmative form of the imperative mood, when the accentuation is of the interrogative kind. The Pronoun has then the accent and follows the Verb, the emphatic form being used. There is, however, at the same time a stronger accent (the rhetorical) on the Verb. In donnez-moi the chief accent is on the first syllable of the Verb. For examples, see paragraph 19 following.

17. When there are two or more Pronoun-Objects of different cases the general rule is that the 1st and 2nd persons precede the 3rd, and that if both are third the accusative precedes the dative.

(M 425)
Se always precedes all other Pronoun-Objects.

N.B.—There cannot be two Pronoun-Objects placed before the Verb unless one of them is le, la, or les.

This arises from the fact that a French Verb cannot have two accusatives, and that se, me, te, nous, vous may be either accusative or dative. An exception is found in the now almost obsolete ethic dative:—Qu'on me lui fasse griller les pieds.

In the imperative-affirmative le, la, les precede moi and toi, but nous-les and nous-la are found, and vous-le is preferred to le-vous.

18. When a Verb governs an infinitive without a Preposition the Pronoun-Object of the infinitive may be placed either before the finite Verb or before the infinitive. The latter order is now more usual. The former must be employed with the infinitive depending on voir, entendre, sentir, faire, laisser whether the Pronoun is the subject or object of the infinitive, except, of course, in the imperative-affirmative, where the hyphen marks the subject of the infinitive.

19. Study the following examples:—

   Il me l'a demandé et je le lui ai donné.
   Il ne se le rappellera pas.
   Donnez-les-moi; ne me les refusez pas.
   Je les entends crier; on les fait tuer.
   Faites les tuer; but Faites-les travailler.
   L'un voulant le garder, l'autre le voulant vendre.
   Elle se fie à nous.
   Je vous recommande à elle.
   On m'a présenté à lui.
   On me le présentera.

Note.—The above rules and remarks do not apply to y and en, which follow the other Pronouns and in the order mentioned: Il m'en a parlé. Il y en a.

20. Remark the construction when there are two Pronouns in the same case:

   La fortune nous a persecutés, vous et moi.

21. Interrogation.—There are two constructions in English of which Know ye? and Do you know? are the types. The first—Simple Inversion—is only now used in poetry and with certain Verbs: can, may, be, have, will, &c.

   In French, Simple Inversion is always used when the subject is a Personal Pronoun or ce. Complex Inversion is used when the subject is a Noun, and the sentence has no introductory interrogative word: Votre sœur sait-elle cela?
22. When a sentence begins with an Interrogative Adverb or its equivalent, or with a Preposition governing an Interrogative Pronoun, Complex Inversion is used, but Simple Inversion may be used familiarly if there is no object or complement. With pourquoi, however, only Complex Inversion may be used.

_N.B._—The Interrogative word must stand first:

Quand votre frère part-il? _or_  
Quand part votre frère? _(Familiar)_  
Quand votre frère est-il parti? _or_ est parti votre frère? _(_Familiar._)_  
Comment ce médecin soigne-il ses malades?  
A quelle heure ce train doit-il partir? _or_  
A quelle heure doit partir ce train? _(_Familiar._)_  
Pourquoi ce train ne part-il pas?  
A quoi les jeunes filles rêvent-elles? _or_  
A quoi rêvent les jeunes filles? _(_Familiar._)_

23. When the subject of a sentence is an Interrogative Pronoun, or a Noun qualified by an Interrogative Adjective, the order is the same as in Affirmation:

Qui a parlé contre le duc?  
Quel destin le poursuit toujours?  
Quel destin poursuit toujours cet homme?

24. When the Object (Accusative) is an Interrogative Pronoun, or an Interrogative Adjective + Noun, the order is that of Complex Inversion, but _que_ takes Simple Inversion:

Qui ces soldats cherchent-ils?  
Quel destin cet homme poursuit-il?  
Que cherchent ces soldats?

25. _Est-ce que_ is used, chiefly in conversation, to form interrogative sentences. It must be followed immediately by the subject:

_Est-ce que_ cet élève a corrigé ses fautes?

Note that in the periphrastic forms of the Interrogative Pronouns, _qui est-ce qui?_ &c., the last word is a relative, and that the order will be that of _subordinate sentences._

26. _Subordinate Sentences._—When the subject of a Subordinate Sentence is a Personal Pronoun, there is never inversion of any kind:

_Il me demanda où je demeurais._
27. When the subject is a **Noun**, Simple Inversion is usually employed in the Dependent Interrogative Sentence if it may be employed in the Independent Sentence. Otherwise there is no inversion:

- Il m'a demandé quand partait votre frère; or
- quand votre frère partait.
- où se trouvait l'église de Notre-Dame; or
- où l'église de N.D. se trouvait.
- pourquoi le soldat restait.
- de qui mon frère tenait ces nouvelles.
- à quelle heure le train était parti, or était parti le train.
- quelle idée cet homme poursuivait.
- quel était le motif qui le guidait.

23. Que (what?) becomes **ce que** in a dependent sentence (see III. 13), and the order is that mentioned in the next paragraph:

Je lui ai demandé **ce qu'il en pensait**.

29. In **Subordinate Adjectival Sentences**, when the relative is not itself the subject, and in many adverbial sentences, we have generally Simple Inversion of the Noun-Subject and its Verb:

1. If the subject consists of a number of words;
2. If the subject is to be made emphatic;
3. To prevent the Subordinate and Principal Verbs from coming together;
4. If the subject is itself qualified by a relative clause;
5. To prevent the Verb être from coming at the end of the sentence.

**N.B.—This construction cannot be used if the Subordinate Verb has a Noun-Object (= acc.).**

30. Examples:

- La flatterie est l'écueil contre lequel viennent se briser les maximes les plus sages.
- C'est un homme que n'aime personne.
- Les moyens que proposait le ministre semblaient non seulement inutiles mais nuisibles.
- Elle n'avait rien de ce qu'aurait voulu d'elle la vanité de ses parents.
  —De Goncourt.
- Ils semblaient tous deux un seul être, l'être à qui était destinée cette nuit calme et silencieuse.
  —De Maupassant.
- Ils coururent aussi vite que le leur permettaient les difficultés du terrain.
- Les habits qu'ont coutume de porter les gens, qui, &c.
- La dernière phrase que nous adressâmes à notre compagnon de jeunesse, quand sonna le signal définitif du départ, fut celle-ci, &c.—Gautier.
Un regard morne et fin, comme pourrait le souhaiter un diplomate. Cet art où sur un fond presque barbare se joue tant de finesse.

31. Whose.—In rendering whose (= dont, de qui, duquel) remember that:

(1) **Dont** must be at the beginning of the Subordinate Sentence.
(2) The Noun on which **dont** depends must, if in the accusative, **follow** the Verb in French.
(3) None of the French equivalents of whose can come between a Preposition and its Noun:

I have seen the house whose defects you mention.
This is the dog on whose fidelity I have relied.

32. The relatives **qui** and **que** must follow their antecedents as closely as possible:

He has received a **present** from his wife which pleases him.

33. In relative Adjectival Sentences, the Preposition which governs the relative cannot be separated and placed at the end as in English:

That was the matter he was alluding to.

34. Concessive Subordinate Sentences with quel(s)...**que**, quelle(s)...**que**, quelque...**que**, **si**...**que**, **tout**...**que** have simple inversion of the Noun-Subject:

Tout intéressante que soit cette question, &c.
Quels que soient les humains, il faut vivre avec eux.

**Adjuncts and Complements.**

35. **Adjuncts and Complements.**—There is great latitude allowed in French with regard to the place of the Adverb, and the arrangement of the adverbial words and clauses of a sentence is a good test of one's ear for rhythm.

The Complement generally follows immediately the Verb of incomplete predication, but this order is subject to the principles mentioned under **Several Adjuncts and Complements**:

Les cochers...tenaient **court** les chevaux. —Zola.
Pourquoi cet astre lent et séduisant...s'en venait-il faire si transparentes les ténèbres?
Il avait coupé **court** les cheveux de son client.
Cf. Il avait les cheveux coupés **court** (or courts).
36. With simple tenses Adverbs are generally placed after the Verb, and with compound tenses between the auxiliary and the participle.

37. Adverbs and adverbial phrases may often be put at the beginning of the sentence, but the inversion of the complement must be sparingly employed. The complement with à is, however, often inverted. The inversion of the complement with de is seldom found except in poetry and in modern writers:

À cette princesse, nourrie dans les élégances de Versailles, l'Espagne offrait pour présent de noces une boucherie et un supplice, des bourreaux et des gladiateurs. —St. Victor.
Il y eut de cette foi universelle au débloclement de la ville par la paix un symptôme bien curieux et bien amusant. —Sarcey.
De leur accouplement était née la race horrible des Huns. —St. Victor.
Mais de croire qu'on dût jamais être attaqué là, personne ne s'en fut avisé. —Sarcey.

38. An Adverb should not, as is common in English, be placed between the subject and its Verb. This rule, however, is not always observed by modern writers, especially after the relative qui:

Tout cela souvent en un instant tombait. —De Goncourt.
Les coquins très souvent l'attrapaient. —De Maupassant.
Le prêtre encore une fois s'arrêta.
Nous aperçûmes un homme qui lentement essayait de gagner le sommet.

39. Adverbs of time generally precede Adverbs of place, unless they are emphatic; the latter precede all other Adverbs. Adverbs of time and place generally follow the participle and the infinitive, but precede an Adjective.

Adverbs of manner, quantity, and indefinite time (as bientôt) precede the participle, infinitive, or Adjective.
Adverbs in ment may generally be placed either before or after the participle or the infinitive.

Adverbial phrases may be placed almost anywhere in the sentence, but when long, they do not generally immediately precede the participle or the infinitive.

In the following examples, if more than one position is allowable, the alternative is put in brackets:—

Je le fais toujours.—Il sera venu tard.
Il fallait (ailleurs) recommencer ailleurs.
Déjà il s'en était (déjà) aperçu (déjà).
(Un jour) je l'ai (un jour) rencontré un jour à la poste,
Venez (tout de suite) chez moi tout de suite,
Je dois (promptement) la terminer promptement. 
Aura-t-il bientôt fini?—Il a peu travaillé.
Courez tandis qu’il en est (encore) temps encore.
Cet ouvrage est parfaitement écrit (parfaitement).
En peu de temps il a (en peu de temps) fait (en peu de temps) une grande fortune (en peu de temps).
De tous les rois de France Louis XI est peut-être celui qu’a le plus maltraité la postérité. —St. Victor.
Il fut dès les premières heures évident (dès, &c.) qu’on pourrait, &c. 
Le chat dormait...les pattes et la queue tout au long étendues (tout au long).
—De Maupassant.

40. In all cases pay close attention to the meaning:

Pour la distraire, il la menait encore visiter les couvents de Madrid.
—St. Victor.

Put encore after visiter, and the meaning is quite changed.

41. Note the order in the following sentences with Adverbs expressing intensity:—

How pleased the prince was! 
I knew how pleased the prince was to find, &c.
So pleased was the king that, &c.
...so discreet was he.
...so closely did he follow us.
...so closely did the dog follow us.

Comme (que) le prince était content!
Je savais combien le prince était content de trouver, &c.
Le roi était si content que, &c.
...tant il était discret.
...tant il nous suivait de près, or
...il nous suivait de si près.
...tant le chien nous suivait de près,
or le chien nous suivait de si près.

42. The Negative.—The negative ne is placed immediately before the unemphatic pronominal complements, or before the finite Verb when there are no pronoun complements:

Ne lui dites pas cela.
Je ne dis pas cela.

43. The negative complements pas and point, and those expressing time or quantity, follow the finite Verb, and precede the participle or the infinitive:

Il n’a plus essayé de me tromper.
Il n’a guère réussi.
J’aime mieux ne rien lui répondre.

44. Certain Adverbs, même, peut-être, seulement, pourtant, presque, cependant, sûrement, certainement, probablement, when closely connected with the negative, generally precede the negative complements:

Elle ne m’a peut-être pas vu.
Il ne m’a même pas regardé,
45. When the negative modifies the infinitive alone the negative complement follows the *ne* immediately. Formerly this was not the case; they could be separated by an emphatic Pronoun. *Personne* is an exception:

   Il aime mieux *ne pas* lui répondre.
   J'ai résolu de *ne voir* personne.

46. Complements of the negative which indicate persons or things precede the *ne* when they are the subject of the sentence. *Jamais* may also be placed at the beginning of the sentence:

   *Personne* n'est venu aujourd'hui.
   *Jamais* homme ne fut plus trompé.
   *Pas un* de ces objets n'est à sa place.

47. These same complements, when used as objects (acc.), with the exception of *rien*, are placed after the infinitive and the participle:

   Je n'ai rencontré *personne*.
   Je n'ai *rien* vu.

*Note 1.*—In *ne... que*, generally called a negative Adverb meaning *only*, the *que* cannot be considered as the complement of the negative, for it precedes immediately the word modified by *only* in the English. The fact is that in this case the negative complement is omitted.

*Note 2.*—There are apparently sometimes *two* complements to the negative. The second one must be regarded merely as an indefinite Pronoun-Complement to the whole sentence:

   Je n'y rencontre *jamais personne*.
   Il ne fait *plus rien*.

*Rien* and *personne* are here used with their original affirmative force.

48. In comparative sentences with *plus... plus*, the Noun-Object must follow the Verb in French, but the attribute may either follow the Verb or *plus*:

   *Plus* le succès paraît *difficile*, *plus grand* est le mérite, *or plus* le mérite est *grand*.
   *Plus* il dépense d'argent, *plus (content)* il est *content*.

49. Several Adjuncts or Complements.—Owing to the nature of the rising grammatical accent, when there are two or three complements the shortest comes first and the longest last. For the accent on the last word of the longest
complement will naturally be stronger than the accent on the last word of the shortest:

Partagez les dépouilles entre les soldats impatients.  
Ce physicien a arraché à la nature tous ses secrets.  
Je devine à son odeur légère le gui du pommier sauvage.  

—Anatole France.

The opposite order would be used rhetorically to draw particular attention to an idea:

Dieu a tenu douze ans sans relâche, sans aucune consolation de la part des hommes, notre malheureuse reine.  
Chanteur, mime, athlète, danseur, acteur, il prostitue à toutes les momeories du Cirque, à tous les oripeaux du théâtre la majesté souveraine.  

—Bossuet.

50. Nevertheless, the order of the complement must to some extent follow the order of the ideas, and cannot be arranged arbitrarily according to their length. Hence the important rule:—Give the most concise form to the complement immediately following the word it complements, and develop the others in proportion to their distance from this word.

Bossuet writes:—

Vous avez exposé au milieu des plus grands hasards de la guerre une vie aussi précieuse et aussi nécessaire que la vôtre.  
Henriette était destinée premièrement par sa glorieuse naissance et ensuite par sa malheureuse captivité à l'erreur et à l'hérésie.

In the first sentence he develops the idea vie précieuse, and in the second uses two almost synonymous terms in order to place the idea in the emphatic position.

Il prétendait avoir dormi quarante ans dans une caverne.

Here if we wish to emphasise the time we must increase its volume before placing it at the end:

Il prétendait avoir dormi dans une caverne plus de quarante ans.

51. There seems to be a tendency in modern French to place the direct object complement at the end of the sentence:

Son pied d'argent effleure, sous les pâles clarités de la lune, le thym des montagnes.  
Et Colombel les suivit en boitant, laissant de nouveau toute seule la mourante.  
Puis j'entrai dans la forêt et je mis au pas mon cheval.

—A. France.

—De Maupassant.
52. Attention must, however, be always paid to the sense. Notice the difference in meaning when the complements are transposed in the following:

Il faut ramener par la douceur un esprit égaré.

53. When there are a number of complements, one or two, generally those of *time*, should be put at the beginning to balance the sentence:

Le 10 au soir, par un temps sombre, le général passa rapidement le fleuve sur deux ponts de bateaux.

L'année suivante, jour pour jour, vers la tombée de la nuit, le domestique qui m'appella tout à l'heure, vint me trouver dans le fumoir après dîner et me dit, &c.

54. An abridged adjectival sentence often stands first, and must be so placed if it refers to an unemphatic Pronoun:

Fidèle à ses engagements, Régulus retournera à Carthage.
Avoir dit cela, il rentra chez lui.
A peine versé, le sang maternel dégrise un moment Néron.

—St. Victor.

55. The Attribute.—The rules given in grammars are based chiefly on the usages of the classical period, and are useless and misleading when applied to modern French.

The principles which play a part in the position of the attribute are either historical, logical, accentual, or euphonic.

Logically the attributive Adjective should follow its Noun. We first think of the object, and then of the quality which limits its meaning.

Before the time of Louis XIV., the Adjective could be placed either before or after the Noun. Under Louis XIV., the language reflected the majestic ceremonies and studied grandeur of that reign, and there was very little liberty in the construction of its sentences. Then came the time of agitation preceding the Revolution, with the more impetuous language of Rousseau, Voltaire, and others. This again was followed by the Romantic movement against both the form and matter of the classic age, and the consequent boldness of inversion, metaphor, and word-painting, which the still later schools of naturalists, decadents, &c., have greatly abused.

56. In the Introduction it has been pointed out that the limiting word often precedes the Noun it limits. Its place depends largely on meaning and euphony.
57. An Adjective expresses either an *individual* opinion or a *general* opinion. In the former case it is *subjective and relative*; in the latter case it is *objective and absolute*. In the former the Adjective *precedes*, in the latter it *follows* the Noun. This explains why Possessive Adjectives, numerals, &c., are generally placed before the Noun; but when they are to indicate an order, &c., as to which there could be no difference of opinion, they are placed after the Noun:—Charles premier, chapitre quatre, *fleur double*, matière *première*. Similarly, words such as *long, beau, jeune*, being *relative* qualities, generally precede the Noun, but follow it if the quality is universally admitted: *un monde meilleur; l’opinion meilleure qu’on s’était faite de lui*, &c.

58. The above principle also applies to the large number of Adjectives which in modern French are found both before and after the Noun. The natural order in calm and unimpassioned speech is the Noun followed by its Adjective, but when the speaker or writer is moved by some passion or feeling the Adjective precedes. Here again it is the individual and subjective principle which comes into play. This is particularly the case with Adjectives which express an affection of the mind. They have then the rhetorical accent, and thus gain in emphasis:

Peu lui importe, pourvu qu’il sauve sa *précieuse* existence (irony).

Ce *rigoureux* hiver me rend malade.

Ces efforts *inutiles* l’épuisaient.

Je blâme ces *inutiles* efforts.

J’estime une famille *vertueuse*.

Cette *vertueuse* famille me comble de bontés.

Quelle *charmante* femme! Quel *aboîminable* homme!

Say *séduisantes promesses* if the speaker is interested in them.
Say *une campagne désastreuse* if the speaker thinks he is expressing a universal opinion. Say *une tragique fin* if the speaker is expressing his own feelings.

Adjectives used figuratively generally precede the Noun because there must be, in using the metaphor, a mental process of comparison. The Noun, in fact, produces on the speaker’s mind the effect expressed by the epithet:—*de noirs chagrins, une noire ingratitude*, but *des idées noires*.

59. This principle will also to a large extent explain why the Adjectives in the following list are placed before or after the Noun according to their meaning:—*ancien, bon, brave, grand, fameux, propre, pauvre, méchant, maigre, dernier, vrai, certain, cher,*
curieux, commun, différent, digne, droit, faux, fou, fier, franc, jeune, mauvais, même, meilleur, nouveau, parfait, seul, simple, triste, unique, &c.:

- Porte fausse: not a door at all (anyone can see that).
- Fausse porte: secret (I alone know of it).
- Homme vilain: ugly.
- Vilain homme: (a personal opinion), nasty.
- Méchants vers: wretched, in my opinion.
- Vers méchants: wicked, sarcastic (everyone would admit it).
- Livre nouveau: (within everybody’s knowledge).
- Nouveau livre: another (only concerns me personally).
- Dernière année: the last year of a certain period (a relative word).
- Année dernière: (is the same for everybody).

60. There are, however, many examples which cannot be explained on this principle. Such cases date from an early period of the language and have become established by use. The epithet has then, so to speak, become incorporated with the Noun and does not carry the rhetorical accent:—un grand homme; un brave homme; un bonhomme; un honnête homme, &c.

61. It is owing to this individual principle that, when referring to a quality which has already been mentioned, we often put the epithet first, in order to emphasise it. For emphasis is merely a form of the individual or personal opinion:

Elle avait un teint d’une blancheur éclatante;

but, if referring to it afterwards:

L’éclatante blancheur de son teint, &c.

62. When an Adjective is used to distinguish or to denote an accidental quality it is placed after the Noun. This also follows from the principles above-mentioned, for the Adjective must in such a case express an objective and absolute quality:—un cheval noir; un corps dur; un homme mal élevé; un matelot français; un coup inattendu.

63. On the other hand, when the Adjective denotes a quality which is inherent in the object, or is naturally connected with it, or is merely an ornamental epithet, it is not a determining word, and is therefore placed before the Noun:—les vertes campagnes; le vaste océan; l’éternelle vérité. There is generally in such cases a close connection between the ideas expressed in the Adjective and in the Noun, and this is often shown in the pronunciation. Take un froid extrême and un profond abîme: in the former there is usually no liaison; in the latter, liaison is always used. Un savant aveugle = a savant who is blind;
but un savant aveugle = a blind man who is a savant. Une compagne fidèle = a companion who remains a companion; une fidèle compagne = a companion who is a faithful person. In the latter case fidèle does not limit the idea contained in compagne, but rather expresses a quality of the person indicated.

64. It follows that the Adjective precedes proper names, unless when it is used to distinguish:

Le divin Platon; but Frédéric Barberousse.

65. When there are two or more Adjectives qualifying the same Noun their place chiefly depends on rhythm and euphony, and is largely a matter for the individual style and taste of the writer. No definite rules can be laid down. One Adjective is often placed before the Noun and the other or others after it. Two Adjectives are often joined by et and then generally follow the Noun. Et is rarely omitted:

Un beau et vaste domaine.—Une maison humide et malsaine.—Une longue chambre obscure.—Un vilain vieux grognon.—Une lointaine et longue excursion.—Un court précis historique.—Un gigantesque oiseau chimérique.

A stately, well-built country house. Une maison de campagne imposante et bien construite.

An intellectual, attentive London audience. Un auditoire de Londres (or londonien) intelligent et attentif.

66. An Adjective which has a complement must follow its Noun:

Une nouvelle agréable à tout le monde.

67. Further examples of the place of the Adjective, chiefly from modern authors:

Les obsèques de notre regretté confrère auront lieu samedi prochain. —Le Figaro.

On ne voit guère que ce titre d’homme de lettres ait inspiré à votre aristocratie infatiguée autre chose qu’un plat dédain ou un condamné mépris.

Elle vivait plus seule que jamais, éloignée par une native répugnance hautaine des bourgeoises de l’Isle-Adam. —De Goncourt.

Il semblait souffrir au fond de lui de voir toujours à ses côtés, infatigable et prévenante, cette figure de Devoir. —De Goncourt.

Elle mêlait l’horreur de 93 qu’elle avait vu aux vagues et généreuses idées d’humanité qui l’avaient bercée. —De Goncourt.

Il se sentait soudain distrait, ému par la grandiose et sereine beauté de la nuit pâle. —De Maupassant.

La blanche descente des flocons commença. —De Maupassant.

Un impétueux, un invincible désir d’aimer s’alluma dans mes veines. —De Maupassant.
Jamais de brillantes nuées de capricieux papillons, de joyeux insectes... ne sont venues égayer les maremmes de la Camargue. —Mme. Figuier.

Il s’avançait avec peine par un étroit sentier.
Chez elle la dureté des traits était adoucie par un rayon de rude bonté et je ne sais quelle flamme de mâle dévouement et de charité masculine. —De Goncourt.

Il sonna la messe première.
En homme bien élevé, l’on doit saluer son public et lui demander au moins pardon de la liberté grande que l’on prend de l’interrompre, &c. —Gautier.

Un joyeux et pétulant rayon de soleil entra vivement dans la chambre. —Gautier.

...l’autrefois si opulente Virginie. —Revue d. d. Mondes.
... une gesticulante et sentimentale personne. —Cherbuliez.
Cette grasse et verbeuse et cocasse éloquence. —De Goncourt.

68. Emphasis.—The rhetorical accent which to some extent takes the place of what we call emphasis is sparingly used in French. Emphasis in the English sense of the word can hardly yet be said to exist in French (see, however, §18 of the Introduction). The French word emphatique means pompous, bombastic. In the sentence—I met your friend by chance yesterday driving towards Westminster, almost every word is capable of being emphasised, and we thus get as many different shades of meaning as there are words in the sentence. This is impossible in French. In that language emphasis may be given to a word by making it the Predicate of c'est which begins the sentence.

C'est hier que j'ai rencontré votre ami, &c.
C'est moi qui ai rencontré, &c.
C'est votre ami que j'ai rencontré, &c.
C'est par hasard que j'ai rencontré, &c.
C'est du côté de Westminster que j'ai, &c.
C'est vous qui m'avez trahi.
C'est la loi qui règle tout.
C'est demain la fête de Catherine.
C'est à peine s'il avait cinq ou six mille livres de rente.
C'est ce que vous dites qui est étrange.
C'est parce que je le sais que je vous l'affirme; or
Si je vous l'affirme, c'est (parce) que je le sais.

69. The Subject or Object may be emphasised by separating them from the Verb and putting a pronominal word to represent them (see §§ 10, 15):

Ces yeux, on ne les voyait ni bruns ni bleus.
Ce pauvre homme, il est bien malade.
 Qui se fait brebis, le loup le mange.
Les Huns n’avaient qu’une peur, celle que les toits ne tombassent sur eux.

—St. Victor.

Il la donne à son roi, cette terre féconde.
Moi, je l’ai fait; or Je l’ai fait, moi.
Il ne vous le demandera pas, à vous.
Votre cousine, je la connais.
Cet homme, c’était le cardinal de Richelieu.
Elles furent terribles, les suites de cette longue guerre.
Le ciel nous en absout alors qu’il nous la donne.

La plus belle des deux, je crois que c’est l’autre.

70. Inversion is sometimes used to give emphasis:

Le ciel avec horreur voit ce monstre.
Heureux qui peut vaincre ses passions.
Seuls ceux-là vivent qui, &c.
Ils mentent, ceux qui disent que les dieux s’en sont allés = Ceux-là mentent qui, &c.
Et comme jamais bien heureuse il ne l’avait rendue, elle eut doublement mauvaise chance dans le mariage.

—St. Victor.

71. When the Subject and Complement of être are inverted ce is used as the grammatical Subject, and the Subject is preceded by que or que de:

C’était un grand homme que César.
C’est misérable que de vivre ainsi.
C’est mentir que de parler ainsi.
C’est une chose agréable que le repos après le travail.
(Note the insertion of chose.)
C’est une ignoble passion que l’ivrognerie.

Cf. the vulgar English:—He was a great man was Caesar.
C’est is sometimes omitted:

Etrange figure que celle de ce Caliban de la guerre.

—St. Victor.

72. There may also be inversion of the construction in §68 when the connecting word is a relative:

Celui qui m’a trahi, c’est vous.
Ce qui règla tout, c’est la loi.
Ce dont je me plains, c’est son ignorance.
Ce que je regrette, c’est le temps perdu.

73. The conjunctive construction is more usual with Nouns or Pronouns governed by a Preposition:

C’est à lui que je parle = C’est lui à qui, &c.
C’est à Londres qu’il est né = C’est Londres où il est né.
C’est pour vous que j’ai fait cela = C’est vous pour qui, &c.
Chapter V.

Repetition of Words. Ellipsis. Expletives and Redundant Words.

1. Repetition.—In French, Articles, Possessive Adjectives, Adjectives that precede the Noun, Personal Pronouns, and the Prepositions *en*, *de*, and *à* are generally repeated before every Noun. Other Prepositions are repeated when the sense is different:

Turenne s'est fait admirer *dans* la paix comme *dans* la guerre.

2. The article is not repeated when two Nouns form an inseparable expression, or when the second is merely a synonym of the first:

*Ingénieur des Ponts et Chaussées.*
*Le Bosphore ou canal de Constantinople.*

3. The Personal Pronoun subject *must* be repeated when there is a Conjunction joining the sentences, otherwise repetition is optional.

4. Repetition is also optional with the Conjunction in passing from the affirmative to the negative, but not *vice versa*:

**Il plie et (il) ne rompt pas.**

5. The Pronoun-Object must be repeated with each Verb, but not with each Participle having the same auxiliary.

6. Conjunctions themselves are not repeated, but *que* must be used instead.

*N.B.*—*Que* standing for *si* always takes the subjunctive mood, although *si* does not.

7. Neither...*nor* = *ni*...*ni*.—The general rule is to put *ni* before each member of a complex sentence, object, or predicate, but the first Verb of a series does not take *ni*. Exceptions are found:

*Elle n'a *ni* parents *ni* fortune.*
*Vous ne considérez (ni) qui *ni* quoi.*
*Un sot (ni) n'entre *ni* ne sort comme un homme d'esprit.*

8. Ellipsis.—Clearness is the distinguishing characteristic of French, and ellipsis is much rarer than in English, which accentuates the important word so strongly that the unimportant ones are easily dropped.
9. The Relative *que* and the Conjunction *que* are never omitted in French:

This is the book I have just read.
Who do you think will be nominated in his place?
When do you think he will come?

Voici le livre *que* je viens de lire.
Qui croyez-vous *que* l’on nommera à sa place?
Quand croyez-vous qu’il viendra (or vienne)?

10. A subject must be supplied in French after *than* and *as*:

As generally occurs.
More industrious than is supposed.

Comme il arrive d’habitude.
Plus laborieux que l’on ne suppose.

11. In Adverbial Clauses the verb *to be* with its Subject is often understood. Both must be expressed in French except with *though* in an affirmative clause:

I do not like novels, however interesting.
If in time, I shall see you at the station.
Though idle, he is generally successful.
The room under mine.
When a child, I....

Je n’aime pas les romans, tout intéressants *qu’ils soient*.
Si j’arrive à temps, je vous verrai à la gare.
Bien que paresseux, il réussit en général.
La pièce, qui est au-dessous (de la mienne).
Quand j’étais enfant, je....

But note:

When a mere child, I began my travels.

*Tout enfant*, je commençai mes voyages.

12. In English the pronominal object and the complements of the Verbs *to be*, *can*, *may*, *do*, *will*, &c., are often omitted, especially in answer to questions. In French either omit the whole phrase (for answers only), or repeat the complement, or use a Pronoun instead. But *falloir*, *pouvoir*, *vouloir*, may have the pronominal *le* instead of a repeated infinitive:

A-t-il vu la maison? Oui, *il l’a vue.*
Étes-vous la couturière de Mme. A.? Oui, je *la* suis.
Étes-vous couturière? Oui, je *le* suis.

*Note.*—Use the neuter *le* when the complement of *être* is an Adjective or a Noun used adjectivally:

Est-ce votre sœur? Oui, c’est *elle*.
Est-ce votre livre? Oui, c’est *mon livre*.
Est-ce *(le)* un médecin? Non, ce n’en est pas *un*.
Le pharmacien est-il médecin? Non, il ne l’est pas.
En reste-t-il? (*Are there any left?*) Oui, *il en reste*.
Avez-vous beaucoup d’argent? J’en ai autant que vous.
Il est aussi aimé qu’il mérite de l’être.
Avez-vous des amis? J'en ai de très aimables = I have some very amiable ones.
Réussira-t-il? Qui saurait le dire? (Who can tell?)
Lui ne l'a pas vu, mais, moi, je l'ai vu.
Il a élevé plus de monuments que d'autres n'en ont détruit.
Je ne puis y penser sans rougir; je me demande comment vous le pouvez.
Il a trouvé une jument, comme il le désirait.
Ils sont plus riches que vous ne le croyez.
Prenez-y garde (= Take care). J'y consens (= I consent).

Note.—The Infinitive in English is sometimes omitted, but the sign to remains:
I could do it if I wanted to = Je pourrais le faire si je le voulais.

13. The Preposition à, indicating the dative, must not be omitted in French with a Noun:
I gave your brother what I owed J'ai donné à votre frère ce que je lui devais.

13*. There is often, however, in French, ellipsis of the Verbs être, devoir, y avoir, &c., and of the impersonal subject:
Ainsi (il) fut fait.—Comment, vous ici!
Un homme singulier que ce roi Henri VIII. — V. Hugo.
Mais entre les bras de qui se jeter?
— Sarcey.

14. Expletives, &c.—Que is often inserted in French before what is virtually a subordinate sentence:
To say that is to talk like a fool. C'est parler en sot que de dire cela.
I say yes. Je dis que oui.
A great idea that. Une grande idée que celle-là.
What is that? Qu'est-ce (que c'est) que cela?
= Qu'est cela? — Molière.

15. Ce is often inserted before the Verb être when the subject and predicate are inverted. This construction gives energy:
The first part is what I prefer. Ce que je préfère, c'est la première partie.
I am the State. L'état, c'est moi.

Ce is generally used when both subject and predicate are infinitives, except when être is negative:
Risquer une guerre, c'était s'exposer à la captivité.
Souffler n'est pas jouer.

Ce must be used when celui qui, ce qui, &c., begin the sen-
tence, and the complement of être is either a Noun, a Pronoun, or an Infinitive:

Ce que je regrette, c'est le temps perdu.
Cec est d'avoir choisi celui-là.

15*. The negative particle (generally ne alone) is used in French in the following Subordinate Sentences:—
(a) In Comparisons, unless, after a negative principal sentence, the Subordinate is really affirmative:

Il parle autrement qu'il ne pense.
Je ne le connais pas plus que vous ne le connaissez.

But On ne saurait être plus reconnaissant que je le suis.

(b) In Conditional Sentences with unless = à moins que; que:

Il n'en fera rien à moins que vous ne lui parliez.

(c) In Temporal Sentences with before, until, when rendered by que after a negative principal:

Ne venez point ici que vous n'ayez de mes nouvelles.

(d) In Temporal Sentences with since = il y a... que. (Ne in compound; ne...pas in simple tenses):

Il y a des années qu'ils ne se sont parlé.
Il y a des années qu'ils ne se parlent pas.

Note.—The above sentences may be rendered by for instead of since, in which case the negative appears in English.

(e) After verbs of fearing (affirmatively) and preventing:

Je courrais risque qu'il ne m'abandonnât.
Gardez qu'on ne vous voie.

Note.—The use of ne after verbs of doubting and denying is not obligatory in modern French.

16. Miscellaneous examples of French words having no equivalent in English:

He was a juggler by trade.
She was by nature inquisitive.
One would say a madman.

Who is greater, Caesar or Alexander?
Try this wine.
Ten thousand men killed.
There was not a word exchanged.

Il était jongleur de son état.
Elle était curieuse de sa nature.
On dirait d'un fou (= la conduite d'un fou).
Qui est le plus grand, de César ou d'Alexandre?
Essayez de ce vin.
Dix mille (hommes de) tués.
Il n'y avait pas eu un mot d'échangé.
Chase away that dog.  
What a simple thing that is!

We French.  
Yes, count. Yes, captain. Yes, cousin.

*Note.*—The possessive indicates the respect due by an inferior. *Oui, capitaine,* would be used by a colonel.  *Oui, mon capitaine,* would be used by a lieutenant.

If I were you.  
We wrote ‘traitor’ on the wall.

A man of sixty.  
He was educated at St. Paul’s.

I have visited St. Paul’s.  
We are five minutes from the station.

How is your mother?  
Not one more.  
Three feet long.  
... comme un quai de plusieurs centaines de mètres de long.

Nothing good.  
There is someone guilty here.  
He trusted all who flattered him.

Stay where you are.  
I have no interest but yours.  
About 9 o’clock A.M.  
At twenty per cent.

17. Redundancy.—French vivacity often produces redundant Pronouns referring generally to some Noun about to be mentioned:

*Cette pauvre femme,* en avait-elle eu des malheurs?  
Il en avait abîmé, des choses.

18. Besides the pronominal words just mentioned there will be found in French a number of words like bien, encore, alors, donc, ainsi, une fois, aussi, &c., which are often used chiefly for rhythmical effect and have the nature of enclitics:

Sa puissance n’est pas diminuée, *mais bien* plutôt accrue.  
Ne lui donnerez-vous pas *bien* une leçon?  
Fiez-vous *donc* aux jeunes filles à l’air doux et réservé.  
J’ai quatre-vingt-deux ans.  *C’est un grand âge,* n’est-ce pas, *donc*?

19. On the other hand, the use of unnecessary words, epithets,
which is so common in English, must be strictly avoided in French:

He added to them an accession of other estates.

Underscoring every sentence with a line.

Throughout the whole extent of the territory.

20. Examples of English words not rendered in the French:

I shall wear that old one, not this one.

What does it matter?

He bought the carriage and the harness with it.

There is no pen to write with.

How does it come that we see him no more?

Finding it useless to complain.

What they considered it impossible to do.

I knew him to be dying.

It remains to be seen.

Cost what it may.

I think it right to say, &c.

A rich man.

An English woman.

Spanish people.

I heard people shouting in the streets.

But in whose arms must we throw ourselves to avoid its horrors?

I am a Frenchman.

Henry the Fifth.

On the 8th of May.

Happy is the man who, &c.

Je porteraï ce vieux-là, et non pas celui-ci.

Qu'importe?

Il acheta la voiture et les harnais avec.

Il n'y a pas de plume pour écrire.

D'où vient qu'on ne le voit plus?

Trouvant inutile de se plaindre.

Ce qu'ils regardaient comme impossible à faire.

Je le savais mourant.

Reste à savoir, &c.

Coûte que coûte.

Je crois juste de dire.

Un riche.

Une Anglaise.

Des Espagnols.

J'ai entendu crier dans les rues.

Mais entre les bras de qui se jeter pour en éviter les horreurs?

Je suis Français.

Henri Cinq.

Le 8 mai.

Heureux (celui) qui, &c.

CHAPTER VI.—CONCORD.

Chief Differences between the two Languages.

1. Subject and Verb.—With vous used for one person, the Verb alone agrees grammatically: Vous êtes gentil(le).

2. When the Subject and the Noun Predicate-Complement are inverted the Verb generally agrees with the Predicate-Complement:

L'effet du commerce (ce) sont les richesses.

Sa maladie sont des vapeurs. —Mme. de Sévigné.
3. When the Subject is an infinitive or a sentence the Verb agrees with the complement:

Ce que je vous dis là ne sont pas des chansons.

4. In Impersonal Verbs, the Verb always agrees with il.

5. The Verb agrees with ce, the Neuter Demonstrative (only used as the subject of être), when the complement is a Pronoun of the 1st or 2nd Person, or when the complement is not merely the Noun, but the whole phrase:

C'est nous qui sommes coupables.
Ce n'est pas seulement des hommes qu'il faut combattre, c'est des montagnes qu'il faut traverser.

6. In other cases the Verb usually agrees with the complement:

Ce sont eux qui me l'ont dit.

Examples, however, are often found of agreement with ce:

Est-ce les Anglais que vous aimez?—C'est eux que j'en atteste.

7. When a sentence consists of two contrasting members, either the singular or plural may be used:

Ce n'est pas les Troyens, c'est Hector qu'on poursuit. —Racine.
Ce serait des défauts pour vous, ce sont des qualités pour elles.
J. J. Rousseau.

8. Notice the following:

C'est quatre heures. (Really singular: familiarly for il est quatre heures.)

But Ce sont quatre heures qui m'ont paru longues.
Si ce n'est (=sinon) nos amis. (Sont is not incorrect.)
Ç'a été; ce sera; c'eût été are always used for euphony instead of c'ont été, &c.

9. With Collective Nouns grammatical gender and number is employed in French.

10. If the Subject is an Indefinite Noun of number, or a Collective with a genitive attribute expressed or understood, the Verb may agree with the attribute whether expressed or understood, the Noun of number being really the attribute:

Une quinzaine périrent dans les flammes.
Beaucoup de gens promettent, peu savent tenir.
Nombre de soldats furent tués dans la prison.
11. The sense determines whether the Verb agrees with the collective or its attribute, viz. whether the predicative statement is made of the collective or of its attribute. The following examples are clear:

- Une foule de curieux encombre la rue.
- Une foule de gens croient à l'influence de la lune.
- Une nuée de traits obscurcit l'air.
- L'infini té des perfections de Dieu m'accable.
- Une infinité de gens vivent dans l'oisiveté.
- Le peu d'amis qu'il a prouve son caractère.
- Le peu d'amis qu'il a sont parvenus à le tirer d'embarras.
- Un grand nombre de personnes avaient été invitées.

N.B. Plus d'un has a singular Verb, unless the latter is reciprocal:

Plus d'un m'a montré de l'affection.

12. Two or more Subjects.—If the Subject consists of two or more Pronouns of different persons, give the 1st person preference to the 2nd and 3rd, and the 2nd to the 3rd, and place before the Verb a plural Pronoun of the same person as that which has priority. This avoids the awkwardness of such English sentences as Thou and I am one:

Vous et lui, vous vous trompez.—Toi et moi, nous ne faisons qu'un.

13. Two Nouns joined by et have generally a plural Verb; but the Verb often agrees with the nearest when the Subjects are synonymous, or indicate the same person, or form a gradation (et omitted), or when there is inversion, or when they follow ce + être:

- La gloire et la prosperité des méchants est courte. —Fénélon.
- C'est un imposteur et un traître qui annonce les malheurs de Jérusalem. —Massillon.
- Un seul mot, un soupir, un coup d'œil nous trahit. —Voltaire.
- Voilà tout ce qu'a pu faire la magnificence et la piété. —Bossuet.

14. L'un et l'autre and ni l'un ni l'autre have generally a plural Verb, but the singular is allowable.

15. Nouns joined by ou have the Verb plural when the sense is collective, but the Verb agrees with the nearest when the meaning is alternative, viz. when one subject excludes the other. In English there is no strict rule for either...or:

- Le temps ou la mort sont nos plus sûrs remèdes. —J. J. Rousseau.
- Sa perte ou son salut dépend de la bataille.
16. **Ni...ni**, the negative of *et...et*, takes a plural Verb.
   **Ni...ni**, the negative of *ou...ou*, takes a singular Verb.
   
   *Ni l’or ni la grandeur ne nous rendent heureux.*
   —**La Fontaine**.
   
   *Ni Guillaume ni Paul ne présidera l’assemblée.*

17. **Proper Names.**—The grammatical rules generally given respecting Proper Names are quite useless and misleading so far as modern French is concerned. There is no uniformity among writers, but the tendency, in the absence of any definite reasons, is to leave the Proper Name **invariable**, except in the titles of pictures, in a few old-established cases chiefly of classical origin, and where the word is becoming a Common Noun. Modern French authors are very fond of autonomy, viz., the use of Proper Names as Common Nouns and **vice versa**.

**Examples:**

Les deux **Napoléon** (*V. Hugo*).—Beaumarchais vaut mille **Marmontel** (*Houssaye*).—**Les Vendôme** (*Duruy*).—Plusieurs **Jupiers** (*Th. Gautier*).—La toute puissance des **Tudors** (*Michelet*).—Ils réclamèrent ce qui avait appartenu aux **Plantagenets** (*Duruy*).—Après les **Plantagenet** et surtout sous les **Tudor** (*Guizot*).—L’Angleterre a ses **Invincible**.—**Les Titien** et les Gil Blas ne sont pas rares (*P. Albert*).—Les avoués ne sont pas des lord Byron (*Gautier*).—La Cour de Madrid était remplie de **Rolands** furieux et de **Céladons** (*St. Victor*).—Une foule de petits lord Byrons (*Gautier*).—Je donne ma voix aux **Mirabeaux** (*Houssaye*).—Vos murs sont couverts de **Raphaël** (*Gautier*).—On poussait aux enchères les **Watteau** (*P. Albert*).—Il avait été revoir les **Titiens** (*Flaubert*).—Vous trouverez des Eves et des Adams, des Saints-Sebastiens, des Massacres d’**Innocents** (*Taine*).—L’un des deux Moise que Lesueur avait peints (*Cousin*).—Qui n’a cent fois admiré les Nativités, les Fuites dans le désert, les Couronnements d’épines (*Châteaubriand*).—Rien que des **Souvenir de la Malmaison** (*De Goncourt*).—On écrira toujours des **Vie de Jésus** (*Renan*).—Je vous rends les **Journal des Débats** que vous m’avez prêtés (*Ayer*).—Tous les aventuriers des **Castilles** (*St. Victor*).—**Toutes mes Espagnes** (*V. Hugo*).—Cromwell, le plus ancien des **Bonapartes** (*V. Hugo*).—Les égouts sont attribués aux deux Tarquins (*Michelet*).—On croyait pouvoir compter sur **les deux Bourbons** (*Duruy*).

18. **Pronouns.**—When the Personal Pronoun of the 3rd person stands for an indefinite word, some English authors use (unnecessarily, I think) the expressions *he or she, his or her*, or employ the plural. In French there are no such awkward expressions, because grammatical gender is in force:
Everybody does as he or she likes.  
Each one congratulates his or her own friends.  
Nobody does so.  Do they?  
Everybody has taken their own.  
A person can’t help their birth.

19. In French there are no oblique cases for the Indefinite Pronoun on. Vous or nous is used:
Tu ne saurais croire combien de pensées vous (nous) viennent quand on est enfermé.
Il peut vous arriver des choses auxquelles on ne s’attend pas.

20. With the Possessive Adjective Pronouns votre, notre, leur, the Noun following is sometimes singular in French although plural in English. It is the meaning which decides. (See VIII. 29):
Les hommes pensent moins à leur âme (souls) qu’à leur corps (bodies).
Une ardeur nouvelle s’est emparée de leur cœur.
Les passions les plus violentes se partageaient leurs cœurs.

21. The Relative ‘Qui’.—When there is identity of subject and predicative complement, the Relative agrees with the subject:
Nous sommes deux religieux qui voyageons pour nos affaires.
Il n’y avait que moi qui pât le savoir.  (The antecedent is personne understood.)
Grands dieux qui m’exaucez!  (Vous is understood.)

There is no identity when the sentence is negative or interrogative:
Etes-vous Samson qui fit écrouter les voûtes du temple?

There is no identity when the Relative has a limiting force:
Je suis l’homme qui acheta vos œufs.
Nous sommes les deux religieux qui vous ont parlé hier.

22. An Adjective or Numeral cannot be the antecedent of qui:  
Nous étions deux qui voulions partir  
(=Nous, qui voulions partir, étions deux).

23. With an Adjective used substantively either agreement is correct:
Vous êtes le seul qui vous plaigniez (or se plaigne).
24. The Attribute.—In French the Adjective agrees with the Substantive in gender and number.

25. Pronominal Adjectives agree only with the Noun following, and not, as in English, with the Noun for which they stand.

26. An Adjective following and qualifying two or more Nouns of different genders is put in the masculine plural, and euphony requires that the masculine (rarely the feminine) Noun should be placed next to the Adjective if the latter is variable for gender:

Cet acteur joue avec une noblesse et un goût parfaits.

27. The Adjective generally agrees with the last Noun only:
   (1) When attention is particularly drawn to it;
   (2) When synonymous with the others;
   (3) When it resumes the idea contained in the others:

J'ai pour vous une estime et une amitié toute particulière. —Molière.

L'aigle fend les airs avec une vigueur, une vitesse, une rapidité prodigieuse. —Buffon.

28. When on is used instead of the more direct je, vous, &c., the Adjective often agrees with the Pronoun for which on stands. A lady might say, speaking of herself: Quand on se fait vieille; or, in speaking of a lady, we might say: Quand on est heureuse, cela ne fait rien.

29. Sauf, plein, franc, feu (with reference to the article), demi, nu, are invariable when they precede and variable when they follow:

Je dois en boire une demi tasse à une heure et demie.

30. The meaning decides the question of agreement in cases like the following:—des bas de coton bleus; des bas de coton écru; des vases de poterie romaine bien conservés.

31. Objects used to express colour are invariable; as, orange, paille, noisette.

32. Present Participle.—The Present Participle is variable when it is a Verbal Adjective, viz. when it indicates a state or a prolonged action:

Elle était toute tremblante. Elle paraît souffrante.

It is invariable when it is a Gerund, viz. when it indicates a passing action:

Trouvez-moi une femme disant toujours la vérité.
Note 1.—The Present Participle is a Gerund when it (1) has an object; (2) is preceded by en (=gerundive); (3) is used absolutely; (4) is used for an explanatory relative sentence.

Note 2.—The Present Participle is (1) always variable as the predicative complement of être, devenir, &c.; (2) generally variable when standing alone; (3) generally variable with an Adverb preceding; (4) generally invariable with an Adverb following; (5) invariable if followed by a complement necessary to the sense, otherwise variable; (6) always invariable when negative.

Note 3.—Ayant and étant are always invariable.

Examples:

J'aime à écouter la mer mugissante.
La mer mugissant ressemblait à une personne qui, &c.
Je trouve ces morceaux de drap assez ressemblants à l'habit d'Arlequin.
Je les trouve pensant toujours aux autres.
Ce sont des êtres vivants, comme nous.
Ce sont des êtres vivant comme nous.
Ses chevaux fous, ne sentant plus sa main défaillante et les reins flottant sur leur cou, s'emportèrent bientôt.
Il y a des peuples qui vivent errants dans les déserts.
Les ennemis prévoyant une vive résistance se retirèrent.

N.B.—A great many examples are found, especially in modern writers, which are contrary to rule.

33. Past Participle.—The Past Participle agrees:—

(a) When used as an Adjective:
Les jours passés au bord de la mer, &c.

(b) With the Subject of a Verb conjugated with être:
Elle est partie ce matin.—Elle a été blessée.

(c) With the Accusative preceding and governed by a Verb conjugated with avoir:
Quelles plumes as-tu choisies? J'ai choisi celles-ci.

(d) With the Reflexive Pronoun when it is in the accusative:
Elles se sont pardonnée.—Elles se sont battues.
Elle s'est blessée à la tête.—Elle s'est coupé le doigt.

34. The rules of concord already stated with reference to Nouns of Number and Collective Nouns apply here.
35. Attendu, compris, excepté, oui, passé, supposé, vu, are invariable when preceding the Noun.

36. The principles which govern the agreement of the Past Participle, though absurd, are simple; the difficulties arise in applying them. Note always whether the direct object preceding is really governed by the Participle:

<table>
<thead>
<tr>
<th>Example</th>
<th>Agreement Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ce sont des choses que j'ai cru que vous feriez.</td>
<td>Invariable</td>
</tr>
<tr>
<td>Ces acteurs que j'ai entendu (or entendus) applaudir.</td>
<td>Invariable</td>
</tr>
<tr>
<td>Ces acteurs que j'ai vu jouer.</td>
<td>Invariable</td>
</tr>
<tr>
<td>Il m'a rendu tous les services qu'il a pu.</td>
<td>Invariable</td>
</tr>
<tr>
<td>Les deux heures que j'ai dormi (acc. of time).</td>
<td>Invariable</td>
</tr>
<tr>
<td>Les deux milles que j'ai fait(s) à pied (acc. of measure).</td>
<td>Invariable</td>
</tr>
</tbody>
</table>

37. The participle of faire + infinitive is always invariable.

<table>
<thead>
<tr>
<th>Example</th>
<th>Agreement Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>Je les ai laissé emmener.</td>
<td>Invariable</td>
</tr>
<tr>
<td>Je les ai fait tuer.</td>
<td>Invariable</td>
</tr>
</tbody>
</table>

38. The student should be required to study and explain the following sentences, which present most of the difficulties:

<table>
<thead>
<tr>
<th>Example</th>
<th>Agreement Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ce livre nous a bien servi.</td>
<td>Invariable</td>
</tr>
<tr>
<td>Ce domestique nous a bien servi.</td>
<td>Invariable</td>
</tr>
<tr>
<td>Que de fautes il s'est trouvé dans cet ouvrage!</td>
<td>Invariable</td>
</tr>
<tr>
<td>Que de larmes on nous a vus (or vu) verser!</td>
<td>Invariable</td>
</tr>
<tr>
<td>Il a une campagne comme il l'a souhaité (or souhaitée).</td>
<td>Invariable</td>
</tr>
<tr>
<td>Que de larmes on nous a vus (or vu) verser!</td>
<td>Invariable</td>
</tr>
<tr>
<td>On les a laissés mourir de faim.</td>
<td>Invariable</td>
</tr>
<tr>
<td>Il nous a priés de lui écrire.</td>
<td>Invariable</td>
</tr>
<tr>
<td>Il nous a recommandé de lui écrire.</td>
<td>Invariable</td>
</tr>
<tr>
<td>Il m'a payé les sommes qu'il m'a dues.</td>
<td>Invariable</td>
</tr>
<tr>
<td>J'ai appris les leçons que vous m'avez données (but donné à étudier).</td>
<td>Invariable</td>
</tr>
<tr>
<td>II a une campagne comme il l'a souhaité (or souhaitée).</td>
<td>Invariable</td>
</tr>
<tr>
<td>Il nous a priés de lui écrire.</td>
<td>Invariable</td>
</tr>
<tr>
<td>Il nous a recommandé de lui écrire.</td>
<td>Invariable</td>
</tr>
<tr>
<td>Il m'a payé les sommes qu'il m'a dues.</td>
<td>Invariable</td>
</tr>
<tr>
<td>J'ai appris les leçons que vous m'avez données (but donné à étudier).</td>
<td>Invariable</td>
</tr>
<tr>
<td>Ce domestique nous a bien servi.</td>
<td>Invariable</td>
</tr>
<tr>
<td>Elles se sont jouées de nous.</td>
<td>Invariable</td>
</tr>
<tr>
<td>Elles se sont joué de mauvais tours.</td>
<td>Invariable</td>
</tr>
<tr>
<td>Ils se sont payés de raisons.</td>
<td>Invariable</td>
</tr>
<tr>
<td>Ils se sont (mutuellement) payé d'anciennes dettes.</td>
<td>Invariable</td>
</tr>
<tr>
<td>Le peu d'encre que j'ai pris m'a suffi.</td>
<td>Invariable</td>
</tr>
<tr>
<td>Le peu d'amitié que vous lui avez montrée l'a encouragée.</td>
<td>Invariable</td>
</tr>
<tr>
<td>Ils nous ont persuadés de sa sincérité.</td>
<td>Invariable</td>
</tr>
<tr>
<td>Ils nous ont persuadé d'aller les voir.</td>
<td>Invariable</td>
</tr>
</tbody>
</table>

Note.—In only one instance out of all the examples given above does the spoken language indicate the agreement.
VII. 1-5. THE VERB.

CHAPTER VII.—THE VERB.

A. TENSE.

1. Table of the Correspondence of Tenses:

<table>
<thead>
<tr>
<th>Present Tenses</th>
<th>Past Tenses</th>
<th>Future Tenses</th>
</tr>
</thead>
<tbody>
<tr>
<td>He writes (does write).</td>
<td>He wrote (did write).</td>
<td>He will write.</td>
</tr>
<tr>
<td>He is writing.</td>
<td>He was writing; used to write; would write.</td>
<td>He will be writing.</td>
</tr>
<tr>
<td>He has written.</td>
<td>He had written.</td>
<td>He will have written.</td>
</tr>
<tr>
<td>He has been writing.</td>
<td>He had been writing.</td>
<td>He would have written.</td>
</tr>
<tr>
<td>Il écrit, or est en train d'écrire.</td>
<td>Il avait écrit (toute la matinée), or Il écrit (depuis hier).</td>
<td>Il écrirait.</td>
</tr>
<tr>
<td>Il a écrit.</td>
<td>Il écrivait (toute la journée).</td>
<td>Il aura écrit.</td>
</tr>
<tr>
<td>Il écrivait.</td>
<td>Il écrivait (depuis deux heures).</td>
<td>Il écrira; va écrire.</td>
</tr>
<tr>
<td>Il écrivait; écrivait; a écrit.</td>
<td>Il aura écrit.</td>
<td>Il sera en train d'écrire.</td>
</tr>
</tbody>
</table>

2. Perfect.—The English Perfect is a Present tense and expresses completed action in present time. We cannot say: I have seen him yesterday.

3. The French Perfect, on the other hand, is often used for the simple Past, to express an isolated fact which has no connection with others, or in which we think rather of the result of an action than of the action itself. In fact it is often used in vivid narration where we should expect the Past. It is also the tense chiefly used in conversation and correspondence:

La crainte fit les dieux, l'audace a fait les rois. —Corneille.
L'Académie française a été fondée par Richelieu.
Carthage a été détruite par les Romains.

4. Imperfect.—The English Imperfect is always translated by the French Imperfect.

5. Past.—The English Past is rendered by the Imperfect in French:

(a) To express an habitually recurring action in past time:

Nous nous promenions (walked) sur les falaises tous les jours.

(b) To express two simultaneous actions in past time:

Il écrivait (wrote) pendant que je jouais (played).
But if the tenses are considered from an historical point of view, use the Past:

Tant que je travaillai dans cet endroit, il fut mon compagnon et bientôt devint mon ami. A mesure que je le fréquentai davantage, je découvris, &c. —Droz.

(c) To express an action in progress when another took place:

Comme j'entrais (entered) dans la chambre, il se retourna.

(d) To give in a narrative descriptions of circumstances, natural phenomena, manners, customs, &c., or to describe a state, or condition, or a motive:

Il était minuit à peu près.... Pas un souffle de vent ne glissait dans l'atmosphère alourdie. Un silence de mort planait sur toute la nature, le sol était humide, &c.

(e) To describe vividly, especially in modern picturesque writers, and with such verbs as said, replied; and to express a recent action:

Il descendait de sa mule, et sous prétexte de chercher des plantes il se cachait un moment sous ces débris.... Il reprenait ensuite sa route en rêvant au bruit des sonnettes. —Chateaubriand.

Mlle. de Varandeuil était née en 1782. Elle naissait dans un hôtel de la rue Royale et Mesdames de France la tenaient sur les fonts baptismaux.... Quand la Revolution arrivait, son père quittait la rue Royale et venait habiter l'hôtel du Petit-Charolais, appartenant à sa mère encore vivante, qui le laissait s'y établir.... Il se réfugiait là, dépourvu de son nom, affichait à la porte son nom patronymique de Roulot.... Il y vécut solitaire, &c. —De Goncourt.

Mon père me disait hier qu'il ne serait pas surpris de le voir arriver. Que faites-vous?—Pardon, j'oubliais que je suis chez vous. —Scribe.

(f) After si in hypothetical sentences; but when a statement of fact is expressed in the form of a hypothetical sentence, the Past must be used:

Si cet élève travaillait bien, il ferait des progrès.
Si cet élève travailla bien (and he did work well) le trimestre dernier, ce fut grâce aux menaces de son père.

6. The English Past is rendered by the French Past (Passé Défini) when there is in a narrative a succession of actions, more or less closely connected, without any idea of time or of the duration of the action; but the Perfect is sometimes used instead (see § 3), particularly in the first person:

Enfin elle arriva dans la grande salle haute, froide, rigide, nette, sèche et terrible, dont les bancs de bois faisaient cercle autour du brancard qui attendait. Mlle. de Varandeuil la fit asseoir sur un fauteuil de
7. The Past is also used for an action which may in reality be of some duration, but which the mind treats as a point in past time. In this case there is usually an Adverb of Time in the sentence:

*Ce royaume dura* deux cents ans.

8. In historical criticisms and similar writings the result of an author’s investigations is often expressed by the Past tense where the Imperfect would be expected:

*Ce* (St. Paul) ne *fut* pas un saint. Le trait dominant de son caractère n’est pas la bonté. *Il fut* fier, roide, cassant; il se *défendit*, s’*affirma* (comme on dit aujourd’hui); *il eut* des paroles dures; *il crut* avoir absolument raison; *il tint* à son avis; *il se brouilla* avec diverses personnes.

*Il* (Cromwell) *essaya* plus d’une fois d’organiser un gouvernement régulier et définitif; *il échoua* toutes les fois. *Il voulut* être roi; mais il ne *put* ou *n’osa*. Quant à l’opinion publique, jamais il ne la *gagna* au point de pouvoir s’abandonner à elle. *Il répondit* à ses résistances par des coups d’autorité; mais il ne *parvint* pas plus à dompter qu’à satisfaire l’esprit de liberté. *Il opprima* sa nation, il ne la *corrompit* pas.

9. In French (to sum up briefly the differences between the Past and the Imperfect):

- **The Past** is used to relate; the **Imperfect** to describe.
  - *is used in historic narrative*; *in descriptive.*
  - *expresses transition from one state to another*; *state or condition at a certain time.*
  - *is used for successive actions*; *simultaneous actions.*

Examples:

*Je suis née à Venise; mon père était* noble, et ma mère *était* noble également; ils *s’aimaient*, on les *unit* et je *naquis* de cette union. Un an après, ma mère *eut* un fils; *il mourut*, mes parents le *pleurèrent* et *reportèrent* sur moi toute leur affection; ils *étaient* riches et mon berceau *fut* entouré de tout l’éclat que donne la richesse.

—*Eugène Sue.*
Ainsi elle ne fut pas seulement douce envers la mort, comme elle l'était envers tout le monde, elle fut douce encore envers le meurtre et la trahison.

—St. Victor.

10. Historical Present.—The Historical Present is much more extensively used in French than in English, and is well adapted to the vivacity and excitement which characterise the nation:

J'étais à peine parti que le voilà qui me court après, me demande mon nom, &c.

On cherche Vatel, on court à sa chambre, on heurte, on enonce la porte; on trouve noyé dans son sang. —Madame de Sévigné.

Mais il fallut enfin céder; c'est en vain qu'à travers les bois Beck précipite sa marche pour tomber sur nos soldats épuisés; le prince l'a prévenu; les bataillons enfoncés demandent quarter.

11. Future.—In English there are two future forms: (1) the Predictive Future: I shall, thou wilt, he will go; (2) the Promissive Future: I will, thou shalt, he shall go. In some subordinate sentences the Predictive Future has shall for all persons: Haste ere the sinner shall expire (Scott). In questions we use the Auxiliary which we expect in reply: Shall you go? I shall. Will you go? I will. In indirect speech the force of shall in the 2nd and 3rd Persons is the same as in direct speech: He said he should go.

The Predictive Future is rendered by the French Future.

In the Promissive Future shall and will are notional Verbs, and are rendered into French by independent words. The French Future is, however, sometimes used imperatively and promissively. The equivalents of the English Futures are as follows:

<table>
<thead>
<tr>
<th>English Future</th>
<th>French Equivalent</th>
</tr>
</thead>
<tbody>
<tr>
<td>I shall go</td>
<td>J'irai.</td>
</tr>
<tr>
<td>Thou wilt go</td>
<td>Tuiras.</td>
</tr>
<tr>
<td>He will go</td>
<td>Il ira.</td>
</tr>
<tr>
<td>I will go</td>
<td>J'irai.</td>
</tr>
<tr>
<td>Thou shalt go</td>
<td>Tu dois aller.</td>
</tr>
<tr>
<td></td>
<td>= Tuiras.</td>
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<tr>
<td></td>
<td>= Il faut que tu ailles.</td>
</tr>
<tr>
<td>He shall go</td>
<td>Il doit aller, &amp;c. &amp;c.</td>
</tr>
<tr>
<td></td>
<td>= Je veux aller.</td>
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<tr>
<td>I will go</td>
<td>Je veux aller.</td>
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<tr>
<td>Thou wilt go</td>
<td>Tu veux aller.</td>
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<tr>
<td>He will go</td>
<td>Il veut aller.</td>
</tr>
<tr>
<td>Shall I go</td>
<td>Dois-je aller?</td>
</tr>
<tr>
<td>Shalt thou go</td>
<td>Iras-tu?</td>
</tr>
<tr>
<td>Wilt thou go</td>
<td>Veux-tu aller?</td>
</tr>
<tr>
<td>Will he go</td>
<td>Ira-t-il?</td>
</tr>
<tr>
<td>Shall he go</td>
<td>Veut-il aller?</td>
</tr>
</tbody>
</table>

Note.—Je vais aller, &c., is used as an immediate Future.
N.B.—Do not use the Future in French after if (si):

Il te le dira, si tu promets (or veux promettre), &c.

But Je te dirai demain si (= whether) j’irai te voir dimanche.

12. Conditional or Second Future. — The Second Future or Conditional is used:

(a) As a Future in Past time:

He said he should see. Il répondit qu’il verrait.

(b) In suppositions with the if-clause in Past time:

I should go, if he came to fetch me. J’irais, s’il venait me chercher.

(c) To affirm in a doubtful manner, especially in newspaper reports, or to express astonishment or incredulity:

D’après le Times, le Roi d’Italie serait parti pour Naples. Je ne saurais vous le dire. Serait-il possible? L’aurait-il accepté?

Always note carefully whether would and should are Notional Verbs, denoting moral obligation or logical consequence:

(They say) they would take patience and wait for the success of the son who should raise them from their humble position. It was decided that the family would start on the 2nd, and that I should remain at home.

13. Pluperfect. — The First and Second Pluperfect tenses correspond respectively to the Imperfect and the Past. ‘When I had dined I went for a walk’ may be rendered according to the sense by: Quand j’avais diné, j’allais me promener, or by Quand j’eus diné, j’allai me promener. The second rendering indicates the passing from one action to another, both of which are regarded as merely points in time. Compare:

Les Suédois avaient traversé la forêt en deux heures, and Les Suédois eurent traversé la forêt en deux heures.

Use the Second Pluperfect with as soon as, when, after, hardly ... when, if the Verb of the principal sentence is a Past or Perfect tense:

Dès qu’il eut fini son thème il sortit. Il est sorti dès qu’il a eu fini.
14. Past Conditional.—The Past Conditional and the Pluperfect Indicative may in conditional sentences be rendered by the Pluperfect Subjunctive form:

Il fût (=serait) venu, s'il n'eût (=avait) pas eu un accident.
Qu'eût (=aurait)-il fait?

15. The French are much stricter in the use of their tenses than the English. The English Present must often be rendered by the Future:

Vous verrez ce qu'il fera (=does).
Quand je viendrai (=come), je vous dirai tout.
Il mourut le lundi suivant ; il était resté (=was) quinze jours malade.
Il promit de venir lorsque la cérémonie aurait eu lieu (=had taken).
Aytant été (=being) invité, &c.
C'est (=was) lui qui a dit (said) cela.
Il m'a prié de venir quand je voudrais (liked).
Un de mes amis viendra (is coming) me voir ce soir.—

The Future indicates that there is some certainty about his coming.

Un de mes amis doit venir (is coming) me voir ce soir.—

This expresses merely a moral obligation, an engagement which may or may not be kept.

Un assistant qui s'avisérait (attempted) de protester s'attirerait les menaces de la foule.

16. English Past rendered by Conditional.—A relative sentence qualifying the Noun in a comparison has commonly the Conditional in French where the English has the Past:

Il avait l'air de quelqu'un qui aurait (=had) fait un long voyage.
Il était comme un homme auquel on voudrait d'arracher (=had just torn out) le cœur.
Elle avait la voix d'une fauvette qui aurait une âme. —Verne.
Le bâtiment ressemblait à un hangar dont on aurait fait une maison. —V. Hugo.

Il dormait comme un homme qui n'aurait (had) fait que cela toute sa vie. —Verne.

17. Present for Future.—The Present is often, as in English, used for the Future: J'arrive à l'instant.—Il arrive dans une semaine. Similarly, it is used for a Past when the interval is short: Je viens d'arriver. Note the following example:—

Mais hier il m'aborde, et, me serrant la main ;
Ah ! monsieur, m'a-t-il dit, je vous attendis demain.

—Boileau.
18. Imperfect for Conditional.—The Imperfect is sometimes used in vivid narration where the Conditional would be employed in English:

L’abbé montra alors à Dantès un dessin qu’il avait tracé. . . . Au milieu de cette galerie, il établisait un boyau pareil à celui qu’on pratique dans les mines. Ce boyau menait les deux prisonniers sous la galerie; une fois arrivés là, ils pratiquaient une large excavation, &c. &c.

—Dumas.

19. In vivid narration the Past Conditional is often rendered by the Imperfect:

Si vous n’étiez venu, on m’arrêtait (=aurait arrêté) sur le champ.
Il périssait au premier choc et peut-être la France avec lui.

—Sarcey.

20. Note carefully the following idioms:

I have been in London a week.  Voilà une semaine que je suis à Londres; or
Il y a une semaine que je suis à Londres; or
Je suis à Londres depuis une semaine.

N.B.—J’ai été une semaine à Londres would mean I stayed a week in London.

How long have you been looking for me?

Combien de temps y a-t-il que vous me cherchez? or
Depuis quand me cherchez-vous?

N.B.—Combien de temps m’avez-vous cherché? = How long did you spend in looking for me?

I have been ill for a month. { Je suis malade depuis un mois; or
I was ill for a month.  Il y a un mois que je suis malade.
I was ill a month ago.  J’ai été malade pendant un mois.
I have been working at it since yesterday.  J’ai été malade il y a un mois.
I have been working at it for two days.  J’y travaille depuis hier.
I had been there four weeks when he died. { J’y travaille depuis deux jours; or
| Il y a deux jours que j’y travaille.
| J’y étais depuis quatre semaines quand il mourut.

B. THE SUBJUNCTIVE MOOD.

21. In English the Subjunctive form has practically disappeared. In French the correct use of the Subjunctive is of the highest importance, and is the mark of an educated person. As the name implies, it is strictly speaking used only in subordinate sentences.

The Subjunctive is the mood of Conception, and is used
when the statement in the subordinate sentence merely exists in the mind or is merely thought of in connection with the fact stated in the principal.

The **Indicative** expresses a **Fact-statement**, the **Subjunctive** a **Thought-statement**.

22. Contrary to Latin, which is very illogical in its use of the Subjunctive, French is almost perfectly logical, so that the practical rules given in grammars are to a certain extent superfluous if not often misleading. It must be borne in mind that Mood has nothing to do with the *truth* of the statement, but has to do with the *attitude of the mind* towards it. The sentence may state a fact or it may not. The Subjunctive will be the proper mood if the fact is merely regarded in its connection with the principal Verb. In concessive sentences, for instance, the subordinate generally expresses a fact, but is not used for that purpose; it serves to set out in greater prominence the fact expressed by the principal:

*Il est généreux quoiqu'il soit peu riche.*

In *Je crois qu'il est arrivé* we have the Indicative; but we say *Je ne crois pas qu'il soit arrivé*, because *his arriving* is a mere conception. Note further that we can say *Il est arrivé, je crois*, but not *Il est arrivé, je ne crois pas*.

23. The student must get rid of the common notion that the Subjunctive essentially implies *doubt*. Its use is much more extensive. Roughly speaking, the Subjunctive is used: (1) when the subordinate sentence is the object of a Verb expressing wish or fear; (2) when it is concessive; (3) when it expresses an aim, an object in view, or something fictitious or imaginary; (4) when it gives a reason or motive for the feeling expressed in the Principal; (5) when it merely expresses a feeling or opinion of the speaker; (6) when, after superlative or exclusive or negative expressions, the speaker wishes to express reservation or restriction; (7) when it is the object of a doubt or of a real interrogation. But nearly all these cases are subject to caution, and the *sense alone is the real guide*.

24. In some of the following examples, which the student should be required to translate and explain, the Indicative and the Subjunctive are compared; others are *apparently* exceptions to the rules generally given in grammars:

*Croyez-vous qu'il pleut.*—*Croyez-vous qu'il pleuve.*

*Dis-lui que je suis occupé et qu'il revienne.*
Est-ce que vous croyez que je veux parler de vous?
Est-ce que vous croyez que je veuille parler de vous?
Il prétend que tout se fait par lui.
Il prétend que tout se fasse par lui.
Je suppose qu’un moine est toujours charitable. —La Fontaine.
Supposons que cela soit.
Vous ignorez qu’elle est comédienne.
J’ignorais qu’elle fut comédienne. —Le Sage.
Je ne saurais plus nier qu’on peut le faire.
Je ne saurais plus nier que cela ne soit.
Je ne nie pas qu’il ait raison.
Je croyais qu’elle me dut fermer les yeux. —Boileau.
Ils pensent que ce soit une sainte en extase. —H. de Balzac.
Je ne croyais pas qu’il viendrait sïtôt.
Je ne croyais pas qu’il vint sïtôt.
Que vous êtes simple de dire qu’il y en ait.
Que tout homme fúie la douleur, cela est certain.
Tout habile que tu es, tu y trouveras du fil à retordre.
Tout habile que tu sois, tu n’iras pas loin.
Je cherche un domestique qui me convienne.
Je cherche le chien qui s’est sauvé ce matin.
Il n’est donc pas vrai qu’elle est notre cousine.
Je ne doute pas que vous ne l’ayez pas fait.
Doutez-vous que je (ne) sois malade?
J’obtins de lui qu’il les confesseraït en mon absence.
Il obtint qu’ils fussent mandés au Louvre.
Craignez-vous qu’il ne pleuve? (You do, don’t you?)
Craignez-vous que nous vous abandonnions? (You don’t, do you?)
Il semble que la présence d’un étranger retient le sentiment.
Il nous semblait que nous étions seules.
Il semble qu’il soit fier de son plumage.
C’est le moindre secret qu’il pouvait nous apprendre.
C’est bien la moindre chose que je vous doive.
Je suis le seul qui vous connaît.
Le chien est le seul animal dont la fidélité soit à l’épreuve.
C’est le plus jeune qui a remporté un prix.
C’est le plus jeune qui ait remporté un prix.
Je fais la meilleure contenance que je puis.
Je fais la meilleure contenance que je puisse faire.
Ne vous suffit-il pas que je l’aie condamné? —Racine.
Qui doute que la géométrie a une infinité d’infinités? —Pascal.
Il semble que ce soit un vieil habi.
Il semble que c’est un vieil habi.
Si vous trouvez que j’ai fait mon devoir, pardonnez à mon père.
—Sandeau.

Si tu t’aperçois qu’il ait des regrets, pardonne-lui.

C. THE PASSIVE VOICE.

25. In English the Passive Form is used not only as a real Passive, but also to indicate state, condition, result. In the sentence, The house was built before my return, was built is not a
real Passive. In *The house was built by my father* we have a real Passive.

The Passive form, viz. *être + the Past Participle*, is generally used in French to express state or condition or the result of an action, and is rarely used as a genuine Passive.

26. The real Passive is rendered in French in the following ways:—

(a) By *être + the Past Participle* when we wish to lay stress on the agent:

   L’Amérique *fut découverte* par Colomb.
   Il était aimé de tout le monde.

(b) By the *active* construction when the agent is known:

   This explanation *was given by everybody.*
   Tout le monde *donna* cette explication.

(c) By *on* with the active when the agent is not mentioned:

   I have been accused of lying.  On m’a accusé de mentir.
   It is related that, &c.  *On raconte* que, &c.

(d) By a *Reflexive Verb*, often impersonal, when the subject is a thing, or when the agent is not mentioned:

   This is done every day.  Cela *se fait* tous les jours.
   Sulphur is used in making matches.  Le soufre *s’emploie* dans la fabrication des allumettes.
   Corn is sown in winter; *but*  Le blé *se sème* en hiver.
   The corn is sown.  Les blés *sont semés*.
   A report has been spread.  Il s’est répandu une nouvelle.

(e) By a *Neuter Verb* or by an *Active Verb + Noun*, &c.:

   He will always be thought silly.  Il *passera* toujours pour sot.
   He was influenced by his surroundings.  Il *subit l’influence* de son entourage.
   He was actuated by a deep hatred of vice.  Il *nourrissait* une profonde haine pour le vice.

27. The construction is *said to, is supposed to, is believed to,* may often be rendered by *dit-on, croit-on,* &c., used parenthetically:

   Cela, dit-on, a été la cause de tous leurs malheurs.

28. Only Transitive (active) Verbs can have a Passive Voice in French. In English Verbs, such as *to look after, to laugh at, to speak to,* &c., the Preposition seems to be so closely connected with the Verbs as to warrant their being treated as
transitives and used in the passive voice. Remember also that many Verbs are transitive in English which take the dative or genitive in French:

You are laughed at.  On se moque de vous.
He was looked after.  \{ On le soignait; or
\{ On s'occupait de lui.
The laws are obeyed by every good citizen.  Tout bon citoyen obéit aux lois.
You are forbidden to touch this.  \{ On vous défend de toucher ceci; or
\{ Il vous est défendu de toucher ceci.

C'est un enfant auquel on n'a jamais rien refusé.

N.B.—Obéir and pardonner are sometimes used passively:
Il est obéi.  Vous êtes pardonné.

29. In *I asked him a question*, we have two accusatives in English, and consequently either can be made the subject of the passive, but in French only one construction is admissible:

A question was asked him.  \{ = On lui fit une question.
He was asked a question.  \{ = On lui déclara.

Note.—Being asked...he, &c. = Quand on lui demanda, &c.

There is a slight difference between *On ouvre la porte* and *La porte s'ouvre*. In the first the agent is a person; in the second, it may be an inanimate thing, the wind, &c.

30. Relative sentences with the Verb in the passive may be elegantly rendered by the active:

...by whom he was taught the art of elocution.  ...qui lui enseignait l'art de déclamer.
...which was given him by his father.  ...que lui donna son père.

Soudain on entendit ce bruit voilé que font les tambours couverts d'un crêpe.

—St. Victor.

D. THE INFINITIVE.

31. The Infinitive is much more widely used in French than in English; it represents the Latin infinitive, supines, gerund, and gerundive, and is the French equivalent for many English participial phrases and subordinate sentences. French thus avoids clumsy dependent sentences:

I thought I ought to go and see the doctor.  Je crus *devoir aller trouver* le médecin.

To use more than two consecutive infinitives is not, however, considered elegant.
32. The Infinitive is a Verbal Noun, and may, therefore, be used as subject, object, or predicate, as the complement of Nouns and Adjectives, and as an Adverbial Complement. (See under Simple Sentences.)

33. Except as the subject and after certain verbs (see Chap. II. 16) the Infinitive is preceded by de, à, or pour.

34. The English Passive Infinitive is generally rendered by the Active Infinitive in French after faire, laisser, voir, entendre, sentir.

35. The English Infinitive, however, cannot always be rendered by the French Infinitive:

(a) It cannot be used in French after such or so...as:

Il est tellement pauvre qu'il est obligé (=as to be obliged) de mendier.

(b) The Passive Infinitive qualifying a Noun is rendered by the relative:

Je vais à un concert qui doit se donner (=to be held) à l'hôtel de ville.

(c) For me (you, &c.) to + Infinitive, when following an Impersonal Verb, cannot be translated by the French Infinitive if the whole expression and not the Infinitive alone is the real subject of the sentence. Nor can the Infinitive be used when this same expression follows an accusative and indicates purpose, or is the complement of an Adjective:

Il est juste que j'agisse (=for me to act = my acting is right); but
Il m'est pénible de le lui dire (=for me to tell him so = telling (not my telling) him so is painful for me).
Il a apporté ce livre pour que je l'examine (=for me to examine). Je désire qu'il s'en aille (=anxious for him to go). C'est la chose la plus sage que vous puissiez faire (=for you to do).

(d) The Infinitive after is said, is thought, &c., is rendered by a subordinate sentence with que:

On dit qu'il est (he is said to be) millionnaire.

(e) An Accusative + Infinitive following a verb of volition is rendered by que with the Subjunctive:

Il désira que je fusse présent (=me to be present); but
Il me pria d'être présent (=me to be present).
E. THE PRESENT PARTICIPLE
AND ENGLISH FORMS IN ing.

36. The Present Participle is not used in French to form tenses.

37. It is rarely used in French as an Adjective or an Adverb.

38. As a Gerund it is only used in French after the Preposition en. In English the Gerund or Verbal Noun in ing is widely used; it may form compounds, take the accusative case, have a complement, be used as subject, object, or complement, or follow a Preposition. It may, in addition, be preceded by the Definite Article, in which case it ought to be followed by of. It is then purely a Noun. Particular attention must be paid to it when it is preceded by a Possessive Adjective.

39. Study carefully the following examples:

1. I am coming.
2. A smoothing-iron.
3. Seeing is believing.
4. I like reading.
5. I like reading novels.
6. The building of this tower lasted ten years.
7. The building of this tower is no easy matter.
8. My saying so is no reason for her repeating it.
9. He prevents her coming.
10. I made no mystery of my leaving Paris.
11. He is offended at my not going to see him.
12. What is the reason of your coming so late?
13. Without seeing me.
14. Without his seeing me.
15. I asked him what was the cause of his thus honouring me.
16. I intend seeing you.
17. Looking into the matter requires time.
18. The town is flourishing.
19. He takes interest in those seeking employment.
20. He stood gazing at the stars.

Je viens.
Un fer à repasser.
Voir c'est croire.
J'aime à lire (or la lecture).
J'aime à lire les romans.
Il a fallu dix ans pour construire cette tour.
Bâtir cette tour n'est pas chose facile.
Si je l'ai dit, ce n'est pas une raison pour qu'elle le répète.
Il l'empêche de venir.
Je ne fis point de mystère de mon départ de Paris.
Il est blessé de ce que je n'aille pas le voir.
Pourquoi venez-vous si tard?

Sans me voir.
Sans qu'il me voie.
Je lui demandai dans quel but il m'honorait ainsi.
J'ai l'intention de vous voir.
Il faut du temps pour examiner cette affaire de près.
La ville est florissante.
Il s'occupe de ceux qui cherchent un emploi.
Il resta à regarder les étoiles.
Je l'ai vu tomber, or qui tombait.

Elle l'entendit nettement qui marchait à petits pas, &c. —Zola.
22. I saw him looking for his hat.
23. They fell rolling down the slope.
24. I know him to be dying.
25. I found him reading the paper.
26. I read lying on my bed.

N.B.—The Present Participle in condition.

He was found lying on the ground.

27. It is past mending.
28. What do you think of my friend’s dancing?
29. Have you any objection to my neighbour’s dancing at your ball?
30. A noise something like sawing wood.
31. Being asked...he, &c.
32. After having seen, &c.
33. On considering the question.
34. While reflecting on the matter.
35. ...chatting as they went.
36. The river continues widening.
37. Having lately returned home, &c.
38. Spring having come, they departed.
39. This wants explaining.
40. That is saying too much.
41. Otherwise this little negro would be roasting in an African sun.

40. From the above examples we may gather that the English form in ing is translated into French in the following ways:

(a) By a corresponding Noun.  Examples 4, 10.
(b) By the Infinitive.  This is the usual way.
(c) By the Accusative + the Infinitive, with see, hear, &c.  An adjectival clause with qui is sometimes used, and more rarely the Present Participle.  The Infinitive is more emphatic.  Exs. 21, 22, 25.
(d) By a subordinate sentence.  This construction must be
used when the subject of the participle is not the same as that of the Finite Verb. Exs. 11, 14.

(e) By an impersonal or other construction when the Participle (generally rendered by the Infinitive) is the subject. It is better French to make the Infinitive, in such cases, the predicate. Exs. 6, 7, 8, 17.

(f) By the Present Participle after en to denote time or manner = the English Present Participle after by, on, &c., or while. Exs. 33, 34, 36. With other Prepositions use the Infinitive.

(g) By the Past Participle with Neuter Verbs of rest. Ex. 26.

F. THE PAST PARTICIPLE.

41. The Compound Participle Having done sometimes means after he had done, sometimes since he had done. In the former case, translate by Après avoir fait or Après qu'il eut fait; in the latter, by Ayant fait or Comme il avait fait.

42. In French, ayant, followed by the Past Participle, is never omitted, but étant may be omitted, except with allé, with essentially Reflexive Verbs, which necessarily require a complement, and with reciprocals:

Having escaped from prison, he, &c. Echappé de prison, il, &c.
Having doubted his kindness. S'étant douté de sa bonté.

43. When the Compound Participle is used absolutely with a Noun or Pronoun, étant may not be omitted if the Noun or Pronoun is the subject of the principal sentence:

L'assemblée, étant réunie, commença ses délibérations. Le roi, étant venu, ordonna d'ouvrir la séance; but L'assemblée finie, chacun rentra chez soi.

44. The Past Participle used attributively and modified by an Adverb is generally expanded into an Adjectival Sentence:

Je ne crois pas l'histoire qu'on vient de raconter (=just related).

45. The Past Participle must refer to some word expressed in the sentence. In the following the construction is very faulty, because inclined does not qualify any word in the sentence: Inclined to laziness, it is difficult to throw it off. In French say: (Quand on est) porté à la paresse, on s'en débarrasse avec peine. It is, however, sufficient in French if there is a word suggesting the Noun or Pronoun which the Participle would qualify:

Longtemps occupé de grands travaux, sa fortune s'est accrue considérablement.
but it would be much better French to write:

S'étant longtemps occupé... il a considérablement accru sa fortune.

46. Notice the following constructions with certain Verbs:—

<table>
<thead>
<tr>
<th>English</th>
<th>French</th>
</tr>
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<tbody>
<tr>
<td>I saw it done.</td>
<td>Je l'ai vu faire.</td>
</tr>
<tr>
<td>He had (got) it done.</td>
<td>Il le fit faire.</td>
</tr>
<tr>
<td>I heard it sung.</td>
<td>Je l'ai entendu chanter.</td>
</tr>
<tr>
<td>You might have done it.</td>
<td>Vous auriez pu le faire.</td>
</tr>
</tbody>
</table>

G. REFLEXIVE VERBS.

47. Owing to the strength of our accentuation, and to our lazy habits of speech, the Reflexive Verb proper does not exist in English: They are bathing (themselves). The Reflexive Verb in French may be considered as a sort of middle voice.

48. Reflexive Verbs may be classified thus:—

1. Intransitive or Reflexive Verbs proper, including:

   (a) Essentially Reflexive, as se moquer, se repentir; and those (transitive and a few intransitive) which, as Reflexives, have a separate meaning: se douter, se plaindre.

   N.B.—The se is not, in the above cases, the accusative governed by the Verb, and is merely styled the régime for form's sake. Historically, however, these verbs are transitive and the se accusative, but it is now impossible to analyse them as such.

   (b) Accidentally Reflexive, expressing a feeling or an intellectual action, or a passing from one state to another: se fâcher, s'obscurcir, se marier, se tromper, se rouiller.

2. Reflexive Verbs improper, viz., Active or Neuter Verbs used reflexively, or to express reciprocal action: Elle s'est blessée, Ils se sont parlé, Il se rit de vos idées.

   N.B.—In these Verbs se is the real object, accusative, or dative, and with neuter verbs always dative.

   An example of each kind:

   Essentially: Il se loue de mes procédés.
   Accidentally: Il se loue sans cesse.
   Reciprocally: Ils se louent (les uns les autres).

H. IMPERSONAL VERBS.

49. The Impersonal construction occupies a much larger place in French than it does in English, which, for greater simplicity, has changed many of its former impersonal constructions into personal ones. Such are please, like, &c,
50. **Essentially** Impersonal Verbs are common to both languages. They express the different phenomena of weather, &c.: *Il pleut, Il fait du vent.*

51. In French many Verbs, especially Reflexive ones, may become **accidentally** Impersonal in order to give emphasis to the logical subject, which then follows the Verb. In English, when the logical subject follows the Verb, we use *there* as an introductory word:

- It is possible he is ill.
- Since then many things have taken place.
- It is getting late.
- There will come a day, when, &c.
- Much snow fell.
- I long to see you.
- A great storm arose.

*N.B.*—Intransitive Verbs used impersonally take the dative of the person:

- It suits him to, &c.
- I remember it.

52. The Impersonal construction is the usual one, and the best in French when the logical subject is an infinitive with a complement or a sentence. In English both constructions are equally good:

*To tell him so is only just.*

*It is only just he should have it.*

53. **When the subject of must is a Pronoun, there are two ways of rendering with faîloir:**

- Il vous faut y aller, *or* Il faut que vous y alliez; *but only*
- Il faut que ce messager parte sur-le-champ.

### J. AUXILIARY AND ANOMALOUS VERBS.

54. **To Be.**—This verb is not used in French to form tenses. *He is writing* must be rendered either *Il écrit* or *Il est en train d'écrire.* How to deal with it when forming the Passive Voice is treated under that heading. Its symbolic use has already been referred to in Chap. I. 1. The following are additional examples:—

*How is it that, &c.?*  
*That may be.*

*Comment se fait-il que, &c.?*  
*Cela se peut.*
He is cold and hungry.
It is windy.
There is (demonstrative).
There is (introductory).
Where have you been?

What part of Germany have you been to?

II a fain et froid.
Il fait du vent.
Voilà.
Il y a.
D'où venez-vous?
Quelles parties de l'Allemagne avez-vous visitées? or
Dans quelles parties de l'Allemagne êtes-vous allé?

55. To Do.—As a Notional Verb do is generally rendered by faire: Je saurais faire cela.
As an auxiliary forming the negative and interrogative forms, or as an expletive, or when used for emphasis, it is not translated into French:—Do you think so? = Le croyez-vous?
It is used in English instead of repeating a Verb. In French, omit or repeat the Verb:

I spend as much as he does.  Je dépense autant que lui.
'Do you think so? 'I do.'  Le croyez-vous?  Oui, je le crois.

Faire is rarely used in such cases:

Work as I do.  Travaillez comme je le fais.

Note also:

Do come!
'Do you see it?' 'Do I see it!'
'Vee' think so.  Do you?'
'Vee think so.' 'Do' you?'

Venez donc (or je vous prie).
'Le voyez-vous?' 'Si je le vois!'
'Nous le croyons.  Et vous?'
'Nous le croyons.' 'Vraiment!'

56. SHALL, WILL, MAY, CAN, MUST, OUGHT, LET, GET (HAVE).

The following example will show the different ways of rendering these words. (For shall and will see under Future Tense.)

Would they were out of danger.
Would to God that, &c.
I would have you understand.
He would stand for hours on the bridge.
You should tell him so.
I can swim.
I can lift that weight.
I can't say.
You may go.

{ Puissent-ils être } hors de
{ Que je voudrais les savoir } danger.
Plût à Dieu que, &c.
Je voudrais vous faire comprendre.
Il se tenait sur le pont pendant des heures.
Vous devriez le lui dire.
Je sais nager.
Je puis soulever ce poids.
Je ne saurais le dire.
{ Vous pouvez vous en aller. }
{ Je vous permets de vous en allcr. }
§§ 55–57. THE VERB. 99

He may come after all.

May you succeed.

...that you may see.

May the devil take him.

May he rest in peace.

Much good may it do you.

You may say what you like.

He might come.

You must know something about it.

You must do it.

He must have missed his train.

He must have seen it.

N.B.—In English a logical necessity is generally expressed by must, but in French there are three ways of rendering this, according to the shade of meaning to be expressed:

Il aura
Il doit avoir
Il faut qu'il ait

eu beaucoup de peine à le ravoir = He must have, &c.

The first simply affirms as a consequence of something already said. The second insists, and gives generally a reason beginning with the word car. The third expresses very strong conviction.

I ought to be sure.
He is getting old.
He is getting rich.
To get into debt.
Get it done at once.
Let him speak the truth.
Let him alone.

Je devrais être sûr.
Il se fait vieux.
Il devient riche, or s'enrichit.
S'endetter.
Faites le faire tout de suite.
Qu'il dise la vérité.
Laissez-le tranquille.

57. The English Verbs can, may, must, &c., have no Past Participle, but the French Verbs pouvoir, devoir, &c., have. Instead of the perfect of these Verbs we use in English either a substitute such as, I have been obliged (must) to go, or a different construction, He may have gone. The former is always the French construction:

He might have gone = (would have | been able | to go).

He ought to have said so.

N.B.—He ought to have finished (now).

You must have been there.

She may have left.

We were to have met him to-day.

Après tout, il se peut qu'il vienne,
or il peut venir, or il pourrait venir.

Puissiez vous réussir.

...pour que vous voyiez.

(Que) le diable l'emporte.

Qu'il repose en paix.

Grand bien vous fasse.

Vous direz tout ce que vous voudrez.

Il pourrait bien venir.

Vous n'êtes pas sans (or devez) en savoir quelque chose.

Il faut que vous le fassiez.

Il aura manqué son train.

Il a dû le voir.

Il aurait pu s'en aller.

Il aurait dû le dire.

Il devrait avoir fini.

Vous avez dû y être, also

Vous deviez y être.

Elle a pu partir.

Nous aurions dû le rencontrer aujourd'hui.
CHAPTER VIII.—THE PRONOUNS.

1. Table of the Personal Pronouns:

<table>
<thead>
<tr>
<th></th>
<th>SINGULAR.</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Unemphatic</td>
<td>Emphatic</td>
<td>Unemphatic</td>
</tr>
<tr>
<td>FIRST PERSON</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>N.</td>
<td>je</td>
<td>moi</td>
<td>nous</td>
</tr>
<tr>
<td>Ac.</td>
<td>me</td>
<td>moi</td>
<td>nous</td>
</tr>
<tr>
<td>D.</td>
<td>me</td>
<td>moi</td>
<td>nous</td>
</tr>
<tr>
<td>SECOND PERSON</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>N.</td>
<td>tu</td>
<td>toi</td>
<td>vous</td>
</tr>
<tr>
<td>Ac.</td>
<td>te</td>
<td>toi</td>
<td>vous</td>
</tr>
<tr>
<td>D.</td>
<td>te</td>
<td>toi</td>
<td>vous</td>
</tr>
<tr>
<td>THIRD PERSON</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Masculine</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>N.</td>
<td>il</td>
<td>lui</td>
<td>ils</td>
</tr>
<tr>
<td>Ac.</td>
<td>le</td>
<td>lui</td>
<td>les</td>
</tr>
<tr>
<td>D.</td>
<td>lui</td>
<td>lui</td>
<td>leur</td>
</tr>
<tr>
<td>Feminine</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>N.</td>
<td>elle</td>
<td>elle</td>
<td>elles</td>
</tr>
<tr>
<td>Ac.</td>
<td>la</td>
<td>elle</td>
<td>les</td>
</tr>
<tr>
<td>D.</td>
<td>lui</td>
<td>elle</td>
<td>leur</td>
</tr>
</tbody>
</table>

N.B.—The Reflexive Pronouns are the same as the unemphatic in the first and second persons. For the third person the Reflexive Pronoun is **se** in every case.

2. **Emphatic and Unemphatic.**—Emphatic Pronouns are those which have a phraseological or a rhetorical accent:

**Eux** me l’ont dit.—Je le crains, **lui**.
Je le demande, à **lui** et non à vous.—**Eux**, ils me regardent.

3. Unemphatic Pronouns are so closely connected with the Verb as practically to form part of it. The Verb then carries the accent, and the Pronouns are treated as proclitics.

4. The Emphatic Personal Pronouns are derived from the Latin accusative, and therefore four of them, **elle**, **elles**, **nous**, **vous**, are the same in form (but pronounced long owing to the accent) as the nominatives of the Unemphatic Pronouns, which merely indicate the person of the Verb and have no independent value.

* See §§ 21, 22, &c.
5. In the Imperative-Affirmative the accent is of an interrogative kind and falls on the Pronoun. Hence, the emphatic form is used except in the 3rd person masculine singular, where the form lui is not available, being already in use as a dative. Le is used instead, and pronounced leu, as in creux.

6. As there is no distinct neuter form in French, great care must be taken to avoid ambiguity. The sentence: There is no rest for the wicked; he seeks it, it flees from him, if translated literally would be: Il n'y a pas de repos pour le méchant, il le cherche, il lui échappe. Use paix, which is feminine, instead of repos, and the ambiguity disappears: il la cherche, elle lui échappe.

7. In French the dative is essentially a case of the person, and lui and leur are, strictly speaking, used only for persons. This also applies to the emphatic forms lui, elle, eux, elles. Hence y is only used for à + a noun when this is not a real dative.

8. For animals and things:—
   (a) Use en (= of it, of them, from it, on that account, &c.) and y (= at it, to it, to them, &c.) for Nouns with de, à, or the Partitive Article. They are sometimes also used for persons.
   (b) Omit the Pronoun altogether with Prepositions other than de and à. For J'étais sous elle (= la table), say J'étais dessous (la table).
   (c) Change the construction:

   There is a string, tie your parcel Voilà une ficelle, servez-vous-en
   with it. pour attacher votre paquet.

   (d) Use an appropriate Noun:

   Milk is very nourishing, it alone is Le lait est très nourrissant; cet ali-
   good for children. ment seul est bon pour les enfants.

   Note.—Elle is not so rare as lui in reference to things.

9. A Pronoun must not be used twice in the same sentence unless it refers to the same person: On n'aime pas qu'on nous critique should be On n'aime pas à être critiqué.

10. The English Personal Pronoun has sometimes to be rendered by a Possessive Adjective in French:

   To go to meet him. Aller à sa rencontre.
   To have news of him. Avoir de ses nouvelles.
   As best he could. De son mieux.
11. Note also the following:—

You men are tyrants.  

We English.  
There were two of us.  
Both of us were drunk.

Vous autres hommes, vous êtes des tyrans.  
Nous autres Anglais.  
Nous étions deux.  
Nous étions tous (les) deux ivres, or ivres tous (les) deux.

He, she, it, they, the one.

12. Demonstrative Personal Pronouns.—In the sentence: "(He) who steals my purse steals trash", he is not a purely Personal Pronoun. It points to the phrase following, who steals my purse. It has, in fact, a demonstrative force, and is rendered in French by celui, or sometimes by tel:

Tel qui rit vendredi dimanche pleurera.

Celui (celle, &c.) may be omitted, especially in proverbs, &c.:

Qui sert bien son pays n’a pas besoin d’aîeux.  
Qui va à la chasse perd sa place.  
La mort n’a rien d’affreux pour qui n’a rien à craindre.

13. Celui, &c., must be followed immediately by qui, &c., otherwise add là:

Celui-là est heureux qui sait se contenter de peu.

14. The above examples, in which the relative introduces a Determinative Adjectival Sentence, must not be confounded with those in which the determinative Pronoun celui, &c., is followed by qui, &c., introducing a Continuative Adjectival Sentence. Here either celui-ci or celui-là may be used, and celui and qui may be separated:

Regardez celui-ci (celui-là), qui m’a coûté cinq francs.  
C’est celui de mes amis que j’aime le mieux.

Note.—He who = whoever = quiconque:

Quiconque a beaucoup vu peut avoir beaucoup appris.

15. He, she, they, as subjects of the Verb to be, with a Noun for its complement, are rendered in French by the indeclinable demonstrative ce:

C’est un homme qui travaille beaucoup.  
Qui est ce monsieur?  C’est mon avocat.  
Qui est ce monsieur?  C’est un avocat.
But *He is a lawyer = Il est avocat*, when *avocat* is really adjectival. *Il* is, however, used for *ce* when emphasis is necessary:

\[\text{Il était son propre avocat.}\]

16. *Il* points emphatically to a certain person; *ce* is more vague:

\[\text{S'il n'était point pour elle un second père, comme elle croyait qu'il en serait un..., au moins ce n'était pas un homme, surtout ce n'était pas un jeune homme. — Hector Malot.}\]

17. *It*, when used *personally* (viz. standing for a previous Noun or equivalent):

(a) As subject = *il, elle; ce* (with *être* only); *cela*. The principles contained in §§15, 16, apply here:

\[\begin{align*}
\text{J'ai lu son dernier roman; il est intéressant.} \\
\text{J'ai lu son histoire; elle est intéressante.} \\
\text{Aimez-vous l'histoire? c'est une étude très utile.} \\
\text{Si je le fais, ce sera pour vous être agréable.} \\
\text{Je ne fume pas, cela m'empêche de dormir.} \\
\end{align*}\]

*N.B.—Ce* and *cela* are not so definite as *il*.

(b) As direct object = *le; la; cela*:

\[\begin{align*}
\text{Où est votre bateau? Je viens de le vendre.} \\
\text{Il est toujours en retard et je n'aime pas cela.} \\
\end{align*}\]

(c) After Prepositions = *en; y*; or is omitted.

\[\begin{align*}
\text{Il m'en (=of it) a parlé hier.} \\
\text{Il a pris mon manteau et s'en est allé avec (it).} \\
\end{align*}\]

18. *It*, when used *impersonally*:

(a) As grammatical subject of Impersonal Verbs = *il*:

\[\begin{align*}
\text{Il pleut.} — \text{Il paraît qu'il est malade.} \\
\end{align*}\]

(b) As grammatical subject of *être* or *sembler* = *il* or *ce*.

19. *Ce* used impersonally has a demonstrative force, and is used when there is inversion or emphasis. *Il* is merely the grammatical subject:

\[\begin{align*}
\text{Il est inutile de chercher plus longtemps.} \\
\text{Ne cherchez plus, c'est inutile.} \\
\text{Il est à craindre qu'il n'arrive pas.—Mais non! ce n'est pas à craindre.} \\
\text{C'est misérable de vivre ainsi (Emphasis).} \\
\text{C'est assez de lui pardonner.} \\
\text{C'est mentir que d'agir ainsi.} \\
\text{C'est lui qui me l'a dit.} \\
\text{Il (ce) n'est pas vrai qu'il est revenu.} \\
\end{align*}\]
Ce is also preferred in some familiar expressions:

C'est dommage que vous ne soyez pas venu plus tôt.
C'est facile à dire.

Ce may be necessary to avoid ambiguity:

C'est très amusant. (Il would mean he.)
C'est très heureux qu'il fasse ce temps.

20. Devoir or pouvoir may precede être without affecting the use of ce or il:

Ce doit être vrai.

Note.—It is not, therefore, strictly true, as some grammars assert, that ce refers to a following statement and il to a preceding one.

21. Soi.—The best classical writers used soi to refer to the subject, as in Latin, but its use has been considerably modified by modern writers. Soi must now be used with an indefinite subject, such as on, personne, chacun: Nul n'est prophète chez soi.

22. With persons:

(a) Use soi or lui to refer to a kind or species:

L'égoïste ne travaille que pour soi (or lui).

(b) Use lui only in an individual sense:

Cet homme ne travaille que pour lui.

(c) Use soi to avoid ambiguity:

En remplissant les volontés de son père, ce jeune homme travaille pour soi.
L'avare qui a un fils prodigue n'amasse ni pour lui ni pour soi.

23. With things:

Use soi always, except in personification.

Note.—Soi is rarely plural for things and never for persons, except to avoid ambiguity.

Demonstrative and Determinative Pronouns.—

This, that, &c. = Ce (with être); ceci; cela; celui, &c. (Determinative); celui-ci, &c.; celui-là, &c.

24. In English, the Demonstrative Pronoun, like the Personal Pronouns, often stands for a preceding Noun and is at the same time the subject or object of a Verb: He hung the trophies round his room; these bore witness to the victories he had
won. In French, either repeat the word *trophies* or use another construction, the Relative for instance:

I proposed to write a poem for the occasion. This pleased him much. \( \rightarrow \) J’offris de composer un poème pour célébrer l’événement. Cette idée lui plut beaucoup.

25. The Demonstrative Pronoun cannot be followed, as in English, by an Adjective or Participle. See, however, chap. iii. 20:

In order to judge the faults of others, judge *those committed* by yourselves.

Pour juger les fautes d’autrui, jugez d’abord celles que vous avez commises vous-mêmes.

26. *This* and *that*, used absolutely, without reference to an object mentioned before, but in reference to something pointed out at the time of speaking, = *ceci* and *cela*. *Prenez ceci; laissez cela.* They are also used in reference to a statement about to be made or just made: *Ecoutez ceci.* *Pensez à cela.*

27. The distinction between *ceci* and *cela* is, however, only strictly observed when they are the grammatical subjects of a Verb. In other cases *cela* is commonly used:

Il y avait *cela* de curieux qu’il ne pouvait, &c.

*Note.—*See last two examples, chap. x. 3, for the use of *celui* in comparative sentences. See under *Possessive Adjectives* for its use to prevent ambiguity.

28. **Demonstrative Adjectives.**—The English Demonstrative Adjective may often be rendered by the Definite Article (originally a Demonstrative) when the Noun is followed by a Relative sentence:

Nous méprisons les (= *those*) hommes qui sont les esclaves de l’opinion publique.

Notice the following sentence, where the Demonstrative Adjective is emphatic:

My watch has *this* peculiarity, that it shows the day of the month. Ma montre a ceci de particulier qu’elle indique le quantième.

29. **Possessive Adjectives.**—The Noun limited by *our*, *your*, and *their*, may be plural in English, but singular in French. The sense decides: ‘The soldiers had given *their lives*. In French, say *leur vie* because each soldier has only one life. ‘Les habitants sortirent de *leurs* maisons.’ *Leurs*
because habitants is collective. 'Ils ôtèrent leur chapeau (= their hats).

30. In French there is no distinction corresponding to his and her in English. For clearness and for euphony the Possessive Adjective is often avoided in French:

Le jour où, marié à une femme ambitieuse, il avait écouté les suggestions de celle-ci, &c. (= her suggestions).
Le désir qu'il a de visiter les pyramides (= his).
Le gouvernement restait en place par l'impossibilité où nous étions (= our) d'en trouver un autre.
Les idées que nous avons (= our) sur la bienséance ne plaisent pas.

Note the ambiguity of:

Lisias promit à son père de n'abandonner jamais ses amis.

31. On the other hand, French has an advantage over English in the fact that the Possessive Adjective agrees with the Noun it qualifies and not with the Noun it represents. The awkward phrase his or her is thus avoided:

L'artiste l'a écrit de sa (= his or her) propre main.

32. In speaking of parts of the body or of the state of the mind, when the possession is clearly indicated by the sense or context, the Possessive Adjective is not rendered in French:

Ils baissèrent la tête (= their heads).
J'ai mal au pied = My foot hurts me.
J'ai changé de robe (= my dress).
Il a le nez long = His nose is long.

If the possession is not clear, make the Verb reflexive:

Il s'est coupé au doigt (= his finger).

33. A similar construction may often be employed when the thing possessed is possessed by some one other than the person indicated by the subject, but a Dative Personal Pronoun must be added to show the possession:

Je lui ai marché sur le pied (= his (or her) foot).

If the Noun is qualified by an Adjective we must use the Possessive Adjective:

Elle leva ses jolis yeux au ciel.

34. The Possessive Adjective is generally used instead of
the Article to indicate some characteristic which is supposed to be known:

Cet homme, avec son rire sardonique, son regard fuyant, me fait peur.

35. The Possessive Adjective in French has often a peculiar force or pregnant meaning:

Tromper son monde (= his intimate acquaintances).
Elle sait sa géographie (= her geography lesson).
Ce mauvais goût sentait son parvenu. (This means that the bad taste was what you would expect.)
Il veut me demander mon pardon.
J'ai eu ma grâce (= to which I am entitled).
Faire sa bête (= to play the fool as usual).

36. In speaking of things, en is used instead of the Possessive Adjectives in French unless there is emphasis:

(a) When the thing possessed is the subject or complement of être: Cette affaire traîne, le succès en est douteux (= its success).
(b) When the thing possessed is the object (acc.) of an Active Verb: J'aime cette ville, j'en connais toutes les beautés.

37. Table of Interrogative and Relative Pronouns:

**INTERROGATIVES.**

<table>
<thead>
<tr>
<th>Persons (Who? &amp;c.)</th>
<th>Things (What?)</th>
</tr>
</thead>
<tbody>
<tr>
<td>N. Qui? Qui est-ce qui?</td>
<td>Qu'est-ce qui? Qui?</td>
</tr>
<tr>
<td>A. Qui? Qui est-ce que?</td>
<td>Que? (as complement of être, devenir, and Impersonal Verbs).</td>
</tr>
<tr>
<td>With Preps. Qui?</td>
<td>Quoi?</td>
</tr>
<tr>
<td>Which (substantively) of...?</td>
<td>=Lequel? &amp;c.</td>
</tr>
<tr>
<td>What or which (adjectively or as complement of être = what sort of) = Quel? &amp;c.</td>
<td></td>
</tr>
</tbody>
</table>

**RELATIVES.**

<table>
<thead>
<tr>
<th>Persons (Who, &amp;c., that)</th>
<th>Things (Which, that)</th>
</tr>
</thead>
<tbody>
<tr>
<td>N. Qui: Lequel, &amp;c.</td>
<td>Qui: Lequel, &amp;c.</td>
</tr>
<tr>
<td>A. Que: Lequel, &amp;c.</td>
<td>Que: Lequel, &amp;c.</td>
</tr>
<tr>
<td>Gen. De qui: Dont; Duquel, &amp;c.</td>
<td>Don't: Duquel, &amp;c.</td>
</tr>
<tr>
<td>With Preps. Qui: Lequel, &amp;c.</td>
<td>Lequel,* &amp;c.: Quoi (with indefinite antecedent).</td>
</tr>
</tbody>
</table>

38. Interrogatives.—Quel is sometimes used for persons

* See, however, § 44* of this chapter.
instead of *qui*: **Quel** est son pere? Monsieur X. But *quel* generally indicates quality. Compare the following:

\[
\begin{align*}
\text{Qui est-il?} & \quad \text{C'est Monsieur X.} \\
\text{Qu'est-il?} & \quad \text{Il est médecin.} \\
\text{Quel homme est-il?} & \quad \text{Il est bon et généreux.}
\end{align*}
\]

39. **Indirect Interrogatives.**—The Indirect Interrogative for *qui* = *qui*:

Dites-moi *qui* vous voyez.

40. The Indirect Interrogative for *que* = *ce qui, ce que*:

Dites-moi *ce que* vous voyez.

41. The Indirect Interrogative for *quoi* after a Preposition = *(Preposition) + quoi*, with *voilà*, or before an Infinitive. Otherwise = *ce + (Preposition) + quoi*:

*Voilà à quoi* il pense.
*Je ne sais à quoi* me décider.
*Vous ne savez pas* *ce qui* s'est passé, *ce que* vous dites, *ce dont* je parle, *ce à quoi* je pense.

42. With purely Impersonal Verbs the construction is always *ce qu'il*; with Verbs accidentally Impersonal *ce qui* is generally used:

*Je sais ce qu'il* vous faut.
*J'ai pris tout ce qui* lui restait.

43. Like *what, ce que* may mean *how much, how many*:

Regardez *ce qu'on* peut mettre de choses dans ce panier.

44. **Relatives.**—Use *lequel, &c.* (nom. or acc.), for persons:

(1) to avoid ambiguity; (2) for emphasis; (3) for euphony:

*Voici un exemple tiré des journaux anglais, lequel* me paraît caractéristique.
*Je vous envoie une petite chienne par ma servante, laquelle* (not *qui*) a les oreilles coupées; *or, better, use qui and place par ma servante after envoie.*

44.* In several well-known modern authors examples are found of *qui* governed by Prepositions being used for things, though this is contrary to rule:

*La terre blanche sur qui* le soleil levant jetait des reflets d'argent.  
\[\text{—De Maupassant.}\]
*Le fait imprévu, sur qui* l'on marche comme sur une allumette et qui fait tout sauter.  
\[\text{—Sardou.}\]
*.. un perroquet empaillé sur qui* se jouaient les rayons d'une bougie en mouvement.
§§ 39–49.  THE PRONOUNS.

45. When there is a Personal Pronoun (acc.) in the sentence beginning with whose, referring to the antecedent, whose is rendered by que + (Possessive Adjective), omitting the Personal Pronoun. See the last example under Whose, § 49.

46. Always say parmi lesquels for both persons and things.

47. In English the Relative may be used as an Adjective. This is rare in French:

La gloire est le but des ambitieux, lequel but est souvent difficile à atteindre.
... pays dans lequel (in which country) il a toujours vécu.

48. Tout cannot be the antecedent of a Relative. Insert ce or ceux, &c.:

Elles sont plus grandes que toutes celles dont tu as parlé.
Tout ce que vous dites est invraisemblable.

49. Additional examples of the Interrogative and Relative Pronouns:

Who, That.

Qui, croyez-vous, obtiendra cette situation?
Qui croyez-vous qu'il choisira pour ce poste? = who(m) do you think he will choose, &c.

Note.—Qui = object (acc.) of choisira, and que is a conjunction.

Whose.

A qui est cela?  A qui est ce livre?
De qui est-il l'ami?
Quelle balle a cassé la vitre?

Note.—De qui cannot be used when the Noun is the subject or object of Verbs other than to be.

Pour quel enfant est ce cadeau?
Je lui demandai de qui il était l'ami.
Nous évitons l'homme dont (de qui) la conduite est vile.
Nous évitons ceux dont (de qui or desquels) nous n'aimons pas la conduite.

Voilà le matelot aux prières de qui (duquel) nous avons fait la sourde oreille.

C'est un homme que ses qualités firent respecter = whose qualities made him respected.

Which, That.

Il a gagné le premier prix, qui vaut cent francs.
C'est le premier livre qui m'est tombé sous la main.
Il a gagné le premier prix, ce qui est extraordinaire.

Note.—Here which stands for a clause.
Il faisait des joujoux d'enfants, à quoi il était très habile.
Ils font des joujoux pour lesquels on les paie mal.
Il n'y a rien à quoi il se distingue autant.

Tout ce qui peut se faire se fera.
What.

Qu'est-ce ? or Qu'est-ce que c'est ?
Que dit-il ? or Qu'est-ce qu'il dit ?
A quoi pense-t-il ? or A quoi est-ce qu'il pense ?
Quoi de plus intéressant ?
Que (à quoi) sert la science sans la vertu ?
Qu'est-ce qui vous trouble ?
Quoi ! Il ne sait que (quoi) faire !
Dites-moi ce qui vous gêne.
Il sait ce qu'il fait et ce qu'il veut.
C'est là (or Voilà) ce dont je me plains, or Voilà de quoi je me plains.
Ce qui me peine, c'est son indifférence.
Ce à quoi je pensais ne vous regarde pas.
Quoi faire ? Que faire ?

Note.—The former expresses determination, the latter hesitation.

II s'est faché et, qui pis est, m'a insulté.
Ce qu'il y a de plus clair, c'est son manque de fermeté.
Que d'histoires il nous a racontées !
Voilà qui s'appelle parler.
Qui vous amène, mon enfant, dans ce lieu ?
Qui me vaut l'honneur de votre visite ? = To what do I owe, &c.
Quoi de nouveau ? Quelles nouvelles de chez vous ?
Quels beaux tableaux ! Quelle est son idée ?
Il m'a demandé quel en était le mot.

50. The Indefinite Pronouns and Adjectives:—

All.

Ils sont tous malades; or Ils sont malades les uns et les autres.
Tous (= all of them) vinrent ; or Ils vinrent tous.
Tous les hommes sont mortels.
Elle était tout (adv.) en larmes.
La maison était toute en feu.
Elles étaient toutes (= all of them) en larmes.

N.B.—Elle était toute honteuse, tout effrayée (= quite).
Elles sont toutes malades = They are all ill, or quite ill.

Note.—The Adverb tout agrees for the sake of euphony when the Adjective begins with a consonant or h aspirate.

Elle était tout yeux et tout oreilles.
Tout ce qui reluit n'est pas or.
C'est la bonté même.

Des instruments... aussi (equally) curieux pour nous les uns que les autres.

Any, Anything, Anyone.

Note.—These are used in English in negative and interrogative sentences, instead of some, &c.

N'importe qui (Le premier venu) saurait le faire.
A-t'il un motif quelconque ? Avez-vous quelque motif ?
Avez-vous du papier ? Lui n'en a pas.
Toute autre raison aurait suffi.
Il n'y avait personne de ma connaissance.
§ 50. THE PRONOUNS.

Je n’aime aucun de ces livres.
Si quelqu’un vous dit le contraire, il ment.
Je sais le faire aussi bien que n’importe qui.
Y a-t-il quelque chose de nouveau ?
Reçoit-il d’ordres de personne ?
Elle sait faire n’importe quoi en fait de cuisine.
Vous pouvez avoir tout ce que vous voulez.
Tout est assez bon pour vous.
Je ne me fie à lui en quoi que ce soit, or rien.
Je ne me fie à lui en tout, or en quoi que ce soit.
Tout homme capable d’agir ainsi mérite d’être puni.
Avant de faire aucun projet, il faut être riche.

This sentence is really negative = Do not make, &c.
Ecoutez-moi, si vous êtes capable de rien de sérieux.
Here doubt is expressed.

Y a-t-il rien de plus stupide?
A negative answer is expected.
Sans autre (= any other) garantie qu’un grabat.

Both.
Ils moururent misérablement tous (les) deux, or l’un et l’autre.
L’un et l’autre (or Tous les deux) sont bons.
Ils désobéirent au roi l’un et l’autre.
Je n’aime ni les flateurs, ni les gens grossiers ; les uns et les autres sont également désagréables.
Nous leur avons écrit à l’un et à l’autre.
J’y suis allé par les deux chemins.

Each.—(Pronoun) = chacun: (Adjective) = chaque.
Chaque is occasionally found without a Noun following:
Il a bâti quatre casernes pour deux cents hommes chaque.

Chacun cannot be used for things unless the Noun to which it refers is expressed in the same sentence:
Il prononce distinctement chacun de ses mots.

In Chacun a son dada, chacun can only mean each person.
In English, each is followed by his, her, or its. In French, chacun may be followed by son, sa, ses, or by leur, leurs. It is followed by the former in Adverbial Clauses, and by leur when it comes between the Verb and its Object:

Ils ont donné de l’argent, chacun selon ses moyens.
Ils ont donné chacun leur part.

Each Other, One Another.
Aimez-vous les uns les autres (or l’un l’autre).
Ils se donnaient des coups de pieds.
Ils se pardonnèrent (les uns aux autres), or l’un à l’autre.
Elles se louent trop l’une l’autre.
Elles disent toujours du mal l’une de l’autre.
Either.

L'un (une) ou l'autre le fera.
Nous n'en avons pas non plus.

Every, Everyone, Everything.

Toute peine mérite salaire. — Je la vois tous les jours. — Tout homme est mortel. — Cela me convient de toutes les façons. — Chacun a son dada. — Tout le monde le dit. — Emporitez tout.

Few.

Ces quelques lignes. — Peu de gens savent le faire. — J'en ai quelques-uns. — Un petit nombre (or Quelques personnes) sont restés (restées) en arrière. — En peu de jours = In a few days.

Many.

Dans bien des (or beaucoup de) cas, cela réussit.
Il donna de nombreux détails sur l'ouvrage.
Je vous verrai avant peu (de jours).
Combien (How many) en avez-vous? J'en ai trop (too many).
J'en ai autant (as many) que vous.
Je l'ai vu mainte(s) (many a) fois or bien des fois.
J'en ai vu beaucoup tomber.

Neither.

Ni l'une ni l'autre de ces dames n'est mon épouse.
Ni l'une ni l'autre de ces dames ne savent (sait) chanter.
Elles ne savent chanter ni l'une ni l'autre.

No, No one, &c. &c.

Vous n'en avez aucune (nulle) idée. (No.)
Personne ne peut faire deux choses à la fois. (No one.)
Je n'y ai vu personne. (No one.)
Aucun (pas un) d'eux ne le connaissait. (None; not one.)
Vous n'avez pas de pain et nous n'en avons pas non plus. (No and None.)
Qui y avait-il? Personne. (Nobody.)
Rien ne lui échappe. (Nothing.)
Nul (aucun) homme n'est parfait. (No.)
Il ne montra aucune trace de cette insolence, qui, &c. (None.)

One. — This Pronoun is sparingly used in English, but on is very widely used in French, where, however, it can only be used as the Subject. In other cases use nous, vous, &c. (see also V. 20):

Cela vous (nous) fait trembler; or Cela fait trembler.
Avoir sa montre sur soi (omit in English).
Avoir soin de soi(-même) (oneself).
On regarde malgré soi les choses qui vous plaisent.
Ce n'est pas un homme qui cédera.
Il n’est pas homme à céder.
Il serait facile de trouver quelqu'un qui pourrait vous le dire.
Voici celui (the one) que j'ai acheté hier.
C'est celui-ci (the one) dont je vous ai parlé.
C'est un voleur, et un voleur habile.
Ce n'est pas un ouvrage insignifiant; au contraire, c'en est un de grande valeur.
Il en a un (une).
C'est tout un = C'est la même chose.
Tel homme recherche ce que tel autre méprise.
Un point très important et qui (= one which) est souvent négligé.
Il voulut les forcer de se soumettre à celle (= la protection) plus immédiate et plus directe des comtes de Habsbourg.

One Another.—For One another, see Each Other.

Other, Another, Others.

Un autre homme l'aurait fait.
Cela arrivera un jour ou l'autre.
Les uns disent une chose, les autres une autre.
D'autres pensent comme moi.
Mal parler d'autrui.

Note.—Autrui cannot be used as subject; is only used after Prepositions, and in an indefinite sense, viz. when it is not in opposition to some.

Some, Some one, Something, &c.

Il y a des gens qui sont très sensibles.
Quelques-uns étaient mauvais, d'autres bons.
Donnez une raison quelconque.
Il y a quelque temps.—Quelque dix mille ans.
Ils y ont tous contribué, qui plus, qui moins.
J'en ai = I have some.
J'en ai quelques-uns = I have some.
Quelque filou l'a attrapé.
Il y a quelqu'un là.—Il faut faire quelque chose.
Il faut aller chercher quelqu'un d'autre (some one else).
Il a je ne sais quoi (= something) d'extraordinaire dans sa voix.

Such.

Un tel homme est un être digne de mépris.
C'est une femme telle que vous.
Ceux qui (= as) sont dans la première classe.
Tel (such as) rit aujourd'hui qui pleurera demain.
Un si (not tel) grand homme.

Whatever.

Quelques richesses que vous ayez, employez-les bien.
Quelque idée que vous ayez, suivez-la.
Quels que soient vos motifs, il faut agir.
Il obtient tout ce qu'il veut.
Quoi (que ce soit) que vous fassiez, faites-le bien.
Donnez moi un (=any) livre quelconque.
Absolument rien = Nothing whatever.
Pas un seul = None whatever.

Whoever.
Qui que ce soit qui l’ait dit, la chose est fausse.
Qui que vous soyez, parlez.
Qui que vous blâmez, &c.
Je ne me plains pas de qui que ce soit (= anyone whoever).
Celui qui (or Quiconque) a fait cela mérite la mort. Whoever is here a demonstrative.

CHAPTER IX.—THE ARTICLES.

1. General Remarks.—The Article is in French the distinguishing mark of the Substantive, which, when deprived of it, strictly speaking ceases to be a Substantive, and cannot be used either as subject or object, or have a Pronoun to stand for it. It follows that Abstract Nouns must have an Article in French.

2. If a Noun gives an indeterminate or explicative idea no Article is used:—sans peur, avec force, le poisson de rivière, un pot à confitures, une robe de deuil.

3. Certain verbs, such as donner, avoir, prendre, and faire, often take a Noun in the accusative without an Article, but in these cases the Noun forms, so to speak, part of the Verb. Prendre femme = se marier, faire grâce = pardonner, donner lieu = produire. There are similar expressions in English, but the two languages seldom correspond:—Keep silence = garder le silence, do alms = faire l’aumône.

4. Be careful in translating English Adjectives, &c., by prepositional phrases. The Article must be used in French if the Noun has a definite sense.

5. In proverbial and other sentences, consecrated by use, there is often omission of the Article:
Chien qui aboie ne mord pas.—Je leur dois justice.—Il n’y avait livre qu’il ne lût.—Pauvreté n’est pas vice. Contentement passe richesse.

6. The Definite Article.—The following require the Definite Article in French:
(a) Titles, dignities, professions:—La reine Victoria, le capitaine Carnot.
Exceptions:

*Monsieur, Madame, Maître, and, familiarly, Frère, Sœur, Père, and Saint.*

(b) Days (distributively) and holy days:—*J’y vais le samedi.* La Noël.

(c) Names of countries, provinces, large islands, mountains, seasons, cardinal points.

Exceptions:

1. Countries bearing the same name as their capital: *Corfou, Parme.*
2. After *de* meaning *in or at*: *L’armée d’Italie.*
3. After *de = from* with countries which are feminine (European especially): *Il vient de Russie; but je viens du Japon.*
4. After *en* with the feminine singular: *En Sicile; but* we must say: au Brésil, aux Etats-Unis, au Japon, au Canada, aux Indes, au Mexique, au Portugal.
5. With countries (fem. sing. only) used adjectivally: porcelaine de Saxe; *but* porcelaine du Japon.

*Note.*—The tendency among modern authors is to use the Adjective:—

La politique *britannique; la flotte chinoise.*

(d) The names of celebrated women, actresses, &c. When used with men’s names the Article expresses contempt. Peasants often use it both with male and female names instead of Monsieur and Madame; also in familiar language when addressing anyone:—*Eh l’ami,* viens ici.

7. Omit the Definite Article in the following cases:—

(a) In apposition: *Victoria, Impératrice des Indes.*

Exception:

When the Noun has emphasis, or when the description would not be generally known: *La sainte église romaine, la mère de toutes les églises.*

(b) In enumerations, proverbs, antithesis, sententious sayings, titles and headings of books, addresses:

*Pauvreté* n’est pas *vice.*—*Crime d’Amour.*—*Rue Victor Hugo.*—*Espoir et crainte* m’assiégeaient tour à tour (*Verne).*—*Jeunesse, beauté, talents,* tout s’engloutit dans ce gouffre.—*Prospérité* suppose *capacité* (*Hugo).*

(c) With several Nouns which are always used together, or when we wish to indicate a certain intimacy:

*Il ferma portes et fenêtres (Theuriet).*—*Il travaille nuit et jour.*—*Russes et Français* marchaient côté à côté.—*Hommes et choses* s’assombrissent à son approche (*St. Victor).*
8. Indefinite Article.—Omit the Indefinite Article in French:—

(a) Before a Noun in apposition: Henry IV, roi de France. Exception:
The Article is used if the Noun in apposition is emphatic, or if it is used to distinguish: Le corps législatif, un corps de cent membres, recevait, &c. —Thiers.

(b) After as = en or comme; or omitted:
Il agit en ami. —Comme médecin il est fort. Il s’établit marchand d’hommes à Troyes. —Flaubert.

(c) After Verbs of incomplete predication, unless the complement is used definitely:
Il est devenu soldat. Vous êtes menteur = you are a liar (habitually). Vous êtes un menteur = you lie (in this instance).

(d) With the complement of the factitive Verbs, make, call, name, &c.: On l’a fait roi.
(e) In expressions such as the following:
Never was a man more ashamed. Jamais homme ne fut plus honteux. What a guy! Quelle tournure! That fool of a porter. Cet imbécile de portier.

9. The English Indefinite Article is often used to denote the species, and hence must be translated by the Definite in French:
A fool is known by his folly. A l’œuvre on connaît l’ouvrier.

10. Note also the following:
This costs three francs a pound. Ceci coûte trois francs la livre. He has a long nose. { Il a le nez long; or } Il a un long nez. £500 a year. 12,500 francs par an. A man of rare piety. Un homme d’une piété rare. With extraordinary care. Avec un soin extraordinaire. but: With care. Avec soin. also: With great care. Avec grand soin.

11. The Partitive Article.—The Partitive Article is used with Nouns to express indefinite quantity or number, and may be rendered in English by some or any, but is generally understood. In its origin it is the Preposition de + the Definite Article. The de has now lost its prepositional force, and may
be preceded by any Preposition except *de*:—*On obtient tout avec de l'or*.

12. Partitive Article Omitted.—When the Noun used partitively forms with the Preposition *de* the complement or attribute of any Verb, Noun, Adjective, Participle, or word of quantity or number (*bien* excepted), such as, *livre, beaucoup, pas, point, bouteille,* &c., the Partitive Article is omitted altogether:

- *Mon jardin est bordé d'arbres.*
- *Il parle de guerres et de combats.*
- *J'ai acheté deux onces de tabac.*

13. Do not confound the Partitive Article with *de + the Definite Article*. In *J'ai bu un verre du vin que vous m'avez donné,* *du* is not Partitive. Nor is it Partitive in *Donnez-moi du bon vin que j'ai acheté hier,* where there seems to be a word such as *un peu* understood.

14. The rule which requires *de* alone when an Adjective precedes the Noun is not universally observed, especially with the singular and in conversation, and cannot be accounted for by any very satisfactory reason. It may be simply a tendency to use *de* as a weak form of *des, du,* &c., necessitated by the removal of the article further away from the phraseological accent.

15. Originally (17th century) the rule applied to the plural only, but grammarians extended it to the singular. Examples are numerous in modern authors, where the rule is entirely disregarded both in the singular and in the plural. It is always disregarded after *bien*:

- *Je lui donnerai volontiers des bons gâteaux.*
- *Des doubles corsages de drap bleu.*
- *Il portait à son bureau des vieux vêtements.*
- *Voilà de la haute et forte psychologie.*
- *Du beau papier blanc.*
- *J'en ai connu des saintes femmes.*
- *Il pleurait des petites larmes vite séchées.*
- *Bien des longues semaines passèrent.*

Examples such as the above seem, however, to be limited to certain Adjectives, *petit, bon, vieux, mauvais, vrai, long, grand,* &c.

16. When the Adjective is very closely connected with the Noun the full form is of course used:—*Il a du bon sens.*—*Des jeunes gens.*—*Vous vous faites du mauvais sang.*

17. It is very misleading to state, as most grammars do,
that de alone is to be used after a negative Verb. The negative has really nothing to do with it. Pas and point are Nouns, and come under the same rule as beaucoup, bouteille, &c. Besides, it is of great importance to note that the Noun following pas, point, &c., is very often not the complement of these words, as the following examples will show:—

\[
\begin{align*}
&\text{Je ne bois pas du vin tous les jours.} \\
&\text{Tous les hommes ne sont pas des vauriens.} \\
&\text{Ce n'est pas du miel, ceci.} \\
&\text{Je ne vous ferai pas des reproches frivoles.} \\
&\text{Je ne lis des livres que lorsque j'ai le temps.} \\
&\text{N'avez-vous pas d'amis or des amis?} \\
&\text{Je ne vous demande pas de l'argent.} \\
&\text{Il ne se sont pas fait des signes.} \\
&\text{Elle ne lui disait pas des sottises.} \\
&\text{Il ne trouvait pas même des larmes.} \\
&\text{Mais ça ne nous donne pas du pain.}
\end{align*}
\]

—Dumas.  
—Mme de Girardin.  
—Zola.  
—Zola.

On the other hand note:—

Reçoit-il d'ordres de personne?

18. Note also the following examples:—

\[
\begin{align*}
&\text{Il n'a pas de (=a) montre.} \\
&\text{Il ne m'a pas donné de (=a) réponse.} \\
&\text{Pourriez-vous écrire une page sans faire de fautes?} \\
&\text{Je ne saurais écrire deux lignes sans faire des fautes.} \\
&\text{Avec prudence = prudently (Adverb of manner).} \\
&\text{Avec de la prudence = by means of prudence.} \\
&\text{Il y a du (=something of) La Fontaine chez lui.} \\
&\text{Cela a duré des cent et des cent ans.} \\
&\text{Il restait des deux et des trois semaines sans lui parler. (Des, popularly = at a time.)}
\end{align*}
\]

19. The Partitive Article is sometimes omitted:—

(a) For emphasis:

\[
\begin{align*}
&\text{Je ne voyais dans la vie que tristesse, chagrin, douleur, dureté; vous m'avez montré qu'il y avait aussi de la bonté, de la pitié, de la générosité, de la tendresse.}
\end{align*}
\]

—Malot.

(b) With Nouns usually found together:

\[
\begin{align*}
&\text{Vomir feux et flammes.} \\
&\text{Elle avait grâce et beauté, amour et jeunesse, noblesse et fortune.}
\end{align*}
\]

—Monnier.  
—Sandeau.

(c) As complement of a Verb:

\[
\begin{align*}
&\text{Quittons-nous bons amis.}
\end{align*}
\]
Chapter X.—Comparison.

1. In French there is no superlative form of the Adjective. What is generally, in deference to the grammars of the ancient languages, called superlative is merely the comparative with the Article, which really belongs to the Noun. When the Adjective follows the Noun the Article is generally repeated, but this was not always so; for the comparative with the Article is used in French either of two or more than two, and both the English comparative and superlative are rendered in French by the comparative, sometimes with, sometimes without the Article, as the examples below will show.

2. There is in English a tendency to use the superlative form for the comparative when preceded by the Definite Article, although pedants would say, in speaking of two things: This is the larger, and then, as if by way of apology, add, of the two.

3. Examples:

My best friend.
The most agreeable thing you can do.

This is the best you can do.
The tallest man in the town.
A most brilliant assembly.
It was in the evening that she was most dejected.

Note.—There is no comparison here.

The more he asks, the less he gets.
The longer the distance, the greater his ardour becomes.
A most excellent idea.
Faster and faster.
It became more and more evident every day.
He became stronger and stronger.
The older will serve the younger.
The sooner the better.

Plus profond est l'abîme, plus ardent le désir du ciel. — Michelet.

It is a better occupation than begging.
It is a better top than my cousin's.

Plus il demande, (et) moins il obtient.
Plus la distance est longue, plus son ardeur s'accroît.
Une excellente idée.
De plus en plus vite.
Il devint de jour en jour plus évident.
Il allait toujours (en) se fortifiant.
Le plus âgé servira le plus jeune.
Le plus tôt sera le mieux.

C'est un meilleur métier que celui de mendiant.
C'est une toupie meilleure que celle de mon cousin.
Adjectives and Adverbs of irregular comparison:

<table>
<thead>
<tr>
<th>Adjective (Comparative)</th>
<th>Adverb (Comparative)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Little (Petit) Moindre: plus petit (size only). Peu Moins.</td>
<td></td>
</tr>
<tr>
<td>Much Beaucoup (de) Plus.</td>
<td></td>
</tr>
<tr>
<td>(Adj. and Adv.) (Subs. and Adv.)</td>
<td></td>
</tr>
<tr>
<td>Few (Peu) Moins.</td>
<td></td>
</tr>
<tr>
<td>(Adv.)</td>
<td></td>
</tr>
<tr>
<td>Good Bon Meilleur.</td>
<td></td>
</tr>
<tr>
<td>Well Bien Mieux.</td>
<td></td>
</tr>
<tr>
<td>Bad (Mauvais) Plus mauvais (physically).</td>
<td></td>
</tr>
<tr>
<td>„ (Adv.) Mal Pire (morally).</td>
<td></td>
</tr>
</tbody>
</table>

Note.—Plus on est bon, plus on est trompé. Plus le vin est vieux, plus il est bon (or meilleur il est).

4. The following expressions are used in French to express quality in a very high degree: dernier, maître (maîtresse), on ne peut plus, des plus, ce qu’il y a de plus:

C’est du dernier chic.
La réunion était on ne peut plus gaie.
La maîtresse qualité de cet écrivain, c’est la clarté.

5. Than is rendered by de when expressing excess or deficiency of number, time, or measure:

J’ai reçu plus de dix francs; but
Quatre hommes font plus que trois.

Chapter XI.—Adverb.

1. An Adverb either modifies the action expressed by the Verb or the result of the action. Adverbs in *ment* belong to the former class; Adjective-Adverbs belong to both. The number of Adjective-Adverbs has greatly increased among recent authors. The Adverbs in *ment* were more suitable to the classic period. Both forms, however, are often in use with a difference of meaning; as: haut and hautement, clair and clairement, cher and chèrement. When both forms are in use, the one in *ment* refers to the action itself or to the subject; the Adjective form refers to the object or to something connected with the action, its result, &c.:

Je vois clair dans mes affaires = my affairs are clear, in order.
Je vois clairement que vous ne comprenez pas = my mind is clear about, &c.
2. Adjective-Adverbs. — The following Adjectives are now used adverbially:—bas, beau, bon, bref, cher, chaud, clair, court, (sonner) creux, double, (filer) doux, droit, dru, dur, exprès, faux, ferme, fin, fort, frais, franc, froid, grand (variable—toute grande ouverte), gros, haut, juste, large, long, maigre, net, noir, nouveau, profond, raide, rapide, rouge, rude, sec, serré, soudain, vite, vrai, &c. &c.:—

Je vous parle tout franc.

3. Adverbs rendered by a French Phrase. — English forms Adverbs in ly with great facility. The corresponding French Adverbs in ment are sparingly used, and a Phrase (= Preposition + Noun) or an Adjective is often preferred instead, as being more elegant: sarcastically = d'un (sur un) ton sarcastique; encouragingly = de manière à encourager; spitefully = d'un ton de dépit:

He was remarkably fluent. Il était doué d'une remarquable facilité de parole.
He was indignantly surprised. Il était surpris et indigné.

4. Verb + Adverb. — The words at, in, on, out, &c., although generally regarded as Prepositions, were originally Adverbs, and as such still play an important part in the language when added to Verbs. In some cases a simple French Verb will suffice to render the English Verb + its Adverb (see I. 5), but very often it will require two Verbs, or a Verb with a complement. To fire away = continuer de tirer; look at = regarder; to swim over = traverser à la nage; to sleep out (a sermon) = dormir jusqu'à la fin de; to sleep out = coucher dehors (hors de chez soi); to ring him up = le faire lever à force de sonner.

5. Adverbs rendered by a French Verb. — The following Adverbs, as well as some others, may be conveniently and elegantly rendered into French by a Verb:—

At last .........Cela a fini par m'enrager.
Completely .......Cela acheva de me faire enragé.
Unwittingly ......Je m'oubliais à parler de vous.
Unconsciously...Elle s'oubliais pendant des heures entières à regarder la lune.
Just..............Il venait d'arriver.
Nevertheless.....Je n'ai pas laissé de lui dire la vérité.
Suddenly .........Voilà qu'un matin au petit jour.
Soon ............Il ne tardera pas à venir.
About ..........Le malade semblait vouloir se remettre.
Likely...........Elle semblait devoir les détruire.
Merely (only)...Il se contenta de me demander mon âge.
6. So, So much—Too, too much—Very, very much. In English, so, too, and very cannot generally stand immediately before a Past Participle. Some word like much or greatly must come between. This word much is never rendered in French: Very much excited = Très (or Fort) excité.

So and So much are usually rendered (1) by tant with Verbs, (2) by si with Adjectives and Adverbs, (3) by tant with a Participle used adjectively, if you can turn by who or which in the accusative:

La lettre tant espérée (= qu'on espérait tant) arriva enfin.—Theuriet.

Tant must be used as the connecting word of a subordinate sentence. Note the order of the words:

Il entrait rarement au salon, tant était grande sa terreur d'y trouver des visites. —Gyp.

7. Negation.—No, absolutely, in answering a question = Non:

Est-il arrivé? Non.

No (Adjective) = aucun (nul) ... ne: ne ... aucun (nul): ne ... pas (point):

Aucun (nul) homme n'est parfait.

8. Not = non, non pas, non plus, non jamais, to modify any word or words in the sentence, except the Verb in particular. Non point is rarely used:

Not that I think him better. Non pas que je le crois meilleur.
I think not. Je crois que non.
He lived not ingloriously. Il vécut non sans gloire.

9. Nor, modifying the Verb in particular = ne, placed before the Verb; but the Verb is now generally followed by the strengthening Particle pas or point, originally Substantives.

10. Ne is still used alone in the following cases:—

(a) With the Verbs cesser, oser, pouvoir (+ Infinitive), savoir (=pouvoir), avoir garde, il importe, plaire and tenir used optatively:

He cannot do it. Il ne saurait le faire.
God forbid. A Dieu ne plaise.
Never mind that. Qu'à cela ne tienne.

(b) After why rendered by que:

Que ne faites-vous cela?
(c) Sometimes after who (qui), interrogative:
   \[ \text{Qui de vous n'a ses défauts?} \]

(d) Before que (dependent interrogative):
   \[ \text{Je n'ai que faire de cela.} \]

(e) Before que, meaning except, or implying a restriction:
   \[ \text{Il ne fait que gronder et jurer.} \]
   \[ \text{Note.—ne ... que is generally expressed in English by only or but.} \]

(f) After si in a Conditional Sentence, if changing the condition to the affirmative does not necessarily follow a change of the affirmation or the negation of the apodosis:
   \[ \text{Vous n'êtes pas venu hier, si je ne me trompe; but} \]
   \[ \text{Si vous n'y allez pas tout de suite, vous ne le verrez pas.} \]

(g) In Relative and Consecutive Sentences in the Subjunctive:
   \[ \text{Etes-vous si malade que vous ne puissiez y aller?} \]

(h) In Subordinate Sentences depending on a negative principal:
   \[ \text{Il n'y a personne qui ne le voie.} \]

(i) When the negative modifies any of the following words:
   \[ \text{—plus (Adverb of time), rien, jamais, personne, aucun, nul, ni} \]
   \[ \text{(not always), guère, or any expression of similar import, as de ma vie, when these are in the same sentence:} \]
   \[ \text{Personne ne devait le savoir.} \]
   \[ \text{Je n'ai de ma vie vu chose pareille.} \]
   \[ \text{Il n'a guère fait son travail.} \]
   \[ \text{Ne le dites à âme qui vive; but} \]
   \[ \text{En ceci vous n'avez pas lieu de craindre personne.} \]
   \[ \text{Note also: Il n'y a pas que contre la mort qu'on ne peut rien.—Malot.} \]

11. Two or more of the above-mentioned words may be found in the same sentence, but only one of them modifies the negative, the others being used in their original affirmative sense:
   \[ \text{Je n'ai jamais rien refusé à personne.} \]
   \[ \text{Note.—Aucun has now seldom its original affirmative force.} \]
   \[ \text{D’aucuns (=quelques personnes) vous le diront,} \]
12. Ne omitted.—The strengthening Particles are themselves used as negatives without ne when there is no Verb expressed:

Que fait-il? Rien.  
Qui est venu? Personne.

Pas must in this case, however, have a Complement:

pas un; pas du tout; pas de chance.

13. Two negatives are allowable in French:

Je ne peux pas ne pas l'aimer.

14. Pas and Point.—Differences between pas and point:

(a) Point is stronger than pas. Nothing can be added to the sentence: Il n'a point d'esprit; but we can say: Il n'a pas d'esprit pour sortir d'un tel embarras.

(b) With pas an affirmative answer is expected; with point a negative one:

N'avez-vous pas été là? (Si.)  
N'avez-vous point été là? (Non.)

(c) With Adverbs and Numerals use pas:

Vous n'en trouverez pas deux de votre opinion.  
Il n'est pas si triste que vous.

(d) Point must be used instead of pas when there is no Verb, unless there is a Complement to the negative:

Comprenez-vous ces vers? Point, or Pas du tout.

Note.—Sans peine ni travail.  
Ni moi non plus (either).  
Ils ne valent pas les miens non plus.  
{ Je n'ai plus d'espoir.  
{ Je n'ai pas plus d'espoir qui lui.  
Puis-je ne pas y aller?  
Ne puis-je pas y aller?

Chapter XII.—PREPOSITIONS.

The correct use of the Preposition is of great importance, and is very difficult to master.

1. The student of French will notice the wide use of à and de, particularly the latter. They occur in almost every sentence.
2. **A.**—The Preposition à may—

(a) Represent the English to and the Latin ad: Il vint à moi.
(b) Represent the Dative case: Il pardonne à son ennemi.
(c) Represent English from and Latin ab: Prendre quelque chose à quelqu’un.
(d) Form an Adverbial phrase: À l’improviste.
(e) Govern an Infinitive: Il cherche à plaire.
(f) Form Compounds: Bateau à vapeur; poudre à canon.
(g) Represent various English Prepositions: À (in) Paris; à (by) la livre; à (with) la barbe blanche; à (at) table.

3. **De.**—The Preposition de may—

(a) Represent the English of, from: Il vient de Paris.
(b) Represent the English Possessive: Le livre de cet enfant.
(c) Represent the Genitive case: Il se souvient de moi.
(d) Form compounds: Maison de campagne.
(e) Form the Partitive Article: J’apporte des livres.
(f) Form Adverbial phrases: D’habitude; de vive voix.
(g) Represent various English Prepositions: Estimé de (by) tout le monde; de (in) nos jours; on m’a traité de (as) fou; plus de (than) vingt jours; satisfait de (with) sa journée; se moquer de (at) lui; je vous blâme de (for) la perte, &c.

4. English Prepositions have generally a much wider use and more metaphorical meanings than French ones. In fact it is often difficult to connect these meanings with the original force. The original force of by, for instance, was near to ( = près de, le long de), but in most cases it will be found that the rendering must be either par, de, or à.

5. Prepositions were originally Adverbs prefixed to the Verb; later on they were separated from the Verb, as in German; and lastly, they were prefixed to the Noun. Withstand, tamper with, and come with me are examples of the three stages. The second form is very common in English, and it is sometimes difficult to say whether the Preposition is more closely connected with the Noun or with the Verb. When connected with the Verb, the expression is equivalent to a Transitive Verb and may be turned into the Passive: This wine had been tampered with (falsifié). In French this form is not admissible:

See to the matter.  
I see to the other end

Soignez l’affaire.  
Je vois jusqu’au fond.

6. English Prepositions are often highly pregnant in meaning. To give the clearness which is required in French, it will
generally be necessary to add something to the English. The following examples will show what is meant:—

She came in with a letter, &c.
A painting of Gainsborough.
A case of much difficulty.

In the words of Shakespeare.

A work of necessity.
The skies of these painters.
An army under the Duke.
A letter in these terms.
The horse on the wall.
This drove him to foolish deeds.
This end will be for a seat.
From that time, &c.
There were 200 men present, besides women and children.
In fencing he has no equal.
It would be the greatest presumption in us.
His speech for the prisoner.

He had no eyes for the beautiful.
He found somebody to listen to him.
His opinion on things in general.

He has gone for a doctor.

They have been beaten into this habit.
Crammed into a scholarship.
Importuned into compliance.
She talks you into her opinions.

He will neither be frightened nor flattered out of his duty.
A painting blackened out of all distinctness.

To help him out of a pressing emergency.
I shall perhaps be able to laugh him out of his resolution.
She sings you to sleep.

P. frowns to me that I am to look at the clergyman.

Elle entra tenant une lettre, &c.
Un tableau peint par G.
Un cas qui présentait beaucoup de difficultés, or très difficile.

En empruntant les paroles de S.; or

Selon les termes mêmes dont se sert S.

Un travail nécessaire (urgent).
Les ciels peints par ces artistes.
Une armée commandée par le Duc.
Une lettre ainsi conçue.
Le cheval dessiné sur le mur.
Ceci le pousse à faire des folies.
Ce bout servira à faire un siège.

A partir de ce moment.
Il y avait là 200 hommes sans compter les femmes et les enfants.

En fait d’escrime il n’a pas son pareil.
Ce serait de la plus grande présomption de notre part.

Son plaidoyer pour la défense (en faveur) de l’accusé.
Il n’avait pas l’œil fait pour distinguer ce qui était beau.
Il trouva quelqu’un prêt à l’écouter.
Les jugements qu’il porta sur les choses en général.
Il est parti pour chercher (à la recherche d’) un médecin.

A force d’être battus, ils ont contracté cette habitude.

Ayant obtenu une bourse à grands renforts de préparation.

Vaincu par des importunités.

A force de causer elle vous fait adopter ses opinions.

Ni l’intimidation ni la flatterie ne le feront manquer à son devoir.

Un tableau noirci à tel point qu’on n’y pouvait rien distinguer.

L’aider à faire face à un besoin pressant; or à se tirer d’un grand embarras.

Je saurai peut-être en le plaisantant, le faire renoncer à son dessein.

Elle chante jusqu’à ce que vous vous endormiez.

P. me fait signe en fronçant les sourcils que je dois regarder le pasteur.
7. English Prepositions arranged alphabetically with Examples and Remarks, containing also examples of those which may be also Adverbs or Conjunctions:

**About.**


**Above.**


*Adverb.*—Vous la trouverez en haut (là-haut). Le cas ci-dessus mentionné.

**After.**


*Adverb, &c.*—J'irai ensuite. Le lendemain (the day after).

*Conjunction.*—Après que.

**Along.**

Le long de la rivière.

**Among.**

Entre nous (small number or a class). Parmi eux (large number). Chez les Romains.

**Around.**

Autour de la fontaine.

**At.**


At least = au (du) moins. At once = tout de suite. At home = chez moi, &c.
Before.

Avant quatre heures (time). Devant la maison (place). Par devant le juge (legal). Sous mes yeux.


Conjunction.—Avant qu’il soit arrivé.

Behind.

Derrière le mur. En arrière d’un bois. Il est en arrière (place) de ses camarades. Il est en retard sur ses camarades (=backward in his studies).

Adverb.—Rester en arrière. Laisser derrière.

Below.


Adverb.—Ecrivez en bas, au-dessous. Ci-après vous trouverez, &c.

Allez en bas. Ici-bas.

Beside(s).


Adverb.—D’ailleurs. De plus. Il n’a rien d’autre.

Between.

Entre vous et moi. Ils n’avaient que trois francs à eux deux. D’ici à demain.

Beyond.


Adverb.—Au delà, par delà, là-bas.

But.

Nous y étions tous excepté vous. Sans (=but for) vous, j’étais un homme mort.

Adverb.—Elle ne fait que (nothing but) crier. Il ne mange que peu. Seulement un peu. Rien qu’un peu. La chose est comme (all but) faite. Il a failli (=all but) me toucher. Il ne mange guère (=but little).

Conjunction.—Il n’est pas impossible que je vienne. Nos désirs sont nombreux, mais faciles à satisfaire.
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By.
Par, generally, and when used in its proper sense:

Il fut pris *par* des voleurs.

*A*, to indicate the general and apparent marks or means by which a person or thing is known:

Je le reconnus à sa demarche.
Je le reconnus à sa maniere de parler.

*Par*, with the Passive, to denote the agent when express intention is indicated:

Il fut tué *par* un soldat. Il est poursuivi *par* ses ennemis. Cela est tenu *par* un fil.

*Avec*, with the Passive, to denote the instrument:

Il fut frappé *avec* un bâton. Un criminel est garrotté *avec* une corde *par* le bourreau.

*A*, with the Passive, to denote the instrument indefinitely:

Il a été tué à coups de bâton. Cela ne tient qu'à un fil.

*De*, for both agent and instrument to express what occurs naturally; also figuratively, and especially to express feelings:

Le général est suivi *de* son armée. Il était suivi *de* tous ses amis. Il fut saisi *de* peur. Elle était aimée *de* tout le monde. Il fut tué d'un coup de sabre.


*For*.


*Conjunction*.—*Partez*, *car* il est tard. C'est trop cher *pour que* j'y pense.
From.


In.

A, with names of places, towns, villages, &c., but not necessarily expressing place inside:


En, with countries, provinces, and large islands; and with places, in a vague, indeterminate sense:


N.B.—En is rarely used with the Article. En la and en l' (m. or f.) are found in certain expressions:

En l'honneur. En l'espèce. En la dite maison.

En le is never found.

Dans, with places in a definite, determinate sense:

Il demeure dans Londres. Dans la maison.

Note.—Dans six jours = Some time within six days. En six jours = In the space of six days.

A (somewhere in) Londres: Dans (in the heart of) Londres.


Near.


Il faillit tomber = He was near falling.

Of.

§ 7. PREPOSITIONS.

Off.


On.


Out of.


*N.B.*—Many English expressions, such as *out of heart*, can be translated in French by a *Participle*: *Out of print* = *épuisé*; *out of heart* = *découragé*.

Over.


Through.


Till.

*Jusqu’à* nouvel avis. D’ici à demain. De 10 à 5 heures. Remettre à la semaine prochaine. *Je n’irai pas avant* demain.

*Conjunction.*—*Jusqu’à ce qu’il vienne*. Attendez qu’il vienne. *Je n’irai pas avant qu’il vienne*.
To (into).


Towards.

Vers (physical relation): Vers le milieu d’août.
Envers (moral relation): Nous sommes injustes envers lui.

Under.


With.

Avec, to express the idea of accompanying:

Venez avec nous. Je le ferai avec plaisir.

Avec, to express an extraneous or an unusual instrument:

On le frappa avec un bâton. Il l’a mesuré avec une canne. Il gesticulait avec sa canne.

A and de, to express the usual instrument, or to express manner, or to describe:


Within.


Without.

En dehors de la ville. Sans peur. Sans souliers.

Conjunction.—Sans que. A moins que.

PART II.

VIVA-VOCE EXERCISES

ON THE CHOICE OF WORDS, SYNONYMS, &c.

(See Chapter I. 8.)

Note.—In a few cases, the French words to be used are given in parenthesis. The phrases and sentences have been selected so as to make it generally necessary to use a different French word for each case. In order to include some important French synonyms under the same word, the English is sometimes used loosely, as when, for example, dangerous is used to include perilous and pernicious.

A dash (—) in all cases signifies the repetition of the italicised word in the preceding phrase.

A.

Will you accompany your sister to the ball? The prisoners were accompanied by two police officers.

To acknowledge a mistake; — one's relations; — a letter.

Almost all the acts of this man are — of charity (acte, action).

The action lasted an hour. Bring an action against him.

My city address; of pleasing — ; to pay one's — es.

An adjacent angle; — ground; — room.

The iron age; of a certain — ; to be of — ; the infirmities of —.

You must allow for the difference of age. I was allowed ten shillings a week. You allow him too much latitude. I must allow I am in the wrong. Allow me, madam. You do not allow for his infirmities.

An amusing piece; — man; — book.

He believes his ancestors came from France. Who serves his country well, has no need of ancestors.

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A sudden appearance; a pleasing —; her first —; to trust to —s.
The left arm; Greek —s; family —s.
To arrange a dispute; — papers; — to meet a person.
To ask an opinion; — pardon; — a favour; — a passer-by; — a question.
To attend a meeting; — a patient; — to business; — lectures.
A graceful attitude; an improper —; a sullen —.
Attractive power; — work; — manner; — person.
To avoid an oath; — a difficulty; — a trap; — study.
(Eluder, éviter, fuir, esquiver.)

B.
The back of a chair; — of a house; — of the hand; — of a person; — of a book.
Lead ball; india-rubber —; ivory —; snow —; bread —; cannon —; eye —; cotton —.
His house stands on the right bank of the Thames. This tribe inhabits the banks of the Ganges. He stood on the bank of the canal.
Window bar; — of a public-house; the glory of the —; a — to progress.
To beat a dog; — a child; — a retreat.
The beginning of a reign; — of a speech; — of a campaign; — of a session.
To bend the knee; — the reed; — the bow; — his will.
Stick no bills. The bill will pass. I will take a bill at three months' date. What is the amount of your bill? Show me the bill of fare. Waiter, bring the bill.
Hard bones; fossil —; dry —; fish —.
Box for letters; — of a carriage; — at the theatre; the traveller's —; horse —; money —.
To break a rule; — a divine law; — an oath; — a tooth; — one's head; — a watch; — a branch; — bread; — the news; — a fall; — a journey; — the ice; — one's heart; — a glass; — an alliance.
Bring your letter to the post. Bring your horse to the stable.
Bring your children next time. Bring me your book. Bring me word.
A broad road; in — day; a — accent.
Brown bread; — paper; — sugar; — cloth.
To *burst* a boiler; — into tears; — out laughing; — a blood-vessel.

A *burst* of laughter; — of eloquence; — of applause; — of passion; — of tears.

C.

*Call* the station-master. He *called* me a rogue. This train will *call* at Canterbury. I wish to *call* at the vicarage. I *call* that insolent. What is this *called* in English? *Call* me at five o'clock.

To *cancel* a bet; — a lease; — a word. (*Resilier, biffer, annuler.*)

One *cannot* serve two masters. One *cannot* be in two places at the same time.

*Capricious* fortune; a — taste; — child.

The *cares* of the household; — of life: — of state. We have many —. Take *care* not to fall. Take *care* of your watch.

He won his *case*. In that *case* I have nothing to say. I have had new *cases* made for my watch and spectacles, and my jewel-*case* mended. Give me a *case* of that kind. He is in a pitiable *case*.

To *catch* a butterfly; — a pike; — a disease; — fire.

To *cause* sorrow; — a misfortune; — one to fall.

A *celebrated* case; — brigand; — wine; the — Byron; — Prince of Condé.

To *change* a bank note; — one thing for another; — everything into gold; — peasants into frogs.

*Change* of dress; — of five pounds; — of the moon.

A *changeable* colour; — form; — weather.

The *character* of a servant; — of your neighbour; of inferior —; what a —! the — *s* of a play; Gothic — *s*.

To *charge* the enemy; — five shillings; — a duty; — with theft; — to one's account.

An extraordinary *claim*; to sell one’s — *s*; to lay —; to put in a —.

The *cleaning* of the streets; — of clothes; — of drains; — of boots. (*Cirage, nettoyage, dégraissage, curage.*)

A *clear* style; — proof; — day; — way.

*Clearness* of style; — of ideas; — of water; — of outline.

*Cleverness* of hand; — of fingers; — of a lawyer. (*Dextérité, habileté, adresse.*)

A *close* room; — weather; — attention; — person.
A storm *cloud*; a high —; a luminous —; — of dust; — of locusts; — of sorrow. He praises her to the *clouds*.

*Coarse* linen; — manners; — sugar.

A *coat* of drugget; — of colour; — of arms; a sleek —.

The *coldness* of marble; — of winter; — of a friend.

The *collar* of a coat; — of a shirt; — of a dog.

A *collection* of poems; — of pictures; — of roughs; — for the church.

To *come* from a principle; — the Greek; — God; — Paris. *(Venir, émaner, découler, dériver.)*

To *commit* a crime; — to the flames; — the accused; — one's self; — suicide.

A *common* wish; — scoundrel; — daisy; — soldier.

He has *company* to-night. He is fond of *company*. This actor is a member of our *company*. They go a great deal into *company*. The North Eastern Railway *Company* has refused the demands of its men.

A *complete* suit; — submission; — tranquillity.

I have the greatest *concern* for your success. Your illness has given me the deepest concern. That is your concern. This concern is a failure.

To *confess* a fault; — one's sins; — a penitent.

His *connexions* are wealthy. There is no *connexion* between these two facts. The doctor has now a good *connexion*.

To *conquer* a nation; — an obstacle; — pride; — an enemy; — fortune; — a horse.

The *consent* of the king; — of the parties; — of a superior. *(Consentement, autorisation, permission.)*

We will take your request into *consideration*. He would do it for a *consideration*. She has no *consideration* for the feelings of others. The *consideration* of this question will require time. On further *consideration*, I beg to refuse your offer.

To *contain* twenty persons; — one's feelings; — every information. *(Renfermer, réprimer, retenir, contenir.)*

To *contract* a debt; — the brows; — to do something.

The minister had a long *conversation* with the ambassador, but nothing was decided. After dinner, *conversation* became general.

It is *cool*. The tea is *cool*. He is *cool*. That is *cool*.

I have bought twenty *copies*. It is only a *copy*. Imitate your *copy*. Make a fair *copy*. Bring me a *copy* of the Times. *Copy* this music for me. I cannot, but I could *copy* letters.

*Correct* ideas; — behaviour; — pronunciation.
The cost of a house; — of a journey; — of an exploit. To my cost. I fear the cost.

A costly book; — journey; — furniture; — gem.

Maine is a very fertile country. Switzerland is a delightful country. I love my country. I prefer the country to the town.

Course of a river; — of life; — of a ball; — of lectures; — of bricks; in due —; to pursue a —.

Cover of a letter; — of a dish; — of a table; — of a bed; — of a saucepan; — of a chair.

Under cover of darkness; — of the guns; — of friendship.

Coward = lâche, poltron. A soldier who trembles before the battle is a —; if he runs away during the engagement he is a —.

A crack in the wood; — in a glass; — in the ground; — of a whip; a loud —; to — a joke; — a nut.

A crooked line; — tree; — road; — leg; — nose. (Tortu, tors, tortueux, crochu, courbe.)

To cross the Alps; — a river; — the threshold.

A crust of pie; — of bread; the — of the earth.

A remarkable cure; a miraculous —; an efficacious —. To cure a disease; — bacon; — a bad habit.

D.

The cattle have done much damage in the garden. What damage would this do to his good name? I got £200 damages. The ship is insured against fire and damages.

He is in danger of losing his life. Do not leave me in this danger.

A dangerous reef; — leap; — example.

A dark night; — passage; — colour; — lantern; — complexion; — designs; — thoughts. To keep in the —. It is —.

I see him every day. Do you work all day? The days are now cold. We enjoy the first days of spring. Have you spent a pleasant day? What is meant by a sidereal day?

A dead shot; — weight; — loss; — silence; — language; — dog; — march; — calm; — sound; — wall; — certainty.

The decline of an empire; — of day; — of the moon; — of prices.

The deeds of a scoundrel; — of one’s ancestors; — of a property; — of succession.

A sanguinary defeat; a shameful —; the — of a bill.

A defect of mind; — of body; — of style; — of memory; — in a precious stone.
To defraud the customs; — one's creditors. (Fruster, frauder.)

The degeneration of an individual; — of a tribe; — of the tissues.

This will brook no delay. He always delays to the last minute. The law has many delays. He has delayed me. That will delay the ceremony. Why have you delayed so long? Do not delay to send me the book.

To deny God; — the accusation; — a pleasure.

The depth of a cellar; — of winter; — of misery; — of the snow; — of the embroidery.

To derive pleasure; — advantage; — a word.

To describe a country; — a character; — a circle.

Gladstone was a deserter from the Tory ranks. The deserters during the military manoeuvres numbered six. The desertion of the allies, added to the desertion of many soldiers, caused great consternation.

A despotic power; — king.

Blind destiny; an unhappy —; an uncertain —.

The dialect of Gascony is sometimes more easily understood than the dialect of Paris.

To die of jealousy; — a violent death; — of hunger.
An insoluble difficulty; an unsurmountable —; an inextricable —. (Difficulté, embarras, obstacle.)

To direct a letter; — the traveller; — the attention; — one to do something.

To discharge a gun; — a servant; — a debt; — a duty.
He has discovered a new planet. I soon discovered the way to silence him.

A religious discussion; a scientific —; a violent —; a lively —. (Discussion, controverse, dispute.)

The army disperses; the fog —.

A distant view; — person; — country; — relation.

To distinguish the true from the false; — wheat from barley.

To distribute property; — alms; — a legacy. (Distribuer, dispenser, répartir.)

I distrust him entirely. He distrusts himself.

To divide a circle; — the spoil; — the sheep from the goats.

This wine does me good. This meat is well done. He has done me. Have you done? That will do. Can you make this do? It will do for me very well. I am done for. I can do without it. Do come and see me to-morrow. I do not think I can. I can do with two more. Is your new clerk likely to do? What do' you mean? He will have nothing to do with
it. I have done with gambling. Have you done with my book? He is doing very well. You look ill.—Do' I? I feel ill; do you'? I did' call on him, but he would not see me. What is to be done? He did me out of a sovereign. You know him as well as I do. I do' think it is unjust. I am completely done up. Is your parcel done up? I will give you ten shillings for it.—Done!

The door of a house; — of a church; — of a carriage.
A doubtful future; — honesty; — weather.
To draw water; — a tooth; — a line; — a cork; — a distinction; — a house; — tea; — a sword; — beer; — lots.
To drive a nail; — a trade; — a carriage; — a bargain; — from a place; — mad.
To drop a remark; — a pen; — the notion; — a curtsey; — a line; — a letter into the box; — an acquaintance.
The horse is dry. My well is —. The soil is —.
A dull razor; — companion; — pupil; — work; — weather; — fire.

E.

He turns a deaf ear to everything. She has a quick ear.
Early dawn; an — workman; — spring; — fruit.
An earnest worker; — attempt; — request; — money; an — of future happiness; to speak in —; to play in —.
An economical housewife; — dish.
The edge of the sword; — of the abyss; —s of a book.
The end of a fight; — of a lawsuit; — of a rope; — of a room; — of one's finger; — of his plan; — of the year; a tragic — (death); a sudden —; a heroic —.
A fatal ending; a comic —; a sad —.
To engage a seat; — a servant; — the attention; — to do it; — for a dance; — in business; — the enemy. To be engaged (to be married).
An enlightened century; — man; — being.
The miser has never enough money. The spendthrift has never enough.
To enter a room; — the army; — one's name; — an action; — the sum to my account.
To entertain guests; — an audience; — an opinion; — a hope; — the idea; — a new plan.
Death makes all men equal. He has made all the shares equal.
An even temper; — course; — table; — number; — money.
It is impossible even to mention it. We are even. It is even with the water. Make it very even.

A summer evening; a winter —; a pleasant —; the — of life.

To examine a trunk; — a witness; — a school-boy.
The provisions are exhausted; the springs —.
To exhibit goods; — a picture; — bad temper.
An exhibition of pictures; — of £80; a sad —.
I expect you before Easter. I did not expect to see him.

My expenses generally amount to 5 guineas a week. Who has paid the wedding expenses? He does so at the expense of his health.

The explanation of a text; — of a law.
The extension of a lease; — of a street; — of commerce.
Extravagant prices; — habits; — ideas; — conduct; an — woman.

F.

He is washing his face. Don’t make faces at me. What a handsome face! I have not the face to do it. He shut the door in my face. On the face of the precipice. On the face of the waters. He did it before my face. He puts a good face on the matter. The south face of the building requires repairs. I have set my face against it. He laughs in my face. Face the danger. I was facing the clergyman.

The failure of his plans; — of his health; — of a firm; — of a play; — of provisions; — of strength.
A sudden faint; a deep —. (Défaillance, évanouissement.)
A fair bargain; — wind; — question; — copy; — girl; — decision; — demand (for); — skin; the — sex; — play; — words; — offer; — means; — warning.
The price fell; the barometer —; the horse —; my son —; the soldier — (in battle); his countenance —. To fall on one’s prey; — on the enemy.
A fast friend; — colour; — train; — knot; — sleep; — young man. To walk —; to hold —.
A fatal moment; — omen; — mistake.
He enjoys the king’s favour. Do me the favour of speaking to him about it. I shall never forget his favours.
The fear of God; — of bad news; — of ghosts.
To feed a town; — a family; — cattle. My horse feeds well.
To feel uneasy; — a disagreeable smell; — the pulse; — one’s way.
He gives way to his feelings. His hearing and feeling are defective. You do not express your real feeling in this matter. He shows much feeling in such circumstances. His feeling towards you is not friendly. I had a strong fellow-feeling for him. A strange feeling came over me.

My dear fellow, the fellow you speak of is a fellow-student and fellow-townsman of mine; he is a fellow of his college, and a fellow of the Royal Society, and you should show more fellow-feeling for a fellowcreature and a fellow-countryman. He has been my fellow-traveller here, and is a good fellow; not a good-for-nothing fellow, as you seem to think. It would be difficult to find his fellow. This old fellow was a school-fellow of mine; he is a queer fellow.

To fight a duel; — for country; — a battle; — one's way; — for life.

A high figure; an elegant —; a geometrical —; a sorry —; an awkward —.

To fill a ditch; — a bottle; — space; — a position.

Fine linen; — thread; — gold; a building; — distinction; — lady; — crop; — taste.

To finish a sleep; — a sum; — a picture; — a discussion; — one's days; — a lawsuit; — a phrase.

A fit of fever; — of gout; — of anger; — of indigestion; — of the imagination; to have a —; a nervous —; the — of a coat. The window fits; the dress —; the shoe — well. To fit the lid to the box; — one's self for something; to be — for a situation; — for eating; — for nothing.

A flat country; — note; — nose; — beer; — contradiction; — colour; — surface; — taste; — sound; — refusal; — denial.

The flight of an army; — of the imagination; — of a bird; a — of arrows; — of steps.

Wholesome food; solid —; the — of worms.

The foot of the page; — of the monument; at — of the table.

Form of government; — of oath; — of expression; — of law. To form a plan; — a pleasure-party.

A young boy should not be so forward. He is forward for his age. The trees are very forward. He has forwarded my letter. He will forward my interests.

Foul winds; — weather; — air; — action; — slander; — murder; — language; — transaction; — roads; — play.

Free behaviour; a — pass; — town; — goods; — lecture; — life; — manner; carriage —.
Fresh water; — flowers; — news; a — coat; — horse.

A full cup; — house; — omnibus; — mile; — day;
— sleeve; — moon; — dress; — pay; the — price; — of a
subject; — of grief; — of hope; in — bloom; — swing;
— view; — uniform; at — speed; — liberty.

G.

He is gathering information. We are gathering strawberries. Are you gathering strength? They were gathering stones. I gather as much from what you say. From what I could gather, he is in bad health. The clouds are gathering. A crowd was gathering on the market-place. She was gathering the sleeves. The wound was gathering.

He is a gentleman, although now obliged to do menial work. His conduct shows that he is a gentleman. He made a large fortune as a butcher, and is now a gentleman. I hardly recognized him, he looks like a gentleman. I can trust him, he is a gentleman. A gentleman does not put his knife into his mouth. This gentleman has told me a good story. Show the gentleman out. That gentleman told me so. A young gentleman has called to see you.

To get the weapons ready; — the seats; — a speech.

The gifts of nature are precious. I received many gifts on New-Year's Day. He placed his gift on the altar. He has the gift of speech.

To give a slap in the face; — a blow with the fist; — thanks to God; — notice; — ear. Give my love to S.

At what time do you go to your office? It is four o'clock, I must go. He can go 15 miles an hour.

A good boy; — bargain; — coin; — meal; — argument;
— reason; — article; — watch; — people. Good and evil are relative terms. The good will receive their reward. He is no good. What good will you obtain by this? He has gone to Paris for good. It is too good to be true. Be so good as to tell me the way to Dover. This will do you good. He arrived in good time. What is the good of saying so? This firm's goods are very superior. The removal of our goods cost us a good deal.

To grant a request; — a privilege; — a favour. (Concéder, octroyer, accorder.)

A grave bearing; — proposal; — question.

A great length; — size; — cold; — pleasure; — quantity; the — aim.
To grind a knife; — corn; — one’s teeth; — colours; — to powder; — the people. (Grincer, moudre, broyer, repasser, aiguiser, écraser, réduire.)

Marshy ground; firm —; English —; a golden —; a reasonable —; an enclosed —; no — for believing.

He grows asparagus. She grows careless. The tree grows well. Your son grows fast. The tea grows cold. These seeds will not grow. His business will grow.

To guide troops; — a traveller; — a flock.

Guilty negligence; — passion; — conscience.

**H.**

I am washing my hands. The minute hand is broken. He writes a good hand. I have engaged three hands for the work. It is on the left hand. On the other hand, it is useless. I see the hand of God in it. Will you take a hand at whist? I had a very bad hand; there were no trumps. He has had a hand in the business. All hands on deck! Give me a hand. He was brought up by hand. He has got his hand in. I am a good hand at gardening. He does things with a high hand. You will be my right hand. I have no cash in hand. Your letter has come to hand. I have put the shoes in hand. He has several relations on his hands. He can put his hand to anything. They live from hand to mouth. Lay violent hands on no man. The time is at hand. You may expect no mercy at his hands. We have much work on hands. He is now in bad hands. He is never at hand.

To hang (up) a flag; — a pot-hook; — a candelabra; — a murderer; — one’s head; — fire; — a picture.

Hard meat; — bread; — problem; — digestion; — breathing; — winter; — frost.

A hasty flight; — temper; — sketch; — decision. (Irréfléchi, fait à la hâte, emporté, précipité.)

The head of a man; — of a discourse; — of a table; — of a bed; — of a department; — of a river; — of a ship; — of an arrow; — of an axe; — of a walking-stick; — of a wild boar; — of a stag; — of the stairs; twenty — of game; — on beer.

A heap of water; — of ashes; — of wood; — of apples.

Hear what I have to say. I cannot hear what you say, I am deaf. He has not heard from his sister. I have not heard of him for some time. I have heard he has gone. She won’t
hear of it. She has heard of a servant. Hear me my lesson. I have never heard of such a thing. He pretends not to hear.

A hearty laugh; — meal; — man; — welcome.

A heavy wit; — yoke; — burden; — fall; — task; — sea; — fire; — joke; — expenses; — eyes; — debts.

The height of a house; — of folly; — of the season; — of summer; — of an illness; of medium —.

To help with one’s credit; — with one’s purse (appuyer, secourir). Help me to carry this box. Do not refuse to help the poor. We could not help him in time and he was drowned. I cannot help it. Help him to some sugar.

To hide one’s age; — one’s thoughts; — one’s hatred; — a treasure; — a fault.

A high mountain; — plateau; — priest; — price; — storm; — spirit; — wind; — game; — time; — pulse; — play; — altar; — day; — life; in — terms; in — spirits.

A hollow tree; — friendship; — cheeks; — sound; — pretence.

My hopes are shattered. Hope never leaves us. What he says gives me hope.

Hatfield House. Grosvenor House, London. I have bought a house. The House of Lords. There was a full house.

To hurry; — anyone; — matters.

I.

A foreign idiom; a national —; a curious —.

An idle word; — life; — boy; — effort; — moments; — tale.

The failure of this company has left many men in idleness. He spends his life in complete idleness. His so-called work is merely idleness.

A slight illness; a serious —.

It was a monk who imagined this method. She always imagines she is ill.

An impetuous steed; — torrent; — speech; — character. (Fougueux, vêlément, impétueux, violent.)

An impossible solution; — request.

His health is improving; this boy —; this wine —; electric lighting —. (Se perfectionner, s’avancer, s’amender, se bonifier, s’améliorer.)

Our house was inaccessible owing to the floods. This mountain was considered inaccessible.
The inclination of the head; — of the ground.
He inherited an income of £5000. By hard work he makes a very good income.
To increase one's riches; — one's lands; — a number; — one's boundaries. (Agrandir, augmenter, accroître, étendre.)
To incur expenses; — dangers; — hatred.
You are indeed in great difficulties. I have not indeed the means to help you.
An indelible ink; — souvenir.
To indulge one's self; — a dream; — in wine; — a child; — one's desires.
You have injured your health. This hailstorm has injured the crops. You have maliciously injured him. What injury have I done you? The doctor found an injury on his left arm. This cloth is liable to be injured by rain.
The Queen has invested him with the Order of the Garter. He was invested with supreme power. The city was invested by the consular troops. He has invested money in railways.
To issue tickets; — notes; — orders; — books. The issue of an interview.

J.

The crown jewels; this lady's —; the — of a watch; a jewel of a watch.
To join a party; — two things; — two roads; — a regiment. The farms join. They joined in order to ruin me.

Eternal joy; perfect —; ephemeral —; worldly —. (Félicité, plaisir, joie, béatitude.)

K.

A keen appetite; — blade; — fellow; — wind; — hunter; — frost; — air.
To keep a vow; — a promise; — an oath; — the fast; — an engagement; — one's breath; — the peace; — pace; — one's own property; — other people's property; — an eye on one's servants; — an eye on the children. Keep that for my sake. By what right do you keep my money? He keeps a carriage and pair. They are keeping their silver wedding. He cannot keep order. He kept me long.
The keeper of the seals; a — of sheep; — of the museum; — of a monument. (Conservateur, gardeur, garde, gardien.)
To know mathematics; — one's lesson; — one by something. Extensive knowledge; elementary —; profound —; useful —. (Savoir, connaissances, notions, science.)
VIVA-VOCE EXERCISES.

L.

The language of the passions; — of Shakspere; — of Billingsgate. Such language does not become one who speaks the French language so fluently.

It is late; he is —; the — Archbishop; — asparagus; — Professor of Divinity; the —st news; Smith & Co., — Jones & Co.; — flowers; the — Home Secretary; of — years; the — Cabinet; a — hour.

To lay a wager; — a trap; — the cloth; — an egg; — the dust; — odds; — a carpet; — the foundation-stone; — taxes; — the facts before anyone; — the blame; — a ghost.

To lead a horse; — a life; — an army; — the way; — to gambling; — to think.

The leg of a man; — of a fowl; — of a bird; — of a chair; — of mutton.

To let go a bird; — a prisoner; — one's hold.

The liberation of a slave; — of a prisoner; — of a soldier. (Affranchissement, libération, élargissement.)

The light of the sun; — of the moon; — of a lamp; — of the eye. To look at it in another —; to bring a —; to be in one's —; to give one a —. A light colour; — weight; — complexion; — burden; — room; — disposition.

They live on rice. I shall do so as long as I live. Where do you live now? He lives by his pen. He lives in a garret. We live in the country in summer. We live on the first floor. I live in Opera Street. You live too far away.

This took place while he was living. He likes good living. I shall present him with a living. He gets his living by selling boot-laces. Living costs too much here. His style of living does not suit me. He cannot pay for the living of so many persons.

The cart is over-loaded. He was loaded with reproaches. She was loaded with praises.

The lock of hair; — of a door; — of a gun; — of a canal.

A martial look; a hang-dog —; an intelligent —; an angry —; a well-to-do —.

A loose dress; — style; — knot; — dog; — tooth; — band; — pivot; — morals.

Tender love; strong —; maternal —; — of money (tendresse, affection, amitié, amour, désir). To make love to.
M.

To make an experiment; — clothes; — cloth; — bread; — a pen; — an appointment.

To make up a deficiency; — one's mind; — the dozen; — a quarrel; — a prescription; — a story; — a dress; — a match. To make it up.

No man can serve two masters. Stop that man. My tailor employs twenty men. There are 100 men employed in these railway works. The baker's man has come. The muffin man has just passed. I have sent my man to fetch it. Be a man. He is a Sheffield man. He is a sporting man. A dead man tells no tales. He is a brave man. He is a musical man. They are man and wife. The boatman has not yet arrived.

To manage a business; — a matter; — a house; — a horse; — a lathe; — an interview.

The manager of a bank; — of a theatre; — of a business house; — of a household; — of funds.

His manners are disagreeable. He is studying the manners and customs of the Egyptians. He was a man of depraved manners. You ought to learn manners. I do not like his manner. I have a painting in the manner of Gainsborough. This manner of life is fatiguing.

I consider this a mark of ability. He has made a mark on the tree. This boy gets too many bad marks. They gave me this dressing-case as a mark of their esteem. You are near the mark. He is a bad shot, he rarely hits the mark. You are a man of mark. This work is not up to the mark. He signed by making his mark. He left the mark of his fingers on the glass. That is low-water mark. Can you see the water-mark?

He has married his daughter to a colonel. I advise you to marry young. She has married my nephew.

The master of the house; — of the ship; — of the college; — of the Hounds; — of the Horse; — of Arts; mathematical —; head—; school—.

He is a good match. You have met your match. Give me a match to light my candle. There will be a football match to-morrow. I have found a match for my vase. She has made a good match. He is more than a match for me.

It is not a matter for ridicule. What is the matter? What is matter? It is a matter of no importance. What is the matter with you? There is much matter in the wound. It is
no matter to me. The matter of the letter is noteworthy. It will be a hanging matter.

A mean trick; — dinner; — hovel; — creature; the — distance; of — extraction.

Mechanical instincts; — arts.

I met a friend at his house. You will meet him at the concert. Parliament meets to-morrow. They met at a concert.

To meet with a friend; — a treasure; — a misfortune; — an accident.

The meeting of two roads; — of two armies; — of two strangers; — of two rivers; a — of creditors; — of both Houses; — of friends.

A mercenary band; — soul.

He is at the mercy of the waves. He implored the king’s mercy.

A learned method; an ingenious —; a uniform —. (Manière, méthode, procédé.)

Military talent; — bearing; — virtue. (Guerrier, militaire, martial.)

His mind is weak. I have a mind to do so. He is out of his mind. Don’t change your mind. Men’s minds are agitated. I have given him a bit of my mind. Make up your mind. To my mind it is useless. His mind never leaves this subject. This calls to my mind a recent event. This promise went out of my mind. That puts me in mind of a story I heard.

A public misfortune; a private —; an irreparable —.

To miss a book; — a friend; — an opportunity; — the train; — a line.

A moderate fortune; — fire; — person; — health.

Modesty of language; — of bearing; the — of the young girl. (Modestie, décente, pudeur.)

I shall require more money. He will not give you more. I shall drink two glasses more.

The mouth of a cannon; — of a furnace; — of a well; — of a lion; — of a river; — of a cave.

He does not move. We must move at Christmas. He is not easily moved. This heap of matter began to move. Move your king. Move that chair to the other end of the room. The dog began to move. The great machine moved.

One must follow the fashion. In order to please, one must be obliging. One must sometimes avoid in public what is praiseworthy in private.
N.

The English nation has precious rights to preserve. These soldiers have not been entirely recruited from the English nation.

Native country; — language; — products; — modesty. (Natif, natal, indigène, maternel.)

This must happen in the near future. The nearest villages are more than fifty miles from each other.

A neat servant; — dress; — speech; — trick; — spirits.

A new coat; — fashion; — discovery; — milk.

The next meeting; — village; — day; — street to the left.

A nice child; — distinction; — taste; — house; — interview; — ear; — drive; — fruits; — things.

I have given him notice of my intentions. The landlord has given him notice. I have given my housemaid notice. I can come at the shortest notice. He took no notice of it. This will come under my notice. He did not notice it. You are beneath my notice. I have given my master notice.

I do not feel this pain now. The rain is over; now, let us take a walk. Now, this cannot be explained.

O.

That was my object. We like interesting objects. He will never succeed in his object. Expense is no object. This verb takes a direct object.

An obstinate school-boy; — defence; — donkey; — person; — fight; — malady. (Obstiné, opinier, mutin, entêté, tête, acharné.)

There is no occasion for such preparations. I have no occasion for such an article. There will be dancing on this occasion. I shall buy a new ring for the occasion.

An odd number; — person; — volume; — reason; — glove; at — times; six pounds —.

An offensive word; — weapon; — smell.

Registry office; business —; lawyer's —; — of the company; a remunerative —; to get into —. He is at his office. He is trying to get some office. The Conservatives are in office. Mr. Gladstone has accepted office. It is not my office to do this. I accepted his kind offices. The lawyer is not in his office. He holds a public office.
An old story; — vase; — wine; — person; — debt. Your father must be very old. I am older than you. I met an old friend yesterday. I met an old servant of ours.

That is my only reason for doing so. Only do not tell him so. He only sings, he does not play the violin. He only sings comic songs. He is an only son. I saw him only yesterday. Only think what might have happened. If he only knew it.

To open a letter; — a bottle; — a parcel; — a speech; — one’s eyes; — a basket; — a hole; — the mouth. The flowers open. An open door; — face; — question; — avowal; the — air; — streets; — weather.

The opposite party; — opinion; — side of the river; house —; — dispositions.

An order for £50; a post-office —; — s for the baker; an — for the theatre; the — of departure; in good —; to keep good —.

Original sin; an — picture; — character.

Outrageous proceedings; — words.

He was able to overcome all his difficulties. Vice is an enemy that must be overcome.

P.

To pacify a rising; — the public mind; — a province. (Calmer, pacifier, apaiser.)

To pardon a guilty person; — a wrong; — a person for his rudeness.

This part of the house is damp. He demands his part of the spoil. Benjamin’s part was five times larger than his brethren’s. Read the first part. He plays his part well. Do your part, I will do mine.

A particular friend; — place; — reason; — customer; — employer; — description; — attention.

The Conservative party; a — of gunners; — of robbers; — of friends; a hunting —; an evening —; a tall —; a storming —; the proper —; a third —.

A pathetic orator; — sight; — appeal.

A patriotic speech; — man.

To pay a visit; — attention; — an account; — a vessel; — one’s addresses; — one’s way; — a compliment; — the penalty.

Pay, salary, &c. The — of a doctor; — of a housemaid; — of a carpenter; — of a clergyman; — of the Lord Cham-
berlain; — of a general; — of a schoolmaster; — of a bank-clerk; — of an old soldier.

A peaceful king; — sleep; — reign.

The French people are very excitable. Who are these people? Fifteen people have called at my house. Were there many people in church?

I perceived a soldier running towards me. Do you not perceive your mistake?

To pick flowers; — the best; — the salad; — a bone; — the pockets; — a quarrel; — a lock; — one's teeth.

A piece of cigar; — of sugar; — of news; — of marble; — of furniture; — of impertinence.

A piteous (pitiable, pitiful) look; — condition; — end; — voice. (Piteux, pitoyable, déplorable.)

A plain farmer; — girl; — statement; — explanation; — vegetable; — clothes; — figures; — truth.

To play on the drum; — the violin; — the harp; — the horn; — the piano. To play false; — high; — fair; — truant; — pranks; — tricks; — the fool.

To plunder a province; — a town; — a house.

To plunge into the mud; — the water.

The point of a needle; — of death; — of a joke; — of the compass; — a difficult —; a — in one's character; a fixed —; the sore —.

A poisonous plant; — spider; — speech.

Pompous language; — style; — entry; — air. (Pompeux, ampoulé, emphatique, guindé.)

A poor occupation; — knife; — soil; — poem.

An obscure position; a brilliant —; a distinguished —.

Temporal power; paternal —; the allied —s; of 200 horse —; mental —s; the — of England; — of choosing; — of a magistrate.

I cannot play, I have had no practice. This doctor has a good practice. Give up your bad practices.

A preceding event; — chapter.

The preparation for a banquet; — of food; — for starting; — for death.

To preserve from the sun; — from evil; — from the shipwreck; — fruit.

A pressing need; — necessity.

North winds prevail here. They prevailed over their enemies. I tried but could not prevail. I have prevailed on him to come. Truth is mighty and will prevail.
Primitive cause; — language; — condition. (Premier, primitif, primordial.)

The principal point; — religion; — basis; — proposal. (Capital, fondamental, principal, dominant.)

The print of his fingers; a — dress; small —; a — of the Tower of London; a scurrilous —.

A private carriage; — door; — staircase; — lock; — soldier; — family; — letter; — clerk; — life.

Productions of the mind; — of commerce; — of chemistry; — of Britain.

He proceeded to discuss the point. Why do you not proceed? We will proceed against him. He proceeds slowly. That proceeds from his carelessness. He then proceeded to the market.

There is no prospect of his recovery. There is no prospect of war. There is no prospect from this window.

Lightning conductors protect from lightning. India-rubber garments protect from damp. I did so to protect my interests.

To prove a statement; — his fidelity; — a calculation.

To provide one’s self with arms; — with books.

God punishes us as a father in order not to have to punish us as a judge.

The purchase of a castle; — of a toy; an important —; a frivolous —.

To pursue a journey; — an idea.

He will put them in two parallel lines. I have put the book on the mantel-piece. They have put him in prison.

To put on a cuirass; — a pair of trousers; — airs; — a clock.

To put out a candle; — embers; — one’s tongue; — one’s eyes.

Q.

A quick movement; — step; — ear; — child; — decision; — sands.

He carries out his orders quickly. Happy hours pass quickly. Money is quickly spent.

R.

To raise an altar; — a monument; — the hand; — the dust; — the dead; — a salary; — money; — a doubt; — a statue; — potatoes; — the price; — horses; — one’s spirits.

Range of a gun; — of knowledge; — of hills.
I paid for it at the rate of sixpence an ounce. The rate of interest is 5 per cent. If you walk at that rate you will soon be there. The rates are heavy in this part. He is a second-rate musician.

Raw meat; — recruits; — material; — spirits; — methods; — weather.

This plain reaches to the river. When does the train reach London? He will never reach that height. That is beyond my reach. We live within easy reach of the station.

Ready money; — wit; — to start.

To recover an umbrella; — a lost umbrella; — lost time; — a kingdom; — health; — one's losses.

An inviolable refuge; a sure —.

A regular life; — thief; our — time; our — physician; a — system; a — order.

To release a prisoner; — from a difficulty; — from a promise; — a hound.

The remains of a feast; — of a pie; — of a house; — of Thebes. (Débris, décombres, restes, reliefs, ruines.)

I do not remember having seen him before. I do not remember how it was done. He wishes to be remembered to you.

Severe remonstrances; friendly —.

The removal of an official; — of a stain; our — from Edinburgh; — from evil surroundings; — of household goods.

To rent a piece of land; — a house.

To repair shoes; — a chair; — a ship; — one's health.

A full report; a loud —; a strange —.

The secretary has resigned. He resigns all claims. I am resigned to my fate.

The vault resounded; his footprint —.

It is better in some respects. Give him my respects. He deserves respect.

To restore a piece of furniture; — a monument; — a custom.

The result of an explosion; — of a collection; — of an inquiry; — of a fall. (Produit, résultat, suites, effet.)

I am returning to Brazil, my native country, in a fortnight, and when I return here I shall bring you some Brazilian stamps. He has returned me the book. This town returns two members to Parliament.

A rich merchant; — dish; — joke; — wine.

The house is on the right side of the street. The mistake is on the right side. We are right. He has no right to say so. Is that right? Is that the right method? My calculation is
right. Bring the right one. I have thought it right to tell you. He is the right man. Am I in the right train for Dover? All right. Tell me the right time.

An iron ring; a diamond —; a napkin —; an ear —; a loud —; an impatient —.

A rapid rise in consuls; to give — to. The sun rises; the Rhone —; the path —; the tribes are rising; the waters —. We rise early. The wind has risen. What has risen to cause this commotion? He has risen to the highest honours.

A general rising; an open —; a popular —.

Build your house on a rock, and not on sand. This castle is situated on a rock. The vessel struck on an invisible rock.

A romantic poet; — adventure; — country.

Bed-room; dressing- —; billiard- —; card- —; engine- —; work- —; — for complaint; we want —; to make —.

A rough passage; — sea; — board; — taste; — manners; — diamond; — conduct; — work; — estimate; — glass; — sketch; — man.

A sentry's round; a postman's —; a — of calls; — of musketry; — of cheers.

A row of carriages; — of trees; — of figures; — of soldiers.

To run a race; — the risk; — the gauntlet; — a steamer; — an errand; — a paper; — one's course. The river runs; the machine — well; the paper —; the letter — thus; the colour —; the bottle —; his eye —.

The general run; a long — (theatre); a good —; an hour's —; a disastrous — (bank).

S.

I have sacrificed my pleasures for you. They sacrificed their children to the god Moloch.

He is a genuine sailor. I have just met a number of sailors.

To satisfy a passion; — a longing; — a desire. (Contenter, satisfaire, assouvir.)

The seat of war; — of Lord Lovel; a wooden —; the — of life.

The first carriage has arrived, the second will soon be here. The second volume is missing. Habit is a second nature. Why have you placed me second on the list? The best view is to be obtained from the second floor. My second son is dead. He lost it on his second journey to Spain. Do you live on the first or on the second floor?
The secular clergy; a — oak; — life.
To send a messenger; — a present; — goods.
Good sense; common —; bad —; obvious —; lively —; figurative —.

We are sensible of your goodness. He gave me sensible advice. She is a very sensible girl. The wounded man is now sensible.

To set a task; — in order; — a bone; — an example; — a precious stone; — a snare; — a clock; — a tree; — a razor.
A set of teeth; — of diamonds; — of china; — of spoons; — of questions; — of fellows; — of buttons; — of cards.
To settle a bill; — a dispute; — the question; — a day.
The severity of the laws; — of the judge; — of winter; — of the pain.
To shake hands; — a tree; — from fear; — a table; — the foundations; — one’s faith.
A shameless liar; — scoundrel; — robber.
A sharp arrow; — sword; — word; — voice; — boy; — fight; — point; — taste; — dealer; — outline; — weather; — pain; — features.
A sheet of paper; — of a bed; — of water.
The sun shines; the mirror —.
An electric shock; a violent —; a sad —.
To shoot deserters; — an arrow; — a pigeon; — rays (the sun); — at Bisley; — in the New Forest; — the moon.
A short man; — speech; — dress; — weight; — time; — delay; — nose; — answer; — allowance.
To shorten a story; — a stick.
To show one’s character; — one’s game; — intentions. This clock shows the changes of the moon. This map will show you the chief highways. The pulse shows the state of one’s health. He showed me his new watch.
To shudder with rage; — with terror; — with joy. (Frissonner, frémir, tressaillir.)

I am sick of hearing him say so. This medicine made me sick. The doctor is with the sick.
A single word; — flower; in — combat; a — man.
A convenient situation; a pleasant — (of a town); a comfortable —.
A slip of the pen; — of the tongue; — of paper; — of rue; — of proofs; bookbinders’ —s.
Slow poison; — repentance; — draught; — train; — worker; — entertainment; — digestion.
The smell of tobacco; — of the rose; a strong —; a delicious —; defective —; the — of wood; the — of the woods. That has no smell.

A sound horse; — apple; — mind; — sleep; — thrashing; — title; — scholar; — doctrine; — argument.

To spare the conquered; — one’s health; — no pains; — a moment; — a few pence. We can spare you now. He has no time to spare. I have no money to spare.

I liked his speech for the defence. He makes a good speech. Can you name the parts of speech? His speech betrayeth him. He has still the use of his speech. It was only a figure of speech. He has an impediment in his speech.

Money is spent; time —; his strength —; the ball —.

He plays the violin with much spirit. He is in good spirits just now. The spirit of darkness. His conduct shows want of spirit. The dancing was kept up with much spirit. Their spirits flagged.

I shall be on the spot at ten. He was killed on the spot. He did it on the spot. They stood rooted to the spot. This is a picturesque spot.

To spread a report; — a sail; — the table-cloth; — the hands; — a carpet.

He was standing in the corner. I cannot stand his insolence. The army could not stand the attack. Stand in the corner. This will stand a long time. This dish will stand the fire. Let the coffee stand. Don’t let the tea stand. He could stand it no longer. How do we stand? This colour will stand washing. Will you stand me a dinner? I stand well with him. It stands to reason. He stands on ceremony. I did the work while he was standing by.

To stay in Paris; — at the inn; — eight days in Switzerland.

I am taking steps to recover it. He followed me step by step. I found it on the steps. On the door-step.

To stop working; — a hole; — his pay; — a tooth; — the bleeding; — the carriage; — at home; — ten minutes; — a steamer.

Strength of character; — of body; the — of a wall; — of one’s arm; — of the wind.

To strike six o’clock; — the iron; — a blow; — a bargain; — for wages.

A striking likeness; — book; — feature; — cold; — proof.

A stuffed turkey; — sofa; — tiger.
To subscribe to a fund; — to a library.

A sudden sound; — movement; — death.

This hat suits me. This horse will not suit me. He suits the action to the word. I can suit you with a servant. They are ill suited to each other.

To support a request; — a house; — an old man. You will have my support. He is his father's support. He requires everything for the support of his family.

A sweet cake; — pleasure; — girl; the mutton is —; to smell —.

Swift lightning; — bird; — movement.

To take a ship; — a town; — a stall. To take off the skin; — the cover; — a coat. Take this horse to the station. Take this lady to the station. Take this book with you. Take this parcel to the station. How much will you take for your horse? I will take £50 for him. Do not take his advice. Take a walk.

This piece takes. It would be better to take away one's life than to take away one's honour.

A tame animal; — husband; — story.

To teach a trade; — music.

To tell a story; — the votes; — one's beads; — the truth; the truth —s; — the way; — one from another; — how; — by the shape; — one of the danger.

I live on good terms with everybody. I will tell you in plain terms what I mean. We cannot accept your terms. I shall see you next term. We are on intimate terms. He works on moderate terms.

A thick cane; — mist; — rain; — voice; — friends; — soup. Thin soup; — coat; — face.

What are you thinking of? I am thinking of my misfortune. I do not think I shall do what you advise. What do you think of my purchases?

Ties of friendship; — of blood; durable —. They tied his hands together, then they tied him to a post.

The first time; harvest —; to beat —; to serve one's —.

To be tired of life; — of the sea-side; — of ploughing; — of waiting.

The top of a tree; — of a house; — of the head; — of the profession; — of a hill; — of a mountain; — of the bookcase; — of the water; — of an omnibus.
A touch of madness; — of gout; the —es of a painter; the sense of —.
The track of the hare; — of the wild-boar; — of a vessel; — of the lightning; — of their flight.
A true history; — friend; — calculation; — account.
The trunk of a tree; — of a traveller; — of an elephant.
To try a pen; — one's temper; — a prisoner.
We trust you. I will trust my money to you. His grocer refuses to trust him. I never trust to appearances. He would not trust himself in that carriage.
Turn of mind; — of the road; — of the tide; — in the fields.

U.

He is so ill-tempered that he is unapproachable. He was so busy that he was then unapproachable.
An uncivil word; — person.
To understand a passage; — business.
An unexpected death; — success; — pleasure. His consent to my proposal was unexpected. We received yesterday an unexpected visit. An unexpected illness prevented me from going to Paris. He had the unexpected good-luck to find a large diamond.
An unjust judgment; — preference; — judge.
An unseasonable moment; — remark; — hours; — weather. Unsteady weather; — conduct; an — lover; — chair.
Use him well. Do you use this dictionary? He uses bad language. He is used to it. This expression is widely used.
To utter a cry; — a sigh; — groans; — a complaint; — false coin.

V.

A spacious valley; a narrow —; — of tears.
To value a property; — a gift; — his friendship.
A vast garment; — hall; — mind; — difference.
A verse of the Bible; to write in —; the last — of a song.

W.

I have walked so much that I am tired. I shall walk to the station to-day. We walk in the park every morning.
We often wander in the fields. His mind is wandering. Do not wander from the highway.
A wandering knight; — imagination; — mind.

A page is wanting in this book. I want my book. I want to hear you sing. What does he want? It wants three minutes to eight. This is what he wants. This window wants cleaning. He wants firmness. He feels the want of it. They are suffering from want. You are wanted. You are wanted (by the police). Do you want me?

A ward of court; — of a lock; — of a city.

To warm an iron; — a dish; — a bed.

To waste the public money; — one's youth; — one's fortune; — one's time; — one's strength. (Dissiper, gaspiller, dilapidier, perdre, prodiguer.) The prodigal wastes his property in foolish expenses. Officials often waste the public wealth. Servants waste their employers' time.

The watering of a field; — of a plant; — of the street; — of Egypt; — of a horse; — of silk.

Angry waves; peaceful —; foaming —. (Flots, vagues, ondes.)

Which is the way to Dunkirk? He is now on his way to Newfoundland. Do not stop the way. He lost his way in the forest. He took the right way. This is the right way to do it. He will make his way. The way of transgressors is hard. Flattery goes a long way with him. This is not in my way (2). I shall not stand in your way. I am feeling my way. I cannot see my way to lend you money. I shall do it my way. What is the easiest way to do it? I rubbed him the wrong way. The ship is losing way. You have no right of way here. That is the way of some people.

The weight of a load; — of the air; — of the meat; — of his argument.

A wet cloth; — season; — cellar.

We must work when we are young. Answer politely when he speaks to you. When do you start?

This road is 40 feet wide. There is a wide difference between them. That is wide of the mark. The wide desert.

To win a battle; — a victory; — the day.

The windings of a river; — of a road; — of the coast. A winding road; — stairs.

A withered flower; — features. A withering speech.

I wonder what he means. You wonder at everything you see. A wonderful story; — cure; — memory.

The words of Napoleon were oracles. This word is difficult to pronounce. He did not say a word about it.

The works of man; — of nature; — of art; — of Byron;
— of a watch. Artistic work; manual —; house —; sedentary —; charitable —.

The workman is worthy of his hire. He is worthy of all confidence.

To be wrecked on a reef; — on the open seas.

Y.

To yield crops; — one's rights; — up the ghost.

This youth has not spent his youth to the best advantage.
PART III.

A.—LITERAL PROSE PASSAGES.

Note.—The following passages of English as "she" might be "wrote" by a Frenchman who translated his own language very literally, have been taken from a series of clever sketches in *Punch*, entitled "Auguste en Angleterre". They will give the pupil an excellent idea of the great difference (greater than most people seem to think) there is between French and English. An almost word-for-word translation will give the correct French.

(By the kind permission of the Author and of the Proprietors of *Punch*.)

I.—A MATCH OF CRICKET.

DEAR MISTER,—For to avoid the great heat and for to respire the air of the sea, I have quitted London there is three weeks, and I am gone to Eastbourn. If I have respired the air of the sea! *Mon Dieu!* Since all that time he has made a time of the most stormys; without cease some wind, some rain, some tempests. Impossible of to make excursions in sea, one would not be *en mer* but *dans la mer*. Impossible of to repose himself tranquilly on the beach at the middle of a hurricane; impossible even of to stroll on the promenade! Two times I have essayed of to carry a new hat of straw. Each time he is parted all to the far, at the beyond of Pevensy probably. The umbrellas are absolutely unuseful. All days he must to walk himself in mackintosh and in casket of voyage.

By a such time what to do? One speaks to me in the hotel of excursions in train to Hastings and to Brighton. But is it that he makes fine there down? At Brighton—ah no, by example! I recall to myself the tempests at Brighton there is nine months. And however. One speaks to me of the games, that which you call a "match of cricket" or a "cricket-game", which have place at Brighton. He appears that these games are the most remarkable in the department of the Sussexshire,
and that one there sees to play the famous Indian, who calls himself—sacristi, quel nom! How to write him? Try we. Ranhjтшhjтшtjthi, or something as that. Eh well, I have never seen a great cricket-game. Impossible of to find a hurricane more violent at Brighton, evidently one can to refuge himself in a tribune, at the least it is something to do. I go there.

Thus I part the thirty and one of the past month, provided of a mackintosh and carrying on the head an impermeable casket. After some time I arrive to Brighton. Hold! He makes fine. I mount in 'fly', I say to the coacher, “Go to the cricket-game”.

We file enough quick and we arrive. As soon as entered I encounter a little boy who sells some programmes. I buy of them one for better to comprehend the game, and then, seeing a tribune at the shelter of the wind, I pay one shilling and I sit myself therein.

Naturally I have often heard to speak of the cricket, but I have never studied the game. In effect I know not of him even the origin. But seen that the hindoo princes play him I suppose that he comes from the Oriental Indias. I am sure of it when I perceive among the players at Brighton two men in long white robes. They have absolutely the air of to be Hindoos, a little pale at cause of the bad english climate, excepted that each one carries on the head a melon hat at place of a turban. Evidently also at cause of the bad climate, for to protect themselves from the rain. See there then the famous prince and one of his compatriots. I believed him all young, but I am deceived myself.

Then I commence to study the game. What is that which they do? I perceive that the two Hindoos rest planted there, while that one of the players in european costume throws a ball, which another hits of a species of little oar, or of long trowel in wood. Evidently the ball should to hit a Hindoo. That comprehends himself. But the player with the little oar not succeeds never. Each time that the ball goes herself away, that one there runs violently towards one of the Hindoos, brandishing his oar, but another player encounters him, and he retires himself. In same time other players run very quick; they entrap the ball, and they throw her against a Hindoo. But he holds himself there, unmovable, tranquil, calm,—the unperturbable Oriental. Then all the players change of position, and they attack the other Hindoo. But they not hit him never. Then I comprehend that they do
this express. They wish not to hit him. It is the english generosity towards a conquered nation. This is admirable.

Still one thing which I have remarked. The player who carries the oar puts himself before three little sticks, upright on the turf. One or two times he who throws the ball is suchlly maladroit that he makes to fall two of the sticks. All the world cries, and the oarsman is suchlly angry that he plays not more, but retires himself. It is droll that the players have not something of more solid for to mark the position of the oarsman. But these sticks are evidently of oriental origin, for it is one of the Hindoos who gathers them—ah no, picks up them. Probably since the epoch of the Aryans the Hindoos have picked up some similar sticks. Ah, the eternal patience of the imperturbable Oriental!

I am very content of to have seen a game so interesting, of which I have could to seize the most remarkable features. I go to see again one game some part, and then I shall write a study on "The Cricket" for a french review.

—H. DEVEY BROWNE.

II.—AT THE THEATRE.

DEAR MISTER,—I recall to me my first visit to an english theatre. In that time there I spoke at pain a hundred of words, and by consequence I carried alldays a dictionary of pocket in the which I searched the translation of the french phrases. Happily I had heard to say that the English go to the theatre in great holding, and I carried my habit, all to fact as he must. I am gone to a theatre where they played an operette. If I could not to comprehend the words, I could to hear the music and to regard the dances.

I part in handsome cab, and I arrive to the theatre. Since that time there I have learnt that one should alldays to retain a place in the principal theatres, as at Paris, and that, not as at Paris, the location costs not more dear. Eh well, I mount the steps, and having found the word fauteuil in my dictionary, I demand at the little door, "one armchair of orchestra". The employed responds, "One stol". Une stalle, ah no! "One armchair of balcony", I say. And him of to respond, "Dresenukl". What is this that this is that that? Not of armchair of orchestra, not of armchair of balcony. "Can one to have one place in a lodge?" I demand to him. "A lodging?" says he. "Yes," I respond to him, "a lodging."
Without any doubt that wishes to say a little lodge. "No, Maounsiah," responds he, "not here, you must go to-morrow to a haoussaigent." "To-morrow," I say; "but I desire to see the operette this evening. Give to me then any place, even a stall, if you have of her."

Then I pay ten shillings six pennys—what enormous price!—and I resign myself to pass the evening very squeezed on a bench all to fact in arrear under the balcony. But a pretty little female opener indicates to me an excellent armchair of orchestra absolutely at the centre large and comfortable, where I install myself between two charming ladys in toilets of evening of the most elegants. I regard around and I see everywhere some adorable ladys and not one sole hat. And all the men in habit. It is an evening of gala! Ten shillings six pennys for that, it is not too much dear, by blue!

At the fine, in going out of the theatre, he falls of the rain, that which arrives often at London, sometimes at Paris. Heaven, as one is shoved! I arrest myself at the entry, seeking a handsome cab, and all these ladys, several very fat, several of high waist, march on my foots without even to demand pardon. And of time in time he arrives a mister who cries, "Now then, here he is, come along!" or an employed of the theatre or a groom in a mackintosh all wetted, and then the ladys run after, and they march all on my foots, till to this that I succeed to obtain a cab and to go myself of it.

One other time I am gone to see Sir Irving and Lady Terry in this charming comedy of the illustrious Shackspur, MUCH TO DO ABOUT NOTHING. I had read her in advance in french, and thus I hoped to comprehend of her a small little, aided by the jests of these artists so celebrated. The comedy is admirable, and what put in scene! Superb! I admire much Lady Terry. She plays of a fashion truly ravishing and one can not more gracious. Sir Irving is a great artist, but I comprehend not one sole word that he says, for he pronounces not the English as the most part of your compatriots. And what of lively applaudings! I have heard to say that the claqueur exists not in England. That comprehends itself when all the assistance applauds so vigorously. At the fine there is so much of noise that Sir Irving is forced of to make a little discourse. I comprehend not one word, but I suppose that he prays the spectators to go themselves of it tranquilly. More late one tells me that Sir Irving thanked the assistance, and that it is him who inaugurated this mode of speaking at the
theatre. What droll of idea! Figure to yourself, Mister Punch, a French actor making a discourse on the scene.

—H. DEVEY BROWNE.

III.—AU REVOIR.

DEAR MISTER,—I am desolated. At cause of a very pressed affair at me in France I am forced of to part immediately. I quit your country so interesting with the most great regret. But I hope to return after some time.

I write at Dovers. I am come from Eastbourn by the railways at the border of the sea. What voyage! The train arrests himself at all the most little stations. One changes of carriage two times, the trains are in delay, one misses the one that one hopes to entrap, the carriages and the line are one cannot more old and more bad; one is shaken, one is pushed, one is furious. But in fine it is finished, and one arrives.

I am gone to make a little walk in the town. It is not very gay. At each window one perceives a long view. He appears that the inhabitants of Dovers serve themselves of the long views for to peep at all the ships who pass, and also for to regard Calais, town as sad as the their. That should to be very amusing! I have seen the prison of the forced ones, an abandoned prison, desert, the walls falling; nothing of more miserable! I have seen also the Cliff of SHAKSPIR. Tiens! I knew not that he possessed a ground at Dovers. I believed him inhabitant of Stratfordonavon.

At the hotel I encounter one of my friends, Mister JOHN ROBINSON, who goes to make a little excursion in Bavaria and in Austria, till to Vienna. I have counselled him of to write to you his impressions of voyage. As soon as arrived at Nuremberg, he will put himself to the work. Permit, Mister Punch, that I address to you this mister.

I hear to whistle the packet boat. Mister ROBINSON parts for Ostende. Me I go to Calais in one hour. Unhappily the sea is very agitated. Eh well, it is not a long traversy. At the hotel one has spoken to me of a French, arrived since eight days, who has not dared to traverse at cause of the bad times. Yesterday he made very little of wind. But, seeing that, the goodman resolves himself to attend again one day, hoping to traverse the sea calm as a lake. To-day she is again very agitated, and he can no more attend. The poor man!
At the moment of to part, dear Mister, I think to the day where we shall see again ourselves. In attending, be willing to agree the expression of my best sentiments of friendship. I squeeze you the hand very cordially.

—H. Devey Browne.

B.—CONTINUOUS PROSE PASSAGES.

Note.—The French equivalents given in the notes are not intended to spare the student the trouble of consulting a dictionary. In most cases he should look them out. Ignorance of the exact force of the word given may lead to very serious blunders in the sentence. At the same time, it is a great abuse of the dictionary to look out everything, as boys generally do, instead of utilizing their own vocabulary, however meagre. To avoid this evil, I would suggest (1) that the pupils should be allowed to devote a certain time to preparation, viz., looking up the difficult words, consulting the rules of French construction in Part I., and making notes thereon; (2) that the translation should then be done viva-voce, with the help of these notes, the teacher correcting gross blunders, and constantly plying the pupils with questions on the construction, &c.; (3) that the translation should next be written out carefully without the aid of a dictionary, and afterwards corrected; (4) that a fair copy should be made in all cases; (5) that, a few days later, the pupils should be required to give a translation viva-voce.

I.—A GOLDEN REMEDY.

On New Bridge, a quack, surrounded by loafers, was one day shouting at the top of his voice¹: “Come, gentlemen, come and buy of the great remedy for all ills. It is a magnificent powder. It gives wit to fools, honour to scoundrels, innocence to the guilty, the prize for good behaviour to madmen, and knowledge to the ignorant. With my powder there is nothing in life that cannot soon be overcome². By it one can get everything, know everything, do everything. It is the great encyclopedia.” I quickly drew near³ to examine this fine treasure.—It was a little gold dust.

—Florian.

¹ à tue tête. ² venir à bout de (use active voice). ³ s’approcher.

II.—NO PAINS, NO GAINS.

A young female monkey¹ picked a nut in its green shell. She tried² her teeth on it, but made a face. “Ah, indeed,” she said, “my mother lied when she assured me that nuts
were good. Besides, you can’t believe what is said by old people who deceive youth. Away\textsuperscript{3} with the fruit.” And she threw the nut away.\textsuperscript{4} A he-monkey picked it up, broke it quickly between two stones, cleaned\textsuperscript{5} it, ate it, and said to her:—“Your mother was right, my dear, nuts taste\textsuperscript{6} very good, but they must be opened.” Remember that in life there are no gains without pains.\textsuperscript{7}

\textsuperscript{1} guenon.  \textsuperscript{2} porter: what tense?  \textsuperscript{3} Au diable.  \textsuperscript{4} See I. 5.  \textsuperscript{5} éplucher.  \textsuperscript{6} See II. 8.  \textsuperscript{7} Say: no pleasure without a little trouble.

III.—HOW TO MAKE A FORTUNE.

“Oh, that life is too hard, I want less brilliant means.” “There are surer ones, intrigue...” “It is too base. I should like to get rich\textsuperscript{5} without vice and without toil.” “Well, be a mere imbecile. I have seen a great many\textsuperscript{6} succeed.”

\textsuperscript{1} Use on.  \textsuperscript{2} Use an adjective.  \textsuperscript{3} rendre.  \textsuperscript{4} prodiguer.

IV.—THE TRAINING OF ANIMALS.

It\textsuperscript{1} is easy to see, he said to me, that until now you have lived only with peasants, who are\textsuperscript{2} harsh to animals, and who imagine that these must be led with\textsuperscript{3} a stick always in hand. That is an unfortunate\textsuperscript{4} mistake. Little is obtained by brutality, whilst much, not to say everything, is obtained by gentleness. For my part, it is by never getting angry\textsuperscript{5} with my animals that I have made them\textsuperscript{6} what they are. If I had beaten them they would be timorous, and fear paralyses intelligence. Moreover, in giving way\textsuperscript{7} to anger with them, I should not be myself what I am, and I should not have acquired that well-tried\textsuperscript{8} patience which has won your confidence.\textsuperscript{9} For\textsuperscript{10} he who instructs others instructs himself. My dogs have given me as many lessons as they have received\textsuperscript{11} from me. I have developed their intelligence, they have formed my\textsuperscript{12} character.

—HECTOR MALOT.

\textsuperscript{1} Use on.  \textsuperscript{2} Omit who are.  \textsuperscript{3} See II. 12.  \textsuperscript{4} fâcheux.  \textsuperscript{5} See II. 32.  \textsuperscript{6} See II. 33.  \textsuperscript{7} se laisser aller.  \textsuperscript{8} à toute épreuve.  \textsuperscript{9} for me understood.  \textsuperscript{10} C’est que.  \textsuperscript{11} Supply a complement.  \textsuperscript{12} See VIII. 33.
V.—A PRACTICAL EDUCATION.

This education had but little resemblance\(^1\) to that which so many children receive,\(^2\) who have only to work, and who nevertheless complain of not having time to do the tasks allotted\(^3\) to them.

But it must be said that there is something more important still than the time we employ in work, it is the diligence we bring to bear upon\(^4\) it. It is not the hour we spend over our lesson that fixes that lesson in our memory, it is the will to learn.

Fortunately I was capable of controlling\(^5\) my will, without allowing myself to be too often led\(^6\) away by the amusements which surrounded us. What should I have learned if I had been able to work only in a room, with\(^7\) my ears stopped by my two hands, my eyes fixed\(^8\) on a book, like certain school-boys? Nothing, for we had no room to shut ourselves up in,\(^9\) and while walking along the highways I had to pay attention to where I set my feet\(^10\) to keep from\(^11\) falling\(^12\) often on my nose.

—Hector Malot.

VI.—TRAVELLING BY SEA.

Cato, that true sage, has said, I do not know where, that, in his whole life, he had repented of three things—the first, of having intrusted his secret to a woman; the second, of having spent a whole day without doing anything; the third, of having gone by sea when he could have taken a more solid and safer way. The two first regrets of Cato\(^1\) I leave to any one who\(^2\) likes to deal with them; it is never prudent to be out of favour with the gentler half of the human race, and to speak evil of idleness does not become everyone; but the third maxim\(^1\) ought to be written\(^3\) in letters of gold on the deck of every ship, as a warning to the imprudent. For want of\(^4\) thinking of it I have often gone on board a vessel. Others' experience is of no more use to us than our own. Hardly had I left the harbour when my memory returned immediately. How often, at sea as elsewhere, have I not felt, but too late, that I was not a Cato.

—Laboulaye.

\(^1\) Use a verb. \(^2\) See IV. 29, 30. \(^3\) Use relative pronoun. \(^4\) apporter. \(^5\) tendre. \(^6\) See II. 35 and VII. 34. \(^7\) See II. 12. \(^8\) collé. \(^9\) See IV. 33. \(^10\) regarder au bout de mes pieds. \(^11\) sous peine de. \(^12\) Add laisser.

\(^1\) See IV. 15. \(^2\) See III. 17d. \(^3\) Use active voice. \(^4\) Faute de.
VII.—A VOLUNTEER'S POSTSCRIPT.

I forgot a detail which is not of much interest, but which will please you, I think. A cannon-ball carried off our major's head. In the evening, Kellermann had me summoned before his whole staff, under the pretence that he is much pleased with my corps, and wanted to give me the deceased's post. I refused. Promotion is good for people who make war their business; it is their just due; but I do not wish to spoil the pleasure I have in sacrificing my life for country. The whole staff, astonished at my refusal, looked at me for some moments, without saying anything to me. "Gentlemen," said Kellermann, "there is a brave soldier and a true citizen;" and he embraced me warmly.

We have been given another leader.

What do you think of my disinterestedness? I thought it necessary. It is the duty of real patriots to give the example. Besides, if I must confess, I do not feel I am made for becoming a great captain. I have not that sacred fire of which Cæsars and Condés are made. I should be ashamed to make my fortune by killing men, I who have taken so much trouble to learn to cure them. Life is too short to be employed unnecessarily, in murdering your neighbour.

—ASSOLLANT.

1 See VII. 5 e. 2 Say, has. 3 See VII. 3 and 6. 4 Not major. 5 See II. 33. 6 picotin d'avoine. 7 faire tuer. 8 See VII. 28. 9 Use a. 10 Supply word understood. 11 See III. 11. 12 See VI. 17. 13 Avoid Passive. 14 See II. 35, 36.

VIII.—AN ENGLISHMAN'S REVENGE.

An English ambassador at Naples had given a delightful reception, which had not cost very much. This was discovered, and people on that account began to disparage his reception, which was at first a great success. He had his revenge, as a real Englishman, and as a man to whom guineas were not of much account. He announced another reception. People thought it was to have his revenge, and that it would be magnificent. They came in great numbers, but there were no preparations. At last a chafing-dish with methylated spirit was brought in. A miracle was expected. "Gentlemen," he said, "it is the expenses and not the pleasure of a reception that you look for: look attentively (and he half opened his coat showing the lining). It is a painting by
Dominico, worth five thousand guineas. But that is not all; look at these ten bank notes, they are of a thousand guineas each, payable at sight on the Amsterdam Bank.” He rolled them up and placed them on the lighted chafing-dish. “I have no doubt, gentlemen, this reception will please you, and you will all go away satisfied with me. Good-bye, gentlemen, the reception is over.”

—CHAMFORT.

IX.—PYGMALION.

Everything agitates, disquiets, worries him; he is afraid of his own shadow; he sleeps neither night nor day; to confound him, the gods heap\(^1\) treasures upon him, which he does not\(^2\) dare to enjoy. What he seeks in order to be happy is just what prevents him from being so. He regrets everything he gives, and is always afraid of losing; he frets about winning. \(^3\) He is hardly ever to be seen; he remains alone, sad, downcast, in the midst of his palace; his friends even do not dare to address\(^4\) him, through fear of being suspected\(^5\) by him. A formidable guard stands always, with swords unsheathed and pikes uplifted, around his dwelling. The place where he shuts himself up consists of thirty rooms communicating with each other, each of which has an iron door with six large bolts. It is never known in which of his rooms he sleeps, and it is asserted that he never sleeps two nights in succession in the same one, for fear of being murdered\(^6\) in it.

—FÉNELON.

X.—ENGLAND AND FRANCE.

The basins of the Rhone and the Garonne, in spite of their importance, are only secondary. Vigorous\(^1\) life is in the North. There, the great movement of nations has taken place. The flow\(^2\) of races took place from Germany to France in ancient times. The great political struggle of modern times is between England and France. These two nations are placed face to face as if to dash against each other; the two countries,\(^3\) in their principal parts, present two slopes facing each other; or, if you like, it is a single valley of which
The Channel is the bottom. On this side, the Seine and Paris; on the other, London and the Thames. But England presents to France her Germanic portion; she keeps behind her the Celts of Wales, Scotland, and Ireland. France, on the contrary, with her back to her provinces of Germanic language (Lorraine and Alsace), opposes a Celtic front to England. Each country shows herself to the other in her most hostile aspect. —Michelet.

XI.—THE CAUDINE FORKS.

This expression owes its origin to an episode in the bloody wars between the Romans and the Samnites. About the year 433 A.U.C. the Samnites, having been defeated, sued for peace. It was refused them. Irritated by this refusal, they resolved to die or to avenge themselves. They had recourse to a stratagem in order to draw the Romans into a narrow way, lying between the steep rocks of the Apennines and situated in Campania, near the ancient Caudium, now called Valle Caudina. As soon as the Romans had entered this defile, the Samnites closed the issues, and, taking possession of all the heights, twitted the Roman army on the uselessness of their efforts to make their way through. The Romans were obliged to surrender unconditionally, and to pass under the yoke, a kind of gibbet, called a Fork.* It is in remembrance of the place where the Romans experienced this insult, that the Samnites have been said to have made them pass under the Caudine Forks, and that the expression has taken root in the language to describe any great and humiliating concession obtained from the conquered. The general who is obliged to make a dishonourable capitulation, and the sovereign who accepts a shameful treaty, pass under the Caudine Forks.

—Rozan.

XII.—TO TAKE TIME BY THE FORELOCK.

This locution has its origin in the fact that the ancients represented Time under the form of a woman who had no

* This is of course an error. The furca, an instrument of torture, was entirely different from the jugum.
hair on the back of her head. By this they meant to convey that, once she was allowed to pass by, it was no longer possible to catch her. The following inscription found on a statue of Time bears testimony to this:—“Who is the artist who made you?” “A Sicyonian.” “What is his name?” “Lysippus.” “And you, who are you?” “Time, the supreme arbiter of all things.” “Why are you always thus on tiptoe?” “I am never more stationary than that.” “Why have wings been put on your feet?” “Because my flight outspeeds the wind.” “Why this razor in your hand?” “To show men that I am sharper than a sword.” “And this hair which hangs down so long on your forehead?” “It is to be easily caught by the first who meets me.” “You have not a single hair on the back of your head?” “In order that none of those who have once allowed me to escape may seize me again in my flight.” “Why has the artist who sculptured you placed you underneath this porch?” “To instruct you, O stranger.”

—ROZAN.

1 occasion (Lat. occasione capere).
2 de ce que. 3 exprimer. 4 faire foi.
5 See VIII. 38. 6 Use “dash” (—) instead of “inverted commas”, in French.
7 See I. 1. 8 se fixer. 9 Omit instead of “that, in French.”
10 glaive. 11 chevelure.
12 What tense? 13 Begin It is, &c.

XIII.—THE HUNTING FOX.

One evening when returning from wild-boar hunting in the snow, a hare starts up in front of us on the plain and makes for the wood; some of our dogs see it and follow after. But the hare has scarcely time to reach the thicket when we hear it utter its cry of distress. I imagine that one of our dogs has got it or that it is caught in some trap; I rush as fast as my legs can carry me to get it before the dogs arrive. But it is something much more unusual; the hare continues to cry and its squeal recedes as I approach. Anxious to have the solution of the riddle, I redouble my efforts to reach a young thicket close by where the animal must pass and the mystery be cleared up. What do I see? A fox coming out twenty yards away from me, dragging the unfortunate hare in tow, and much hindered in its speed, as you may imagine, by such a burden; so much impudence deserved its punishment; the criminal had not long to wait for it. Thus the impudent creature had had the audacity to come up at the barking of the dogs to meet the hare and to snatch it from
them, under their very noses, less than three hundred yards from where it was started.

—Toussenel.

1 See III. 43.  2 à.  3 partir.  4 se diriger.  5 pousser.  6 tenir.

7 Say: with all the speed of.  8 jarrets.  9 s'emparer.  10 See V. 15*.

11 En voici bien d'une autre.  12 voix.  13 Curieux.  14 clef.  15 See VIII. 32.

16 See I. 5 and VII. 25.  17 déboucher.  18 Say: at twenty yards, and omit away.

19 à la remorque.  20 marche.  21 Say: did not wait. What tense?  22 accourir.

23 sur.  24 The French metaphor requires barbe.  25 Use the noun lanceur.

XIV.—SNEEZING.

Among the ancients sneezing was an omen. It was interpreted in different ways. Some considered it favourable from mid-day to midnight, and unfavourable on the contrary from midnight to mid-day. It was for others a sign of good or evil fortune, according as they sneezed to their right or to their left; but, whatever it was, it was always considered as a sacred sign, and people saluted those who sneezed by saying: Jupiter preserve or help you. It is from this apparently that the custom has been introduced among Christians of saying to those who sneeze: God bless you.

As for the reason why sneezing was an omen, this does not seem to have been yet discovered. If the Jews are to be believed, the origin of these wishes dates from the creation of the world. When Adam was driven from Paradise, God, they pretend, ordained that man should sneeze only at the moment of death, and the kings of the earth required prayers to be offered for those who sneezed.

The Siamese explain the matter otherwise. There are in hell, they say, judges who write all the sins of men in a large register. Their chief is continually occupied in going over this collection, and the unfortunate mortals, whose account he is reading, never fail to sneeze at the same moment. We can easily understand, therefore, how useful it is to invoke divine help for those who sneeze.

—Rozan.

1 là.  2 Use reflexive verb.  3 Make on the subject.  4 remonte à.

5 Prefix à ce qu'.  6 for=in favour of.  7 article.  8 souhaiter.

XV.—ALCIBIADES AND HIS DOG.

Have such a fine dog and cut off its tail! Such was the general cry of the Athenians when Alcibiades took it into his head to deprive of its finest ornament an animal which had cost him seventy minae (about £250). Some friends informed Alcibiades that his action was blamed by everyone, and made
people speak badly of him. "That is exactly what I wanted," he said to them, laughing: "as long as the Athenians talk about that, they will say nothing worse about me."

Others have employed with more or less success the method of Alcibiades, and the ingenious Athenian was not its inventor. Before him, Zopyrus had cut off his own nose and ears to turn away the suspicions of the Babylonians by exciting their pity. The mutilated wretch was secretly working for the destruction of Babylon, and he soon opened the gates of the town to Darius, his master. To deliver his country Fiesco played the lover, Brutus the idiot. To enslave Rome, Cæsar posed for a long time as the champion of liberty. —Rozan.

1 See V. 20. 2 s'aviser. 3 mines. 4 représenter à. 5 See II. 4. 6 s'entretenir. 7 mon compte. 8 See VIII. 36. 9 faire. 10 se faire.

XVI.—SUPERSTITION.

In the Koran there is a kind of legend by which we have always been much struck. The demons are wandering about Heaven and trying to creep in by trickery. One is looking through the keyhole, another is putting his ear to a crack in a door, a third is leaning his head against a closed shutter behind which he hears the music of angelic voices in conversation. But the cracks and the keyholes enable them to see only a little of heavenly splendour, and the doors and shutters separate them too well from the divine court for them to be able to hear complete conversations. They therefore catch isolated words, phrases without beginning or end, and, in spite of all their efforts, they can catch nothing more. They go away, however, with this stock of fragments, and, subtle spirits as they are, scatter these bits of phrases among men, assured of the fatal action which they cannot fail to have, deprived as they are of all connection with the other parts of the discourse to which they belong. The anticipation of the demons is realized; these words are eagerly accepted by men who recognize something supernatural in them; but as they are always, of necessity, badly interpreted, their effect is really demoniacal, although they are of angelic origin. This legend is more than a symbol, it is the true, authentic history of the origin and destiny of superstitions in the history of humanity. —Montégut.

1 Avoid the passive. 2 se faufiler. 3 coller. 4 cet autre.
5 Say: conversing among themselves. 6 peu de chose. 7 See VII. 35. 8 suivi. 9 s'en retournier. 10 Prefix en. 11 What tense? 12 See V. 12, 16. 13 se rapporter. 14 prévision. 15 See VII. 25. 16 See III. 11. 17 mieux.
The Sphinx was a fabulous monster which had the head and breast of a woman, the body of a dog, the claws of a lion, the wings of an eagle, and its tail armed with a sharp sting. It proposed riddles to everyone, and devoured those who did not guess them. Having been brought into existence by Juno to avenge herself on the Thebans, it is represented to us in Fable on a high hill at the gates of Thebes, questioning all who pass. Creon, King of Thebes, promised the hand of his daughter Jocastes and his crown to the man who would deliver him from this scourge. Ædipus, who was to accomplish his destiny by marrying his mother, guessed the riddle, and the monster, in a rage, threw itself down from the summit of the rocks. This enigma was: What is the animal which has four feet in the morning, two at mid-day, and three in the evening? Ædipus replied: Man, who in childhood drags himself on all fours, in manhood walks upright, and in old age leans on a stick.

The Sphinx is a divinity of Egyptian origin. The priests of Egypt had made this human face with the body of a lion the personification of the Egyptian Minerva, the image of force allied with wisdom, of divine intelligence and power manifesting themselves in creation at the same time. The Greeks adopted this allegory. It was with them the symbol of supreme wisdom, revealing itself only to those who could penetrate its secrets. The learning of the early ages was expressed in concise maxims, and concealed the noblest ideas and the most precious discoveries under the form of real enigmas which could not be solved by the common people.

—ROZAN.

XVIII.—LIBERTY AMONG THE ANCIENTS.

The ancients were unacquainted either with private liberty, or educational liberty, or religious liberty. The human being counted for very little compared to that holy and almost divine authority which was called the fatherland or the State. The State had not merely, as in our modern societies, the right of justice with respect to citizens; it could strike where there was no guilt, and only because its interests were con-
cerned. Aristides had assuredly committed no crime, and was not even suspected of any; but the city had the right to banish him from its territory, for the simple reason that Aristides had by his virtues acquired too much influence, and might become dangerous if he wished. This was called ostracism. This institution was not peculiar to Athens; it is found in Argos, in Megara, in Syracuse, and Aristotle hints that it existed in all Greek cities which had a democratic government. Now ostracism was not a punishment; it was a precaution taken by the city against a citizen suspected of being likely to embarrass her at a future time. At Athens a man could be accused and condemned for incivism, viz. for want of love for the State. Man’s life was guaranteed in no way when the interest of the city was at stake. The baneful maxim that the safety of the State is the supreme law was first stated by antiquity. It was thought that right, justice, morals should give way to the interest of the fatherland. It is, therefore, a strange error among all human errors to have thought that in the ancient cities man enjoyed liberty. He had not even a notion of it. The ancients, and especially the Greeks, always exaggerated the importance and the rights of society, which undoubtedly arises from the sacred and religious character with which society was originally invested.

—FUSTEL DE COULANGES.

XIX.—THE THREE AGES OF POETRY.

Poetry has three ages, each of which corresponds to an epoch of society,—the ode, the epic poem, and the drama. Primitive times are lyric, ancient times are epic, modern times are dramatic. The ode sings of eternity, the epic poem solemnizes history, the drama depicts life. The characteristic of the first poetry is artlessness, of the second, simplicity, of the third, truth. The characters of the ode are colossi,—Adam, Cain, Noah; those of the epic poem are giants,—Achilles, Atreus, Orestes; those of the drama are men,—Hamlet, Macbeth, Othello. The ode is based upon ideality, the epic poem on sublimity, the drama on reality. Finally, this triple poetry flows from three great sources,—the Bible, Homer, and Shakespeare.
Such are the different aspects of thought in the different eras of man and of society. Those are its three faces,—youth, manhood, and old age. Whether we examine one literature in particular, or all literatures together, we shall always arrive at the same fact,—lyric poets before epic poets, and the latter before dramatic poets. In France, Malherbe before Chapelain, Chapelain before Corneille; in ancient Greece, Orpheus before Homer, Homer before Eschylus; in the earliest of all books, Genesis before Kings, Kings before Job; or to return to that great scale of all poetry which we were passing over just now, the Bible before the Iliad, the Iliad before Shakespeare. Society, in fact, begins by singing what it dreams, then relates what it does, and lastly sets itself to describe what it thinks.

It may be added, in conclusion, that everything in nature and in life passes through these three phases,—the lyric, the epic, and the dramatic, because everything is born, struggles, and dies.

—Victor Hugo.

1 Use the accusative. 2 vivre. 3 l'idéal. 4 Voilà. 5 on. 6 primitif. 7 reprendre. 8 Insert de.

XX.—THE TYRANT.

The tyrant of Greek cities was a personage of whom nothing can now give us an idea. He was a man who lived in the midst of his subjects, without intermediary and without ministers, and who punished them directly. He was not in that elevated and independent position in which the sovereign of a great State is. He had all the petty passions of the private man; he was not insensible to the profits of a confiscation; he was capable of anger and the desire of personal vengeance; he knew fear; he knew that he had enemies close around him, and that public opinion approved of assassination when a tyrant was struck down. We can guess what the government of such a man may be. With two or three honourable exceptions, the tyrants who rose up in all the Greek towns, in the fourth and third centuries, reigned only by flattering what was bad in the common people, and by putting down violently everything which was superior in birth, wealth, or merit. Their power was unlimited; the Greeks were able to see how easily the republican government was changed into despotism when it did not profess a great respect for individual rights. The ancients had given such power to the State that, when a tyrant took this omnipotence
in his hands, men had no longer any guarantee against him, and that he was legally the master of their life and property.

—FUSTEL DE COULANGES.

1 See IV. 29.  2 tout près de.  3 Say: when it is, &c.  4 s'élever.  5 la foule.  6 abattre.  7 par.  8 reconnaitre.  9 Place subordinate sentence after government.  10 See IV. 49, &c.

XXI.—A MODEL PASHA.

Ali, a pasha of Bagdad, much beloved by the Sultan and much feared by his subjects, was a true Mussulman, a Turk of the old school. As soon as dawn enabled one to distinguish a white thread from a black one he would stretch a carpet on the ground, and, with his face turned towards Mecca, piously go through his ablutions and his prayers. When his devotions were over, two black slaves dressed in scarlet brought him his pipe and coffee. Ali installed himself on a couch with his legs crossed, and remained thus the whole day long. Sipping Arabian coffee, black, bitter, and burning, lazily smoking Smyrna tobacco in a long narghilé, sleeping, doing nothing, and thinking still less, was his way of ruling. Every month, it is true, an order from Stamboul requested him to send a million piastres to the imperial exchequer. On that day this good-natured Ali, putting aside his usual composure, summoned before him the richest merchants in Bagdad, and politely asked them for two million piastres. These poor fellows would raise their hands to heaven, beat their breasts, pluck out their beards, and, weeping, swear they had not a penny. They implored the pity of the pasha and the mercy of the Sultan. Whereupon Ali, while continuing to take his coffee, had them bastinadoed on the soles of their feet until they brought him the money which did not exist, and which they at length always found somewhere. When the sum was counted out the faithful administrator sent one half to the Sultan, threw the other half into his own money-box, and resumed his smoking. He was a model pasha.

—LABOULAYE.

1 A different metaphor.  2 Omit.  3 See II. 12.  4 faire.  5 See I. 1.  6 lentement.  7 Make emphatic.  See IV. 10, 15.  8 See XII. 6.  9 enjoindre.  10 sortir de.  11 See VIII. 29, 32.  12 Say: without ceasing.  13 See XI. 5.  14 Say: the model of.
XXII.—FEAR.

You say you were afraid. I do not believe it. You are mistaken about the word and about the feeling you have experienced. An energetic man is never afraid when facing a pressing danger. He is moved, agitated, anxious; but fear is a different thing. Allow me to explain. Fear (and the boldest may be afraid) is something dreadful, an atrocious feeling something like a dissolution of the soul, a frightful spasm of the mind and heart, the mere remembrance of which produces shudders of anguish. But when one is brave, it takes place neither when facing an attack, an inevitable death, nor all the known forms of danger. It takes place in certain abnormal circumstances, under certain mysterious influences, in presence of vague dangers. True fear is something like a reminiscence of the fantastic terrors of former days. A man who believes in ghosts, and who imagines he sees a spectre in the night, must experience fear in all its dreadful horror. I myself had a taste of fear in broad day, about ten years ago. I felt it last winter in a December night. And yet I have passed through many dangers, many adventures which seemed mortal.

I have often fought. I have often been left for dead by robbers. In America I have been condemned to be hanged as an insurgent, and thrown into the sea from the deck of a ship on the Chinese coasts. Each time I thought I was lost, and I at once resigned myself to my fate without emotion, and even without regret, but that is not fear.

—De Maupassant.

1 en face de.  2 Make this word emphatic.  3 Use devant.
4 See III. 2, &c.  5 devinier.  6 See III. 11.  7 prendre son parti.
8 Make this word emphatic.  See IV. 69.

XXIII.—LIGHTS IN PAINTING.

The daughter of light, painting creates in her turn a light for herself. The arrangement of light and shade, that is to say, the clairo-obscuro, is often confused and unharmonious in external Nature. The artist must show the effects of light in harmonious unity. The intensity and the choice of the luminary may vary at his will, and this enables unity to become the source of the most numerous individual varieties.

Leonardi di Vinci prefers for his painting, like women for
their beauty, the softened glow of a lamp or of twilight. He is fond of surrounding his most life-like forms with a mysterious gauze of twilight\(^4\), and the poetry of his Joconda is perhaps largely owing to that misty veil\(^5\) placed between her and us. Rubens, on the other hand\(^6\), opens his windows wide open to the sun. His painting is dazzling, magnificent, pompous. Rembrandt, a\(^1\) thoughtful painter, a man absorbed in contemplation, hates, on the contrary, broad daylight. He lives in a studio into which there\(^7\) penetrates only a ray, the fine effects\(^8\) of which he understands wonderfully. All his pictures are marvels, on account of the way in which he perceives and renders the light produced by a well-arranged luminous vapour\(^9\). Proudhon affects moonlight; it is the orb of night which inspires in this melancholy painter his soft shades and pale lights. Claude Lorrain paints the sun himself, and when he hides the radiant orb he at least borrows from him all his light, and casts\(^10\) it unstintedly\(^11\) on his canvas.

---Papillon.

\(^1\)See IX. 7.  \(^2\)gré.  \(^3\)suffre pour que.  \(^4\)Use an adjective.  \(^5\)voile.  \(^6\)lui.  \(^7\)Omit.  \(^8\)See IV. 31.  \(^9\)effluve.  \(^10\)projeter.  \(^11\)avec effusion.

XXIV.—A SCHOOLBOY’S TRICKS.

I remember my tricks\(^1\) on my good-natured master. As is\(^2\) proper for every noted botanist he had a large nose; moreover, he was so\(^3\) short-sighted that, being obliged to examine flowers at too close a distance, he always had the end of his nose stained yellow from the pollen with which he conscientiously daubed himself. And I laughed immoderately\(^4\), refusing to tell the cause of my irreverent\(^5\) mirth.

One of my favourite pranks consisted in putting together on the same stem, by means of\(^6\) a green silk thread, leaves from different plants, on the top of which I placed\(^7\) a flower plucked at random, and putting on an innocent and puzzled look, I would ask my master to name this strange piece of vegetation\(^8\) for me. Each time he fell into the trap. Only at last an awkwardly-made graft or a coarse seam\(^9\) betrayed my fraud, and the kind Mr. Desmarets would also laugh, merely warning me, by way of\(^10\) revenge, that he would catch me in his turn, which, between ourselves, was not a difficult matter. If my old teacher of botany is still living, and if, by chance, he happens to see\(^11\) these lines, I entreat him to consider\(^12\) them not the malicious recollection of a boyish trick of times

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long past, alas! but a friendly homage paid in a familiar form to the most unpretending and best of scholars I have met in my life.

—Adrien Marx.

XXV.—THE SYBARITES.

"In the country where I have just been," said a Sybarite, "I saw people making a ditch; merely looking at them gave me lumbago." "I believe you," continued another, "for what you say about it gives me a stitch in the side" (Diodorus Siculus).

Sybaris, founded by the people of Locris on the Gulf of Tarentum, was one of the largest and most powerful towns in Southern Italy. Although now a mere heap of ashes, it had made itself famous by the degree of effeminacy and corruption to which its inhabitants had attained. They had banished from the town all occupations which, by their noise, might trouble their repose. The cock even had been driven away. It is said that they sent out their invitations to dinner a year in advance in order to have leisure to prepare a delicate repast. "No difference is made in this town between pleasures and necessities; prizes are given at the public expense to those who can discover new pleasures. The men are so effeminate and their adornment so like that of women, they make up their complexions so well, they curl their hair with so much art, they spend so much time in improving themselves at their mirrors, that there seems to be only one sex in the town. Far from the multiplicity of pleasure giving the Sybarites more delicacy, they can no longer distinguish one feeling from another. Their minds, incapable of feeling pleasures, seem to be sensitive only to pains. A citizen was disturbed a whole night by a rose which had formed a rumple in his bed."

—Rozan.

XXVI.—A NEAPOLITAN SCAMP.

Pallone was a sturdy fellow. Born in the fondaco, of an unknown father and a forgotten mother, he knew no trade, still
less the alphabet, and lived in the streets, how\(^1\), it was not known; he boasted of robbing\(^2\) the passers-by and of intimidating the police spies. The orbits of his eyes were set\(^3\) obliquely; the eyebrows, meeting\(^4\) above the nose, formed a circumflex accent; a large tuft of hair which he had allowed to grow over his forehead, and which he would throw back\(^5\) arrogantly, imposed upon many people. He was\(^6\) clever and fertile in resources\(^7\). In less than a day he was able\(^8\) to roll my cigarettes and smoke them, clean my boots and wear them, brush my clothes and empty their pockets. On leaving me he went into the service of Alexandre Dumas, who was then in Naples, and he managed to steal a horse from him. He had every vice; one had no hold\(^9\) upon him except through religion, for he believed in the devil, and every night would mumble a \textit{Pater}, of which he murdered\(^10\) nearly every word. One evening when I showed him an engraving of the \textit{Last Judgment}, in which the devil Charon was seen driving\(^11\) back the damned into the Styx by a vigorous use\(^12\) of his oar, Pallone returned to me a handkerchief, a purse, a cigar-case, and a bunch of keys which he pretended he had\(^13\) torn at the peril of his life from the hands of an assassin armed to the teeth.

Besides hell Pallone was afraid of a beating\(^14\), which did not prevent him from doing evil, but forced him to confess his misdeeds and make amends for them. He allowed himself to be thrashed\(^15\) even by people not so strong as himself when they wore a frock-coat;\(^16\) the \textit{galantuomini}, whom he detested and robbed unscrupulously, were nevertheless superior beings in his eyes, who had the right to beat and insult him; he bowed down\(^17\) to them while picking their pockets. So that, thanks to religion and the cudgel, it was possible to live with Pallone and his like.

—MARC MONNIER.

\(^1\) \textit{de quoi}. \hspace{1cm} ^2 \textit{détrousser}. \hspace{1cm} ^3 \textit{Say: he had the eyes split}. \hspace{1cm} ^4 \textit{Not rencontrer}. \hspace{1cm} ^5 \textit{relever}. \hspace{1cm} ^6 \textit{See I. 1}. \hspace{1cm} ^7 \textit{Use noun \textit{industrie}}. \hspace{1cm} ^8 \textit{savoir}. \hspace{1cm} ^9 \textit{Use tenir}. \hspace{1cm} ^10 \textit{estropier}. \hspace{1cm} ^11 \textit{See VII. 39}. \hspace{1cm} ^12 \textit{à grands coups}. \hspace{1cm} ^13 \textit{See III. 3, 9}. \hspace{1cm} ^14 \textit{le gourdin or la trique}. \hspace{1cm} ^15 \textit{gourner}. \hspace{1cm} ^16 \textit{See IX. 3}. \hspace{1cm} ^17 \textit{se courber}.

\textbf{XXVII.—THE DANDY.}

The brilliant history of dandies, their errors and their successes, their crimes and their conversions, from Alcibiades to Lord Byron, forms one of the most interesting chapters in the moral annals of man. We owe them some beautiful things, many bad ones\(^1\), not a single good one\(^1\), for the diabolical element of their nature is so powerful that it is unaffected\(^2\)
even by repentance and conversion, and that it taints all their works.

They have won some battles, taken part in some important revolutions, brought about the fall of a certain number of governments, cruelly assisted certain political reactions, helped to carry out some revolutionary measures, and made a fair number of bold strokes. They have provided literature with the types of Don Juan and Lovelace, and we owe them Childe Harold and Lara. I must, moreover, say that if we considered the matter very closely and with a good moral microscope, we should discover perhaps that we are indebted to them for the Trappist monastery, and, more important still on account of its historical results, for the Institute of Jesuits itself. He is therefore a remarkable type of man; whatever one may think, in any case he is not more detestable for that. A well-defined dandy nature is the quintessence, the superfine elixir of immorality; there is none on which original sin has left such a deep impress. You can imagine nothing which is further, I shall not say, from Christian feelings, but the simplest feelings of humanity. The chief faculty of this character is pride—not that philosophical pride, the preserver of moral dignity, which almost deserves the name of virtue, but an instinctive pride like the cruelty of the tiger, the majesty of the lion. This instinctive pride engenders an egoism so powerful that nothing can conquer it or soften it, neither pity nor remorse, nor the sight of suffering, nor the example of charity and devotedness, nor the admiration of great things, nothing, except however the blows of fortune. This nature which cannot be moved by anything human, is incapable of withstanding misfortune. As long as he is flourishing and splendid, nothing can equal his confidence and his contempt; but let him suddenly be stripped of his riches, visited by sickness, tried by sorrow, then, his pride changing to despair, he will make entreaties to destiny, dream of suicide and monastic solitude, and meditate on ascetic rules. In times of strong Catholic faith some have been known to propose conditions to God, and promise Him exemplary conduct if He would restore their departed happiness.

—Montégut.

1 See V. 20.  2 Use résister.  3 servir.  4 opérer.  5 fournir.
6 Use the pronoun you.  7 A word to be supplied.  8 See VIII. 12.  9 accusé.
10 maîtresse.  11 Not vue.  12 savoir.  13 assurance.  14 grand.
15 voir. Avoid passive.
XXVIII.—INFLUENCE OF BIRTH.

Birth is everything; those who come into the world poor and naked are always desperate fellows. The result is\(^1\) deeds or suicide according to the disposition of the persons. When they have the courage, like me, to put their hand to every-
thing, well, they make a noise in the world.\(^2\) What can you expect\(^3\)? People\(^4\) must live. They\(^4\) must find their place and make a hole for themselves. I have made mine like a cannon-ball. So much the worse for those who were in my way.\(^5\) What is to be done? Everyone eats according to his appetite. I was very hungry. Why,\(^6\) Your Holiness, at Toulon, I had not wherewith to buy a pair of epaulets, and instead\(^7\) I had a mother and I do not know how many brothers on my hands.\(^8\) All that is provided for suitably enough, I hope. Josephine had married me as if through pity, and we are going to crown her, in spite of\(^9\) her notary, who said that I had nothing but my cloak and sword. He was not wrong, I admit.\(^10\) Imperial cloak and crown, what is it all? Is it mine? A costume, an actor’s costume! I shall put it on\(^11\) for an hour and I shall have enough of it. Then I shall put on once more\(^12\) my officer’s dress and get on horseback; all my life on horseback. I shall not sit\(^13\) a single day without running the risk of being thrown down from the chair. Is that a very enviable thing\(^14\)? Eh? —ALFRED DE VIGNY.

1 Say: That turns to. 2 Use diable. 3 vouloir. 4 On. 5 Say: before me. 6 Tenez. 7 Add of them. 8 A different metaphor in French. 9 à la barbe de. 10 ma foi! 11 The immediate future. 12 reprendre. 13 être assis. 14 Use a verb.

XXIX.—THE ENGLISH HORSE.

Which is the country in Europe where the thorough-bred horse plays the most brilliant part? It is England. Why? The horse continues to reign and govern in England, because England is the country of the world where oppression assumes the most odious and revolting character. There we find\(^1\) some thousand Norman families which possess, by themselves, all the soil, fill all posts, and make\(^2\) all laws, exactly as on the day after the Battle of Hastings. In England the conquering race is everything, the rest of the nation is nothing. The English lord prizes his horse in proportion to the contempt he has\(^3\) for the Irishman, for the Saxon, inferior races which he
has conquered in alliance⁴ with his horse. Be careful⁵, therefore, not to hurt a single hair of the tail of a noble courser of Albion, you who care for⁶ your money or your liberty; for the horse is the appanage of the titled aristocracy, and these lords have by⁷ law declared⁸ their horse inviolable and sacred. You may knock a man down with your fist, you may lead your wife to market with⁹ a halter round her neck, you may drag a wretched woman¹⁰ in the mud of the gutter, the daughter of the poverty-stricken artisan whom misery has condemned¹¹ to infamy. The law of Great Britain tolerates these peccadilloes. In the eyes of¹² the Norman race of Albion, the English people has never formed part of humanity.

—TOUSSENEL.

1 Ils sont là.  2 font décider.  3 porter.  4 de compte à demi.
5 Use se garder.  6 tenir à.  7 de par.  8 See II. 15.  9 See II. 12.
10 Mind the order of the words.  11 vouer.  12 Pour.

XXX.—A BANQUET AT CARTHAGE.

There were gathered men of all nations, Ligurians, Lusitanians, Balearians, Negroes, and fugitives from Rome. Along with the heavy Dorian dialect, one could hear the rustling¹ Celtic syllables resounding like battle chariots, and the Ionian terminations clashed against the consonants of the desert, as harsh as the cry of the jackal. The Greek was recognized by his slender figure, the Egyptian by his high² shoulders, the Cantabrian by his great calves. Carians were haughtily swaying to and fro the plumes of their helmets³; Cappadocian archers had painted large flowers on their⁴ bodies with the juice of herbs; and some Lydians, wearing women's dresses, were dining in slippers and with ear-rings. Others, who, for display, had besmeared themselves with vermilion, resembled statues of coral. The Gauls, with⁵ their long hair turned up on the top of their heads, fought with each other for⁶ the water-melons⁷ and the limes which they munched with the pcel. Some Negroes who had never seen lobsters were scratching each others' faces with⁸ their red prickles⁹. But the shaven Greeks, whiter than marble statues, threw behind them the leavings on their plates; while shepherds from Brutium, clothed in wolfskins, were eating greedily in silence, with their faces close to¹⁰ their food.

—GUSTAVE FLAUBERT.

¹ bruire.  ² remonté.  ³ See VIII. 29.  ⁴ See VIII. 32.  ⁵ See II. 12.
⁶ s'arracher.  ⁷ pastèques.  ⁸ à.  ⁹ piquants.  ¹⁰ close to = dans.
XXXI.—A LETTER.

Dear Mrs. X—

Write to me as soon as you receive this letter, for I have not had news of you for some time. Until now I have been moving about so much, that I could not give you any fixed address. At present, without being more settled, I depend more on myself and I am better able to know what I shall be doing, the ordinary risks of life excepted. Address your letters to Mr. C—, Strasburg. To be called for; they will reach me wherever I am, and in all probability I shall be in Switzerland. I am going there to escape the dog-days, while getting nearer you. I shall spend all the warm season in these mountains. I shall go down in October. The weather will then be pleasant with you, and I shall pay you a visit, not only this winter, but every winter. This was my former plan, my finest castle in the air, and the dearest of my dreams, which nothing now prevents me from realizing.

I end as I began by begging you to write to me. That is the only reason I have for writing to you, for I am certainly the laziest of all your correspondents, and you would hardly ever hear from me, if I could do without hearing from you.

I remain,

Yours respectfully,

PAUL LOUIS COURIER.

1 What tense? 2 il y a. 3 courir. 4 stable. 5 devenir. 6 la rage de la canicule. 7 Use faire impersonally. 8 A different metaphor. 9 =have news of. 10 See Extract LXXXI.

XXXII.—FREDERICK II.

Frederick was a little man, with big shoulders, and a large, harsh, piercing eye, a strange being. He was a wit, a musician, a philosopher with immoral and ridiculous tastes; a great maker of poor French poetry, he did not know Latin and despised German; a pure logician, who could not comprehend either the beauty of ancient art, or the depth of modern science. He had, however, one thing on account of which he deserved to be called great: he willed. He willed to be brave, he willed to make Prussia one of the first states of Europe, he willed to be a legislator, he willed that the
deserts of Prussia should be peopled. He succeeded⁶ in everything. He⁷ was one of the founders of military art, a link between Turenne and Napoleon. When the latter entered Berlin, he only asked to see the tomb of Frederick, appropriated his sword, and said: "This is mine".

—Michelet.

*faiseur. ²petit. ³saisir. ⁴par quoi. ⁵See II. 33. ⁶venir à bout.

XXXIII.—PRINTING.

I. Let us stop for a moment and examine what the idea might be which lay hidden in the enigmatical words of the archdeacon:—*This will destroyⁱ that: the book will destroy the edifice.*

In our opinion, this idea had two aspects. It was, in the first place, a priestly idea. It was the terror of the priesthood in presence of a new agent, Printing. It was the dismay and astonishment of the man of the sanctuary, brought face to face with Gutenberg's light-giving² printing-press. It was the pulpit and the manuscript, the spoken and the written word, becoming alarmed at the printed word, something like the bewilderment of a sparrow on seeing the Angel Legion spreading³ his six million wings. It was the cry of the prophet who first⁴ hears the rustling and swarming of emancipated humanity, who sees, in the future, intellect undermining faith, opinion dethroning belief, the world shaking Rome. It was the prognostic of the philosopher who sees human thought, made volatile by the press, evaporating from the theocratic crucible; the terror of the soldier who exclams on examining the brazen battering-ram:—*The tower will fall.* It meant that one force was going to succeed another. It meant:—*The Printing-press will destroy the Church.*

But underneath this idea, undoubtedly the first and simplest, there was, in our opinion, another, a newer one⁵, a corollary to the first, less easy to see and more easy to dispute, a view quite as philosophical, no longer a priestly one⁶ merely, but a scholarly and artistic one. It was the presentiment that human thought, in changing its⁷ form, was going to change its⁷ mode of expression; that the chief idea of each generation would no longer be written with the same material and in the same way; that the book of stone, so substantial and so durable, was about to give place to the book of paper, more
substantial and more durable still. In this connection\(^8\), the vague formula of the archdeacon had a second meaning. It meant that one art was going to dethrone another. It signified:—*Printing will destroy Architecture.*

\(1\) tuer.  \(2\) lumineux.  \(3\) ouvrir.  \(4\) déjà.  \(5\) See V. 20, and VIII. 50.

\(6\) Say: of the priest.  \(7\) Not sa.  \(8\) rapport.

**XXXIV.**

II. The Invention of Printing is the greatest event in history. It is the mother-revolution. It is humanity’s mode of expression totally renewed\(^1\), it is human thought casting off\(^2\) one form and putting on another; it is the complete and final\(^3\) sloughing\(^4\) of that symbolic serpent, which, since the days of Adam, has represented intelligence.

In the form of Printing\(^5\), thought is more imperishable than ever; it is volatile, imperceptible, indestructible. It mingles with the air. In the days of architecture, it became\(^6\) a mountain and laid a powerful\(^7\) hold\(^8\) upon a century and a place. It now becomes a flock of birds, scatters itself to the four winds, and occupies at the same time every point of air and space.

We repeat, who does not see that in this way it is much more indelible? From being solid matter it becomes a living thing. It passes from duration to immortality. One may demolish a heap, how can one\(^9\) extirpate ubiquity? If\(^10\) a deluge comes, the mountains will have long disappeared beneath the waters, when the birds will still be flying; and if but a single ark is riding on the surface of the flood\(^11\), they will settle upon it, float\(^12\) with it, witness with it the waters subsiding\(^13\), and the new world which rises from this chaos will, on awakening, see hovering over it, winged, living, the thought of the world that has been engulfed.

—**VICTOR HUGO.**

\(1\) Use a subordinate sentence.  \(2\) dépouiller.  \(3\) définitif.  \(4\) changement de peau.

\(5\) Use noun in apposition.  \(6\) Se faire.  \(7\) Use an adverb.  \(8\) lay hold = s’emparer.

\(9\) Omit can one.  \(10\) Omit if.  \(11\) cataclysm.  \(12\) surnager.

**XXXV.—A VAINGLORIOUS CHALLENGE.**

Let the trumpet of the last judgment sound when it may\(^1\), I shall come with this book in my hand, and present myself before the Sovereign Judge. I shall say boldly: That is what
I have done, what I have thought, what I have been. I have told the good and the evil with equal frankness. I have kept back nothing bad, added nothing good; and if by chance I have made use of some trivial flower of speech, it has never been done except to fill a blank arising from my lack of memory. I may have supposed to be true what I knew may have been so, never what I knew to be false. I have shown myself such as I was; contemptible and vile, when I was so; good, generous, sublime, when I was so; I have unveiled my inner nature such as Thou hast seen it Thyself, O Eternal One. Gather around me the innumerable host of my fellow-men; let them listen to my confessions, let them bewail my baseness, let them blush at my wretchedness. Let each of them in his turn uncover, with the same sincerity, his heart at the foot of Thy throne, and then let a single one of them tell Thee if he dares: I was better than that man.

—J. J. Rousseau.

1 vouloir. 2 tâire. 3 Use arriver impersonally. 4 ornement. 5 Omit done. 6 intérieur. 7 indignités. 8 Arrange the phrases carefully.

XXXVI.—HER FIRST APPEARANCE.

I soon learned that sometimes proverbs do not usurp their reputation for wisdom, that, in certain cases, when there is a will there is a way, and that with a little willingness I could put my uncle’s advice into practice. I do not mean by that that I did no more foolish things; oh no, that still happened frequently enough, but I succeeded in bringing myself to my senses, in becoming relatively calm.

Thanks to my name, my beauty, and my dowry, many sins against propriety were pardoned me. I was the spoilt child of dowagers, who complacently related anecdotes of my grandparents, great-grandparents, and certain ancestors, whose sayings and doings must have been very remarkable for these amiable marchionesses to speak of them so warmly. I discovered with satisfaction that ancestors are of some good in life, and often cover with their dusty aegis the recklessness and crotchets of young descendants who come from the depths of the woods.

I was the spoilt child of prospective husbands, who saw my dowry sparkling in my beautiful eyes, the spoilt child of dancers, who were amused by my flirtations, and I confess
low, very low, that I felt an immense pleasure in ravaging hearts and metamorphosing certain heads into weather-cocks.

—Jean de la Brette.

XXXVII.—THE MAKING OF AN EMPEROR.

We have just made an emperor, and for my part I have not put any obstacles in the way. Here is the story. This morning D'Anthouard calls us together, and informs us of the matter to be considered, but in a plain way, without preamble or peroration. "An emperor or a republic, which is most to your liking?" just as people say, "Roast or boiled, what will you have?" When his speech is finished we all look at each other, sitting in a circle. "Gentlemen, what is your opinion?" Not a word; nobody opens his mouth. This lasted a quarter of an hour or more, and was becoming embarrassing for D'Anthouard and for everybody, when Maire, a young man, a lieutenant you may have seen, got up and said—"If he wishes to be an emperor let him be one; but, to say what I think, I don't approve of it at all." "Explain yourself," said the colonel. "Do you wish it or do you not wish it?" "I don't wish it," answered Maire. "Well and good!" A fresh silence. We begin again to look at each other, like people who see each other for the first time. We should be still there if I had not spoken. "Gentlemen," I said, "it seems to me that, subject to correction, this does not concern us. The nation wishes an emperor. Is it for us to discuss the matter?" This argument appeared so convincing, so luminous, so ad rem, . . . anyhow, I carried the meeting with me. Never had an orator such a complete success. We got up, we signed, and we went and played billiards. Maire said to me—"Upon my word, major, you talk like Cicero; but, pray, why are you so anxious he should be emperor?" "To have it over, and get our game of billiards. Were we to stay there all day? Why are you opposed to it?" "I do not know," he said to me, "but I thought he was fitted for something better." That is what the lieutenant said, and I do not think it so very stupid. In fact, what does it mean, tell me, a man like him, Bonaparte, a soldier, the leader of an army, the first captain in the world, to wish to be
called Majesty? To be Bonaparte, and to turn sire! ‘He aspires to come down!’

--- COURIER.

I. Till Gutenberg’s time, architecture is the principal writing, the universal writing. This granite book begun by the East, continued by Greek and Roman antiquity, had its last pages written by the Middle Ages. Moreover, this phenomenon of a popular architecture succeeding an architecture of caste, which we have just observed in the Middle Ages, is reproduced in the human mind with every analogous movement in the other great epochs of history. Thus, to enunciate here only summarily, a law which would require volumes for its exposition, in the remote East, the cradle of primitive times, after Hindoo architecture we have Phenician architecture, that opulent mother of Arabian architecture; in antiquity, after Egyptian architecture, of which the Etruscan style and the Cyclopæan monuments are but a variety, we have Greek architecture, of which the Roman style is but a continuation, surmounted by the Carthaginian dome; in modern times after Norman architecture, Gothic architecture. By splitting up these three series, we shall find in the three elder sisters, Hindoo architecture, Egyptian architecture, and Norman architecture, the same symbol, viz., theocracy, caste, unity, dogma, myth, God; and for the three younger sisters, Phenician architecture, Greek architecture, and Gothic architecture, whatever may be the diversity of form inherent in their nature, the same meaning also, viz., liberty, democracy, man.

In the Hindoo, Egyptian, or Norman structures, whether he is called Brahmin, Magus, or Pope, we always feel the influence of the priest, nothing but the priest. Not so in popular architectures. These are richer and less holy. In the Phœnician, we feel the influence of the merchant; in the Greek, of the republican; in the Gothic, of the townsman.
XXXIX.

II. The general characteristics of any theocratic architecture are immutability, horror of progress, the preservation of traditional lines, the consecration of primitive types, the constant adaptation of all human and natural forms to the incomprehensible caprice of the symbol. They are dark books, which the initiated alone can decipher. Moreover, every form, every deformity even, has in it a meaning which renders it inviolate. Do not ask Hindoo, Egyptian, or Norman structures to reform their drawing or improve their statuary. Every improvement is to them impiety. In these architectures, it seems as if the rigidity of dogma had spread over the stone a kind of second petrifaction. The general features of popular structures, on the contrary, are variety, progress, originality, wealth, perpetual movement. They are sufficiently free from the trammels of religion to think of their beauty, to bestow care upon it, to be unceasingly altering their adornment of statues and arabesques. They are characteristic of the century. They have something human which they ever unite with the divine symbol under which they are still produced. Hence those edifices, penetrable to every mind, to every intellect, to every imagination, still symbolical, but as easy to understand as nature herself. Between the theocratic architecture and these, there is the same difference as between a sacred and a profane language, between hieroglyphics and art, between Solomon and Phidias.

1. Use nouns for these adjectives. 2. Use the plural. 3. Use the plural. 4. ténébreux. 5. maçonnerie. 6. Use subordinate sentence with que. 7. As if==que. 8. comme. 9. détaché. 10. entraves, or may be omitted. 11. soigner. 12. corriger. 13. Use a reflexive verb. 14. de...à (omit same as).

XL.

III. From the date of the invention of printing, architecture gradually becomes withered, wasted, and bare. How we feel that the waters are getting lower, that the sap is receding, that the thought of times and peoples are withdrawing from it! The declension is almost imperceptible in the fifteenth century, the press is still too feeble, and at the most draws off from mighty architecture its excess of vitality. But from the sixteenth century onward the malady of archi-
tecture is visible; it is already no longer the essential expression of society; it becomes a wretched classical art; from being Gallic, European, indigenous, it becomes Greek and Roman; from being true and modern, pseudo-antique. It is this decline which is called the Renascence. A magnificent decline nevertheless, for the old Gothic genius, that sun which sets behind the gigantic Press of Mayence, penetrates for some time longer with its last rays all that hybrid jumble of Latin arcades and Corinthian columns. It is this setting sun which we take for a dawn.

Yet, from the moment when architecture is no longer an art like another, as soon as it is no longer art in its totality, sovereignty, and tyranny, it has no longer the force to restrain the other arts. They therefore become emancipated, break the yoke of architecture, and depart each their own way. Each of them gains by the separation. Isolation makes everything larger. Sculpture becomes statuary, image-making becomes painting, the canon becomes music. One would say it was an empire becoming dismembered on the death of its Alexander, of which the provinces become kingdoms.

—Victor Hugo.

1 Use partir. 2 See II. 32. 3 s'atrophier. 4 s'en aller. 5 soutirer.
6 Use a verb. 7 Omit being. 8 See IX. 8. 9 entassement. 10 Use adjectives.
11 See II. 32. 12 Without an article.

XLI.—THE FRENCH REVOLUTION.

The French Revolution is the earliest attempt of humanity to take its own reins in hand and guide itself. It is, in the life of nations, the corresponding moment to that in which the child, until then led by spontaneous instincts, by the caprice and will of others, takes up a position as a person who is free and responsible for his actions. . . . The true history of France begins in '89; everything preceding is the slow preparation for '89, and is interesting only in that connection. . . . The principles of '89, those new principles for which nobles and commoners were roused to fury, the French language had formulated in terms which have made the circuit of the world. Whatever their origin, the ideas of tolerance, liberty, equality, have moved the world only when expressed in French. French has been the Revolution's vehicle of communication. The universality of our language, a true filter for clarifying ideas, has helped in a wonderful manner in
spreading our principles. What our authors had begun, our arms have continued. Without Voltaire and without Napoleon there would still be serfs in Silesia.

But the wars of the Revolution have done less for the propagation of the ideas of 1789 than these very principles; it was their nature to be usurpers. There was a virtue, a charm in them, as in those magic words which nothing can withstand; the walls of towns inevitably fell before them. They were greater conquerors than Napoleon. France was only defeated when they turned against her. Being abstract, they were universal; they found access to every reasoning brain. Hence, especially, those resounding echoes of the Revolution down through time and space. No historical vibration has reached so far; its undulations will extend to the ends of the earth.

—RENAN.

_XLII.—THE DEATH OF THE DAUPHIN._

In his lace-embroidered cot, the little Dauphin, whiter than the cushions on which he lies, is reposing with his eyes closed. It is thought he is asleep; but no! The little Dauphin is not asleep. He turns to his mother, and seeing that she is weeping, says to her: "Ma'am, why do you weep? Do you really think, like the rest of them, that I am going to die?" The Queen is about to reply; sobs prevent her from speaking. "Do not weep, Ma'am; you forget that I am the Dauphin, and that Dauphins cannot die in this way." The Queen sobs still louder, and the little Dauphin begins to get frightened. "Stop!" he says, "I do not wish death to come and take me, and I can easily prevent it from coming here. Let forty very stout lansquenets be called in immediately to mount guard around our bed. Let a hundred large cannon watch night and day, with lighted fuse, under our windows! and woe to death if he dares to come near us."

To humour the royal child, the Queen makes a sign. At once, big cannon are heard rolling in the courtyard, and forty lansquenets, partisans in hand, place themselves round the room. They are old soldiers with grey mustachios. The little Dauphin claps his hands on seeing them. He recog-
nizes one of them and calls him: "I am very fond of you, old Lorrain...just show your big sabre...If death wants to take me, he must be slain, must he not?" Lorrain replies: "Yes, your Royal Highness...". And two big tears flow down his tanned cheeks.

A. DAUDET.

XLIIL—XAVIER DE MAISTRE.

Xavier de Maistre, as is well known, spent the end of his career in the capital of Russia with his brother Joseph, who had retired there to escape the storms of the Revolution. Desirous, however, of seeing his native land before he died, he returned a few years ago to Savoy, where he was welcomed with the respect and enthusiasm due to one of the most illustrious children of that country.

During a visit which he paid to one of his relations, the owner of a house at Chambéry, behind which stretched a garden where he had played in his childhood, he wished to revisit alone this scene of his early pleasures. He asked and easily obtained permission from his friend to go there unobserved; but as his visit to this unpretending enclosure was unnecessarily prolonged, his friend, anxious at his long absence, went to look for him, and did not see him; no tree, no salient object could, however, conceal him from sight. At last, after an hour's anxious search, he was discovered lying flat on his stomach by the side of a pool of water. Fearing he had had an accident, they made haste to go and pick him up; but they soon had cause to be completely reassured. Xavier de Maistre was throwing small pieces of paper on the surface of the water, and was looking at the water—spiders playing round them. "I remember," he said to his friend, "that, when a child, this pastime amused me greatly; I wanted to see whether it would be so now that I am old, and really I have not found a very great difference."

—Petit-Senn.

1 Begin: one knows that. 2 auprès de. 3 See III. 6. 4 See IX. 7. 5 Omit. 6 See VII. 26. 7 accourir. 8 aquatique. 9 Say: for him. 10 See V. 11. 11 de même. 12 Use void.
XLIV.—THE FRENCH NATION.

When I consider this nation in itself, I find it more extraordinary than any of the events of its history. Has there ever appeared on the globe a single one\(^1\) so full of contrasts and so immoderate in each of its acts, more guided by impressions, less by principles; in this way always doing\(^2\) worse or better than\(^3\) was expected, now below the ordinary level of humanity, now much above it\(^4\); a people so unalterable in its chief instincts that we still recognize it in its portraits made two or three thousand years ago, and at the same time so variable\(^5\) in its daily thoughts and in its tastes that it at length becomes an unlooked-for spectacle to itself, and is often as much astonished as foreigners at the sight of what it has just done; the most domestic\(^6\) and the most averse to change\(^7\) of all when left to itself, but, when once it has been torn away unwillingly\(^8\) from its home and habits, ready to go to the ends of the earth and to dare everything; unmanageable by temperament, and accommodating itself better, however, to the arbitrary and even oppressive\(^9\) rule\(^10\) of a prince than to the regular and free government of the principal citizens; to-day the declared enemy of all obedience, to-morrow exhibiting, in doing suit and service\(^11\), a kind of passion to which nations better endowed for servitude cannot attain; easily led as long as no one resists, ungovernable as soon as the example of resistance is given somewhere; in this way always deceiving\(^2\) its masters, who fear it too much or too little; never so free as to make\(^12\) one despair of enslaving it, nor so enslaved that it cannot break the yoke; qualified for everything, but excelling only in war; enamoured of chance, force, success, show, and noise, more than of real glory; more capable of heroism than of virtue, of genius than of common-sense; adapted to conceive immense designs rather than to complete great enterprises; the most brilliant and the most dangerous of the nations of Europe, and the best fitted\(^13\) to become by turns an object of admiration, of hatred, of pity, of terror, but never of indifference?

—ALEXIS DE TOCQUEVILLE.

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\(^{1}\) See V. 20 and supply *which was.*

\(^{2}\) Mind the order of the words.

\(^{3}\) See V. 10.

\(^{4}\) See VIII. 8.

\(^{5}\) mobile.

\(^{6}\) casanier.

\(^{7}\) routinier.

\(^{8}\) malgré lui.

\(^{9}\) violent.

\(^{10}\) empire.

\(^{11}\) à servir.

\(^{12}\) Use *faillor* and see VII. 35.

\(^{13}\) fail.
XLV.—THE TAKING OF THE BASTILLE.

It had been besieged for more than four hours\(^1\), when the French Guards arrived unexpectedly\(^2\) with cannon. Their arrival changed the aspect of the fight. The garrison itself urged the governor to surrender. The unfortunate De Launey, fearing the fate which awaited him, wished to blow up the fortress and bury himself under its ruins and the ruins\(^3\) of the suburb. He rushed forward like a madman, with\(^4\) a lighted fuse in his hand, towards the powder stores. The garrison itself stopped him, hoisted the white flag on the platform, reversed its guns, with barrels downward, as a sign of peace. But the assailants still fought, and advanced shouting: *Lower the bridge!* Through the battlements an officer of the Swiss offered\(^5\) to capitulate and leave with the honours of war. *No, no!* shouted the mob. The same officer proposed to lay down arms if they promised to spare their lives\(^6\). *Lower the bridge,* answered the foremost of the assailants, nothing will happen to you. On this assurance, they opened the gate, lowered the bridge, and the besiegers rushed into the Bastille. The leaders of the multitude wished to save from its vengeance the governor, the Swiss, and the invalids; but it shouted: *Give\(^7\) them to us, give them to us; they have fired on their fellow-citizens, they deserve to be hanged!* The governor, a few Swiss, and a few invalids were torn from the protection of their defenders and put to death by the implacable crowd.

—MIGNET.

\(^1\)See VIII. 20. \(^2\)survenir. \(^3\)Use demander. \(^4\)la vie sauve. \(^5\)See II. 12. \(^6\)tierer, and see IV. 17.

XLVI.—RURAL PROGRESS.

(See VII. C.)

Civilization, which gives life to\(^1\) everything, has penetrated into some parts of rural France. There, the villages are laid out in lines\(^2\) and their streets are widened. Cemetery walls are raised up again, schools are founded, town-halls are embellished, public squares are cleaned, sanded, and provided with kerb-posts\(^3\), barriers, ornamental ponds, alleys, and trees. Peasants’ houses are run up on the slope of the hills. The edges of ponds, pools, rivers, and roads are planted with willows, elders, acacias, elms, and poplars, which by their
foliage absorb deleterious exhalations, and give their leaves in abundance for the food of animals, their wood for man's fuel, and their shade for his repose. The ditches, wells, and streams are cleansed, the ponds are dried up, the fountains are cleared, and the marshes are rid of their mud, their reeds, and their fetid stench. The floors of new or repaired buildings are covered with pine, bricks, slag, or tiles, sometimes varnished. The ceilings are raised, the windows are enlarged, the doors, better fitted, can be closed. Air, light, and day penetrate and shine from hearth to alcove, and from bake-house to store-room.

The more abundant sowing of colza, poppies, and oleaginous seeds have reduced the price of lighting by tallow and walnut-oil. The facilities given for the importation of coal have made the dearness of wood-fuel less burdensome. Flax and hemp, cultivated in the open field and in all gardens, have supplied each household with its sheeting, napery, shirting, and towelling.

—De Cormenin.

XLVII.—THE FOOL.

The fool is a very strange animal. Those who confound him with the idiot show, at once, that they are completely wanting in the sense of analysis and classification. There is this chief difference between the idiot and the fool, that the former, when you are obliged to endure him in a private conversation, is always tiresome, annoying, aggravating, while the latter, in analogous conditions, is susceptible of a fascination that is ever new, a development that is ever unexpected. The depths of folly, when you can steer your way through them, are full of enchanting surprises and unspeakable joys. To have before you a fool, a real fool, much pleased with himself, much at his ease, very unreserved, what a feast! what a dainty morsel! One regret alone poisons this epicurean pleasure,—not to be able to share it at once with a friend. You are ashamed of this solitary feasting; but the fool requires to be done so to a turn, carved with so much precaution, tasted with so much prudence, that one never knows whether a third person will not draw away your attention and make you take off this rare
game too soon or too late from the spit. For the fool, the real fool, the perfect fool, is extremely rare. This is why he is not only much sought after, but is easily confounded by unobservant people with the idiot, whose name is legion.

The fool need not necessarily include a blockhead. On the contrary, when he is of good breed, he veils and hides himself for a very long time under qualities often of the highest order. Learning, wit even are not incompatible with folly. They surround it sometimes as the juicy flesh of a fruit surrounds its kernel. You see a man well-educated, well-informed, amiable, famous; you have no mistrust, you talk, you are confidential; then by a certain word, a certain gesture, you recognize the particular individual, you look at him all at once in another light, and you exclaim inwardly:—"Ah, that's one!" And the fool begins to spin round before you with all his spangles and all his attractions. From that moment no spectacular display can equal that to which you may treat yourself; it is splendid... If the many-sided and highly interesting figure of the fool could be described in a few lines, it would be in that portrait of an eminent man, undoubtedly acknowledged a fool, made by a witty woman:—"Oh yes," she said, "I know him well. He is that gentleman who is always talking of himself, and when he ceases to talk, you see that it is in order to think about it the more."

—Alexandre Dumas, fils.

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XLVIII.—A METHODOICAL BORROWER.

S—— had raised borrowing to the height of an art. Anticipating that he might one day have to fleece foreigners, he had learned how to borrow five francs in all the languages of the globe. He had thoroughly studied the list of tricks which the precious metal employs to escape from those who pursue it eagerly; and better than a pilot knows the tidal tables, he knew the times when the waters were high or low, viz., the days when his friends and acquaintances were accustomed to receive money. To facilitate and equalize at the same time the kind of tithe which he set about levying, when necessity
forced him to it, on people who had the means to give him money, S— had drawn up, by order of districts, an alphabetical table containing the names of all his friends and acquaintances. Opposite each name were inscribed the maximum sum which he could borrow from them in proportion to their wealth, the times when they were in pocket, the hours of meals, with the ordinary menu of the house. Besides this table, S— had a perfectly methodical system of book-keeping on a small scale, by which he kept an account of the sums lent to him even to the smallest fractions, for he would not burden himself beyond a certain sum, which he expected to receive from a Norman uncle whose heir he was to be. As soon as he owed twenty francs to anyone, S— closed his account and paid it in full by a single payment, even if he were obliged, in order to do so, to borrow from those he owed less. In this way he always kept up on the market a certain credit, which he called his floating debt, and as people knew he was accustomed to repay as soon as his personal resources enabled him to do so, they willingly obliged him when they could.

—HENRY MURGER.

XLIX.—TOLLA.—A PORTRAIT.

Her beauty was of the kind which discourages statuaries and makes them cruelly feel the powerlessness of their art. Her hands, face, and shoulders had the dead paleness of marble, and yet the most life-like marble could never have sufficed for her portrait. Nothing was easier than to render the aristocratic delicacy of that slightly arched nose, the proud curve of the eyebrows, the somewhat disdainful fulness of the lips, the delicate form of the cheeks, where two slight dimples were to be seen from time to time; but David himself, the sculptor of life, would have been unable to express the life, the health, and the secret joy, so to speak, which animated her captivating features. Youth in all its strength shone through that delicate envelope; the paleness of her countenance was healthy and robust. It resembled those alabaster lamps to which an inward flame imparts a soft brilliancy. Her chestnut eyes, which were apparently black,
had the soft, frightened, and somewhat wild look of a young hind listening to the far-off echoes of the horn. Her long, thick, silky hair was gathered\(^1\) on her head, and over flowed on to her shoulders in two heavy ringlets. Her dainty\(^2\) form, supple, frail, yet vigorous, resembled those ancient statues, the sight of which\(^3\) inspires only elevated thoughts and noble desires, although they are shown undraped, and although\(^4\) they are only clothed in their chaste beauty. Her hands were small, and her foot would have been remarked in Seville or in Paris.

—ABOUT.

1 Say: those. 2 matte. 3 passer. 4 modelé. 5 se dessiner.
6 mouvement. 7 comme placed after and'. 8 éclater. 9 Say: makes shine softly.

L.—SPAIN AND DON QUIXOTE.

In ancient Greece, every island, every country,\(^1\) had a special god, warlike or rustic, agricultural or maritime, made in the image of the country, and modelled on the character of the inhabitants. This indigenous divinity filled it with his presence and his power. His statues rose\(^2\) at every highway turning, on every hill top; his legend was mingled with history, his oracles filled the caves, you inhaled his spirit\(^3\) with the air.

Ideal and imaginary, like the gods of Greece, Don Quixote has, like them, taken possession of the country which has given him birth\(^4\); he has become the genius loci. His tall spectre never leaves the traveller who passes through La Mancha and the two Castilles. The aridness of the sombre plains recalls his leanness; the harsh contour of the rocks which bristle on\(^5\) the narrow path of the Sierras gives a vague outline\(^6\) of his angular countenance; Spain and Don Quixote seem copied\(^7\) from each other. You\(^8\) expect to see him start out from every cloud of dust, standing on the stirrups of his lanky horse; there is not a windmill putting its sails in motion\(^9\) which does not seem to provoke him. At night you look for his lance in the dark corner of the posadu, where they serve you up the rancid ham and the goat-flavoured\(^10\) wine which constituted\(^11\) his modest repasts. You think you recognize his strange silhouette among the shadows cast\(^12\) on the wall by the smoky lamp. And in drawing the serge curtains of the rickety\(^13\) bed to which your host conducts you, it seems as if\(^14\) you were going to find Don Quixote sitting upright, with fixed gaze\(^15\), haughty mustachios, his face bound up, draped in his blanket in shroud-
like folds, just\textsuperscript{16} as he appeared to Dona Rodriguez, or rather just as The Cid sits in his sepulchral arm-chair.

—Paul de Saint-Victor.

\textsuperscript{1} Not pays.  \textsuperscript{2} surgir.  \textsuperscript{3} souffle.  \textsuperscript{4} enfanter.  \textsuperscript{5} Use hérisser actively.  \textsuperscript{6} retracer.  \textsuperscript{7} calquer (sur).  \textsuperscript{8} Say: On.  \textsuperscript{9} agiter.  \textsuperscript{10} à funet de bouc.  \textsuperscript{11} défrayer.  \textsuperscript{12} Use découper.  \textsuperscript{13} délabrer.  \textsuperscript{14} que.  \textsuperscript{15} Say: eye.  \textsuperscript{16} tel.

LI.—Marat.

Among the Jacobins, three men, Marat, Danton, and Robespierre, deserved pre-eminence and possessed influence; for\textsuperscript{1} by the deformity or the disfigurement\textsuperscript{2} of their minds\textsuperscript{3} and hearts they fulfilled the necessary conditions. Of the three Marat is the most monstrous; he borders upon\textsuperscript{4} the lunatic and displays his chief characteristics: wild excitement\textsuperscript{5}, unceasing frenzy\textsuperscript{6}, feverish activity, an inexhaustible flow of writing, automatic action\textsuperscript{7} of the thought and spasmodic action\textsuperscript{8} of the will, under the compulsion and guidance of a fixed idea; in addition, the usual physical symptoms: sleeplessness, a leaden complexion, impoverished\textsuperscript{9} blood, filthiness in his dress and in his person towards the end, and during the last five months, tetter and itching over his whole body. Sprung from ill-assorted\textsuperscript{10} races, born of mixed blood, which is disordered by profound moral revolutions, he bears within him a strange germ; physically, he is an abortion; morally, he is a pretender who pretends to the highest functions. From his early childhood, his father, a doctor, intended him to be a scholar; his mother, an idealist, prepared him to be a philanthropist, and, of his own accord, he always marched towards that double height\textsuperscript{11}. "At five," he says, "I should have liked to be a schoolmaster; at fifteen, a professor; an author at eighteen; a creative genius at twenty"; afterwards, and up to the end, the apostle and martyr of humanity. "From my early years\textsuperscript{12} I have been devoured by the love of glory, a passion which changed its object in the various periods of my life, but which has not left me for a single moment." For thirty years he roved\textsuperscript{13} through Europe or vegetated in Paris, as a nomad or a subaltern, a hooted writer, a disputed scholar, an unknown philosopher, a third-rate publicist, aspiring to every celebrity\textsuperscript{14} and every greatness, a perpetual candidate and perpetually rejected; between his ambition and his powers the disproportion was too great. Destitute of ability, incapable of criticism, of moderate intelligence, he was only fitted to teach a science or practise an
art, to be a professor or a more or less venturesome\textsuperscript{15} doctor, to follow, with deviations\textsuperscript{16}, a way traced out beforehand.

—H. Taine.

\textsuperscript{1} c'est que. \hspace{1em} \textsuperscript{2} déformation. \hspace{1em} \textsuperscript{3} See VIII. 29. \hspace{1em} \textsuperscript{4} confiner à. \hspace{1em} \textsuperscript{5} exaltation. \hspace{1em} \textsuperscript{6} surexcitation. \hspace{1em} \textsuperscript{7} automatisme. \hspace{1em} \textsuperscript{8} tétonos. \hspace{1em} \textsuperscript{9} brûlé. \hspace{1em} \textsuperscript{10} disparates. \hspace{1em} \textsuperscript{11} cime. \hspace{1em} \textsuperscript{12} bas âge. \hspace{1em} \textsuperscript{13} rouler. \hspace{1em} \textsuperscript{14} See I. 6. \hspace{1em} \textsuperscript{15} hasardeux. \hspace{1em} \textsuperscript{16} cœurs.

LIII.—THE RELIGION OF THE GREEKS.

What characterized the religion of the Greek in former times, what characterizes it still in our own time, is its lack of infiniteness, of vagueness, of tenderness and feminine softness; the deeply\textsuperscript{1} religious sentiment of the German and the Celt\textsuperscript{2} is wanting in the true Hellenes. The piety of the orthodox Greek consists in ritual\textsuperscript{3} and outward signs. The orthodox churches, often of great elegance, have none of the terrors which we experience in a Gothic minster. In this Oriental Christianity there are\textsuperscript{4} no tears, no prayers, no inward compunction. There is a certain gaiety even in their burials; they take place in the evening at sunset, when the shadows are long, amid\textsuperscript{5} subdued\textsuperscript{6} chants and a display of showy colours. The fanatical gravity of the Latins is distasteful to these lively, placid, light-hearted races. Their\textsuperscript{7} sick man is not depressed; he sees the gentle approach\textsuperscript{8} of death; everything around him smiles. That is the secret of the divine gaiety of the Homeric poems and of Plato; the story of the death of Socrates in the \textit{Phaedo} has hardly a touch\textsuperscript{9} of sadness in it. To produce the flower and then the fruit, that is life\textsuperscript{10}; what more is wanted\textsuperscript{11}? If, as may be maintained, the thought\textsuperscript{12} of death is the most important feature of Christianity and of modern religious feeling, the Greek race is the least religious of races. It is a superficial people, taking life as a thing with nothing supernatural in it, with no background. Such simplicity of conception depends\textsuperscript{13} to a large extent on the climate, on the purity of the air, but much more on the instincts of the Hellenic race, which are splendidly idealistic. Good-humour and joy in living are especially Greek peculiarities\textsuperscript{14}.

—Renan.

\textsuperscript{1} Use a noun. \hspace{1em} \textsuperscript{2} See IX. 6, note. \hspace{1em} \textsuperscript{3} pratiques. \hspace{1em} \textsuperscript{4} See V. 13. \hspace{1em} \textsuperscript{5} avec. \hspace{1em} \textsuperscript{6} à mi-voix. \hspace{1em} \textsuperscript{7} Say : the. \hspace{1em} \textsuperscript{8} Use a verb. \hspace{1em} \textsuperscript{9} teinte. \hspace{1em} \textsuperscript{10} See V. 15. \hspace{1em} \textsuperscript{11} Omit. \hspace{1em} \textsuperscript{12} préoccupation. \hspace{1em} \textsuperscript{13} tenir. \hspace{1em} \textsuperscript{14} choses.
LIII.—IMPORTANT EXERCISE ON TENSES.

(See VII. A, passim.)

EXPLANATORY NOTE.—The Count of C.-S.-L. has refused to allow his wife Solange to go to Dijon alone to see her son.

Madame Fosca accompanied Solange to Croix-Saint-Luc House. She did not wish to leave the young wife in private with her husband. The count feared Madame Fosca. Like all men who are not quick at repartee, he dreaded that caustic wit, who with a jest cut him short in his outbursts of enthusiasm. Yet, on that evening, he was pleased to see her. Obedient to his mother's advice, he refused to allow the countess to go to Dijon alone; but equally under the influence of his love, he was afraid Solange might put on an uncommunicative coldness. He was therefore agreeably surprised to see that she made no reference to their disagreement. Besides, Madame Fosca prevented the dinner from being dismal; she enlivened the conversation by her spirits, wittily sifting those whose names were mentioned in the conversation. At half-past nine she was alone with Solange; the count left them to go to his club.

The next day was a Thursday. A harsh wind blew, twisting about the sickly trees in the garden. In spite of its extent, the garden of Croix-Saint-Luc House had the neglected melancholy of empty squares. One felt that loneliness weighed upon that vast dwelling, long uninhabited. Solange, sitting before her window, with an open book on her knees, wore a dreamy look. Since the previous evening she felt less alone. Only a few days before she seemed to herself to be very unhappy and neglected. And now she had a friend strong enough to be a defender, tender enough to be a brother. She scarcely saw the count. Raymond had gone out early. When he came home for lunch, his good-humour of the preceding day had not left him. He really thought he had been energetic: on the whole, he was thankful to his wife for what he called her submission. He was very gay, telling how he had spent his morning, talking of the horses he would buy for Léry. He intended to organize steeple-chases in his Department. And in the strange jargon of horsey men, he gave those technical details which are interesting to amateurs, but so wearisome to those who know nothing about the
matter. He has just bought two magnificent horses. He had been warned that they were very dangerous. How amusing! Did a horse exist which was dangerous for a strong arm like his? Solange seemed to listen attentively, but she looked at her husband without hearing him. In truth her thoughts were far away. A little matter to which at first she attached no importance awoke her, however, from her reverie. A despatch was brought to the count, who opened it carelessly as if he were bored. But almost immediately he gave a sudden start and turned slightly pale. Is it bad news? asked the young wife.—No, no, not at all. It is nothing.—And he spoke of something else. But it was easy to see that his first indifference had disappeared. After lunch he asked the countess what she meant to do. Solange replied that she would go out to make some purchases with the Baroness Bersier. He very politely kissed the delicate fingers of the countess and went out.

—A. DELPIT.

(From Robert's Questions de Grammaire.)

LIV.—A SHOWMAN.

I went and sat down near the chimney and looked around me.

In the corner opposite to the one which I occupied was a tall old man with a white beard, who wore a peculiar costume such as I had never seen before.

His hair fell in long locks on his shoulders, and he wore on his head a gray felt hat ornamented with red and green feathers. A sheepskin of which the wool was inside fitted him closely at the waist. This skin had no sleeves, but at the shoulders were two holes through which his arms came, and these were clothed in a velvet material which formerly must have been blue. High woollen gaiters came up to his

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knees, and were tied tightly\(^7\) with red ribands, which were crossed\(^8\) several times round his legs.

He was lounging\(^9\) on his chair, with his chin supported by his right hand; his elbow rested on his bent knee. Never\(^10\) had I seen a living person in such a calm attitude; he looked like one of the wooden saints in our church.

Close to him, huddled\(^11\) under his chair; three dogs were warming themselves without stirring—a white poodle, a black spaniel, and a small gray bitch with a cunning look. The poodle had on its head\(^12\) an old foraging cap, fastened under its chin by a leather thong.

—Hector Malot.

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**I.V.—The Decadence of Rome.**

When Marcus Aurelius donned\(^1\) the Purple, the Empire, extended by Trajan, pacified by Antoninus, was none the less on the verge\(^2\) of ruin. Abroad, the sea of Barbarians was already surrounding the Roman horizon; the waters of their vanguard were raging on\(^3\) her frontiers. Driven back by Trajan, they had submerged three provinces under Hadrian; the god Terminus, emblem of the stability of the conquests of Rome, fell back for the first time in his reign. At home, incurable decay. Despotism had broken all energy\(^4\), strained\(^5\) all the laws, and corrupted the minds of men. Rome had effaced herself before the Cæsars; she threw\(^6\) upon them the burden of living and acting. They must think, foresee, judge, and govern for these millions of passive, indolent\(^7\) men; they must be the soul of that corpse which covered the earth. The Senate, accustomed\(^8\) to servitude, roused itself up, in\(^9\) its long periods of prostration, only to insult the fallen Cæsar and hail\(^10\) the rising one\(^11\). The Patricians, debased by court servility, were no longer to be distinguished from slaves; the people was no more than an idle\(^12\) plebs, brutalized by the circus, drunk\(^13\) with the blood of gladiators and beasts, asking the master only for slaughter and daily bread. The poverty of free men and desertion made continual breaches in the ranks\(^14\) of the army; to fill them up, they had to recruit slaves and gladiators. The official religion of ancient Rome was given over to the anarchy of oriental idolatry. The Gods depart and Monsters take
their place. They display themselves grinning among the stern divinities of Latium; the Pantheon is turned into an Egyptian menagerie.

—PAUL DE ST. VICTOR.

LVI.—GIBRALTAR.

The appearance of Gibraltar completely disconcerts the imagination. You no longer know where you are nor what you see. Imagine an immense rock, or rather mountain, 1500 feet in height, which rises suddenly, abruptly, from the midst of the sea on a land so flat and so low that it is hardly perceptible. There is nothing to prepare you for it, nothing to account for; it is united to no chain; it is a monstrous monolith hurled from heaven, a piece of a damaged planet, which has fallen there during a battle of the stars, a fragment of a broken world. Who has placed it on that spot? God alone and eternity know. What adds still more to the effect of this inexplicable rock is its form: one would say it was an enormous, monstrous, gigantic sphinx of granite, such as might be carved by Titan sculptors, and compared to which the flat-nosed monsters of Karnak and Giseh are as a mouse to an elephant. The paws stretched out form what is called Europa Point; the head, somewhat mutilated, is turned towards Africa, which it is looking at apparently with thoughtful and deep attention. What can be the thought of this mountain with its slyly meditative attitude? What riddle is it proposing or is it trying to solve? The shoulders, the loins, and the back extend towards Spain in broad careless folds, in fine wavy lines, like those of lions in repose. The town is below, almost imperceptible, an insignificant detail lost in the mass. The three-deckers at anchor in the bay look like German toys, small models of ships in miniature, such as are sold in seaport towns; the boats like flies drowning in milk; the fortifications even are not visible. Yet the mountain is hollowed out, undermined, excavated in every direction; its paunch is filled with cannon, howitzers, and mortars; it is crammed with ammunition. It is the luxury and coquetry of the impregnable. —THÉOPHILE GAUTIER.
LVII.—THE CHARACTE OF THE CUIRASSIERS AT WATERLOO.

The cuirassiers rushed upon the English squares.
At full gallop, with loosened rein, with swords in their teeth, pistols in hand, such was the attack.

There are moments in battles when the soul hardens the man so far as to change the soldier to a statue, and when all that flesh turns to granite. The English battalions, desperately attacked, did not move.

Then followed a frightful scene.
All the sides of the English squares were attacked at the same time. A frantic whirlwind enveloped them. That impassive infantry stood impassible. The first line, kneeling, received the cuirassiers at the point of the bayonet, the second line, with a charge of musketry; behind the second line the gunners loaded the guns, the front of the square opened, let through a volley of grape-shot and closed again. The cuirassiers answered by a crush. Their tall horses reared, strode over the lines, leaped over the bayonets, and fell gigantic in the midst of these four living walls. The balls made gaps in the ranks of the cuirassiers, the cuirassiers made breaches in the squares. Rows of men disappeared crushed beneath the horses. The bayonets were buried in the stomachs of these centaurs. Hence a deformity in the wounds which has not perhaps been seen elsewhere. The squares, decimated by that furious cavalry, shrunk without wavering. Inexhaustible in grape-shot, they acted like an explosion in the midst of the assailants. The form of this combat was monstrous; these squares were no longer battalions, they were craters; these cuirassiers were no longer a cavalry, they were a storm. Each square was a volcano attacked by a cloud; the lava fought against the thunder. —VICTOR HUGO.

LVIII.—ON THE PROMENADE AT ST. GERMAIN.

You know there is nothing in the world more magnificent or more spacious than this great promenade; but there was no room that day for me and my sorrows. For I found there,
first of all, a Jesuit father, a great proselytizer, between a grenadier and a dragoon, both Englishmen and deserters, but more faithful, it seemed to me, to Calvin than to the Prince of Orange; for the good father was exciting himself to no purpose with his fervent exhortations. In vain did he try to prove to them in Italian that all English Protestants were damned. I saw that he made no impression and that money would be required to complete the conversion. I perceived a little further on a very polite man, who is also a wit; but I nevertheless avoided him, for besides being a great arguer on ancient and modern politics, he is always accompanied by two large greyhounds, which as soon as they see a man in the distance, come at full speed and put their paws on his shoulders by way of politeness. May God receive the soul of the late Archbishop of Paris! He took up half of the terrace with his carriage and eight, himself taken up with and followed by his tall Moor. I got off meeting him with a deep bow, which the good prelate did not see, so deeply was he meditating his duty to the king at the assembly of the clergy. I was beginning to praise heaven that the rest of the promenade seemed free, when I saw coming unexpectedly out of the wood the most cruel beast and the most difficult to avoid that I know; it was a widow whose husband died of apoplexy in the king’s service, and who with a long black serge train sweeps, from morn to eve, the corridors of the castle and the walks of the garden to ask for a pension, or to find someone who knows someone who is known by some lady who is good enough to admit that she is one of the friends of the favourite, in order to obtain her good offices for her. I at once remembered the trouble I had had to get rid of her one day when she had hooked on to me; and seeing her coming straight towards me, I took the only course left to me in this extreme danger. Choosing the lowest spot, I rushed down to the bottom of the terrace, and continuing to descend by a narrow and somewhat difficult path, I only turned round when I was beyond range of insult in the midst of the beautiful meadows which border the Seine.

—A. HAMILTON.

1 convertisseur. 2 Say: but who seemed, &c. 3 Use a noun. 4 Use verb persuader. 5 See XI. 6 See XI. 6 d’aussi loin que (omit distance). 7 See V. 16. 8 fus quitte. 9 pour. 10 See III. 6th. 11 Say: the least avoidable. 12 c’est. 13 va balayer. 14 See V. 20. 15 Se jeter. 16 toujours. 17 See I. 1.
LIX.—THE COMPANY-PROMOTER.

The company-promoter\(^1\) is the adventurer of commerce. One might also say that he is its\(^2\) poet, for, like the poet, he has his vocation and his star, second sight, and the sacred fire. Like him, he is endowed with that power of magical illusion which changes the stones of the highway into diamonds\(^3\). He has faith in his fortune; he knows that it awaits him somewhere, perhaps three thousand miles\(^4\) away, perhaps two yards; in\(^5\) the form of the packet-boat starting for the Indian Seas or\(^6\) of the omnibus going along\(^7\) in the next street, hidden in a spring or underneath a pavement, in a phial or in a bale of goods, in a chemist's shop or in a factory. And were\(^8\) a hundred bubbles\(^9\) to burst under him, he will follow it, start it again, find out its meaning\(^10\), guess its riddle, break the charm which robs\(^11\) him of its possession; he will stave in his Pandora's box if he cannot open it. His faith is communicative, and performs miracles; it pushes aside obstacles heavier than mountains; the company-promoter has the genius of persuasion. His eloquence, which jingles with figures\(^12\), acts upon money-lenders and creditors like the sound\(^13\) of military music on soldiers led into battle\(^14\). It bewilders them and excites them, it makes them lose the sense of calculation and the power of foreseeing\(^15\) losses; it changes the miser into a spendthrift, the coward of economy\(^16\) into the hero of hazardous enterprise\(^17\), the three per cent alarmist into a speculator in Chinese stocks. Harpagon empties his cash-box into his basket full of holes\(^18\); Mr. Cagnard pours into his coffers\(^19\) the four-shilling pieces piled up in his woollen stocking. The product\(^20\) of his excited brain, an absurd dream, an illusion, becomes a reality\(^21\) and a palpable thing; it finds capital and shareholders, shipowners to float it, and contractors to set it agoing\(^22\). On the mirages of the Sahara the company-promoter would found workmen's cities and lay out\(^23\) public squares.

—PAUL DE ST. VICTOR.

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1 faiseur. 2 See VIII. 36. 3 See IV. 49. 4 See V. 16. 5 sous.
6 Say: or in that of. 7 rouler. 8 Say: were there. 9 chimères. 10 mot.
11 dérober. Say: takes it away from his possession. 12 Say: in which figures jingle.
13 tintamarre. 14 feu. 15 Say: the foresight of. 16 épargne. 17 le risque à courir.
18 percé. 19 à son bureau. 20 sorti. 21 se réaliser. 22 en œuvre. 23 planter.
In the morning, not at dawn, but when the sun is already on the horizon, at the exact hour when the leaves of the cocoa-nut palm begin to open\(^1\), on the branches of that tree, perched by forties\(^2\) or fifties, the urubus (small vultures) open their beautiful ruby eyes. The work of the day demands\(^3\) their attention. In lazy Africa, a hundred black villages are calling them; in sleepy America, in the south of Panama or Caracas, they must, as\(^4\) swift scavengers\(^5\), sweep and clean the town before the Spaniard gets up, before the powerful sun causes\(^6\) ferment among the dead bodies and the offal\(^7\). If they failed for a single day\(^8\), the country would become a desert.

When it is evening in\(^9\) America, when the urubu, his day's work over, resumes his place on his cocoa-nut palm, the minarets of Asia are whitening in the light\(^10\) of dawn. From their balconies, not less punctual than their American brothers, vultures, crows, storks, and ibises are setting out for their several tasks; some are going to the fields to destroy insects and serpents; others are alighting in the streets of Alexandria or Cairo\(^11\), and swiftly performing their labours of municipal expurgation. If they took the least holiday, the plague would soon be the only inhabitant of the country.

Thus, on the two hemispheres the great work of public health\(^12\) is accomplished\(^13\) with marvellous and solemn regularity. If the sun is punctual in coming to make life productive\(^14\), these official\(^15\) scavengers of nature are not less punctual in taking\(^16\) out of sight the offensive spectacle of death.

---MICHELET.

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\(^1\) s'entr'ouvrir. \(^2\) The singular. \(^3\) réclamer. \(^4\) See IX. 8. \(^5\) épurateurs. 
\(^6\) mettre en. \(^7\) pourritures. \(^8\) See II. 12. \(^9\) pour. \(^10\) rayons. 
\(^11\) A mistake is easily made here. \(^12\) Not santé. \(^13\) See VII. 26. \(^14\) féconder. 
\(^15\) jurés et patentés \(^16\) soustraire.

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LXI.—THE GOSPEL ACCORDING TO DR. JOHNSON.

No grown man who is dependent on the will, that is the whim, of another can be happy, and life without enjoyment is intolerable gloom. Therefore, as money means independence and enjoyment, get money, and having got it keep it. A spendthrift is a fool.

Clear\(^1\) your mind of cant, and never debauch your understanding. The only liberty worth\(^2\) turning out into the street\(^3\)
for, is the liberty to do what you like in your own house and
to say what you like in your own inn. All work is bondage.

Never get excited about causes you do not understand, or
people you have never seen. Keep Corsica out of your head.

Life is a struggle with either poverty or ennui; but it is
better to be rich than to be poor. Death is a terrible thing
to face. The man who says he is not afraid of it, lies. Yet
as murderers have met it bravely on the scaffold, when the
time comes so perhaps may I. In the meantime, I am horribly
afraid. The future is dark. I should like more evidence of
the immortality of the soul.

There is great solace in talk. We—you and I—are ship-
wrecked on a wave-swept rock. At any moment one or other
of us, perhaps both, may be carried out to sea and lost. For
the time being we have a modicum of light and warmth, of
meat and drink. Let us constitute ourselves a club, stretch
out our legs and talk. We have minds, memories, varied
experiences, different opinions. Sir, let us talk, not as men
who mock at fate, not with coarse speech or foul tongue, but
with a manly mixture of the gloom that admits the inevitable,
and the merriment that observes the incongruous. Thus talk-
ing, we shall learn to love one another, not sentimentally, but
fundamentally.

Cultivate your mind, if you have one. Care greatly for
books and literature.

If any tyrant prevents your goings out and comings in,
fill your pockets with large stones and kill him as he passes.
Then go home and think no more about it. Never theorize
about revolution. Finally, pay your score at your club and
your final debt to Nature generously and without casting the
account too narrowly. Don’t be a prig like Sir John Hawkins,
or your own enemy like Bossy, or a Whig like Burke, or a vile
wretch like Rousseau, or pretend to be an atheist like Hume,
but be a good fellow, and don’t insist upon being remembered
more than a month after you are dead. —A. Birrell.

1 Débarrasser. 2 Use valoir la peine. 3 se désranger. 4 Say: for it.
5 Say: he. See VIII. 12. 6 See V. 12. 7 See I. 10. 8 l’un de nous deux. 9 un peu.
10 faisons-nous. 11 allées et venues. 12 pérand ; savantassse. 13 See VII. 39.

LXII.—THE DUKE OF WELLINGTON’S NOSE.

After the army passed from Spain into France, and occu-
pied the low plains at the northern foot of the Pyrenees, the
Duke directed Lord Hill to take up a position at a short distance from the main body, across one of the many streams in that locality. The water was very low, and easily fordable at the time; but during the night a very heavy rain came on. The next day the stream was nine or ten feet deep, and Lord Hill with only a few thousand men was in dangerous proximity to Marshal Soult's whole army.

Nothing was heard of Hill during the whole day; his position evidently had not been discovered by the French. On the following morning the Duke became anxious; he determined to cross over himself to ascertain the state of affairs. A small boat was procured; the Duke got into it, and remained standing; the stream was very narrow, but deep; the boat touched the opposite bank, close to where an Irish sentry was posted. The man challenged the party, who could not give the countersign; on which Pat levelled his musket to fire at them. Looking along the barrel he recognized the Commander-in-Chief, just as his Grace stepped on shore. He immediately brought his musket to the salute, and with the greatest good-humour called out, "God bless your craegid (crooked) nose! I'd sooner see it than tin thousand min."

—Sir William Fraser.

1 See VII. 15.  2 prendre position.  3 le gros de l'armée.  4 See VII. 26.
5 en faction.  6 Sur quoi.  7 abaisser.  8 en visant.  9 se mettre au port d'armes.

LXIII.—THE KING AND THE THIRD ESTATE.

(See Chap. VII., Tenses.)

The Royal sitting was therefore held after a double check of the Government. It began the rupture with the king. Louis XVI., who had surrounded the house with numerous troops, uttered threatening words. He excepted from the business to be treated in common that which concerned the ancient and constitutional rights of the three estates. He left, ordering the estates to withdraw to their respective halls. The two first obeyed, except a few members of the clergy; the third remained. The Marquis de Brézé, grand-master of the ceremonies, returned and said, "You have heard, gentlemen, the king's orders". Mirabeau rose and replied, "Go and tell your master that we are here by the will of the people, and that we will only be driven out by the power of the bayonet". To which Siéyès, speaking to the members, added these simple
and forcible words, "You are to-day what you were yesterday. Proceed to business." The assembly did so, and the first thing they did was to proclaim the inviolability of its members. The next day the majority of the clergy, and the following day 47 members of the nobility, with the Duc of Orleans at their head, joined the third estate.

—DURUY.

1 See II. 15. 2 ordre. 3 députés du tiers. 4 arracher. 5 Déliberer. 6 Repeat the French verb. 7 Add venir.

LXIV.—ON EDUCATION.

I hate bye-roads in education. Education is as well known, and has long been as well known, as it ever can be. Endeavouring to make children prematurely wise is useless labour. Suppose they have more knowledge at five or six years old than other children, what use can be made of it? It will be lost before it is wanted, and the waste of so much time and labour of the teacher can never be repaid. Too much is expected from precocity and too little performed. Miss—was an instance of early cultivation, but in what did it terminate? In marrying a little Presbyterian pastor who keeps an infant boarding-school, so that all her employment now is "to suckle fools and chronicle small beer." She tells the children "This is a cat, and that is a dog, with four legs and a tail. See there! You are much better than a cat or a dog, for you can speak." If I had bestowed such an education on a daughter, and had discovered that she thought of marrying such a fellow, I would have sent her to the Congress.

—BOSWELL'S LIFE OF JOHNSON.

1 See VII. 39, 40. 2 See IV. 71. 3 connaissances. 4 See VII. 26. 5 See II. 37. 6 aboutir (à). 7 See VII. 39. 8 inscrire les m ennes dépenses.

LXV.—THE DEATH OF LE FEVRE.

I. In a fortnight or three weeks, added my uncle Toby, smiling, he might march.—He will never march, an' please your Honour, in this world, said the Corporal.—He will march, said my uncle Toby, rising up from the side of the bed with one shoe off.—An' please your Honour, said the Corporal, he will never march but to his grave.—He shall march, cried my uncle Toby, marching the foot which had a shoe on, though without advancing an inch—he shall march
to his regiment.—He cannot stand it, said the Corporal.—He shall be supported, said my uncle Toby.—He'll drop at last, said the Corporal, and what will become of his boy?—He shall not drop, said my uncle Toby firmly.—A well-a-day! do what we can for him, said Trim, maintaining his point, the poor soul will die.—He shall not die, by G— cried my uncle Toby.

The accusing spirit, which flew up to Heaven's chancery with the oath, blushed as he gave it; and the recording angel, as he wrote it down, dropped a tear upon the word and blotted it out for ever.

My uncle Toby went to his bureau, put his purse into his breeches-pocket, and, having ordered the Corporal to go early in the morning for a physician, he went to bed and fell asleep.

The sun looked bright the morning after, to every eye in the village but Le Fevre's and his afflicted son's; the hand of Death pressed heavy upon his eyelids; and hardly could the wheel at the cistern turn round its circle, when my uncle Toby, who had rose up an hour before his wonted time, entered the Lieutenant's room, and without preface or apology, sat himself down upon the chair by the bedside, and, independently of all modes and customs, opened the curtain in the manner an old friend and brother-officer would have done it, and asked him how he did—how he had rested in the night—what was his complaint—where was his pain—and what he could do to help him; and without giving him time to answer any one of these inquiries, went on and told him of the little plan which he had been concerting with the Corporal the night before for him.—You shall go home directly, Le Fevre, said my uncle Toby, to my house; and we'll send for a doctor to see what's the matter; and we'll have an apothecary; and the Corporal shall be your nurse; and I'll be your servant, Le Fevre.

LXVI.

1 Saut votre respect. 2 chevet. 3 de moïns. 4 Begin with: Si fait; and see VII. 11. 5 chausse. 6 Say: by (de) an inch. 7 Say: has not the strength. 8 See XI. 5. 9 Begin: I tell you. 10 avoir beau faire. 11 dire. 12 le Dieu vivant. 13 ange accusateur. 14 déposer. 15 ange greffier. 16 inscrire.

1 Se montrer. 2 See V. 8. 3 See II. 32. 4 son ordinaire. 5 préambule. 6 Say: without any regard. 7 compagnon d'armes. 8 See V. 20.
III. There was a frankness in my uncle Toby, not the effect of familiarity, but the cause of it, which let you at once into his soul, and showed you the goodness of his nature. To this, there was something in his looks, and voice, and manner, superadded, which eternally beckoned to the unfortunate to come and take shelter under him; so that before my uncle Toby had half-finished the kind offers he was making to the father, had the son insensibly pressed up close to his knees, and had taken hold of the breast of his coat and was pulling it towards him. The blood and spirits of Le Fevre, which were waxing cold and slow within him, and were retreating to their last citadel, the heart, rallied back; the film forsook his eyes for a moment; he looked up wistfully in my uncle Toby's face, then cast a look upon his boy; and that ligament, fine as it was, was never broken.

Nature instantly ebbed again—the film returned to its place—the pulse fluttered, stopp'd, went on, throb'd, stopp'd again, moved, stopp'd. Shall I go on?—No.

---STERNE.

LXVIII.—SPEECH AT THE TRIAL OF WARREN HASTINGS.

Justice, my lords, is not the ineffective bauble of an Indian pagod; it is not the portentous phantom of despair; it is not like any fabled monster, formed in the eclipse of reason, and found in some unhallowed grove of superstitious darkness and political dismay; no, my lords, it is the happy reverse of all these. I turn from this disgusting caricature to the real image. Justice I have now before me, August and pure; the abstract idea of all that would be perfect in the spirits and the aspirings of men—where the mind rises, where the heart expands, where the countenance is ever placid and benign, where her favourite attitude is to stoop to the unfortunate, to hear their cry, and to help them, to rescue and relieve, to succour and save; majestic from its mercy; venerable for its utility; uplifted without pride; firm without obduracy; beneficent in each preference; lovely though in her frown!

On that justice I rely; deliberate and sure, abstracted from
all party purpose\(^9\) and political speculations—\(^{10}\) not in words but on facts\(^{11}\). You my lords, who hear me, I conjure by those rights it is your best privilege to preserve; by that fame it is your best pleasure to inherit; by all those feelings which refer\(^{12}\) to the first term in the series of existence, the original compact of our nature—our controlling\(^{13}\) rank in the creation. This is the call on all to administer to truth and equity, as they would satisfy\(^{14}\) the laws and satisfy\(^{14}\) themselves with the most exalted bliss possible or conceivable for our nature—the self-approving\(^{15}\) consciousness of virtue, when the condemnation we look for\(^{16}\) will be one of the most ample mereies\(^{17}\) accomplished for mankind since the creation of the world. My lords, I have done.

—SHERIDAN.

1 sinistre. 2 imaginé. 3 Use an adverb. 4 See IV. 69. 5 chercher à. 6 à cause de. 7 même. 8 libre. 9 intrigue. 10 Add justice. 11 de fait. 12 relever de. 13 (rang) d’être supérieur. 14 N.B. satisfaire has two constructions (dat. and acc.). 15 fier de l’être-même. 16 espérer. 17 bienfaits.

LXIX.—THE SWALLOW.

The swallow, taken in the hand and examined closely, is an ugly and strange bird, it must be confessed\(^1\); but that is because she is the\(^2\) bird, the creature among all others that is born for flight. Nature has sacrificed everything for this purpose; has laughed at form, thinking only of motion; and has succeeded so well that this bird, ugly when\(^3\) at rest, is the most beautiful of all in flight. Scythe-shaped\(^4\) wings, prominent eyes, no neck, in order to treble the strength; of feet, little or none. Everything is wing; those\(^5\) are the great general features. Add a very wide beak, always open, which seizes without stopping in flight, closes, and opens again. Thus she eats on the wing, she drinks, bathes on the wing, on the wing she feeds her little ones. She turns, makes endless\(^6\) circles, a dedalus of uncertain figures, a labyrinth of varied curves which she crosses\(^7\) and reroses endlessly. The enemy is dazzled\(^8\), lost, confused by it, and is at his wits’ end\(^9\). She tires him, worries him; he gives up and leaves her not fatigued. She is the real queen of the air; all space belongs to her, for the incomparable swiftness of motion. ‘Who can change thus at every moment his impetus\(^{10}\), and turn, turn? No one. The infinitely varied and capricious pursuit of an ever-moving prey, of the fly, of the gnat, of the beetle, of thousands of insects
which float and do not go in a straight line, is undoubtedly the best school of flight, and is what renders the swallow superior to all birds.

Among this unique tribe, the foot being of no help to the wing, the education of the young being that of the wing alone, and the long apprenticeship in flight, the little ones remain for a long time in the nest, requiring attention, and developing maternal foresight and affection.

—MICHELET.

At last came the days of his death-agony, during which the strong frame of the man was struggling with dissolution. He insisted on remaining by the fireside in front of the door of his private room. His daughter would spread out the gold coins on a table for him, and he would remain whole hours with his eyes fixed on them, like a child that, on beginning to see, stupidity contemplates the same object, and, like a child, he would give a painful smile.

It does me good, he would say sometimes, showing on his face an expression of blissfulness.

When the parish priest came to administer the last rites of the church, his eyes, which had been apparently lifeless for some hours, revived at the sight of the cross, the candlesticks, and the silver vase for holy water, at which he looked fixedly, and the wart on his nose moved for the last time. When the priest brought the silver-gilt crucifix to his lips to make him kiss the image of Christ he made a tremendous gesture to seize it, and this last effort cost him his life. He called his daughter, whom he did not see, although she was kneeling before him, bathing with her tears a hand that was already cold. "Father, bless me," she asked. "Be careful of everything. You will give me an account of it yonder," he said, proving by his last utterance that certain misers believe in a future life.

—BALZAC.
LXXI.—THE TRIAL OF WARREN HASTINGS.

I. In the meantime the preparations for the trial had proceeded rapidly; and on the thirteenth of February, 1788, the sittings of the court commenced. There have been spectacles more dazzling to the eye, more gorgeous with jewellery and cloth of gold, more attractive to grown-up children, than that which was then exhibited at Westminster; but, perhaps, there never was a spectacle so well calculated to strike a highly cultivated, a reflecting, an imaginative mind. All the various kinds of interest which belong to the near and to the distant, to the present and to the past, were collected in one spot and in one hour. All the talents and all the accomplishments which are developed by liberty and civilization were now displayed with every advantage that could be derived both from co-operation and from contrast. Every step in the proceedings carried the mind either backward, through many troubled centuries, to the days when the foundations of our constitution were laid; or far away, over boundless seas and deserts, to dusky nations living under strange stars, worshipping strange gods and writing strange characters from right to left. The High Court of Parliament was to sit, according to forms handed down from the days of the Plantagenets, on an Englishman accused of exercising tyranny over the lord of the holy city of Benares, and over the ladies of the princely house of Oude.

II. The place was worthy of such a trial. It was the great hall of William Rufus, the hall which had resounded with acclamations at the inauguration of thirty kings, the hall which had witnessed the just sentence of Bacon and the just absolution of Somers, the hall where the eloquence of Strafford had for a moment awed and melted a victorious party inflamed with just resentment, the hall where Charles had confronted the High Court of Justice with the placid courage which has redeemed his fame. Neither military nor civil pomp was wanting. The avenues were lined with grena-
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diers. The streets were kept clear by cavalry. The peers, robed in gold and ermine, were marshalled by the heralds under Garter King-at-arms. The judges, in their vestments of state, attended to give advice on points of law. Near a hundred and seventy lords, three-fourths of the Upper House, as the Upper House then was, walked in solemn order from their usual place of assembling to the tribunal. The junior baron present led the way, George Elliot, Lord Heathfield, recently ennobled for his memorable defence of Gibraltar against the fleets and armies of France and Spain. The long procession was closed by the Duke of Norfolk, Earl Marshal of the realm, by the great dignitaries and by the brothers and sons of the King. Last of all, came the Prince of Wales, conspicuous by his fine person and noble bearing.

11 se faire remarquer.

LXXIII.

III. The gray old walls were hung with scarlet. The long galleries were crowded by an audience such as has rarely excited the fears or the emulation of an orator. There were gathered together, from all parts of a great, free, enlightened, and prosperous empire, grace and female loveliness, wit and learning, the representatives of every science and of every art. There were seated round the Queen the fair-haired young daughters of the house of Brunswick. There the ambassadors of great kings and commonwealths gazed with admiration on a spectacle which no other country in the world could present. There Siddons, in the prime of her majestic beauty, looked with emotion on a scene surpassing all the imitations of the stage. There the historian of the Roman Empire thought of the days when Cicero pleaded the cause of Sicily against Verres, and when, before a senate which still retained some show of freedom, Tacitus thundered against the oppressor of Africa. There were seen, side by side, the greatest painter and the greatest scholar of the age. The spectacle had allured Reynolds from that easel which has preserved to us the thoughtful foreheads of so many writers and statesmen and the sweet smiles of so many noble matrons. It had induced Parr to suspend his labours in that dark and
profund mind from which he had extracted a vast treasure of erudition, a treasure too often buried in the earth, too often paraded with injudicious and inelegant ostentation, but still precious, massive, and splendid. There appeared the voluptuous charms of her to whom the heir of the throne had in secret plighted his faith. There, too, was she, the beautiful mother of a beautiful race, the Saint Cecilia whose delicate features, lighted up by love and music, art has rescued from the common decay. There were the members of that brilliant society which quoted, critieised, and exchanged repartees, under the rich peacock-hangings of Mrs. Montague. And there the ladies whose lips, more persuasive than those of Fox himself, had carried the Westminster election against palace and treasury, shone round Georgiana, Duchess of Devonshire.

—MACAULAY.

1 se presser in the active voice.
2 Say: such as one has rarely seen of similar to excite, &c.
3 se trouver, se montrer, &c.
4 not femelle.
5 Supply to them.
6 où.
7 l’un à côté de l’autre.
8 not matrones.
9 étaler.
10 dépourvu de jugement.
11 et de goût.
12 s’étaler or se montrer.
13 briller.
14 sauver.
15 oublé.
16 en plumes de paon ou bigarré.
17 of = in the house of.
18 Add enfin.
19 against = in spite of.

LXXIV.—POMPEII.

Pompeii, the dead town, does not awaken in the morning like living cities, and although it has half thrown off the shroud of ashes which covered it for so many centuries, even when night disappears it remains asleep on its funereal couch.

It is a strange sight to behold, by the azure and rosy light of morning, that corpse of a town which was caught in the midst of its pleasures, its labours, and its civilization, and which has not undergone the slow dissolution of ordinary ruins. You involuntarily imagine that the owners of these houses, preserved in their smallest details, are about to come out of their dwellings wearing Greek or Roman dress, that the cars are going to start rolling along in the ruts you perceive in the flagstones, that the drinkers are on the point of entering those coffee-houses where the mark of the cups are still imprinted on the marble of the counter. You walk as in a dream amid the past; you read in red letters at the street corners the theatrical placards of the day. Only the day has passed more than seventeen centuries ago. By the coming light of dawn, the ballet-girls depicted on the walls seem to be
shaking their rattles, and with the extremities\(^9\) of their white feet\(^9\) to be raising up the border of their draperies like rosy-coloured\(^10\) foam, thinking, no doubt, that the lampadaries are being lighted\(^11\) again for the orgies of the triclinium; the Venuses, the Satyrs, the heroic or grotesque forms, animated by a ray of light, strive to replace the inhabitants that have disappeared, and to form\(^12\) a painted population for the dead city. The coloured shadows tremble along the walls, and the mind may for a moment or two lend itself to the illusion of an ancient phantasmagoria.

—Théophile Gautier.

\(^{1}\) drap.  \(^{2}\) lueur.  \(^{3}\) saisir.  \(^{4}\) aller, which need not be repeated.  \(^{5}\) se remettre.  
\(^{6}\) thermopoles.  \(^{7}\) du spectacle.  \(^{8}\) naissant.  \(^{9}\) Use the singular.  \(^{10}\) rose.  
\(^{11}\) Avoid the passive.  \(^{12}\) faire.

LXXV.—ATTLA.

Notwithstanding his conquests, his exterminations, his battles, and the dreadful commotion he made on the earth, Attila does not rise to real greatness. His fame\(^1\) consists wholly of shrieks; his name resounds, void of meaning; his history belongs to\(^2\) the natural history of physical seourges. He is not more human than an earthquake, a volcanic eruption, or a typhoon on the China seas. His power of overthrowing has something unconscious and mechanical in it\(^3\). He is too much a creature of fate\(^4\) to be hateful, too wanting in personality to be guilty. History does not even deign to accuse him; she aequits him of every responsibility and of every grievance; she classifies\(^5\) him as a phenomenon of Nature of which he was one of the destructive agents. To brand and condemn him would be imitating Xerxes striking a raging element with rods. The murder of Clytus dishonours Alexander more than\(^6\) the blood of a depopulated world sullies Attila, but at the same time\(^7\) the smallest Greek fight inspired by civic virtue and heroism surpasses all the conquests of the barbarian. The soldier of Marathon, waving his palm, is greater than Attila receiving kings and patricians on the back of his thin horse whose gallop dried up the earth. Consequently, it is not from history, which places him among the fossils of its chaotic periods, it is from legend that Attila derives\(^8\) his real existence. Each people takes hold of this brute form and models it according to their instincts. Italy degrades it, Germany idealizes it. While Latin tradition changes Attila into a spectre or monster, the Germanic poems
make him a good-natured neutral king, who presides over events without taking too much part in them, like the Agamemnon of the Iliad and the Charlemagne of the Round Table.

—Paul de St. Victor.

These hordes of men had the habits of bands of wolves wandering in the woods. They inhabited neither houses nor huts; every walled enclosure seemed to them a sepulchre; The Gauls feared nothing, except that the heavens should fall upon their heads; the Huns had but one fear, it was lest the roofs should fall upon them. The use of fire was to them almost as unknown as to the beasts. They lived on roots and raw meat kneaded under the saddle. For clothing, they wore a tunic of dark linen and a cape of wild rat-skin. They never changed this tunic, which rotted on their bodies and left them itself as the hair falls from animals at moulting-time. Their existence was entirely equestrian, they seemed fastened to the backs of their horses, as ugly as themselves and indefatigable. There they ate, there they slept, there they held their councils. Death even did not separate these brutish centaurs; the Huns buried the horseman with his steed. They were not known to possess any gods; the magical kettle-drums of the wizards alone awakened in their thick skulls some vague supernatural idea. War was their element and their existence; they lived only on its pillage; extermination was their work; they went to the carnage as to the harvest. Their cruelty, entirely bestial, was only satiated by destruction; after stripping off the branches, they cut down the tree; they burned the town after they had sacked it.

—Paul de St. Victor.

Once, however, it happened that, wishing to view the interior of the Abbey at night-fall, I forgot myself while contemplating this spirited and fantastic architecture. Over-
mastered by the feeling of “the gloomy vastness of Christian churches” I wandered slowly along, and night overtook me; the doors were shut. I tried to find an exit; I called the usher, I knocked at the gates; all this noise diffused and mingled with the silence was lost; I had to submit to sleep with the departed.

After hesitating as to the choice of a resting-place, I stopped near the monument of Lord Chatham at the foot of the rood-screen and of the Chapel of the Knights and of Henry VII. At the entrance to these stairs, to these aisles closed in by railings, a tomb partly let into the wall, opposite a marble statue of Death armed with his seythe, offered me its shelter. The fold of a shroud, likewise of marble, served me as a niche; like Charles V., I was becoming reconciled to my interment.

I had a front seat to see the world as it really is. What an assembly of great men enclosed beneath these domes!

Crouching under my marble sheet, I descended from these lofty thoughts to the child-like impressions of the time and place. My anxiety, mingled with pleasure, was similar to what I felt in winter in my turret at Combourg when I listened to the wind; a breath and a shadow are of the same nature.

I had counted ten, eleven by the church clock; the clapper which rose and fell upon the bronze was the only living being with me in these regions. At last a light as of dawn appeared in a corner where the shadows were darkest. I gazed at the light gradually growing brighter. Did it proceed from the two sons of Edward IV., murdered by their uncle? Those melancholy and fascinating spirits were not sent to me by God, but the slight phantom of a woman barely past her girlhood appeared carrying a light sheltered by a sheet of paper, twisted like a shell; it was the little bell-ringer. I heard the sound of a kiss, and the bell tolled daybreak. The bell-ringer looked quite scared as I went out with her by the cloister-gate. I related my adventure to her. She told me she had come to perform the duties of her father, who was ill. We did not mention the kiss.

—Chateaubriand.

1 Say: having wished. 2 Say: in the contemplation of. 3 pleine de fougue. 4 s’annuer. 5 See VII. 25. 6 heurter. 7 épandu et délaié. 8 jubé. 9 engagé. 10 statue of Death = une mort. 11 premières loges. 12 grandeurs. 13 tapi. 14 What tense? 15 light . . . dawn = un crépuscule. 16 éteintes. 17 Use adj. progressive. 18 émaner. 19 adolescente. 20 tournée.
LXXVIII.—A NIGHT SCENE IN AMERICA.

I had lost my way one evening\(^1\) in a forest some distance from the falls of Niagara; soon I saw the daylight wane\(^2\) around me, and I enjoyed, in all its solitude, the grand spectacle of a night in the deserts of the New World. An hour after sunset the moon appeared above the trees on the horizon opposite.

The orb of night\(^3\) rose gradually in the skies, now peacefully pursuing\(^4\) her azure path\(^5\), now resting on groups of clouds which resembled the summit of some high snow-capped mountains. These clouds, furling and unfurling their sails, were spread\(^6\) out in transparent\(^7\) bands of white satin, were scattered in light foamy flakes, or formed fleecy banks of dazzling whiteness\(^8\) in the sky\(^9\), so soft to the eye that you imagined you felt their softness and their elasticity.

The scene on the earth was not less enchanting; the pale\(^10\) soft\(^11\) light of the moon came down through the spaces\(^12\) between the trees, and sent\(^13\) beams\(^14\) of light even into the thickest of the most profound darkness. The river which flowed at my feet, by turns lost itself in the woods, by turns reappeared sparkling\(^15\) with the constellations of the night which it reflected on its bosom. In a savannah on the other side of the river, the moonlight lay\(^16\) motionless on the grass; some birch-trees, stirred by the breeze, were dotted here and there, and formed islands of moving\(^17\) shadows on this motionless sea of light. Close around\(^18\) all would have been silence and repose, but for\(^19\) the falling of some leaves, the rustling\(^20\) of a sudden wind, the hooting of the owlet. In the distance, from time to time, you could hear the dull roaring\(^21\) of the falls of Niagara, which, in the stillness of the night, re-echoed\(^22\) from plain to plain, and at last died away\(^23\) among\(^24\) the lonely forests.

—CHÂTEAUBRIAND.

1 Begin with this. 2 s'étendre. 3 astre solitaire. 4 Say: she pursued. 5 course. 6 se dérouler. 7 diaphane. 8 ouate. 9 Mind the order of the words. 10 bleuâtre. 11 velouté. 12 intervalles. 13 pousser. 14 gerbes. 15 brillant. 16 dormir. 17 flottant. 18 Après. 19 sans. 20 passage. 21 mugissement. 22 se prolonger. 23 expirer. 24 à travers.

LXXIX.—NERO AS AN ACTOR.

Outside the lethal Baths\(^1\) where heroes and philosophers die\(^2\), the reign is only a magnificent farce, of which the prince is at the same time the buffoon and impresario. The Monkey
in the Fable, when he has laid down the thunderbolt with which he parodies Jupiter, returns to his natural gambols and grimaces; now, Nero is a comedian before everything. The Empire for him is only a colossal stage where he parades before an audience of nations. Singer, mimie, athlete, dancer, actor, he prostitutes sovereign majesty to all the mummeries of the circus, to all the tinsel of the stage. His journey through Greece is the Comic Romance of a crowned strolling-player. At the head of an army of five thousand claqueurs he sings, wrestles, poses, recites in all the Hellenic arenas. He sings through his nose, he falls from his chariot, he dances awkwardly, for his spindle-shanks bend under the weight of a corporation. And this artistic people shout, applaud, admire, pretend to go into ecstasies at the pirouettes and trills of the divine Nero. He is awarded eighteen hundred wreaths; the statues of the ancient conquerors in the Olympic Games are dragged into the sewers to give place to his. The terrible comedian was an undoubted success; his superiority in the tragedies of real life assured him the first rank in all kinds of dramatic art. To appear on a stage with Nero was as dangerous as to play at hot cockles with the leopard in the fable. Consequently the strongest athlete falls head over heels at his first blow; the driver who races with him gives his chariot the speed of a plough, and the most melodious voice affects hoarseness or loss of power when joining in a duet with the voice of Caesar. A Corinthian singer alone was once bold enough to sing correctly in one of these imperial performances. He was applauded. At a sign from Nero, the other actors, hustling him against a column in the theatre, stabbed him on the breast with their stilettos.

—Paul de St. Victor.

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LXXX.—A LETTER FROM AN IMPECUNIOUS LODGER.

My dear Landlord,

Good breeding, which, if we are to believe mythology, is the grandmother of fine manners, obliges me to inform you that I find myself under the cruel necessity of not being able
to observe the custom people have of paying their rent, especially when they are in debt. Until this morning I had cherished the hope of being able to celebrate that great day by satisfying the demand for my rent. But, alas, it was only an illusion, a freak of the imagination! Whilst I slumbered on the pillow of security, ill-luck in Greek, ill-luck scattered my hopes. The payments on which I reckoned (Good Heavens! how bad business is!) have not been made, and of the considerable sums I was to get I have only as yet received three francs, which have been lent to me. I do not offer them to you. Better days, no doubt, sir, will come for our beautiful France and for me. As soon as they have shone, I shall take wings to go and inform you of it, and take away from your house the precious things which I have left there and which I place under your protection and that of the law, which forbids you to dispose of them before a year has passed. I especially recommend to you my piano and the large case containing 60 locks of hair, whose different colours run through the whole gamut of capillary shades, and which have been taken from the foreheads of the Graces by the scalpel of Love.

You are therefore at liberty, dear Landlord, to dispose of the roof under which I have lived. In testimony whereof witness my hand.—A. Schaunard. —Henri Murger.

LXXXI.—EPISTOLARY FORMS.

The words used in epistolary forms are the most familiar examples of the second meaning, the only true meaning that there is in forms of any kind. If a superior in rank subscribes himself my obedient servant, I know that his meaning is as remote as possible from the dictionary sense of the words. On the other hand, it would be a mistake to suppose that the words as he uses them are meaningless. Such a form, in English, is intended to convey the idea of distance without contempt. It is as much as to say, in familiar English, "I don't know you and don't care to know you; but I have no desire to be rude to you". The form Dear Sir, in English, has nothing to do with affection. It means, I know very little of you, but wish to avoid the coldness of Sir by itself. My dear
Sir means something of this kind, "I remember meeting you in society".

A literal translation of these forms into French would entirely fail to convey their significance. You must be on the most intimate terms with a Frenchman before he will venture to address you as Cher Monsieur. There is absolutely no form of address in French that translates the meanings of Dear Sir and My dear Sir. They can only be translated by Monsieur, which fails to differentiate them from Sir.

The French forms used in writing to ladies are still more severe. "How would you begin a letter to Madame L——?" I asked a French gentleman who is a model of accuracy in etiquette.

"Well, in the first place, I should never presume to write to Madame L—— at all."

"But if circumstances made it imperative that you should write to her?"

"In that case I should address her as Madame simply, and at the close of the letter beg her to accept mes hommages respectueux."

Perhaps the reader imagines that the lady was a distant acquaintance; no, she was the wife of a most intimate friend, and the two families met very frequently. In this case the point of interest is that the lady would have been addressed as a stranger from a want of flexibility in the French form.

There is a Frenchman who receives me with the utmost kindness and cordiality whenever I visit his neighbourhood. We correspond occasionally, and his letters begin Monsieur, just as if he had never seen me, ending with the expression of his sentiments respectueux.

—Hamerton.

LXXXII.—The Bengalee.

The physical organization of the Bengalee is feeble even to effeminacy. He lives in a constant vapour-bath. His pursuits are sedentary, his limbs delicate, his movements languid. During many ages he has been trampled upon by men of bolder and more hardy breeds. Courage, independence, veracity, are qualities to which his constitution and his

(\textsuperscript{M425})
situation are equally unfavourable. His mind bears a singular
analogy to his body. It is weak even to helplessness, for
purposes of manly resistance; but its suppleness and its
tact move the children of stern climates to admiration not
unmingled with contempt. All those arts which are the
natural defence of the weak are more familiar to this subtle
race than to the Ionian of the time of Juvenal or to the Jew
of the dark ages. What the horns are to the buffalo, what
the paw is to the tiger, what the sting is to the bee, what
beauty—according to the old Greek song—is to woman, deceit
is to the Bengalee. Large promises, smooth excuses,
elaborate tissues of circumstantial falsehood, chicanery,
persuasion, forgery, are the weapons, offensive and defensive, of
the people of the Lower Ganges. All these millions do not furnish
one sepoy to the armies of the Company. But as usurers, as
money-changers, as sharp legal practitioners, no class of human
beings can bear a comparison with them. With all his soft-
ness, the Bengalee is by no means placable in his enmities or
prone to pity. The pertinacity with which he adheres to his
purposes yields only to the immediate pressure of fear. Nor
does he lack a certain kind of courage which is often wanting
in his masters. To inevitable evils he is sometimes found to
oppose a passive fortitude such as the Stoics attributed to their
ideal sage. A European warrior who rushes on a battery of
cannon with a loud hurrah will sometimes shriek under the
surgeon’s knife and fall into an agony of despair at the
sentence of death. But the Bengalee who would see his
country overrun, his house laid in ashes, his children murdered
or dishonoured, without having the spirit to strike one blow,
has yet been known to endure torture with the firmness of
Mucius, and to mount the scaffold with the steady step and
even pulse of Algernon Sydney.

—MACAULAY.

LXXXIII.—THE REFORMATION.

The Reformation is an event long past. That volcano has
spent its rage. The wide waste produced by its outbreak is
forgotten. The landmarks which were swept away have been replaced. The ruined edifices have been repaired. The lava has covered with a rich incrustation the fields which it once devastated, and, after having turned a beautiful and fruitful garden into a desert, has again turned the desert into a still more beautiful and fruitful garden. The second great eruption is not yet over. The marks of its ravages are still around us. The ashes are still hot beneath our feet. In some directions, the deluge of fire still continues to spread. Yet experience surely entitles us to believe that this explosion, like that which preceded it, will fertilize the soil which it has devastated. Already in those parts which have suffered most severely, rich cultivation and secure dwellings have begun to appear amidst the waste. The more we read of the history of past ages, the more we observe the signs of our own times, the more do we feel our hearts filled and swelled by a good hope for the future destinies of the human race.

—MACAULAY.

1 accompli. 2 ravages. 3 Use active voice. 4 fertile. 5 jadis. 6 riche et beau. 7 autoriser. 8 opulent. 9 paisible. 10 solitude. 11 Be careful as to the tense. 12 se soulever (gouffre). 13 d'espérance.

LXXXIV.—ON LEARNING MODERN LANGUAGES.

The commonest illusion with regard to modern languages is that they may be very easily mastered. There is a popular idea that French is easy, that Italian is easy, that German is more difficult, yet by no means insuperably difficult. It is believed that when an Englishman has spent all the best years of his youth in attempting to learn Latin and Greek, he may acquire one or two modern languages with little effort during a brief residence on the Continent. It is certainly true that we may learn any number of foreign languages so as to speak them badly, but it surely cannot be easy to speak them well. It may be inferred that this is not easy because the accomplishment is so rare. The inducements are common, the accomplishment is rare. Thousands of English people have very strong reasons for learning French, thousands of French people could improve their position by learning English; but rare indeed are the men who know both languages thoroughly.

The following propositions, based on much observation of a kind wholly unprejudiced, and tested by a not inconsiderable experience, will be found, I believe, unassailable:—
1. Whenever a foreign language is perfectly acquired there are\textsuperscript{8} peculiar family conditions. The person has either married a person of the other nation, or is of mixed blood.

2. When a foreign language has been acquired (there are instances of this) in quite absolute perfection, there is almost always some loss\textsuperscript{9} in the native tongue. Either the native tongue is not spoken correctly or it is not spoken with perfect ease.

3. A man sometimes speaks two languages correctly, his father’s and his mother’s, or his own and his wife’s, but never three.

4. Children can speak several languages exactly like natives\textsuperscript{10}, but in succession, never simultaneously. They forget the first in acquiring the second, and so on.

5. A language cannot be learned by an adult\textsuperscript{11} without five years’ residence in the country where it is spoken\textsuperscript{12}, and without habits of close observation, a residence of twenty years is insufficient.

—Hamerton.

1 Use an adjective and a noun. 
2 Ce qui peut nous induire à penser. 
3 c’est que. 
4 Use a verb: one succeeds. 
5 motifs de les apprendre. 
6 la réussite. 
7 passablement grande. 
8 il en résulte presque toujours quelque préjudice pour. 
9 c’est qu’on se trouve dans. 
10 gens du pays. 
11 Make this the subject. 
12 See VII. 26.

LXXXV.—A DRUNKEN JAY.

One day I saw Gregory with a piece of flesh in his beak hopping up\textsuperscript{1} the stairs, then flying on a window-sill, where he placed himself in full sun. A large blue fly came humming and settled on the meat; it was followed by a second, then by a third. Until then the jay had remained completely motionless\textsuperscript{2}, but when the insects were\textsuperscript{3} gravely occupied in depositing their eggs, with a quick and clever peck he sent down\textsuperscript{4} his throat the piece of meat and the whole company that had gathered on it.

Gregory had unfortunately a capital fault. He would get drunk, not for obliviousness\textsuperscript{5} (for the fellow\textsuperscript{6} seemed to be happy under my guardianship, which was, moreover, very mild\textsuperscript{7}), but through vice pure and simple. When, having taken refuge\textsuperscript{8} after lunch under the bower of the kitchen-garden, I was sipping\textsuperscript{9} my coffee, Gregory would jump on the table, watching for\textsuperscript{10} the moment when the brandy appeared\textsuperscript{11}. Hardly had I filled my small glass when he would dip\textsuperscript{12} into it several times in succession\textsuperscript{13}. I reproach myself for the
feebleness with which I kept him from this cup, which made him comically drunk. It caused his death too, alas! One day when carousing, the poor jay, as drunk as a lord, flew away with a heavy and irregular flight along the surface of the ground, and broke his skull against an old barrel which served as a kennel for my dog. Killed by a barrel! A fitting death for a drunkard.

—Adrien Marx.

LXXXVI.—Baden.

An astonishing town, a bewildering town, an amazing town, a town with streets, inns, people, a town which looks like a town and is not one, a town bewitched by fortune, an impossible town, a town built on piles on a Potosis changing its bed at every second, tossed, shaken about like a loto-bag, a town as noisy as a fortune’s fair, a town where you walk on paralysed wealth and shattered hopes, a town which resembles life at full gallop; in a quarter of an hour a millionaire gets into debt and a footman gets servants; a town where we have no longer men, no longer women, no longer humanity, nothing! but hands throwing away or picking up; a town where money no longer means money, no longer value, no longer power, no longer toil, no longer reason, no longer common sense, but luck, a dream, a caprice, a plaything, a gale, a shower—such is Baden, my dear fellow, and I am there.

—De Goncourt.

LXXXVII.—Love of the Sea.

I spent my childhood in a large provincial town divided into two parts by a much encumbered and turbulent river, where I early acquired the taste for voyages and the love of a life upon the water. There is a corner of the quay especially, near a certain foot-bridge named “St. Vincent”, of which I never think even now without emotion. I can see once more the notice nailed on the end of a board:—Cornet—Boats on Hire, the little flight of steps which ran down into the water,
slippery and water-stained, the fleet of little boats, newly painted in bright colours, ranged in a line at the foot of the ladder, rocking gently against each other, bearing pretty names in white letters on their sterns—"Humming-bird", "Swallow", &c. Then old Cornet himself, going off with his paint-pot, his big brushes, his face tanned, furrowed, covered with innumerable small dimples like the river on a breezy evening. Oh! how many crimes that old Cornet and his boats have to answer for! I used to play truant and sell my books. What would I not have sold for an afternoon's boating! My school-books all in the bottom of the boat, my jacket off, my hat on the back of my head, and my hair gently fanned by the river breeze, I would pull hard at my oars with my twelve-year-old arms, knitting my brows just to give me the look of an old sea-dog.

LXXXVIII.—RUSSIAN NOVELISTS.

Russian novelists pursue the study of realism more closely than has ever been attempted, they seem to pursue it exclusively; nevertheless they do muse upon the invisible; beyond the range of the known things, which they describe accurately, they keep in mind the unknown things, which they surmise. Their characters are much concerned about the universal mystery; and, however much we may think them occupied with the present drama of life, they lend an ear to the murmur of abstract things, which people the unfathomable atmosphere where the characters of Tourguénèf, Tolstoi, and Dostoevsky breathe and live. The regions which these writers prefer to frequent, resemble the lands on the sea-coast, where we enjoy the hills, the trees, and the flowers, but all points of view are overlooked by the restless horizon of the ocean, which, to the charm of the scenery, adds the feeling of the world's immensity, the ever-present evidence of the infinite.

Like their inspiration, their literary method allies them closely to the English; interest, emotion have to be bought at the same expense of patience. Upon first taking up their works, we are bewildered by the apparent lack of composition and action, and wearied by the strain they impose on our
attention and memory. Sluggish and reflective minds pause at every step, retrace their path, conjure up visions, precise in detail, but confused as a whole, with badly defined\textsuperscript{17} outlines. Nevertheless we are captivated by these qualities which seem to exclude each other, namely\textsuperscript{18}, the most unaffected simplicity and the subtlety of psychological analysis; we are amazed at a complete grasp\textsuperscript{10} of the soul of man\textsuperscript{20} such as\textsuperscript{21} we had never met with, at the perfection of character\textsuperscript{22}, at the sincerity of the feelings and language of every actor.

—Melchior de Vogüé.

Provincial feeling\textsuperscript{1} is not so strong in England as it is in France. The words used in the two countries are in themselves an indication of this\textsuperscript{2}. The word pays as\textsuperscript{3} employed by journalists and politicians for the whole of France, is exactly equivalent to "the country" as\textsuperscript{4} employed by English politicians; but the word pays, as it is employed by a French peasant to mean locality to which he is bound by ties of birth and affection, has no equivalent in English, and it cannot be translated\textsuperscript{5} without a phrase\textsuperscript{6}. To get the force of it,\textsuperscript{7} I\textsuperscript{8} must explain that it is a part of the country to which I and my family belong. But the greatest difference in language is the entire absence, in English, of any word having the peculiar emotional value\textsuperscript{9}, the sacredness\textsuperscript{10} of patrie. The word patrie is reserved entirely for emotional use, it is never employed for common purposes. "Country" fails\textsuperscript{11} as an equivalent because it is used in various non-emotional\textsuperscript{12} senses, as when a minister appeals to the country by general elections, a huntsman rides across country, a gentleman's residence is situated in a pretty country, a townsman goes to live in the country, a land-owner is\textsuperscript{13} a country squire. Here the word stands for the everyday words pays and campagne, but patrie never stands for anything but the land that we should be ready to die for, and it is never used without visible or suppressed emotion. —Hamerton.
XC.—THE CHARGE OF THE LIGHT BRIGADE.

They swept\(^1\) proudly past, glittering\(^2\) in the morning sun in all the pride\(^3\) and splendour of war. We could scarcely believe the evidence of our senses! Surely that handful of men are not going to charge an army in position? Alas! it was but too true—their desperate\(^4\) valour knew no bounds, and far indeed was it removed\(^5\) from its so-called better part—discretion. They advanced in two lines, quickening their pace as they closed towards the enemy. A more fearful spectacle was never witnessed than by those\(^6\) who, without the power to aid, beheld their heroic countrymen rushing to the arms of death. At the distance of 1200 yards the whole line of the enemy belched forth, from thirty iron mouths, a flood\(^7\) of smoke and flame through which hissed the deadly balls. Their flight\(^8\) was marked by instant\(^9\) gaps\(^10\) in our ranks, by dead men and horses, by steeds flying wounded or riderless across the plain. The first line is broken; it is joined by the second; they never halt or check their speed an instant. With diminished ranks thinned\(^11\) by those thirty guns, which the Russians had laid\(^12\) with the most deadly accuracy, with a halo of flashing steel above their heads, and with a cheer which was many a noble fellow's death-cry, they flew into the smoke of the batteries, but, ere they were lost from view, the plain was strewed with their bodies and with the carcasses of horses. Through the clouds of smoke we could see their sabres flashing as they rode up to the guns and dashed between them, cutting down the gunners as they stood\(^13\). We saw them riding through the guns, as I have said; to our delight we saw them returning after breaking through a column of Russian infantry, and scattering them like chaff, when the flank fire\(^14\) of the battery swept them down,\(^15\) scattered and broken\(^16\) as they were. Wounded and dismounted troopers flying towards us told the sad tale—demi-gods could not have done\(^17\) what we had failed to do\(^18\).

—RUSSELL

1 passer comme un tourbillon.  2 leurs armes étincelant.  3 gloire.  4 sans exemple.  5 éloigné.  6 Say: than that which presented itself to those.  7 torrent.  8 passage.  9 Use an adverb.  10 vide.  11 décimé.  12 pointer.  13 à leur place.  14 feu d'ensileade (flanc).  15 balayer.  16 rompu.  17 Say: succeeded where we had failed (échouer).  18
XCI.—A VISIT FROM A MALAY.

One day a Malay knocked at my door. The servant who opened the door to him was a young girl born and bred amongst the mountains, who had never seen an Asiatic dress of any sort; his turban, therefore, confounded her not a little; and as it turned out that his attainments in English were exactly of the same extent as hers in Malay, there seemed to be an impassable gulf fixed between all communication of ideas, if either party had happened to possess any. In this dilemma, the girl, recollecting the reputed learning of her master (and doubtless giving me credit for the knowledge of all the languages of the earth, besides, perhaps, a few of the lunar ones), came and gave me to understand that there was a sort of demon below, whom she clearly imagined that my art could exorcise from the house. I went down immediately. In a cottage kitchen, but panelled on the wall with dark wood, that from age and rubbing resembled oak, and looking more like a rustic hall of entrance than a kitchen, stood the Malay—his turban and loose trousers of dingy white relieved upon the dark panelling; he had placed himself nearer to the girl than she seemed to relish; though her native spirit of mountain intrepidity contended with the feeling of simple awe which her countenance expressed as she gazed upon the tiger-cat before her. And a more striking picture there could not be imagined, than the beautiful English face of the girl, and its exquisite fairness, together with her erect and independent attitude, contrasted with the sallow and bilious skin of the Malay, enamelled or veneered with mahogany by marine air, his small fierce, restless eyes, thin lips, slavish gestures, and adorations. —DE QUINCEY.

1 Begin by aussi.  2 Say: caused confusion.  3 quelque.  4 Emphatic.  5 Say: those of the servant.  6 Say: between them, intercepting.  7 Use ils simply.  8 Si tant est qu'ils eussent.  9 Add to exchange.  10 Say: the reputation of learning.  11 prétér.  12 Use a parenthetical clause.  13 Say: whose walls were in panels of dark wood.  14 Make age and rubbing the subject.  15 antichambre.  16 se détachant.  17 désirer.  18 Say: her native intrepidity of mountaineer.  19 crainte respectueuse.  20 Active voice to be used.  21 puré.  22 Use fierté.  23 present participle.  24 dur.

XCII.—MAHOMET.

According to the tradition of his companions, Mahomet was distinguished by the beauty of his person, an outward gift which is seldom despised except by those to whom it has
been refused. Before he spoke, the orator engaged on his side the affections of a public or private audience. They applauded his commanding presence, his majestic aspect, his piercing eye, his gracious smile, his flowing beard, his countenance that painted every sensation of the soul, and his gestures that enforced each expression of the tongue. In the familiar offices of life he scrupulously adhered to the grave and ceremonious politeness of his country; his respectful attention to the rich and powerful was dignified by his condescension and affability to the poorest citizens of Mecca: the frankness of his manner concealed the artifice of his views; and the habits of courtesy were imputed to personal friendship or universal benevolence. His memory was capacious and retentive, his wit easy and social, his imagination sublime, his judgment clear, rapid, and decisive. He possessed the courage both of thought and action; and, although his designs might gradually expand with his success, the first idea which he entertained of his divine mission bears the stamp of an original and superior genius. From his earliest youth, Mahomet was addicted to religious contemplation; each year, during the month of Ramadan, he withdrew from the world, and from the arms of Cadijah; in the cave of Hera, three miles from Mecca, he consulted the spirit of fraud or enthusiasm, whose abode is not in the heavens, but in the mind of the prophet. The faith, which under the name of Islam, he preached to his family and nation, is compounded of an eternal truth and a necessary fiction, that there is only one God and that Mahomet is the apostle of God. —Gibbon.

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1 avantage. 2 See VII. 28. 3 disposer en sa faveur; or s'attirer les sympathies de. 4 Say: which showed authority or imposante. 5 de fleuve. 6 Say: expressed. 7 appuyer. 8 relations; choses. 9 See I. 6. 10 s'ennoblir de. 11 rapporter; attribuer. 12 See I. 1. 13 Say: made for society. 14 s'étendre.

XCIll.—ART IN ENGLAND.

If I were asked what is the particular difficulty that usually prevents the English from understanding art, I should answer, The extreme energy and activity of their moral sense. They have a sort of moral hunger which tries to satisfy itself in season and out of season. That interferes with their understanding of a pursuit which lies outside of morals. The teaching of their most celebrated art-critic,
Mr. Ruskin, was joyfully accepted by the English, because it seemed for the first time to place art upon a substantial moral foundation, making truth, industry, conscientiousness its cardinal virtues. The English imagined for a time that they had subordinated the fine arts to their own dominant moral instincts. Painting was to abandon all its tricks and become truthful. It was to represent events as they really occurred, and not so as to make the best pictures a sacrifice of art to veracity that pleased the innermost British conscience. Again, it was assumed that mere toil in the accurate representation of details was in itself a merit, because industry is meritorious in common occupations. In short, all the moral virtues were placed before art itself, which, in reality, is but accidentally connected with them.

The English love of nature, in itself one of the happiest of all gifts, has not been altogether favourable to the understanding of art. It has led many English people to subordinate the fine arts entirely to nature, as if they were but poor human copies of an unapproachable divine original. In reality the fine arts can only be understood when they are understood and valued for themselves.

—Hamerton.

1 See VII. 28. 2 Say: at all times; or à propos et hors de propos. 3 génér. 4 travaux. 5 Say: in which morals have no place (rien à voir). 6 Active voice. 7 éleva... au rang. 8 qui dominaient en eux. 9 artifices. 10 plaire à. 11 effort. 12 Use a verb. 13 se rattacher (à). 14 résulter (impersonally). 15 pâle. 16 Say: which it is impossible to approach.

XCIV.—THrift in England.

In England there are two terrible discouragements to saving. The first is the exacting character of English opinion with regard to style of living, the contempt felt for people who are not gentlemen and ladies, and the vulgar belief that one cannot be a gentleman or lady without leading an expensive life. "It costs a great deal of money to be a gentleman," says an English writer, "and a great deal more to be a lady." Well, if this is so, why not leave gentlemanhood and ladyhood to rich people, and why not be content with simple manhood and womanhood? Nothing can be more admirable than the life of an Englishman who saves money from a sense of duty when the saving implies the great renunciation, the renunciation of the title of "gentleman". A Frenchman, who may live as he likes, knows nothing of that sacrifice.
The second great discouragement to saving in England is the English contempt for small sums of money. "The Englishman", says Bagehot, "bows down before a great heap and sneers when he passes a little heap." The sneer is perhaps more frequent than the bow. The mention of a small fortune often excites a smile. And the heap need not be a very little one to be sneered at. You may be almost ridiculous for having an income that places you far above want. Three hundred a year is an income that seems really amusing to the well-constituted English mind. I myself have heard a man with five hundred a year called a "beggar", and have seen people smile good-humouredly at more than twice as much. The consequence is that unless an Englishman has the natural instinct of avarice he may think, "What is the good of saving when all I can put by will only be contemptible?".

—Hamerton.

1 Say: two terrible reasons which discourage, or to discourage.
2 See VII. 38, 39.
3 train.
4 not vulgaire.
5 See I. 4. Translate hood by qualité.
6 par.
7 Say: there is (il est) no need.
8 See VII. 28 and II. 35.
9 bien que or pour avoir.
10 à l'abri.
11 équilibre.
12 traiter de.
13 plaisamment.
14 See XII. 6.
15 penchant (pour).
16 Use the noun économies, or use mettre de côté.

XCV.—REFORM IN THE HOUSEHOLD.

I have already given my landlady orders for an entire reform in the state of my finances. I declaim against hot suppers, drink less sugar in my tea, and check my grate with brickbats. Instead of hanging my room with pictures, I intend to adorn it with maxims of frugality. These will make pretty furniture enough and won't be a bit too expensive; for I shall draw them all out with my own hands, and my landlady's daughter shall frame them with the parings of my black waistcoat. Each maxim is to be inscribed on a sheet of clear paper, and written with my best pen; of which the following will serve as a specimen. 'Look sharp'; 'Mind the main chance'; 'Money is money now'; 'If you have a thousand pound, you can put your hands by your sides and say you are worth a thousand pounds every day of the year'; 'Take a farthing from an hundred pound, and it will be an hundred pound no longer'. Thus, whichever way I turn my eyes, they are sure to meet one of those friendly monitors; and as we are told of an actor who hung his room round with looking-glasses to correct the defects of his person, my
apartment shall be furnished in a peculiar manner to correct the errors of my mind. —Goldsmith.

XCVI.—SYRICUS OF POMPEII.

He was a tradesman, perhaps a cloth merchant, for samples of materials have been found in his strong-box. He was naturally greedy, and thought of nothing but making money. In his house, near\(^1\) the Stabian gate, he had\(^2\) not inscribed, as was the custom, on the pavement of the vestibule, a favourable and auspicious word intended for\(^3\) his visitors. The mosaic of his\(^4\) threshold bore in large letters this vulgar wish: "Hail profit!" And this was drawn up in Latin in an incorrect and popular form. Syricus had riches beyond the dreams of avarice\(^5\). His house, to judge by what remains of it, was not of the less sumptuous kind. He shared it with a near relation. Each had his own entrance and his complete suite of rooms.

In the suite of Syricus, pleasing frescoes were to be seen\(^6\). This rough unlettered man had had the Muses painted in his drawing-room. But this magnificent house looked out upon an alley which was really too much a haunt of vice\(^7\). Syricus had facing him the public-house of Sittius, at the sign of the Elephant, a low pot-house. Close by extended a vast hostelry of somewhat wretched appearance. This alley swarmed\(^8\), as may be imagined, with drunkards and vagabonds. At every hour were to be found prowling about\(^9\), people of the stamp of that handsome Encolpus, ultra-literary, parasitic, light-fingered, debauched, sacrilegious, who took away travellers' cloaks from\(^10\) the inns, and who, paying a visit to the ship of Isis, anchored in the harbour, dared to steal from the goddess her embroidered dress and her silver sistrum. One must have passed at night through some alley of old Naples to form an idea of the society which lived there in a state of freedom unknown to the austere nations of the West. While Syricus was making up his accounts or resting in his bed, the drunkards were stumbling in the vicolo over fragments\(^11\) of amphore and bawling; hotel-keepers, soldiers, bespattered poets, gladiators, witches, court-sans, slaves, were quarrelling in low taverns and in places of
ill-fame, creating a dreadful uproar, knocking each other down
with 12 candelabra, and stabbing 13 each other with reeking spits.
The unhappy Syricus, deafened by the noise 14, and now imag-
ing his strong-box opened by thieves, had 2 painted on his
outside wall two serpents twining round an altar, a picture
which, according to the common belief, he thought sufficient 15
to conjure the evil influences and perils by which he was
surrounded. Moreover, he had 2 placed above the serpents the
following inscription, now effaced 16, but easily read 16 at the
time of its discovery: "Pass on, scamps!" I do not know
what the result was 17, but it is probable that all this rabble
seethed 18 and yelped and yelled under the two serpents, heed-
less of the written injunction, and that the vicolo became
peaceful only beneath the ashes of Vesuvius, under which it
was buried.

—anatole france.

xcvii.—mr. pickwick's departure.

That punctual servant of all work 1, the sun, had just risen,
and begun to strike 2 a light in the morning of the thirteenth
of May, one thousand eight hundred and twenty-seven, when
Mr. Samuel Pickwick burst 3 like another sun from his slum-
ers; threw open his chamber window and looked out 4 upon
the world beneath. Goswell Street was at his feet, Goswell
Street was on his right hand—as far as the eye could reach,
Goswell Street extended on his left; and the opposite side of
Goswell Street was over the way 5. "Such", thought Mr.
Pickwick, "are the narrow views of those philosophers who,
content with examining the things that lie before them, look
not to the truths which are hidden beyond. As well might 6
I be content to gaze on Goswell Street for ever, without one
effort to penetrate to the hidden countries which on every
side surround it." And having given vent to 7 this beautiful re-
flexion, Mr. Pickwick proceeded to put himself into his clothes,
and his clothes into his portmanteau. Great men are seldom
over-serupulous 8 in the arrangement of their attire; the
operation 9 of shaving, dressing, and coffee-imbibing was soon
performed; and 10, in another hour 11, Mr. Pickwick with his
portmanteau in his 12 hand, his telescope in his great-coat
pocket, and his note-book in his waistcoat, ready for the reception of any discoveries worthy of being noted down, had arrived at the coach-stand in St. Martin's-le-Grand.

—DICKENS.

1 à tout faire. 2 battre le briquet. 3 sortir brusquement. 4 jeter un regard. 5 en face. 6 C'est comme si je, &c., or Aussi bien me pourrais-je. 7 Lancer, or donner l'essor à. 8 minutieux. 9 Omit and begin: il est bientôt fait de. 10 A new sentence. 11 Une heure plus tard. 12 See VIII. 32, 33. 13 To what word does ready refer?

XCVIII.—WATERLOO.

It was an awful, a dreadful moment; the Prussian cannon thundered on our left; but so desperate was the French resistance, they made but little progress; the dark columns of the Guard had now commenced the ascent, and the artillery ceased their fire as the bayonets of the Grenadiers showed themselves upon the slopes. Then began that tremendous cheer from right to left of our line which those who heard never can forget. It was the impatient, long-restrained burst of unslaked vengeance. With the instinct which valour teaches, they knew the hour of trial was come; and that wild cry flew from rank to rank, echoing from the blood-stained walls of Hougoumont to the far-off valley of La Papelotte. "They come! they come!" was the cry; and the shout of Vive l'Emperour! mingled with the outburst of the British line. Under an overwhelming shower of grape, to which succeeded a charge of cavalry of the Imperial Guard, the head of Ney's column fired its volley and advanced with the bayonet. The British artillery now opened at half-range, and, although the plunging fire scathed and devastated the dark ranks of the Guards, on they came; Ney himself, on foot, at their head. Twice the leading division of that gallant column turned completely round as the withering fire wasted and consumed them, but they were resolved to win. Already they gained the crest of the hill, and the first line of the British were falling back before them. The artillery closes up; the flanking fire from the guns upon the road opens upon them; the head of their column breaks like a shell; the duke seizes the moment and advances on foot toward the ridge.

"Up, Guards, and at them!" he cried.

The hour of triumph and vengeance had arrived. In a moment the Guards were on their feet; one volley was poured in; the bayonets were brought to the charge; they
closed upon the enemy; then was seen the most dreadful struggle that the history of all war can present. Furious with long-restrained passion, the Guards rushed upon the leading divisions; the seventy-first, and ninety-fifth, and twenty-sixth overlapped them on the flanks. Their generals fell thickly on every side; Michel, Jamier, and Mallet are killed; Friant lies wounded upon the ground; Ney, his dress pierced and ragged with balls, shouts still to advance; but the leading files waver; they fall back; the supporting division thickens; confusion, panic succeeds; the British press down; the cavalry come galloping up to their assistance; and, at last, pell-mell, overwhelmed and beaten, the French fall back upon the Old Guard. This was the decisive moment of the day. The duke closed his glass as he said, "The field is won. Order the whole line to advance."

—CHARLES LEVER.

1 explosion. 2 not éprouvé. 3 répétè d'écho en écho. 4 pluie. 5 fit une décharge. 6 portée. Supply fire after opened. 7 plongeant. 8 échapper. 9 la Garde impériale.
10 Say: made a complete turn. 11 décimer. 12 Supply the victory. 13 de flanc. 14 ronpre. 15 Debout! 16 Sus à l'ennemi. 17 sur pied. 18 mettre bainnette au canon. 19 en venir aux mains. 20 envelopper en flanc. 21 See XI. 2. 22 de soutien. 23 grossir. 24 écraser l'ennemi. 25 bataille.

XCIX.—SNOBS.

If ever our cousins the Smigsmags asked me to meet Lord Longeats, I would like to take an opportunity after dinner and say, in the most good-natured way in the world:—Sir, Fortune makes you a present of a number of thousand pounds every year. The ineffable wisdom of our ancestors has placed you as a chief and hereditary legislator over me. Our admirable constitution (the pride of Britons and envy of surrounding nations) obliges me to receive you as my senator, superior, and guardian. Your eldest son, Fitz-Heehaw, is sure of a place in Parliament; your younger sons the De Brays will kindly condescend to be post-captains and lieutenant-colonels, and to represent us in foreign courts, or to take a good living when it falls convenient. These prizes our admirable constitution (the pride and envy of, &c.) pronounces to be your due, without count of your dulness, your vices, your selfishness, of your entire incapacity and folly. Dull as you may be (and we have as good a right to assume that my lord is an ass, as the other proposition, that he is an enlightened patriot);—dull, I say, as you may be, no one will accuse you of such
monstrous folly as\textsuperscript{13} to suppose that you are indifferent to the
good luck which you possess\textsuperscript{14}, or have any inclination to part
with it. No—and patriots as we are, under happier circum-
stances, Smith and I, I have no doubt, were we dukes our-
selves, would stand by\textsuperscript{15} our order. We would submit good-
naturedly to sit in a high place. We would acquiesce in that
admirable constitution (pride and envy of, \\&c.) which made
us chiefs and the world our inferiors; we would not cavil
particularly at that notion of hereditary superiority which
brought so many simple people cringing to our knees\textsuperscript{16}. Maybe
we would rally round the Corn-laws; we would make a stand
against the Reform Bill; we would die rather than repeal the
acts against Catholics and Dissenters; we would, by our noble
system of class legislation\textsuperscript{17}, bring Ireland to its present admirable
condition.

But Smith and I are not earls as yet. We don’t believe
that it is for the interest of Smith’s army that young De Bray
should be a colonel at five-and-twenty,—of Smith’s diplomatic
relations, that Lord Longears should go ambassador to Con-
stantinople,—of our politics, that Longears should put\textsuperscript{18} his
hereditary foot into them.

This bowing and cringing\textsuperscript{19} Smith believes to be the act of
snobs, and he will do all in his might and main to be a snob
and to submit to snobs no longer. To Longears he says, “We
can’t help seeing, Longears, that we are\textsuperscript{20} as good as you. We
can spell\textsuperscript{21} even better; we can think\textsuperscript{22} quite as rightly\textsuperscript{23}; we
will not have you for our master, or black your shoes any
more.

—Thackeray.

\textsuperscript{1} saisir. \textsuperscript{2} Use bonhomie. \textsuperscript{3} plusieurs. \textsuperscript{4} de rente. \textsuperscript{5} Say: Anglais.
\textsuperscript{6} See I. 6. \textsuperscript{7} siège. \textsuperscript{8} voudront bien condescendre. \textsuperscript{9} de vaisseau. \textsuperscript{10} se présenter.
\textsuperscript{11} See III. 57. \textsuperscript{12} que de prendre pour accordé. \textsuperscript{13} assez... pour.
\textsuperscript{14} which... possess=your. \textsuperscript{15} être les partisans de. \textsuperscript{16} faire des courbettes.
\textsuperscript{17} selon la noble législation systématique dans notre classe. \textsuperscript{18} fourrer.
\textsuperscript{19} saluts et courbettes. \textsuperscript{20} See I. 1. \textsuperscript{21} savoir l’orthographe. \textsuperscript{22} raisonner. \textsuperscript{23} See XI. 2.

C.—WELL-MEANT LYING.

We are too much in the habit of looking at falsehood in its
darkest associations\textsuperscript{1}, and through the colour\textsuperscript{2} of its worst pur-
poses. That indignation which we profess to feel at\textsuperscript{3} deceit
absolute, is\textsuperscript{4} indeed only at deceit malicious. We resent
calumny, hypocrisy, and treachery, because they harm us, not
because they are untrue. Take the detraction and the mischief

(M 425)
from the untruth and we are little offended by it; turn it into praise, and we may be pleased with it. And yet it is not calumny nor treachery that do the largest sum\(^5\) of mischief in the world; they are continually crushed, and are felt only in\(^6\) being conquered. But it is the glistening\(^7\) and softly-spoken\(^8\) lie; the amiable fallacy; the patriotic lie of the historian, the provident lie of the politician, the zealous lie of the partisan, the merciful lie of the friend, and the careless lie of each man to\(^9\) himself, that cast that black mystery over humanity, through which we thank any man who pierces\(^10\), as we would thank one who dug a well in a desert; happy\(^11\) that the thirst for truth still remains with us, even when we have wilfully left the fountains of it.

To speak and act\(^12\) truth with constancy and precision is nearly as difficult, and perhaps as meritorious, as to speak it under\(^13\) intimidation\(^14\) or penalty; and it is a strange thought\(^15\) how many men there are, as I trust\(^16\), who would hold\(^17\) it at the cost of fortune or life, for\(^18\) one who would hold to it at the cost of a little daily trouble.

—JOHN RUSKIN.

1 sous son côté le plus noir. 2 jour. 3 à l'égard de. 4 See I. 1. Use s'adresser.
5 le plus. 6 au moment de. 7 aux dehors brillants. 8 doucereux.
11 Add to see.
12 Say: in words and actions, and use the verb s'attacher à.
13 See XII. 6.
14 See I. 6. 15 Use a verb. 16 espérer. 17 soutenir.
18 pour.

CI.—ON THE GOVERNMENT OF EMPIRES.

Three thousand miles of ocean lie\(^1\) between you and America. No contrivance\(^2\) can prevent the effect of this distance in weakening\(^3\) government. Seas roll, and months pass, between the order and the execution; and the want\(^4\) of a speedy explanation of a single point is enough to defeat a whole system. You have, indeed, winged ministers of vengeance, who carry your bolts in their pounces\(^5\) to the remotest verge of the sea. But there a power steps in\(^6\) that limits the arrogance of raging passions and furious elements, and says, "So far shalt thou go and no farther." Who are you that should\(^7\) fret\(^8\) and rage, and bite the chains\(^9\) of nature? Nothing worse happens to you than does\(^10\) to all nations who have extensive empire; and it happens in all the forms into which empire can be thrown\(^11\). In large bodies the circulation of power must be less vigorous at the extremities. Nature has said it. The Turk cannot govern Egypt and Arabia and Kurdistan as he
governs Thrace; nor has he the same dominion in Crimea and Algiers which he has at Brusa and Smyrna. Despotism itself is obliged to truck and huckster. The Sultan gets such obedience as he can. He governs with a loose rein that he may govern at all, and the whole of the force and vigour of his authority in the centre is derived from a prudent relaxation in his borders. Spain in her provinces is perhaps not so well obeyed as you are in yours. She complies too, she submits, she watches times. This is the immutable condition, the eternal law of extensive and detached empires.

—Burke.

There is a perennial nobleness and even sacredness in Work. Were he never so benighted, forgetful of his high calling, there is always hope in a man that actually and earnestly works: in idleness alone is there perpetual despair. Work, never so Mammonish, mean, is in communication with Nature; the real desire to get work done will itself lead one more and more to truth, to Nature’s appointments and regulations, which are truth.

The latest Gospel in this world is, Know thy work and do it. “Know thyself”: long enough has that poor self of thine tormented thee; thou wilt never get to know it, I believe! Think it not thy business, this of knowing thyself; thou art an unknowable individual; know what thou canst work; and work at it like a Hercules! That will be thy better plan.

It has been written, “An endless significance lies in work”; a man perfects himself by working. Foul jungles are cleared away, fair seed-fields rise instead and stately cities; and withal the man himself first ceases to be a jungle and unwhole-some desert thereby. Consider how, even in the meanest sorts of labour, the whole soul of man is composed into a kind of real harmony the instant he sets himself to work! Doubt, Desire, Sorrow, Remorse, Indignation, Despair itself, all these like helldogs lie beleaguering the soul of the poor day-worker, as of every man; but he bends himself with free valour against his task and all these are stilled, all these shrink.
murmuring far off into their caves. The man is now a man. The blessed glow\textsuperscript{24} of Labour in him, is it not as purifying fire, wherein all poison is burnt up, and of sour\textsuperscript{25} smoke itself there is made\textsuperscript{26} bright blessed flame. —CARLYLE.

\textsuperscript{1} However... he, &c. \textsuperscript{2} rôle. \textsuperscript{3} Use a verb; (dés)espé rer de. \textsuperscript{4} Say: him. \textsuperscript{5} Say: the idler. \textsuperscript{6} A concessive sentence: pour si, &c. \textsuperscript{7} mercenaire: intéressé. \textsuperscript{8} mettre. \textsuperscript{9} to get... done has two meanings. Which here? \textsuperscript{10} l’homme. \textsuperscript{11} voies. \textsuperscript{12} A periphrase necessary. \textsuperscript{13} See IV. 33. \textsuperscript{14} portée. \textsuperscript{15} se parfaire. \textsuperscript{16} champs cultivés les remplacement. \textsuperscript{17} amenée à un état. \textsuperscript{18} Add: monsters. \textsuperscript{19} chiens infernaux. \textsuperscript{20} Omit. \textsuperscript{21} Use two adverbs. \textsuperscript{22} devant. \textsuperscript{23} se retirer. \textsuperscript{24} sain te flamme or ardeur bénie. \textsuperscript{25} acre. \textsuperscript{26} Use sortir.

CIII.—AN APPROACHING STORM.

The sun was now resting his huge disk upon the edge of the level ocean, and gilded the accumulation of towering\textsuperscript{1} clouds through which he had travelled the livelong day, and which now assembled on all sides, like misfortunes and disasters round a sinking\textsuperscript{2} empire and falling\textsuperscript{2} monarch. Still, however, his dying splendour gave a sombre magnificence to the massive congregation\textsuperscript{3} of vapours,\textsuperscript{4} forming\textsuperscript{5} out of their unsubstantial\textsuperscript{6} gloom the show of pyramids and towers, some touched with gold, some with purple, some with a hue of deep and dark red. The\textsuperscript{7} distant\textsuperscript{8} sea, stretched beneath this varied and gorgeous canopy, lay\textsuperscript{9} almost portentously\textsuperscript{10} still, reflecting back the dazzling and level\textsuperscript{11} beams of the descending luminary, and the splendid colouring of the clouds amidst which he was setting. Nearer to the beach the tide rippled\textsuperscript{12} onward\textsuperscript{13} in waves of sparkling silver, that imperceptibly, yet rapidly, gained upon the sand. Long projecting\textsuperscript{14} reefs of rock extending under water, and only evincing their existence by here and there a peak entirely bare, or by the breakers which foamed over\textsuperscript{15} those that were partially covered, rendered\textsuperscript{16} Knockwinnock Bay dreaded\textsuperscript{16} by pilots and ship-masters. The crags which rose between the beach and the mainland, to the height of two or three hundred feet, afforded in their crevices shelter for unnumbered sea-fowl, in situations seemingly secured by their dizzy height\textsuperscript{17} from the rapacity of man. Many of these wild tribes, with the instinct which sends them to seek the land before a storm arises, were now winging towards their nests with\textsuperscript{18} the shrill and dissonant clang which announces disquietude and fear. The disk of the sun became almost totally obscured ere he had altogether sunk below the horizon, and an early\textsuperscript{19} and lurid shade of darkness blotted\textsuperscript{20}
the serene twilight of a summer evening. The wind began next to rise; but its wild and moaning sound was heard for some time, and its effects became visible on the bosom of the sea before the gale was felt on shore. The mass of waters, now dark and threatening, began to lift itself in larger ridges and sink in deeper furrows, forming waves that rose high in foam upon the breakers or burst upon the beach with a sound resembling distant thunder.

—SIR WALTER SCOTT.

The ultra-democratic spirit is hostile to culture, from its hatred of all delicate and romantic sentiment, from its scorn of the tenderer and finer feelings of our nature, and especially from its brutish incapacity to comprehend the needs of the higher life. If it had its way, we should be compelled by public opinion to cast all the records of our ancestors, and the shields they wore in battle, into the foul waters of an eternal Lethe. The intolerance of the sentiment of birth, that noble sentiment which has animated so many hearts with heroism and urged them to deeds of honour, associated as it is with a cynical disbelief in the existence of female virtue, is one of the commonest signs of this evil spirit of detraction. It is closely connected with an ungrateful indifference towards all that our forefathers have done to make civilization possible for us. Now, although the intellectual spirit studies the past critically, and does not accept history as a legend is accepted by the credulous, still the intellectual spirit has a deep respect for all that is noble in the past, and would preserve the record of it for ever. Can you not imagine, have you not actually seen, the heir of some ancient house, who shares to the full the culture and aspirations of the age in which we live, and who nevertheless preserves, with pious reverence, the towers his forefathers built on the ancestral earth, and the oaks they planted, and the shields that were carved on the

CONTINUOUS PROSE PASSAGES.

CIV.—DEMOCRACY AND CULTURE.
tombs where the knights and their ladies rest? Be sure that a right understanding of the present is compatible with a right and reverent understanding of the past, and that, although we may closely question history and tradition no longer with child-like faith, still the spirit of true culture would never efface their vestiges.

—Hamerton.

CV.—SCOTCH POSITIVISM.

The brain of a true Caledonian is constituted upon quite a different plan. His Minerva is born in panoply. You are never admitted to see his ideas in their growth—if, indeed, they do grow, and are not rather put together upon principles of clock-work. You never catch his mind in an undress. He never hints or suggests anything, but unlades his stock of ideas in perfect order and completeness. He brings his total wealth into company, and gravely unpacks it. His riches are always about him. He never stoops to catch a glittering something in your presence, to share it with you, before he quite knows whether it be true touch or not. You cannot cry halves to anything that he finds. He does not find, but bring. You never witness his first apprehension of a thing. His understanding is always at its meridian; you never see the first dawn, the early streaks. He has no falterings of self-suspicion. Surmises, guesses, misgiving, half-intuitions, semi-consciousnesses, partial illuminations, dim instincts, embryo conceptions, have no place in his brain or vocabulary. The twilight of dubiety never falls upon him. Is he orthodox—he has no doubts. Is he an infidel—he has none either. Between the affirmative and the negative there is no borderland with him. You cannot hover with him upon the confines of truth, or wander in the maze of a probable argument. He always keeps the path. You cannot make excursions with him, for he sets you right. His taste never fluctuates. His morality never abates. He cannot compromise or understand middle actions. There can be but a right and a wrong. His conversation is as a book. His affirmations have the sanctity of an oath. You must speak upon the square with him.
He stops a metaphor like a suspected person in an enemy's country. Above all, you must beware of indirect expressions before a Caledonian. Clap an extinguisher upon your irony if you are unhappily blest with a vein of it. Remember you are upon your oath.

—LAMB.

Salem House was a square brick building with wings, of a bare and unfurnished appearance. All about it was so very quiet, that I said to Mr. Mell I supposed the boys were out; but he seemed surprised at my not knowing it was holiday-time. That all the boys were at their several homes. That Mr. Creakle, the proprietor, was down by the sea-side with Mrs. and Miss Creakle; and that I was sent in holiday-time as a punishment for misdoing, all of which he explained to me as we went along.

I gazed upon the schoolroom into which he took me, as the most forlorn and desolate place I had ever seen. I see it now. A long room with three long rows of desks and six of forms, and bristling all round with pegs for hats and slates. Scraps of old copy-books and exercises litter the dirty floor. Some silk-worms' houses, made of the same materials, are scattered over the desks. Two miserable little white mice, left behind by their owner, are running up and down in a dusty castle made of paste-board and wire, looking in all the corners with their red eyes for anything to eat. A bird in a cage very little bigger than himself makes a mournful rattle now and then in hopping on his perch, two inches high, or dropping from it; but neither sings nor chirps. There is a strange unwholesome smell upon the room, like mildewed corduroys, sweet apples wanting air, and rotten books. There could not be more ink splashed about it if it had been roofless from its first construction, and the skies had rained, snowed, hailed, and blown ink through the varying seasons of the year.

Mr. Mell having left me while he took his irreparable boots upstairs, I went softly to the upper end of the room, observing all this as I crept along. Suddenly I came upon
a paste-board placard beautifully written, which was lying on
the desk, and bore these words—"Take care of him. He bites."
—DICKENS.

As the only endowments with which Nature had gifted Lady Crawley were those of pink cheeks and a white skin, and as she had no sort of character, nor talents, nor opinions, nor occupations, nor amusements, nor that vigour of soul and ferocity of temper which often falls to the lot of entirely foolish women, her hold upon Sir Pitt's affection was not very great. Her roses faded out of her cheeks, and the pretty freshness left her figure after the birth of a couple of children, and she became a mere machine in her husband's house, of no more use than the late Lady Crawley's grand piano. Being a light-complexioned woman, she wore light clothes, as most blondes will, and appeared, in preference, in draggled sea-green and slatternly sky-blue. She worked at worsted day and night, or other pieces like it. She had counterpanes in the course of a few years to all the beds in Crawley. She had a small flower-garden, for which she had rather an affection; but beyond this no other like or disliking. When her husband was rude to her she was apathetic; when he struck her she cried. She had not character enough to take to drinking, and moaned about slip-shod and in papers all day. O, Vanity Fair—Vanity Fair! This might have been, but for you, a cheery lass. Peter Butt and Rose, a happy man and wife, in a snug farm, with a hearty family, and an honest portion of pleasures, cares, hopes, and struggles. But a title and a coach-and-four are toys more precious than happiness in Vanity Fair; and if Harry the Eighth or Bluebeard were alive now, and wanted a tenth wife, do you suppose he could not get the prettiest girl that shall be presented this season?

—THACKERAY.
CVIII.—MODERN RELIGION.

It is even so. To speak in the ancient dialect\(^1\), “we have forgotten God”\(^2\); in the most modern dialect and very truth of the matter\(^3\), we have taken up\(^4\) the fact of this universe as it is not. We have quietly closed our eyes to the eternal Substance of things and opened them only to the Shows and Shams\(^5\) of things. We quietly believe this universe to be intrinsically\(^6\) a great unintelligible PERHAPS; extrinsically\(^7\), clear enough, it is a great, most extensive Cattlefold\(^8\) and Workhouse\(^9\), with most extensive Kitchen-ranges, Dining-tables, whereat he is wise who can find a place! All the Truth of this Universe is uncertain; only\(^10\) the profit and loss of it, the pudding and praise\(^11\) of it, are and remain very visible to the practical man.

There is no longer any God for us! God’s laws are become a Greatest-Happiness\(^12\) Principle, a Parliamentary Expediency\(^13\): the Heavens overarch\(^14\) us only as\(^15\) an Astronomical Time-keeper, a butt for Herschel-Telescopes to shoot\(^16\) science\(^17\) at, to shoot sentimentabilities at;—in our and old Jonson’s dialect, man has lost the soul out of him, and now after the due period\(^18\), begins to find the want of it. This is verily the plague-spot\(^19\); centre of the universal Social Gangrene, threatening all modern things\(^20\) with frightful death. To him that will consider it, here is the stem\(^21\), with its roots and tap-root\(^22\), with its world-wide\(^23\) upas-boughs\(^24\) and accursed poison-exudations under which the world lies writhing\(^25\) in atrophy and agony\(^26\). You touch the focal-centre\(^27\) of all our disease, of our frightful nosology of diseases, when you lay your hand on this. There is no religion; there is no God; man has lost his soul and vainly seeks antiseptic salt\(^28\). Vainly: in killing\(^29\) kings, in passing\(^30\) Reform Bills, in French Revolutions, Manchester insurrections is found no remedy. The foul elephantine leprosy\(^31\), alleviated for an hour, reappears in new force and desperateness next hour.

—CARLYLE.

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\(^{1}\) langage. \(^{2}\) pour dire la chose telle qu’elle est. \(^{3}\) envisager. \(^{4}\) apparence and fiction. \(^{5}\) au fond. \(^{6}\) à l’extérieur. \(^{7}\) parc à bestiaux. \(^{8}\) maison de refuge. \(^{9}\) seuls. \(^{10}\) louanges. \(^{11}\) Say: òts. \(^{12}\) Add possible. \(^{13}\) opportunisme. \(^{14}\) dresse sa coupole audessus de nous. \(^{15}\) pour servir de. \(^{16}\) lancier. \(^{17}\) formules scientifiques. \(^{18}\) temps voulu. \(^{19}\) la partie infectée. \(^{20}\) Use monde. \(^{21}\) Say: stem of the upas-tree (= mancenvillier). \(^{22}\) pivot. \(^{23}\) Say: covering the whole world. \(^{24}\) Omit upas. \(^{25}\) Omit lies. \(^{26}\) Use adjectives. \(^{27}\) foyer. \(^{28}\) Say: an antiseptic. \(^{29}\) Use nouns: exécution, adoption. \(^{30}\) éléphantiasis.
CIX.—THE COMMUNE.

Ye have roused her, then, ye Emigrants and Despots of the world; France is roused! Long have ye¹ been lecturing and tutoring this poor nation, like cruel uncalled-for² pedagogues, shaking over³ her your ferulas of fire and steel: it is long that ye have pricked⁴ and filliped⁵ and affrighted her, there as she sat helpless in⁶ her dead cerements⁷ of a Constitution, you gathering in on her⁸ from⁹ all lands, with your armaments and plots, your invadings and truculent bullyings;—and lo now ye have pricked her to the quick, and she is up⁹ and her blood is up. The dead cerements are rent into cobwebs, and she fronts you in that terrible strength of Nature, which no man has measured, which goes down¹⁰ to Madness and Tophet: see now how ye will deal with her.

This month of September, 1792, which has become one of the memorable months of History, presents itself under two most diverse aspects; all of black on one side, all of bright on the other. WHATSOEVER is cruel in the panic frenzy¹¹ of twenty-five million men, whatsoever is great in the simultaneous death-defiance of twenty-five million men, stand here in abrupt contrast, near by one another. AS indeed is usual when a man, how much more¹² when a nation of men, is hurled suddenly beyond the limits. For Nature, as green as she looks, rests everywhere on dread foundations, were¹⁴ we farther down; and Pan, to whose music the Nymphs dance, has a cry in him¹⁵ that can drive all men distracted.

—CARLYLE.

¹ No inversion in French. ² sans mission. ³ menacer. ⁴ aiguillonner. ⁵ couvrir de chiquenaudes. ⁶ See XII. 6. ⁷ toiles d'embaumement. ⁸ accumulant sur elle, and omit with further on. ⁹ See I. 1. ¹⁰ va jusqu'â. ¹¹ Use two nouns. ¹² tranché. ¹³ à plus forte raison. ¹⁴ See I. 1. ¹⁵ Use pénétrer.

CX.—THE SEVEN AGES OF MAN.

All the world's a stage
And¹ all the men and women² merely players;
They have their exits and their entrances;
And one man in his time plays many parts,
His acts³ being⁴ seven ages. As⁵, first the infant,
Mewling⁶ and puking⁷ in the nurse's arms.
And then the whining⁸ schoolboy, with his satchel
And shining morning⁹ face, creeping like snail
Unwillingly to school. And then the lover,
Sighing like furnace, with a woeful ballad
Made to his mistress’ eyebrow. Then the soldier,
Full of strange oaths, and bearded like the pard,
Jealous in honour, sudden and quick in quarrel,
Seeking the bubble reputation
Even in the cannon’s mouth. And then the justice,
In fair round belly with good capon lin’d,
With eyes severe and beard of formal cut,
Full of wise saws and modern instances;
And so he plays his part. The sixth age shifts
Into the lean and slipper’d pantaloon,
With spectacles on nose and pouch on side;
His youthful hose, well-sav’d, a world too wide
For his shrunk shank
And his big manly voice,
Turning again toward childish treble,
And whistles in his sound. Last scene of all,
That ends this strange eventful history,
Is second childishness and mere oblivion,
Sans teeth, sans eyes, sans taste, sans everything.

—SHAKESPEARE.

CXI.—CHEAP BOOKS.

"Brantwood, Coniston, Lancashire.

"My dear Sir,—If I thought it good for you to have my books cheap, you should have them cheap or for nothing, but please remember the profits told you are made by a man of sixty-eight after a hard life’s work—just as he is dying. How many people do you suppose there are, making ten times that profit on other people’s work, to whose gain nobody objects, and who are never asked to waive their profits to oblige anybody?

"That my books are not in your libraries is the fault of your general teachers, and of those very swindlers who want to bring you up in their swindling trades.

"And it is your own fault also, because you ask for cheap
sensation and gratis good-for-nothing books, instead of working to have what is best at its fair price, which it is perfectly in your power to do if you will.

"Faithfully yours,"

"J O H N R U S K I N ."

"He thinks too much," said Caulaincourt, gravely. "He thinks so much that other people in France are getting out of the way of thinking at all. You know what I mean, de Meneval, for you have seen it as much as I have."

"Yes, yes," answered the secretary. "He certainly does not encourage originality among those who surround him. I have heard him say many a time that he desired nothing but mediocrity, which was a poor compliment, it must be confessed, to us who have the honour of serving him."

"A clever man at his Court shows his cleverness best by pretending to be dull," said Caulaincourt, with some bitterness.

"And yet there are many famous characters there," I remarked.

"If so, it is only by concealing their characters that they remain there. His ministers are clerks, hisgenerals are superior aides-de-camp. They are all agents. You have this wonderful man in the middle, and all around you have so many mirrors which reflect different sides of him. In one you see him as a financier, and you call it Lebrun. In another you have him as a gendarme, and you name it Savary or Fouché. In yet another he figures as a diplomatist, and is called Talleyrand. You see different figures, but it is really the same man. There is a Monsieur de Caulaincourt, for example, who arranges the household; but he cannot dismiss a servant without permission. It is still always the Emperor. And he plays upon us. We must confess, de Meneval, that he plays upon us. In nothing else do I see so clearly his wonderful cleverness. He will not let us be too friendly lest we combine. He has set his marshals against each other until there are hardly two of them on speaking terms."

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1 See Extract No. LXXXI.
2 voulon. 3 Supply the ellipsis and avoid the passive.
4 Say: life of hard work.
5 d'autrui.
6 See IV. 31.
7 See VII. 28.
8 See IV. 9, 10. Begin with si.
9 escroqueries.
10 Say: there is of best.
11 à juste prix.
12 See III. 27.
13 Make the verb personal.
14 Begin with agréer and use considération distinguée.

CXII.—NAPOLEON.
Look how Davoust hates Bernadotte. It is all they can do to keep their sabres in their sheaths when they meet. And then he knows our weak points; Savary's thirst for money, Cambacérès's vanity, Duroc's bluntness, Berthier's foolishness, Maret's insipidity, Talleyrand's mania for speculation, they are all so many tools in his hand. I do not know what my own greatest weakness may be, but I am sure he does, and that he uses his knowledge.

"But how he must work!" I exclaimed.

"Ah! you may say so," said de Meneval. "What energy! Eighteen hours out of twenty-four for weeks on end. He has presided over the Legislative Council until they were fainting at their desks. As to me, he will be the death of me, just as he wore out de Bourrienne; but I will die at my post without a murmur, for if he is hard upon us he is hard upon himself also."

—A. Conan Doyle.

1 Say: begin to lose the habit. 2 maigre; mince. 3 See I. 1. 4 See V. 11. 5 de cet homme. 6 chez celui-ci. 7 chez cet autre. 8 formes. 9 diriger. 10 de. 11 No inversion in French. 12 bons amis. 13 indisposer. 14 tant et si bien que. 15 Say: who speak to each other. 16 Place it is after do. 17 brusque franchise. 18 See V. 12. 19 tirer parti. 20 Say: what he knows of it. 21 See V. 18. 22 des semaines entières. 23 Say: ready to faint. 24 ma mort. 25 éreinter. 26 pour.

CXIII.—JOHNSON'S LETTER TO LORD CHESTERFIELD.

Seven years, my Lord, have now past, since I waited in your outward rooms or was repulsed from your door; during which time I have been pushing on my work through difficulties of which it is useless to complain, and have brought it, at last, to the verge of publication without one act of assistance, one word of encouragement, or one smile of favour. Such treatment I did not expect, for I never had a patron before.

The shepherd in Virgil grew at last acquainted with Love and found him a native of the rocks.

Is not a patron, my Lord, one who looks with unconcern on a man struggling for life in the water, and, when he has reached ground, encumbers him with help? The notice which you have been pleased to take of my labours, had it been early, had been kind; but it has been delayed till I am indifferent and cannot enjoy it; till I am solitary and cannot impart it; till I am known and do not want it. I hope it is
no very cynical asperity\textsuperscript{16} not to confess obligations\textsuperscript{17} where no benefit has been received, or to be unwilling that the public should consider me as owing\textsuperscript{18} that to a patron which\textsuperscript{19} Providence has enabled me to do for myself.

Having carried on my work thus far with so little obligation to any favourer of learning\textsuperscript{20}, I shall not be disappointed though\textsuperscript{21} I should conclude it, if less be possible, with less; for I have been long\textsuperscript{22} wakened from that dream of hope\textsuperscript{23} in which I once boasted myself with so much exaltation\textsuperscript{24},

My Lord\textsuperscript{25}, your Lordship’s most humble
most obedient servant\textsuperscript{26},

\textsc{Samuel Johnson}.

\textsuperscript{1} écouter. \textsuperscript{2} See VIII. 47. \textsuperscript{3} Say: I am. \textsuperscript{4} Say: exe. \textsuperscript{5} Use a verb. \textsuperscript{6} securable. \textsuperscript{7} See IV. 15. Use verb traiter. \textsuperscript{8} What tense? See VII. 15. \textsuperscript{9} protecteur. \textsuperscript{10} Say: among. \textsuperscript{11} Say: against death. \textsuperscript{12} celui-ci. \textsuperscript{13} cette attention. \textsuperscript{14} Say: gîte. \textsuperscript{15} dès le début. \textsuperscript{16} rudesse. \textsuperscript{17} s’avouer obligé. \textsuperscript{18} redevable (à quelqu’un de quelque chose). \textsuperscript{19} See III. 27. \textsuperscript{20} mécène. \textsuperscript{21} alors même que. \textsuperscript{22} See VII. 20. \textsuperscript{23} Say: full of hope. \textsuperscript{24} Add de me dire. \textsuperscript{25} Mylord. \textsuperscript{26} Translate quite literally, using exactly the same order of words. The forms used in modern French would not be suitable here.

\textbf{CXIV.—INTEREST.}

Interest is always either usury on loan\textsuperscript{1} or a tax on industry (of course often both and much more), but always one of these\textsuperscript{2}. I get interest either by lending or investing\textsuperscript{3}. If I take interest on investment I tax industry. A railroad dividend is a tax on its servants, ultimately a tax on the traveller, or on the safety of his life (I mean, you get your dividend by leaving him in danger). You will find there is absolutely no reason why a railroad should pay a dividend more than the pavement of Fleet Street. (The profit\textsuperscript{4} of a contractor—as of a turnpike man\textsuperscript{5} or pavior—is not a dividend, but the average of a chance\textsuperscript{6} business profit.) Of course I may tax theft as one of the forms of industry—gambling, &c.—that is a further\textsuperscript{7} point. Keep to\textsuperscript{8} the simple one, to make money either by lending or taxing is a sin. If people really ought to have money lent\textsuperscript{9} to them\textsuperscript{10}, do\textsuperscript{11} it gratis; and if not, it is a double sin to lend it to them for pay\textsuperscript{12}. The commercial result of taking no interest would be—first, that rogues and fools could not borrow, therefore could not waste or make away with\textsuperscript{13} money; the second, that the money which was accumulated in the chests of the rich would be\textsuperscript{14} fructifying in the hands of the active and honest poor. Of course the wealth of the country on these conditions
would be treble\(^{15}\) what it is\(^{16}\). Interest of money is, in a word, a tax by\(^{17}\) the idle\(^{18}\) on the busy\(^{18}\), and by the rogue on the honest\(^{18}\). Not one farthing of money\(^{19}\) is ever made by interest. Get\(^{20}\) that well into your head. It is all taken by the idle rich out of\(^{21}\) the pockets of the poor, or of the really active persons in commerce.

—J. RUSKIN.

CXV.—WHAT A BOOK IS.

A book is essentially not a talked thing, but a written thing; and written, not with a view of mere communication,\(^{1}\) but of permanence\(^{2}\). The book of talk\(^{3}\) is printed only because its author cannot speak to thousands of people at once; if he could\(^{4}\), he would\(^{4}\), the volume is mere multiplication of his voice. You cannot talk to your friend in India; if you could, you would; you write instead; that is mere conveyance\(^{5}\) of voice. But a book is written, not to multiply the voice merely, not to carry it merely, but to preserve it. The author has something to say which he perceives to be true and useful, or helpfully beautiful\(^{6}\). So far as\(^{7}\) he knows, no one has yet said it; so far as he knows, no one else can say it. He is bound\(^{8}\) to say it, clearly and melodiously if he may; clearly at all events. In the sum\(^{9}\) of his life, he finds it to be\(^{10}\) the thing, or group of things, manifest\(^{11}\) to him; this\(^{12}\) the piece of true knowledge, or sight,\(^{13}\) which his share of sunshine and earth has permitted him to seize. He would fain set it down\(^{14}\) for ever, engrave it on a rock, if he could, saying, "This is the best for me; for the rest\(^{15}\), I ate, and drank, and slept, loved, and hated like another; my life was as the vapour and is not\(^{16}\); but this\(^{17}\) I saw and knew; this, if anything\(^{18}\) is mine, is worth your memory\(^{19}\). That is his writing; it is, in his small human way\(^{20}\), and with whatever degree\(^{21}\) of true inspiration is in him, his inscription or scripture. That is a book.

—J. RUSKIN.

\(^{1}\) Add of ideas.  
\(^{2}\) Paraphrase freely.  
\(^{3}\) l'entretien.  
\(^{4}\) See V. 12.  
\(^{5}\) moyen de transmettre.  
\(^{6}\) Say; at the same time beautiful and helpful.  
\(^{7}\) que, following no one; or à ce qu'il en sait.  
\(^{8}\) tenu de.  
\(^{9}\) l'ensemble.  
\(^{10}\) See V. 13.  
\(^{11}\) Use réel.  
\(^{12}\) C'est là.  
\(^{13}\) la part de vérité, ou la vision.  
\(^{14}\) couche par écrit.  
\(^{15}\) quant au reste.  
\(^{16}\) =no longer.  
\(^{17}\) mais voilà ce que j'ai vu.  
\(^{18}\) Supply the ellipsis.  
\(^{19}\) Use a verb.  
\(^{20}\) petite sphère humaine.  
\(^{21}\) le peu qu'il y a.
CXVI.—AMBARVALIA DOMESTICA.

(Fête des Ambarvales = Rogation-week.)

At the appointed time all work ceases; the instruments of labour lie untouched, hung with wreaths of flowers; while masters and servants together go in solemn procession along the dry paths of vineyard and corn-field, conducting the victims whose blood is presently to be shed for the purification from all natural or supernatural taint of the lands they have "gone about." The old Latin words of the liturgy, to be said as the procession moved along, though their precise meaning had long since become unintelligible, were recited from an ancient illuminated roll, kept in the painted chest in the hall, together with the family records. Early on that day the girls of the farm had been busy in the great portico, filling large baskets with flowers plucked off short from branches of apple or cherry, then in spacious bloom, to strew before the quaint images of the gods—Ceres and Bacchus, and the yet more mysterious Dea Dia—as they passed through the fields, carried in their little houses on the shoulders of white-clad youths, who were understood to proceed to that office in perfect temperance, as pure in soul and body as the air they breathed in the firm weather of that early summer-time. The clear lustral water and the full incense-box were carried after them. The altars were gay with garlands of wool and the more sumptuous sort of flowers, and the green herbs to be thrown into the sacrificial fire, fresh-gathered this morning from a particular plot in the old garden, set apart for the purpose. Just then the young leaves were almost as fragrant as flowers, and the fresh scent of the bean-fields mingled pleasantly with the cloud of incense. But for the monotonous intonation of the liturgy by the priests, clad in their strange, stiff, antique vestments, and bearing ears of green corn upon their heads, secured by flowing bands of white, the procession moved in absolute stillness, all persons, even the children, abstaining from speech after the utterance of the pontifical formula, Favete linguis!—Silence, Propitious Silence!—lest any words save those proper to the occasion should hinder the religious efficacy of the rite.

—WALTER PATER.
CXVII.—THE RENAISSANCE.

The word Renaissance, indeed, is now generally used to denote not merely that revival of classical antiquity which took place in the fifteenth century, and to which the word was first applied, but a whole complex movement, of which that revival of classical antiquity was but one element or symptom. For us the Renaissance is the name of a many-sided but yet united movement, in which the love of the things of the intellect and the imagination for their own sake, the desire of a more liberal and comely way of conceiving life, make themselves felt, urging those who experience this desire to search out first one and then another means of intellectual or imaginative enjoyment, and directing them not merely to the discovery of old and forgotten sources of this enjoyment, but to divine new sources of it, new experiences, new subjects of poetry, new forms of art. Of this feeling there was a great outbreak in the end of the twelfth and the beginning of the following century. Here and there, under rare and happy conditions, in the Pointed architecture, in the doctrines of romantic love, in the poetry of Provence, the rude strength of the middle age turns to sweetness; and the taste for sweetness generated there becomes the seed of the classical revival in it, prompting it constantly to seek after the springs of perfect sweetness in the Hellenic world. And coming after a long period in which this instinct had been crushed, that true "dark age", in which so many sources of intellectual and imaginative enjoyment had actually disappeared, this outbreak is rightly called a Renaissance, a revival.

—W. PATER.

CXVIII.—WORK.

We have certain work to do for our bread, and that is to be done strenuously; other work to do for our delight, and that is to be done heartily; neither is to be done by halves and shifts, but with a will; and what is not worth this effort is not to be done at all. Perhaps all that we have to do is meant for nothing more than an exercise of the will and of the heart, and is useless in itself; but, at all events, the little use
it has may well be spared if it is not worth putting our hands and our strength to. It does not become our immortality to take an ease inconsistent with its authority, nor to suffer any instruments with which it can dispense to come between it and the thing it rules; and he who would form the creations of his own mind by any other instrument than his own hand, would also, if he might, give grinding organs to Heaven's angels, to make their music easier. There is dreaming enough, and earthiness enough, and sensuality enough in human existence, without our turning the few glowing moments of it into mechanism; and since our life must at the best be but a vapour that appears for a little time and then vanishes away, let it at least appear as a cloud in the height of Heaven, not as the thick darkness that broods over the blast of the Furnace, and rolling of the Wheel.

—JOHN RUSKIN.

1 See XII. 6.
2 Better place the that sentences in juxtaposition, using celui-ci and celui-là.
3 à bâtions rompus.
4 See I. 6. Use travail.
5 quelque peu utile qu'il soit.
6 Use se passer de actively with on.
7 See VII. 39.
8 See IV. 33.
9 See III. 28.
10 terre à terre.
11 qui s'y trouvent.
12 See IV. 35.
13 planer.
14 souffle pestilentiel.
15 turnoiement.

CXIX.—OLIVER CROMWELL.

What can be more extraordinary than that a person of mean birth, no fortune, no eminent qualities of body, which have sometimes, or of mind, which have often, raised men to the highest dignities, should have the courage to attempt, and the happiness to succeed in, so improbable a design, as the destruction of one of the most ancient and most solidly founded monarchies upon the earth; that he should have the power or boldness to put his prince and master to an open and infamous death; to banish that numerous and strongly-allied family; to do all this under the name and wages of a parliament; to trample upon them too as he pleased, and spurn them out of doors when he grew weary of them; to raise up a new and unheard-of monster out of their ashes; to stifle that in the very infancy; to set up himself above all things that ever were called sovereign in England; to oppress all his enemies by arms, and all his friends afterwards by artifice; to serve all parties patiently for awhile, and to command them victoriously at last; to over-run each corner of the three nations, and overcome with equal facility both the riches of the south and the poverty of the north; to be feared
and courted by all foreign princes, and adopted a brother\textsuperscript{20} to the gods of the earth; to call together parliaments with a word of his pen, and scatter them again with a breath of his mouth; to be\textsuperscript{19} humbly and daily petitioned that he would please to be hired\textsuperscript{21}, at the rate of two millions a year, to be the master of those who had hired\textsuperscript{22} him before to be their servant; to have\textsuperscript{23} the estates and lives of three kingdoms as much at his disposal as was the little inheritance of his father, and to be as noble and liberal in the spending\textsuperscript{24} of them; and lastly (for there is no end of all the particulars\textsuperscript{25} of his glory), to bequeath all this with one word to his posterity; to die with peace at home\textsuperscript{26} and triumph\textsuperscript{27} abroad; to be buried among kings, and with more than regal solemnity; and to leave a name behind him not to be extinguished\textsuperscript{28} but with the whole world; which\textsuperscript{29}, as it is now too little for his praises, so might have been too\textsuperscript{30} for his conquests, if the short line\textsuperscript{31} of his human life could have been stretched out to the extent\textsuperscript{32} of his immortal designs?

---Cowley.

1 Say: to see.  \hspace{1cm} 2 sans, sans aucune.  \hspace{1cm} 3 prestance physique.
4 raised men, &c., must be used here, and instead of repeating say: qui souvent y ont suffi.  \hspace{1cm} 5 Say: ni, sans aucune, &c.
6 Use the infinitive.  \hspace{1cm} 7 See II. 37. Add this enterprise and put the clause after earth.  \hspace{1cm} 8 invraisemblable.
9 Repeat the sentence at the beginning of the extract.  \hspace{1cm} 10 Use publiquement.
11 appuyée d’alliances.  \hspace{1cm} 12 patronage.  \hspace{1cm} 13 Better say: membres du Parlement.
14 repousser; chasser.  \hspace{1cm} 15 Say: this monster.  \hspace{1cm} 16 accabler.  \hspace{1cm} 17 stratagèmes.
18 Say: as a conqueror.  \hspace{1cm} 19 See I. 1.—Se faire.  \hspace{1cm} 20 Say: by them as a brother.
21 acheter.  \hspace{1cm} 22 tenir dans sa main.
23 disposer, and turn noble, &c., into an adverbial phrase.
24 on ne finirait pas de détailler.  \hspace{1cm} 25 à l’intérieur.
26 to l’intérieur: domination.  \hspace{1cm} 27 domionation.
28 Say: which will die.  \hspace{1cm} 29 Better repeat the noun.  \hspace{1cm} 30 =also. See V. 12.
31 durée.  \hspace{1cm} 32 dans la mesure.

CXX.*—HAPPINESS AND POVERTY.

The happiest individual I ever knew was the poorest. His name was Draper. That was all there was of his name, for he would have regarded anything additional as superfluity, and nobody indeed would have ever dreamed of asking such a waif for his Christian name. A Christian name implies christening, and parents, and godparents, and being born beforehand in a regular manner; whereas Draper had never to his knowledge, or that of anybody else, been inside a church or chapel, and had no more idea of who his father might have been than a cuckoo has. When I enjoyed the advantage of his acquaint-ance he was a person of middle age, square build, supremely perfect health—manifested by his magnificent appetite, white

* This and the remaining passages have been taken from London University Examination Papers.
teeth, ruddy face, and eyes like gray diamonds—abominably bad clothes, battered hat, gaping boots, and an eternally radiant smile, with an ever-ready joke. He was Shakespeare's Autolycus in rags and tatters, gifted with the same wit and the same philosophy. But his rags and tatters were peculiar in this, that they glistened from a distance like the sides of a fishing-smack, and for the same reason. Draper was covered with tar inside and out. He was panoplied in it. What he liked best in the world was doing nothing. In the winter, whenever he could, he did this in the nice soft straw of somebody's barn; in the summer he did it deep in the foxgloves and ferns of some coppice bank, where he could lie on his stomach, and watch the little creatures of the insect world go and come up and down their green bridges of the grass, and along the shady avenues that stretch under the buttercup leaves and gold balls of the crow's-foot. He knew and liked all woodland things, large and small, as if he had been a Faun; and understood the minds and the ways of weasels and foxes, hares and hedgehogs, field-mice and beetles, as if he had been himself in turns dipterous, coleopterous, quadrupedalian. But though he agreed with Aristotle that meditation was the only proper pursuit for a wise man, the need of beer and tobacco to assist meditation had forced him to a profession.

—SIR EDWIN ARNOLD.

CXXI.—OBSERVATION OF NATURE.

One says, it has been wet; and another, it has been windy; and another, it has been warm. Who, among the whole chattering crowd, can tell me of the forms and the precipices of the chain of tall white mountains that girded the horizon at noon yesterday? Who saw the narrow sunbeam that came out of the south, and smote upon their summits till they melted and mouldered away in a dust of blue rain? Who saw the dance of the dead clouds when the sunlight left them last night, and the west wind blew them before it like withered leaves? All has passed, unregretted as unseen; or if the apathy be ever shaken off, even for an instant, it is only by what is gross, or what is extraordinary; and yet it is not in the broad and fierce manifestation of the elemental energies, not in the clash of the hail, not in the drift of the whirlwind, that the highest characters of the sublime are developed. God
is not in the earthquake, not in the fire, but in the still small voice. They are but the blunt and low faculties of our nature which can only be addressed through lampblack and lightning. It is in quiet subdued passages of unobtrusive majesty, the deep and the calm, and the perpetual; that which must be sought ere it is seen, and loved ere it is understood; things which the angels work out for us daily, and yet vary eternally; which are never wanting, and never repeated; which are to be found always, yet each found but once; it is through these that the lesson of devotion is chiefly taught, and the blessing of beauty given.

—JOHN RUSKIN.

CXXII.—ON GOVERNING INDIA.

What is power worth if it is founded on vice, on ignorance, and on misery; if we can hold it only by violating the most sacred duties which as governors we owe to the governed, and which, as a people blessed with far more than an ordinary measure of political liberty and of intellectual light, we owe to a race debased by three thousand years of despotism and priest-craft? We are free, we are civilized, to little purpose, if we grudge to any portion of the human race an equal measure of freedom and civilization.

Are we to keep the people of India ignorant in order that we may keep them submissive? Or do we think that we can give them knowledge without awakening ambition? Or do we mean to awaken ambition and to provide it with no legitimate vent? Who will answer any of these questions in the affirmative? Yet one of them must be answered in the affirmative by every person who maintains that we ought permanently to exclude the natives from high office. I have no fears. The path of duty is plain before us; and it is also the path of wisdom, of national prosperity, of national honour.

The destinies of our Indian Empire are covered with thick darkness. It is difficult to form any conjecture as to the fate reserved for a state which resembles no other in history, and which forms by itself a separate class of political phenomena. The laws which regulate its growth and its decay are still unknown to us. It may be that the public mind of India may expand under our system till it has outgrown that system; that by good government we may educate our subjects into a capacity for better government; that, having become
instructed in European knowledge, they may, in some future age, demand European institutions. Whether such a day will ever come I know not. But never will I attempt to avert or retard it. Whenever it comes, it will be the proudest day in English history. To have found a great people sunk in the lowest depths of slavery and superstition, to have so ruled them as to have made them desirous and capable of all the privileges of citizens, would indeed be a title to glory all our own. The sceptre may pass away from us. Unforeseen accidents may derange our most profound schemes of policy. Victory may be inconstant to our arms. But there are triumphs which are followed by no reverse. There is an empire exempt from all natural causes of decay. Those triumphs are the pacific triumphs of reason over barbarism; that empire is the imperishable empire of our arts and morals, our literature and our laws.

—MACAULAY.

CXXIII.—ON CONCILIATING AMERICA.

My hold of the colonies is in the close affection which grows from common names, from kindred blood, from similar privileges, and equal protection. These are ties which, though light as air, are as strong as links of iron. Let the colonies always keep the idea of their civil rights associated with your government; they will cling and grapple to you, and no force under heaven will be of power to tear them from their allegiance. But let it be once understood that your government may be one thing and their privileges another; that these two things may exist without any mutual relation; the cement is gone, the cohesion is loosened, and everything hastens to decay and dissolution. As long as you have the wisdom to keep the sovereign authority of this country as the sanctuary of liberty, the sacred temple consecrated to our common faith, wherever the chosen race and sons of England worship freedom, they will turn their faces towards you. The more they multiply, the more friends you will have; the more ardently they love liberty, the more perfect will be their obedience. Slavery they can have anywhere. It is a weed that grows in every soil. . . . But, until you become lost to all feeling of your true interest and your natural dignity, freedom they can have from none but you. This is the commodity of price, of which you have the monopoly. . . .
Magnanimity in politics is not seldom the truest wisdom; and a great empire and little minds go ill together. If we are conscious of our station, and glow with zeal to fill our places as becomes our situation and ourselves, we ought to auspiciate all our public proceedings on America with the old warning of the church, Sursum corda! We ought to elevate our minds to the greatness of that trust to which the order of Providence has called us. By adverting to the dignity of this high calling, our ancestors have turned a savage wilderness into a glorious empire; and have made the most extensive, and the only honourable conquests, not by destroying, but by promoting the wealth, the number, the happiness of the human race. Let us get an American revenue as we have got an American empire. English privileges have made it all that it is; English privileges alone will make it all it can be.

—Edmund Burke.

CXXIV.—THE BRITISH GRUMBLER.

Being an Englishman, I value all the rights that pertain to the character, amongst which I hold the duty, privilege, or pleasure of grumbling to be the most valuable and important; indeed, I may say, the most sacred. I am a grumbler—always was—and always will be; for it is as much my nature to grumble as it is that of the sun to shine. However, I flatter myself (or, in other words, render to myself the justice of asserting) that I never grumble without a reason. . . . What would the world come to if it were not for the grumblers? Where would be the boasted liberty of nations, and the march of intellect, and where would be what silly people call progress, if not for the grumblers? . . . Were I Chancellor of the Exchequer, and squeezed into such a financial corner as not to know whither, in dire extremity of national peril, to look for an extra million, I think I should try the effect of making an earnest appeal to the patriotism of my countrymen, and introduce into my Budget a proviso by which no man or woman should be allowed to grumble without taking out a grumbling license, duly registered and stamped. I would fix the price of the license at half the sum paid for the license to kill game—or say, one guinea and a half per annum. Considering the game that is brought down by grumbling as superior in plumpness and power of flight to that which can be brought down by the best shot of the most inveterate sportsman, the rate
could not be deemed excessive. If there were not at least a million of people, old and young, patrician and plebeian, from dukes and duchesses down to tailors and milliners, who would cheerfully pay their money rather than forego the truly British and liberal enjoyment which they inherited from their ancestors in the days of King John and Magna Charta, and which, next to the liberty of the Press, is the great bulwark of our Constitution, I, for one, should begin to despair of my country, and think that we deserved to be annexed to the French empire, where grumbling is not allowed, except it be performed secretly and privately. —John Wagstaffe.

CXXV.—A LETTER.

Hawarden Castle, Jan. 7, 1885.

SIR:—As the oldest among the confidential servants of Her Majesty I cannot allow the anniversary to pass without notice, which will to-morrow bring your Royal Highness to full age, and thus mark an important epoch in your life.

The hopes and intentions of those whose lives lie, like mine, in the past, are of little moment; but they have seen much, and what they have seen suggests much for the future.

There lies before your Royal Highness in prospect, the occupation, I trust at a distant date, of a throne which, to me at least, appears the most illustrious in the world, from its history and associations, from its legal basis, from the weight of the cares it brings, from the loyal love of the people, and from the unparalleled opportunities it gives, in so many ways and in so many regions, of doing good to the almost countless numbers, whom the Almighty has placed beneath the sceptre of England.

I fervently desire and pray, and there cannot be a more animating prayer, that your Royal Highness may ever grow in the principles of conduct, and may be adorned with all the qualities which correspond with this great and noble vocation.

And, Sir, if sovereignty has been relieved by our modern institutions of some of its burdens, it still, I believe, remains true that there has been no period of the world's history at which successors to the Monarchy could more efficaciously contribute to the stability of a great historic system, dependant even more upon love than upon strength, by devotion to their duties and by a bright example to the country. This result
we have happily been permitted to see, and other generations will, I trust, witness it anew.

Heartily desiring that in the life of your Royal Highness every private and personal may be joined with every public blessing,

I have the honour to remain, Sir,
Your Royal Highness's
Most dutiful and faithful servant,

(Signed) W. E. GLADSTONE.

H.R.H. Prince Albert Victor, &c.

CXXVI.—THE FOUNDATION OF CONSTANTINOPLE.

The master of the Roman world, who aspired to erect an eternal monument of the glories of his reign, could employ in the prosecution of that great work the wealth, the labour, and all that yet remained of the genius of obedient millions. Some estimate may be formed of the expense bestowed with imperial liberality on the foundation of Constantinople, by the allowance of about two millions five hundred thousand pounds for the construction of the walls, the porticoes, and the aqueducts. The forests that overshadowed the shores of the Euxine and the celebrated quarries of white marble in the little island of Proconnesus, supplied an inexhaustible stock of materials, ready to be conveyed, by the convenience of a short water-carriage, to the harbour of Byzantium. A multitude of labourers and artificers urged the conclusion of the work with incessant toil; but the impatience of Constantine soon discovered that, in the decline of the arts, the skill as well as numbers of his architects bore a very unequal proportion to the greatness of his designs. The buildings of the new city were executed by such artificers as the reign of Constantine could afford; but they were decorated by the hands of the most celebrated masters of the age of Pericles and Alexander. To revive the genius of Phidias and Lysippus, surpassed indeed the power of a Roman emperor; but the immortal productions which they had bequeathed to posterity were exposed without defence to the rapacious vanity of a despot. By his commands the cities of Greece and Asia were despoiled of their most valuable ornaments. The trophies of memorable wars, the objects of religious veneration, the most finished statues of the gods and heroes, of the sages and poets, of
ancient times, contributed to the splendid triumph of Constantinople; and gave occasion to the remark of the historian Cedrenus, who observes with some enthusiasm, that nothing seemed wanting except the souls of the illustrious men whom those admirable monuments were intended to represent.

—Gibbon.

CXXVII.—MARLOWE'S IDEAL BEAUTY.

In Marlowe the fashion of ideal love for the ultimate idea of beauty in art or nature found its perfect and supreme expression, faultless and unforced. The radiant ardour of his desire, the light and the flame of his aspiration, diffused and shed through all the forms of his thought and all the colours of his verse, gave them such shapeliness and strength of life as is given to the spirits of the greater poets alone. He, far rather than Chaucer or Spenser, whose laurels were first fed by the dews and sunbeams of Italy and France, whose songs were full of sweet tradition from over the sea, of memories and notes which "came mended from their tongues"—he alone was the true Apollo of our dawn, the bright and morning star of the full midsummer day of English poetry at his highest. Chaucer, Wyatt and Spenser had left our language as melodious, as fluent, as flexible to all purposes of narrative or lyrical poetry as it could be made by the grace of genius; the supreme note of its possible music was reserved for another to strike. Of English blank verse, one of the few highest forms of verbal harmony or poetic expression, the genius of Marlowe was the absolute and divine creator. By mere dint of original and godlike instinct he discovered and called it into life; and at his untimely and unhappy death, more lamentable to us all than any other on record except Shelley’s, he left the marvellous instrument of his invention so nearly perfect, that Shakespeare first, and afterwards Milton, came to learn of him before they could vary or improve on it. In the changes rung by them on the keys first tuned by Marlowe, we trace a remembrance of the touches of his hand; in his own cadenes we catch not a note of any other man’s. This poet, a poor scholar of humblest parentage, lived to perfect the exquisite metre invented for narrative by Chaucer, giving it (to my ear at least) more of weight and depth, of force and fulness, than its founder had to give; he invented the highest and hardest form of English verse, the only instrument since found possible for
our tragic or epic poetry; he created the modern tragic drama; and at the age of thirty he went

"Where Orpheus and where Homer are".

—ALGERNON CHARLES SWINBURNE.

CXXVIII.—ON FRIENDSHIP.

There are two elements that go to the composition of friendship, each so sovereign that I can detect no superiority in either, no reason why either should be first named. One is Truth. A friend is a person with whom I may be sincere. Before him I may think aloud. I am arrived at last in the presence of a man so real and equal that I may drop even those undermost garments of dissimulation, courtesy, and second thought, which were never put off, and may deal with him with the simplicity and wholeness with which one chemical atom meets another. Sincerity is the luxury allowed, like diadems and authority, only to the highest rank, that being permitted to speak truth, as having none above it to court or conform unto. Every man alone is sincere. At the entrance of a second person, hypocrisy begins. We parry and fend the approach of our fellow man by compliments, by gossip, by amusements, by affairs. We cover up our thoughts from him under a hundred folds. Almost every man we meet requires some civility—requires to be humoured; he has some fame, some talent, some whim of religion or philanthropy in his head that is not to be questioned, and which spoils all conversation with him. But a friend is a sane man who exercises not my ingenuity, but me. My friend gives me entertainment without requiring any stipulation on my part.

The other element of friendship is Tenderness. We are holden to men by every sort of tie, by blood, by pride, by fear, by hope, by lucre, by lust, by hate, by admiration, by every circumstance and badge and trifle, but we can scarce believe that so much character can subsist in another as to draw us by love. Can another be so blessed, and we so pure, that we can offer him tenderness? When a man becomes dear to me, I have touched the goal of fortune. I wish that friendship should have feet, as well as eyes and eloquence. It must plant itself on the ground before it vaults over the moon. I wish it to be a little of a citizen before it is quite a cherub.

—EMERSON.
CXXIX.—PETER THE HERMIT.

Peter the Hermit is supposed, but only supposed, to have been of gentle birth. He was of ignoble stature, but with a quick and flashing eye; his spare sharp person seemed instinct with the fire which worked within his restless soul. . . . Peter fully believed in his own mission, and was therefore believed by others. He landed in Italy A.D. 1094; he hastened to Rome. The Pope Urban was kindled by his fervour, acknowledged him as a prophet, and gave full sanction to his announcement of the immediate deliverance of Jerusalem. The Hermit traversed Italy, crossed the Alps, with indefatigable restlessness went from province to province, from city to city. His appearance commanded attention, his austerity respect, his language instantaneous and vehement sympathy. He rode on a mule, with a crucifix in his hand, his head and feet bare; his dress was a long robe, girt with a cord, and a hermit's cloak of the coarsest stuff. He preached in the pulpits, in the roads, in the market-places. His eloquence was that which stirs the heart of the people, for it came from his own, brief, figurative, full of wild apostrophes; it was mingled with his own tears, with his own groans; he beat his breast. The contagion spread throughout his audience. His preaching appealed to every passion, to valour and shame, to indignation and pity, to the pride of the warrior, to the compassion of the man, to the religion of the Christian, to the love of the brethren, to the hatred of the unbeliever, aggravated by his insulting tyranny, to reverence for the Redeemer and his saints, to the desire of expiating sin, to the hope of eternal life. Sometimes he found persons who, like himself, had visited the Holy Land; he brought them forth before the people and made them bear witness to what they had seen or what they had suffered. He appealed to them as having seen Christian blood poured out wantonly as water, the foulest indignities perpetrated on the sacred places in Jerusalem. He invoked the holy angels, the saints in heaven, the Mother of God, the Lord Himself, to bear witness to his truth. He called on the holy places—on Zion and Calvary, on the Holy Sepulchre—to lift up their voices and implore their deliverance from sacrilegious profanation. He held up the crucifix as if Christ himself were imploring their succour.

—Milman.
CXXX.—FREDERICK THE GREAT.

He is a King, every inch of him, though without the trappings of a King. Presents himself in a Spartan simplicity of vesture: no crown, but an old military cocked hat . . . ; no sceptre but one like Agamemnon's, a walking-stick cut from the woods . . . ; and for royal robes, a mere soldier's blue coat with red facings . . . ; rest of the apparel dim, unobtrusive in colour or cut, ending in high over-knee military boots, which may be brushed (and, I hope, kept soft with an underhand suspicion of oil), but are not permitted to be blackened or varnished. Day and Martin with their soot-pots, forbidden to approach. The man is not of god-like physiognomy, and more than imposing stature or costume: close-shut mouth with thin lips, prominent jaws and nose, receding brow, by no means of Olympian height; head, however, is of long form, and has superlative gray eyes in it. Not what is called a beautiful man; nor yet, by all appearance, what is called a happy. On the contrary, the face bears evidence of many sorrows, as they are termed, of much hard labour done in this world; and seems to anticipate nothing but still more coming. Quiet Stoicism, capable enough of what joys there were, but not expecting any worth mention; great unconscious and some conscious pride, well tempered with a cheery mockery of humour, are written on that old face, which carries its chin well forward, in spite of the slight stoop about the neck; snuffy nose, rather flung into the air, under its old cocked hat, like an old snuffy lion on the watch; and such a pair of eyes as no man, or lion, or lynx of that century bore elsewhere, according to all the testimony we have. . . . Most excellent, potent, brilliant eyes, swift-darting as the stars, steadfast as the sun; gray, we said, as the azure-gray colour; large enough, not of glaring size; the habitual expression of them vigilance and penetrating sense, rapidity resting on depth . . . The voice, if he speak to you, is of similar physiognomy, clear, melodious, and sonorous; all tones are in it, from that ingenuous inquiry, graceful sociality, light-flowing banter, up to the definite word of command, up to the desolating word of rebuke and reprobation.

—CARLYLE.
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