

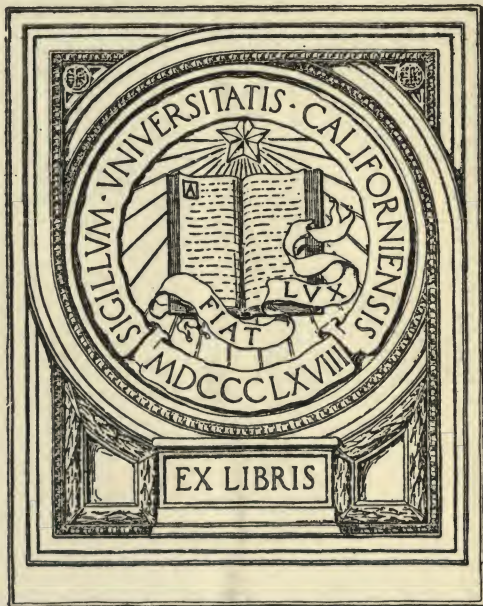
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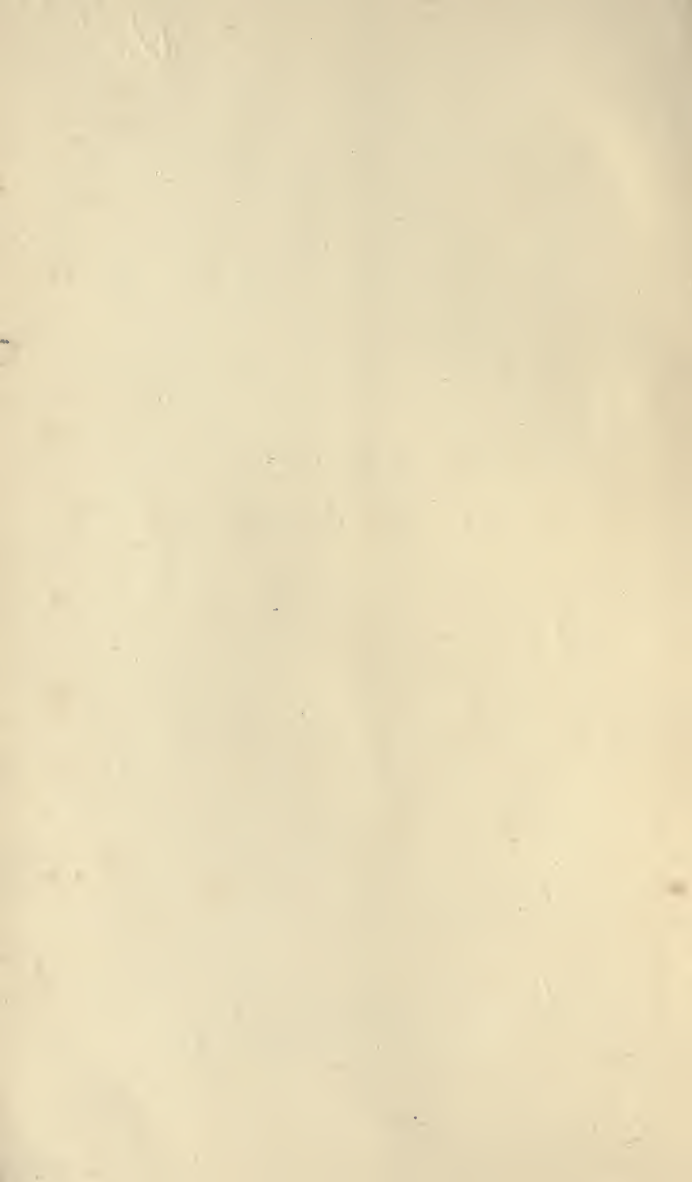
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PRACTICAL  
FRENCH PHONETICS



# PRACTICAL FRENCH PHONETICS

BY  
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## PREFACE

THIS book aims to help students of French to overcome the difficulties which confront them when they try to acquire a correct pronunciation of that language. It is the result of many years' successful experience in teaching phonetics to American students. The author is thoroughly familiar with the difficulties of pronunciation which they encounter, and understands how to lead them to acquire a good French accent.

The book discusses the principles of voice production, illustrates by means of two cuts the organs of speech, and gives the exact position of these organs in making each French sound.

It devotes a chapter to the vowels and one to consonants, giving the phonetic symbol for each sound with a paragraph explaining its use. One chapter is devoted entirely to daily exercises for the pupil's practice. Another is given to phonetic transcription of French stories and poems, the same piece of literature being presented in two columns, side by side, one in the regular Roman print and the other in the phonetic alphabet.

The vocabulary at the end furnishes the student with the meaning of every French word and idiom occurring in the chapter on phonetic transcription.

AUGUST 1, 1921.

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PRACTICAL  
FRENCH PHONETICS





# PRACTICAL FRENCH PHONETICS

## CHAPTER I

### WHAT PHONETICS DOES

**Advantages of Phonetics.** — What are phonetic principles and what is the use of them in learning how to speak French? Phonetics teaches us exactly how we all make the sounds we utter when speaking.

It treats of sounds, not letters. It splits up every word into the sounds it is composed of and studies these sounds, one by one. Every language has a limited number of sounds, just as it has a limited number of letters, and the first thing we have to do in studying phonetics is to learn to differentiate between *sounds* and *letters*. In phonetics we study sounds for the sake of learning to speak the language of a country as the natives speak it, and we get into the habit of thinking of a word by the sounds it contains and not by the letters that represent it.

When you learn to speak a new language the sound is the unit; to try to teach a foreigner to pronounce a *whole word* correctly, without explaining the sounds

it is composed of, is like trying to teach a child to do a sum in addition without first teaching him his figures.

When we learn to speak French we have to learn French sounds; when we study Spanish, Spanish sounds, and so on. Very often the same sound occurs in many languages, but there are always a few unfamiliar sounds to learn in every new language we study.

**Disadvantages of the Old Method.** — Heretofore, the only way a foreigner had of trying to teach you how to speak his language was by repeating the word over and over again, and trusting to your ear to guide your tongue and lips into making the right sounds. But for the majority of people who have not a particularly good ear it was waste of time. The French master for instance repeated over and over again, “say *tu*” (thou), and the poor American student repeated “*tou*,” and so it went on: Frenchman “*tu*,” American “*tou*,” or even “*tjou*,” generally with no result whatever except a growing indignation on the part of the Frenchman, who could not understand that the American was not purposely pronouncing it badly, and a growing despair and weariness on the part of the American.

Or take another very difficult French word, “*puis*” (then). How many of us have not tried in vain to satisfy a French ear with our pronunciation of the sound in the middle of that word? It should be “*puis*,” and the American, simply because no one has



ever explained the real difference to him phonetically, keeps on saying " *pouis*."

Or again the French *r*. You know that the letter *r* in French must always be pronounced. Only a very small percentage of Americans pronounce *all* their *r*'s, so this is always a difficulty, when you begin to speak French. We do not generally pronounce the *r*, for instance, in the word "bark," very few people say "barrrk"; and we do not pronounce it in "father." Only a very few people say "fatherrr."

Many Americans know that in French every *r* must be pronounced, and they take endless pains to pronounce every *r* when they are speaking French. But in English there are certain ways of pronouncing the *r*, which are so foreign to a Frenchman, that he does not even recognize it for an *r*! And it is so perfectly easy to pronounce the real French northern *r*, the *r* of the cultured people in Paris, if only we know how.

*That* is what phonetics will teach you.

**Physical Differences.** — After all, there is nothing miraculous about the fact that a Frenchman utters certain sounds quite easily and that we try in vain to imitate him. He has exactly the same difficulty when he tries to imitate our sounds. The reason simply is that *all his life* his mouth muscles have been exercising themselves in expressing certain sounds that we *have never uttered*, and all our lives we have been

uttering certain sounds that *he* has never expressed. So when we try to imitate his sounds, we are not only hampered by our absolute ignorance of *how* to pronounce them, but even if by accident, or because we have a very good ear, we do hit on the right way of pronouncing them, our muscles are *stiff*, and do not at first respond quickly enough to the effort we demand of them. We think we *cannot* do it, and give it up, when, if we had only persevered, our muscles would gradually have become exercised and would have produced the required sound correctly.

There is another thing that must often have struck you among the people by whom you are surrounded in your daily life: that they do not all pronounce English words in the same way as you. Sometimes this is because they come from a different part of the country and their accent is different from yours. Sometimes it is because they have some slight defect in their speech. This defect could be overcome by a knowledge of phonetics. It probably comes from some slight difficulty the speaker had as a child in pronouncing certain sounds, and this difficulty can in nearly every case be overcome. We need only to study sufficiently how we ourselves pronounce the sound, and how it should be pronounced.

**The Mouth.** — You must get into the way of studying the inside of your mouth and throat, of trying to *feel*, when you cannot see in the glass, exactly where

you put your tongue to utter certain sounds: whether it touches your teeth or your palate, and where it touches them, or if it touches nothing at all, what its position is in your mouth.

If you wish to do this very thoroughly, for instance for learning several foreign languages, Spanish perhaps as well as French, or for correcting some mistake in your own pronunciation, it is a good plan to use an artificial palate for your investigations. You place it in your mouth, as a test, when you wish to know if you are putting your tongue in the right position; for the greater number of the consonants are pronounced with the tongue touching the palate more or less. The artificial palate shows you exactly where your tongue touches it, and if your position is wrong, you correct it.<sup>1</sup>

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<sup>1</sup> Mr. Dumville in his admirable book, "Elements of French Pronunciation and Diction," published by Dent, London, explains how this can be done. He says: "The student who takes interest in the examination and comparison of different sounds would do well to get an artificial palate made; by its means many interesting experiments can be performed. This useful piece of apparatus can be cheaply constructed by a dentist, or a person of an ingenious turn of mind can make one himself. The following directions may be useful:

"Get a few cents worth of beeswax. Place it in a small pot, and put the pot in warm water until the wax is just soft. Remove it and place it on an oval piece of wood or a large spoon, of a sufficient size to cover the breadth of the teeth. Place the spoon in the mouth, and bite down hard on the wax. Then remove carefully from the mouth, and allow the molding to cool and harden. Place it in a small round tin box, the sides of which are a little higher than the molding, and having greased the inside of the box, pour on plaster of Paris. Leave for a few hours, then remove the wax carefully

**Phonetics in Europe.** — Phonetics has been very much used for years in many European countries, with the best results. There are many schools in England where the children do not see French written in ordinary spelling for a whole year after they begin to study it. They do systematic phonetic exercises every day from the outset, and so their muscles are trained while they are young and supple; and they are very quickly able to pronounce the French sounds as well as the English. This is the case in a constantly growing number of English schools.<sup>1</sup>

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from the plaster. A good impression of the inside of the mouth should appear.

“On this an artificial palate can be made by first greasing it and laying on strips of filter paper (or thin blotting paper) soaked in gum. The addition of a little powdered chalk will help to give solidity, though it is not desirable to make the palate thick. Allow the gum to dry and then after cutting off unnecessary corners and seeing that the artificial palate does not extend any farther back than the hard palate of the mouth, it can be covered with several thin coats of black enamel or Japan black. It is now ready for use. By covering the lower side with powdered chalk and placing it in the mouth, it is possible to see where the tongue touches for any articulation, for the powder will be removed by the moisture of the tongue.”

<sup>1</sup> If ever you have the opportunity, go and see for yourself at the Perse School, Cambridge. The boys there have been trained in phonetics for many years, and their pronunciation is remarkable. During the entire first year they read and write in phonetics. This prevents them from ever being led astray by the letters that are not pronounced in ordinary spelling. The sounds are explained to them in detail; they sing and say them every day. They write the words they learn in phonetics, so that they are never tempted to pronounce them badly. Because in phonetics we write only the sounds we pronounce, spelling becomes written speech, which it never is in any language now.

Spelling in every tongue has become conventional, letters are pronounced in many different ways, and it is only custom that teaches you how to pronounce them. In phonetics every sound has its own sign, and every sign is pronounced in one single way, so that it is not possible to make a mistake. But still, even for people who have not been so fortunate as to have been taught in this way from the beginning, much can be done by phonetics.<sup>1</sup>

When the American army went to France, the men had all kinds of trouble with the language. Many soldiers will tell you how difficult they found it to make themselves understood. They knew the words, they could read the papers, but when it came to pronouncing the words, no one knew what they meant. They had never learned French pronunciation, except in the way it is spoken of at the beginning of this chapter; that is to say, they had tried to imitate their teacher. And as we have said, in the majority of cases this leads practically nowhere.

Just think for a minute what a drawback a bad accent is. It puts you at an immediate disadvantage with a foreigner. He listens to you with something

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<sup>1</sup> The author once had an Italian pupil at the phonetics class of the Versailles Holiday Course for Foreigners, who had for many years pronounced the French nasal vowels (*bon, en, etc.*) like an English *ng*, in *sing* for instance. When it was explained to her phonetically how they ought to be pronounced, she corrected herself in a week. It made a great difference, as the nasal sounds are constantly occurring in French, and when wrongly uttered they made her accent very disagreeable.

very much like contempt. You seem to him to be talking either like an ignorant man or like a child, and the association of ideas between a bad accent and ignorance or childishness is so close that he finds it practically impossible to treat you as he would an equal. Think what a pity this is, when it merely needs a thorough mastery of phonetics to put our children on an equal footing with the foreigner whose language they are learning.

**Summary.** — To sum up the ideas contained in this opening chapter: the new light that the study of phonetics has brought to the teaching of a foreign language is that we must begin by studying the *sounds* of which that language is composed *before* we try to join those sounds together into words. We must begin at the beginning as a baby does. We must learn to think in *sounds*.

This new faculty of studying sounds may be a material help to us in other ways, for instance, in correcting any mistakes we may make in our own language. No one is too old to study phonetics. It is a very simple new science which clears away the old difficulties of understanding between men of different tongues.

A bad accent in a foreign language puts you immediately in a false position with regard to the foreigner. He treats you like a child, because you *sound* to him like a child. He cannot realize that you have the same education and attainments as himself.

## CHAPTER II

### FORMATION OF THE MOUTH AND THROAT. SPEECH SOUNDS

**Distinctions in French and English.** — When you learn to speak French, the first thing to be clearly understood is that hardly one single sound is to be pronounced exactly the same as in English. Each consonant and each vowel has its own peculiar pronunciation, and this pronunciation is not the same as for the corresponding consonants and vowels in English. To take a common example: the letter *a* in French is never pronounced as in “*cat*,” or as in “*wall*,” or as in “*hate*,” and never quite the same as in “*father*.” It is perhaps this last category which is the most likely to lead you into error, as the French *a* in “*pas*” (not), for instance, will seem to you, until you have had your ear trained a little, the same as in *father*; but it is not so.

**Organs of Speech.** — Now in order to understand how to pronounce these new French sounds, we must first realize how we pronounce our own English sounds, and study the formation of the inside of our mouths and throats. We all know, of course, in a superficial way, what they are like, and we probably all know the

few things about to be mentioned here, but everything depends on these ideas being perfectly clear and quite present in our memories.

Begin by taking a pocket mirror and looking at the inside of your mouth and throat, standing with your

back to the light, so that the rays of light may strike the mirror and light up your throat. What do you see? Here is a diagram to help you.



CROSS SECTION OF HEAD AND THROAT.

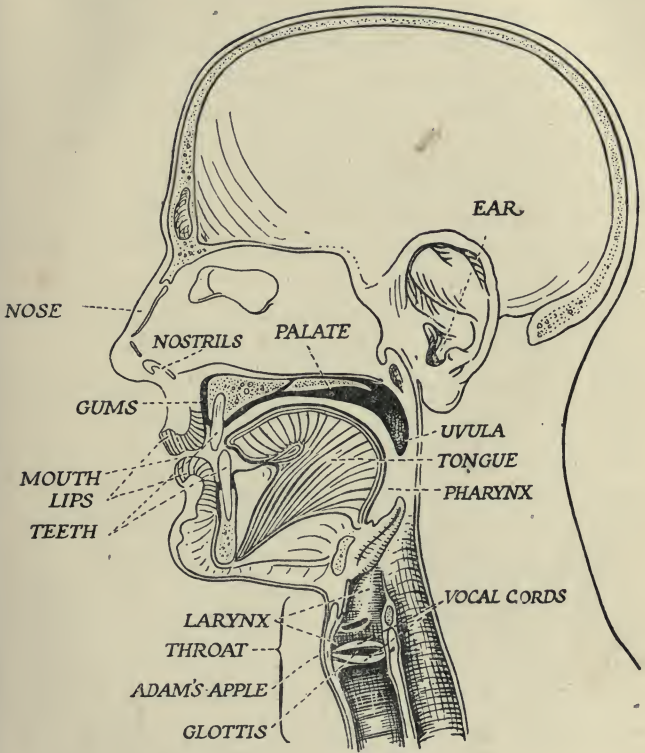
of it, from the side. This gives you a much more definite idea of your organs than you can have by looking at them from the front, because then you see only the end of your tongue, the surface of your palate, etc.

Now notice the things with which you are most familiar, the outlines of the head and face, the nose,

Look at the illustration for a few minutes to get quite accustomed to it. You must imagine that your head has been cut in two from top to bottom, and that you are looking at one half



the lips, and then begin to examine the inside of all these. Do you recognize the tongue, the large muscle



curled up in the front of the mouth? Do you see that it is joined to the bottom of your mouth for a long way? It is not simply a kind of finger, joined at one end, as we so often imagine. It can take many, many

different shapes in your mouth. Move it about with your fingers, backwards and forwards, and from side to side, so as to be quite sure of this. Put it as far back as you can, touch your palate all over its surface with your tongue. For all these investigations, it is best to go into a room alone, where you will not mind making faces, and where you will be free to pronounce any sounds you like without being laughed at.

Now do you see the palate in the illustration? Do you see that it is a kind of wall, separating your mouth from your nose? It is the floor of the nose, and the roof of the mouth at the same time. Do you see that it has a hard bone inside in front, near your lips, but that at the back it has no bone; the bone comes to an end? Run your finger along it inside your mouth to make sure of this, and then try to touch the soft part at the back. You will find you can't, as it is too sensitive, and touching it will tend to make you feel queer.

This soft end of the palate is called the soft palate or *uvula*, and you can see it very easily in the looking glass. Stand with your back to the light, open your mouth very wide, as wide as you can, and say "Ah!" several times. You will see the soft end of the palate hanging down at the back of your mouth. When you say "Ah!" your tongue will lie at the bottom of your mouth, and will allow you to see the back very clearly.

Now, when you say "Ah!", exactly what do you do? Have you ever thought that your mouth and

throat are a most wonderful musical instrument? You do instinctively without any effort what men have had great trouble to produce in a musical instrument. The breath comes out of your lungs up the windpipe, passes through the larynx, between the vocal cords, and so out through your mouth or through your nose, or through both. Your nose or your mouth are like the body of a musical instrument, of a trumpet, for instance, or a horn. It is there that the air circulates before passing out between your lips or through your nostrils.

Think of all this for a minute. Look at the illustration; find the windpipe and the larynx, with the vocal cords stretched across it, looking like a little mouth. See how the air is able to pass either through the mouth or through the nose or through both. This is because of the flexibility of the uvula, that soft end of the palate which we were talking about just now. You can move it tight against the back of your throat, and so force the air out through your mouth, or you can bring it down and allow the air to go out wholly or partly through your nose. If we make *all* the air pass out through the nose, we bring the uvula right down to meet the tongue behind; but we do not often do this.

We are so used to moving the uvula up and down like this, that we do not notice it, but in studying French sounds, we *must* notice it. We must try to become conscious of its movements, to know without

looking in the glass when the uvula is *up*, pressed against the back of the passage leading into the nose (the pharynx), and when it is down, allowing the air to rise into the nasal cavity. Also, we must learn how to raise and lower it at will. It is quite easy after a little practice to feel it moving, and to control its movements.

Now we must think for a few minutes about the vocal cords. You can see them in the picture, and you must try to locate them in your own throat. They are fibers of elastic tissue stretched across the larynx. At certain times, as the air comes out between them, it makes them vibrate. If we sing, they vibrate very much. When we are at rest, breathing quietly, they lie quite loose, and the breath passes out between them with hardly any sound at all. Listen to yourself breathing for a minute: breathe harder, as when you have run a long way, and you will hear a louder sound.

The top of the windpipe, which contains the vocal cords, is a little larger than the pipe itself. Feel it by rubbing your hand against the front of your neck, where your Adam's apple is.

Keep your finger against the larynx, sing a few notes, and let your ear convince you that the sounds you produce originate exactly at that spot. Sing them softly and locate the sound. Do this several times, then speak a few sentences, and see if you can notice that certain sounds cause this vibration in the throat, and certain others do not. Pronounce, for instance, the

word "bake." Say it very slowly in two syllables, *ba-ke, ba-ke, ba-ke*. Say it several times, and notice how the vibration in your throat stops before the *k*. Put your fingers over your ears, while you are doing this, and you will hear it better. Now you have found out that you make two different kinds of sounds when you speak, some *with* vibration of the vocal cords, and some *without* vibration. We shall examine this more closely presently (page 35).

**Speech Sounds.** — Remember that we are speaking of speech *sounds*, and not of *letters*. These are two very different things.

Very often a single sound is not represented by a single letter; for instance, in the word "cough" there are five letters, and only three sounds, a *k*, a sort of *o*, and an *f*, *kof*. You may say, if you like, that *ou* represents the sound *o*, and *gh* the sound *f*. In each case two letters represent one single sound.

And again a single letter may represent two sounds, and not always the same two sounds; for instance, *x* in "box" represents a *k* and an *s*, *boks*; and *x* in "examine" represents a *g* and a *z*, *egzamine*.

It is well here to spend a little time getting used to the idea of the difference between the sounds and letters in words. Take a number of ordinary words, and count the number of *sounds* they contain, and compare this with the number of *letters* they contain.

French is like the English in this respect: words are

no longer pronounced as they are spelled. Spelling is one thing and pronunciation is another, and here we are studying pronunciation. In the exercises at the end of the book (page 49), you will pronounce every single sound you see represented. The signs and letters we are going to use represent sounds.

Let us first examine the difference between the vowel sounds and the consonants. When we pronounce a vowel sound, for instance, *a* as in "father," the breath passes out without meeting any obstacle in its way. When we pronounce a consonant sound such as *b, d, g, v*, our breath no longer passes out freely; it is hampered in its passage through the mouth; as in *be, do, go, vie*. Sometimes it is the lips that prevent the breath passing out for a minute, as in *be*, or it is the tongue pressing behind the teeth, as in *do*, or the tongue presses farther back against the palate, as in *go*, or it is the teeth pressing against the lip, as in *vie*. But in each case one of the organs of the mouth intervenes to prevent the breath passing out freely.

## CHAPTER III

### VOWEL SOUNDS

**Variety of Vowel Sounds.** — We are going to study the vowel sounds first. Pronounce all the ones you know, *a* as in *cat, wall, father, hate*; *e* as in *hen, there, women*; *i* as in *in* (which is the same sound as that of *e* in *women*), and in *bite*, etc. How is it that these vowel sounds differ so much, and how is it that we can make so many of them? In other languages there are many, many more. In fact there is no reason why there should not be an unlimited number of them. Have you heard people speak who come from many different states, and have you noticed how very differently they pronounce their vowel sounds? If there is such diversity of sounds in English alone, how many do you imagine you would hear all over the world?

What is the secret of this? We have only to vary the *shape* of our mouths ever so little to vary the sound produced. And as the mouth with the lips and cheeks is very elastic, we can imagine them taking an indefinite number of shapes and therefore forming an indefinite number of sounds.

Now let us prove this. Open your mouth wide, lay your tongue flat, and say "Ah!" Then without

moving your tongue, begin to push your lips out, and go on trying to say "Ah!" and you will find that the sound will gradually resolve itself into "ou," without any wish of yours. That is to say, the sound changes as soon as you change the shape of your mouth. Pull the corners of your lips back as you do when you smile, put your lips together without closing them, and raise your tongue in the front of your mouth, and the sound will become *ee*, as in the word "feet." Now try to let some of the air get into your nose, that is, bring down the uvula a little, and you will hear a nasal sound in your vowel. Perhaps you will not be able to do this at first, or perhaps you habitually do it in the pronunciation of all your vowels. This is a very common mistake to make. In English the nasal is regarded as a disagreeable tone. If you are in the habit of speaking with a nasal tone, you will not at first be able to produce a pure mouth vowel, as you must learn to do in French.

**French Vowel Sounds.** — In America we very often pronounce two or three vowel sounds very rapidly, one after the other, producing what is called a diphthongal sound; for instance, when you say "hate," you really say *hay-eat*, very rapidly. When you say "boy," you really say *baw-ee*, very rapidly. When you say "light," you really say *lah-eat*, very rapidly. In French you must never do this. All the vowel sounds consist of *one single sound*. Be very careful of this.



We are going to give each French sound a sign to represent it, so that when reference is made to any particular sound you may be quite sure exactly which one is meant. We shall put after the explanation of each sound the different ways in which it is spelled.

We are going to take the vowels in a certain definite order, beginning with those that are pronounced in the front of the mouth, with the tongue in front, and ending with those that are pronounced at the back of the mouth, with the tongue drawn up behind.

**i.** — The first vowel sound is **i**. Put your mouth in a smiling position almost closed; tighten all the muscles of your cheeks, somewhat as if you were going to bite very hard; put your tongue in the front of your mouth and raise the tip of it a little, pressing it firmly against your teeth. As you are pronouncing **i**, be sure that all your muscles are *quite still*. If they move ever so little, as they often do in speaking English, in pronouncing the kindred sound *ee* in “feet,” you will have a diphthongal sound such as was spoken of just now. These diphthongal sounds are *not* French, and are extremely disagreeable to a French ear.

This **i** is the regular sound of *i*, *î*, or *y*, as in *hardi(s)*,<sup>1</sup> bold; *île*, island; *lycée*, high school.

<sup>1</sup> Many of these different spellings of the vowel sounds may be followed by an *s* as a sign of the plural; this *s* is only occasionally sounded for the sake of euphony before a vowel.

It is also the sound of *i* in various combinations, such as *ie, is, it, ient, ix*.

*comédie(s)*, comedy.

*tu finis*, thou finishest.

*il finit*, he finishes.

*ils scient*, they saw.

*dix*, ten (when the *x* is not sounded).

The exercises on this sound and all the following ones will be found beginning on page 49. They should all be pronounced every day, as many times as possible. At first the jaws and muscles should *ache* after each exercise.

**e.** — This sound is very like the last. Put your mouth in the same smiling position, tighten all the muscles of your cheeks, put your tongue in the front of your mouth, with the tip raised a little and pressed against your teeth, opening your mouth a little more. This is the sound that most Americans have great difficulty in pronouncing, so great pains must be taken with it. It is very much tighter, firmer, and sharper than the kindred English sound of *e* in “pen.”

This **e** is the regular sound of *é*, as in *église*, church; *fumée*, smoke. It is also the sound: (1) of *e* alone and in various combinations, such as *ed(s), es, ef(s), æ, er* in the infinitive of many verbs, *ez* in the second person plural of the present indicative of nearly all verbs, *et* in the conjunction *and* (but not at the end of a great many words, like *garçonnet*, where the *et* is pronounced differently); and (2) sometimes of *ai*, for instance in the

present indicative of *avoir*, in the first person singular of the past of many verbs, in the future of all verbs, and *aïs* and *ait* in the present indicative of the verb *savoir* (this is quite exceptional).

effort, effort.	( <i>vous</i> ) <i>allez</i> , (you) go.
<i>piéd(s)</i> , foot.	et, and.
<i>mes</i> , my.	( <i>j</i> )'ai, (I) have.
<i>clef(s)</i> ; key.	( <i>j</i> )'allai, (I) went.
Ædipe, Ædipus.	( <i>j</i> )'irai, (I) shall go.
<i>clocher(s)</i> , church tower.	( <i>je</i> ) sais, (I) know.
<i>aller</i> , to go.	( <i>il</i> ) sait, (he) knows.

ε. — This Greek *e* represents the sound which is generally spelled è. Open your mouth fairly wide, about half as wide as you can, let your cheek muscles relax, put your tongue a little farther back than for *e*, and not so high in the mouth; think of a sheep bleating. This is perhaps the French vowel which comes closest to having a corresponding sound in English. It is not unlike the *first* vowel sound in *there*. Most people pronounce that vowel with two vowel sounds, that is, with a diphthongal vowel, and in French, as we have said, you must *never* do that. Instead try to isolate the first vowel sound in “there” and you will have a vowel very close to the French.

This ε is the regular sound of è and ê, as in *frère*, brother; *très*, very; *bêche*, spade.

It is also one of the sounds of *e* alone and: (1) of *e*, è, and ê in various combinations, such as *et(s)* (except

the conjunction *et*), *êt(s)*, *ect(s)*, *es*, *est*, *ei*; and (2) sometimes of *ai*, *aî*, and of *ais*, *ait*, and *aient* in the imperfect and conditional of all verbs.

*miel*, honey.

*saison*, season.

*bouquet(s)*, bunch of flowers. *aîné*, eldest.

*forêt(s)*, forest.

(*j*)'allais, (I) was going.

*aspect(s)*, aspect.

(*il*) allait, (he) was going.

(*tu*) es, (thou) art.

(*j*)'irais, (I) should go.

(*il*) est, (he) is.

(*il*) irait, (he) would go.

*neige*, snow.

(*ils*) iraient, (they) would go.

a. — This is the easiest sound of all to produce, as it is the sound we all make instinctively when we open the mouth and vocalize, letting the tongue lie flat in the bottom of the mouth. It is the sound that a baby of *any* nationality pronounces when it begins to talk, for this reason: it does not make any effort, it just talks, and a is the sound that comes. If the child is angry and screaming, it makes quite a different sound, because then it tightens its muscles and says something like i. For a the muscles are lax, the tongue is lying flat, and the vocal cords vibrate. It is not at all like a in *hat*, which sound does not exist in French and is a sound made with the tongue fairly high in the front of the mouth, and the muscles tight. On the contrary the French a (in *papa* for instance), is pronounced with the tongue flat and the muscles quite loose.

This **a** is the most usual sound of *a* or *â*, in *papa*, *papa*; *nous allâmes*, we went.

It is also generally the sound: (1) of *a* in such combinations as *as*, *at(s)*; (2) of *i*, *î*, *is*, *it*, *ient*, following *o* in *moi*, etc.; and (3) occasionally of *e*. Be very careful as to this word, *moi*, and of others like it, *toi*, *voit*, etc., as so many people pronounce them with a "back **a**" (the next sound to be considered), which is quite wrong and very unpleasant to the French ear.

(*tu*) **as**, (thou) hast.

*boîte*, box.

*chat(s)*, cat.

(*je*) **vois**, (I) see.

*femme*, woman.

(*il*) **voit**, (he) sees.

*moi*, me, I.

(*ils*) **voient**, (they) see.

**α**. — This sound is somewhat like *a* in "father," but it is more hollow. It is the sound spoken of just now as the "back **α**." Do not confuse its sign **α** with **a** that we have just had. Open your mouth very wide, as wide as you can, and draw your tongue back a little.

This **α** is the sound occasionally given to *a*, especially in *nation*, *nation*; and in all French words ending in *ation*.

It is also sometimes the sound: (1) of *â*; (2) of *a* in such combinations as *as*, *at*, *ea*; and (3) of *i*, *is*, *ie*, *ids*, *ê*, following *o*.

*mâtin*, mastiff.

*Jeanne*, Jane.

*voie*, way.

*bas*, stocking.

*foi*, faith.

*poids*, weight.

*climat*, climate.

*trois*, three.

*poêle*, stove.

ɔ. — This is what is called the “open *o*.” On pronouncing this sound after *ɑ*, the last sound treated, draw back your tongue still more, push your lips out a little, and make the whole of your mouth *round*, but keep it *open*. It is very different from the English sound of *o* in *not*, for instance. The French sound must be *round*.

This ɔ is one of the pronunciations of *o*, *au*, and quite exceptionally of *u*.

*col*, collar.

*Paul*, Paul.

*rhum*, rum.

o. — Be particularly careful how you pronounce this sound. There are very few people in America who do not give it a diphthongal form. Look at your mouth in the mirror while you are pronouncing “boat,” for instance, and see how the lower jaw moves. Say it very slowly, so as to divide your diphthong into two parts. You will find that you begin with your mouth fairly open, and end with it almost closed. There are many different ways of pronouncing “boat,” varying from “ba-out,” to “bo-oot,” passing sometimes through other vowels on the way from the first of these sounds to the second. But that vowel is *never* really pure in English. That is to say, it is never a single sound from the beginning to the end; it is always a diphthong.

In French it is a pure sound, a single vowel, the vowel *o*. Scotch people generally pronounce it easily. Push your lips out, tighten your cheeks and jaw muscles, draw your tongue still farther back than for ɔ, and

utter a sound which to you will seem to be almost "oo." *Sing* it as often as possible. Think of your tongue. Be sure that it is quite still. You must practice this sound *very* often at first, because when we have to pronounce a sound that we have perhaps never pronounced before, our muscles soon get tired and relax.

This *o* is the other pronunciation of *o* and *au*, as in *chose*, thing; *sauver*, to save.

It is also sometimes the sound: (1) of *ô* and *o* in such combinations as *os*, *ot(s)*; and (2) of *au* in such combinations as *au(x)*, *aut(s)*, *aud(s)*, *eau(x)*.

*gros*, big.

*artichaut(s)*, artichoke.

*côte*, hill.

*chaud(s)*, warm.

*pot(s)*, pot.

*eau(x)*, water.

*chevaux*, horses.

**u.** — This is the last of the eight elementary French vowels. Keep your muscles tight, push your lips still farther out than for *o*, draw your tongue a little farther back, and you will say *u*. (Do not think that this is the sound which is *written* or printed "u" in French; it is written "ou.") Think of the vowel in the English word "boot," and make it with lips fully rounded and face muscles tight. For *u* the lips should be pushed out as far as possible, and the tongue drawn back as far as possible. There is very little difference between this sound and the last. The round opening between the lips should be large enough to admit the

end and a little of the wood of a lead pencil when you pronounce **o**, but only the lead when you pronounce **u**.

This **u** is the regular sound for *ou* in such combinations as *ou(s)*, *où*, *oue(s)*, *out*, *oux*, *oup(s)*, *aoul*.

*cou(s)*, neck.

*doux*, sweet.

*où*, where.

*coup(s)*, blow.

*roue(s)*, wheel.

*saoul*, drunk.

*tout*, all.

These eight elementary vowels should be pronounced every day one after the other, in the order in which they are given here. *Sing* them *up* the scale, and then sing in the reverse order *down* the scale. Do this several times. This will help you to vocalize more than you generally do perhaps, which is the very thing needed in French. It will also help you to keep your muscles still, while you are singing each sound, and prevent you from pronouncing a diphthong. Hold each note as long as you can. You will find the **o** the most difficult to keep steady.

Another good way to keep the lips and lower jaw steady, thus preventing the pure sounds from becoming diphthongs is to put a pencil between the teeth.

Another good way is to sing each sound twice: first short, to see whether the mouth is properly shaped for it, and then long, prolonging the sound as much as possible. The more you prolong the sound without altering it, the more quickly will you train your muscles to pronounce it correctly and to find their proper



position at an instant's notice. See page 49 for daily exercises.

Now besides these eight fundamental vowels there are four other pure mouth vowels, which are difficult to pronounce. One is the sound that in French is generally spelled "u." We have already referred to it. We shall give it the sign *y*. Two of the other three are spelled "eu," and the third "e." Two of them are particularly hard for Americans to pronounce correctly.

*y*. — This sound, in spite of its great difficulty, can be found quite mechanically in the following way. Put your mouth in the right position for *i*, the first of the eight fundamental vowels; that is, draw the corners of your lips back, as if you were going to smile, tighten all your muscles, press the tip of your tongue against the teeth. Then pronounce *i*, slowly pushing your lips as far out as you can without changing the position of your tongue. If you follow these directions exactly, you cannot go wrong.

Put your tongue in the right position for *i*, then push out your lips. You should practice many times, pronouncing *i - - - y*, *i - - - y*, *i - - - y*, and then backwards *y - - - i*, *y - - - i*, *y - - - i*. Keep up the vocalization without a break; do not stop your voice; do not say *i*, *y*, but *i - - - y*, and you will hear the sound gradually passing from *i* to *y*. Do it very slowly at first, so as to be sure to keep your tongue in exactly the same position.

Another trick which will perhaps help you to find this sound is to *whistle* the highest note you can, the very highest, then stop whistling and pronounce *y*. Keep your tongue and lips quite firm. When you were whistling your highest note they were exactly in the right position for pronouncing *y*.

Practice *i* --- *y* --- *u*. *u* --- *y* --- *i*. See exercises on page 50.

This *y* is the regular sound for *u* in such combinations as *u(s)*, *û(s)*, *ût*, *ue(s)*, and exceptionally of *eu*, *eus*, *eut*, *eû*, in the past tense of the verb *avoir*.

<i>tu</i> , thou.	<i>eu</i> , had.
( <i>tu</i> ) <i>fus</i> , (thou) wast.	( <i>j</i> )'eus, (I) had.
<i>dû(s)</i> , due.	( <i>il</i> ) <i>eut</i> , (he) had.
<i>fût</i> , cask.	( <i>nous</i> ) <i>eûmes</i> , (we) had.
<i>aiguë(s)</i> , sharp.	

ø. — This sound, which is generally spelled “*eux*,” bears the same relation to the sound *e*, that *y* does to *i*. Put your mouth in the right position for *e*, remembering that it is almost the same as for *i*, only a little less closed; but the muscles are just as tight, and the tongue is still pressed against the teeth. Now push out your lips, and you will pronounce ø. This sound must have a great deal of *resonance*. Be sure to push your lips well out. *Sing* it at first. Some Americans pronounce it almost correctly, but do not push their lips out far enough, so that there is not sufficient resonance. The French pronounce the sound with a great

deal of resonance, formed in the little hollow chamber between the lips and tongue, when the lips are pushed out far enough. Sing it many times and then try again to give it as much resonance when you speak it.

Practice e - - - ø - - - o, o - - - ø - - - e. See exercises on page 50.

This ø is one of the sounds for *eu* in such combinations as *eu(s)*, *œu(x)*, *eû*, *eut*, *eux*, and occasionally *eur*, and *œufs*.

<i>Dieu</i> , God.	( <i>il</i> ) <i>veut</i> , (he) wishes.
<i>bleus</i> , blue (pl.).	( <i>je</i> ) <i>veux</i> , (I) wish.
<i>vœu(x)</i> , wish.	<i>monsieur</i> , Sir, Mr.
<i>jeûner</i> , to fast.	<i>œufs</i> , eggs.

œ. — This is the other sound of “eu,” the open sound. You hear it especially in the syllable “eur.” It bears the same relation to ε that ø does to e and that y does to i. That is to say, if you pronounce a good ε with the mouth fairly wide open, your cheek and jaw muscles loose, and then push out your lips, in a round position, you will hear œ. A great many Americans pronounce this sound quite easily. It is not very different from the vowel sound in *her*, only the lips must be pushed out a little and rounded. The mistake that many Americans make is to confuse this sound with the previous one, which is far more difficult to produce correctly. In that case they pronounce every “eu” œ, instead of distinguishing between them and pronouncing some œ and some ø.

Practice  $\varepsilon$  - - -  $\text{œ}$  - - -  $\text{ɔ}$ .  $\text{ɔ}$  - - -  $\text{œ}$  - - -  $\varepsilon$ . See exercises on page 51

This  $\text{œ}$  is the other sound for the combinations *eu*, *œu*, *ue*, *œ*.

*demeure*, dwelling.

*cercueil*, coffin.

*œuf*, egg.

*œil*, eye.

$\text{ə}$ . — This sound is intermediate between  $\text{ø}$  and  $\text{œ}$ . It is more closed than  $\text{œ}$  and less firm than  $\text{ø}$ . It is the sound that is habitually spelled “e” at the end of many French monosyllables of two letters like *me*, *te*, *se*, and in prefixes, as in *devenir*. It is practically always a short sound. Be careful to notice when “e” must be pronounced like this, and when it must be pronounced  $\text{e}$ .

This  $\text{ə}$  is one of the sounds for *e*, spelled also *on* in *monsieur*, and sometimes *ai*.

*me*, me.

*monsieur*, Sir, Mr.

*premier*, first.

*faisant*, doing.

**Nasal Vowels.** — We shall now speak of vowel sounds which are peculiar to French and a few other Latin tongues, namely the nasal vowels; that is, vowel sounds that have their resonance in the nose. We know (page 13) that in order to make these sounds we have to lower the uvula, that soft back part of the palate. That is why we said at the beginning that it was so important to be able to do this at will when speaking French.

There are no nasal vowels in English. All the vowels are pure mouth vowels. That is to say, in pronouncing English vowels, the uvula is always raised against the back of the throat, and all the air resonates in the mouth. This has also been the case with all the French vowels we have studied so far.

But in the case of the next four vowels we shall study, the nasal vowels, *part* of the air rises into the nose, and vibrates there. This is what gives the peculiar nasal sound to these vowels. A great many people do not realize that these sounds are *vowels*, pure vowels, and they pronounce them with some consonantal friction in the mouth, thus bringing in the sound of *n* or *ng*. Be careful to avoid this.

They are represented in phonetics by the sign that signifies the corresponding pure mouth vowel, with a little curve placed over the vowel.

**ã.** — This is the nasal form of **a**. Open your mouth wide, draw your tongue back, and say **a**. Then gradually let down the uvula, till the sound becomes **ã**.

Practice **a - - - ã**, **a - - - ã**, **a - - - ã**.

Continue vocalizing as when practicing **i - - - y**, and **y - - - i**. You may give a good deal of nasal resonance to this vowel. You must *not* raise the tongue, while lowering the uvula; you will do so, if you are not careful. Keep your tongue quite steady, and bring the uvula down towards it. The uvula must not touch the tongue, or the sound will become a con-

sonant, like the consonant *ng* in English. The French sound is a *vowel*. The organs of the mouth do not touch each other. There is no friction anywhere.

This  $\tilde{a}$  is the regular sound: (1) for *a* in such combinations as *an(s)*, *anc(s)*, *and(s)*, *ang(s)*, *ant(s)*, *ean*, *amp(s)*, *am*, *aon(s)*; and (2) for *e* in such combinations as *en*, *eng(s)*, *ent(s)*, *em*, *emps*.

*an(s)*, year.

*blanc(s)*, white.

*grand(s)*, big.

*étang(s)*, pond.

*chant(s)*, song.

*Jean*, John.

*champ(s)*, field.

*ambre*, amber.

*enfant*, child.

*hareng(s)*, herring.

*parent(s)*, parent.

*embaumer*, to perfume.

*temps*, time.

*paon(s)*, peacock.

3. — This is the nasal form of an *o* vowel; but it is not exactly the nasal form of  $\text{ɔ}$ , or of **o**, although it is undoubtedly nearer the latter than the former. In the universal phonetic alphabet it is written  $\tilde{\text{ɔ}}$ , so we must keep that sign. But do not try to nasalize an  $\text{ɔ}$ , nasalize an **o**. Pronounce **o**, and then lower your uvula, as you did to pronounce  $\tilde{a}$ . Perhaps you will not find this very easy. It is a little more difficult than  $\tilde{a}$ , because your mouth is so nearly closed that you cannot possibly see your uvula in the glass. You must try to feel it coming down. Try to pronounce  $\tilde{a}$ , and then push out your lips, to the same position as for **o**.

Practice this **a** - - -  $\tilde{a}$  - - -  $\tilde{\text{ɔ}}$ ,  $\tilde{\text{ɔ}}$  - - -  $\tilde{a}$  - - - **a**, without

ceasing to vocalize. When you get back to *ɑ*, be sure you raise the uvula completely, so that there is no more nasal sound at all.

This *ɔ̃* is the regular sound for *on* in such combinations as *on(s)*, *ont(s)*, *ong(s)*, *ond(s)*, *om(s)*, *omp*, *omb(s)*.

*garçon(s)*, boy(s).

*nom(s)*, name.

*pont(s)*, bridge(s).

*compter*, to count.

*long(s)*, long (*pl.*).

*plomb(s)*, lead(s).

*fond(s)*, bottom(s).

Be exceedingly careful to keep this a vowel sound. Do not let your tongue touch your palate at all. If you do, it will make the sound a consonant, not a vowel.

*ẽ*. — Again this is not the nasal form of *ε*, but of the English vowel in “*cat*,” “*Ma’am*.” That is to say, the mouth must be more open than for the sound *ε*. Pronounce the vowel sound in “*cat*,” and then lower the uvula. This sound needs to be less nasalized than the two preceding ones. Do not lower the uvula so much. Do not let so much air vibrate in the nasal passages. This vowel needs to be only slightly nasalized.

Practice *ε* - - - *ẽ*, being careful to open the mouth wider in passing from *ε* to *ẽ*.

This sound, *ẽ*, is spelled in a great many ways: *in(s)*, *inq*, *ingt(s)*, *im*, *yn*, *ym*, *ain(s)*, *aint(s)*, *aim(s)*, *ang*, *ein(s)*, *eint(s)*, *en(s)*, etc.

<i>chemin(s)</i> , way(s).	<i>main(s)</i> , hand.
<i>cinq</i> , five (when the <i>q</i> is not sounded).	<i>saint(s)</i> , saint.
<i>vingt(s)</i> , twenty ( <i>pl.</i> ).	<i>daim(s)</i> , deer.
<i>simple</i> , simple.	<i>seing</i> , signature.
<i>syntax</i> , syntax.	<i>plein</i> , full.
<i>nymphé</i> , nymph.	<i>teint(s)</i> , complexion.
	<i>chien(s)</i> , dog.

**œ.** — This is the nasalized form of **œ**. All you need to do is to pronounce **œ** and then lower the uvula. Some phoneticians say that for **œ̃** the mouth is a little more open than for **œ**. You can do the same kind of exercises that you did for **ĩ** and **ũ**; that is, pronounce **ẽ**, and then round out the lips, and you will say **œ̃**.

Practice **ε** - - - **ẽ** - - - **œ̃**, **œ̃** - - - **ẽ** - - - **ε**, being careful always to open the mouth considerably wider for **ẽ** than for **ε**. See exercises on page 53.

This sound is spelled *un(s)*, *um(s)*, *eun*.

**Hun(s)**, Hun.      *parfum(s)*, scent      *jeun*, fasting.

**Summary.** — Notice that French vowels form a series from **i** to **u**. Pronounce **i** - **e** - **ε** - **a** - **ɑ** - **ɔ** - **o** - **u**, and notice: (1) that the tongue starts in the front of the mouth and is gradually drawn back; and (2) that the lips are at first drawn back as in a smile and then are gradually pushed farther forward, till for the sound of **u** they are in a pouting position.



## CHAPTER IV

### CONSONANTS

**Voiced and Voiceless Consonants.** — When we were speaking of the vocal cords (page 14), we said that certain sounds we pronounce make them vibrate, while certain others do not. We took as an example the word “ba-ke,” and we noticed that when we pronounced the first syllable *ba* the vocal cords vibrated, but not so when we pronounced the second syllable *ke*. Why is this?

There are two groups of speech sounds ; the *voiced* sounds and the *voiceless* sounds. By voiced sounds are meant those which are pronounced with vibration of the vocal cords ; and by voiceless sounds, those which are pronounced without vibration of the vocal cords. *All* the vowels are pronounced with vibration of the vocal cords. Therefore, they are all *voiced* sounds. But the consonants are sometimes voiced and sometimes voiceless.

A consonant is always pronounced with a *sound of friction* in the mouth. When the sound of friction is accompanied by vibration of the vocal cords, it is said to be voiced ; when it is *not* accompanied by vibration of the vocal cords, it is said to be voiceless. Vowels, on the other hand, are necessarily always ac-

accompanied by vibration of the vocal cords, as they depend on the vibration for their sound ; they have no other sound, as they are not accompanied by a sound of friction.

For instance, pronounce the consonant "b." Try to pronounce it unaccompanied by any vowel sound. Do *not* say "be," or "bi," as in the alphabet. Isolate the sound "b." Now pronounce "p" in the same way. What is the difference between the two? In both sounds the consonant consists of a little explosion, as the lips, after being pressed closely together, are forced apart by the air escaping from the mouth. In the case of "b," the explosion is accompanied by vibration of the vocal cords. In the case of "p," the vocal cords do not vibrate. This is the only difference between these two consonants. Pronounce "b" without vibration of the vocal cords, and you have "p"; pronounce "p" with vibration of the vocal cords, and you have "b."

Take another example: the second consonant of the word "ba-ke," of which we spoke above. Is "k" a voiced consonant or a voiceless? Pronounce it without any vowel after it, and listen carefully. Put your finger on your larynx, in the front of the throat, as we suggested on page 14, and see if you can feel any vibration. Better still, pronounce a "k," put your hands over your ears, and listen for vibration. There is none. What is the friction that causes this consonant sound? Your tongue touches your palate almost at

the place where the hard bone leaves off, and as the breath forces its way through between the tongue and the palate the sound "k" is heard. Some people pronounce it a little farther back and some a little farther forward. Pronounce the same sound with vibration of the vocal cords, and you will hear a hard "g." "K" and "g" are two forms of the same consonant; the voiceless form and the voiced.

There are other pairs of consonants, "d" and "t," "v" and "f," "z" and "s," the soft "g" and "sh." In English there are also two forms of the sound "th," the sound in "there" and "thin."

We are going to take the French forms of these consonants one by one, as we have done for the vowels. First, however, let us consider a general principle which applies to *all* French consonants as compared with *all* English consonants.

All French *voiced* consonants, *b, d, g* (hard), *m, n, v, z*, etc., are pronounced with much more voice than the corresponding English consonants. And the French *voiceless* consonants, *p, t, k, f, s*, etc., are pronounced with far *less breath* than the corresponding English consonants. You should practice constantly to acquire the ability to make this distinction.

To make your voiced consonants more voiced, put your tongue and lips in the right position for forming the consonant. and then try to make your vocal cords *vibrate* before actually forming the sound. When your tongue and lips are in the right position, try to

pronounce a kind of "m" or "n," *before* "b" or "d," etc. You will hear a kind of nasal sound, formed by the breath vibrating in the nasal passages since it cannot circulate freely in the mouth because your organs are in position to pronounce the consonant. Put a great deal of energy into these exercises. Do not be satisfied until your voiced consonants have as much tone in them as a Frenchman's. It is only a matter of exercise and perseverance.

Then to make your voiceless consonants smoother, to pronounce them with less escape of breath, you should try to pronounce the corresponding English *voiced* consonants without voice. This seems a contradiction of terms. So it is, but the effort gives the required result. For instance, pronounce an English "b," that is a "b" with very little voice, and gradually eliminate the voice, but *without* adding more breath, and you will pronounce the French "p."

We shall next take up the different French consonants in order.

**p.** — As we have just explained, this is a voiceless consonant, and therefore it must be pronounced in French with *much less* escape of breath than in English. When you have done what is advised above, that is to say, when you have pronounced an English "b" without voice, try putting a sheet of thin paper in front of your mouth, to see how much breath escapes. Pronounce first an English "p," and then a French **p**, and

see if the paper moves considerably less for the French **p** than for the English ; or, better still, light a very small candle, like those used on a Christmas tree, and hold the flame immediately in front of your lips. If you pronounce a vigorous English “ p,” the flame will probably go out ; whereas, if you pronounce a *good* French **p**, that is, a very gentle one, the flame will move only very slightly. Make all the difference you can between the English “ pa ” and the French “ papa.”

**b.** — This is the voiced form of “ **p**.” Put your lips together as if you were going to pronounce “ b,” and before pronouncing it, try to pronounce an “ m ” with your lips closed, then bring them apart for **b**. What you have to do is to make your vocal cords vibrate before allowing your lips to separate for the **b**. Your vocal cords must vibrate much more for this sound than in pronouncing English “ b.”

**t.** — Apply the same method here that we suggested for the **p**. The “ t ” is a voiceless consonant like **p**. Therefore you must pronounce it with far less breath in French than in English. Pronounce an English “ d ” with the tongue touching the palate just behind the teeth. This is the correct position for French **t**. So pronounce an English “ d ” and then gradually stop vibrating your vocal cords. In English the pronunciation of “ t ” causes quite a large puff of breath from the mouth. For the French **t**, there must be little

of this. If you pronounce it correctly, you should feel hardly any escape of breath.

**d.** — This is the voiced form of **t**. Try the same method as for **b**. Put your tongue in the right position for English “**d**,” and then vibrate your vocal cords as if you were going to pronounce “**n**” before actually drawing your tongue away from the palate to pronounce **d**. That is, allow your vocal cords to vibrate as much as possible, much more than for the English “**d**.”

**k.** — The same principles apply here. This is a voiceless consonant (it is generally written “**c**” or “**qu**” in French) pronounced with the middle of the tongue raised against the middle of the palate, about where the hard bone ends (see page 12). Again here there must be little escape of breath when pronouncing the French **k**. Pronounce an English hard “**g**,” and then stop vibrating the vocal cords. The sound must be perfectly soft and gentle. Place your hand against your lower lip and, if you pronounce the French **k** properly, you will feel practically no escape of breath.

**g.** — This is the voiced form of **k**. Put your tongue in the right position and try to produce a sound like the English “**ng**” in “sing,” before letting your tongue go. That is to say, make your vocal cords vibrate as much as possible before you actually utter the sound.

**m, n.** — These are of course nasal consonants, and the nasal consonants have much more resonance in French than in English.

They are of course voiced. Practice them with much energy ; make as much *noise* as you can. Let them vibrate in your nose. Practice them with as much reverberation as possible. Then you will gradually acquire the habit of giving them resonance as French people do.

**ɲ.** — This is the third French voiced nasal consonant sound. We have one something like it in English, “ng” in words like “sing.” But this is of course not pronounced like “n” followed by “g.” It is quite a different sound, pronounced by touching the soft palate with the tongue. The French sound is *not* the same as this English one. It is the sound that is habitually written “gn,” in words like “*montagne*,” “*agneau*,” etc. It is pronounced by touching the palate with the tongue but *farther forward* than in English. The tongue must touch the *hard* palate, and above all, the point of the tongue must be kept well behind the lower teeth.

Many foreigners and not a few provincial French people pronounce it **nj** instead of **ɲ**, but this is of course a mistake. You get **nj** in words like “*opinion*” and “*panier*.” The second sound in **nj** is pronounced with the tip of the tongue raised (see page 45). That is why in pronouncing **ɲ** it is well to keep the tip of the

tongue down behind the lower teeth, so as to be sure not to pronounce **nj**. Also in **nj** the palate is touched farther forward, that is to say, **n** is pronounced farther forward in the mouth than **ɲ**.

**w**. — This is practically the same consonant as in English. It is the consonant form of **u** (see vowels). Pronounce **u** with the lips well forward, and the tongue well back, bringing your lips a little closer together, and you will have the consonant **w**. It is spelled *o* in many French words ending in *oi*, for instance *moi*, *toi*, *soi*, *loi*, *roi*, where the “*i*” is pronounced **a** after it. Be careful not to pronounce this “*i*” like **ɑ** after the sound **w**, as so many Americans do. Practice **m - w - a**, *moi* (me); **t - w - a**, *toi* (thee).

**ɥ**. — This sound does not exist in English, and is very difficult to pronounce. It is written **ɥ** because it is the consonant form of **y**. It is the consonant that **y** becomes when it is followed by certain vowels, especially **i**. You must follow the same process as for **w**. That is to say, pronounce **y**, the tongue *and lips* as far forward as possible. Bring the lips together, so that they touch lightly, and you will have the consonant **ɥ**. It is best, however, to practice the sound in another way. It is constantly followed by the vowel **i**, and in this connection gives endless trouble to Americans. So practice pronouncing first the vowel **y**, then the consonant **ɥ**, and then the vowel **i**. The

**y - ɥ - i**, **y - ɥ - i**



three will glide insensibly into one another. Then prefix a consonant, for instance **p**.

**p - y - ɥ - i, p - y - ɥ - i, etc.**

Be careful to pronounce four sounds. Little by little you will eliminate the vowel **y** and pronounce the word "puis" as it should be pronounced **p - ɥ - i** without any vowel between the **p** and the **ɥ**. But it is useless at first to attempt to pronounce the consonant, without beginning with the vowel that leads to it. It is a consonant that we are totally unused to pronouncing. Therefore, start by pronouncing the vowel **y** before attempting the consonant **ɥ**.

Practice in this way *all* the words in *ui*, for instance :

**y - ɥ - i - t** (huit, eight).

**y - ɥ - i - l** (huile, oil).

**l - y - ɥ - i** (lui, he).

**n - y - ɥ - i** (nuit, night).

**ã - n - y - ɥ - i** (ennui, worry).

**s - y - ɥ - i** (suis, (I) am).

**b - r - y - ɥ - i** (bruit, noise).

**r - y - ɥ - i - s - o** (ruisseau, stream).

Then leave out the vowel **y** and pronounce :

**ɥ - i - t**

**l - ɥ - i**

**ã - n - ɥ - i**

**b - r - ɥ - i**

**ɥ - i - l**

**n - ɥ - i**

**s - ɥ - i**

**r - ɥ - i - s - o**

Hyphens have been purposely left between the sounds to show you that the best way to practice the sounds is always to prolong each one before pronouncing the

next. This insures more care and better training for the ear.

f. — There is very little to be said about f. It is a voiceless consonant, so pronounce it gently in French.

v. — This is a voiced consonant. Pronounce it with plenty of voice. If you do not, it will sound like an f to a French ear. Do the same exercises as for b, d, g, etc. Try to vocalize, to make your vocal cords vibrate, *before* you take your upper teeth from your lower lip and then pronounce v with a great deal of energy.

s. — This is a voiceless sound. Do not hiss it so much as in English and remember that unlike the English it is generally not pronounced at the end of words in French. But there are of course exceptions to this rule.

z. — This is the corresponding voiced consonant. Vocalize it well. Do as you did for the nasal consonants. Pronounce it with a great deal of energy. It should tire you at first, if you do it with enough force. Little by little you should be able to do it with just as much energy, but without its tiring you.

ʃ. — This is the voiceless *sh* sound, usually spelled “ch” in French. Pronounce it less energetically than in English, and notice that in English it is habitually preceded by the sound of “t”; for instance, “(t)child,” “(t)change,” etc. In French this is not so.

3. — This is the corresponding voiced consonant generally spelled “j” in French. In English it is the sound that is spelled “g” (soft) or “j,” except that in English a “d” is always sounded before it ; as for example, “(d)George,” “(d)James,” etc. It is pronounced without the “d” in the English word “leisure.” Give it plenty of voice in French, or it will sound to a French ear too much like the  $\zeta$  referred to above.

j. — This is the voiced consonant which is written “y,” in English, as in “you,” “yet,” etc. In French it most frequently occurs to indicate the pronunciation of what is called the *liquid* “l” (l mouillée). Words like “fille,” “briller,” must be pronounced **fij**, **brije**. This sound is also often given to “i,” as, for instance, in “bien” = **bjɛ̃**. It is the consonantal form of **i**, just as **w** is the consonantal form of **u**, and **ɥ** of **y**. When you pronounce **i**, your tongue is very high in the front of your mouth. If you raise it a little higher, you hear first of all a slight whistling sound, as the air forces its way between the tongue and the gums. If you raise it a very little more, you hear the consonant **j**. You must be very careful to pronounce it distinctly at the end of words ending in *eil* or *ail*. You must pronounce “soleil,” **sɔləj** and not simply **sɔlə**, as so many Americans do.

r. — We come now to the important sound of **r**. There are in fact two r’s in French: a dental conso-

nant **r**, and a uvula consonant **R**. They differ from English "r" in that they are always distinctly pronounced.

The dental **r** is the easier to acquire. It is trilled on the tip of the tongue directly behind the upper teeth.

But the uvula **R** is more typically French. It is pronounced by trilling the uvula instead of the tip of the tongue. This is the **R** that is heard in Paris among educated people, and in most of the big towns. It is taking the place of the front **r**, which is still heard in the south and in country districts. You must not confuse this **R** with the *r grasseyé*, as it is called, by which is generally meant a disagreeable scraping of the throat substituted by vulgar people in Paris for the uvula **R**.

To pronounce the uvula **R**, all you have to do is to try to make the uvula more supple. Put water in your mouth and gargle frequently. You will be able to make the uvula vibrate at once in this way. Then gradually try it without water: Once you have learned how to make your uvula vibrate at will, you will easily learn how to pronounce all the different vowels and consonants coming both before and after **R**.

If you find that you cannot pronounce the uvula **R** after several days of constant practice, it is best to give it up and content yourself with trilling the tongue. Both these ways of pronouncing the **r** are French. Provided you succeed in producing a trill, it does not

matter whether it is on the end of the tongue or at the uvula. Certain students, who persist in trying to make the uvula vibrate when they have great difficulty in doing so, succeed only in making a very disagreeable sound. But this is true of only a very small proportion of pupils. Most people find it quite easy after a little practice. Practice the uvula **R**, first before the vowel **α** ; then prefix the consonant **g** to it, like this: **r - - - α**, **r - - - α**, and then **g - - - r - - - α**, **g - - - r - - - α**, etc.

Practice the front **r**, first before the vowel **i** ; and then after the consonant **d**, thus: **r - - - i**, **r - - - i**, **d - - - r - - - i**, **d - - - r - - - i**.

1. — This is the last consonant and it is almost as important as **r**. In America it is often pronounced with a good deal of the front of the tongue touching the palate, which gives a very thick sound. It should be pronounced in French with only the tip of the tongue touching the palate. If you have the artificial palate that we spoke of on page 5, Chapter I, use it freely for the practice of this sound.

In English also the tip of the tongue is curled up, and back. In French the tip of the tongue retains its natural position, downwards, and just touches the palate behind the teeth.

Begin by practicing words that commence with **l** in French: “*lèvre*,” “*liquide*,” “*livre*,” and then practice, “*il*,” “*elle*,” “*aile*,” etc., with **l** as the final

sound, and try to give exactly the same sound as for initial l. Then, little by little, introduce words that have l in the middle. Some of these you will find very difficult. Begin with the ones that have l after a vowel that is clearly pronounced, as, for instance, "balcon," "sellier," "Malvy," etc. Then come to words like "matelas" which you will find the most difficult, because in English, l after t is almost a new consonant, as it is pronounced by many people. And in words like "matelas" in French the vowel "e" is so little pronounced that the l comes almost immediately after the t.

Begin by pronouncing "ma-te-las," "ma-te-lot," "cou-te-las," etc., in three distinct syllables. Little by little you will be able to pronounce them with hardly any "e" in the middle, as French people do, without at the same time spoiling your l.

## CHAPTER V

### DAILY EXERCISES

#### VOWELS

Sing up the scale :

i -, i - - - - - , e -, e - - - - - , ε -, ε - - - - - , a -,  
a - - - - - , a -, a - - - - - , ə -, ə - - - - - , o -, o - - - - - ,  
u -, u - - - - - .

Sing down the scale :

u -, u - - - - - , o -, o - - - - - , ə -, ə - - - - - , a -,  
a - - - - - , a -, a - - - - - , ε -, ε - - - - - , e -, e - - - - - ,  
i -, i - - - - - .

Repeat each of these two exercises at least twice.

Say, or sing on one note, the five following exercises, repeating each one at least twice :

i - - - - - y - - - - - u.	u - - - - - y - - - - - i.
e - - - - - ø - - - - - o.	o - - - - - ø - - - - - e.
ε - - - - - œ - - - - - ə.	ə - - - - - œ - - - - - ε.
a - - - - - ã - - - - - ã.	ã - - - - - ã - - - - - a.
ε - - - - - ě - - - - - œ̃.	œ̃ - - - - - ě - - - - - ε.

These exercises should all be pronounced carefully two or three times.

After these vowel exercises pronounce daily as many of the following sentences as you can, carrying out the

instructions on the pronunciation of consonants given in Chapter IV. You should do some of each series every day.

i. — il vi isi.	Il vit ici.
si mil si si si vit.	Six mille six scies scient vite.
pri āri də vni: <sup>1</sup> r lqi fini:r	Prie Henri de venir lui finir la
la dvi:z.	devise.
vit n ezit pa də di:r tōn <sup>2</sup>	Vite n'hésite pas de dire ton
avi.	avis.
e. — ʒə se kə tō pje ɛ blese.	Je sais que ton pied est blessé.
me <sup>3</sup> kle ɛ te de sōt o kafe.	Mes clefs et tes dés sont au
	café.
vəne marʃe a kote də se	Venez marcher à côté de ces
pre.	prés.
verse lə kafe ɛ lə te.	Versez le café et le thé.

<sup>1</sup> This sign is used in phonetics to indicate those syllables in which the vowel is definitely long. A vowel followed by this sign is held longer than the others. In these daily exercises we have put the quantity sign only where the length of the vowel is to be particularly marked; as the difference in quantity between the vowels is very slight, when you are pronouncing exercises slowly and with care. In these exercises all the vowels should be given full length for the sake of clearness and precision. Farther on, in the stories and poetry the quantity signs are regularly given wherever required.

<sup>2</sup> When there is a nasal vowel at the end of a word and the next word begins with a vowel also, the *n* must be sounded as well as the nasal vowel on account of the liaison. Of course this *n* is always marked in phonetics.

<sup>3</sup> There is a good deal of difference of opinion among phoneticians, as to the pronunciation of the syllable *es* at the end of the little words "les," "tes," "ses," etc. But we have given here the pronunciation which is most generally accepted and is considered the most modern. Some French people pronounce these words *lɛ*, *tɛ*, *sɛ*, etc. If one cares to go into phonetics more thoroughly, he will find that there is distinctly a third sound for the letter "e" in French, intermediate between *e* and *ɛ*, and this is perhaps the sound which is pronounced in these words.



- ε. — mē ta tēt syr la tē d  
 ərəje.  
 fē sə mē avək sykse.  
 prē də mirɛ:j sə tne ǎ  
 lakē.  
 il avet yn ɛil prē d ɛl.
- a. — papa mə vwa lə swa:r.  
 lə ʃa a la pat sal.  
 la lam d asje ɛ dǎ la  
 bwat.  
 twa e mwa nu vwajǔ  
 l wazo.
- α. — il j a trwa pulaje dǎ lə  
 bwa.  
 ramase la pwai:l.  
 lə klima ɛ frwa.  
 la nasjǔ ga:p.
- ω. — la bən ərə lə bəl.  
 l ǎm sǎldə lə kəl.  
 pəl kəp syr lə sol.  
 ǎfrə dy rəm a l ɛspajnl  
 dy tirəl.
- ο. — lə po do ʃo:d et ǎ o.  
 so:v le po:vrɛz animo.  
 ʒano sə so:v avək le so.  
 le flo rəo:s lə nivo də l o.
- υ. — puis ta lu:rdə bu:l vɛr la  
 fu:l.  
 u:vrə lə ʃu pu:r la pu:l.  
 tu le ʒalu sǎ de fu.  
 vuz avez ublje le nu:j.
- γ. — ty yz ynə bry brytal.  
 il fy ʒyst ynə minyt.  
 ma ʒy:pə pry:n et yze.  
 il syfi d ynə lyt.
- Mets ta tête sur la taie  
 d'oreiller.  
 Fais ce mets avec succès.  
 Près de Mireille se tenait un  
 laquais.  
 Il avait une aile près d'elle.  
 Papa me voit le soir.  
 Le chat a la patte sale.  
 La lame d'acier est dans la  
 boîte.  
 Toi et moi nous voyons  
 l'oiseau.  
 Il y a trois poulaillers dans le  
 bois.  
 Ramassez la poêle.  
 Le climat est froid.  
 La nation gagne.  
 La bonne aura le bol.  
 L'homme solde le col.  
 Paul cogne sur le sol.  
 Offre du rhum à l'Espagnol du  
 Tyrol.  
 Le pot d'eau chaude est en  
 haut.  
 Sauve les pauvres animaux.  
 Jeannot se sauve avec les seaux.  
 Les flots rehaussent le niveau  
 de l'eau.  
 Pousse la lourde boule vers la  
 foule.  
 Ouvre le chou pour la poule.  
 Tous les jaloux sont des foux.  
 Vous avez oublié les nouilles.  
 Tu eus une bru brutale.  
 Il fut juste une minute.  
 Ma jupe prune est usée.  
 Il suffit d'une lutte.

- ø. — ʒə vø døz ø blø.  
se dø vjø sō idø.  
sø ki sōt ørø sō de djø.  
il vø de ʃvø mervøjø.
- œ. — lær flœ:r sō la terœ:r de  
bœksœ:r.  
lə bœf də l avœgl et a  
arʒœtœ:j.  
l ørgœ:j də ma sœ:r et  
œferjœ:r o læ:r.  
l œf dy ʒœn dœktœ:r ɛ dā  
le fœ:j.
- ø. — læ fœzā ɛ sœlqi də mœsjø  
brœtœnø.  
il mœ lœ di.  
nu fœʒō nœtrə prœmjə də-  
vvar:r.  
ʒə tœ rœdœn tō pœrtœplym.
- ā. — læ bā də ta tāt ɛ dā lœ kā.  
prā l āfā ɛ se parā.  
ʒā s et āfōse dā lœ ʃā.  
lə tā mœ māk pur ʃāte ɛ  
lwā:ʒ.
- õ. — õ di kœ sœ garsõ ɛ pœltrõ ɛ  
sā fõ.  
bõ nõbrœ də sõ sõ lõ.  
kõt le dõ k il nu fõ.  
sœ mõ ɛ lœ sœgõ dā sœ val  
prœfõ.
- ē. — el a rēse lœ lēʒ fē sœ matē.  
vē ʃjē õt atē lœ dē.
- Je veux deux œufs bleus.  
Ces deux vieux sont hideux.  
Ceux qui sont heureux sont des  
dieux.  
Il veut des cheveux merveilleux.  
Leur fleurs sont la terreur des  
boxeurs.  
Le bœuf de l'aveugle est à  
Argenteuil.  
L'orgueil de ma sœur est in-  
férieur au leur.  
L'œuf du jeune docteur est  
dans les feuilles.  
Le faisan est celui de Monsieur  
Bretonneux.  
Il me le dit.  
Nous faisons notre premier  
devoir.  
Je te redonne ton porteplume.  
Le banc de ta tante est dans le  
camp.  
Prends l'enfant et ses parents.  
Jean s'est enfoncé dans le  
champ.  
Le temps me manque pour  
chanter ses louanges.  
On dit que ce garçon est poltron  
et sans fond.  
Bon nombre de sons sont longs.  
Compte les dons qu'ils nous  
font.  
Ce mont est le second dans ce  
val profond.  
Elle a rincé le linge fin ce  
matin.  
Vingt chiens ont atteint le  
daim.

dāmē lə skrytē arivəra  
bjēn a pwē.

lə vilē a pēse la mē dy  
sakristē.

œ. — sə parfœ ε kəmcœ.

l œbla garsō a œ ŝapo brœ.

set alœ et a kəlkcœ.

okœ n et a ŝœ.

Demain le scrutin arrivera  
bien à point.

Le vilain a pincé la main du  
sacristain.

Ce parfum est commun.

L'humble garçon a un chapeau  
brun.

Cet alun est à quelqu'un.

Aucun n'est à jeun.

## CONSONANTS

p. — papa parl pur pəl.

prū la pily:l avek pre-  
kosjō.

pj:er apərta le pryno sy:r  
lə pla.

pe:ŝ le pwasō avek  
pasjā:s.

b. — lə bæg abūdən la bibl.

lə bo baba ε pur lə bebe.  
il a bjē by: ʒe œ bə pur-  
bwa:r.

le bōbō sō tōbe dū la  
butē:j.

t. — ta tas də te gerira ta tu.

ta temerite səra ŝatje.

t ε ty frōte ta tət.

ta tūtə tə tū ynə tart.

d. — didō dina, dit ō, dy do dœ  
dōdy dēdō.

la dam distribya de gū də  
dē.

danjelm a dōne ynə dat  
bjē dy:r.

dimūŝ dərnje ʒe deʒœne  
avek lə dyk də drezd.

Papa parle pour Paul.

Prends la pilule avec pré-  
caution.

Pierre apporta les pruneaux  
sur le plat.

Pêche les poissons avec  
patience.

Le bègue abandonne la bible.

Le beau baba est pour le bébé.  
Il a bien bu : j'ai un bon pour-  
boire.

Les bonbons sont tombés dans  
la bouteille.

Ta tasse de thé guérira ta toux.

Ta témérité sera châtiée.

T'es-tu frotté ta tête.

Ta tante te tend une tarte.

Didon dina, dit-on, du dos  
d'un dodu dindon.

La dame distribua des gants de  
daim.

Daniel m'a donné une datte  
bien dure.

Dimanche dernier, j'ai déjeuné  
avec le duc de Dresde.

- k. — læ kake o kjæskə ko:z ynə  
kõfyzjõ.  
lə kediv kryel kas de  
kakawet.  
ʒe kræve læ kaktys avek  
ma kan.  
kœ:l kakəfœni!
- g. — la gargət ɛ grād.  
kœl rœpa gargütjœsk! di  
gros gofret!  
la garnity:r, læ gro grē e la  
gās.  
il a gape sō gargarism.
- m. — mamū m a mōtre la məd.  
madam la marki:z a  
mūke la mœ:s.  
mime le manjer də  
madam mam.  
lə mimoza ɛ mœrvœjø.
- n. — nenet n ɛ ni nigo:d ni  
nœrastenik.  
nō! nō! nō! nə dœne pu  
nœtrə nuga.  
la bœn nwazet et a la nœn.  
nu nuõ dɛ nø a la nuris.
- ŋ. — akõpaŋ l aŋo a la mōta:ŋ.  
le siŋo sōt alipe a avijõ.  
dœ:ŋ m ũsœŋe a swape mō  
kõpaŋõ.  
grœŋ, mœ pœŋə twa.
- w. — mwɑ, ʒə rəswa trwɑ vila-  
ʒwɑ e twɑ œ burʒwɑ.  
ty krwaz avwar frwɑ ʒe  
mwɑ.
- Le caquet au kiosque cause une  
confusion.  
Le khédive cruel casse des  
cacahuètes.  
J'ai crevé le cactus avec ma  
canne.  
Quelle cacophonie!  
La gargotte est grande.  
Quel repas gargantuesque! dix  
grosses gaufrettes!  
La garniture, le gros grain et  
la gänse.  
Il a gagné son gargarisme.  
Maman m'a montré la mode.  
Madame la Marquise a manqué  
la messe.  
Mimez les manières de  
Madame Mame.  
Le mimosa est merveilleux.  
Nénette n'est ni niguade ni  
neurasthénique.  
Non! non! non! ne donnez  
pas notre nougat.  
La bonne noisette est à la  
nonne.  
Nous nouons des nœuds à la  
nourrice.  
Accompagne l'agneau à la  
montagne.  
Les signaux sont alignés à  
Avignon.  
Daigne m'enseigner à soigner  
mon compagnon.  
Grogne, mais peigne-toi.  
Moi, je reçois trois villageois  
et toi un bourgeois.  
Tu crois avoir froid chez moi.

el vwa l wazo syr lə pwa:l.  
 ʒə l aperswa ynə fwa par  
 mwa.

q. — pɥi el a esɥije la sɥi ki  
 l ũnɥije.

el ɥi dy pɥi avək lə bui.  
 oʒurdɥi, lə ɥi ʒɥɛ, ʒ ɛtrədɥi  
 lə sɥis ʃe lɥi.

sa kōdɥit nɥit a otrɥi.

f. — l fu d la fərə a ete  
 fudrwaje.

la fɔrtyn fɛ la fɔrs.

il a fɛte sa fɛit ũ fevrje.

fɛrnād fɛ fri:r dɛ fɛ:v.

v. — vule vu vni:r mə vwa:r?  
 vwaje lə vo e la va:ʃ.

lə vwazɛ vɛ:j dũ lə vilaz  
 də velizi.

l vɔlɔ:r vɔl de vwaty:r a  
 versaj.

s. — se si sosisō si sō sale.  
 n swa pa si sovaʒ ũ sware.  
 la sātinel syr vɛ:j le si  
 sipo.

el sys dy sykro sɔvũ.

z. — sezar sezi lə zɛbr.

lə zwav zele a ʃwazi yn  
 ro:z.

raze avək œ razwar ɛ ʃoz  
 eze.

la kurtwazi e la poezi sō  
 də sezō ũn azi.

ʃ. — ʃāʒe lə ʃapo də ʃarl.  
 il a ʃyʃɔte a la ʃapel.  
 le pwa ʃiʃ e le ʃu sō rəʃerʃe.

ʃāte sũ faʃe lə paʃa.

Elle voit l'oiseau sur le poële.  
 Je l'aperçois une fois par mois.

Puis elle a essuyé la suie quʃ  
 l'ennuyait.

Elle fuit du puits avec le buis.  
 Aujourd'hui, le huit juin, j'in-  
 trodis le Suisse chez lui.

Sa conduite nuit à autrui.

Le fou de la forêt a été  
 foudroyé.

La fortune fait la force.

Il a fêté sa fête en février.

Fernande fait frire des fèves.

Voulez-vous venir me voir?

Voyez le veau et la vache.

Le voisin veille dans le village  
 de Vélizy.

Le voleur vole des voitures à  
 Versailles.

Ces six saucissons-ci sont salés.

Ne sois pas si sauvage en soirée.

La sentinelle surveille les six  
 signaux.

Elle suce du sucre souvent.

César saisit le zèbre.

Le zouave zélé a choisi une  
 rose.

Raser avec un rasoir est chost  
 aisée.

La courtoisie et la poésie sons  
 de saison en Asie.

Changez le chapeau de Charles.

Il a chuchoté à la chapelle.

Les pois chiches et les choux  
 sont recherchés.

Chantez sans fâcher le pacha.

3. — ʒə ʒɛn œʒɛ:n.

lə ʒardinje a dy ʒeni pur  
arʒɛ lə ʒardɛ̃.

lə ʒœn ʒa:k ɛ ʒɑ̃tij ɛ saʒ.

lə ʒɔ̃glœr ʒwajø ʒɛ:t la  
ka:ʒ.

j. — lə pje də la fijet va mjø.

la vje:j pe:j la bjɛ:r.

lə rɑ̃tje dɑ̃ la ʃarmi:j ɛ vjø.

il vjɛt a l ɑ̃trɛtjɛ avɛk sɔ̃  
ʃjɛ̃.

r. — il ru:l sez ɛ:r avɛk aprɛtɛ.

rjɛ̃ ne fɛ pardɔne sɔ̃ krim.

repɔ̃ avɛk ɛnɛrʒi a tɔ̃  
pɛ:r.

rir ɛt agrɛablɔ̃ lə swa:r.

l. — l ɛ:l də l irɔ̃dɛ:l lɥit o  
sɔ̃lɛ:j.

pɛti guly! lɛ:s lə pla!

il a avale œ kilo d ɔliv.

lə bɔl ɛ rɑ̃pli də perl.

Je gêne Eugène.

Le jardinier a du génie pour  
arranger le jardin.

Le jeune Jacques est gentil et  
sage.

Le jongleur joyeux jette la cage.

Le pied de la fillette va mieux.

La vieille paye la bière.

Le rentier dans la charmille est  
vieux.

Il vient à l'entretien avec son  
chien.

Il roule ses r's avec âpreté.

Rien ne fait pardonner ce  
crime.

Réponds avec énergie à ton  
père.

Rire est agréable le soir.

L'aile de l'hirondelle luit au  
soleil.

Petit goulou! laisse le plat!

Il a avalé un kilo d'olives.

Le bol est rempli de perles.

## CHAPTER VI

### PHONETIC TRANSCRIPTION

la bøn fam e sō bike

il j avet yn fwa yn vjē:j  
bøn fam, ynə ʃe:vr e œ  
ʃu. la ʃe:vrə s aple  
bike, la vjē:j bøn fam  
n ave pa d nō, ni lə ʃu  
nō ply. e bike's mit  
a mǎ:ʒe lə ʃu e el eme  
tā sa kə sa pətītə tɛt  
disparj bjētə su le gro:s  
fœ:j : "a ! ty sɔrtira,  
biketə, biketə, a ! ty  
sɔrtira də sə ʃu-la."  
el āvwaja ʃerʃe lə ʃjē  
pu:r vni:r mǎdrə bike ;  
mɛ vwala kə lə ʃjē nə vø  
pa mǎdrə bike, bike n  
vø pa sɔrtir dy ʃu :  
"a ! ty sɔrtira, biketə,  
biketə, a ! ty sɔrtira, də  
sə ʃu-la."  
el āvwaja ʃerʃe lə batō  
pu:r vni:r batrə lə ʃjē, lə  
batō nə vø pa batrə lə  
ʃjē, lə ʃjē nə vø pa  
mǎdrə bike, bike nə

La bonne femme et son biquet <sup>1</sup>

Il y avait une fois une vieille  
bonne femme, une chèvre et un  
chou. La chèvre s'appelait  
Biquet, la vieille bonne femme  
n'avait pas de nom, ni le chou  
non plus. Et Biquet se mit  
à manger le chou et elle aimait  
tant ça que sa petite tête  
disparut bientôt sous les grosses  
feuilles : "Ah ! tu sortiras,  
Biquette, Biquette, ah ! tu  
sortiras de ce chou-là."  
Elle envoya chercher le chien  
pour venir mordre Biquet :  
mais voilà que le chien ne veut  
pas mordre Biquet, Biquet ne  
veut pas sortir du chou :  
"Ah ! tu sortiras, Biquette,  
Biquette, ah ! tu sortiras, de  
ce chou-là."  
Elle envoya chercher le bâton  
pour venir battre le chien, le  
bâton ne veut pas battre le  
chien, le chien ne veut pas  
mordre Biquet, Biquet ne

<sup>1</sup> This transcription should be read aloud by the pupil while the right hand column is covered up. The English translation of the French words will be found in the Vocabulary.

vø pa sørtir dy řu :

“a ! ty sørtira, biketø, biketø, a ! ty sørtira dø sø řu-la.”

el ãvwaja řerře dy fø pu:r vni:r bryle l batõ ;

lø fø næ vø pa bryle l

batõ, læ batõ næ vø pa

batrø læ řjẽ, læ řjẽ næ

vø pa mædrø bike,

bike næ vø pa sørtir

dy řu : “a ! ty sørtira,

biketø, biketø, a ! ty

sørtira dø sø řu-la.”

el ãvwaja řerře dø l o

pu:r vni:r etẽ:drø læ fø ;

l o næ vø pa etẽ:drø læ

fø, læ fø næ vø pa bryle

l batõ, le batõ næ vø pa

batrø læ řjẽ, læ řjẽ næ

vø pa mædrø bike,

bike næ vø pa sørtir dy

řu : “a ! ty sørtira, bi-

ketø, biketø, a ! ty sør-

tira dø sø řu-la.”

el ãvwaja řerře dy sablø

pu:r vni:r bwa:r l o : l

sablø n vø pa bwa:r l o,

l o næ vø paz etẽ:drø læ

fø, læ fø næ vø pa bryle

l batõ, læ batõ næ vø pa

batrø læ řjẽ, læ řjẽ næ

vø pa mædrø bike,

bike næ vø pa sørti:r dy

řu : “a ! ty sørtira, bi-

ketø, biketø, a ! ty sør-

tira dø sø řu-la.”

veut pas sortir du chou :

“Ah ! tu sortiras, Biquette,

Biquette, ah ! tu sortiras de

ce chou-là.”

Elle envoya chercher du feu

pour venir brûler le bâton ;

le feu ne veut pas brûler le

bâton, le bâton ne veut pas

battre le chien, le chien ne

veut pas mordre Biquet,

Biquet ne veut pas sortir

du chou : “Ah ! tu sortiras,

Biquette, Biquette, ah ! tu

sortiras de ce chou-là.”

Elle envoya chercher de l'eau

pour venir éteindre le feu ;

l'eau ne veut pas éteindre le

feu, le feu ne veut pas brûler

le bâton, le bâton ne veut pas

battre le chien, le chien ne

veut pas mordre Biquet,

Biquet ne veut pas sortir du

chou : “Ah ! tu sortiras, Bi-

quette, Biquette, ah ! tu sor-

tiras de ce chou-là.”

Elle envoya chercher du sable

pour venir boire l'eau : le

sable ne veut pas boire l'eau,

l'eau ne veut pas éteindre le

feu, le feu ne veut pas brûler

le bâton, le bâton ne veut pas

battre le chien, le chien ne

veut pas mordre Biquet,

Biquet ne veut pas sortir du

chou : “Ah ! tu sortiras, Bi-

quette, Biquette, ah ! tu sor-

tiras de ce chou-là.”



cærø:zmā k a s mǎ-  
mā-la biket ave fini dǎ  
māʒe lǎ ʃu, si bjē kǎ  
s n ε pa biket ki ε  
sǎrti dy ʃu, s ε lǎ ʃu  
ki et ātre dǎ biket.  
a ! a ! s ε dro:l, n ε s  
pa ?

la bǎn fam dǎna cē  
pti ku sek sy:r la kǎrd,  
pu:r āpeʃe biketǎ dǎ  
gute a cēn o:tr ʃu, e  
tutǎ dǎ s ān ale:r ve:r  
lǎer mezǎ.

istwa:r dy pti ʃaprǎ  
ru:ʒ

il etet yn fwa ynǎ pǎtit  
fi:j k ān aple lǎ pti  
ʃaprǎ ru:ʒ, a ko:z dǎ  
sǎ ʒǎli kapyʃǎ, kulǎ:r dǎ  
sǎri:z. cē ʒu:r sa mamǎ lǎi  
di : "ty va t ān ale pǎrte  
a ta mǎ:r grǎ sǎ po dǎ  
bǎ:r e set galet. va  
vit e nǎ t arǎ:tǎ paz ā  
ʃmǎ."

vvala dǎk nǎtrǎ pǎtit fi:j  
ki trǎtǎ, ki trǎtǎ, ʒyska  
s k el ε le ʒu ply  
ru:ʒ kǎ sǎ ʃaprǎ. a  
s mǎmǎ la el ublja s  
kǎ sa mamǎ lǎi ave di

Heureusement qu'à ce mo-  
ment-là Biquette avait fini de  
manger le chou, si bien que  
ce n'est pas Biquette qui est  
sortie du chou, c'est le chou  
qui est entré dans Biquette.  
Ah ! ah ! c'est drôle, n'est-ce  
pas ?

La bonne femme donna un  
petit coup sec sur la corde,  
pour empêcher Biquette de  
goûter à un autre chou, et  
toutes deux s'en allèrent vers  
leur maison.

Histoire du petit Chaperon  
Rouge<sup>1</sup>

Il était une fois une petite  
fille qu'on appelait le petit  
chaperon rouge, à cause de  
son joli capuchon, couleur de  
cerise. Un jour sa maman lui  
dit : "Tu vas t'en aller porter  
à ta mère-grand ce pot de  
beurre et cette galette. Va  
vite et ne t'arrête pas en  
chemin."

Voilà donc notre petite fille  
qui trotte, qui trotte, jusqu'à  
ce qu'elle ait les joues plus  
rouges que son chaperon. A  
ce moment-là elle oublia ce  
que sa maman lui avait dit

<sup>1</sup>For variety, and to enable the pupils to hear correct intonation, it is suggested that some stories be read aloud by the teacher, the French text of course being covered.

e el s asi pur sə rəpoze.

“u va ty, ma pətīt fi:j?”

lɔi dāmāda ĕē gro lu ki  
sɔrte dy bwa.

“Œe ma mē:r grā, lɔi  
pɔrte sə po dā bœ:r e  
set galet.”

“e u dāmœ:r t el, ta  
mē:r grā?”

“a l otrə bu dy bwa, e  
el e tut sœl, e el e  
bjē vjē:j, e suvā el  
e malad, e el m e:m  
boku.”

“e kāmā ātrəra-ty Œe  
ta mē:r grā, si el et o  
li, malad?”

“o ! il n ja k a tire la  
bɔbinet e la Œəvijet  
Œera.”

tu sla s ete dy bavarda:ʒ  
dā:ʒəʀø, kar lə lu pri,  
kəm ð di, se ʒāb a  
sō ku e il ariva Œe la  
mē:r grā lōtā avā  
la pətīt fi:j, e il sy kāmā  
fē:r pur uvrir la pɔrt e il  
mā:ʒa la mē:r grā. mē:m  
il n ā fi k yn buŒe, el  
ete si pətīt e si vjē:j e  
ʒ espē:r pur el k il la devɔra  
trə vit pur k el y lə  
tā dā s ān apersəvwa:r.  
e pɔi il mi lə bɔnɛ dā la  
mē:r grā, tu se po:vrəz  
abi ; il mi mē:m se  
lynet e il sə kuŒa dā

et elle s'assit pour se reposer.

“Où vas-tu, ma petite fille?”

lui demanda un gros loup qui  
sortait du bois.

“Chez ma mère-grand, lui  
porter ce pot de beurre et  
cette galette.”

“Et où demeure-t-elle, ta  
mère-grand?”

“A l'autre bout du bois, et  
elle est toute seule, et elle est  
bien vieille, et souvent elle  
est malade, et elle m'aime  
beaucoup.”

“Et comment entreras-tu chez  
ta mère-grand, si elle est au  
lit, malade?”

“Oh ! il n'y a qu'à tirer la  
bobinette et la chevillette  
cherra.”

Tout cela c'était du bavardage  
dangereux, car le loup prit,  
comme on dit, ses jambes à  
son cou et il arriva chez la  
mère-grand longtemps avant  
la petite fille, et il sut comment  
faire pour ouvrir la porte et il  
mangea la mère-grand. Même  
il n'en fit qu'une bouchée, elle  
était si petite et si vieille et  
j'espère pour elle qu'il la dévora  
trop vite pour qu'elle eût le  
temps de s'en apercevoir.

Et puis il mit le bonnet de la  
mère-grand, tous ses pauvres  
habits ; il mit même ses  
lunettes et il se coucha dans

sā li. o bu d yn cær  
u dθ ã frapa a la pørt.

“s e mwa, votrə pəti  
ʃapɾõ ru:ʒ.”

“ʒə sɥiz o li, malad, ma  
ʃe:r āfā, me ti:r la  
bøbinet e la ʃəvijet  
ʃe:ra.”

e la pətit fi:j ātra.

“mētənā mōtə syr mō  
li, pur kə ʒə t ābras æ  
pθ.”

e la pətit fi:j mōta dā  
lə li.

“o ! grāmɛ:r, dit əi,  
vu n e:r pa kəm  
d abityd, kəm vuz ave  
d grāz jθ.”

“s e pur mjθ tə vva:r, mōn  
āfā.”

“grāmɛ:r, kəm vuz  
ave də gro bra !”

“s e pur mjθ t sere,  
mōn āfā.”

“grāmɛ:r, kəm vuz  
ave də grādz ɔ:rɛ:j !”

“s e pur mjθ t ātā:drə,  
mōn āfā.”

“grāmɛ:r, kəm vuz  
ave də lō:g dā !”

“s e pur tə krøke, mōn  
āfā.”

e lə lu sə ʒəta syr la pətit  
fi:j, mez, o mɛ:m ēstū  
ān ātādi dy brɥi ; s etə  
lə papa dy pəti ʃapɾõ  
ru:ʒ, ki arive ʒyst a

son lit. Au bout d'une heure  
ou deux on frappa à la porte.

“C'est moi, votre petit  
chaperon rouge.”

“Je suis au lit, malade, ma  
chère enfant, mais tire la  
bobinette et la chevillette  
cherra.”

Et la petite fille entra.

“Maintenant monte sur mon  
lit, pour que je t'embrasse un  
peu.”

Et la petite fille monta dans  
le lit.

“Oh ! grand'mère, dit-elle,  
vous n'êtes pas comme  
d'habitude, comme vous avez  
de grands yeux.”

“C'est pour mieux te voir, mon  
enfant.”

“Grand'mère, comme vous  
avez de gros bras !”

“C'est pour mieux te serrer,  
mon enfant.”

“Grand'mère, comme vous  
avez de grandes oreilles !”

“C'est pour mieux t'entendre,  
mon enfant.”

“Grand'mère, comme vous  
avez de longues dents !”

“C'est pour te croquer, mon  
enfant.”

Et le loup se jeta sur la petite  
fille, mais, au même instant  
on entendit du bruit ; c'était  
le papa du petit chaperon  
rouge, qui arrivait juste à

tā pu:r tpe net læ meʃā  
 lu. ʒə se bjē k il arive  
 trə tair pu:r la grām̄e:r,  
 mē la grām̄e:r ete tre  
 vje:j e il fo bjē muri:r  
 d yn fasō u d yn o:tr,  
 n ε s pa?

### lə violō mazik

œ brav garsō, nōme ʒā,  
 servi pādā trwaz ane œ  
 fermje dy:r e avair. læ  
 prēmje lœve, læ dœrnje kuʃe,  
 il nœ rnaklœ dœvāt oky:n  
 bœzœp, n sœ plejnā  
 ʒamε, tuʒu:r gjjœrε e  
 kōtā. a la fē d la  
 prēmje:r ane, sō m̄e:trœ  
 n lqi dœna pwē dœ ga:ʒ.  
 il s dizet ā lqimε:m :  
 “ʒœ pruv ēsi kœ ʒœ sʒiz œ  
 malē, fε pu:r kœmāde  
 oz o:tr. dabœ:r, ʒœ gairdœ  
 mōn arʒā ; āsʒit mō  
 vale, n ejū pa læ su, ε  
 bjē fœrse d reste ʃe mwa,  
 e ʒœ m asy:r dœ nuvo sœz  
 ekselā servis. ʒū et  
 œ pœ sēplœ d εspri ; il  
 n reklamra pa.”  
 ān efε, ʒā n dœmāda  
 rjē ; e, a la fē d la sœgōd  
 ane, il ā fy dœ mε:m. o  
 bu dœ trwaz ā, læ ʒœn  
 œm rezœly dœ s ān ale.  
 lœrsk il fi pa:r d sœt

temps pour tuer net le méchant  
 loup. Je sais bien qu'il arrivait  
 trop tard pour la grand'mère,  
 mais la grand'mère était très  
 vieille et il faut bien mourir  
 d'une façon ou d'une autre,  
 n'est-ce pas?

### Le violon magique

Un brave garçon, nommé Jean,  
 servit pendant trois années un  
 fermier dur et avare. Le  
 premier levé, le dernier couché,  
 il ne renâclait devant aucune  
 besogne, ne se plaignant  
 jamais, toujours guilleret et  
 content. A la fin de la  
 première année, son maître  
 ne lui donna point de gages.  
 Il se disait en lui-même :  
 “Je prouve ainsi que je suis un  
 malin, fait pour commander  
 aux autres. D'abord, je garde  
 mon argent ; ensuite mon  
 valet, n'ayant pas le sou, est  
 bien forcé de rester chez moi,  
 et je m'assure de nouveau ses  
 excellents services. Jean est  
 un peu simple d'esprit ; il  
 ne réclamera pas.”  
 En effet, Jean ne demanda  
 rien ; et, à la fin de la seconde  
 année, il en fut de même. Au  
 bout de trois ans, le jeune  
 homme résolu de s'en aller.  
 Lorsqu'il fit part de cette

rezolysjō a sō mē:tr, lə  
fermje mi la mē a sa  
pəʃ ; mēz il n ā tira kə  
sō muʃwa:r a karo, dōt  
il sə muʃa avek œ brɥi də  
trōpet.

“məsʃø, di zā, zə vuz  
e fidelmā servi pādā  
trwaz ā, e zə vøz ale vwa:r  
lə mōd : eje la bōte d  
mə dāne s ki mə rəvjēt  
ā tutə zystis.”

“wi, mōn ami, repōdi lə  
fermje, ty m a bjē servi,  
e zə vɛ t ā rekōpāse.”

il tira də sa burs trwa lja:r :

“vwasi, lɥi dit il, trwa lja:r  
tu noef. zə t ā dān œ  
par ane ; səla fet yn  
səm, e ty nə rəsəvra pə  
partu d osi gro ga:ʒ.”

kwakə zā nə kəny pə  
tre bjē la valœ:r d la  
māne, il ā savet ase  
pu:r sə dute k ɔ peje  
mal se servis. il rəgarda  
sō mē:trə d yn serte:n  
fasō, kəm œn əm ki  
va repōdrə ; mē refleksjō  
fet, il prefera nə rjē dir:  
le diskysjō l ānɥije.

“tot u ta:r, pāsa t il, sə  
kōt səra regle.” il pri  
le trwa lja:r e s ān ala ā  
ʃātā.

sy:r lə ʃəmē, prɛ d œ  
bɥisō, zā vit œ vjō

résolution à son maître, le  
fermier mit la main à sa  
poche ; mais il n'en tira que  
son mouchoir à carreaux, dont  
il se moucha avec un bruit de  
trompette.

“Monsieur, dit Jean, je vous  
ai fidèlement servi pendant  
trois ans, et je veux aller voir  
le monde : ayez la bonté de  
me donner ce qui me revient  
en toute justice.”

“Oui, mon ami, répondit le  
fermier, tu m'as bien servi,  
et je vais t'en récompenser.”

Il tira de sa bourse trois liards :  
“Voici, lui dit-il, trois liards  
tout neufs. Je t'en donne un  
par année ; cela fait une  
somme, et tu ne recevras pas  
partout d'aussi gros gages.”

Quoique Jean ne connût pas  
très bien la valeur de la  
monnaie, il en savait assez  
pour se douter qu'on payait  
mal ses services. Il regarda  
son maître d'une certaine  
façon, comme un homme qui  
va répondre ; mais réflexion  
faite, il préféra ne rien dire.  
Les discussions l'ennuyaient.  
“Tôt ou tard, pensa-t-il, ce  
compte sera réglé.” Il prit  
les trois liards et s'en alla en  
chantant.

Sur le chemin, près d'un  
buisson, Jean vit un vieux

pətɪt əm, d aspɛ mizer-  
ablə.

“a ! di lə nɛ, il parɛ kə  
le susi n tə ʒɛ:n pa,  
twa !”

“purkwa sərə ʒə trist?  
ʒ e la, sɔnɑ dɑ ma  
pɔʃ, mɛ ga:ʒə də trwɑz ɑ̃.”

“e tɔ trezɔ:r sə mɔ:t a  
kɔbjɛ?”

“a trwa lja:r ; paz œ də  
mwɛ̃.”

“ekut, rəpri lə pəti vjɔ :  
ʒə sɥi dɑ la mize:r e ʒə n  
pø ply travaje. twa, ty  
e ʒœn : ty ga:nəra fasilə-  
mɑ tɔ pɛ̃. vø ty mə  
dəne te trwa lja:r?”

ʒɑ ave bɔ kœ:r.

“ma fwa, dit il avɛk gete,  
ɑ̃ trwaz ɑ̃ ʒɑ ga:nəre pøtɛ:tr  
otɑ ! tjɛ̃, prɑ le ; ʒə  
sərə bjɛ̃ mɑ pase.”

lə nɛ rəpri :

“pɥiskə ty e si ʃarɪtablə,  
fɔrmə trwa swɛ : œ pur  
ʃakə lja:r kə ty m a dəne.  
il sərɔt akɔpli.”

ʒɑ s mit a ri:r.

“kɑm dɑ le kɔtə də  
fe, alɔr ? e bjɛ̃, ʒ tə  
prɑz o mo. ʒə vø  
dabɔ:r yn sarbakan ki  
nə mɑkə ʒame sɔ by ;  
ɑsqit œ violɔ ki fɔrs a  
dɑse tu sɔ ki l ɑtɑ-  
drɔ. kɑt a mɔ trwazjɛ:m

petit homme, d'aspect misé-  
rable.

“Ah ! dit le nain, il paraît que  
les soucis ne te gênent pas,  
toi !”

“Pourquoi serais-je triste?  
J'ai là, sonnante dans ma  
poche, mes gages de trois ans.”

“Et ton trésor se monte à  
combien ?”

“A trois liards ; pas un de  
moins.”

“Écoute, reprit le petit vieux :  
je suis dans la misère et je ne  
peux plus travailler. Toi, tu  
es jeune : tu gagneras facile-  
ment ton pain. Veux-tu me  
donner tes trois liards ?”

Jean avait bon cœur.

“Ma foi, dit-il avec gaîté, en  
trois ans j'en gagnerai peut-être  
autant ! Tiens, prends-les ; je  
saurai bien m'en passer.”

Le nain reprit :

“Puisque tu es si charitable,  
forme trois souhaits : un pour  
chaque liard que tu m'as donné.  
Ils seront accomplis.”

Jean se mit à rire.

“Comme dans les contes de  
fées, alors ? Eh bien, je te  
prends au mot. Je veux  
d'abord une sarbacane qui  
ne manque jamais son but ;  
ensuite un violon qui force à  
danser tous ceux qui l'enten-  
dront. Quant à mon troisième

swe — ma fwa, ʒə n se  
ply kwa tə dmāde. ʃwazi  
pur mwa.”

“ty ɛ bjē mōdere dā te  
vø, di lə nē. ty ərə  
la sarbakan e lə violō. də  
ply, persə:nə nə pura tə  
rəfyze la prēmjer ʃoz kə  
ty dmādərə. sələ tə sərə  
ytil avā pø.”

ejāt ēsi parle, lə pəti  
vjø tira de brusə:j ynə  
lō:g sarbakan e ǎ ʒəli  
pti violō də pøʃ, k il  
rəmit a ʒā.

“kə m fot il də ply?” di  
lə ʒəen əm. il rəmərʒa  
lə nē e parti, mwatje  
kurā, mwatje dāʃā.

ʒā traversa bjētət ǎ kar-  
fur opre dykel il j avet  
ǎ pti bwa, e il apersy,  
ataʃe a ǎn arbrə, lə ʃval  
dy fermje, avək la karjəl  
vid. ā mē:m tū, nōtrə  
vwajaʒœ:r ūtādi la vwa də  
sōn āsje mē:tr s ekrje :

“kə n dənərə ʒə pa pur  
avwar sə mē:rl ki siflə si  
bjē!”

ejā fe kəlka pa dā  
lə bwa, ʒā apersy lə fermje.  
“e kwa! mē:trə, lqi dit il,  
e:t vu si frijā də ʃā-  
sō? ʒə n vu savə pa  
myzsjē.”

— a! s ɛ twa? fi l o:tr ā

souhait — ma foi, je ne sais  
plus quoi te demander. Choisis  
pour moi.”

“Tu es bien modéré dans tes  
vœux, dit le nain. Tu auras  
la sarbacane et le violon. De  
plus, personne ne pourra te  
refuser la première chose que  
tu demanderas. Cela te sera  
utile avant peu.”

Ayant ainsi parlé, le petit  
vieux tira des broussailles une  
longue sarbacane et un joli  
petit violon de poche, qu’il  
remit à Jean.

“Que me faut-il de plus?” dit  
le jeune homme. Il remercia  
le nain et partit, moitié  
courant, moitié dansant.

Jean traversa bientôt un carre-  
four auprès duquel il y avait  
un petit bois, et il aperçut,  
attaché à un arbre, le cheval  
du fermier, avec la carriole  
vide. En même temps, notre  
voyageur entendit la voix de  
son ancien maître s’écrier :

“Que ne donnerais-je pas pour  
avoir ce merle qui siffle si  
bien!”

Ayant fait quelques pas dans  
le bois, Jean aperçut le fermier.  
“Eh quoi! maître, lui dit-il,  
êtes-vous si friand de chan-  
sons? Je ne vous savais pas  
musicien.”

— Ah! c’est toi? fit l’autre en

sə rətʉrnā. ʒə mə su-  
 siərə pø də sə mɛ:rl, si ʒə  
 n pāse k a la fwair prə-  
 ʒɛ:n ə puret ā tire œ  
 bō pri. mɛ ki sə ʃar-  
 ʒərə d ale lʉi mɛ:tr œ  
 grē də sɛl syr la kø?  
 — ʒə n e pa də sɛl dā ma  
 pøʃ, rəpri ʒā ; mez avɛk  
 ma sarbakan ʒə pøz eturdi:r  
 l wazøle.”

ejūt ěsi parle, il viza lə  
 mɛrl a l ɛ:l go:ʃ ; la  
 ʒūtʉij bestjəl, atě:tə ʒyst  
 a set ūdrwa, tōba eturdi  
 dɛz œ fure d epin e də  
 rōs.

“ale, mɛ:tr, di ʒā ; ale  
 ramase votr wazo !”

l avair sə mit a katrə pat  
 e, kəm il py, sə freja œ  
 pasa:ʒ a travɛ:r lez epin  
 pu:r atědrə lə mɛrl k il  
 ūtrəvwaje ; mez alɔ:r,  
 sezisā sō violō maʒik,  
 ʒā sə mit a ā ʒwe, e lə  
 fɛrmje sə dresa bryskəmā  
 syr se ʒāb. Suləve par  
 yn fɔrs mɛrvɛjø:z, il sota,  
 il bōdit o miljø de rōs,  
 ki lə deʃire də tut  
 pa:r.

“arɛ:t ! arɛ:t ! kriɛt-il.  
 fɛ tɛ:r set myzik dy  
 djabl ! ɛ s isi œn ūdrwa  
 pu:r dāse ? arɛ:t, se-  
 lera !” ʒā kōtinʒet a

se retournant. Je me sou-  
 cieraï peu de ce merle, si je  
 ne pensais qu'à la foire pro-  
 chaine on pourrait en tirer un  
 bon prix. Mais qui se char-  
 gerait d'aller lui mettre un  
 grain de sel sur la queue ?

— Je n'ai pas de sel dans ma  
 poche, reprit Jean ; mais avec  
 ma sarbacane je peux étourdir  
 l'oiselet.”

Ayant ainsi parlé, il visa le  
 merle à l'aile gauche ; la  
 gentille bestiole, atteinte juste  
 à cet endroit, tomba étourdie  
 dans un fourré d'épines et de  
 ronces.

“Allez, maître, dit Jean ; allez  
 ramasser votre oiseau !”

L'avare se mit à quatre pattes  
 et, comme il put, se fraya un  
 passage à travers les épines  
 pour atteindre le merle qu'il  
 entrevoyait ; mais alors,  
 saisissant son violon magique,  
 Jean se mit à en jouer, et le  
 fermier se dressa brusquement  
 sur ses jambes. Soulevé par  
 une force merveilleuse, il sauta,  
 il bondit au milieu des ronces,  
 qui le déchiraient de toutes  
 parts.

“Arrête ! arrête ! criait-il.  
 Fais taire cette musique du  
 diable ! Est-ce ici un endroit  
 pour danser ? Arrête, scé-  
 lérat !” Jean continuait à



ʒwe də sa pøʃe:t kəm  
 s il n y fət o:trə ʃo:z  
 tut sa vi ; e, plyz il i  
 mətɛ d ātrē, ply l ava:r  
 sotet e bōdisɛ, si bjē  
 kə lez epin lqi egratɪnɛ  
 l viza:ʒ e lqi araʃɛ se  
 vɛ:təmā par lābo.

“ty a syfizamūt ekørʃɛ  
 lə porvrə mōd, pāsɛ nōtrə  
 ʒwajø menɛtrjɛ ; kə lez  
 epin tə lə rād !”

sotā də plyz ũ ply o,  
 lə fɛrmjɛ n ũ puve ply.  
 “arɛ:t ! krijɛt il. ʒə tə  
 dənərə tu s kə ty  
 vudra ! yn bu:rs plɛ:n  
 d ɔ:r ! yn bu:rs kə ʒ e  
 sy:r mwɑ !

— pʉiskə vuz ɛ:t si ʒene-  
 rø, mɛ:tr, ʒə nə finire pa ma  
 gavət, di l o:tr ũ sɛsū  
 də ʒwe. mɛ rəsəve mɛ  
 kōplimā : ʒə n e ʒame  
 vy ǣ dāscɛ:r osi lest.”

ū dizū se mo, il pri la  
 bu:rs kə lə fɛrmjɛ lqi  
 tādɛ ; pʉiz il pʉrsqivi  
 ge:mā sō ʃəmē. l ava:r  
 n y rjē də ply prese kə  
 d ale lə denōse a la ʒystis,  
 ũ l akyzū də lqi avwa:r vɔle  
 sa bu:rs aprɛ l avwa:r deʃire  
 avek sez ōgl.

lə ʒœn əm fy bjɛtot  
 arɛte, ʒyʒɛ e kōdane a  
 ɛ:trə pādy.

jouer de sa pochette comme  
 s'il n'eût fait autre chose  
 toute sa vie ; et, plus il y  
 mettait d'entrain, plus l'avare  
 sautait et bondissait, si bien  
 que les épines lui égratignaient  
 le visage et lui arrachaient ses  
 vêtements par lambeaux.

“Tu as suffisamment écorché  
 le pauvre monde, pensait notre  
 joyeux ménétrier ; que les  
 épines te le rendent !”

Sautant de plus en plus haut,  
 le fermier n'en pouvait plus.

“Arrête ! criait-il. Je te  
 donnerai tout ce que tu  
 voudras ! Une bourse pleine  
 d'or ! Une bourse que j'ai  
 sur moi !

— Puisque vous êtes si géné-  
 reux, maître, je ne finirai pas ma  
 gavotte, dit l'autre en cessant  
 de jouer. Mais recevez mes  
 compliments : je n'ai jamais  
 vu un danseur aussi leste.”

En disant ces mots, il prit la  
 bourse que le fermier lui  
 tendait ; puis il poursuivit  
 gaîment son chemin. L'avare  
 n'eut rien de plus pressé que  
 d'aller le dénoncer à la justice,  
 en l'accusant de lui avoir volé  
 sa bourse après l'avoir déchiré  
 avec ses ongles.

Le jeune homme fut bientôt  
 arrêté, jugé et condamné à  
 être pendu.

o məmā u ɔ̃ lə kɔ̃dɔ̃zɛt  
a la pɔ̃tās, lə fermje, ki  
etɛt o prəmje rā də la  
fu:l, lɔ̃ krija d yn vwa  
fyrjɔ̃z :

“myzisjɛ̃ də malœ:r ! ty  
vaz ɛ:tr peje səlɔ̃ te me-  
rit.”

ʒā mɔ̃ta trākiləmā le  
dægre də l eʃe:l adose a  
la pɔ̃tās ; mɛz, o dɛrnjer  
eʃəlɔ̃, il sə rɛturna vœ:r lə  
ʒyʒ :

“akœrde mwa, dit il, ynə  
priœ:r avā kə ʒə mœ:r.

— lakœ:l ?

— ʒə vudre ʒwe ākœ:r œ  
pətɪt ɛ:r sy:r mɔ̃ violɔ̃.”

osito lə fermje s ekrija :

“nə lə pɛrmete pa, mɛsjɔ̃  
lə ʒyʒ ! nə lə pɛrmete pa !

— purkwa, di lə ʒyʒ, nə lɔ̃  
akœrdœre ʒ pa set dɛr-  
njœ:r ʒwa ?”

ʒə n sɔ̃i pa sy:r kə lə  
mazɪstra yt ete osi kɔ̃-  
patisā, s il avɛ parle sɔ̃i-  
vā sɔ̃ kœ:r ; mɛ ʒā  
avɛ rɛsy pur trwazjœ:m dɔ̃  
kə sa prəmje:r dɛmūd lɔ̃  
sɛrɛt akœrde, è, sā lə  
savwa:r, lə ʒyʒ obeiset a œ  
puvwa:r ply fœr kə lə sjɛ̃.

ɔ̃ rādɪt a ʒā sɔ̃ violɔ̃

(kar ɔ̃ l avɛ depu:je də  
tu s k il pəsede), e il

s mit ā pɔ̃sty:r də ʒwe.

Au moment où on le conduisait  
à la potence, le fermier, qui  
était au premier rang de la  
foule, lui cria d'une voix  
furieuse :

“Musicien de malheur ! tu  
vas être payé selon tes mé-  
rites.”

Jean monta tranquillement les  
degrés de l'échelle adossée à  
la potence ; mais, au dernier  
échelon, il se retourna vers le  
juge :

“Accordez-moi, dit-il, une  
prière avant que je meure.

— Laquelle ?

— Je voudrais jouer encore un  
petit air sur mon violon.”

Aussitôt le fermier s'écria :

“Ne le permettez pas, monsieur  
le juge ! Ne le permettez pas !

— Pourquoi, dit le juge, ne lui  
accorderais-je pas cette der-  
nière joie ?”

Je ne suis pas sûr que le  
magistrat eût été aussi com-  
patissant, s'il avait parlé sui-  
vant son cœur ; mais Jean  
avait reçu pour troisième don  
que sa première demande lui  
serait accordée, et, sans le  
savoir, le juge obéissait à un  
pouvoir plus fort que le sien.  
On rendit à Jean son violon  
(car on l'avait dépouillé de  
tout ce qu'il possédait), et il  
se mit en posture de jouer.

"ataŝe mwa ! krija lə fer-  
 mje : ataŝe mwa ! œn eky  
 a ki m ataŝəra səlīdmū !"  
 mē ʒū avɛ dənə lə  
 prəmje ku d arʃɛ : ʒyʒ,  
 grefje, buro, pœpl, tu  
 sə mit a rəmɥe ; la kərdə  
 tɔba de mē də səlqi ki  
 vulet ataŝe lə fermje  
 pu:r œn eky. o səgɔ ku,  
 tus ləvɛ:r la ʒū:b ; e lə  
 buro, lesū la sɔ pa-  
 sjū, desūdi l eʃɛ:l katr  
 a katr pu:r dūse avɛk  
 lez o:tr. o trwazjɛ:m ku  
 d arʃɛ, tus s mi:rt a  
 sote, a bɔdi:r, lə ʒy:ʒ e lə  
 fermje ũ tɛ:t, sotū ply  
 o kə tu lə mɔd.  
 ʒœnz e vjɔ, graz e  
 mɛ:gr, tus ũtret ũ  
 dās ; le ʃjɛz œmɛ:m,  
 sə dresū sy:r lœ:r pat də  
 derje:r, bɔdise sy:r plas.  
 le tɛ:t s ũtrʃœkɛ, ɔ  
 s ekraze le pje, tu lə  
 mɔd y:rlɛ də dulœ:r.  
 ũfɛ lə ʒyʒ s ekrija d ynə vwa  
 altāt :  
 "ase ! . . . ase ! . . . ʒə .  
 . . . ʒə . . t akərdə ta  
 gra:s . . . fini ta myzik !"  
 alɔ:r, ʒū sesa də ʒwe,  
 desūdi də l eʃɛ:l e sə fi  
 rūdrə la sarbakanə e la  
 bu:rs. il kɔvɛki də  
 mūsɔʒ lə fermje avɑ:r, ki

"Attachez-moi ! cria le fer-  
 mier ; attachez-moi ! Un écu  
 à qui m'attachera solidement !"  
 Mais Jean avait donné le  
 premier coup d'archet : juge,  
 greffier, bourreau, peuple, tout  
 se mit à remuer ; la corde  
 tomba des mains de celui qui  
 voulait attacher le fermier  
 pour un écu. Au second coup,  
 tous levèrent la jambe ; et le  
 bourreau, laissant là son pa-  
 tient, descendit l'échelle quatre  
 à quatre pour danser avec  
 les autres. Au troisième coup  
 d'archet, tous se mirent à  
 sauter, à bondir, le juge et le  
 fermier en tête, sautant plus  
 haut que tout le monde.  
 Jeunes et vieux, gras et  
 maigres, tous entraient en  
 danse ; les chiens eux-mêmes,  
 se dressant sur leurs pattes de  
 derrière, bondissaient sur place.  
 Les têtes s'entre-choquaient, on  
 s'écrasait les pieds, tout le  
 monde hurlait de douleur.  
 Enfin le juge s'écria d'une voix  
 naletante :  
 'Assez ! . . . Assez ! . . . Je  
 . . . je . . . t'accorde ta  
 grâce . . . Finis ta musique !"  
 Alors, Jean cessa de jouer,  
 descendit de l'échelle et se fit  
 rendre la sarbacane et la  
 bourse. Il convainquit de  
 mensonge le fermier avare, qui

fy ʒəte ã prizõ pu:r l avwa:r  
 fosmãt akyze. puz il sã  
 rãmit ã rut avøk læ violõ  
 e la sarbakan, dõt il sã  
 servit ãkõ:r ã mēt  
 ãkazjõ.

### le brav ʒã

kãm læ ve:r a swa n ave  
 pa reysi, la bãn madam  
 pẽrõ:l sã truve par azar  
 d ase meʃõt ymõer ; e  
 mæsjo pẽrõ:l, rezije, la  
 lese puse sez "ave ma-  
 ria" sã trõp oze rjẽ dir.  
 — di livre dã kãkõ ! su-  
 pire madam pẽrõ:l, pa  
 mẽ:m læ pri d la grẽ:n ;  
 aʃte-vu dãk ã ʒa:l  
 avøk sa.

— kã vø ty? ãbrwazin,  
 ty tã l aʃetra l ane prõ-  
 ʃẽ:n. duz mwa sõ vit  
 pase.

— l ane prõʃẽ:n, ki l a  
 vy? yn ʃo:z ã tu ka  
 serte:n, s ẽ kã ʒã n õre  
 paz ãkõ:r læ ʃa:l set  
 ane si. ʒã pø ʃãte :  
 mõ kõ:r supir ! ʒ avẽ  
 purtã bjẽ kõte sy:r sã  
 ʃa:l. e, madam pẽrõ:l  
 s etã ty, mæsjo pẽrõ:l, ki  
 kryt a yn akalmi, prit a

fut jeté en prison pour l'avoir  
 faussement accusé. Puis il se  
 remit en route avec le violon  
 et la sarbacane, dont il se  
 servit encore en mainte  
 occasion.

— *Conte traditionnel, transcrit  
 par MAURICE BOUCHOR.*

### Les braves gens

Comme les vers à soie n'avaient  
 pas réussi, la bonne Madame  
 Peyrolles se trouvait par hasard  
 d'assez méchante humeur ; et  
 Monsieur Peyrolles, résigné, la  
 laissait pousser ses "Ave Ma-  
 ria" sans trop oser rien dire.

— Dix livres de cocons ! sou-  
 pirait Madame Peyrolles, pas  
 même le prix de la graine ;  
 achetez-vous donc un châle  
 avec ça.

— Que veux-tu ? Ambroisine,  
 tu te l'achèteras l'année pro-  
 chaine. Douze mois sont vite  
 passés.

— L'année prochaine, qui l'a  
 vue ? Une chose en tout cas  
 certaine, c'est que je n'aurai  
 pas encore le châle cette  
 année-ci. Je peux chanter :  
 Mon cœur soupire ! J'avais  
 pourtant bien compté sur ce  
 châle. Et, Madame Peyrolles  
 s'étant tue, M. Peyrolles, qui  
 crut à une accalmie, prit à

œ̃ klu sō sekætœ:r avek  
l ide d ale fœ:r œ̃ tu:r o  
zardē. madam pœ:rəl  
l arœ:ta :

— lœ:s dōk lez arbrœ trā-  
kil, ty œra dāmē lœ  
tā dœ lez ebœrœ ! œ:tr  
fwa, sū k ō s ū mela,  
tu lez ū lœ vjœ:j espalje  
pœrtœ. mœ dœpœi kœ lœ  
grū savū dœ pari œ  
pœse par kūtœpœrdri e  
k il vuz a fet o sœrklœ  
set famøz kœferūs, dœ-  
pœi k il a faly s abœne  
a la rœvy d arbœrikylty:r,  
tu:zœ:r dā tez istwœ:r e  
te metœd, te bu:r, te  
grœf, te burzōz a bwa,  
te burzōz a frœi, ty kup,  
ty rœn, tÿ tœ:j . . . e zœ  
nœ se ply lœ gu k ō le  
pwa:r !

frwase par set filipik,  
dōt il nœ puvet a par swa  
kœtœste la zystœs, mœsjœ  
pœ:rəl kita lœ sekætœ:r,  
tādi kœ madam pœ:rəl  
rœvœnet o syzœ dœ se dœ-  
lœūs.

— tū dœ pœ:n ! e pur-  
kwa? pur rjē. vwala  
purtā dœ mwa kœ nu  
nuz ekstœrminjō, sy:r pje  
dœ nœi kœm dœ zu:r, avek  
skœlastik a ki z ave  
prœmi dœ dœne mō vjœ

un clou son sécateur avec  
l'idée d'aller faire un tour au  
jardin. Madame Peyrolles  
l'arrêta :

— Laisse donc les arbres tran-  
quilles, tu auras demain le  
temps de les éborgner ! Autre-  
fois, sans qu'on s'en mêlât,  
tous les ans le vieil espalier  
portait. Mais depuis que le  
grand savant de Paris est  
passé par Cantepœrdrix et  
qu'il vous a fait au Cercle  
cette fameuse conférence, de-  
puis qu'il a fallu s'abonner  
à la Revue d'arboriculture,  
toujours dans tes histoires et  
tes méthodes, tes bourres, tes  
greffes, tes bourgeons à bois,  
tes bourgons à fruit, tu coupes,  
tu roignes, tu tailles . . . et je  
ne sais plus le goût qu'ont les  
poires !

Froissé par cette philippique,  
dont il ne pouvait à part soi  
contester la justesse, Monsieur  
Peyrolles quitta le sécateur,  
tandis que Madame Peyrolles  
revenait au sujet de ses do-  
léances.

— Tant de peine ! Et pour-  
quoi ? Pour rien. Voilà  
pourtant deux mois que nous  
nous exterminions, sur pied  
de nuit comme de jour, avec  
Scholastique à qui j'avais  
promis de donner mon vieux

ʃa:l lɔrskə ʒ ɔrɛ mɔ̃  
 ʃa:l nœf e ki, l ivɛ:r  
 prɔʃɛ̃, pur la mɛs də  
 sɛt œ:r, dəvra sɔ̃ kɔ̃-  
 tɑ̃tɛ də sa pɛlis d ɛ̃dʒɛn  
 . . . dabɔ:r, prɛmjɛr agre-  
 mɑ̃: le vɛ:r a swa s etɑ̃  
 trɔ̃ prese d eklɔ:r, ɑ̃n avɑ̃s  
 d yn smɛ:n, sɑ̃z atɑ̃drɔ̃  
 kə lə vɛ:r y puzɔ̃  
 myrʒɛ, il nuz a faly ʃak  
 matɛ̃, pur lœ:r nurity:r,  
 ramase de fœ:j də rɔ̃s,  
 lə lɔ̃ de fɔsɛ, kɑ̃m dø  
 bœmjɛn. ʒ ɑ̃n e ɑ̃kɔ:r  
 le dwa pikɔtɛ . . . e  
 aprɛ lœ:r sɛgɔ̃ sɔ̃mɛ:j,  
 kɑ̃ tut a ku il sɔ̃  
 dəvɔny trist, ki et ale,  
 o riskə d sɔ̃ presipite,  
 kœji:r dɑ̃ le rɔʃɛ dy  
 fɔ:r la lavɑ̃d e la marʒɔlɛ:m  
 nesɛsɛ:r o fymigasjɔ̃?  
 . . . e tɑ̃ d o:trɔ̃ traka  
 ɑ̃kɔ:r ! . . . ɑ̃fɛ̃ tu mar-  
 ʃɛ bjɛ̃. alipɛ sy:r lez  
 etazɛ:r, mɛ sɛkɑ̃t ka-  
 banɛt ɑ̃ bɛl brujɛ:r də  
 ly:r, n atɑ̃de ply kə  
 le kɔkɔ̃. mɛ vɛ:r a swa  
 aʃvɛ də dɔrmi:r de trwa :  
 ru kɑ̃m l ɔ:r gɔ̃fle, trɑ̃s-  
 parɑ̃ e sɑ̃ la swa. deʒa  
 il grɛ̃pɛ lə lɔ̃ de  
 brɛ̃di:j ; le ply brav  
 filɛ deʒa, akrɔʃɑ̃ lœ:r  
 fil a drwat, a go:ʃ, kɑ̃t

chȃle lorsque j'aurais mon  
 chȃle neuf et qui, l'hiver  
 prochain, pour la messe de  
 sept heures, devra se con-  
 tenter de sa pelisse d'indienne  
 . . . D'abord, premier agré-  
 ment : les vers à soie s'étant  
 trop pressés d'éclore, en avance  
 d'une semaine, sans attendre  
 que le vert eût poussé aux  
 mûriers, il nous a fallu chaque  
 matin, pour leur nourriture,  
 ramasser des feuilles de ronces,  
 le long des fossés, comme deux  
 bohémiennes. J'en ai encore  
 les doigts picotés . . . Et  
 après leur second sommeil,  
 quand tout à coup ils sont  
 devenus tristes, qui est allée,  
 au risque de se précipiter,  
 cueillir dans les rochers du  
 fort la lavande et la marjolaine  
 nécessaire aux fumigations?  
 . . . Et tant d'autres tracas  
 encore ! . . . Enfin tout mar-  
 chait bien. Alignées sur les  
 étagères, mes cinquante ca-  
 banettes en belle bruyère de  
 Lure, n'attendaient plus que  
 les cocons. Mes vers à soie  
 achevaient de dormir des trois :  
 roux comme l'or, gonflés, trans-  
 parents et suant la soie. Déjà  
 ils grimpaient le long des  
 brindilles ; les plus braves  
 filaient déjà, accrochant leur  
 fil à droite, à gauche, quand

ε syrvoŋy set ɔra:ɜ. alɔ:r,  
 o prəmje ku də tɔnɛ:r,  
 ɜ e vy le po:vrɔ bɛ:t  
 rɔdɛsɔdr e vɔni:r muri:r  
 sy:r lɔɛr litjɛ:r . . . æ  
 dezastr! skɔlastik plɛ-  
 rɛ, ɜ avɛz āvi d ā fɛ:r  
 otā.

məsjo pɛrɔ:l, emy, puza  
 pu:r sɔ dɔnɛ kura:ɜ ynɔ  
 dublɔ priz dā sa tabatjɛ:r  
 ān ekai:j ki grɛsa, e pādā  
 kɛlkɔ sɛgɔd, silāsjɔz-  
 mā, madam pɛrɔ:l, e  
 lɔi s ātrɛrɛgardɛ:r. mɛ-  
 sjɔ e madam pɛrɔ:l,  
 u — kɔm ɜ lez aple  
 ply kɔmynemā dā lɔ  
 pɛ:j, ā manjɛ:r d afektyɔ:s  
 familjarite — məsjo vik-  
 tris e madam ābrwazin  
 etɛ, dā tut la fɔrsɔ  
 dy tɛ:rm, de pɛrsɔn dɔ  
 l āsjɛ tā. bjɛ pɔrtā  
 kwakɔ trɛz ɔɜɛ (lɔɛr maria:ɜ  
 s etɛ fet alɔ:r kɔ ʃarl  
 dis rɛnɛt ākɔ:r) il vivɛ  
 dɔ pɛtit rāt, dɔ se tut  
 pɛtit rāt ki ɔ:trɛfwa  
 syfizɛt a kɔstitye la fɔr-  
 tym. po:vrɔz o fɔ, il  
 nɔ s ān apɛrsɔvɛ pa, ejā  
 vjeji sā sɔ kree okɛ de  
 bɔzwɛ d la sɔsjɛte nuvɛ:l.  
 e ilz etɛt ɔɛrɔ, a la  
 manjɛ:r d il j a sɛkūt  
 ā, dā lɔɛr mezɔnɛt dɔ

est survenu cet orage. Alors,  
 au premier coup de tonnerre,  
 j'ai vu les pauvres bêtes  
 redescendre et venir mourir  
 sur leur litière . . . Un  
 désastre! Scholastique pleu-  
 rait, j'avais envie d'en faire  
 autant.

Monsieur Peyrolles, ému, puisa  
 pour se donner courage une  
 double prise dans sa tabatière  
 en écaille qui grinça, et pendant  
 quelques secondes, silencieuse-  
 ment, Madame Peyrolles, et  
 lui s'entreregardèrent. Mon-  
 sieur et Madame Peyrolles,  
 ou — comme on les appelait  
 plus communément dans le  
 pays, en manière d'affectueuse  
 familiarité — Monsieur Vic-  
 trice et Madame Ambrosine  
 étaient, dans toute la force  
 du terme, des personnes de  
 l'ancien temps. Bien portants  
 quoique très âgés (leur mariage  
 s'était fait alors que Charles  
 dix régnait encore) ils vivaient  
 de petites rentes, de ces toutes  
 petites rentes qui autrefois  
 suffisaient à constituer la for-  
 tune. Pauvres au fond, ils  
 ne s'en apercevaient pas, ayant  
 vieilli sans se créer aucun des  
 besoins de la société nouvelle.  
 Et ils étaient heureux, à la  
 manière d'il y a cinquante  
 ans, dans leur maisonnette de

la grā plas, u le mœblə  
 fane pø a pø, le glas  
 lūtāmā terni garde  
 pur ø, gras o suvənir,  
 ynə mē:m e im:qablə frē-  
 ſœ:r. sœlmā, a ſak  
 rətur d avril, madam  
 ūbrwazin, dāz œ o  
 grənje blāſi a la ſo  
 e trāsfərme ā maſjanəri,  
 fəzət yn ōs u dø də  
 vœ:r a swa ; e, kā la  
 reysit ete bən, sla lœ:r  
 pərmete də s əfri:r kəlko  
 dusœ:r. l eləva:ʒ de vœ:r  
 a swa n e pa kōsidere a  
 kūtəpərdri kəm trava:ʒ  
 artizā, e la burʒwazi  
 atārde e apovri də sə  
 kwē də prəvēs eim a sə  
 kree ēsi, sū krwa:r derəʒe,  
 œ mədestə syplemā də  
 rəvəny.  
 mez, elas ! le vœ:r a swa də  
 madam ūbrwazin n avē  
 pa reysi set ane. su-  
 dē, la bən figy:r prē-  
 økype də məsjø viktris  
 s eklera.  
 — səm nu bœ:t? e ʒə  
 n i pāse sœlmā ply !  
 mē ʒə pø tə l aʃte, tō  
 ſa:l . . . nətrə rūt dy  
 ʒas də bram-fē, nu n  
 l avō ʒame tuʃe dəpqi  
 l erita:ʒ dy povr ōkl.  
 vwala døz ane d sla : a

la Grand'Place, où les meubles  
 fanés peu à peu, les glaces  
 lentement ternies gardaient  
 pour eux, grâce au souvenir,  
 une même et immuable frai-  
 cheur. Seulement, à chaque  
 retour d'avril, Madame  
 Ambrosine, dans un haut  
 grenier blanchi à la chaux  
 et transformé en magnanerie,  
 faisait une once ou deux de  
 vers à soie ; et, quand la  
 réussite était bonne, cela leur  
 permettait de s'offrir quelques  
 douceurs. L'élevage des vers  
 à soie n'est pas considéré à  
 Canteperdrix comme travail  
 artisan, et la bourgeoisie  
 attardée et appauvrie de ce  
 coin de province aime à se  
 créer ainsi, sans croire déroger,  
 un modeste supplément de  
 revenu.

Mais, hélas ! les vers à soie de  
 Madame Ambrosine n'avaient  
 pas réussi cette année. Sou-  
 dain, la bonne figure pré-  
 occupée de Monsieur Victrice  
 s'éclaira.

— Sommes-nous bêtes ? et je  
 n'y pensais seulement plus !  
 mais je peux te l'acheter, ton  
 châte . . . Notre rente du  
 Jas de Brame-Faim, nous ne  
 l'avons jamais touchée depuis  
 l'héritage du pauvre oncle.  
 Voilà deux années de cela : à



sā sēkāt frā par ā,  
 lə tətāl mōt a trwa sā  
 frā sā lez ētere, zystə s  
 kə ty esperē də te kəkō.  
 la dəsɣ, məsjø e ma-  
 dam perə:l s egzaltər :  
 pøt ɔ s lese lāterne  
 ēsi? trwa sā frā,  
 mē s et yn sām! e  
 sə fermje, sə frederi, dōt il  
 n ave zame soelmūt  
 apersɣ la figyr! yn sāmɛ:n  
 dyrū məsjø e madam  
 perə:l nə parlər:kə dy  
 vwaja:ʒ. kar sə n ete pa  
 prezimā ʃo:z kəməd  
 kə d atēdrə lə dāmɛ:n  
 də bram-fē, pərʃe dā  
 la mōtan, o dəsɣ dy  
 vila:ʒ d ātrəpjɛ:r, lɥi-  
 mɛ:m deʒa pərʃe o.  
 katr œ:r pu:r mōte,  
 otā pu:r rədəsādr : yn  
 absās də tut ā ʒu:r.  
 lə dimāʃ, ɔ sə truva  
 prɛ. yn vwazin ave prete  
 sōn an, e lə bulāʒe sō  
 ʃartō u, syr dø ʃe:z  
 səlīdmūt amare, məsjø  
 e madam perə:l s ē-  
 stalər tū bjē kə mal,  
 o miljø də bəga:ʒəz e  
 prəvizjō akumyle par  
 skəlastik.

— vuz ire drwa ʒyska  
 ātrəpjɛ:r, dize skəlas-  
 tik, ki kənɛʃe lə pe:ʒ ;

cent cinquante francs par an,  
 le total monte à trois cents  
 francs sans les intérêts, juste ce  
 que tu espérais de tes cocons.  
 Là-dessus, Monsieur et Ma-  
 dame Peyrolles s'exaltèrent :  
 Peut-on se laisser lanterner  
 ainsi? Trois cents francs,  
 mais c'est une somme! Et  
 ce fermier, ce Frédéri, dont ils  
 n'avaient jamais seulement  
 aperçu la figure! Une semaine  
 durant Monsieur et Madame  
 Peyrolles ne parlèrent que du  
 voyage. Car ce n'était pas  
 précisément chose commode  
 que d'atteindre le domaine  
 de Brame-Faim, perché dans  
 la montagne, au-dessus du  
 village d'Entrepierres, lui-  
 même déjà perché haut.  
 Quatre heures pour monter,  
 autant pour redescendre : une  
 absence de tout un jour.

Le dimanche, on se trouva  
 prêts. Une voisine avait prêté  
 son âne, et le boulanger son  
 charreton où, sur deux chaises  
 solidement amarrées, Monsieur  
 et Madame Peyrolles s'in-  
 stallèrent tant bien que mal,  
 au milieu des bagages et  
 provisions accumulés par  
 Scholastique.

— Vous irez droit jusqu'à  
 Entrepierres, disait Scholas-  
 tique, qui connaissait le pays ;

a ãtrəpjɛr, ɔ̃ kit la  
 grãrut, mɛ tu l  
 mɔ̃d vuz ɛdikɛra lə sãtje  
 k alɔr il fodra prãdr.  
 vu detelɔre a mimɔ̃te,  
 pu:r dezɔ̃ne, prɛ d ynə  
 su:rs ki ɛ suz œ̃ ʃɛ:n.  
 la vu lɛsre l ʃartɔ̃,  
 parska le vwaty:r nɔ̃ vɔ̃  
 pa ply lwɛ̃, e madam  
 mɔ̃tɛra sy:r l an. sɔ̃re  
 vu bate l an, o mwɛ̃!  
 ʒ e ataʃe lə ba a l arjɛ:r  
 də l ekipa:ʒ.  
 aprɛ katrə bɔ̃nz œ:r  
 də mɔ̃te, mwatje rulã,  
 mwatje trɔ̃tã, kɔ̃fɔ̃rmemãt  
 o prɔ̃gram də skɔ̃lastik,  
 a travɛ:r buisɔ̃z e pjɛra:j,  
 le vwajaʒœ:r ãfɛ arivɛ:r  
 dəvã lə ʒas pɛrdy də bram-  
 fɛ̃.

— sɔ̃ n ɛ pa bo ! di  
 madam ãbrwazin, tirã sy:  
 lə bridɔ̃ pu:r kɔ̃sidere la  
 mazy:r ruʒã:tr, ã kaju  
 rule, avɛk sɔ̃ twa ba d u  
 sɔ̃rtet œ̃ pø də fyne.

— le blɛ sɔ̃ klɛ:r, rɛpri  
 mɛsjø viktris, ʒ i vw  
 dɔ̃dã le grijɔ̃ kuri:r.  
 e madam ãbrwazin kɔ̃-  
 kly :

— dãm ! pu:r sã sɛkãt  
 frũ par ã, ɔ̃ nɔ̃ pø  
 purtã paz avwar lə ʃato  
 dy marki də karaba.

à Entrepierres, on quitte la  
 grand'route, mais tout le  
 monde vous indiquera le sentier  
 qu'alors il faudra prendre.  
 Vous détellerez à mi-montée,  
 pour déjeuner, près d'une  
 source qui est sous un chêne.  
 Là vous laisserez le charreton,  
 parce que les voitures ne vont  
 pas plus loin, et madame  
 montera sur l'âne. Saurez-  
 vous bâter l'âne, au moins !  
 J'ai attaché le bât à l'arrière  
 de l'équipage.

Après quatre bonnes heures  
 de montée, moitié roulant,  
 moitié trottant, conformément  
 au programme de Scholastique,  
 à travers buissons et pierrailles,  
 les voyageurs enfin arrivèrent  
 devant le Jas perdu de Brame-  
 Faim.

— Ce n'est pas beau ! dit  
 madame Ambrosine, tirant sur  
 le bridon pour considérer la  
 mesure rougeâtre, en cailloux  
 roulés, avec son toit bas d'où  
 sortait un peu de fumée.

— Les blés sont clairs, reprit  
 Monsieur Vic<sup>t</sup>rice, j'y vois  
 dedans les grillons courir.  
 Et Madame Ambrosine con-  
 clut :

— Dame ! pour cent cinquante  
 francs par an, on ne peut  
 pourtant pas avoir le château  
 du marquis de Carabas.

məsʃø viktris edā, ma-  
dam ūbrwazin mi pjet a  
tɛ:r, e tu le dø s avū-  
sɛ:r, sɔivi də l an. mɛ  
sə k il vwajɛ, sə ki lez  
ūturɛ avɛt ɛ̃ tɛl ɛ:r də  
mizɛ:r, k a l ide də dmūde  
d l arʒā il sə sātɛ deʒa  
ʒɛne.

— ty t'eksplikra lə prəmje,  
viktris !

— il vodre pøtɛ:tr mjø  
kə sə fy twa, ūbrwazin !  
a lœ:r aprɔʃ, dø galɔpɛ  
eburife ki ʒwɛ dāz ɛ̃  
ta də pɑ:j pri:r la fuɪt.  
lœ:r mɛ:r, ū trɛ̃ d file sa  
kɔnu:j sy:r ɛ̃ trɔ̃ d arbr,  
sə dresa.

— vu vuz ɛ:t pɛ:rɔdy?

. . . vuz alje sū dut  
vizite pjɛ:r ekrit? . . .  
alɔ:r, s ɛ ply bɑ, pre  
də la surs, k il fale  
turne . . .

viktris rɛgarda ūbrwazin,  
ūbrwazin rɛgarda viktris.  
pu:rta lə kura:ʒ lœ:r mū-  
ka ; il lesɛ:r krwa:r k il  
s ɛtɛ perɔdy e k ilz  
alɛ vizite pjɛ:r ekrit.

la filø:z pary sulaʒɛ e di :

— ʒ avɛz y pœ:r dabɔr kə  
vu n fysje məsʃø e  
madam pɛ:rɔ:l, pars kə  
lə bjɛ̃ ɛt a ø e kə nu  
lœ:r dɔvɔ̃ də l arʒā.

Monsieur Victrice aidant, Ma-  
dame Ambrosine mit pied à  
terre, et tous les deux s'avan-  
cèrent, suivis de l'âne. Mais  
ce qu'ils voyaient, ce qui les  
entourait avait un tel air de  
misère, qu'à l'idée de demander  
de l'argent ils se sentaient déjà  
gênés.

— Tu t'expliqueras le premier,  
Victrice !

— Il vaudrait peut-être mieux  
que ce fût toi, Ambrosine !

A leur approche, deux galopins  
ébouriffés qui jouaient dans un  
tas de paille prirent la fuite.  
Leur mère, en train de filer sa  
quenouille sur un tronc d'arbre,  
se dressa.

— Vous vous êtes perdus?

. . . Vous alliez sans doute  
visiter Pierre-Écrite? . . .  
Alors, c'est plus bas, près  
de la source, qu'il fallait  
tourner . . .

Victrice regarda Ambrosine,  
Ambrosine regarda Victrice.  
Pourtant le courage leur man-  
qua ; ils laissèrent croire qu'ils  
s'étaient perdus et qu'ils  
allaient visiter Pierre-Écrite.

La fileuse parut soulagée et dit :

— J'avais eu peur d'abord que  
vous ne fussiez Monsieur et  
Madame Peyrolles, parce que  
le bien est à eux et que nous  
leur devons de l'argent.

pʷiz el apla sɔ̃ mari :

— ty pø tə mɔ̃tre, frederi, sə nɛ pa sø kə nu krɛnjɔ̃.

frederi dɛsɑ̃di dy grɛnje, sɔ̃vi par lez ɑ̃fɑ̃ dɔ̃ lez jø timid lɔ̃zɛ. il ɔ̃frit o vizitœ:r dy le, il n avɛ pa dɑ̃ vɛ ! dy mjɛl ɑ̃ rejɔ̃, de nwaz e de pɔ̃m.

— s ɛ tu s kɑ̃ l ɔ̃ truv isi, la tɛ:r ɛ si pɔ̃:vr ! œrø:zmɑ̃ kə le nuvo mɛ:tr nɑ̃ nu trakas pɑ̃ pu:r peje ; sɑ̃ sla, ɔ̃ n œrɛ k a mɛ:tr la klɛ su la pɔ̃:rt. dɑ̃ bjɛ̃ bɑ̃n zɑ̃ kə nu n avɔ̃ zɑ̃mɛ vy. mɛ vu dɑ̃vɛ le kɑ̃n:œ:tr si vuz ɛ:it dɑ̃ la vil ?

ɑ̃brwazin e viktris dir k ɑ̃n ɛfɛ il kɑ̃nɛsɛt œ̃ pø le pɛrɔ̃:l. spɑ̃dɑ̃ lə solɛ:j bɛsɛ ; il falɛ:prɑ̃dr yn dɛsizjɔ̃.

— parl, dizɛ madam ɑ̃brwazin.

— nɔ̃, parl, twɑ̃ ! dizɛ mɑ̃s:jø viktris.

il nɑ̃ parlœ:r ni l œ̃ ni l otr.

bjɛ̃ mjø, kɑ̃ madam ɑ̃brwazin rɛmɔ̃ta sy:r l ɑ̃n, alɔ̃:r la fam s aprɔ̃ʃɑ̃ :

Puis elle appela son mari :

— Tu peux te montrer, Frédéric, ce n'est pas ceux que nous craignons.

Frédéric descendit du grenier, suivi par les enfants dont les yeux timides luisaient. Il offrit aux visiteurs du lait, il n'avait pas de vin ! du miel en rayon, des noix et des pommes.

— C'est tout ce que l'on trouve ici, la terre est si pauvre ! Heureusement que les nouveaux maîtres ne nous tracassent pas pour payer ; sans cela, on n'aurait qu'à mettre la clef sous la porte. De bien bonnes gens que nous n'avons jamais vus. Mais vous devez les connaître si vous êtes de la ville ?

Ambroisine et Victrice dirent qu'en effet ils connaissaient un peu les Peyrolles. Cependant le soleil baissait ; il fallait prendre une décision.

— Parle, disait Madame Ambroisine.

— Non, parle, toi ! disait Monsieur Victrice.

Ils ne parlèrent ni l'un ni l'autre.

Bien mieux, quand Madame Ambroisine remonta sur l'âne, alors la femme s'approchant :

— vu purje pøtɛ:trə  
 vu ʃarʒe d yn pøtit  
 kəmisjɔ̃, pɥiskə vu rə-  
 turnez a la vil. il s aʒirɛ  
 də pørtɛ sla də nɔtrə par, a  
 sə brav məsʒø, a set  
 brav madam pɛrɔ:l.  
 s etet œ grɑ̃ kək, mɛ:gr  
 e sek, ki prɔtɛstɛ, lje par  
 le pat.

ɔ̃ lə sypɥdit o krøʒɛ  
 dy ba . . . e lə swa:r, kɑ̃  
 le dø vjø fi:r lœ:r  
 rɑ̃trɛ dɑ̃ kɑ̃təpɛrdri, sy:r  
 lə ʃartɔ̃, le ʒɑ̃ dizɛ  
 dəvɑ̃ le pørt, avɛk ynə  
 nuɑ̃s d œvi :

— vwala madam œbrwazin  
 e məsʒø viktris ki s œ  
 rəvjɛnt œ vwaty:r də  
 tuʒɛ lœ:r rɑ̃t də bram-  
 fɛ !

### plɛzi:r d amu:r

œpøsiiblə də rjɛ truve  
 dɑ̃ set abøminablə mazy:r  
 u nu rətəne prizɔ̃nje  
 ynə plyz abøminabl avɛ:rs ;  
 e nuz etjɔ̃ preskə rezijɛ,  
 dɑ̃mnɛ e mwa, a muri:r də  
 fɛ pu:r œ ʒu:r, kɑ̃,  
 parmi le glusɑ̃tə prɔ-  
 testasjɔ̃ də trwaz u katrɛ  
 mɛ:grə pul refyʒje sy:r  
 la mɛtrɛ:s pu:trə dy ũgar,

— Vous pourriez peut-être  
 vous charger d'une petite  
 commission, puisque vous re-  
 tournez à la ville. Il s'agirait  
 de porter cela de notre part, à  
 ce brave monsieur, à cette  
 brave madame Peyrolles.

C'était un grand coq, maigre  
 et sec, qui protestait, lié par  
 les pattes.

On le suspendit au crochet  
 du bât . . . Et le soir, quand  
 les deux vieux firent leur  
 rentrée dans Canteperdrix, sur  
 le charreton, les gens disaient  
 devant les portes, avec une  
 nuance d'envie :

— Voilà Madame Ambroisine  
 et Monsieur Victrice qui s'en  
 reviennent en voiture de  
 toucher leur rente de Brame-  
 Faim !

— PAUL ARÈNE.

### Plaisir d'amour

Impossible de rien trouver  
 dans cette abominable mesure  
 où nous retenait prisonniers  
 une plus abominable averse ;  
 et nous étions presque résignés,  
 Domnin et moi, à mourir de  
 faim pour un jour, quand,  
 parmi les gloussantes pro-  
 testations de trois ou quatre  
 maigres poules réfugiées sur  
 la maîtresse poutre du hangar,

nu vim āselm rə-  
pare:tr, syperb, le ʃvøz  
iradje də brē də pu:j, e  
tənūt o krø də se mēz  
yni ā kərbe:j, ynə duzəm  
d ø k il ave deniʃe.

avek œ po d sidr a grā  
pen əptəny e lə restā də  
pē bi dekuve:r o fō də  
la u:ʃ, səsi nu prəmete,  
sinō œ rəpə kōfɔrtablə, dy  
mwē də kwa satisfɛ:r noz  
apeti.

lə bœ:r, elas, fəzā defo,  
ēsi d əjœ:r kə lə lar e  
l ŋil, il fyɛ im:edjatmā  
deside kə l ɔ māzəret a la  
kək se duz ø prəvi-  
dāsjel.

mɛ, ki ale sə ʃarʒe dy  
swē də le kɥi:r? l əperasjō  
ɛ delikat ; tu dabər ʒə  
mə rekyze. dəmnē ā fit  
otā. kāt o brav  
āselm . . . ekute sə kə  
dit āselm !

— dez ø a la kək? rjē  
də ply sēpl ! e sū pre-  
zōpsjō, ʒə garāti də le  
reysir. sœlmā . . .

— a ! il j a œ sœlmā.

— wi ! sœlmāt il mə fo-  
dret yn gita:r.

set āselm ete pozitivmā  
fu : yn gita:r pur kɥi:r  
dez ø? kel asəsjasjō  
d ide sēgʎɛ:r.

nous vîmes Anselme re-  
paraître, superbe, les cheveux  
irradiés de brins de paille, et  
tenant au creux de ses mains  
unies en corbeille, une douzaine  
d'œufs qu'il avait dénichés.

Avec un pot de cidre à grand'-  
peine obtenu et le restant de  
pain bis découvert au fond de  
la huche, ceci nous promettait,  
sinon un repas confortable, du  
moins de quoi satisfaire nos  
appétits.

Le beurre, hélas, faisant défaut,  
ainsi d'ailleurs que le lard et  
l'huile, il fut immédiatement  
décidé que l'on mangerait à la  
coque ces douze œufs provi-  
dentiels.

Mais, qui allait se charger du  
soin de les cuire? L'opération  
est délicate; tout d'abord je  
me récusai. Dominin en fit  
autant. Quant au brave  
Amselme . . . écoutez ce que  
dit Anselme!

— Des œufs à la coque? Rien  
de plus simple! et sans pré-  
sompction, je garantis de les  
réussir. Seulement . . .

— Ah! il y a un seulement.

— Oui! seulement il me fau-  
drait une guitare.

Cet Anselme était positivement  
fou: une guitare pour cuire  
des œufs? Quelle association  
d'idées singulière.

dy rest, kəm la fē  
 prese e k okœ də nu  
 n ave də gitair sy:r swa, ð  
 pri læ saʒ parti d kɥi:r lez  
 ø o pəti bəncœ:r, ũ le  
 furā tu sēpləmā  
 dā də l o bu:jāt. tā  
 pi si, par māk d eks-  
 perjās, nu n obtənɔ̃ k  
 dez ø dɥ:r, a la plas dez  
 ø letøz e kremø kə  
 rœ:ve nœtrə gu:r mādiz.  
 e, pādā kə læ fø s aly-  
 me, sə ki fy lō, kar, œ  
 bō kar d œir dyrū, læ  
 bwa vœ:r e mu:je vœmi de  
 flo d epe:s fy me u nə  
 brijet oky:n flam ; pā-  
 dā kə dā la lu:r də  
 marmit de fōt, l o fəzə  
 de fasō pu:r bu:jir,  
 āselm, plezāte amikal-  
 mā o syʒə də sez etrāʒə  
 prəsedə kylinœ:r, y tu  
 l tā d nuz eksplike  
 kel rapœ:r egzistə, a sō  
 pwē də vy, ũtrə la gitair  
 e la kɥisō dez ø.  
 — rije, supirət āselm,  
 rije ! sə ki vu sāblə si  
 kəmik evœ:j ā mwa tut  
 o kōtrœ:r de suvœni:r  
 plē d ētimə melākəli.  
 s et ēsi : lez ø mə fō  
 sōʒə a la gitair, la gitair  
 a kuzin anœ:t ; e, rə-  
 mōtū læ kurū de ʒu:r

Du reste, comme la faim  
 pressait et qu'aucun de nous  
 n'avait de guitare sur soi, on  
 prit le sage parti de cuire les  
 œufs au petit bonheur, en les  
 fourrant tout simplement  
 dans de l'eau bouillante. Tant  
 pis si, par manque d'ex-  
 périence, nous n'obtenions que  
 des œufs durs, à la place des  
 œufs laitieux et crémeux que  
 rêvait notre gourmandise.  
 Et, pendant que le feu s'allu-  
 mait, ce qui fut long, car, un  
 bon quart d'heure durant, le  
 bois vert et mouillé vomit des  
 flots d'épaisse fumée où ne  
 brillait aucune flamme ; pen-  
 dant que dans la lourde  
 marmite de fonte, l'eau faisait  
 des façons pour bouillir,  
 Anselme, plaisanté amicale-  
 ment au sujet de ses étranges  
 procédés culinaires, eut tout  
 le temps de nous expliquer  
 quel rapport existait, à son  
 point de vue, entre la guitare  
 et la cuisson des œufs.  
 — Riez, soupirait Anselme,  
 riez ! ce qui vous semble si  
 comique éveille en moi tout  
 au contraire des souvenirs  
 pleins d'intime mélancolie.  
 C'est ainsi : les œufs me font  
 songer à la guitare, la guitare  
 à cousine Annette ; et, re-  
 montant le courant des jours

disparɪ, ʒə mə vva tu  
 gamē dūz œ grū salō  
 tādɪ də pɛɪrs o kulœ:r  
 klɛ:r, s uvrā də plē-  
 pje sy:r œ ʒardē pø kyltɪvɛ  
 ki fwazənɛ d ɛ:rbo fəl,  
 avɛk də o:tə ro:z tremjɛ:r  
 o kalɪs dekɛ:l mil  
 bu:rdō tuzur burdō-  
 nā e parɛ:jz a yn būdə  
 də patɪsjɛz ivrɔ s ūfari-  
 nɛ də pəlɛn d ɔr.  
 s ɛ la k abɪtɛ kuzɪn  
 anɛ:t. ɑʒɛ də prɛ də  
 katrəvɛz ũ, o fō ɛl  
 ɛtɛ ma grū tāt ; mɛ ʒ  
 l apəlɛ kuzɪn anɛ:t,  
 kəm tu lə mōd, pars  
 kān ɛfɛ, ʃak anɛ nu-  
 vɛ:l, o ljø d la vjeji:r, lɥi  
 apɔrtɛ pur ɛsi di:r œ  
 syrkrwa də grɑ:s ūfātɪn.  
 pətɪt, d la tɑ:j k ɔ rɛ:v  
 o fe, sō kɔrsa:ʒ rɛstɛ  
 supl e mɛs. sɛ ʃvø  
 ɛtɛ si fɛ, avɛk də si  
 vivū rəflɛ k il par-  
 ɛsɛ blō o solɛj e  
 su le lymjɛ:r. avɛk sla  
 fɔr kəkɛt də sō pje  
 mɪnō, kə vɔlɔtjɛz ɛl  
 mōtrɛ, e də sa mɛ œ pø  
 amɛgri u le bag də  
 fam nə tənɛ ply, sɔ  
 ki l avɛt ɔbliʒɛ, dəpɥi  
 kɛlkə tū, a rɔprūdɔ  
 sɛ biʒu də ʒœn fi:j.

disparus, je me vois tout  
 gamin dans un grand salon  
 tendu de perse aux couleurs  
 claires, s'ouvrant de plain-  
 pied sur un jardin peu cultivé  
 qui foisonnait d'herbes folles,  
 avec de hautes roses trémières  
 au calice desquelles mille  
 bourdons toujours bourdon-  
 nants et pareils à une bande  
 de pâtisseries ivres s'enfari-  
 naient de pollen d'or.  
 C'est là qu'habitait cousine  
 Annette. Agée de près de  
 quatre-vingts ans, au fond elle  
 était ma grand'tante ; mais je  
 l'appelais cousine Annette,  
 comme tout le monde, parce  
 qu'en effet, chaque année nou-  
 velle, au lieu de la vieillir, lui  
 apportait pour ainsi dire un  
 surcroît de grâce enfantine.  
 Petite, de la taille qu'on rêve  
 aux fées, son corsage restait  
 souple et mince. Ses cheveux  
 étaient si fins, avec de si  
 vivants reflets qu'ils pa-  
 raissaient blonds au soleil et  
 sous les lumières. Avec cela  
 fort coquette de son pied  
 mignon, que volontiers elle  
 montrait et de sa main un peu  
 amaigrie où les bagues de  
 femme ne tenaient plus, ce  
 qui l'avait obligée, depuis  
 quelque temps, à reprendre  
 ses bijoux de jeune fille.



də mə:m, e par sɔit sã  
 dut d œ misterjə re-  
 jənmã, tu parese  
 ʒœn otur də kuzin  
 ane:t : lə fotœ:j œrne də  
 dø sfêks, le ʒe:z ã  
 fœrm də li:r, la grãd  
 kœmœd e se kɔi:vrœ,  
 l etrãz mœbl a kœlœnet  
 rœprezãtã lə tãplœ də vɛstã  
 ki lɔi serve də tabl a  
 uvra:ʒ, e le vjø livrœ  
 k el lize, e le vje:j  
 ʒãsœ k el ʒãte d ynœ  
 vva fœ:bl, mœ dusrnã  
 vibrãt. dã la naivœte də  
 mœ kœ:r d ãfã, ʒœ nuri-  
 sez a l ãdrwa də kuzin  
 ane:t œ sãtimã mal  
 defini, ply vwazẽ a ku sy:r  
 də l amur kœ d l amitje.  
 osi pur rjẽn o mœd, ni  
 pur yn bœnad d ekœlje,  
 l ete, o kurã klœ:r də la  
 rivje:r, ni pur yn kurs,  
 l ivœ:r, lœ lœ de ru:t  
 sœnœ:rz e dy:r, kã la  
 glas fœ:jte ã vitr,  
 krak su lœ pje dã le  
 fose, pur rjẽn o mœd  
 ʒœ n œre vuly mãke  
 l ekstraœrdinœ:r deʒœne kœ,  
 ʒakœ ʒœdi, m œfre ʒez  
 el kuzin ane:t.  
 dy pẽ frœ, dy bœ:r e  
 dez ø . . . øz ekski e  
 kɔiz ã myzik !

De même, et par suite sans  
 doute d'un mystérieux ra-  
 yonnement, tout paraissait  
 jeune autour de cousine  
 Annette : le fauteuil orné de  
 deux sphinx, les chaises en  
 forme de lyre, la grande  
 commode et ses cuivres,  
 l'étrange meuble à colonnettes  
 représentant le temple de Vesta  
 qui lui servait de table à  
 ouvrage, et les vieux livres  
 qu'elle lisait, et les vieilles  
 chansons qu'elle chantait d'une  
 voix faible, mais doucement  
 vibrante. Dans la naïveté de  
 mon cœur d'enfant, je nouris-  
 sais à l'endroit de cousine  
 Annette un sentiment mal  
 défini, plus voisin à coup sûr  
 de l'amour que de l'amitié.

Aussi pour rien au monde, ni  
 pour une baignade d'écoliers,  
 l'été, au courant clair de la  
 rivière, ni pour une course,  
 l'hiver, le long des routes  
 sonores et dures, quand la  
 glace feuilletée en vitres,  
 craque sous le pied dans les  
 fossés, pour rien au monde  
 je n'aurais voulu manquer  
 l'extraordinaire déjeuner que,  
 chaque jeudi, m'offrait chez  
 elle cousine Annette.

Du pain frais, du beurre et  
 des œufs . . . Œufs exquis et  
 cuits en musique !

kəmã sla? vuz ale  
vwair.

il e, kəm ʃakœ se,  
diferût fasō də kuir lez  
ø a la kək. serte:m  
persøn prezōptyø:z  
ozə s ā fje a læ:r sœl  
ēstē. d o:trō kōt  
zyska dø sã, trwa sã.  
d o:trəz ākœ:r, pur mæzyre  
le minyt, āplwa lə  
sablje u bjē œ krənə-  
mæ:tr myni d yn egqi:j  
trətø:z. le devət e le  
sœ:r turjœ:r arivt o  
mæ:m rezylta, ān egrənã  
de pater e dez ave. kuzin  
anœ:t, d espri tuʒu:rz  
orizinal, avet imazine pur  
kuir sez ø yn seremōni  
vremã ge, u ʒə ʒwe  
mō ro:l.

kuzin anœ:t tœne sa  
gita:r. Ası sy:r œ taburœ  
ba, mwa ʒ ave, pur kōsij  
də tœnir lez ø prœ e də  
syrveje la bu:ʒwar.

— “kuzin anœ:t, l o  
kəmãs a ri:r!” . . . e,  
pēsũ leʒœ:rœmã le kœrd,  
kuzin anœ:t prelyde.

— “l o prũ lə galo,  
kuzin anœ:t!” . . .  
alœ:r kuzin anœ:t, lə  
rəgar o sjel, la vwaz emy,  
kəmãse la naiv rœmãs  
də flœrjã :

Comment cela? Vous allez  
voir.

Il est, comme chacun sait,  
différentes façons de cuire les  
œufs à la coque. Certaines  
personnes présomptueuses  
osent s'en fier à leur seul  
instinct. D'autres comptent  
jusqu'à deux cents, trois cents.  
D'autres encore, pour mesurer  
les minutes, emploient le  
sablier ou bien un chrono-  
mètre muni d'une aiguille  
trotteuse. Les dévotes et les  
sœurs tourières arrivent au  
même résultat, en égrenant  
des Pater et des Ave. Cousine  
Annette, d'esprit toujours  
original, avait imaginé pour  
cuire ses œufs une cérémonie  
vraiment gaie, où je jouais  
mon rôle.

Cousine Annette tenait sa  
guitare. Assis sur un tabouret  
bas, moi j'avais, pour consigne  
de tenir les œufs prêts et de  
surveiller la bouilloire.

— “Cousine Annette, l'eau  
commence à rire!” . . . Et,  
pinçant légèrement les cordes,  
cousine Annette préluait.

— “L'eau prend le galop,  
cousine Annette!” . . .

Alors cousine Annette, le  
regard au ciel, la voix émue,  
commençait la naïve romance  
de Florian :

“plezi:r d amu:r nə dy:rə k œ  
 məmā,  
 “ʒagrē d amu:r dy:rə tuto  
 la viə!  
 “ʒ e tu kite pu:r l ēgratə  
 silviə.  
 “elə mə kit e prāt œn  
 o:tr amā.”

a sə məmā, ʒə dəvə lɛsɛ  
 tɔ̃bɛ lez ø dā l o, e  
 kuzin anɛ:t kɔ̃tinuɛt ā  
 myltiplijā lez arpɛ:ʒ :

“tā kə sɛt o kuləra  
 dusəmā  
 “vɛ:r lə rɪsɔ ki bə:rdə la  
 prɛriə,  
 “ʒə t ɛmərə, mə repɛtɛ  
 silviə.  
 “l o kul ākə:r, ɛl a  
 ʒāʒɛ pu:rtā.”

la dəsy, ʒə rətirɛ la  
 bu:jwɑr ; kuzin anɛ:t  
 rəprənɛ avɛk ply də sɑ̃-  
 timā e d ɑ:m :

“plezi:r d amu:r nə dy:rə kœ  
 məmā,  
 “ʒagrē d amu:r dy:rə tuto  
 la viə!”

e triɔ̃faləmā, fəzā  
 ma parti o rəfrɛ sɑ̃  
 bjɛ kɔ̃prɑdr — ʒ e kɔ̃-  
 pri dəpɔ̃! — sə kə sɛt ɛ:r  
 dy tā pɑsɛ evəkɛ pu:r  
 kuzin anɛ:t də rɛ:vz e  
 də du rəgrɛ, ʒ ũpɔ̃rtɛ

“Plaisir d’amour ne dure qu’un  
 moment,  
 “Chagrin d’amour dure toute  
 la vie!  
 “J’ai tout quitté pour l’ingrate  
 Sylvie.  
 “Elle me quitte et prend un  
 autre amant.”

A ce moment, je devais laisser  
 tomber les œufs dans l’eau, et  
 cousine Annette continuait en  
 multipliant les arpeges :

“Tant que cette eau coulera  
 doucement  
 “Vers le ruisseau qui borde la  
 prairie,  
 “Je t’aimerai, me répétait  
 Sylvie.  
 “L’eau coule encore, elle a  
 changé pourtant.”

Là-dessus, je retirais la  
 bouilloire ; cousine Annette  
 reprenait avec plus de sen-  
 timent et d’âme :

“Plaisir d’amour ne dure qu’un  
 moment,  
 “Chagrin d’amour dure toute  
 la vie!”

Et triomphalement, faisant  
 ma partie au refrain sans  
 bien comprendre — j’ai com-  
 pris depuis ! — ce que cet air  
 du temps passé évoquait pour  
 cousine Annette de rêves et  
 de doux regrets, j’emportais

lez ø kʷi a pwē, dō  
 nu nu regaljōz ũ tɛ:t a  
 tɛ:t dā də delisjø kə-  
 ktje u sə vwaje, ør  
 syr fō blø, de kurən  
 də mi:rt, de buke də  
 ro:z, de kəlōb sə be-  
 ktā, dez amur ʒwā  
 dy tāburē, de ly:t, de  
 myzets e de fly:t.  
 œ ʒu:r, — kuzin anɛ:t, sə  
 matē-la, plyz atādri k a  
 sōn abity:d, m ave mōtre,  
 dā le tirwa:r də sa kəməd,  
 tu:t sɔrtə də suvənir, œ  
 buke deseʒe, de letrə  
 lje də favœ:r, avek lə pɔrtre  
 d œ bel əfisje ũ kəstym də  
 ysar ru:ʒ, — œ ʒu:r,  
 fəzā kʷir noz ø, il mə  
 pary kə kuzin anɛ:t  
 ralātise par tro la məzy:r,  
 e ʒə sōʒez a par mwa : lez  
 ø sā du:t sərō dy:r sə  
 swar. lez ø n ete pa  
 dy:r, mez il sə truve:r  
 mōle.

— ʒə n i kōprū rjē,  
 dize kuzin anɛ:t, vwala  
 bjē la prəmjer fwa kə  
 “plezi:r d amur” mə ʒu  
 sə tur-la . . . e, surjā  
 tuʒu:r, mə leʒe:rəmāt  
 atriste : “pøtɛ:tr œ pø  
 d eməsjō? e pʷi il fo  
 krwa:r k ɔ sə fe vje:j!  
 . . .”

les œufs cuits à point, dont  
 nous nous régaliions en tête à  
 tête dans de délicieux co-  
 quetiers où se voyaient, or  
 sur fond bleu, des couronnes  
 de myrte, des bouquets de  
 roses, des colombes se bec-  
 quetant, des amours jouant  
 du tambourin, des luths, des  
 musettes et des flûtes.

Un jour, — cousine Annette, ce  
 matin-là, plus attendrie qu'à  
 son habitude, m'avait montré,  
 dans les tiroirs de sa commode,  
 toutes sortes de souvenirs, un  
 bouquet desséché, des lettres  
 liées de faveurs, avec le portrait  
 d'un bel officier en costume de  
 hussard rouge, — un jour,  
 faisant cuire nos œufs, il me  
 parut que cousine Annette  
 ralentissait par trop la mesure,  
 et je songeais à part moi : les  
 œufs sans doute seront durs ce  
 soir. Les œufs n'étaient pas  
 durs, mais ils se trouvèrent  
 mollets.

— Je n'y comprends rien,  
 disait cousine Annette, voilà  
 bien la première fois que  
 “Plaisir d'amour” me joue  
 ce tour-là . . . Et, souriant  
 toujours, mais légèrement  
 attristée : “Peut-être un peu  
 d'émotion? et puis il faut  
 croire qu'on se fait vieille!  
 . . .”

s ε lə lādəmə də sə ʒur  
kə kuzin anɛ:t mury.

C'est le lendemain de ce jour  
que cousine Annette mourut.

— PAUL ARÈNE.

lə bɔ̃ djø də ʃəmije  
ki n ε ni pu:r ni kɔ̃tr  
ləʒādə də turein

**Le bon Dieu de Chemillé  
qui n'est ni pour ni contre**

*Légende de Touraine*

lə kyre də ʃəmije s ān  
alɛ pɔrte lə bɔ̃ djø a œ  
malad.

Le curé de Chemillé s'en allait  
porter le Bon Dieu à un  
malade.

vremā, s etɛ pitje də sɔ̃ʒe  
kə kɛlkœ puve muri:r  
par œ si bo ʒur d etɛ, ā  
plen āʒelys də midi, lə  
mɔmā də la vi e də la  
lymjɛ:r.

Vraiment c'était pitié de songer  
que quelqu'un pouvait mourir  
par un si beau jour d'été, en  
plein Angelus de midi, le  
moment de la vie et de la  
lumière.

s etɛ pitje osi də sɔ̃ʒe  
kə sə pɔ:vrə kyre avet ɛte  
ɔblize də sə mɛ:tr ā ru:t  
tu də sɥit ā sɔrtā də  
tabl, a l œ:r u d abity:d  
il alɛ — lə brevje:r o  
mē — fe:r œ bu də  
sjest su sa pətīt tɔnɛ:l də  
vij, o frɛ e o rəpo  
d œ ʒoli ʒardē plē də  
pe:ʃ my:r e də ro:z  
tremje:r.

C'était pitié aussi de songer  
que ce pauvre curé avait été  
obligé de se mettre en route  
tout de suite en sortant de  
table, à l'heure où d'habitude  
il allait — le bréviaire aux  
mains — faire un bout de  
sieste sous sa petite tonnelle de  
vigne, au frais et au repos  
d'un joli jardin plein de  
pêches mûres et de roses  
trémières.

“seɲœ:r, ʒə vu l œfr,”  
pāse lə sɛt əm ā  
supirā, e mɔte sy:r œn  
a:nə gri avek sɔ̃ bɔ̃ djø  
dəvā lɥi ā travɛ:r dy bə,  
il sɥive lə pəti ʃəmē a  
miko:t ātrə la rɔʃ ru:ʒ

“Seigneur, je vous l'offre,”  
pensait le saint homme en  
souponnant, et monté sur un  
âne gris avec son Bon Dieu  
devant lui en travers du bât,  
il suivait le petit chemin à  
mi-côte entre la roche rouge

tut pike də mu:səz ā  
 flo:ɾ, e la pātə də ka:ju  
 e də o:tə brūsə:j ki  
 degrēgəle ʒysko prəri.  
 l a:n parejmā, lə po:vr  
 a:n, supire "sɛnœ:ɾ, ʒə  
 vu l əfr," e il lə supiret  
 a sa manjɛ:ɾ, ā ləvā tātə  
 yn ərɛ:j, tātə l o:tr,  
 pu:r ʒase le mu:ʃ ki  
 lə turmāte.  
 s e k el sō meʃāt  
 e burdənāt, le mu:ʃ  
 də midi ; avek sla, la ko:t  
 a mōte, e lə kyre də ʃə-  
 mije, ki pəze si lu:r,  
 syrtut ā sōrtā də tabl !  
 də tāz ā tā de peizā  
 pase syr lə ʃmē e sə  
 rūʒet œ brē pu:r fe:r  
 plas o bō djø, avek sə  
 ku də ʃapo partikylje  
 de peizā də turɛ:n ;  
 l œ:j malē e lə saly rɛ-  
 spektyø, lə rəgar ki a  
 l ɛ:ɾ də s məke dy ʒɛst.  
 a ʃakœ məsjø lə kyre  
 rāde sō saly pu:r lə  
 kōt dy bō djø, trɛ  
 pəlimā, me sū bjē savwar  
 se k il fəze, kar sa tɛ:t  
 kəmāset a sə rūpli:r də  
 səmɛ:j.  
 lə tāz etɛ ʃo, la ru:t  
 blāʃ. o ba dy kəto,  
 dɛrjɛ:ɾ le pœplije, le pti  
 flo d la lwa:r rəsūblet

toute piquée de mousses en  
 fleurs, et la pente de cailloux  
 et de hautes broussailles qui  
 dégringolait jusqu'aux prairies.  
 L'âne pareillement, le pauvre  
 âne, soupirait "Seigneur, je  
 vous l'offre," et il le soupirait  
 à sa manière, en levant tantôt  
 une oreille, tantôt l'autre,  
 pour chasser les mouches qui  
 le tourmentaient.

C'est qu'elles sont méchantes  
 et bourdonnantes, les mouches  
 de midi ; avec cela, la côte  
 à monter, et le curé de Che-  
 millé, qui pesait si lourd,  
 surtout en sortant de table !  
 De temps en temps des paysans  
 passaient sur le chemin et se  
 rangeaient un brin pour faire  
 place au Bon Dieu, avec ce  
 coup de chapeau particulier  
 des paysans de Touraine ;  
 l'œil malin et le salut res-  
 pectueux, le regard qui a  
 l'air de se moquer du geste.  
 A chacun Monsieur le curé  
 rendait son salut pour le  
 compte du Bon Dieu, très  
 poliment, mais sans bien savoir  
 ce qu'il faisait, car sa tête  
 commençait à se remplir de  
 sommeil.

Le temps était chaud, la route  
 blanche. Au bas du coteau,  
 derrière les peupliers, les petits  
 flots de la Loire ressemblaient

a dez eka:j d arzã eblui-  
sât. tut set lymjɛ:r  
repãdy, se bu:rdõnmã  
d abe:j ki suløve de  
pusjɛ:r dæ fløɛ:r syr la  
rut, ʰə ʃã de griv dã  
le vi:n, æ ʃã øerø  
dæ pøtit bæ:t gurmã:d e  
rasazje, aʃøve d asupir  
læ kyre, tut etu:rdi deza par  
æ bõ dezøne dæ vẽ blã  
e dæ rijɛit. vwala kə,  
pase vilãdri, la u la røʃ  
døvjẽ ply o:t e læ  
redijø plyz etrwa, læ kyre  
dæ ʃømije fy tire vivømã  
dæ sõ sømɛ:j par le "dja!  
y!" d æ ʃartje ki s õ  
vønɛt õ fas dæ lɔi, avøk æ  
grũ ʃarjo dæ fwẽ balãse  
luridãmã a ʃak tur dæ  
ru.

læ mømã etɛ kritik.  
mɛ:m õ sø sɛ:rã læ ply  
pøsi:blø kõtrø la røʃ, il  
n j ave pa plas pur dø  
dã læ ʃmẽ . . . rø-  
desãdrø zysk a la grũ  
rut? læ kyre næ læ puve  
pa, ejã pri sø sãtje  
pur ale ply vit e saʃã  
sõ malad a tut ekstremite.  
sɛ s k il eseja d eks-  
plike o ʃartje ; mɛ  
læ rystrø næ vule rjøn  
õtãdr.

"ʒã ʃui faʃe, mæsjsø

à des écailles d'argent éblouis-  
santes. Toute cette lumière  
répandue, ces bourdonnements  
d'abeilles qui soulevaient des  
poussières de fleurs sur la  
route, le chant des grives dans  
les vignes, un chant heureux  
de petite bête gourmande et  
rassasiée, achevaient d'assoupir  
le curé, tout étourdi déjà par  
un bon déjeuner de vin blanc  
et de rillettes. Voilà que,  
passé Villandry, là où la roche  
devient plus haute et le  
raidillon plus étroit, le curé  
de Chemillé fut tiré vivement  
de son sommeil par les "dia!  
hue!" d'un charretier qui s'en  
venait en face de lui, avec un  
grand chariot de foin balancé  
lourdement à chaque tour de  
roue.

Le moment était critique.  
Même en se serrant le plus  
possible contre la roche, il  
n'y avait pas place pour deux  
dans le chemin . . . Re-  
descendre jusqu'à la grand'-  
route? Le curé ne le pouvait  
pas, ayant pris ce sentier  
pour aller plus vite et sachant  
son malade à toute extrémité.  
C'est ce qu'il essaya d'ex-  
pliquer au charretier ; mais  
le rustre ne voulait rien  
entendre.

"J'en suis fâché, Monsieur

l kyre, dit il sũ rətire sa  
pip ; mē la ʒurne e  
trə ʃo:d pur kə zə m ă  
rətu:rn vɛ:r aze par lə  
detu:r. bɔ pur vu, ki  
vuz ăn ale bjē trăkil-  
mă sy:r vɔtr ă:n . . .

— mē, malœrø, ty n a  
dɔk pa vy sə kə z e la.  
s e lə bɔ djø, mœvɛ  
kretjē, lə bɔ djø də  
ʃəmije, kə zə pœrt a œ  
malad.

— zə ʃu: də vilădri, rikana  
lə ʃartje. lə bɔ djø  
də ʃəmije nə mœ rəga:r dœ  
pa . . . dja ! y !” e lə  
pajē alɔza œ ku d  
fwe a sɔn atœla:ʒ pur lə  
fœ:r avăse, o riskə  
d ăvwaje l ă:n e tu s  
k il j avɛ dœsy rule  
o ba dy kœto, dă l  
patyra:ʒ.

nœtrə kyre n etɛ pasjũ kə  
tu ʒyst. “a ! s e kœm  
sla. e bjē, ată !” e,  
sotăt a ba də sa bœrt, il poza  
bjē delikatmă lə bɔ djø  
də ʃəmije o bœ:r dy ʃœmē,  
sy:r yn tuf də serpœlɛ,  
parmi lə ʒœnɛ d œr e lə  
liknis blă, vrœ nap  
d otel flœri e parfyme,  
kœm ɔ n ă truv pa  
mœ:m a la katedral də  
sē martē də tu:r. pu:

le curé, dit-il sans retirer sa  
pipe ; mais la journée est  
trop chaude pour que je m'en  
retourne vers Azay par le  
détour. Bon pour vous, qui  
vous en allez bien tranquille-  
ment sur votre âne . . .

— Mais, malheureux, tu n'as  
donc pas vu ce que j'ai là.  
C'est le Bon Dieu, mauvais  
chrétien, le Bon Dieu de  
Chemillé, que je porte à un  
malade.

— Je suis de Villedry, ricana  
le charretier. Le Bon Dieu  
de Chemillé ne me regarde  
pas . . . Dia ! hue !” et le  
païen allongea un coup de  
fouet à son attelage pour le  
faire avancer, au risque  
d'envoyer l'âne et tout ce  
qu'il y avait dessus rouler  
au bas du coteau, dans le  
pâturage.

Notre curé n'était patient que  
tout juste. “Ah ! c'est comme  
cela. Eh bien, attends !” Et,  
sautant à bas de sa bête, il posa  
bien délicatement le Bon Dieu  
de Chemillé au bord du chemin,  
sur une touffe de serpolet,  
parmi les genêts d'or et les  
lychnis blancs, vraie nappe  
d'autel fleurie et parfumée,  
comme on n'en trouve pas  
même à la cathédrale de  
Saint-Martin de Tours. Puis



lò sēt òm s aʒənuja e  
 fi setə ku:rtə prijə:r : “bō  
 djø də ʃəmije, ty vwa sə  
 ki m ariv e kə sə mekreā  
 va m əbliʒe də lə metr a la  
 rezō. pu:r sə fə:r, ʒə n e  
 bæzwē də pərsən, ejū le  
 pwaɲe trɛ səlɪd e lə bō  
 drwa də mō kote . . . restə  
 dō la bjē trūkɪl, a  
 rəga:rdə nɔtrə bataɪj, e nə  
 swa ni pu:r ni kōtr. sōn  
 afə:r sərə vit regle.”  
 sa prijə:r dit, il sə rələva e  
 kəmāsa pa:r rətruse se  
 māʃ, sə ki fi vwa:r aprɛ  
 se mē, se bɛ:l mē də  
 kyre du:səz e pəli pa:r le  
 benediksɔ, dɔ pwaɲe də  
 bulāʒe, səlɪd kəm de  
 nɔ də frɛ:n . . .  
 vli! vlā! dy prəmje ku,  
 lə ʃartje y sa pip kase  
 ātr le dā. dy səgō,  
 il sə truva kuʃe o fō  
 dy fose, ɔtɔ, muly,  
 im:obil. aprɛ kwa lə kyre.  
 fi rəkyle la ʃaret, la  
 rāʒa bjē swaɲɔzmā o  
 lō du taly, la tɛ:t dy ʃval  
 dā l ɔbr d ɛē myrje, e  
 s ūn ala o pəti tro vɛ:r  
 sō malad, k il truva asi  
 dā se rido d ɛdjɛn,  
 rəmi d sa fjɛ:vrə kəm par  
 mirakl e ū trē də de-  
 buʃe ɛ vjɔ flakō də

le saint homme s'agenouilla et  
 fit cette courte prière : “Bon  
 Dieu de Chemillé, tu vois ce  
 qui m'arrive et que ce mécréant  
 va m'obliger de le mettre à la  
 raison. Pour ce faire, je n'ai  
 besoin de personne, ayant les  
 poignets très solides et le bon  
 droit de mon côté . . . Reste  
 donc là bien tranquille, à  
 regarder notre bataille, et ne  
 sois ni pour ni contre. Son  
 affaire sera vite réglée.”

Sa prière dite, il se releva et  
 commença par retrousser ses  
 manches, ce qui fit voir après  
 ses mains, ses belles mains de  
 curé douces et polies par les  
 bénédictions, deux poignets de  
 boulanger, solides comme des  
 nœuds de frêne . . .

Vli! vlian! Du premier coup,  
 le charretier eut sa pipe cassée  
 entre les dents. Du second,  
 il se trouva couché au fond  
 du fossé, honteux, moulu,  
 immobile. Après quoi le curé  
 fit reculer la charrette, la  
 rangea bien soigneusement au  
 long du talus, la tête du cheval  
 dans l'ombre d'un mûrier, et  
 s'en alla au petit trot vers  
 son malade, qu'il trouva assis  
 dans ses rideaux d'indienne,  
 remis de sa fièvre comme par  
 miracle et en train de dé-  
 boucher un vieux flacon de

vuvrɛ musø, pu:r bjē  
 sə rəprɑ̃dr a la vi. ʒə vu  
 lɛ:s a pɑ̃sɛ si nɑtrə kyre  
 lɛda dɑ sɑn opɛrasjɔ̃.  
 dəpɥi sə tɑ la, lə bɔ̃  
 djø də ʃəmije ɛ tre  
 pɔpɥlɛr ɑ turɛ:n, ɛ s ɛ  
 lɥi kɑ lɛ turɑ̃ʒoz ɛ-  
 vɔk dɑ tur lɛ:r dis-  
 py:t : "bɔ̃ djø də  
 ʃəmije, nə swa ni pu:r ni  
 kɔ̃tr . . ." se lə vrɛ  
 djø de bata:j, sə djø də  
 ʃəmije ki nə fɛ də favø:r  
 a pɛrsɔn ɛ lɛ:s ʃakɔ̃  
 triɔ̃fɛ sɔlɔ̃ sa fɔ:r s  
 sɔ̃ bɔ̃ drwa.

la tart a la krɛ:m

frɛ:ʃ ɛ blɔ̃d, ɑ̃ ʒɑti  
 babi,  
 ɛ, pur mɔ̃n a:ʒ, asɛ  
 savɑ̃t,  
 ʒə mɑ rɑ̃ʒɔrʒə kɑ̃t ɔ̃ vɑ̃t  
 mɛ ɥi prɛtɑ̃ pase  
 d'avri.  
 mɛ ma gu:r mɑ̃diz ɛt  
 ɛkstrɛ:m :  
 ʒadis, ʒə l'avu ɑ̃trə nu,  
 ʒə mɑ mɛtɛz a dø ʒɔnu  
 dəvɑ̃t ynə tart a la krɛ:m.  
 mamɑ kɔ̃nɛsɛ mɔ̃ pɛʃɛ,  
 osi, kɑ ʒavɛz ɛtɛ sa:ʒ,  
 ɛl aʃɑtɛ syr sɔ̃ pasa:ʒ  
 mɛtɔ̃ friɑ̃diz o marʃɛ.

Vouvray mousseux, pour bien  
 se reprendre à la vie. Je vous  
 laisse à penser si notre curé  
 l'aida dans son opération.  
 Depuis ce temps-là, le Bon  
 Dieu de Chemillé est très  
 populaire en Touraine, et c'est  
 lui que les Tourangeaux in-  
 voquent dans toutes leur dis-  
 putés : "Bon Dieu de  
 Chemillé, ne sois ni pour ni  
 contre . . ." C'est le vrai  
 Dieu des batailles, ce Dieu de  
 Chemillé qui ne fait de faveurs  
 à personne et laisse chacun  
 triompher selon sa force et  
 son bon droit.

— PAUL ARÈNE.

La tarte à la crème

Fraîche et blonde, un gentil  
 babil,  
 Et, pour mon âge, assez  
 savante,  
 Je me rengorge quand on vante  
 Mes huit printemps passés  
 d'avril.  
 Mais ma gourmandise est  
 extrême :  
 Jadis, je l'avoue entre nous,  
 Je me mettais à deux genoux  
 Devant une tarte à la crème.  
 Maman connaissait mon péché,  
 Aussi, quand j'avais été sage,  
 Elle achetait sur son passage  
 Mainte friandise au marché.

e s etet œ bəncœ:r syprœ:m,  
 œ ŝarm ēdisibl e prəfō  
 kã, dã sō panje, tut  
 o fō,  
 ʒə vwajə ma tɑ:rt a la krœ:m.

mε satũ mə gete, satũ  
 vule terni:r mən a:mə  
 blãŝ :

“la tart, el ε la, syr la  
 plãŝ.”

mwa ʒə dizε : “va tã,  
 va tã.”

le demō, ply fœ:r kə mwa  
 mœ:m,

mə raməne sy:r sō ŝəmē,  
 gidã me pɑ, pusũ ma  
 mē,

e . . . ʒə pri la tart a la  
 krœ:m.

kã mamã pary tut a  
 ku,

ʒ avez ynə frɛjœ:r mœrtel :  
 “se bō, la tartə, mə dit-  
 el,

mɛz ynə, sə n ε pɑ bo-  
 ku.

pur: kōtãte l ãfã kə  
 ʒ ε:m,

mijənə, ʒə vø ŝakə swɑ:r,  
 a la plas u ty va t aswɑ:r,  
 mɛtrə sē tartəz a la krœ:m.”

s atãdr o kuru sã  
 mersi

d ynə mamã ki grōd e  
 tən,

Et c'était un bonheur suprême,  
 Un charme indicible et profond  
 Quand, dans son panier, tout  
 au fond,  
 Je voyais ma tarte à la crème.

Mais Satan me guettait, Satan  
 Voulait ternir mon âme  
 blanche :

— “La tarte, elle est là, sur la  
 planche.”

Moi je disais : “Va-t-en,  
 va-t-en.”

Le démon, plus fort que moi-  
 même,

Me ramenait sur son chemin,  
 Guidant mes pas, poussant ma  
 main,

Et . . . je pris la tarte à la  
 crème.

Quand maman parut tout à  
 coup,

J'avais une frayeur mortelle :  
 “C'est bon, la tarte, me dit-  
 elle,

Mais une, ce n'est pas beau-  
 coup.

Pour contenter l'enfant que  
 j'aime,

Mignonne, je veux chaque soir,  
 A la place où tu vas t'asseoir,  
 Mettre cinq tartes à la crème.”

S'attendre au courroux sans  
 merci

D'une maman qui gronde et  
 tonne, ,

e s ūtādrə di:r : “o, mi-  
non !”  
nō, mɛ vu vwajɛ sa  
d isi.  
ʒə kryz a kɛlkə stratəʒɛ:m,  
ʒ ale supe lə kœ:r navre.  
o ! stypœ:r ! mamā dize  
vrɛ :  
ʒ ave sɛ tartɛz a la krɛ:m.

dɛ tartə grādə . . .  
kəmə sa :  
pwɛ nə fy bəzwɛ də mə  
batr,  
ʒā māʒe dø, pɥi trwa,  
pɥi katr.  
āfɛ la sɛkjɛ:m i pasa.  
mɛ s ɛ bjɛ dro:lə tu də  
mɛ:m,  
mə di ʒ, ā mə metāt o  
li,  
ʒə sɥi priz ā flagrū deli,  
e ʒe de tartɛz a la krɛ:m !

lə matɛ, kə vwa ʒə vənir?  
o:trə tartə kə ʒə devœ:r,  
lə tātə, lə swair, tart ā-  
kœ:r . . .  
mɛ . . . sa nə va dō ply  
finir . . .  
s etɛ trāblāt e lə frō  
blɛ:m  
kə ʒ apreāde lə rəpa :  
— “nō, mamā, nō, ʒə n ā  
vø pa.”  
— “māʒə sɛtə tart a la  
krɛ:m.”

Et s'entendre dire : “O, Mi-  
gnonne !”  
Non, mais vous voyez ça  
d'ici.  
Je crus à quelque stratagème,  
J'allai souper le cœur navré.  
Oh ! stupeur ! maman disait  
vrai :  
J'avais cinq tartes à la crème.

Des tartes grandes . . .  
comme ça :  
Point ne fut besoin de me  
battre,  
J'en mangeai deux, puis trois,  
puis quatre.  
Enfin la cinquième y passa.  
Mais c'est bien drôle tout de  
même,  
Me dis-je, en me mettant au  
lit,  
Je suis prise en flagrant délit,  
Et j'ai des tartes à la crème !

Le matin, que vois-je venir ?  
Autres tartes que je dévore,  
Le tantôt, le soir, tarte en-  
core . . .  
Mais . . . ça ne va donc plus  
finir . . .  
C'était tremblante et le front  
blème  
Que j'appréhendais le repas :  
— “Non, maman, non, je n'en  
veux pas.”  
— “Mange cette tarte à la  
crème.”

e səla dyra ʋi grā ʒu:r.  
 avek ynə frejçœ:r teribl,  
 ʒ apersəvɛ la krɛ:m əri:bl  
 a l ekəl, o ʒø, su me  
 dra.

il fale la māʒe kū  
 mɛ:m.

— “mamā, tu sə kə ty  
 vudra,  
 tu, mɛ ply də tart a la  
 krɛ:m.”

mamā pardən : el a suri ;  
 pwɛ nɛ bəzwɛ kə ʒə lə  
 diz,

dy gro peʃe də gu:rmūdiz  
 mō kœ:r et a ʒamɛ geri.

mō djø ! vu vudrije  
 kū mɛ:m,

e si me vɛ:r vu sāblə  
 bō,

m əfri:r dø . . . trwa . . .  
 katrə bōbō . . .

o ! mɛ ! pu də tart a la  
 krɛ:m.

ʒū:n o pɛ sɛk

ʒū:n ɛtɛt o pɛ sɛk, dā  
 lə kabine nwa:r,  
 pur œ krimə kɛlkɔk e  
 mākūt o dəvwa:r,

Et cela dura huit grands jours.  
 Avec une frayeur terrible,  
 J'apercevais la crème horrible  
 A l'école, au jeu, sous mes  
 draps.

Il fallait la manger quand  
 même.

— “Maman, tout ce que tu  
 voudras,  
 Tout, mais plus de tarte à la  
 crème.”

Maman pardonne: elle a souri;  
 Point n'est besoin que je le  
 dise,

Du gros péché de gourmandise  
 Mon cœur est à jamais guéri.

Mon Dieu! vous voudriez  
 quand même,

Et si mes vers vous semblent  
 bons,

M'offrir deux . . . trois . . .  
 quatre bonbons . . .

Oh! mais! pas de tarte à la  
 crème.

— AUGUSTE CLÉMENT.

Jeanne au pain sec <sup>1</sup>

Jeanne était au pain sec, dans  
 le cabinet noir,  
 Pour un crime quelconque et,  
 manquant au devoir,

<sup>1</sup>The phonetic value of memorizing good poetry cannot be overestimated. It is suggested that each pupil learn some poem and practice till he can recite it perfectly.

ʒ ale vwa:r la kupabl ũ  
 plɛ:nə fɔrfety:r,  
 e lui glise, dā l ɔbr,  
 œ po də kɔfity:r  
 kɔtrɛ:r o lwa. tu sɔ  
 sy:r ki, dā ma site,  
 rɛpo:zə lə saly də la sɔsijete  
 s ɛdijɛ:rɛt, e ʒān a di  
 d ynə vwa du:s :

“ʒə nə tuʃɛre ply mɔ̃ ne  
 avɛk mɔ̃ pu:s,

“ʒə nə mə fɛre ply grife par  
 lə minɛ.”

mez ɔ sɛ rekrije : “set  
 ũfū vu kɔnɛ,

“elə set a kɛl pwɛ vuz  
 ɛ:tə fɛ:bl e la:ʃ,

“elə vu vwa tuʒu:r ri:rə,  
 kāt ɔ sə fa:ʃ . . . .”

e ʒe di : “ʒə n e rjɛn a  
 rɛpɔdr a sɛla,

ʒe tɔ:r e sɛt avɛk sez  
 ɛdylʒūsə la

kɔn a tuʒu:r kɔdʒi le  
 pœplɛz a lœ:r pɛ:rt :

kɔ mə mɛt o pɛ  
 sɛk.”

— “ɔ vuz i metra, sɛ:rt,  
 vu lə merite.” ʒa:n,

alɔ:r, dā sɔ kwɛ nwa:r,  
 m a di, ləvū sy:r mwa sez  
 jø si boz a vwa:r,

plɛ də l otɔrite de du:sə  
 kreaty:r :

— “e bjɛ, mwa, ʒə t ire  
 pɔrte de kɔfity:r.”

J'allai voir la coupable en  
 pleine forfaiture,

Et lui glissai, dans l'ombre,  
 un pot de confiture

Contraire aux lois. Tous ceux  
 sur qui, dans ma cité,

Repose le salut de la société

S'indignèrent, et Jeanne a dit  
 d'une voix douce :

“Je ne toucherai plus mon nez  
 avec mon pouce,

“Je ne me ferai plus griffer par  
 le minet.”

Mais on s'est récrié : “Cette  
 enfant vous connaît,

“Elle sait à quel point vous  
 êtes faible et lâche,

Elle vous voit toujours rire,  
 quand on se fâche . . . .”

Et j'ai dit : “Je n'ai rien à  
 répondre à cela,

J'ai tort et c'est avec ces  
 indulgences-là

Qu'on a toujours conduit les  
 peuples à leur perte :

Qu'on me mette au pain  
 sec.”

— “On vous y mettra, certes,  
 Vous le méritez.” Jeanne,

alors, dans son coin noir,  
 M'a dit, levant sur moi ses  
 yeux si beaux à voir,

Pleins de l'autorité des douces  
 créatures :

— “Eh bien, moi, je t'irai  
 porter des confitures.”

— VICTOR HUGO.

## libɛ:rtɛ

də kel drwa mɛtɛ vu lɛz  
 wazo dā le ka:ɜ?  
 də kel drwa ote vu se  
 ʃātœ:rɜ o bœka:ɜ,  
 o su:rœz, a l œrœ:r, a la  
 nye, o vā?  
 də kel drwa vœle vu la vi  
 a se vivū? . . .  
 kũ vu kadənase suz  
 œ rezo də fœ:r  
 tu se byvœ:r d azy:r fe  
 pu:r s ānivre d œ:r,  
 tu se naɜœ:r ʃarmā də  
 la lymjœ:rə blø,  
 ʃardənœrɛ, pēsō, mwano  
 frā, œʃœkø,  
 nə kōprœne vu pa kœ  
 vuz œ:tə mɛʃū?  
 a tu sez āferme, dœne la  
 kle de ʃā!  
 o ʃā le rœsɪnœl,  
 o ʃā lez irōdœ:l!  
 lez œ:mœs ekspjærō tu sœ  
 k ō fet oz œ:l . . .  
 la balās ěvizibl a dø  
 platoz œpsky:r:  
 prœne gard o kaʃo dō  
 vuz œrne vo my:r!  
 dy treja:ɜ o fil d œr  
 nœ:sœ le nwairœ gri:j ;  
 la vœljœ:rə sinistr œ mœ:rœ  
 de basti:j ;  
 rɛspe o du pasū dez  
 œ:r, de pre, dez o!

## Liberté

De quel droit mettez-vous les  
 oiseaux dans les cages?  
 De quel droit ôtez-vous ces  
 chanteurs aux bocages,  
 Aux sources, à l'aurore, à la  
 nuée, aux vents?  
 De quel droit volez-vous la vie  
 à ces vivants? . . .  
 Quand vous cadenassez sous  
 un réseau de fer  
 Tous ces buveurs d'azur faits  
 pour s'enivrer d'air,  
 Tous ces nageurs charmants de  
 la lumière bleue,  
 Chardonneret, pinson, moineau  
 franc, hochequeue,  
 Ne comprenez-vous pas que  
 vous êtes méchants?  
 A tous ces enfermés, donnez la  
 clef des champs!  
 Aux champs les rossignols,  
 aux champs les hirondelles!  
 Les âmes expieront tout ce  
 qu'on fait aux ailes . . .  
 La balance invisible a deux  
 plateaux obscurs:  
 Prenez garde aux cachots dont  
 vous ornez vos murs!  
 Du treillage aux fils d'or  
 naissent les noires grilles;  
 La volière sinistre est mère  
 des bastilles;  
 Respect aux doux passants des  
 airs, des prés, des eaux!

tutə la libe:ɛrte k ɔ̃ prɑ̃t a  
 dez wazo,  
 lə dɛstɛ̃ ʒyst e dy:r la  
 rəprɑ̃t a dez ɔm.  
 nuz avɔ̃ de tirɔ̃ parsə  
 kə nuz ɑ̃ sɑm.

Toute la liberté qu'on prend à  
 des oiseaux;  
 Le destin juste et dur la  
 reprend à des hommes.  
 Nous avons des tyrans parce  
 que nous en sommes.  
 VICTOR HUGO : *Legende des  
 siècles.*



# VOCABULARY



## VOCABULARY OF PHONETIC TRANSCRIPTION

- à**, to, at, in, into, on, of, from, with; out (*or not to be translated*); **à cause de**, because of; **à carreaux**, check; **il visa le merle à l'aile gauche**, he took aim at the black-bird's left wing; **vers à soie**, silkworms; **à bas**, down; **à jamais**, forever; **reste donc là tranquille à regarder notre bataille**, stop there quiet and look at our fight.
- abeille, f.**, bee.
- abominable**, abominable.
- abonner**, (to) put down one's name as a subscriber; **s'abonner**, (to) subscribe.
- abord, m.**, access, approach; **d'abord**, at first, first of all; **tout d'abord**, first and foremost.
- absence, f.**, absence.
- accomplir**, (to) fulfill, realize.
- accorder**, (to) grant.
- accrocher**, (to) hang up, hook.
- accumuler**, (to) heap up, accumulate.
- accuser**, (to) accuse.
- acheter**, (to) buy; **achetez-vous donc**, go and buy.
- achever**, (to) finish, end; **achevaient d'assoupir le curé**, made the priest finally quite drowsy.
- adosser**, (to) lean against; **adossé**, leaning against.
- adresser**, (to) address.
- affaire, f.**, business, concern.
- affectueux-x, -se**, affectionate.
- âge, m.**, age.
- âgé-e**, old; **âgée de près de 80 ans**, being nearly 80 years old.
- s'agenouiller**, (to) kneel down.
- agir**, (to) do, act; **il s'agirait de**, we want you to.
- agrément, m.**, pleasure.
- aider**, (to) help; **Monsieur Victrice aidant**, with Monsieur Victrice's help.
- aiguille, f.**, needle, hand (*of a watch or clock*); **aiguille trotteuse**, second-hand (*of a watch*).
- aile, f.**, wing.
- ailleurs**, elsewhere; **d'ailleurs**, besides, moreover.
- aimer**, (to) like, love, be fond of.
- ainsi**, thus, in this way; **ainsi que**, as well as; **pour ainsi dire**, so to say; **ainsi soit-il ! amen !** so be it !

- air, *m.*, air, tune; avait un tel air de misère, looked so miserable; avoir l'air de, (to) seem to.
- ait, *pres. subj. of avoir*; jusqu'à ce qu'elle ait les joues plus rouges que son chapeau, until her cheeks were redder than her hood.
- aligner, (to) set in a row.
- aller, (to) go; s'en aller, (to) go off, leave; s'en allèrent went off; s'en allait, was going off; tu vas t'en aller, you must go and; aller voir, (to) go and see; d'aller faire un tour, of going for a turn; qui est allé, who went; vous allez voir, you will see.
- allonger, (to) deal (*a blow*).
- allumer, (to) light; s'allumer, (to) take *or* catch fire, be lighted.
- alors, then, so; alors que, when.
- amaigri, grown thin, emaciated.
- amant, *m.*, lover.
- amarrer, (to) moor, make fast.
- âme, *f.*, soul, heart.
- ami-e, *m. and f.*, friend.
- amicalement, in a friendly way.
- amitié, *f.*, friendship.
- amour, *m.*, love, Cupid.
- an, *m.*, year.
- ancien-ne, old; des personnes de l'ancien temps, old-fashioned people.
- âne, *m.*, donkey.
- Angélus, *m.*, Angelus.
- année, *f.*, year.
- apercevaient, *imp. ind. of apercevoir*.
- apercevais, *imp. ind. of apercevoir*.
- apercevoir, (to) perceive, notice; s'apercevoir de, (to) notice.
- aperçu, *p. p. of apercevoir*.
- aperçut, *pret. of apercevoir*.
- appauvrir, (to) impoverish.
- appeler, (to) call; on les appelait, they were called; s'appelait, was called.
- appétit, *m.*, appetite.
- apporter, (to) bring.
- appréhender, (to) dread, fear.
- approche, *f.*, approach.
- s'approcher, (to) come up.
- après, after.
- arboriculture, *f.*, arboriculture (*cultivation of trees*).
- arbre, *m.*, tree.
- archet, *m.*, bow.
- argent, *m.*, money, silver.
- arpège, *m.*, arpeggio.
- arracher, (to) tear off.
- arrêter, (to) stop, arrest.
- arrière, *m.*, stern, back.
- arriver, (to) arrive, happen.
- artisan, *m.*, artisan, mechanic, workman; n'est pas considéré à Canteperdrix comme travail artisan, is considered more of an art than a craft at Canteperdrix.

- as, *pres. ind. of avoir*.  
 aspect, *m.*, aspect, sight, view;  
 un vieux petit homme d'as-  
 pect misérable, a miserable-  
 looking, little old man.  
 asseoir, (to) seat; s'asseoir,  
 (to) sit down; où tu vas  
 t'asseoir, where you sit.  
 assez, enough, rather, fairly.  
 assis-e, *p. p. of asseoir*, seated,  
 sitting down, sitting up.  
 assit, *pret. of asseoir*; elle  
 s'assit, she sat down.  
 association, *f.*, association.  
 assoupir, (to) make drowsy.  
 assurer, (to) assure; s'assurer,  
 (to) make sure of, secure.  
 attacher, (to) fasten, tie (up).  
 attarder, (to) delay, retard;  
 attardé, behind the times;  
 la bourgeoisie attardée et  
 appauvrie de ce coin de  
 province, the impoverished  
 middle classes in this se-  
 cluded country-place who  
 were rather behind the times.  
 atteindre, (to) reach, hit, strike,  
 wound.  
 atteint, *p. p. of atteindre*.  
 attelage, *m.*, team.  
 attendre, (to) wait (for); s'at-  
 tendre à, (to) expect; sans  
 attendre, without waiting.  
 attendri, tender.  
 attrister, (to) sadden.  
 au, to the, in the, at the, at;  
 au lit, in bed; au moment
- où, just when; Jeanne au  
 pain sec, Jane put, on dry  
 bread.  
 aucun-e, *adj.*, any, no;  
 aucun-e, *pron.*, not one, none;  
 aucun ne, not one, none.  
 auprès (de), near, close to.  
 aurais, *cond. of avoir* (*trans-  
 lated had after lorsque*).  
 aurait, *cond. of avoir*.  
 auras, *fut. of avoir*.  
 aurore, *f.*, dawn.  
 aussi, such, so, too, and so;  
 un danseur aussi leste, such  
 a nimble dancer.  
 aussitôt, immediately, at once.  
 autant, as much; de faire  
 autant, (to) do the same  
 thing.  
 autel, *m.*, altar.  
 autour (de), round.  
 autorité, *f.*, authority.  
 autre, other; autre chose,  
 something else, anything  
 else; ne . . . autre chose,  
 nothing else; d'autres,  
 others.  
 autrefois, formerly.  
 aux, to the (his, its), for the,  
 at the, on the, in the (his,  
 its); de la taille qu'on rêve  
 aux fées, the size one dreams  
 fairies to be of.  
 avais, *imp. ind. of avoir*; j'avais  
 envie de, I felt inclined to;  
 j'avais une frayeur mortelle,  
 I was in a mortal fright; moi

- j'avais pour consigne, my instructions were.
- avait, *imp. ind. of avoir*; il y avait, there was; Jean avait un bon cœur, Jean was kind-hearted; avait un tel air de misère, looked so miserable.
- avance, *f.*, advance, start; en avance de, in advance, beforehand.
- avancer, (to) go on; s'avancer, (to) go forward.
- avant, before; avant peu, in a short time; avant que, before.
- avare, *m.*, miser.
- avare, *adj.*, miserly.
- Ave M., *Latin Catholic prayer.*
- avec, with, by; avec un bruit de trompette, as loud as a trumpet; avec gaité, gayly; avec Scholastique, I and Scholastique; avec cela, added to that.
- averse, *f.*, shower (*of rain*).
- avez, *pres. ind. of avoir.*
- avoir, (to) have; avoir l'air, (to) seem; de lui avoir volé sa bourse, of having robbed him of his purse; après l'avoir déchiré, after having torn him; pour l'avoir faussement accusé, for having falsely accused him.
- avouer, (to) confess.
- avril, *m.*, April.
- ayant, *pres. part. of avoir.*
- ayez, *imperative and subj. of avoir.*
- azur, *m.*, azure.
- babel, *m.*, babble, prattle.
- bagage, *m.* (*generally used in the plural in French*), luggage.
- bague, *f.*, ring.
- baignade, *f.*, dip, bath.
- baissier, (to) go down.
- balance, *f.*, scales (*for weighing*).
- balancer, (to) swing or move to and fro.
- bande, *f.*, troop, gang.
- bas, *m.*, bottom.
- bas-se, low; plus bas, lower down; à bas, down.
- bastille, *f.*, fortress-prison.
- bât, *m.*, pack-saddle.
- bataille, *f.*, battle, fight.
- bâter, (to) saddle.
- bâton, *m.*, stick.
- battre, (to) beat.
- bavardage, *m.*, chatter.
- beau (bel), belle, fine, beautiful, handsome.
- beaucoup, (very) much.
- becqueter, (to) pick; se becqueter, (to) bill and coo.
- bel, *see beau.*
- belle, *see beau.*
- bénédiction, *f.*, blessing, benediction, benison.
- besogne, *f.*, work.
- besoin, *m.*, need; avoir besoin de, (to) need.

bestiole, *f.*, creature, beastie.  
 bête, *f.*, animal, creature, mount.  
 bête, *adj.*, silly, stupid.  
 beurre, *m.*, butter.  
 bien, *m.*, property, estate.  
 bien, *adv.*, well, very, quite, very well, quite well; **si bien que**, so that; **il faut bien mourir**, people **MUST** die (*this word is very much used in French to give greater emphasis to the accompanying word. It is often better in English not to translate it, but simply to emphasize the accompanying word; for instance, il faut bien mourir*, people **MUST** die; **mon valet est bien forcé de rester chez moi**, my man is **OBLIGED** to stay with me); **eh bien!** well! **bien portante**, in good health; **pour bien se reprendre à la vie**, to make another good start in life; **bien mieux**, better still; **ou bien**, or else.  
 bientôt, soon.  
 bijou, *m.*, jewel; **bijoux**, jewelry.  
 biquet, *m.*, kid.  
 bis, brown.  
 blanc-**he**, white.  
 blanchir, (to) whiten; **blanchi à la chaux**, whitewashed.  
 blé, *m.*, corn; **les blés**, the corn.  
 blême, pale; **le front blême**, with a pale face.

bleu, blue.  
 blond-**e**, fair.  
 bobinette, *f.*, string.  
 bocage, *m.*, grove.  
 bohémien-**ne**, gypsy, gypsy-man, gypsy-woman.  
 boire, (to) drink.  
 bois, *m.*, wood.  
 bon, bon-**ne**, good, kind, nice; **le bon dieu**, God, the Host, the Holy Sacrament; **bon pour vous!** it's all very well for you! **bonne femme**, dame; **la réussite était bonne**, they were a great success.  
 bonbon, *m.*, sweet, candy.  
 bondir, (to) bound, caper.  
 bonheur, *m.*, happiness; **au petit bonheur**, as well as we could.  
 bonne, *see* bon.  
 bonnet, *m.*, cap.  
 bonté, *f.*, kindness, goodness.  
 bord, *m.*, edge.  
 border, (to) skirt.  
 bouillir, (to) boil.  
 bouilloire, *f.*, kettle.  
 boulanger, *m.*, baker; **poignets de boulanger**, baker's wrists.  
 bouquet, *m.*, bunch (*of flowers*).  
 bourdon, *m.*, drone, humble-bee, bumble-bee.  
 bourdonnement, *m.*, buzzing.  
 bourdonner, (to) hum, buzz.  
 bourgeoisie, *f.*, middle classes.  
 bourgeon, *m.*, bud, shoot; **bour-**

- geon à bois, branch-shoot; **bourgeon à fruit**, fruit-shoot.
- bourre**, *f.*, bud, shoot.
- bourreau**, *m.*, executioner.
- bourse**, *f.*, purse.
- bout**, *m.*, end; **faire un bout de sieste**, (to) take a little nap.
- bouton**, *m.*, button.
- bras**, *m.*, arm.
- brave**, brave, good, honest.
- bréviaire**, *m.*, breviary.
- bridon**, *m.*, small bridle.
- briller**, (to) shine.
- brin**, *m.*, blade (*of grass*), bit.
- brindille**, *f.*, twig.
- broussailles**, *f. pl.*, brushwood.
- bruit**, *m.*, noise; **du bruit**, a noise; **avec un bruit de trompette**, as loud as a trumpet.
- brûler**, (to) burn.
- brusquement**, suddenly, hastily.
- bryère**, *f.*, heather, broom.
- buisson**, *m.*, bush.
- but**, *m.*, mark.
- buveur**, *m.*, drinker.
- ça**, that, it.
- cabanette**, *f.*, breeding-cage.
- cabinet**, *m.*, small room; **dans le cabinet noir**, in the dark.
- cachot**, *m.*, dungeon.
- cadénasser**, (to) padlock.
- cage**, *f.*, cage.
- caillou**, *m.*, pebble, stone; **cailloux roulés**, shingle of round stones.
- calice**, *m.*, calyx.
- canon**, *m.*, gun, cannon.
- capuchon**, *m.*, hood.
- car**, for.
- Carabas**, *the Marquis de Carabas is a well-known character in the French fairy tale of Puss in Boots (Le chat botté).*
- carreau**, *m.*, tile; **à carreaux**, check.
- carrefour**, *m.*, cross-roads.
- carricole**, *f.*, small cart with a hood.
- cas**, *m.*, case; **en tout cas**, at all events.
- casser**, (to) break.
- cathédrale**, *f.*, cathedral.
- cause**, *f.*, cause; **à cause de**, because of.
- ce**, *adj.*, this, that, the; **ce . . .-ci**, this; **ce . . .-là**, that.
- ce**, *pron.*, this, that. it (*sometimes not to be translated, sometimes translated by a personal or demonstrative pronoun, he, she, they, these, those, etc.*); **ce qui**, **ce que**, what, which (*sometimes not translated*); **jusqu'à ce que**, until; **c'est pour mieux te voir**, all the better to see you with; **c'est pour mieux te serrer**, all the better to hug you with; **c'est pour mieux t'entendre**, all the better to hear you with;



- c'est pour te croquer**, they are to eat you with; **tout ce que**, all that; **c'est que**, that is because (*or often not translated*); **c'est bon la tarte**, the tart is nice.
- ceci**, this, it.
- cela**, that, it; **voilà deux années de cela**, that's two years ago.
- celui**, *m.*, the one.
- pendant**, meanwhile.
- cercle**, *m.*, club.
- cérémonie**, *f.*, ceremony.
- cerise**, *f.*, cherry; **son joli capuchon couleur de cerise**, her pretty cherry-colored hood.
- certain-e**, certain.
- certes**, certainly.
- cesser (de)**, (to) stop.
- cet**, *adj.*, *m.*, this, that.
- cette**, *adj.*, *f.*, this, that.
- ceux**, those, these, the ones, the people.
- chacun-e**, every one, each one.
- chagrin**, *m.*, sorrow, grief.
- chaise**, *f.*, chair.
- châle**, *m.*, shawl.
- champ**, *m.*, field; **donnez la clef des champs**, give their liberty; **aux champs les rossignols**, **aux champs les hirondelles**, to the fields with the nightingales, to the fields with the swallows.
- changer**, (to) change.
- chanson**, *f.*, song.
- chant**, *m.*, song, singing.
- chanter**, (to) sing.
- chanteur**, *m.*, singer.
- chapeau**, *m.*, hat; **coup de chapeau**, bow.
- chaperon**, *m.*, hood; **le petit Chaperon Rouge**, little Red Riding Hood.
- chaque**, each, every.
- chardonneret**, *m.*, goldfinch.
- charger**, (to) load; **se charger**, (to) undertake, take upon oneself; **se charger d'une commission**, (to) take a message, take something.
- chariot**, *m.*, wagon.
- charitable**, charitable.
- Charles Dix**, *brother of Louis XVI; he was king of France 1824-1830.*
- charme**, *m.*, charm.
- charmant-e**, charming.
- charretier**, *m.*, carter, wagoner.
- charreton**, *m.*, little cart.
- charrette**, *f.*, cart.
- chasser**, (to) drive away.
- château**, *m.*, castle, hall, country seat, mansion.
- chaud-e**, warm.
- chaux**, *f.*, lime; **blanchi à la chaux**, whitewashed.
- Chemillé**, *a small city in Touraine in the center of France.*
- chemin**, *m.*, way, track, path, road; **me ramenait sur son chemin**, brought me back towards it; **en chemin**, on the way.

- chêne**, *m.*, oak.  
**cher**, **chère**, dear.  
**chercher**, (to) look for; **envoyer chercher**, (to) send for.  
**cherra**, *future of choir*.  
**cheval**, *m.*, horse.  
**cheveux**, *m. pl.* (*generally used in plural in French*), hair.  
**chevillette**, *f.*, pin, latch.  
**chèvre**, *f.*, goat.  
**chez**, to, with; **chez ma mère-grand**, to my grandmother's; **chez elle**, at her house.  
**chien**, *m.*, dog.  
**choir**, (to) fall.  
**choisir**, (to) choose.  
**chose**, *f.*, thing; **autre chose**, something else, anything else; **ne . . . autre chose**, nothing else.  
**chou**, *m.*, cabbage.  
**chrétien**, *m.*, Christian.  
**chronomètre**, *m.*, chronometer.  
**cidre**, *m.*, cider.  
**ciel**, *m.*, sky, heaven; **le regard au ciel**, looking up to the sky (*heaven*).  
 **cité**, *f.*, city.  
**clair-e**, clear, bright, limpid; **les blés sont clairs**, the corn is thin; **aux couleurs claires**, bright-colored.  
**clef**, *f.*, key; **mettre la clef sur la porte**, (to) run away (without paying one's debts); **donnez la clef des champs**, give their liberty.
- clou**, *m.*, nail.  
**cocon**, *m.*, cocoon.  
**cœur**, *m.*, heart.  
**coin**, *m.*, corner; **coin de province**, secluded country place.  
**colombe**, *f.*, dove.  
**colonnette**, *f.*, small column.  
**combien**, how much, how many.  
**comique**, comic, laughable.  
**commander** (**à**), (to) command.  
**comme**, as, like, as of; **comme on n'en trouve pas**, such as you do not find; **comme vous avez de grands yeux**, what big eyes you have; **comme vous avez de gros bras**, what big arms you have; **comme vous avez de grandes oreilles**, what big ears you have; **comme vous avez de longues dents**, what long teeth you have; **ah! c'est comme cela**, ah! that's how it is; **de nuit comme de jour**, night as well as day.  
**commencer**, (to) begin.  
**comment**, how; **il sut comment faire**, he knew what to do, he knew how to manage; **comment cela?** how was that?  
**commission**, *f.*, message; **se charger d'une commission**, (to) take a message, take something.  
**commode**, easy.  
**commode**, *f.*, chest of drawers, bureau.

- communément**, commonly.  
**compatissant-e**, compassionate.  
**compliment**, *m.*, compliment; **recevez mes compliments**, I congratulate you.  
**comprendre**, (to) understand; **sans comprendre**, without understanding.  
**compris-e**, *p. p. of comprendre*.  
**compte**, *m.*, account, score; **pour le compte de**, on account of.  
**compter**, (to) count.  
**conclure**, (to) conclude.  
**conclut**, *pres. and pret. of conclure*.  
**condamner**, (to) sentence.  
**conduire**, (to) take, lead.  
**conduisait**, *imperfect of conduire*.  
**conduit**, *p. p. of conduire*.  
**conférence**, *f.*, lecture.  
**confitures**, *f. pl.*, jam.  
**conformément (à)**, according to.  
**confortable**, comfortable.  
**connaissaient**, *imperfect of connaître*.  
**connaissait**, *imperfect of connaître*.  
**connaît**, *pres. ind. of connaître*.  
**connaître**, (to) know.  
**connût**, *subjunctive of connaître*.  
**considérer**, (to) consider, survey.  
**consigne**, *f.*, instructions (*plural*).  
**constituer**, (to) constitute.
- conte**, *m.*, tale; **contes de fées**, fairy tales.  
**content-e**, happy.  
**contenter**, (to) please, satisfy; **se contenter (de)**, (to) content oneself (with).  
**contester**, (to) dispute.  
**continuer**, (to) go on.  
**contraire**, *m.*, contrary; **contraire aux lois**, unlawfully.  
**contre**, against.  
**convaincre**, (to) convict.  
**convainquit**, *pret. of convaincre*.  
**coq**, *m.*, cock.  
**coque**, *f.*, shell, egg shell; **œufs à la coque**, boiled eggs.  
**coquet-te**, vain.  
**coquetier**, *m.*, egg-cup.  
**corbeille**, *f.*, basket; **au creux de ses mains unies en corbeille**, in the hollow depths of his linked hands.  
**corde**, *f.*, string, tether, rope.  
**corsage**, *m.*, bodice.  
**costume**, *m.*, costume, dress.  
**côte**, *f.*, hill; **à mi-côte**, half-way up the hill.  
**coteau**, *m.*, hill, slope.  
**cou**, *m.*, neck; **le loup prit ses jambes à son cou**, the wolf took to his heels.  
**coucher**, (to) lie; **se coucher**, (to) lie down; **couché**, lying in bed.  
**couler**, (to) flow; **tant que cette eau coulera**, as long as this water flows.

- couleur, *f.*, color; son joli capuchon couleur de cerise, her pretty cherry-colored hood; aux couleurs claires, bright-colored.
- coup, *m.*, tug, stroke, hit, clap; coup de fouet, lash; tout à coup, all of a sudden, suddenly; à coup sûr, to a certainty, certainly; coup de chapeau, bow.
- coupable, *m. and f.*, guilty person.
- couper, (to) cut.
- courage, *m.*, courage.
- courant, *m.*, current, course; remontant le courant des jours disparus, going back over past times.
- courir, (to) run (about).
- couronne, *f.*, wreath.
- courroux, *m.*, wrath.
- course, *f.*, race.
- court-e, short.
- cousin-e, *m. and f.*, cousin.
- craignons, *imperfect of craindre*.
- craindre, (to) be afraid of, fear.
- craquer, (to) crack.
- créer, (to) create; se créer, (to) make for oneself.
- crème, *f.*, cream, custard.
- crèmeu-x, -se, creamy.
- creux, *m.*, hollow.
- crier, (to) cry.
- crime, *m.*, crime.
- critique, *adj.*, critical; le moment était critique, the moment was a critical one.
- crochet, *m.*, hook.
- croire (à), (to) think, believe (in); sans croire déroger, without considering that they are lowering themselves; ils laissèrent croire, they let it be thought; il faut croire, I suppose.
- croquer, (to) eat.
- crus, *pret. of croire*.
- crut, *pret. of croire*; qui crut à une accalmie, who thought the storm had subsided.
- cueillir, (to) pick, gather.
- cuire, (to) cook; de cuire, of cooking; faisant cuire, cooking.
- cuisson, *f.*, cooking.
- cuit, *p. p. of cuire*.
- cuire, *m.*, brass, copper.
- culinaire, culinary.
- cultiver, (to) cultivate.
- curé, *m.*, parish priest.
- d'ailleurs, besides, moreover.
- dame, *interj.*, well! why!
- dangereu-x, -se, dangerous.
- dans, in, into, out of; puiser . . . dans, to take . . . out of; dans la misère, destitute; toujours dans tes histoires et tes méthodes, *etc.*, always fussing about your methods, *etc.*

- danse, *f.*, dance; **tous entraient en danse**, all joined the dance.  
 danser, (to) dance; **pour danser**, for dancing.  
 danseur, *m.*, dancer.  
 de, of, from, to, out of, in, on, for, with, by, any (*after a negative*); (*de should often not be translated*); **d'abord**, (at) first; **de plus**, besides, else; **de l', de la**, some, any; **d'assez méchante humeur**, in rather a nasty temper; **bijoux de jeune fille**, jewelry she had as a girl; **de même**, in the same way.  
 déboucher, (to) uncork, draw the cork (of).  
 déchirer, (to) tear.  
 décider, (to) decide.  
 décision, *f.*, decision.  
 découvert, *p. p.* of découvrir.  
 découvrir, (to) discover.  
 dedans, in (it).  
 défaut, *m.*, fault; **le beurre hélas! faisant défaut**, there being alas! a lack of butter.  
 définir, (to) define; **mal défini**, ill-defined.  
 degré, *m.*, step.  
 dégringoler, (to) tumble down; **qui dégringolait**, falling down.  
 déjà, already.  
 déjeuner, (to) have lunch.  
 déjeuner, *m.*, lunch.  
 délicat-e, delicate.  
 délicatement, delicately.  
 délicieu-x, -se, delicious.  
 délit, *m.*, misdemeanor, delinquency; **en flagrant délit**, in the very act.  
 demain, to-morrow.  
 demande, *f.*, request.  
 demander, (to) ask (for); **de demander**, asking for.  
 demeurer, (to) live.  
 démon, *m.*, demon, fiend.  
 dénicher, (to) hunt out, ferret out.  
 dénoncer, (to) denounce.  
 dent, *f.*, tooth.  
 dépouiller, (to) strip, deprive; **on l'avait dépouillé**, he had been stripped.  
 depuis, since; **depuis que**, since; **depuis quelque temps**, some time before, for some time.  
 derni-er, -ère, last.  
 déroger, (to) derogate; **sans croire déroger**, without considering that they are lowering themselves.  
 derrière, behind; **pattes de derrière**, hind legs.  
 désastre, *m.*, disaster.  
 descendre, (to) go down, come down.  
 desquelles, of which.  
 dessécher, (to) dry, wither.  
 dessus, *adv.*, on it; **là-dessus**, thereupon; **au-dessus de**, above.  
 destin, *m.*, fate.

- dételer, (to) take out the horse(s).
- détour, turn, bend, way round.
- deux, two; tous les deux, both (of them).
- devais, *imperfect of devoir*; je devais, it was my business to.
- devant, in front of, opposite, before; renâcler devant, (to) grumble at.
- devenir, (to) become, get.
- devenu, *p. p. of devenir*; sont devenus, became.
- devez, *pres. ind. of devoir*, must.
- devient, *pres. ind. of devenir*.
- devoir, (to) be obliged (to), have to, owe.
- devoir, *m.*, duty.
- devons, *pres. ind. of devoir*.
- dévorer, (to) devour.
- dévote, *f.*, pious woman.
- devra, *fut. of devoir*, will have to.
- diable, *m.*, devil.
- dieu, *m.*, God; le bon Dieu, God, the Host, the Holy Sacrament.
- différent-e, different.
- dimanche, *m.*, Sunday.
- dire, (to) tell, say; ce que je veux dire, what I mean.
- disais, *imperfect of dire*.
- disait, *imperfect of dire*.
- disant, *pres. part. of dire*; en disant ces mots, as he said these words.
- dise, *subj. of dire*; point n'est besoin que je le dise, there is no need for me to say so.
- discussion, *f.*, quarrel.
- disparaître, (to) disappear.
- disparu, *p. p. of disparaître*; les jours disparus, past times.
- disparut, *pret. of disparaître*.
- dispute, *f.*, dispute, contest, squabble.
- dit, *pres. ind. of dire*.
- dit, *pret. of dire*.
- dit, *p. p. of dire*; sa prière dite, when his prayer was said.
- doigt, *m.*, finger; j'en ai encore les doigts picotés, the pricks are still on my fingers from it.
- doléance, *f.*, grievance.
- domaine, *m.*, domain, property, state.
- don, *m.*, gift.
- donc, so; achetez-vous donc, go and buy; laisse donc les arbres tranquilles, do leave the trees alone.
- donner, (to) give.
- dont, of which, with which, whose, on which; dont il se moucha, with which he blew his nose; dont il se servit encore, which he used again; dont ils n'avaient jamais seulement aperçu la figure, whose face they had never even seen.
- dormir, (to) sleep.
- double, double.

- doucement, gently, softly.  
 douceur, *f.*, creature-comfort, luxury.  
 douleur, *f.*, pain.  
 doute, *m.*, doubt; sans doute, probably, doubtless.  
 douter, (to) doubt; se douter, (to) suspect.  
 doux, douce, sweet, soft, gentle.  
 douzaine, *f.*, dozen.  
 drap, *m.*, sheet.  
 dresser, (to) straighten; se dresser, (to) stand (straight) up.  
 droit, *m.*, right; le bon droit, the right.  
 droit, *adv.*, straight.  
 droite, *f.*, right; à droite, to or on the right.  
 drôle, funny.  
 du, of, some (*often not to be translated*); du premier coup, at the first hit; du second, at the second; du bruit, a noise.  
 duquel, *rel. pron., m. s.*, of which; auprès duquel, near which.  
 dur-e, hard, hard-boiled.  
 durant, during, for; une semaine durant, for a whole week.  
 durer, (to) last.  
 eau, *f.*, water.  
 éblouissant-e, dazzling.  
 éborgner, (to) put out (*a person's*) eye; éborgner des arbres, (to) cut off the superfluous buds or shoots.  
 ébouriffé, in disorder; deux galopins ébouriffés, two shock-headed urchins.  
 écaille, *f.*, tortoise shell, scale.  
 échelle, *f.*, ladder.  
 échelon, *m.*, rung.  
 éclairer, (to) light up; s'éclairer, (to) light up.  
 éclore, (to) be hatched, hatch, open.  
 école, *f.*, school.  
 écolier, *m.*, school boy, scholar; une baignade d'écoliers, a bath with the boys.  
 écorcher, (to) flay, fleece; tu as suffisamment écorché le pauvre monde que les épines te le rendent, you have fleeced the poor long enough, now the thorns shall fleece you.  
 écouter, (to) listen (to).  
 écraser, (to) crush; on s'écrasait les pieds, they trod on each other's feet.  
 s'écrier, (to) cry (out); la voix de son ancien maître s'écrier, his old master's voice crying.  
 écu, *m.*, crown.  
 effet, *m.*, effect; en effet, in fact.  
 égratigner, (to) scratch.  
 égrener, (to) tell (one's beads); en égrenant des Pater et des

- Ave, by reciting Paters and Aves.
- eh, *interj.*; eh bien, well, very well then! eh quoi! what then!
- élevage, *m.*, breeding.
- elle, she, her; pour elle, for her sake.
- embrasser, (to) kiss, embrace, hug.
- emotion, *f.*, emotion.
- empêcher, (to) prevent.
- employer, (to) use.
- emporter, (to) carry off.
- ému, *p. p. of émouvoir*, touched; la voix émue, in a feeling voice.
- en, *adv. and pron.*, of it, it (*often not translated*); tu vas t'en aller . . ., you must go and . . .; il en fut de même, the same thing happened; je saurai bien m'en passer, I can quite well do without them; j'en ai encore les doigts picotés, the pricks are still on my fingers from it, nous avons des tyrans parce que nous en sommes, we have tyrants because we are tyrants.
- en, *prep.*, to, at, by, into, on, made of (*sometimes not to be translated*); en chemin, on the way; en même temps, at the same time; en tout cas, at all events; en manière de, by way of.
- encore, again, yet, still (*sometimes not translated*); encore un petit air, one more little tune; tarte encore, another tart.
- endroit, *m.*, place, spot; à l'endroit de, with respect to.
- enfant, *m. and f.*, child; d'enfant, childish.
- enfantin-e, childish, girlish.
- enfariner, (to) beflour, sprinkle with flour; s'enfariner de, (to) beflour oneself with.
- enfermer, (to) shut up; ces enfermés, these prisoners.
- enfin, at length, at last.
- enivrer, (to) intoxicate; s'enivrer, (to) become intoxicated.
- ennuyer, (to) annoy, bore.
- ensuite, then.
- entendre, (to) hear, listen to; on entendait du bruit, a noise was heard; qui force à danser tous ceux qui l'entendent, which will force anybody who hears it to dance; et s'entendre dire, and to hear some one say to you.
- entourer, (to) surround.
- entraîn, *m.*, spirits, high spirits; plus il y mettait d'entraîn, the more vigorously he did it.
- entre, between.
- s'entre-choquer, (to) knock against each other, come into collision.



- entrer**, (to) go in (to); **qui est entré dans Biquette**, that went into Biquette; **tous entraient en danse**, all joined the dance.  
**s'entre-regarder**, (to) look at one another.  
**entrevoir**, (to) perceive, catch sight of.  
**entrevo yait**, *imperfect of entrevoir*.  
**envie**, *f.*, envy; **avoir envie de**, (to) feel inclined to.  
**envoyer**, (to) send; **envoyer chercher**, (to) send for.  
**épais-se**, thick.  
**épine**, *f.*, thorn.  
**équipement**, *m.*, carriage, cart.  
**es**, *pres. ind. of être*.  
**espalier**, *m.*, wall fruit tree.  
**espérer**, (to) hope (for).  
**esprit**, *m.*, disposition, turn of mind; **simple d'esprit**, simple minded.  
**essayer**, (to) try.  
**est**, *pres. ind. of être*, is (*sometimes translated was*); **est à**, belongs to; **il est**, there are.  
**et**, and.  
**étagère**, *f.*, shelves (*pl.*).  
**était**, *imperfect of être*, was.  
**étaient**, *imperfect of être*, were (*with reflexive verbs translate had*).  
**étant**, *pres. part. of être*.  
**été**, *m.*, summer; **un jour d'été**, a summer day.
- été**, *p. p. of être*.  
**êteindre**, (to) put out.  
**êtes**, *pres. ind. of être*.  
**étions**, *imperfect of être*.  
**étourdir**, (to) stun; **tout étourdi déjà par un bon déjeuner**, dizzy as he already was after a good lunch.  
**étrange**, strange.  
**être**, (to) be.  
**étroit-e**, narrow.  
**eut**, *pret. of avoir*.  
**eût**, *imperfect subjunctive of avoir*, had, would have; **pour qu'elle eût le temps**, for her to have the time; **sans attendre que le vert eût poussé aux mûriers**, without waiting for the green to have come out on the mulberry trees.  
**eux**, them.  
**eux-mêmes**, themselves; **les chiens eux-mêmes**, the very dogs.  
**éveiller**, (to) awake, rouse.  
**évoquer**, (to) call up, evoke.  
**s'exalter**, (to) become very excited.  
**excellent-e**, excellent.  
**exister**, (to) exist.  
**expérience**, *f.*, experience.  
**expier**, (to) atone for, expiate.  
**expliquer**, (to) explain; **s'expliquer**, (to) explain matters.  
**exquis-e**, exquisite.  
**exterminer**, (to) exterminate; **voilà pourtant deux mois que**

- nous nous exterminions, yet we had been wearing ourselves out for two months.
- extraordinaire, extraordinary.
- extrême, excessive, extreme.
- extrémité, *f.*, extremity; à toute extrémité, dying.
- face, *f.*, front; qui s'en venait en face de lui, who was coming towards him.
- fâché, sorry.
- fâcher, (to) make angry; se fâcher, (to) be or get angry.
- façon, *f.*, way; l'eau faisait des façons pour bouillir, the water made difficulties about boiling.
- faible, weak, feeble.
- faim, *f.*, hunger.
- faire, (to) do, manage, make; se faire, (to) become, get; faire une faveur, (to) grant a favor; faire un bout de sieste, (to) take a little nap; faire part de quelque chose à quelqu'un, (to) acquaint somebody with something; d'aller faire un tour, of going for a turn; faire une conférence, (to) give a lecture; faire place à, (to) make room for.
- fais, *pres. ind. and imperative of faire.*
- faisait, *imperfect of faire*; l'eau faisait des façons pour bouillir, the water made difficulties about boiling.
- faisant, *pres. part. of faire*; le beurre hélas! faisant défaut, there being alas! a lack of butter; faisant ma partie, singing my part; faisant cuire, cooking.
- fait, *pres. ind. of faire.*
- fait, *p. p. of faire*; réflexion faite, all things considered; ayant fait quelques pas, having gone a few steps; leur mariage s'était fait, their marriage had taken place.
- fallait, *imperfect of falloir*; il fallait la manger, I had to eat it, it had to be eaten; il fallait tourner, you should have turned; il fallait prendre une décision, a decision had to be made.
- falloir, (to) be necessary, have to.
- fallu, *p. p. of falloir*; depuis qu'il a fallu s'abonner, since we have had to subscribe; il nous a fallu, we had (to).
- fameu-x, -se, famous.
- familiarité, *f.*, familiarity.
- faner, (to) fade; les meubles fanés peu à peu, the furniture which had faded little by little.
- faudra, *future of falloir*; qu'alors il faudra prendre, which you must take then.

- faudrait, *cond. of falloir*; il me faudrait une guitare, I must have a guitar.  
 faussement, falsely.  
 faut, *pres. ind. of falloir*; il faut bien mourir, people must die; que me faut-il de plus, what else do I need; il faut croire, I suppose.  
 fauteuil, *m.*, armchair.  
 faveur, *f.*, bit of ribbon; faire des faveurs, (to) grant favors.  
 fée, *f.*, fairy; contes de fées, fairy tales.  
 femme, *f.*, wife, (married) woman.  
 fer, *m.*, iron.  
 ferai, *future of faire*; je ne me ferai plus griffer par le minet, I won't let the cat scratch me again.  
 fermier, *m.*, farmer.  
 feu, *m.*, fire.  
 feuille, *f.*, leaf.  
 feuilleté-e: la glace feuilletée en vitres, the thin layers of ice.  
 fidèlement, faithfully.  
 fier, (to) trust, confide in; s'en fier à, (to) trust to, rely on, depend on.  
 fièvre, *f.*, fever.  
 figure, *f.*, face.  
 fil, *m.*, thread.  
 filer, (to) spin; en train de filer, who was spinning.  
 fileuse, *f.*, spinner.
- fille, *f.*, girl.  
 fin-e, fine  
 fin, *f.*, end.  
 finir, (to) finish; ça ne va donc plus finir, will they never be done.  
 firent, *pret. of faire*.  
 fit, *pret. of faire*, did, made, said; même il n'en fit qu'une bouchée, he even swallowed her at a single mouthful; se fit rendre la sarbacane, got back the pea-shooter; fit voir, showed; fit reculer, moved back.  
 flacon, *m.*, bottle.  
 flagrant-e, flagrant; en flagrant délit, in the very act.  
 flamme, *f.*, flame.  
 fleur, *f.*, flower; en fleur, in flower, flowering.  
 fleuri-e, decked with flowers.  
 Florian, *French writer of the eighteenth century*.  
 flot, *m.*, flood, torrent, wave, billow.  
 flûte, *f.*, flute.  
 foi, *f.*, faith.  
 foin, *m.*, hay.  
 foire, *f.*, fair.  
 fois, *f.*, time; une fois, once.  
 foisonner, (to) swarm; qui foisonnait d'herbes folles, which had abundance of weeds.  
 fond, *m.*, bottom, background, ground; pauvres au fond,

- although they were in the main poor.
- fonte**, *f.*, cast-iron, iron.
- force**, *f.*, force, power, strength; **dans toute la force du terme des personnes de l'ancien temps**, thoroughly old-fashioned people.
- forcer**, (to) force, oblige; **qui force à danser tous ceux qui l'entendent**, which will force anybody who hears it to dance.
- forfaiture**, *f.*, forfeiture; **en pleine forfaiture**, in the very midst of her crime.
- forme**, *f.*, shape.
- former**, (to) form, frame.
- fort**, *adv.*, very.
- fort-e**, *adj.*, strong.
- fort**, *m.*, fort.
- fortune**, *f.*, fortune; **la fortune**, a fortune.
- fossé**, *m.*, ditch.
- fou**, *folle*, mad; **herbes folles**, weeds.
- fouet**, *m.*, whip; **coup de fouet**, lash.
- foule**, *f.*, crowd.
- fouillé**, *m.*, thicket.
- fouir**, (to) poke, stick.
- fraîcheur**, *f.*, freshness.
- frais**, *fraîche*, fresh, cool, blooming; **du pain frais**, new bread; **au frais**, in the cool.
- franc**, *franc-he*, frank; **moineau franc**, house-sparrow.
- frapper**, (to) knock.
- frayer**, (to) open; **se frayer un passage**, (to) make one's way, break through.
- frayeur**, *f.*, fright; **j'avais une frayeur mortelle**, I was in a mortal fright.
- frêne**, *m.*, ash tree.
- friand-e**, fond (of), partial (to).
- friandise**, *f.* (*generally plural in English*), sweets, delicacies, dainties.
- froisser**, (to) offend.
- front**, *m.*, forehead; **le front blême**, with a pale face.
- fruit**, *m.*, fruit.
- fuite**, *f.*, flight.
- fumée**, *f.*, smoke.
- fumigation**, *f.*, fumigation.
- furieu-x**, *-se*, furious.
- fussiez**, *subj. of être*.
- fut**, *pret. of être*; **il en fut de même**, the same thing happened; **ce qui fut long**, which took a long time.
- fût**, *subj. of être*; **il vaudrait peut-être mieux que ce fût toi**, perhaps it had better be you.
- gages**, *m. pl.*, wages.
- gagner**, (to) earn.
- gai-e**, gay.
- gaîment**, gaily.
- gaîté**, *f.*, gayety; **avec gaîté** gayly.
- galette**, *f.*, cake.

- galop, *m.*, gallop; l'eau prend le galop, the water is beginning to gallop.
- galopin, *m.*, urchin.
- gamin-e, *m. and f.*, child.
- garantir, (to) warrant; je garantis de les réussir, I warrant I'll do them well.
- garçon, *m.*, boy.
- garder, (to) keep.
- gauche, *adj.*, left.
- gauche, *f.*, left; à gauche, on or to the left.
- gavotte, *f.*, gavotte.
- gêner, (to) hinder; il paraît que les soucis ne te gênent pas toi, you don't seem to be troubled with cares; gêné, uncomfortable, uneasy.
- généreux, -se, generous.
- genêt, *m.*, broom (*often put in the plural in French*).
- genou, *m.*, knee; je me mettais à deux genoux devant une tarte à la crème, I was ready to go on my knees before a cream tart.
- gens, *m. and f. pl.*, people, folks.
- gentil-le, pretty, nice.
- geste, *m.*, action; le regard qui a l'air de se moquer du geste, a look which seems a mockery of the bow.
- glace, *f.*, looking-glass, mirror, ice.
- glisser, (to) slip (in).
- glousser, (to) cluck.
- gonfler, (to) swell, inflate, distend.
- gourmandise, *f.*, greediness.
- goût, *m.*, taste.
- goûter, (to) taste; de goûter, from tasting.
- grâce, *f.*, favor, grace; grâce à, thanks to, owing to.
- grain, *m.*, grain.
- graine, *f.*, seed, eggs.
- grand-e, large, big, great; huit grands jours, eight whole days, a whole week.
- grand'mère, grandmother.
- Grand Place, *the central square in a city*.
- grand'route, *f.*, high road.
- grand'tante, *f.*, great-aunt.
- gras-se, fat.
- greffe, *f.*, graft, grafting.
- greffier, *m.*, clerk.
- grenier, *m.*, attic.
- griffer, (to) scratch.
- grille, *f.*, bars (*pl.*), grating.
- grillon, *m.*, cricket (*insect*).
- grimper, (to) climb.
- grincer, (to) creak.
- gris-e, grey.
- grive, *f.*, thrush.
- gronder, (to) scold; qui gronde, scolding.
- gros, grosse, big.
- guetter, (to) watch, lie in wait for.
- guêtres, *f. pl.*, gaiters.
- gueux, *m.*, beggar, ragamuffin, scoundrel.

- guider, (to) guide.  
 guilleret-te, merry.  
 guitare, *f.*, guitar.
- habit, *m.*, coat, clothes (*pl.*).  
 habiter, (to) live.  
 habitude, *f.*, habit; *d'habitude*, generally, usually; *vous n'êtes pas comme d'habitude*, you are not as usual; *plus attendrie qu'à son habitude*, more tender than usual.
- haletant-e, gasping, panting.  
 hangar, *m.*, shed, outhouse.  
 hasard, *m.*, chance; *par hasard*, accidentally, as it chanced.
- haut-e, high, tall; *de plus en plus haut*, higher and higher.
- hélas ! *excl.*, alas !
- herbe, *f.*, grass; *herbes folles*, weeds.
- héritage, *m.*, legacy.
- heure, *f.*, hour, time; *sept heures*, seven o'clock.
- heureusement, fortunately.
- heureux-x, -se, happy.
- hirondelle, *f.*, swallow.
- histoire, *f.*, story, tale; *toujours dans tes histoires*, (you are) always fussing.
- hiver, *m.*, winter.
- hochequeue, *m.*, wag-tail.
- homme, *m.*, man.
- honteux-x, -se, ashamed.
- horrible, horrible.
- huche, *f.*, hutch, bin.
- huile, *f.*, oil.
- humeur, *f.*, temper.
- hurler, (to) howl.
- hussard, *m.*, hussar.
- idée, *f.*, idea.
- il, he, it, there; *il y avait*, there was; *il n'y a qu'à tirer la chevillette*, you need only pull the string; *il nous a fallu*, we had (to); *il y a cinquante ans*, fifty years ago.
- imaginer, (to) imagine, desire.
- immédiatement, immediately.
- immobile, motionless.
- impossible, impossible.
- indici le, unutterable, unspeakable.
- indienne, *f.*, printed calico, print, muslin.
- indigner, (to) shock; *s'indigner*, (to) become indignant.
- indiquer, (to) show, point out.
- indulgence, *f.*, indulgence; *avec ces indulgences-là*, by indulgence of that kind.
- ingrat-e, ungrateful, thankless.
- installer, (to) settle; *s'installer*, (to) install oneself.
- instant, *m.*, moment, instant.
- instinct, *m.*, instinct.
- intérêt, *m.*, interest; *les intérêts*, the interest.
- intime, intimate, inmost, deep.
- invisible, invisible.
- invoquer, (to) call upon.
- irai, *future of aller*.
- irez, *future of aller*.

- irradier**, (to) radiate; **irradiés de**, aureoled with.
- ivre**, drunk, intoxicated.
- jadis**, formerly.
- jamais**, never; **à jamais**, for ever.
- jambe**, *f.*, leg; **le loup prit ses jambes à son cou**, the wolf took to his heels; **levèrent la jambe**, raised their legs.
- jardin**, *m.*, garden.
- jas**, *m.*, *Provençal word for farm.*
- je**, I; **j'en ai encore les doigts picotés**, the pricks are still on my fingers from it.
- jeter**, (to) throw.
- jeu**, *m.*, game; **au jeu**, at play.
- jeudi**, *m.*, Thursday.
- jeune**, young; **jeune fille**, (unmarried) girl.
- joie**, *f.*, joy.
- joli-e**, pretty.
- joue**, *f.*, cheek; **jusqu'à ce qu'elle ait les joues plus rouges que son chapeau**, until her cheeks were redder than her hood.
- jouer**, (to) play; **jouer de**, (to) play (*an instrument*); **continuait à jouer**, went on playing; **cessant de jouer**, stopping playing; **voilà bien la première fois que "Plaisir d'amour" me joue ce tour-là**, it is certainly the first time
- "Plaisir d'amour" has played me that trick.
- jour**, *m.*, day; **les jours disparus**, past times.
- journée**, *f.*, day.
- joyeu-x, -se**, joyous.
- judge**, *m.*, judge.
- juger**, (to) try.
- jusqu'à**, up to, to; **jusqu'à ce que**, until.
- juste**, just; **notre curé n'était patient que tout juste**, our priest's patience was only just worthy of the name.
- justesse**, *f.*, justness, accuracy.
- justice**, *f.*, court of justice; **ce qui me revient en toute justice**, what is justly due to me.
- l'**, see **le** and **la**.
- la**, *def. art., f.*, the (*or not to be translated; or sometimes translated by a or by the pronouns his, her, their, etc.*).
- there; **là-bas**, over there; **laissant là son patient**, leaving his patient (alone); **là-dessus**, thereupon.
- la**, *pers. pron., f.*, her, it; **met la main**, put his (my, your. *etc.*) hand.
- lâche**, cowardly.
- laisser**, (to) leave, let, allow; **ils laissèrent croire**, they let it be thought.
- lait**, *m.*, milk.
- laiteu-x, -se**, milky.

- lambeau**, *m.*, bit, piece.  
**lanterner**, (to) put off; **peut-on se laisser lanterner ainsi**, you can't allow yourself to be put off like that.  
**laquelle**, *f.*, which, what.  
**lard**, *m.*, bacon.  
**lavande**, *f.*, lavender.  
**le**, *def. art., m.*, the (*sometimes not translated or sometimes by a or by the pronouns his, her, their, etc.*); **le dimanche**, on Sunday; **le soir**, in the evening; **l'été**, in summer; **l'hiver**, in winter; **le matin**, in the morning.  
**le**, *pers. pron., m.*, him, it, that.  
**légende**, *f.*, legend.  
**légèrement**, lightly, slightly.  
**lendemain**, *m.*, next day; **le lendemain de ce jour**, the day after this one.  
**lentement**, slowly.  
**les**, *def. art., pl.*, the (*sometimes not translated and sometimes translated by the pronouns his, her, their, etc.*).  
**les**, *pers. pron., pl.*, them.  
**leste**, nimble, light, clever.  
**lettre**, *f.*, letter.  
**leur**, *poss. adj.*, their.  
**leur**, *pers. pron.*, them, to (from, for, at, on) them.  
**lever**, (to) raise, lift up; **levé**, up.  
**liard**, *m.*, an old coin, worth a quarter of a cent.
- liberté**, *f.*, freedom.  
**lier**, (to) bind, tie up.  
**lieu**, *m.*, place; **au lieu de**, instead of.  
**lire**, (to) read.  
**lisait**, *imperfect of lire*.  
**lit**, *m.*, bed.  
**litière**, *f.*, litter, straw.  
**livre**, *m.*, book.  
**livre**, *f.*, pound.  
**loi**, *f.*, law; **contraire aux lois**, unlawfully.  
**loin**, far; **plus loin**, further, farther.  
**l'on**, people, you, we.  
**long**, long—ue, long; **au long de**, **le long de**, by the side of, along; **ce qui fut long**, which took a long time.  
**longtemps**, (a) long (time).  
**lorsque**, when.  
**loup**, *m.*, wolf.  
**lourd—e**, heavy.  
**lourdement**, heavily.  
**lui**, him, her, to him or her (*sometimes not to be translated*); **aller lui mettre un grain de sel sur la queue**, (to) go and put a grain of salt on his tail.  
**lui-même**, himself, he, itself.  
**luire**, (to) shine; **quand luira le jour**, when the day shines.  
**luisaient**, *imperfect of luire*.  
**lumière**, *f.*, light.  
**lunettes**, *f. pl.*, spectacles.  
**Lure**, small chain of mountains



- in the southeast of France, a continuation of Mount Ventoux.*
- luth, *m.*, lute.
- lychnis, *m.*, campion.
- lyre, *f.*, lyre.
- m'**, *see me.*
- ma, *my.*
- magique, magic, magical.
- magistrat, *m.*, magistrate.
- magnanerie, *f.*, silk-worm nursery.
- maigre, thin.
- main, *f.*, hand; **mains de curé**, priest's hands.
- maint-e, many a.
- maintenant, now.
- mais, but.
- maison, *f.*, house.
- maisonette, *f.*, little house.
- maître, master.
- maîtresse, *f.*, mistress; **la maîtresse poutre**, the principal beam, center beam.
- mal, badly; **tant bien que mal**, as well as we (they) could.
- malade, ill.
- malade, *m. and f.*, sick person, patient.
- malheur, *m.*, misfortune; **musicien de malheur**, con-founded musician.
- malheureu-x, -se, unhappy, unfortunate, wretched man (woman).
- malin, knowing, sharp; **un**
- malin, a sharp one; **l'œil malin**, with a knowing look.
- maman, *f.*, mama, mother.
- manche, *f.*, sleeve.
- mangea, *pret. of manger.*
- manger, (to) eat; **avait fini de manger**, had finished eating.
- manière, *f.*, way, manner.
- manque, *m.*, want, lack.
- manquer, (to) miss, fail.
- marché, *m.*, market.
- marcher, (to) go; **tout marchait bien**, all was going well.
- mari, *m.*, husband.
- mariage, *m.*, marriage.
- marjolaine, *f.*, marjoram.
- marmite, *f.*, pot.
- marquis, *m.*, marquis.
- Martin, Saint**, *Bishop of Tours, in the fifth century.*
- masure, *f.*, dilapidated house.
- matin, *m.*, morning.
- mauvais-e, *adj.*, bad, wicked.
- me, me, myself, to (for, at, from) me, to (for, at, from) myself.
- méchant-e, cruel, wicked, bad, nasty.
- mécréant, *m.*, disbeliever, unbeliever.
- mélancholie, *f.*, melancholy.
- mêler, (to) mix; **sans qu'on s'en mêlat**, without our interfering.
- même, *adj and adv.*, even, same; **de même**, in the same way.

- ménétrier, *m.*, fiddler.
- mensonge, *m.*, lie; il convainquit de mensonge le fermier avare, he convicted the miserly farmer of lying.
- merci, *m.*, mercy, pity; sans merci, merciless, pitiless.
- mère, *f.*, mother.
- mère-grand, *f.*, grandmother.
- mérite, *m.*, merit; tes mérites, your deserts.
- mériter, (to) deserve.
- merle, *m.*, blackbird.
- merveilleu-x, -se, marvelous.
- messe, *f.*, mass.
- mesure, *f.*, time (*in music*); ralentissait par trop la mesure, was playing rather too slowly.
- mesurer, (to) measure, calculate.
- méthode, *f.*, method.
- mettre, (to) put (on); se mettre en route, (to) start; mettre à la raison, (to) bring to his (her, *etc.*) senses; plus il y mettait d'entrain, the more vigorously he did it; en me mettant au lit, as I went to bed; qu'on me mette au pain sec, let me be put on dry bread; on vous y mettra certes, you shall most certainly be.
- meuble, *m.*, piece of furniture; meubles, furniture.
- meure, *pres. subj. of mourir.*
- mi-côte: à mi-côte, halfway up the hill.
- midi, *m.*, midday, noon.
- miel, *m.*, honey.
- mieux, better, best; c'est pour mieux te voir, the better to see you with; c'est pour mieux te serrer, the better to hug you with; c'est pour mieux t'entendre, the better to hear you with.
- mignon-ne, pretty, delicate, tiny, darling.
- milieu, *m.*, middle.
- mille, a thousand.
- mince, thin, slim.
- minet, *m.*, puss, pussy.
- minute, *f.*, minute.
- miracle, *m.*, miracle.
- mirent, *pret. of mettre*; se mirent à, began to.
- mis-e, *p. p. of mettre.*
- misérable, miserable; un vieux petit homme d'aspect misérable, a miserable-looking, little old man.
- misère, *f.*, misery, poverty; dans la misère, destitute; avait un tel air de misère, looked so miserable.
- mit, *pret. of mettre*; se mit à quatre pattes, went on all fours; se mit à, began to; mit pied à terre, alighted.
- modéré, moderate.
- modeste, modest, moderate.
- moi, I, me (*sometimes only used*

- for emphasis, not to be translated).*
- moineau**, *m.*, sparrow; **moineau franc**, house-sparrow.
- moins**, less; **au moins**, **du moins**, at least, at any rate.
- mois**, *m.*, month.
- moitié**, *f.*, half.
- mollet**, *m.*, calf (*of the leg*); **œufs mollets**, boiled eggs (*which are neither soft nor hard but between the two*).
- moment**, *m.*, moment, time, **à ce moment-là**, just then, **au moment où**, just when.
- mon**, my.
- monde**, *m.*, world; **le pauvre monde**, the poor; **tout le monde**, everybody.
- monnaie**, *f.*, coin, money.
- monsieur**, sir (*often at the beginning of the sentence in French, when we should put Sir in the middle or at the end*); **Monsieur le juge**, My Lord.
- montagne**, *f.*, mountain, mountains.
- montée**, *f.*, ascent; **à mi-montée**, halfway up.
- monter**, (to) get up, go up, mount; **se monter**, (to) amount.
- montrer**, (to) show.
- se moquer (de)**, (to) laugh at; **le regard qui a l'air de se moquer du geste**, a look which seems a mockery of the bow.
- mordre**, (to) bite.
- mortel-le**, mortal.
- mot**, *m.*, word; **je te prends au mot**, I'll take your word for it.
- mouche**, *m.*, fly.
- moucher**, (to) blow the nose of; **se moucher (de)**, (to) blow one's nose (with).
- mouchoir**, *m.*, handkerchief.
- moudre**, (to) grind.
- mouiller**, (to) wet.
- moulu**, *p. p.* of **moudre**, bruised all over.
- mourir**, (to) die, be dying.
- mourut**, *pret.* of **mourir**.
- mousse**, *f.*, moss.
- mousseu-x**, **-se**, sparkling.
- multiplier**, (to) multiply.
- munir (de)**, (to) provide (with).
- mur**, *m.*, wall.
- mûr-e**, ripe.
- mûrier**, *m.*, mulberry tree.
- musette**, *f.*, pipe, bagpipe.
- musicien**, *m.*, musician; **musicien de malheur**, con-founded musician.
- musicien-ne**, musical; **je ne vous savais pas musicien**, I did not know you were musical.
- musique**, *f.*, music.
- myrte**, *m.*, myrtle.
- mystérieu-x**, **-se**, mysterious, obscure.

n', *see ne.*

nageur, *m.*, swimmer.

naïf, naïve, simple, artless,  
naïve.

nain, *m.*, dwarf.

naissent, *pres. ind. of naître.*

naître, (to) be born.

naïveté, *f.*, artlessness.

nappe, *f.*, cloth.

navrer, (to) grieve most deeply ;  
le cœur navré, almost heart-  
broken.

ne, *neg. particle used mostly  
with pas, personne, jamais,  
etc.*, not ; n'avait pas de nom,  
had no name.

nécessaire, necessary.

n'est-ce pas ? isn't it? mustn't  
they? is it not so?

net, *adv.*, right off, at once.

neuf, neuve, new.

nez, *m.*, nose.

ni . . . ni, neither . . . nor ;  
ni le chou non plus, neither  
had the cabbage ; ils ne  
parlèrent ni l'un ni l'autre,  
they neither of them spoke.

nœud, *m.*, knot ; des nœuds  
de frêne, knots in ash  
wood.

noir, black ; dans le cabinet  
noir, in the dark.

nom, *m.*, name.

nommer, (to) name, call.

non, no ; ni le chou non plus,  
neither had the cabbage.

nos, our.

notre, our (*sometimes translated  
the*).

nourrir, (to) nourish, cherish,  
foster.

nourriture, *f.*, food.

nous, we, us, ourselves ; il  
nous a fallu, we had (to).

nouveau, nouvelle, new ; de  
nouveau, again.

nuance, *f.*, shade.

nuée, *f.*, cloud.

nuit, *f.*, night.

obéir (à), (to) obey.

obéissait (à), *imperfect of obéir.*

obliger, (to) oblige, force.

obscur-e, obscure.

obtenir, (to) obtain.

occasion, *f.*, occasion.

œil, *m.*, eye.

œuf, *m.*, egg.

officier, *m.*, officer.

offrir (à), (to) offer, give ;  
Seigneur, je vous l'offre,  
for Thy sake, Lord.

oiseau, *m.*, bird.

oiselet, *m.*, little bird.

ombre, *f.*, shade, dark.

on, people, they, some one, we ;  
on entendit du bruit, a noise  
was heard ; on payait mal  
ses services, he was being  
badly paid for his services ;  
il faut croire qu'on se fait  
vieille, I suppose I am getting  
old ; peut-on se laisser lan-  
ternier ainsi ! you can't allow

- yourself to be put off like that! **on le conduisait**, he was being taken; **on rendit à Jean**, Jean was given back; **on l'avait dépouillé**, he had been stripped; **on le suspendit**, he was hung up.
- once, m.**, ounce.  
**oncle, m.**, uncle.  
**ongle, m.**, nail.  
**opération, f.**, operation.  
**or, m.**, gold; **d'or**, golden.  
**orage, m.**, storm.  
**oreille, f.**, ear.  
**original-e**, original.  
**orner**, (to) decorate.  
**oser**, (to) dare; **sans trop oser rien dire**, without much daring to say anything.  
**ôter**, (to) take away.  
**ou, or.**  
**où**, where, when, in which, on which.  
**oublier**, (to) forget.  
**ouvrage, m.**, work.  
**ouvrir**, (to) open; **s'ouvrir**, (to) open.
- païen, m.**, pagan, heathen.  
**paille, f.**, straw.  
**pain, m.**, bread.  
**panier, m.**, basket.  
**papa, m.**, papa.
- par**, by, in, on, through; **par suite de**, owing to; **par an**, **par année**, a year; **par hasard**, accidentally, as it
- chanced; **par trop**, rather too much.
- paraissaient**, *imperfect of paraître*.  
**paraissait**, *imperfect of paraître*.  
**paraît**, *pres. ind. of paraître*; **il paraît que les soucis ne te gênent pas, toi**, you don't seem to be troubled with cares.
- paraître**, (to) appear, seem.  
**parce que**, because.  
**pardonner**, (to) forgive.  
**pareil-le**, like, similar.  
**pareillement**, in like manner, likewise.  
**parfumer**, (to) perfume, scent; **parfumé**, full of scent.  
**parler**, (to) speak, talk.  
**parmi**, among.
- part, f.**, share; **de toutes parts**, on all sides; **à part soi**, to himself, within himself; **de notre part**, from us; **à part moi**, to myself.
- parti, m.**, decision.  
**particuli-er, -ère**, peculiar (to).  
**partie, f.**, part.  
**partir**, (to) go off.  
**partout**, everywhere.  
**parut, pret. of paraître**.  
**pas, negative with or without ne**, not, no; **n'avait pas de nom**, had no name.
- pas, m.**, step.  
**passage, m.**, passage, way; **se frayer un passage**, (to) make one's way, break through.

passant, *m.*, passer-by.  
 passé, *adj.*, past; mes huit  
 printemps passés d'avril, my  
 eight years last April.  
 passé, *prep.*, beyond.  
 passer, (to) pass, go, go down,  
 disappear; se passer de,  
 (to) do without.  
 Pater, *m.*, name for Lord's  
 Prayer in Latin.  
 patient, *m.*, patient; notre curé  
 n'était patient que tout juste,  
 our priest's patience was only  
 just worthy of the name.  
 pâtissier, *m.*, confectioner,  
 pastry-cook.  
 patte, *f.*, paw, foot, leg; se mit  
 à quatre pattes, went on all  
 fours.  
 pâturage, *m.*, pasture.  
 pauvre, poor; le pauvre monde,  
 the poor; pauvres au fond,  
 although they were in the  
 main poor.  
 payer, (to) pay (for).  
 pays, *m.*, country, countryside.  
 paysan, *m.*, peasant; des pay-  
 sans, country people.  
 pêche, *f.*, peach.  
 péché, *m.*, sin.  
 peine, *f.*, trouble, difficulty.  
 pelisse, *f.*, pelisse.  
 pendant, for; pendant que,  
 while.  
 pendre, (to) hang.  
 penser, (to) think, imagine.  
 pente, *f.*, slope.

percher, (to) perch.  
 perdre, (to) lose.  
 perdu, *p. p.* of perdre, out of  
 the way; vous vous êtes  
 perdus? have you lost your  
 way?  
 permettait, *imperfect* of per-  
 mettre.  
 permettez, *pres. ind. and im-*  
*perative* of permettre; ne le  
 permettez pas, don't allow  
 him to.  
 permettre, (to) allow.  
 perse, *f.*, chintz.  
 personne (ne), no one, not  
 any one.  
 personne, *f.*, person.  
 perte, *f.*, loss, ruin.  
 peser, (to) weigh.  
 petit-e, little, small; au petit  
 bonheur, as well as we could;  
 au petit trot, at a jog trot.  
 peu, little; avant peu, in a short  
 time; peu à peu, little by  
 little; se soucier peu de,  
 not (to) care much about.  
 peuple, *m.*, people, nation.  
 peuplier, *m.*, poplar.  
 peur, *f.*, fear; j'avais eu peur,  
 I had been afraid.  
 peut-être, perhaps.  
 peux, *pres. ind.* of pouvoir, can,  
 may.  
 philippique, *f.*, philippic (*dis-*  
*course full of invective*).  
 picoter, (to) prick.  
 pied, *m.*, foot; sur pied, on

- one's (my, your, *etc.*) feet, up; **mit pied à terre**, alighted.
- pierraille**, *f.*, pebbles, broken stones.
- pincer**, (to) pinch, nip.
- pinson**, *m.*, finch, chaffinch.
- pipe**, *f.*, pipe.
- piquer**, (to) prick; **piqué de mousses**, dotted with mosses.
- pis**, *adv.*, worse; **tant pis**, so much the worse (for us), it couldn't be helped.
- pitié**, *f.*, pity; **c'était pitié**, it was pitiful.
- place**, *f.*, room, place; **sur place**, on the spot; **à la place de**, instead of.
- plaignant**, *pres. part. of plaindre*.
- plain-e**, level, flat; **s'ouvrant de plain-pied sur un jardin**, opening straight on to a garden.
- plaindre**, (to) pity; **se plaindre**, (to) complain.
- plaisanter**, (to) joke, chaff; **Anselme plaisanté amicalement**, Anselm who was chaffed in a friendly way.
- plaisir**, *m.*, pleasure; **Plaisir d'amour**, is the name of a well-known old eighteenth-century song.
- planche**, *f.*, shelf.
- plateau**, *m.*, scale.
- plein-e**, full; **en plein Angelus de midi**, right in the middle of the day, at the noon An-  
gelus; **en pleine forfaiture**, in the very midst of her crime.
- plus**, more, most; **ni le chou non plus**, neither had the cabbage; **je ne sais plus quoi**, I do not know what else; **de plus**, besides, else; **plus . . . plus**, the more . . . the more; **plus de tarte à la crème**, no more custard tart; **ça ne va donc plus finir**, will they never be done; **et je n'y pensais seulement plus**, I had forgotten all about it; **ne . . . plus**, no longer, not any longer (*this expression is not necessarily always translated*); **de plus en plus**, higher and higher; **je ne sais plus le goût qu'ont les poires**, I have quite forgotten the taste of the pears; **n'attendaient plus que les cocons**, were now only waiting for the cocoons.
- poche**, *f.*, pocket; **violon de poche**, pocket violin.
- pochette**, *f.*, little pocket, pocket violin.
- poignet**, *m.*, wrist.
- point**, *m.*, point; **à quel point vous êtes faible**, how weak you are; **cuits à point**, cooked to a turn.
- point**, *adv.*: **point ne fut besoin de me battre**, there was no

- need to beat me; *ne lui donna point de gages*, did not give him any wages; *point n'est besoin que je le dise*, there is no need for me to say so.
- poire*, *f.*, pear.
- poli-e*, polite, polished, sleek; *ses belles mains de curé douces et polies par les bénédictions*, his beautiful soft priest's hands made sleek with blessing.
- poliment*, politely.
- pollen*, *m.*, pollen.
- pomme*, *f.*, apple.
- populaire*, popular.
- portant-e: bien portants*, in good health.
- porte*, *f.*, door.
- porter*, (to) take, carry, bear (*fruit*).
- portrait*, *m.*, portrait.
- poser*, (to) place.
- positivement*, positively.
- posséder*, (to) possess.
- possible*, possible; *le plus possible*, as much as possible.
- posture*, *f.*, position.
- pot*, *m.*, pot.
- potence*, *f.*, gallows.
- pouce*, *m.*, thumb.
- poule*, *f.*, hen.
- pour*, to, for; *pour troisième don*, for his third gift; *pour que* (*followed by subjunctive*), in order that, so that, for . . . to; *pour qu'elle eût le temps*, for her to have the time.
- pourquoi*, why, what for.
- pourrait*, *cond. of pouvoir*; *on pourrait en tirer un bon prix*, a good price could be got for it.
- pourras*, *future of pouvoir*.
- pourriez*, *cond. of pouvoir*, might.
- poursuivit*, *pret. of poursuivre*; *poursuivit gaîment son chemin*, he went gaily on his way.
- poursuivre*, (to) pursue.
- pourtant*, yet, still, all the same; *on ne peut pourtant pas avoir*, you can't very well have.
- pousser*, (to) utter, come out, push.
- poussière*, *f.*, dust.
- poutre*, *f.*, beam, rafter.
- pouvait*, *imperfect of pouvoir*, could; *n'en pouvait plus*, was quite exhausted; *ne le pouvait pas*, could not do it.
- pouvoir*, (to) be able.
- pouvoir*, *m.*, power.
- prairie*, *f.*, meadow.
- pré*, *m.*, field, meadow.
- précisément*, exactly.
- précipiter*, (to) fling down; *se précipiter*, (to) fall headlong; *de se précipiter*, of falling headlong.
- préférer*, (to) prefer.
- préluder*, (to) preclude; *Cou-*



- sine Annette préludait, Cousin Annette played the opening bars.
- premi-er, -ère, first.
- prend, *pres. ind. of prendre*; l'eau prend le galop, the water is beginning to gallop.
- prendre (à), (to) take (from), capture, get; prendre une décision, (to) make a decision; prendre garde à, (to) beware of.
- prends, *pres. ind. and imperative of prendre*; eh bien, je te prends au mot, oh well, I'll take your word for it.
- préoccupé, anxious, worried.
- près (de), near, nearly.
- présomption, *f.*, presumption.
- présomptueu-x, -se, presumptuous.
- presque, nearly, almost.
- presser, (to) be urgent; pressé, in a hurry; l'avare n'eut rien de plus pressé que, the miser had nothing better to do than.
- prêt-e, ready.
- prêter, (to) lend.
- prier, (to) pray (to).
- prière, *f.*, prayer.
- printemps, *m.*, spring; mes huit printemps, my eight years.
- prirent, *pret. of prendre*.
- pris, *pret. of prendre*.
- pris, *p. p. of prendre*.
- prise, *f.*, pinch (*of snuff*).
- prison, *f.*, prison.
- prisonnier, *m.*, prisoner.
- prit, *pret. of prendre*; le loup prit comme on dit ses jambes à son cou, the wolf took to his heels as they say; on prit le sage parti de, we wisely decided to.
- prix, *m.*, price.
- procédé, *m.*, proceeding.
- prochain-e, next.
- profond-e, profound.
- programme, *m.*, program, plan.
- promettait, *imperfect of promettre*.
- promettre, (to) promise.
- promis, *p. p. of promettre*.
- protestation, *f.*, protest.
- protester, (to) protest, make objections.
- prouver, (to) prove.
- providentiel-le, providential.
- province, *f.*, province; coin de province, secluded country-place.
- provision, *f.*, provision, supply.
- puis, then.
- puiser, (to) draw up, take.
- puisque, since, as.
- put, *pret. of pouvoir*, could.
- qu', *see que*.
- quand, when; quand même, all the same.
- quant à, as for, as to.
- quart, *m.*, quarter; quart d'heure, quarter of an hour.

- quatre, four; quatre à quatre, four steps at a time.
- que, *conj.*, that (or not always necessarily translated), than; (to avoid repetition of other conjunctions) because, as, *etc.*; ne . . . que, only; il n'y a qu'à tirer la chevillette, you need only pull the string; même il n'en fit qu'une bouchée, he even swallowed her at a single mouthful; ne parlèrent que du voyage, talked of nothing else but the excursion; ce n'était pas précisément chose commode que d'atteindre, it was not exactly easy to reach; tant bien que mal, as well as they (we, *etc.*) could.
- que, *rel. pron.*, that, whom, which.
- que, *int. or excl. adv. and pron.*, what; que ne donnerais-je pas, what would I not give.
- quel-le, what, which.
- quelconque, whatever, of some kind.
- quelque-s, some, a few.
- quelqu'un, somebody, any one.
- quenouille, *f.*, distaff.
- queue, *f.*, tail.
- qui, who, whom, that, which; un écu à qui m'attachera solidement, a crown to any one who will tie me up stoutly; bon pour vous qui vous en allez tranquillement sur votre âne, it's all very well for you going quietly along on your donkey.
- quitter, (to) leave, put down, give up.
- quoi, what, which; je ne sais plus quoi, I do not know what else; eh quoi! what then! de quoi, something, where-with.
- quoique, although.
- raidillon, *m.*, up-hill road, steep hill.
- raison, *f.*, reason; mettre à la raison, (to) bring to his (her, *etc.*) senses.
- ralentir, (to) slacken; ralentissait par trop la mesure, was playing rather too slowly.
- ramasser, (to) pick up; allez ramasser, go and pick up.
- ramener, (to) bring back; me ramenait sur son chemin, brought me back towards it.
- rang, *m.*, row.
- ranger, (to) put in order, arrange, draw up; se ranger, (to) step aside.
- rapport, *m.*, connection.
- rassasié, satisfied, satiated.
- rayon, *m.*, ray; miel en rayon, honey in the comb.
- rayonnement, *m.*, radiation.
- recevez, *pres. ind. and imperative of recevoir*; recevez mes

- compliments, I congratulate you.
- recevoir, (to) receive, get.
- recevras, *future of recevoir.*
- réclamer, (to) protest.
- récompenser, (to) reward.
- se récrier, (to) cry out.
- reçu, *p. p. of recevoir.*
- reculer, (to) move back; faire reculer, (to) move back.
- récuser, (to) challenge; se récuser, (to) decline, draw off.
- redescendre, (to) come down again, go down again.
- reflet, *m.*, reflection; des reflets, light and shade.
- réflexion, *f.*, reflection; réflexion faite, all things considered.
- refrain, *m.*, refrain, chorus.
- réfugier, (to) take refuge; réfugié, who had taken refuge.
- refuser, (to) refuse.
- régaler, (to) treat (to); se régaler (de), (to) feast (upon).
- regard, *m.*, look; le regard au ciel, looking up to the sky (heaven).
- regarder, (to) look (at); ne me regarde pas, is no affair of mine.
- régler, (to) settle, dispatch.
- régner, (to) reign.
- regret, *m.*, regret.
- relever, (to) turn up; se relever, (to) get up again, stand up.
- remercier, (to) thank.
- remettre, (to) hand; se remettre, (to) recover; se remettre en route, (to) go on one's way.
- remit, *pret. of remettre.*
- remonter, (to) get up . . . again; remontant le courant des jours disparus, going back over past times.
- remplir, (to) fill; se remplir (de), (to) get filled (with).
- remuer, (to) move.
- renâcler, (to) hang back, draw back; se renâcler devant, (to) grumble at.
- rendre, (to) give back, return; on rendit à Jean, Jean was given back; tu as suffisamment écorché le pauvre monde que les épines te le rendent, you have fleeced the poor long enough, now the thorns shall fleece you; se fit rendre la sarbacane, got back the pea-shooter.
- se rengorger, (to) bridle up.
- rente, *f.*, revenue; de petites rentes, a small income; de ces toutes petites rentes, one of those very small incomes.
- rentrée, *f.*, reopening; firent leur rentrée dans, reëntered.
- répandre, (to) spread around.
- reparaître, (to) reappear.
- repas, *m.*, meal.

- répéter**, (to) repeat, say . . . again.  
**répondre**, (to) reply.  
**repos**, *m.*, rest.  
**reposer**, (to) put down again; **se reposer**, (to) rest.  
**reprendre** (à), (to) reply, rejoin, go back to, resume, take back (from); **pour bien se reprendre à la vie**, (to) make another good start in life.  
**représenter**, (to) represent.  
**reprit**, *pret. of reprendre*.  
**réseau**, *m.*, net, network, wire-work.  
**résigner**, (to) resign.  
**résolument**, *pret. of résoudre*.  
**résolution**, *f.*, resolution.  
**résoudre**, (to) resolve.  
**respect**, *m.*, respect.  
**respectueux**-*x*, -*se*, respectful.  
**ressembler** (à), (to) look like, resemble.  
**restant**, *m.*, remains, remainder.  
**reste**, *m.*, remainder, rest; **du reste**, but however, nevertheless.  
**rester**, (to) stay, remain; **son corsage restait souple et mince**, her bodice was still soft and slim.  
**résultat**, *m.*, result.  
**retenait**, *imperfect of retenir*.  
**retenir**, (to) keep.  
**retirer**, (to) take off, remove.  
**retour**, *m.*, return; **à chaque**
- retour d'avril**, every time April came round.  
**retourner**, (to) go back; **se retourner**, (to) turn (round); **pour que je m'en retourne vers Azay**, for me to go back to Azay.  
**retrousser**, (to) turn up, tuck up.  
**réussir**, (to) succeed, be a success; **je garantis de les réussir**, I warrant I'll do them well.  
**réussite**, *f.*, success; **la réussite était bonne**, they were a great success.  
**revanche**, *f.*, revenge.  
**rêve**, *m.*, dream.  
**revenir**, (to) come back, accrue, be due, return.  
**revenu**, *m.*, income.  
**rêver**, (to) dream (of).  
**reviennent**, *pres. ind. of revenir*; **qui s'en reviennent en voiture**, driving back.  
**revient**, *pres. ind. of revenir*.  
**ricaner**, (to) grin, sneer.  
**rideau**, *m.*, curtain.  
**rien**, anything, nothing; **pour rien au monde**, not for anything in the world; **je n'y comprends rien**, I don't understand it.  
**rillettes**, *f. pl.*, a particular preparation of minced pork made in Touraine.  
**rire**, (to) laugh, chuckle.

- risque, *m.*, risk.  
 rivière, *f.*, river.  
 roche, *f.*, rock.  
 rocher, *m.*, rock.  
 rogner, (to) pare, cut, chip.  
 rôle, *m.*, part.  
 romance, *f.*, ballad, song.  
 ronce, *f.*, bramble, briar.  
 rose, *f.*, rose; rose trémière,  
 hollyhock.  
 rossignol, *m.*, nightingale.  
 roue, *f.*, wheel.  
 rouge, red.  
 rougeâtre, reddish.  
 rouler, (to) rumble along, roll;  
 cailloux roulés, shingle of  
 round stones.  
 route, *f.*, way, road; se mettre  
 en route, (to) start.  
 roux, rousse, red, ruddy.  
 ruisseau, *m.*, stream.  
 rustre, *m.*, boor.
- s', see se and si.  
 sa, his, her, its.  
 sable, *m.*, sand,  
 sablier, *m.*, sand-glass, hour-  
 glass.  
 sachant, *pres. part. of savoir*.  
 sage, good.  
 saint-e, holy.  
 sais, *pres. ind. of savoir*; je ne  
 sais plus le goût qu'ont les  
 poires, I have quite forgotten  
 the taste of the pears.  
 saisir, (to) seize.  
 saisissant, *pres. part. of saisir*.
- sait, *pres. ind. of savoir*.  
 salon, *m.*, drawing-room.  
 salut, *m.*, bow, salvation.  
 sanguinaire, bloodthirsty.  
 sans, without; sans doute,  
 doubtless, probably; sans  
 cela, otherwise, but for that.  
 sarbacane, *f.*, pea-shooter.  
 satisfaire, (to) satisfy.  
 saurai, *future of savoir*, can.  
 saurez, *future of savoir*.  
 sauter, (to) jump.  
 savais, *imperfect of savoir*; je  
 ne vous savais pas musicien,  
 I did not know you were a  
 musician.  
 savait, *imperfect of savoir*.  
 savant, *m.*, scientist.  
 savant-e, *adj.*, learned, well-  
 informed, clever.  
 savoir, (to) know (how to),  
 know . . . (to be); sans le  
 savoir, without knowing it.  
 scélérat, *m.*, wretch, villain,  
 scoundrel.  
 se (*often not to be translated*),  
 himself, herself, itself, them-  
 selves.  
 sec, sharp, gaunt, dry.  
 sécateur, *m.*, pruning scissors.  
 second-e, *adj.*, second.  
 seconde, *f.*, second.  
 s'écrier, see écrier.  
 seigneur, *m.*, lord, Lord.  
 sel, *m.*, salt.  
 selon, according to.  
 semaine, *f.*, week.

- sembler, (to) seem.  
 s'en aller, *see* aller.  
 s'en venait, *see* venait.  
 sentier, *m.*, path, track.  
 sentiment, *m.*, sentiment, feeling.  
 sentir, (to) feel; se sentir, (to) feel.  
 sera, *future of être.*  
 serais, *conditional of être.*  
 serait, *conditional of être.*  
 seront, *future of être.*  
 serpolet, *m.*, wild thyme.  
 serrer, (to) hug, squeeze; se serrer, (to) squeeze.  
 service, *m.*, service.  
 servir, (to) serve; dont il se servit encore, which he used again.  
 ses, his, her, its.  
 seul-e, alone.  
 seulement, only, even; je n'y pensais seulement plus, I had forgotten all about it.  
 si, *adv.*, so, such; si bien que, so that.  
 si, *conj.*, if.  
 sien-ne (le, la), his (own), her (own).  
 sieste, *f.*, siesta; faire un bout de sieste, (to) take a little nap.  
 siffler, (to) whistle.  
 silencieusement, silently, in silence.  
 simple, simple, easy; simple d'esprit, simple-minded.  
 simplement, simply, merely.  
 singuli-er, -ère, singular, extraordinary.  
 sinistre, sinister, forbidding, ominous.  
 sinon, if not.  
 société, *f.*, society; le salut de la société, social salvation.  
 sœur, *f.*, sister; sœur tourière, lay-sister.  
 soi, him, oneself, himself.  
 soie, *f.*, silk; vers à soie, silk worms.  
 soigneusement, carefully.  
 soin, *m.*, care, task.  
 soir, *m.*, evening.  
 sois, *imperative and subjunctive of être*, be.  
 soleil, *m.*, sun.  
 solide, strong, firm, stout; solides comme, as firm as.  
 solidement, firmly, stoutly.  
 somme, *f.*, sum; cela fait une somme, that makes a good round sum; mais c'est une somme, it's a big sum of money.  
 sommeil, *m.*, sleep.  
 sommes, *pres. ind. of être*; sommes-nous bêtes, how silly we are.  
 son, his, her, its (*sometimes translated the*).  
 songer (à), (to) think (of).  
 sonner, (to) ring, jingle.  
 sonore, echoing, ringing.  
 sont, *pres. ind. of être.*  
 sorte, *f.*, sort, kind.

- sortir, (to) go out, come out, get out; *tu sortiras*, you shall come out; *ce n'est pas Biquette qui est sortie du chou*, it was not Biquette who came out of the cabbage; *d'où sortait un peu de fumée*, out of which there came (issued) a little smoke; *en sortant de table*, on leaving the dinner table, after dinner.
- sou, *m.*, cent.
- souci, *m.*, care; *il paraît que les soucis ne te gênent pas, toi*, you don't seem to be troubled with cares.
- se soucier de, (to) care about.
- soudain, suddenly.
- souhait, *m.*, wish.
- soulager, (to) relieve.
- soulever, (to) hold up, bear up, raise.
- souper, (to) have supper, sup.
- soupirer, (to) sigh.
- souple, soft.
- source, *f.*, spring.
- sourire, (to) smile.
- sous, under, beneath.
- souvenir, *m.*, memory, remembrance, keepsake, souvenir.
- souvent, often.
- sphinx, *m.*, sphinx.
- stratagème, *m.*, stratagem.
- stupeur, *f.*, stupor; **Stupeur!** Great heavens!
- suer, (to) perspire.
- suffire, (to) be enough.
- suffisaient, *imperfect of suffire*.
- suffisamment, enough.
- suis, *pres. ind. of être*.
- suite, *f.*, continuation; *par suite de*, owing to; *tout de suite*, immediately.
- suivant, according to; *suivant son cœur*, after his own heart.
- suivre, (to) follow.
- sujet, *m.*, subject; *au sujet de*, about.
- superbe, superb, full of pride.
- supplément, *m.*, supplement; *un supplément de revenu*, an addition to their income.
- suprême, supreme, crowning.
- sur, to, onto, on, at, upon, up; *sur pied*, on our (my, etc.) feet.
- sûr-e, sure; *à coup sûr*, to a certainty, certainly.
- surcroît, *m.*, increase.
- surtout, especially.
- surveiller, (to) keep an eye on.
- survenir, (to) come on, arise, occur.
- survenu, *past part. of survenir*; *est survenu*, occurred.
- suspendre, (to) hang up; *on le suspendit*, he was hung up.
- sut, *pret. of savoir*.
- t', *see te*.
- ta, thy, your.
- tabatière, *f.*, snuff-box.
- table, *f.*, table; *table à ouvrage*, work-table.

- tabouret**, *m.*, stool.  
**taille**, *f.*, figure, shape, size.  
**tailler**, (to) cut, shape, prune.  
**taire**, not to say, say nothing of ;  
**fais taire cette musique du diable**, make that devil's music stop, stop that devil's music.  
**talus**, *m.*, bank, slope.  
**tambourin**, *m.*, tambourine.  
**tandis que**, while, whilst.  
**tant**, so much, so many ; **tant bien que mal**, as well as they could ; **tant pis**, so much the worse (for us), it couldn't be helped ; **tant que**, as long as, so long as.  
**tantôt**, by and by ; **tantôt . . . tantôt**, now . . . now, sometimes . . . sometimes.  
**tantôt**, *m.*, afternoon.  
**tard**, late ; **tôt ou tard**, sooner or later.  
**tarte**, *f.*, tart ; **tarte à la crème**, custard tart.  
**tas**, *m.*, heap.  
**te**, thee, you, to you (*sometimes not translated*), for you, yourself.  
**tel-le**, *adj.*, such ; **avait un tel air de misère**, looked so miserable.  
**temple**, *m.*, temple.  
**temps**, *m.*, time, weather ; **des personnes de l'ancien temps**, old-fashioned people ; **de temps en temps**, from time to time.  
**tendre**, (to) pass, hand, hold out, hang.  
**tenir**, (to) hold, keep (on).  
**terme**, *m.*, term ; **dans toute la force du terme des personnes de l'ancien temps**, thoroughly old-fashioned people.  
**ternir**, (to) tarnish, dull, dim ; **les glaces lentement ternies**, the mirrors which had slowly been tarnished.  
**terre**, *f.*, earth, land ; **mit pied à terre**, alighted.  
**tes**, *adj. pl.*, thy, your.  
**tête**, *f.*, head ; **le juge et le fermier en tête**, headed by the judge and the farmer ; **en tête à tête**, all alone.  
**tiens**, *pres. ind. and imperative of tenir*.  
**tiens !** *interjection*, here !  
**timide**, shy.  
**tiroir**, *m.*, drawer.  
**tirer**, (to) draw, pull (out) ; **on pourrait en tirer un bon prix**, a good price could be got for it.  
**toi**, thee, you (*often added for emphasis, not necessarily translated*).  
**toit**, *m.*, roof.  
**tomber**, (to) fall.  
**tonnelle**, *f.*, arbor.  
**tonner**, (to) thunder ; **qui tonne**, thundering.  
**tonnerre**, *m.*, thunder.  
**tort**, *m.*, wrong ; **avoir tort**, (to) be wrong.



- tôt, soon, early; *tôt ou tard*, sooner or later.
- total, *m.*, total, whole.
- toucher, (to) touch, receive.
- touffe, *f.*, tuft, clump.
- toujours, always, still.
- tour, *m.*, turn, trick.
- Touraine, *f.*, *old name of one of the central provinces of France, now formed into the department of Indre-et-Loire.*
- tourière, *adj.*: *sœur tourière*, lay-sister.
- tourmenter, (to) torment.
- Tours, *old capital of Touraine, on the Loire.*
- tous, *adj. and pron., m. sing.*, all, everything; *tous les deux*, both; *tous les*, every.
- tout, *adj. and pron., m. sing.*, all, everything; *tout le monde*, everybody; *une absence de tout un jour*, a whole day's absence.
- tout, *adv.*, all, quite, very, right; *tout à coup*, all of a sudden, suddenly; *tout d'abord*, first, foremost; *tout au contraire*, on the contrary; *tout de suite*, immediately; *tout de même*, all the same.
- toute(s), *pron. and adj., f.*, all; *toutes deux*, both; *de ces toutes petites rentes*, one of those very small incomes; *toute la vie*, all life long; *à toute extrémité*, dying.
- tracas, *m.*, worry.
- tracasser, (to) worry.
- train, *m.*, train; *en train de filer*, who was spinning; *en train de*, in the act of.
- tranquille, quiet; *laisse donc les arbres tranquilles*, do leave the trees alone.
- tranquille-ment, quietly.
- transformer, (to) transform.
- transparent-e, transparent.
- travail, *m.*, work.
- travailler, (to) work.
- travers, *m.*: *à travers*, across, through; *en travers du*, crosswise (on), across.
- traverser, (to) cross, traverse.
- treillage, *m.*, trellis, trellis work.
- tremblant-e, trembling.
- trémière, *adj.*: *rose trémière*, hollyhock.
- très, very.
- trésor, *m.*, treasure.
- trionphalement, triumphantly.
- triumpher, (to) triumph.
- triste, sad.
- trompette, *f.*, trumpet; *avec un bruit de trompette*, as loud as a trumpet.
- tronc, *m.*, trunk.
- trop (de), too, too much, too many, much.
- trot, *m.*, trot; *au petit trot*, at a jog trot.
- trotter, (to) trot; *voilà donc notre petite fille qui trotte*,

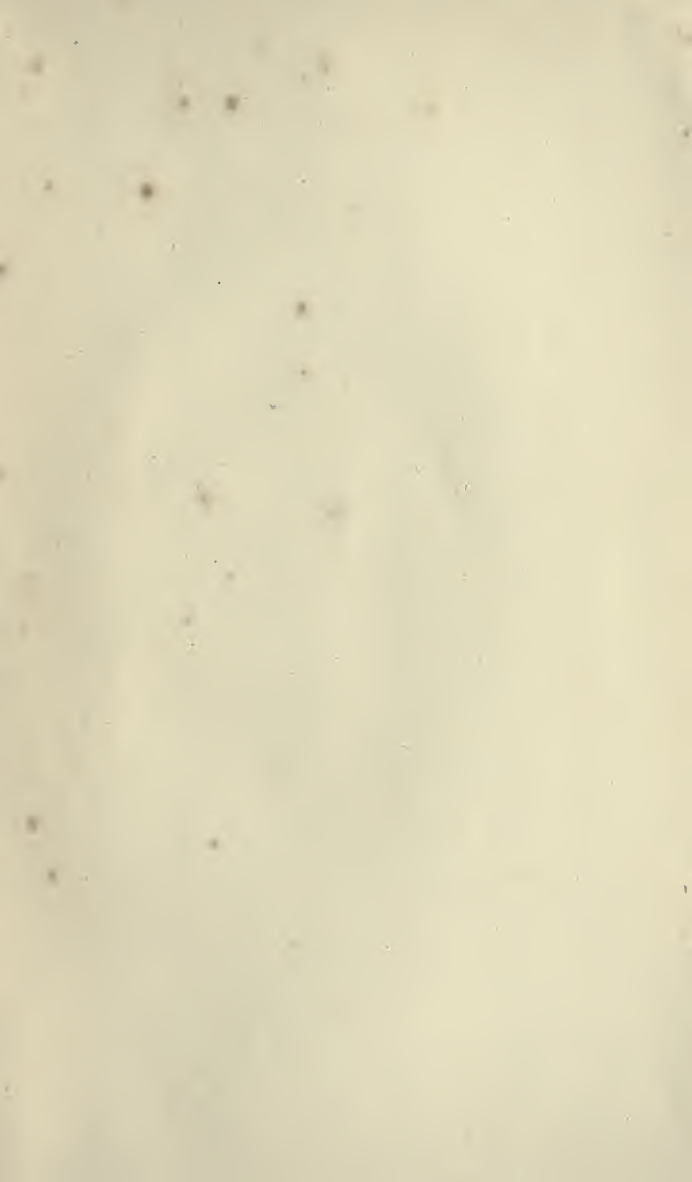
- qui trotte, and so the little girl trotted off.
- trotteu-r, -se: aiguille trotteuse, second-hand (of a watch).
- trouver, (to) find; se trouver, (to) find oneself, be, happen to be; ils se trouvèrent, they were, as it happened.
- tu, *past part. of taire*; et Madame Peyrolles s'étant tue, and as Madame Peyrolles stopped talking.
- tu, thou, you.
- tuer, (to) kill.
- tyran, *m.*, tyrant.
- un, une, a, an, one; une fois, once.
- unir, (to) link.
- utile, useful.
- va, *pres. ind. and imperative of aller*, is going to, will; va-t-en, be off.
- vais, *pres. ind. of aller*, will.
- valet, *m.*, servant, (serving) man.
- valeur, *f.*, value.
- valoir, (to) be worth.
- vanter, (to) praise.
- vas, *pres. ind. of aller*, will; tu vas t'en aller, you must go and; vas-tu? are you going?
- vaudrait, *cond. of valoir*; il vaudrait peut-être mieux que ce fût toi, perhaps it had better be you.
- venait, *imperfect of venir*; qui s'en venait en face de lui, who was coming towards him.
- venir, (to) come (and); que vois-je venir, what do I see coming.
- vent, *m.*, wind.
- ver, *m.*, worm; vers à soie, silk-worms.
- ver, *m.*, verse.
- vers, to, towards.
- vert, green.
- vêtements, *m. pl.*, clothes.
- veux, *pres. ind. of vouloir*, will, want; que veux-tu? what would you have? ce que je veux dire, what I mean.
- veut, *pres. ind. of vouloir*, will (sometimes translated by the past, would).
- vibrer, (to) vibrate.
- vide, empty.
- vie, *f.*, life.
- vieille, *f.*, old.
- vieillir, (to) grow old, make older.
- vieux, *adj., m.*, old.
- vieux, *m.*, old man; les deux vieux, the two old people.
- vigne, *f.*, vine.
- village, *m.*, village.
- ville, *f.*, city, town.
- vîmes, *pret. of voir*.
- vin, *m.*, wine.

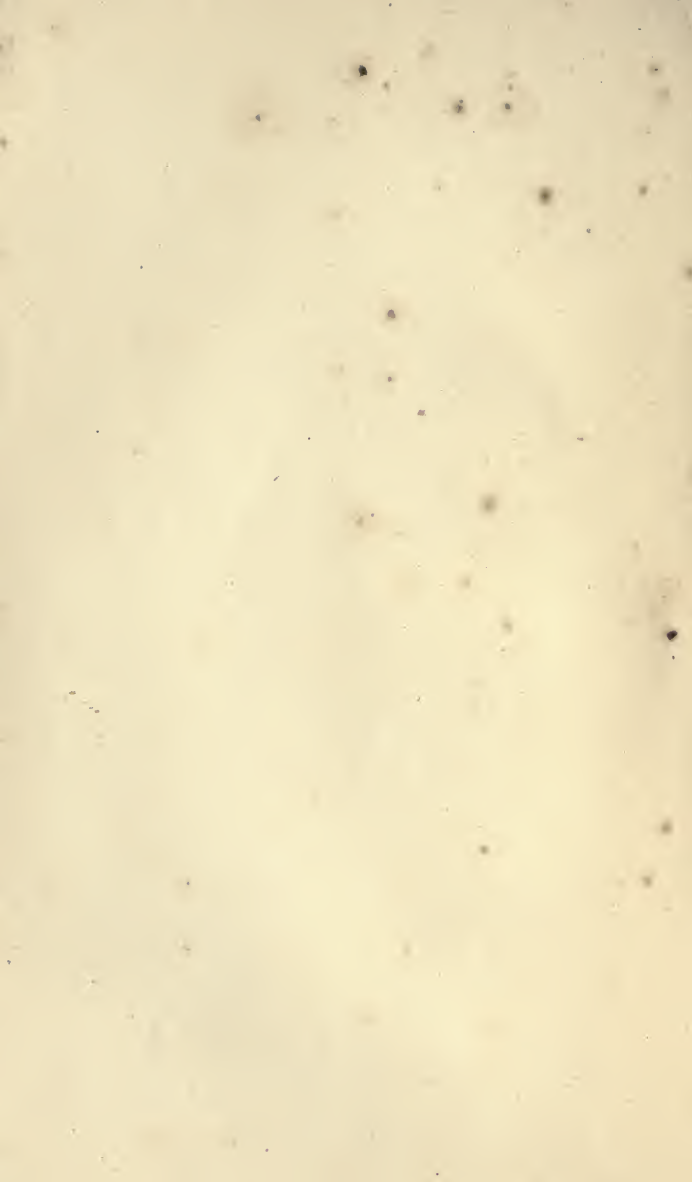
- violon, *m.*, violin.  
 visage, *m.*, face.  
 viser, (to) take aim at.  
 visiter, (to) visit.  
 visiteur, *m.*, visitor.  
 vit, *pret. of voir*.  
 vite, quickly.  
 vitre, *f.*, pane of glass; **la glace feuilletée en vitres**, the thin layers of ice.  
 vivant, lively.  
 vivant, *m.*, living creature.  
 vivement, briskly, vigorously, sharply.  
 vivre (de), (to) live (on).  
 vli ! vlan ! slap ! bang !  
 vœu, *m.*, wish.  
 voici, here is, here are.  
 voilà, there are, there is, it is (*sometimes not to be translated*); **mais voilà que le chien ne veut pas mordre Biquette**, but lo and behold! the dog would not bite Biquette; **voilà pourtant deux mois que nous nous exterminions**, yet we had been wearing ourselves out for two months; **voilà que**, and then; **voilà deux années de cela**, that is two years ago.  
 voir, (to) see; **se voir**, (to) be seen; **fit voir**, showed.  
 vois, *pres. ind. of voir*.  
 voisin-e, *m. and f.*, neighbor; **plus voisin de**, nearer to.  
 voiture, *f.*, carriage, cart, vehicle; **qui s'en reviennent en voiture**, driving back.  
 voix, *f.*, voice.  
 voler, (to) steal (*something*), rob (*some one*).  
 volière, *f.*, aviary, bird-cage.  
 volontiers, willingly, gladly; **que volontiers elle montrait**, which she liked to show.  
 vomir, (to) pour forth.  
 vont, *pres. ind. of aller*.  
 votre, your.  
 voudrais, *cond. of vouloir*.  
 voudras, *future of vouloir*; **tout ce que tu voudras**, all you want, (I will accept) anything you like.  
 voudriez, *cond. of vouloir*.  
 voulait, *imperfect of vouloir*, would, wanted.  
 vouloir, (to) want, like, be willing.  
 voulu, *past part. of vouloir*.  
 vous, you.  
 Vouvray, *small city in Touraine, known for its sparkling wine*.  
 voyage, *m.*, journey, trip, excursion.  
 voyageur, *m.*, traveler, wayfarer.  
 voyaient, *imperfect of voir*; **se voyaient**, were seen, you could see.  
 voyais, *imperfect of voir*.  
 voyez, *pres. ind. of voir*; **non, mais vous voyez ça d'ici**, just fancy what it was like.

vrai-e, real, true; <b>maman disait</b>	y, <i>adv. and pron.</i> , there, about
vrai, mamma told the truth.	it ( <i>often not to be translated</i> );
vraiment, really.	il y avait, there was; il y
vu, <i>past part. of voir</i> ; j'ai vu,	a cinquante ans, fifty years
I saw.	ago.
vue, <i>f.</i> , view.	yeux, <i>m. pl.</i> , eyes.

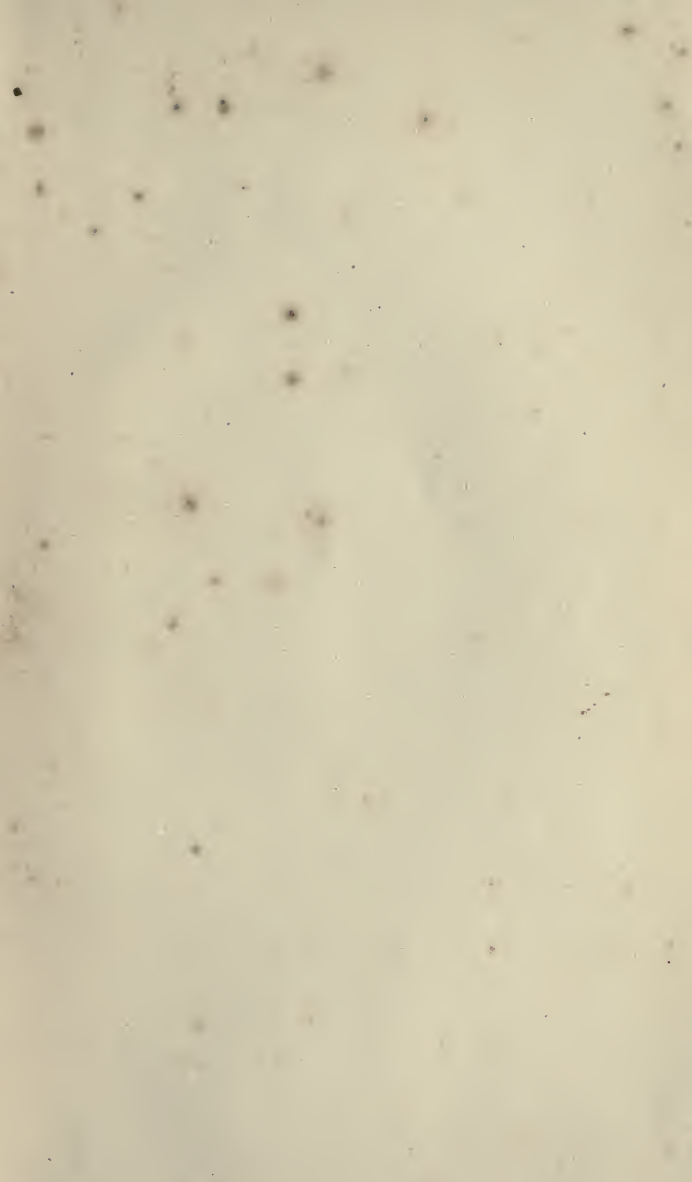














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