

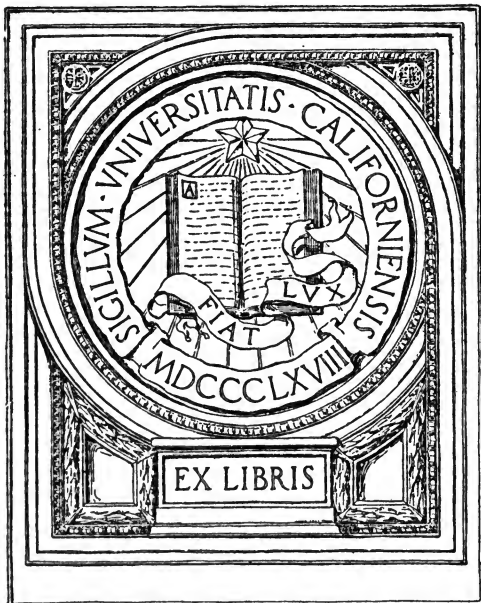
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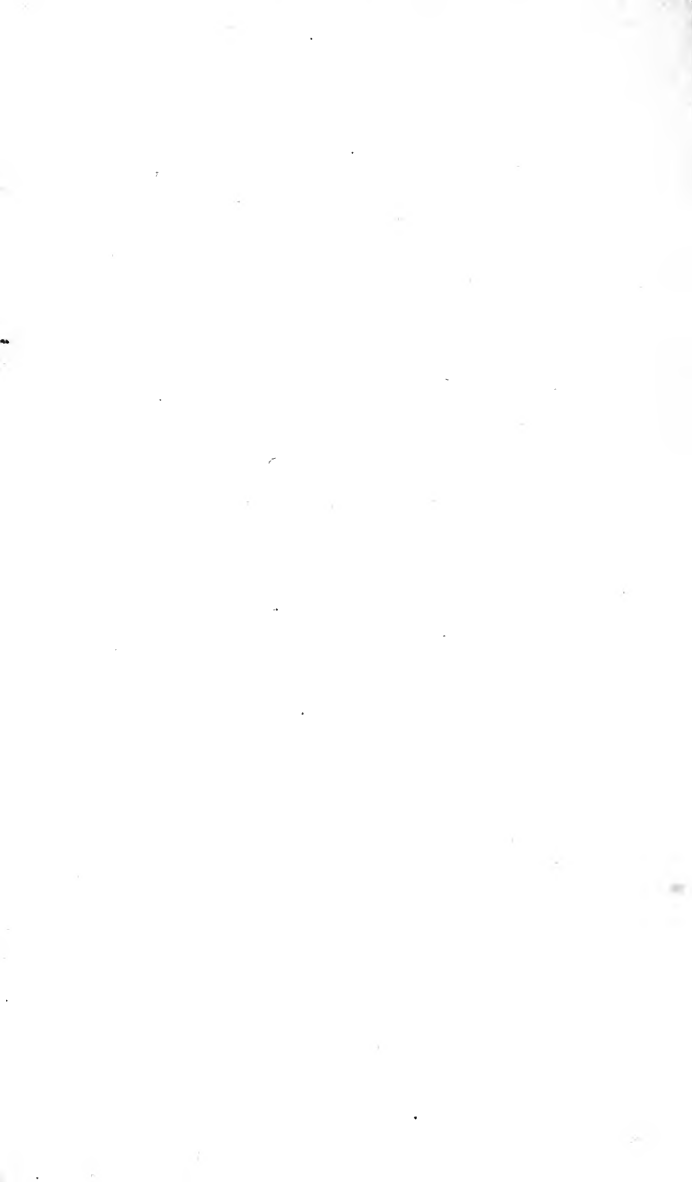
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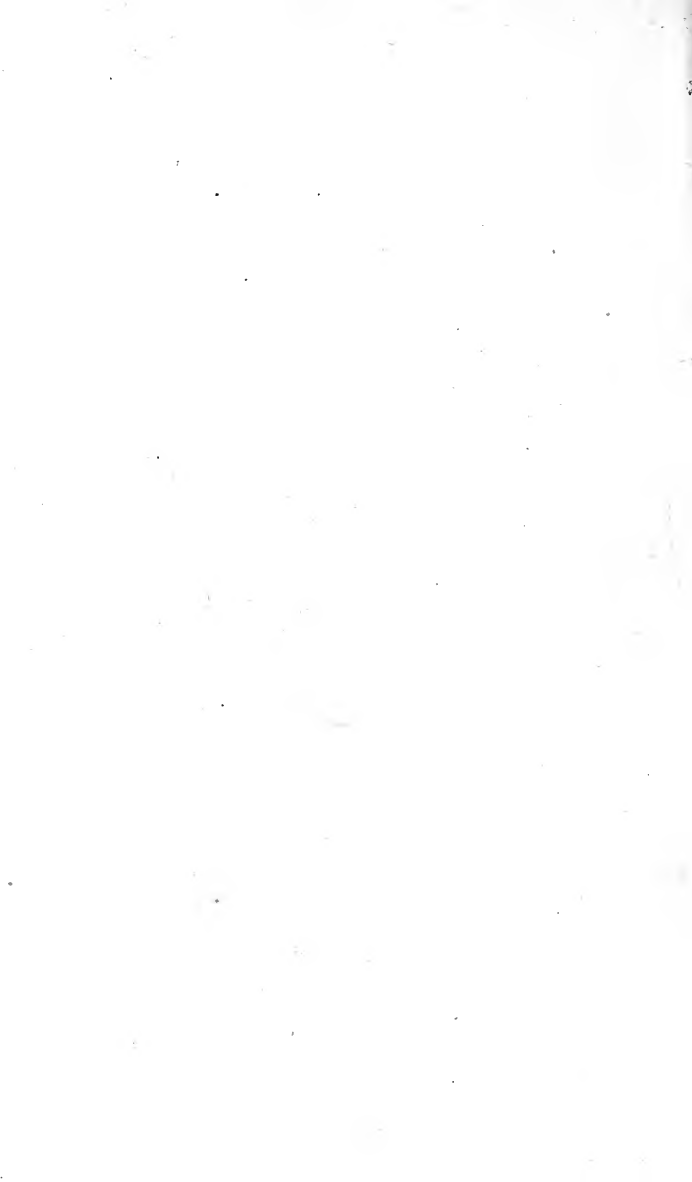


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PRACTICAL
FRENCH PHONETICS



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.

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PRACTICAL
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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.¹

¹ 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.¹

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.”

¹ 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.¹

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

¹ 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

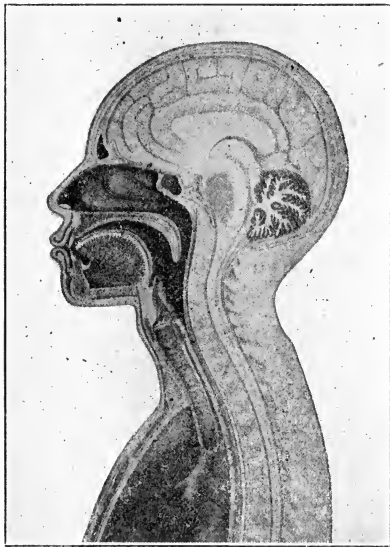
Distinctions in French and English. — When you learn to speak French, the first thing to be clearly understood is that hardly one single sound is to be pronounced exactly the same as in English. Each consonant and each vowel has its own peculiar pronunciation, and this pronunciation is not the same as 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.



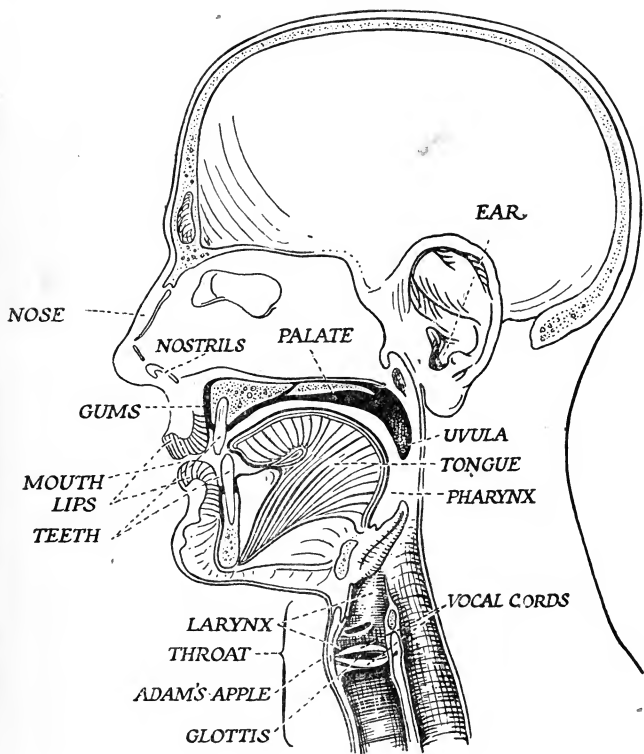
CROSS SECTION OF HEAD AND THROAT.

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)*,¹ bold; *île*, island; *lycée*, high school.

¹ 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.	(vous) <i>allez</i> , (you) go.
<i>piéd(s)</i> , foot.	et, and.
<i>mes</i> , my.	(j)' <i>ai</i> , (I) have.
<i>clef(s)</i> ; key.	(j)' <i>allai</i> , (I) went.
Ædipe, Ædipus.	(j)' <i>irai</i> , (I) shall go.
<i>clocher(s)</i> , church tower.	(je) <i>sais</i> , (I) know.
<i>aller</i> , to go.	(il) <i>sait</i> , (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.

<i>miel</i> , honey.	<i>saison</i> , season.
<i>bouquet(s)</i> , bunch of flowers.	<i>aîné</i> , eldest.
<i>forêt(s)</i> , forest.	(<i>j</i>)' <i>allais</i> , (I) was going.
<i>aspect(s)</i> , aspect.	(<i>il</i>) <i>allait</i> , (he) was going.
(<i>tu</i>) <i>es</i> , (thou) art.	(<i>j</i>)' <i>irais</i> , (I) should go.
(<i>il</i>) <i>est</i> , (he) is.	(<i>il</i>) <i>irait</i> , (he) would go.
<i>neige</i> , snow.	(<i>ils</i>) <i>iraient</i> , (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.

a. — This sound is somewhat like *a* in "father," but it is more hollow. It is the sound spoken of just now as the "back **a**." Do not confuse its sign **a** 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 **a** 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 ϵ - - - œ - - - ɔ . ɔ - - - œ - - - ϵ . See exercises on page 51

This œ is the other sound for the combinations *eu*, *œu*, *ue*, *œ*.

demeure, dwelling.

cercueil, coffin.

œuf, egg.

œil, eye.

ə . — This sound is intermediate between ø and œ . It is more closed than œ and less firm than 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 e .

This 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 \mathfrak{c} , or of **o**, although it is undoubtedly nearer the latter than the former. In the universal phonetic alphabet it is written $\tilde{\mathfrak{o}}$, so we must keep that sign. But do not try to nasalize an \mathfrak{c} , 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} - - - $\tilde{\mathfrak{o}}$, $\tilde{\mathfrak{o}}$ - - - \tilde{a} - - - **a**, without

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

This $\tilde{\alpha}$ 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.

$\tilde{\epsilon}$. — 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 - - - $\tilde{\epsilon}$, being careful to open the mouth wider in passing from ϵ to $\tilde{\epsilon}$.

This sound, $\tilde{\epsilon}$, 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 **ã**; 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 - a - 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 ζ 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” = **bjē**. 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.
α - - - - - ã - - - - - ã.	ã - - - - - ã - - - - - α.
ε - - - - - ě - - - - - œ.	œ - - - - - 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.

si mil si si si vit.

pri āri də vni:¹r Iqi fini:r
la dvi:z.

vit n ezit pa də di:r tōn²
avi.

e. — ʒə se kə tō pje ε blɛsɛ.

me³ kle e te de sōt o kafe.

vəne marʃe a kote də se
pre.

verse lə kafe e lə te.

Il vit ici.

Six mille six scies scient vite.

Prie Henri de venir lui finir la
devise.

Vite n'hésite pas de dire ton
avis.

Je sais que ton pied est blessé.

Mes clefs et tes dés sont au
café.

Venez marcher à côté de ces
prés.

Versez le café et le thé.

¹ 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.

² 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.

³ 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. — mε ta tε:t syr la tε d
 ɔrεje.
 fε sɔ mε avεk sykse.
 prε dε mirε:j sɔ tne ǣ
 lakε.
 il avet yn εil prε d εl.
- a. — papa mɔ vva lɔ swa:r.
 lɔ ʃa a la pat sal.
 la lam d asje ε dǣ la
 bwat.
 twa e mwa nu vwajʃ
 l wazo.
- α. — il j a trwa pulaje dǣ lɔ
 bwa.
 ramase la pwai:l.
 lɔ klima ε frwa.
 la nasjɔ ga:p.
- α. — la bɔn ɔra lɔ bɔl.
 l ɔm sɔldɔ lɔ kɔl.
 pɔl kɔp syr lɔ sol.
 ɔfrɔ dy rɔm a l ɛspanɔl
 dy tirɔl.
- o. — lɔ po do ʃɔ:d et ǣ o.
 sɔ:v le pɔ:vrɛz animo.
 ʒano sɔ sɔ:v avɛk le sɔ.
 le flo rɔɔ:s lɔ nivo dɔ l o.
- u. — puis ta lu:rdɔ bu:l vεr la
 fu:l.
 u:vrɔ lɔ ʃu pur la pu:l.
 tu le ʒalu sɔ de fu.
 vuz avez ublje le nu:j.
- y. — ty yz ynɔ bry brytal.
 il fy ʒyst ynɔ minyt.
 ma ʒy:pɔ pry:n et yze.
 il syfi d ynɔ ly:t.
- 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 poulailleurs 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 œrø 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
arʒtœ:j.
l ɔrgœ:j də ma sœ:r et
œferjœ:r o læ:r.
l œf dy ʒœn dœktœ:r ɛ dā
le fœ:j.
- ə. — læ fəzā ɛ səlqi də mæsʒø
brætəŋø.
il mə læ di.
nu fəʒō nœtrə prəmje də-
vva:r.
ʒə tə rədœn tō pœrtœplym.
- ā. — læ bā də ta tā:t ɛ dā læ kā.
prā l āfā ɛ se parā.
ʒā s et āfōse dā læ ʃā.
lə tā mə māk pur ʃāte ɛ
lwā:ʒ.
- õ. — õ di kə sə garsõ ɛ pœltrõ ɛ
sā fõ.
bõ nõbrə də sõ sõ lõ.
kõt le dõ k il nu fõ.
sə mõ ɛ lə səgõ dā sə val
prɔfõ.
- ē. — el a rēse læ lēʒ fē sə matē.
vē ʃjē õt atē læ 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.

dəmẽ læ skrytẽ arivøra
bjẽn a pwẽ.

lø vilẽ a pẽse la mẽ dy
sakristẽ.

œ. — sø parfœ ε kãmœ.

l œbla garsō a œ ŝapo brœ.

set alœ et a kœlkœ.

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 pøl.

prũ la pily:l avøk pre-
kosjō.

pj:er apørta le pryno sy:r
lø pla.

pe:ŝ le pwasō avøk
pasjũ:s.

b. — læ beg abũdøn la bibl.

lø bo baba ε pur læ bebe.
il a bjẽ by: ŝe œ bæ pur-
bwa:r.

le bōbō sō tōbe dũ la
butē:j.

t. — ta tas dæ te gerira ta tu.

ta temerite søra ŝatje.

t ε ty frøte ta tœt.

ta tũtø tø tũ ynø tart.

d. — didō dina, dit ō, dy do dœ
dødy dœdō.

la dam distribya de gũ dæ
dẽ.

danjelm a dønø ynø dat
bjẽ dy:r.

dimũŝ dœrnje ŝe deŝœne
avøk læ dyk dæ 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 dœna, 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
kəfyzjə.
lə kediv kryel kas de
kakawet.
ʒe krəve læ kaktys avek
ma kan.
kɛ:l kakəfəni!
- g.** — la gargət ɛ grād.
kɛl rəpa gargütjɛsk! di
gros gofret!
la garnity:r, læ gro grɛ e la
gās.
il a gape sɔ̃ gargarism.
- m.** — mamū m a mōtre la məd.
madam la marki:z a
māke la mɛ:s.
mime le manʒɛ:r də
madam mam.
lə mimoza ɛ mɛrvɛjø.
- n.** — nenet n ɛ ni nigo:d ni
nɔ̃rastɛnik.
nɔ̃! nɔ̃! nɔ̃! nə dənə pu
nɔ̃trə nuga.
la bɔ̃n nwazet et a la nɔ̃n.
nu nuɔ̃ dɛ nø a la nuris.
- ɲ.** — akɔ̃paɲ l aɲo a la mɔ̃ta:ɲ.
le siɲo sɔ̃t alipe a avijɔ̃.
dɛ:ɲ m əsɛɲe a swape mɔ̃
kɔ̃paɲɔ̃.
groɲ, mɛ pɛɲə 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 ganse.
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 pwail.
 ʒə l aperswa ynə fwa par
 mwa.

q. — pɥi el a esɥije la sɥi ki
 l ũnɥije.
 el fɥi dy pɥi avək lə bɥi.
 oʒurdɥi, lə ɥi ʒɥɛ, ʒ ɛtrədɥi
 lə sɥis ʃe lɥi.
 sa kɔdɥit nɥit a otrɥi.

f. — l fu d la fɔre 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 dā lə vilaz
 də velizi.

l vɔlɔ:r vɔl de vwaty:r a
 versaj.

s. — se si sosisɔ si sɔ sale.
 nswa pa si sovaʒ ũ sware.
 la sātinel syrve:j le si
 sipo.

el sys dy sykɔrə suvā.

z. — sezar sezi lə zɛbr.
 lə zwav zele a ʃwazi yn
 ro:z.

raze avək ɔɛ razwar ɛ ʃoz
 eze.

la kurtwazi e la poezi sɔ
 də sezɔ ũn azi.

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

ʃāte sū 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 soiree.
 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
arūʒe lə ʒardē.

lə ʒœn ʒa:k ε ʒātij e saʒ.

lə ʒɔ̃glœr ʒwajø ʒɛ:t la
ka:ʒ.

j. — lə pje də la fijet va mjø.

la vjɛ:j pe:j la bjɛ:r.

lə rātje dā la ʃarmi:j ε vjø.

il vjēt a l ātrətjē avɛk sɔ̃
ʃjē.

r. — il ru:l sez ε:r avɛk aprətɛ.

rjē ne fɛ pardɔne sɔ̃ krim.

repɔ̃ avɛk enɛrʒi a tɔ̃
pɛ:r.

rir ɛt agreablɔ̃ lə swa:r.

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

pəti guly! lɛ:s lə pla!

il a avale œ kilo d oliv.

lə bɔl ε rāpli də perl.

Je gène 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 goulu! 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 vjɛ:j
bøn fam, ynə ʃɛ:vr e ɔ̃
ʃu. la ʃɛ:vrə s aple
bike, la vjɛ:j bøn fam
n avɛ pa d nō, ni lə ʃu
nō ply. e bike's mit
a mɑ:ʒe lə ʃu e el emɛ
tɑ sa kə sa pətītə tɛt
disparɪ bjɛtə su le gro:s
fœ:j : "ɑ ! ty sɔrtira,
biketə, biketə, ɑ ! ty
sɔrtira də sə ʃu-la."
el āvwaja ʃɛʃe lə ʃjɛ̃
pu:r vni:r mɔdrə bike ;
mɛ vwala kə lə ʃjɛ̃ nə vø
pa mɔdrə bike, bike n
vø pa sɔrtir dy ʃu :
"ɑ ! ty sɔrtira, biketə,
biketə, ɑ ! ty sɔrtira, də
sə ʃu-la."
el āvwaja ʃɛʃe lə batō
pu:r vni:r batrə lə ʃjɛ̃, lə
batō nə vø pa batrə lə
ʃjɛ̃, lə ʃjɛ̃ nə vø pa
mɔdrə bike, bike nə

La bonne femme et son biquet ¹

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

¹ 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 ſu :

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

ei ãvwaja ſerſe dy fø
pu:r vni:r bryle l batō ;

lø fø næ vø pa bryle l
batō, læ batō næ vø pa
batrø læ ſjē, læ ſjē næ
vø pa mædrø bike,
bike næ vø pa sørtir
dy ſu : “a ! ty sørtira,
biketø, biketø, a ! ty
sørtira dø sø ſu-la.”

ei ãvwaja ſerſe dø l o
pu:r vni:r etē:drø læ fø ;

l o næ vø pa etē:drø læ
fø, læ fø næ vø pa bryle
l batō, le batō næ vø pa
batrø læ ſjē, læ ſjē næ
vø pa mædrø bike,
bike næ vø pa sørtir dy
ſu : “a ! ty sørtira, bi-
ketø, biketø, a ! ty sør-
tira dø sø ſu-la.”

ei ãvwaja ſerſe dy sablø
pu:r vni:r bwær l o : l

sablø n vø pa bwær l o,
l o næ vø paz etē:drø læ
fø, læ fø næ vø pa bryle
l batō, læ batō næ vø pa
batrø læ ſjē, læ ſjē næ
vø pa mædrø bike,
bike næ vø pa sørtir dy
ſu : “a ! ty sørtira, bi-
ketø, biketø, a ! ty sør-
tira dø sø ſu-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 mǝ-
mā-la biket avɛ fini dǝ
māʒe lǝ ʃu, si bjē kǝ
s n ɛ pa biket ki ɛ
sǝrti dy ʃu, s ɛ lǝ ʃu
ki et ātre dǝ biket.
ɑ! ɑ! s ɛ dro:l, n ɛ s
pa?

la bǝn fam dǝna ǝ
pti ku ʃek sy:r la kǝrd,
pu:r āpɛʃe biketǝ dǝ
gute a ǝn o:tr ʃu, e
tutǝ dǝ s ān alɛ:r vɛ:r
lǝer mezǝ.

istwa:r dy pti ʃaprǝ
ru:ʒ

il etet yn fwa ynǝ pǝtit
fi:j k ān aple lǝ pti
ʃaprǝ ru:ʒ, a ko:z dǝ
sǝ ʒǝli kapyʃǝ, kulǝ:r dǝ
sǝri:z. ǝ ʒu:r sa mamǝ lɔi
di : "ty va t ān ale pǝrte
a ta mɛ:r grǝ sǝ po dǝ
bɛ:r e set galet. va
vit e nǝ t arɛ:tǝ paz ā
ʃmǝ."

vvala dǝk nǝtrǝ pǝtit fi:j
ki trǝtǝ, ki trǝtǝ, ʒyska
s k ɛ l ɛ l ɛ ʒu ply
ru:ʒ kǝ sǝ ʃaprǝ. a
s mǝmǝ la ɛ l ublja s
kǝ sa mamǝ lɔi avɛ 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
Rouge¹

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

¹For 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?”

lʷi dəmāda ǣ gro lu ki
sɔrte dy bwa.

“ʃe ma mɛ:r grā, lʷi
pɔrte sə po də bœ:r e
sɛt galet.”

“e u dɛmœ:r t el, ta
mɛ:r grā?”

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

“e kɔmā ũtrɛra-ty ʃe
ta mɛ:r grā, si el et o
li, malad?”

“o ! il n ja k a tire la
bɔbinet e la ʃɔvijet
ʃɛ:ra.”

tu sla s ete dy bavarda:ʒ
dā:ʒɔrø, kar lə lu pri,
kɔm ɔ di, se ʒāb a
sɔ ku e il ariva ʃe la
mɛ:r grā lɔtā avā
la pətīt fi:j, e il sy kɔmā
fɛ:r pur uvrir la pɔrt e il
mā:ʒa la mɛ:r grā. mɛ:m
il n ũ fi k yn buʃe, el
ete si pətīt e si vjɛ:j e
ʒ ɛspɛ:r pur el k il la devɔra
trɔ vit pur k el y lə
tū də s ũn apɛrsɔvwa:r.
e pʷi il mi lə bɔnɛ də la
mɛ:r grā, tu se po:vrɔz
abi ; il mi mɛ:m se
lynet e il sə kuʃa 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

sō li. o bu d yn cœr
u dθ ã frapa a la pœrt.

“s e mwa, vœtrœ pœti
ʒaprō ru:ʒ.”

“ʒœ sʒiz o li, malad, ma
ʒe:r ãfã, me ti:r la
bœbinet e la ʒœvijet
ʒe:ra.”

e la pœtit fi:j ãtra.

“mētãnã mōtœ syr mō
li, pur kœ ʒœ t ãbras œ
pθ.”

e la pœtit fi:j mōta dã
lœ li.

“o ! grãmœ:r, dit œi,
vu n e:t pa kœm
d abityd, kœm vuz ave
d grãz jθ.”

“s e pur mjθ tœ vwa:r, mœn
ãfã.”

“grãmœ:r, kœm vuz
ave dœ gro bra !”

“s e pur mjθ t sere,
mœn ãfã.”

“grãmœ:r, kœm vuz
ave dœ grãdz œre:j !”

“s e pur mjθ t ãtã:drœ,
mœn ãfã.”

“grãmœ:r, kœm vuz
ave dœ lœ:g dã !”

“s e pur tœ krœke, mœn
ãfã.”

e lœ lu sœ ʒœta syr la pœtit
fi:j, mez, o mœ:m œstã
œn ãtãdi dy brʒi ; s e tœ
lœ papa dy pœti ʒaprō
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 meʃã
lu. ʒə se bjē k il arive
trə tair pu:r la grām̄e:r,
m̄e la grām̄e:r ete tre
vjɛ:j e il fo bjē muri:r
d yn fasō u d yn o:tr,
n ɛ s pa?

lə violō mazik

œ brav garsō, nōme ʒã,
servi pādū trwaz ane œ
fɛrmje dy:r e avair. læ
prəmje læve, læ dɛrnje kuʃe,
il nə rnaklɛ dɛvāt oky:n
bɔzɔp, n sɔ plɛnã
ʒamɛ, tuʒu:r gjɛrɛ e
kōtã. a la fɛ d la
prəmje:r ane, sō m̄e:trə
n lqi dɔna pwē dɔ ga:ʒ.
il s dizet ã lqimɛ:m :
“ʒə pruv ēsi kə ʒə sɔʒiz œ
malē, fɛ pu:r kəmãde
oz o:tr. dabɔ:r, ʒə gairdɔ
mōn arʒã ; ãsqit mō
vale, n ejũ pa læ su, ɛ
bjē fɔrse d reste ʃe mwa,
e ʒə m asy:r dɔ nuvo sɛz
ekselã servis. ʒũ et
œ pø sɛplɔ d ɛspri ; il
n reklamra pa.”
ãn efɛ, ʒã n dɛmãda
rjē ; e, a la fɛ d la sɛgōd
ane, il ã fy dɔ mɛ:m. o
bu dɔ trwaz ã, læ ʒɔen
ɔm rezɔly dɔ s ãn ale.
lɔrsk il fi pa:r d sɛt

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 ū tira kə
sō muʃwa:r a karo, dōt
il sə muʃa avek œ brɥi də
trōpet.

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

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

il tira də sa burs trwə lja:r :

“vwasi, lɥi dit il, trwə lja:r

tu noef. ʒə t ā dān œ

par ane ; səla fet yn

səm, e ty nə rəsəvra pə

partu d osi gro ga:ʒ.”

kwakə ʒā nə kəny pə

tre bjē la valœ:r d la

məne, il ā savet ase

pur 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 trwə lja:r e s ān ala ā

ʃātā.

sy:r lə ʃəmē, prɛ d œ

bɥisō, ʒā 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

pətit əm, d aspe mizer-
ablə.

“a ! di lə nē, il pare kə
le susi n tə ʒe:n pa,
twa !”

“purkwa sərə ʒə trist?
ʒ e la, sənā dā ma
pəʃ, mɛ ga:ʒə də trwāz ā.”

“e tō trezɔ:r sə mō:t a
kəbjē?”

“a trwa lja:r ; paz œ də
mwē.”

“ekut, rəpri lə pəti vjɔ :
ʒə sɔi dā la mize:r e ʒə n
pø ply travaje. twa, ty
e ʒœn : ty ga:nəra fasilə-
mā tō pē. vø ty mə
dəne te trwa lja:r?”

ʒā ave bō kœ:r.

“ma fwa, dit il avək gete,
ā trwaz ā ʒā ga:nəre pøte:tr
otā ! tjē, prū le ; ʒə
səre bjē mā pase.”

lə nē rəpri :

“pɔiskə ty e si ʃaritablə,
fərmə trwa swe : œ pur
ʃakə lja:r kə ty m a dəne.
il sərət akōpli.”

ʒā s mit a ri:r.

“kəm dā le kōtə də
fe, alər ? e bjē, ʒ tə
prāz o mo. ʒə vø
dabɔ:r yn sarbakan ki
nə mākə ʒame sō by ;
ūsɔit œ violō ki fərs a
dāse tu sø ki l ātā-
drō. kāt a mō trwazjɛm

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 mɔdere dā te
vø, di lə nē. ty ɔra
la sarbakan e lə violō. də
ply, persɔnə nə pura tə
rəfyze la prəmjer ʃoz kə
ty dmādəra. sɔla tə sərə
ytil avā pø.”

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

“kə m fot il də ply?” di
lə ʒən əm. il rəmɛrsja
lə nē e parti, mwatje
kurā, mwatje dāšā.

ʒā traversa bjētət ɛ kar-
fur oprɛ dykel il j avet
ɛ pti bwa, e il apersy,
ataʃe a ɛn arbrə, lə ʃval
dy fermje, avək la karjəl
vid. ā mɛ:m tā, nətrə
vwajaʒɔɛ:r ūtādi la vwa də
sɔn āsje mɛ:tr s ekrje :

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

ejā fe kɛlkə pa dā
lə bwa, ʒā apersy lə fermje.
“e kwa! mɛ:trə, lqi dit il,
ɛ:t vu si frijā də ʃā-
sō? ʒə n vu savɛ pa
myziszjē.”

— a! s ɛ twa? fi l ɔ: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 ; mɛz avɛk
 ma ʃarbakan ʒə pøz eturdi:r
 l wazələ.”

ejūt ěsi parle, il viza lə
 mɛrl a l ɛ:l go:ʃ ; la
 ʒūtʉij bestjəl, atě:tə ʒyst
 a set ādrwa, 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
 ātrəvwaje ; mɛz alɔ:r,
 sezisā sō violō maʒik,
 ʒā sə mit a ā ʒwe, e lə
 fɛrmje sə dresa bryskəmā
 syr se ʒāb. Suləve par
 yn fərs 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 ādrwa
 pu:r dāse ? arɛ:t, se-
 lera !” ʒā kōtinʒet a

se retournant. Je me sou-
 cieraais 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
 metɛ d ātrē, ply l ava:r
 sotet e bōdise, si bjē
 kə lez epin lqi egratɪne
 l viza:ʒ e lqi araʃe se
 vɛ:təmā par lābo.

“ty a syfizamūt ekørʃe
 læ po:vrə mōd, pāse nōtrə
 ʒwajø menɛtrje ; kə lez
 epin tə læ rād !”

sotā də plyz ā ply o,
 læ fērmje n ā puve ply.
 “arɛ:t ! krijet il. ʒə tə
 dənəre tu s kə ty

vudra ! yn bu:rs plɛ:n
 d ɔ:r ! yn bu:rs kə ʒ e
 sy:r mwa !

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

ā dizū se mo, il pri la
 bu:rs kə læ fērmje lqi
 tādɛ ; pɥiz il pursɥivi
 ge:mā sō ʃəmē. l ava:r
 n y rjē də ply prese kə
 d ale læ denōse a la ʒystis,
 ā l akyzū də lqi avwa:r vøle
 sa bu:rs aprɛ l avwa:r deʃire
 avek sez ōgl.

læ ʒœn ɔm fy bjētɔt
 arɛte, ʒyʒe 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 :

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

ʒā mɔ̃ta trākiləmā le
dəgre də l eʃe:l adose a
la pɔ̃tās ; məz, o dɛrnjer
eʃəlɔ̃, il sə rəturna vœ:r lə
ʒyʒ :

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

— lake:l ?

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

osito lə fermje s ekrija :

“nə lə pɛrmɛte pa, məsjɔ̃
lə ʒyʒ ! nə lə pɛrmɛte pa !

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

ʒə n sɔ̃ pa sy:r kə lə
məʒɪstra yt ete osi kɔ̃-
patɪsā, s il avɛ parle sɔ̃-
vā sɔ̃ kœ:r ; mə ʒā
avɛ rəsy pur trwazjɛ:m dɔ̃
kə sa prəmje:r dɛmūd lɔ̃
səret akørde, è, sū lə
savwa:r, lə ʒyʒ obeɪsɛt a œ
pɔ̃vwa:r ply fər kə lə sjē.

ɔ̃ rādɪt a ʒā sɔ̃ violɔ̃

(kar ɔ̃ l avɛ depɔ̃zjɛ də
tu s k il pəsɛdɛ), e il

s mit ũ 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.

"ataše mwa ! krija lə fermje : ataše mwa ! cən eky a ki m atašəra səlīdmā !"
 me ʒū avɛ dənɛ lə
 prəmje ku d arʃɛ : ʒyʒ,
 grefje, buro, pœpl, tu
 sə mit a rəmɥe ; la kərdə
 tɔba de mē də səlqi ki
 vulet ataše lə fermje
 pu:r cən eky. o səgɔ ku,
 tus ləvɛ:r la ʒū:b ; e lə
 buro, lesū la sɔ pa-
 sjā, desādi l eʃɛ:l katr
 a katr pu:r dāse avɛk
 lez o:r. o trwazjɛ:m ku
 d arʃɛ, tus s mi:r t a
 sote, a bōdi:r, lə ʒy:ʒ e lə
 fermje ũ tɛ:t, sotā ply
 o kə tu lə mōd.
 ʒœnz e vjɔ, graz e
 mɛ:gr, tus ātret ũ
 dās ; le ʃjɛz œmɛ:m,
 sə dresū sy:r lœ:r pat də
 dərjɛ:r, bōdise sy:r plas.
 le tɛ:t s ātrʃœkɛ, ɔ
 s ekraze le pje, tu lə
 mōd yrle də dulœ:r.
 āfɛ lə ʒyʒ s ekrija d ynə vwa
 altāt :
 "ase ! . . . ase ! . . . ʒə .
 . . . ʒə . . t akərdə ta
 gra:s . . . fini ta myzik !"
 alɔ:r, ʒā sesa də ʒwe,
 desādi 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 fermier ; 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 patient, 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 ũ prizō pu:r l avwa:r
 fosmāt akyze. pɥiz il sə
 rəmit ũ rut avək lə violō
 e la sarbakan, dōt il sə
 servit ũkə:r ũ mēt
 okazjō.

le brav ʒā

kəm le ve:r a swa n ave
 pa reysi, la bən madam
 pə:rəl sə truve par azar
 d ase meʃūt ymœ:r ; e
 məsjø pə:rəl, rezine, la
 lese puse sez "ave ma-
 ria" sū tröp oze rjē dir.
 — di livre də kəkō ! su-
 pire madam pə:rəl, pa
 mə:m lə pri d la grɛ:n ;
 aʃte-vu dōk œ ʒa:l
 avək sa.

— kə vø ty? ũbrwazin,
 ty tə l aʃetra l ane prə-
 ʃɛ:n. duz mwa sō vit
 pase.

— l ane prəʃɛ:n, ki l a
 vy? yn ʃo:z ũ tu ka
 sɛrte:n, s ɛ kə ʒə n ɔre
 paz ũkə:r lə ʒa:l set
 ane si. ʒə pø ʃūte :
 mō kœ:r supir ! ʒ ave
 purtā bjē kōte sy:r sə
 ʒa:l. e, madam pə:rəl
 s etā ty, məsjø pə:rəl, 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 châte
 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 châte cette
 année-ci. Je peux chanter :
 Mon cœur soupire ! J'avais
 pourtant bien compté sur ce
 châte. Et, Madame Peyrolles
 s'étant tue, M. Peyrolles, qui
 crut à une accalmie, prit à

œ klu sō sekatœ:r avek
l ide d ale fœ:r œ tu:r o
zardē. madam perœ:l
l arœ:ta :

— le:s dōk lez arbrœ trā-
kil, ty œra dāmē lœ
tā dœ lez ebœrpe ! œ:tr
fwa, sū k ō s ū mela,
tu lez ū lœ vjœ:j espalje
pœrtœ. mœ dœpqi kœ lœ
grū savū dœ pari e
pase par kātœperdri e
k il vuz a fet o serklœ
set famøz kōferūs, dœ-
pqi k il a faly s abœne
a la rœvy d arbœrikyly:r,
tu:zœ:r dā tez istwœ:r e
te metœd, te burr, te
grœf, te burzōz a bwa,
te burzōz a frqi, ty kup,
ty rœp, tÿ tœ:j . . . e zœ
nœ se ply lœ gu k ō le
pwœ:r !

frwase par set filipik,
dōt il nœ puvet a par swa
kōteste la systes, mœsjœ
perœ:l kita lœ sekatœ:r,
tādi kœ madam perœ:l
rœvœnet o syze dœ se dœ-
leūs.

— tū dœ pem ! e pur-
kwa? pur rjē. vwala
purtā dœ mwa kœ nu
nuz eksterminjō, sy:r pje
dœ nqi kœm dœ zœ: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 Canteperdrix 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 dol-
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-
 tâte də sa pɛlis d ɛ̃dʒɛn
 . . . dabɔ:r, prɛmjɛr agre-
 mɑ̃: le vɛ:r a swa s etɑ̃
 trɔ prese d eklɔ:r, ɑ̃n avɑ̃s
 d yn smɛ:n, sɑ̃z atɑ̃drɔ
 kə lə vɛ:r y puzɔ
 myrʒɛ, il nuz a faly ʃak
 matɛ̃, pur lœ:r nurity:r,
 ramasɛ d fœ:j də rɔ̃s,
 lə lɔ̃ de fɔsɛ, kɑ̃m dø
 bœmjɛn. ʒ ɑ̃n ɛ ɑ̃kɔ:r
 le dwa pikɔtɛ . . . e
 aprɛ lœ:r sɛgɔ̃ sɑ̃mɛ:j,
 kɑ̃ tut a ku il sɔ̃
 dəvɔny trist, ki et alɛ,
 o riskɔ d sɔ̃ presipitɛ,
 kœji:r dɑ̃ le rɔʃɛ dy
 fɔ:r la lavɑ̃d ɛ la marʒɔlɛ:m
 nesɛsɛ:r o fymigasjɔ̃?
 . . . e tɑ̃ d ɔ:rtrɔ traka
 ɑ̃kɔ:r ! . . . ɑ̃fɛ tu mar-
 ʃɛ bjɛ̃. alipɛ sy:r lez
 etazɛ:r, mɛ sɛkɑ̃t ka-
 banɛt ɑ̃ bɛl brujɛ:r də
 ly:r, n atɑ̃dɛ ply kə
 le kɔkɔ̃. mɛ vɛ:r a swa
 aʃvɛ də dɔrmi:r dɛ trwa :
 ru kɑ̃m l ɔ:r gɔ̃flɛ, trɑ̃s-
 parɑ̃ ɛ sɑ̃ɑ̃ la swa. deʒa
 il grɛ̃pɛ lə lɔ̃ dɛ
 brɛ̃di:j ; le ply brav
 filɛ deʒa, akrɔʃɑ̃ lœ:r
 fil a drwat, a go:ʃ, kɑ̃t

châle lorsque j'aurais mon
 châle 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 syrvaŋy set ora:ʒ. alɔ:r,
 o prəmje ku də tɔnɛ:r,
 ʒ e vy le po:vrɔ bɛ:t
 rɔdɛsɔdr e vɔni:r muri:r
 sy:r lœ:r litjɛ:r . . . œ
 dezastɾ! skɔlastik plœ-
 rɛ, ʒ avɛz œvi d œ fɛ:r
 otã.

məsʒø pɛrɔ:l, emy, pɔiza
 pu:r sɔ dɔne kura:ʒ ynɔ
 dublɔ priz dã sa tabatjɛ:r
 œn ekɑ:j ki grɛsa, e pãdã
 kɛlkɔ sɔgɔd, silɔsjɔz-
 mã, madam pɛrɔ:l, e
 lɔi s œtrɛrɛgardɛ:r. mɛ-
 sjø e madam pɛrɔ:l,
 u — kɔm œ lez aple
 ply kɔmynemã dã lɔ
 pɛ:j, œ manjɛ:r d afektyø:s
 familjarite — məsʒø vik-
 tris e madam œbrwazin
 etɛ, dã tut la fɔrsɔ
 dy tɛ:rm, de pɛrsɔn dɔ
 l œsjɛ tã. bjɛ pɔrtã
 kwakɔ trɛz ɑʒɛ (lœ:r maria:ʒ
 s etɛ fet alɔ:r kɔ ʃarl
 dis rɛnɛt œkɔ:r) il vivɛ
 dɔ pɛtit rãt, dɔ se tut
 pɛtit rãt ki ɔ:trɛfwa
 syfizɛt a kɔstitye la fɔr-
 tɔm. po:vrɔz o fɔ, il
 nɔ s œn apɛrsɔvɛ pɑ, ejã
 vjeji sã sɔ kree okœ de
 bɔzwɛ d la sɔsjɛte nuvɛ:l.
 e ilz etɛt œrø, a la
 manjɛ:r d il j a sɛkãt
 œ, dã lœ:r 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
 lūtəmā terni garde
 pur ø, gras o suvəni:r,
 ynə mē:m e im:qablə frē-
 sœ:r. sœlmā, a šak
 rətur d avril, madam
 ūbrwazin, dāz œ o
 grənje blāši a la šo
 e trāsforme ā maŋanəri,
 fəzət yn ōs u dø də
 vœ:r a swa ; e, kā la
 reysit ete bən, sla lœ:r
 permète də s əfri:r kəlko
 dusœ:r. l eləva:ʒ de vœ:r
 a swa n e pa kōsidere a
 kūtəperdri kəm trava:ʒ
 artizā, e la burʒwazi
 atarde 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 pre-
 økype də məsjø viktris
 s eklera.
 — səm nu bœ:t? e ʒə
 n i pūse sœlmā ply !
 mē ʒə pø tə l aʃte, tš
 ša: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
 Ambroisine, 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 Ambroisine 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
 châle . . . 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 tətal mōt a trwa sā
 frā sā lez ētere, ʒystə s
 kə ty esperē də te kəkō.
 la dasy, məsʒø e ma-
 dam perə:l s egzaltə:r :
 pøt ɔ s lese lāterne
 ēsi? trwa sā frā,
 mē s et yn sām! e
 sə fermje, sə frederi, dōt il
 n ave ʒame sœlmūt
 apersy la figy:r! yn sāmə:n
 dyrā məsʒø e madam
 perə:l nə parlə:r kə dy
 vwaja:ʒ. kar sə n ete pa
 presizemā ʒo:z kəməd
 kə d atēdrə lə dāmə:n
 də bram-fē, pərʃe dā
 la mōtaŋ, o dasy dy
 vila:ʒ d ātrəpjə:r, lui-
 mē: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
 pre. yn vwazin ave prete
 sōn an, e lə bulāʒe sō
 ʃartō u, sy:r dø ʃe:z
 səlīdmūt amare, məsʒø
 e madam perə:l s ē-
 stalə:r tā bjē kə mal,
 o miljø də bəga:ʒəz e
 prəvizjō akumyle par
 skəlastik.

— vuz ire drwa ʒyska
 ātrəpjə:r, dize skəlas-
 tik, ki kənəʃe lə pej ;

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 ũtrəpjɛ:r, ɔ̃ kit la
 grūrut, mɛ tu l
 mōd vuz ědikərə lə sātje
 k alər il fodra prūdr.
 vu detelərə a mimōte,
 pur dezɔ̃ne, prɛ d ynə
 su:rs ki ɛ suz œ̃ ʃɛ:m.
 la vu lɛsre l ʃartɔ̃,
 parska le vwaty:r nə vɔ̃
 pa ply lwē, e madam
 mōtərə sy:r l an. sərə
 vu bate l an, o mwē!
 ʒ e ataʃe lə ba a l arjɛ:r
 də l ekipa:ʒ.

aprɛ katrə bənz œ:r
 də mōte, mwatje rulā,
 mwatje trətā, kɔ̃fɔ̃rmemāt
 o prɔ̃gram də skɔ̃lastik,
 a travɛ:r buisɔ̃z e pjɛra:ʒ,
 le vwajaʒœ:r ũfē arivɛ:r
 dəvā lə ʒas pɛrɔ̃ də bram-
 fē.

— sə n ɛ pa bo ! di
 madam ũbrwazin, tirā sy:
 lə bridɔ̃ pur kōsidere la
 mazy:r ruʒa:tr, ũ kaju
 rule, avɛk sɔ̃ twa ba d u
 sɔ̃rtet œ̃ pø də fyne.

— le blɛ sɔ̃ klɛ:r, rɔ̃pri
 məsjõ viktris, ʒ i vw
 dādū le grijɔ̃ kuri:r.
 e madam ũbrwazin kɔ̃-
 kly :

— dām ! pur sū sēkāt
 frū par ā, ɔ̃ nə pø
 purtā 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^trice, 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 ābrwazin mi pjɛt a
tɛ:r, e tu le dø s avā-
sɛ:r, sɔ̃vi dɑ l an. mɛ
sə k il vwajɛ, sə ki lez
āturɛ avɛt ǣ tɛl ɛ:r dɑ
mizɛ:r, k a l ide dɑ dmāde
d l arʒũ il sə sɑ̃tɛ deʒɑ
ʒɛnɛ.

— ty t'eksplikra lə prəmje,
viktris !

— il vodre pøtɛ:tr mjø
kə sə fy twa, ābrwazin !
a lœ:r aprøʃ, dø galøpɛ
eburife ki ʒwɛ dāz ǣ
tɑ dɑ pɑ:j pri:r la fɔ̃it.
lœ:r mɛ:r, ā trɛ d file sa
kɔnu:j sy:r ǣ trɔ d arbr,
sə dresa.

— vʉ vuz ɛ:t pɛ:rɔdy?

. . . vuz alje sũ dut
vizite pjɛ:r ɛkrit? . . .
alɔ:r, s ɛ ply bɑ, pre
dɑ la surs, k il fale
turne . . .

viktris rɛgarda ābrwazin,
ābrwazin rɛgarda viktris.
purtā lə kura:ʒ lœ:r mā-
ka ; il lesɛ:r krwa:r k il
s ɛtɛ pɛrɔdy e k ilz
alɛ vizite pjɛ:r ɛkrit.

la filø:z pary sulaʒɛ e di :

— ʒ avɛz y pœ:r dabɔr kə
vu n fysje məsʃø e
madam pɛrɔ:l, pars kə
lə bjɛ ɛt a ø e kə nu
lœ:r dɑvɔ dɑ l arʒũ.

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.

pʊiz el apla sɔ̃ mari :

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

frederi dɛsɑ̃di dy grɑ̃nje, sɥivi par lez œfɑ̃ dɔ̃ lez jø timid lɥizɛ. il œfrit o vizitœ:r dy le, il n ave pa dɑ̃ vœ̃ ! dy mjel œ̃ rejɔ̃, de nwaz e de pœ̃m.

— s e tu s kɑ̃ l ɔ̃ truv isi, la tœ:r e si pœ:vr ! œrø:zmɑ̃ kə le nuvo mœ:tr nœ nu trakas pɑ pu:r peje ; sɑ̃ sla, ɔ̃ n œrɛ k a mœ:tr la kle su la pœ:rt. dɑ bjœ̃ bɑ̃n zɑ̃ kə nu n avɔ̃ zɑmɛ vy. mɛ vu dœve le kœnœ:tr si vuz œ:it dɑ la vil ?

œbrwazin e viktris di:r k œ̃n œfɛ il kœnœset œ̃ pø le pœ:rœ:l. spɑ̃dɑ̃ lœ solœ:j bœsɛ ; il falœ prɑ̃dr yn desizjɔ̃.

— parl, dize madam œbrwazin.

— nɔ̃, parl, twɑ ! dize mœsœ:jø viktris.

il nœ parlœ:r ni l œ̃ ni l otr.

bjœ̃ mjø, kɑ̃ madam œbrwazin rœmœta sy:r l œ̃n, alœ:r la fam s aprœʒœ̃ :

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 pøt:trə
 vu ʃarʒe d yn pøtit
 kəmisjō, pʊiskə vu rə-
 turnez a la vil. il s aʒirə
 də pørtə sla də nøtrə par, a
 sə brav məsjø, a set
 brav madam pərø:l.
 s etet œ grā kək, mɛ:gr
 e sek, ki prøtəstə, lje par
 lə pat.

ō lə sypšpādit o krøʃe
 dy ba . . . e lə swa:r, kā
 le dø vjø fi:r lœ:r
 rātrə dā kātəpərdri, sy:r
 lə ʃartō, le ʒū dizə
 dəvā le pørt, avək ynə
 nʊās d āvi :

— vwala madam ūbrwazin
 e məsjø viktris ki s ā
 rəvjent ā vwaty:r də
 tuʃe lœ:r rāt də bram-
 fē!

plezi:r d amur

ēpøsiablə də rjē truve
 dā set abøminablə mazy:r
 u nu rətəne prizənje
 ynə plyz abøminabl avɛ:rs ;
 e nuz etjō preskə rezijə,
 dømnē e mwa, a muri:r də
 fē pu:r œ ʒu:r, kā,
 parmi le glusātə prø-
 testasjō də trwaz u katrə
 mɛ:grə pul refyʒje sy:r
 la mɛtrɛ:s pu:trə dy āgar,

— 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-
 parɛ:tr, syperb, le ʃvøz
 iradje də brē də pu:j, e
 tənāt o krø də se mēz
 yni ā kərbe:j, ynə duzɛ:m
 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 bæ:r, elas, fəzā defo,
 ēsi d əjœ:r kə lə lar e
 l ɥil, 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 ku: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 gitɑ:r.

set āselm ete pozitivmā
 fu : yn gitɑ:r pu:r ku:r
 dez ø? kel asəsjasjō
 d ide sēgju:ɛr.

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-
 somption, 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
 preše e k okœ də nu
 n ave də gitair sy:r swa, ɔ̃
 pri læ saʒ parti d kɔi:r lez
 ø o pəti bəncœ:r, ũ le
 furā tu sēpləmā
 dā də l o bu:jāt. tū
 pi si, par māk d eks-
 perjās, nu n obtənjō k
 dez ø dý: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 œer dyrā, læ
 bwa vœ:r e mu:je vœmi de
 flo d epœ:s fy me u nœ
 brijet oky:m flam ; pā-
 dā kə dā la lu:r dœ
 marmit de fōt, l o fœze
 de fasō pu:r bu:jir,
 āselm, plezāte amikal-
 mā o syʒe də sez etrāʒo
 prœsede kylinœ:r, y tu
 l tū d nuz eksplike
 kəl rapœ:r egziste, a sō
 pwē də vy, ũtrə la gitair
 e la kɔisō dez ø.
 — rije, supiret āselm,
 rije ! sə ki vu sāblə si
 kəmik evœ:j ũ mwa tut
 o kōtrœ:r de suvœni:r
 plē d ētimə melākəli.
 s et ēsi : lez ø mœ fō
 sōʒe a la gitair, la gitair
 a kuzin aneit ; e, rœ-
 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 dāz œ grū salō
 tādɪ də pɛɪrs o kulœ:r
 klɛ:r, s uvrū də plē-
 pje sy:r œ ʒardē pø kyltɪvɛ
 ki fwazœnɛ d ɛ:rbo fəl,
 avɛk də o:tə ro:z tremjɛ:r
 o kalɪs dekɛ:l mil
 bu:rdō tuʒu:r burdō-
 nā e parɛ:ʒz a yn bādə
 də patɪsjez ivrə s ūfari-
 nɛ də pəlɛn d ɔ:r.
 s ɛ la k abɪtɛ kuzɪn
 anɛ:t. ɑʒɛ də prɛ də
 katrœvɛz ū, o fō ɛl
 ɛtɛ ma grū tāt ; mɛ ʒ
 l apələ kuzɪn anɛ:t,
 kœm tu lə mōd, pars
 kān ɛfɛ, ʒak anɛ nu-
 vɛ:l, o lʒø d la vjeʒi:r, lɥi
 apɔrtɛ pur ɛsi di:r œ
 syrkrwa də grɑ:s ūfātɪn.
 pøtit, d la tɑ:ʒ k ō rɛ:v
 o fɛ, sō kɔrsa:ʒ rɛstɛ
 supl e mɛs. sɛ ʃvø
 ɛtɛ si fɛ, avɛk də si
 vivū røflɛ k il par-
 ɛsɛ blō o solɛj e
 su le lymjɛ:r. avɛk sla
 fɔr kəkɛt də sō pje
 miɲō, kə vølōtjez ɛl
 mōtrɛ, e də sa mɛ œ pø
 amɛgri u le bag də
 fam nə tœnɛ ply, sə
 ki l avɛt øbliʒɛ, dəpɥi
 kɛlkə tū, a rɔprūdɔ
 sɛ biʒu də ʒœn fi:ʒ.

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
 anɛ:t : lə fotœ:j œrne də
 dø sfêks, le ʒɛ:z ã
 fœrm də lir, la grãd
 kœmœd e se kɔi:vrœ,
 l etrãz mœbl a kœlœnet
 rœprezãtã lə tãplœ də vɛstã
 ki lɔi servɛ də tabl a
 uvra:ʒ, e le vjø livrœ
 k el lize, e le vjœ:j
 ʒãsõ k el ʒãte d ynœ
 vva fœ:bl, mœ dusrã
 vibrãt. dã la naivœte də
 mœ kœ:r d ãfã, ʒœ nuri-
 sez a l ãdrwa də kuzin
 anɛ:t œ sãtimã mal
 defini, ply vwazẽ a ku sy:r
 də l amur kœ d l amitje.
 osi pur:r rjẽn o mœd, ni
 pur:r yn bœnad d ekœlje,
 l ete, o kurã klœ:r də la
 rivjœ:r, ni pur:r yn kurs,
 l ivœ:r, lə lœ de rut
 sœnœ:rz e dy:r, kã la
 glas fœ:jte ã vitr,
 krak su lœ pje dã le
 fose, pur:r rjẽn o mœd
 ʒœ n œre vuly mãke
 l ekstraœrdinœ:r deʒœne kœ,
 ʒakœ ʒœdi, m œfre ʒez
 el kuzin anɛ: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 nourris-
 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:n
persøn prezōptyø:z
ozə s ā fje a læ:r sœl
ēstē. d o:trō kōt
zyska dø sã, trwa sã.
d o:trōz ākœ:r, pur mæzyre
le minyt, āplwa lə
sablje u bjē œ krənə-
mæ:tr myni d yn egqi:j
trōtø:z. le devøt e le
sœ:r turjœ:r arivt o
mæ:m rezylta, ān egrēnã
de pater e dez ave. kuzin
anœ:t, d espri tuʒu:rz
orizinal, avet imazine pur
kuir sez ø yn seremøni
vremã ge, u ʒə ʒwe
mō ro:l.

kuzin anœ:t tœne sa
gita:r. Asɪ sy:r œ taburē
ba, mwa ʒ ave, pur kōsɪj
də tœni:r lez ø prē e də
syrveje la bu:jwar.

— “kuzin anœ:t, l o
kēmãs a ri:r!” . . . e,
pēsũ leʒœ:rēmã 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,
kēmãse la naiv rēmãs
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 préludait.

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

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

“plɛzi:r d amu:r nɔ dy:rɔ k œ
 mɔmã,
 “ʒagrɛ d amu:r dy:rɔ tutɔ
 la viɔ!
 “ʒ e tu kite pu:r l ɛgratɔ
 silviɔ.
 “ɛlɔ mɔ kit e prãt œn
 o:tr amã.”

a sɔ mɔmã, ʒɔ dɔvɛ lɛsɛ
 tɔbɛ lez ø dã l o, e
 kuzin anɛ:t kɔtinɔɛt ã
 myltiplijã lez arpɛ:ʒ :

“tã kɔ sɛt o kulɔra
 dusɔmã
 “vɛ:r lɔ rɔiso ki bɔ:rdɔ la
 prɛriɔ,
 “ʒɔ t ɛmɔrɛ, mɔ rɛpɛtɛ
 silviɔ.
 “l o kul ãkɔ:r, ɛl a
 ʒãʒɛ pu:r tã.”

la dɔsy, ʒɔ rɔtirɛ la
 bu:jwar ; kuzin anɛ:t
 rɛprɛnɛ avɛk ply dɔ sã-
 timã e d a:m :

“plɛzi:r d amu:r nɔ dy:rɔ kœ
 mɔmã,
 “ʒagrɛ d amu:r dy:rɔ tutɔ
 la viɔ!”

e triɔfalɛmã, fɛzã
 ma parti o rɛfrɛ sã
 bjɛ kɔprãdr — ʒ e kɔ-
 pri dɔpɔi ! — sɔ kɔ sɛt ɛ:r
 dy tã pase evɔkɛ pu:r
 kuzin anɛ:t dɔ rɛ:vz e
 dɔ du rɛgrɛ, ʒ ãpɔrtɛ

“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 arpèges :

“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 dā delisjø kə-
 ktje u sə vwaje, ør
 syr fō blø, de kurən
 dā mi:rt, de buke dā
 ro:z, de kəlōb sə bɛ-
 ktā, dez amu:r 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 dā sa kəməd,
 tu:t sɔrtə dā suvəni:r, œ
 buke deseʃe, de letrə
 lje dā favœ:r, avek lə pɔrtre
 d œ bel əfisje ũ kəstym dā
 ysar ru:ʒ, — œ ʒu:r,
 fəzā kʷir noz ø, il mə
 pary kə kuzin anɛ:t
 ralūtise par tro la məzy:r,
 e ʒə sōʒez a par mwa : lez
 ø sā du:t sərō dy:r sə
 swa:r. lez ø n ete pa
 dy:r, mez il sə truve:r
 mɔle.

— ʒə n i kōprū rjē,
 dize kuzin anɛ:t, vwala
 bjē la prəmjer fwa kə
 “plezi:r d amu:r” mə ʒu
 sə tu:r-la . . . e, surjū
 tuʒu:r, mə leʒe:rəmāt
 atriste : “pøtɛ:tr œ pø
 d eməsjō? e pʷi il fo
 krwa:r k ũ 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 ʒu:r
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 ture:m

**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 murir
par œ si bo ʒu:r 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 avɛt ɛtɛ
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
sjɛst su sa pətɪt tɔnɛ:l də
vij, o frɛ e o rəpo
d œ ʒɔli ʒardē plē də
pɛ:ʃ my:r e də ro:ʒ
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.

“sɛʒnɔ:r, ʒə vu l œfr,”
pāse lə sɛt əm ā
supirā, e mōte sy:r œn
a:nə gri avɛk sɔ̃ bɔ̃ djø
dəvā lɥi ā travɛ:r dy bə,
il sɥive lə pətɪ ʃəmē a
miko:t ātrə la rəʃ 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 ũ
 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 "səŋœ:r, ʒə
 vu l əfr," e il lə supiret
 a sa manjɛ:r, ũ ləvā tātə
 yn ərɛ:j, tātə l o:tr,
 pu:r ʒase le mu:ʃ ki
 lə turmāte.
 s ɛ k ɛl sō meʃāt
 e burdənāt, le mu:ʃ
 də midi ; avɛk sla, la ko:rt
 a mōte, e lə kyre də ʃə-
 miʒe, ki pəzɛ si lu:r,
 syrtut ũ sɔrtā də tabl !
 də tāz ũ tā de peizā
 pase syr lə ʃmɛ e sə
 rāʒet œ brɛ pu:r fɛ:r
 plas o bō djø, avɛk sə
 ku də ʃapo partikylʒe
 de peizā də turɛ:n ;
 l œ:j malɛ e lə saly rɛ-
 spɛktyø, lə rəga:r ki a
 l ɛ:r də s məke dy ʒɛst.
 a ʃakœ məsjø lə kyre
 rāde sō saly pu:r lə
 kōt dy bō djø, trɛ
 pəlīmā, mɛ sū bjɛ savwa:r
 se k il fəzɛ, kar sa tɛ:t
 kəmāset a sə rāplir də
 sɔmɛ:j.
 lə tāz etɛ ʃo, la ru:t
 blāʃ. o ba dy kəto,
 dɛrjɛ:r le pœplije, le pti
 flo d la lwa:r rəsūblɛt

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 arʒã eblui-
sât. tut set lymjɛ:r
repãdy, se bu:rdõnmã
d abe:j ki suløve de
pusjɛ:r dæ fløɛ:r syr la
rut, lə ʃã de griv dã
le vi:n, æ ʃã cærø
dæ pætít bæ:t gurmã:d e
rasazje, aʃøve d asupir
lə kyre, tut etu:rði deʒa par
æ bõ dezøne dæ vë blã
e dæ rijɛ:t. vwala kə,
pase vilãdri, la u la røʃ
dævjē ply o:t e lə
redijõ plyz etrwa, lə kyre
dæ ʃəmije fy tire vivømã
dæ sõ sømɛ:j par le “dja !
y !” d æ ʃartje ki s ã
vønɛt ã fas dæ lɔi, avøk æ
grũ ʃarjo dæ fwē balãse
lurðãmã a ʃak tur dæ
ru.

lə mømã etɛ kritik.
mɛ:m ã sə sɛ:rã lə ply
pøsi:blə kõtrə la røʃ, il
n j ave pa plas pur dø
dã lə ʃmē . . . rə-
desãdrə ʒysk a la grũ
rut? lə kyre nə lə puve
pa, ejã pri sə sãtje
pur ale ply vit e saʃã
sõ malad a tut ekstremite.
sɛ s k il eseja d eks-
plike o ʃartje ; mɛ
lə rystrə nə vule rjɛn
ãtãdr.

“ʒã sɔi faʃe, mæsʒø

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 ʒə 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 pə vy sə kə ʒ e la.
s e lə bɔ djø, mœvə
kretjē, lə bɔ djø də
ʃəmije, kə ʒə pœrt a œ
malad.

— ʒə ʃu: də vilădri, rikana
lə ʃartje. lə bɔ djø
də ʃəmije nə mœ rəga:rdə
pə . . . dja ! y !” e lə
pajē alɔʒa œ ku d
fwe a sɔn atəla:ʒ pur lə
fɛ:r avăse, o riskə
d ăvwaje l ă:n e tu s
k il j avə dəsɔ rule
o bə dy kəto, dă l
patyra:ʒ.

nœtrə kyre n ete pasjũ kə
tu ʒyst. “a ! s e kœm
sla. e bjē, atũ !” e,
sotăt a bə də sa bœ:t, il poza
bjē delikatmă lə bɔ djø
də ʃəmije o bœ:r dy ʃœmē,
sy:r yn tuf də serpœle,
parmi lə ʒœnə d œr e lə
liknis blă, vre nap
d otel flœri e parfyme,
kœm ɔ n ă truv pə
mœ:m a la katedral də
sē martē də tu:r. pu: i

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 Villandry, 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 kurtə prijɛ:r : “bō
 djø də ʃəmije, ty vwa sə
 ki m ariv e kə sə mekreũ
 va m əbliʒe də lə metr a la
 rezō. pur sə fɛ:r, ʒə n e
 bæzwē də pɛrson, ejũ le
 pwaɲe trɛ səlɪd e lə bō
 drwa də mō kote . . . restə
 dō la bjē trūkɪl, a
 rəʒar:de nɔtrə bataɪj, e nə
 swa ni pur ni kōtr. sōn
 afɛ:r sərə vit regle.”
 sa prijɛ: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:m . . .
 vli ! vlā ! dy prəmje ku,
 lə ʃartje y sa pip kase
 ātr le dā. dy səgō,
 il sə truva kuʃe o fō
 dy fose, ʃtɔ, 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 œ myrje, e
 s ān ala o pəti tro vɛ:r
 sō malad, k il truva asi
 dā se rido d ēdjɛn,
 rəmi d sa fjɛ:vrə kəm par
 mirakl e ā trē də de-
 buʃe œ 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 ! vlan ! 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 rəprũdr a la vi. ʒə vu
 lɛ:s a pāse si nɔtrə kyre
 l ɛda dā sɔn operasjɔ.
 dəpɥi sə tũ la, lə bɔ
 djø də ʃəmije ɛ tre
 pɔpyle:r ũ ture:n, e s ɛ
 lɥi kə le turãzɔz ẽ-
 vɔk dā tur:l læ:r dis-
 py:t : "bɔ djø də
 ʃəmije, nə swa ni pu:r ni
 kɔtr . . ." se lə vrɛ
 djø de bata:j, sə djø də
 ʃəmije ki nə fɛ də favø:r
 a persɔn e lɛ:s ʃakœ
 triɔfe səlɔ sa fɔ:rs e
 sɔ bɔ drwa.

la tart a la krɛ:m

frɛ:ʃ e blɔd, œ ʒãti
 babi,
 e, pur mɔn a:ʒ, ase
 savũt,
 ʒə mə rãgɔrʒə kãt ɔ vũt
 me ɥi prẽtã pase
 d avri.
 me ma gur:mãdiz et
 ekstrɛ:m :
 ʒadis, ʒə l avu ũtrə nu,
 ʒə mə metɛz a dø ʒɔnu
 dəvũt ynə tart a la krɛ:m.
 mamũ kɔnɛsɛ mɔ peʃe,
 osi, kũ ʒavez ete sa:ʒ,
 el aʃøte syr sɔ pasa:ʒ
 mẽtə friũdiz o marʃe.

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-
 putes : "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 æ bəncœ:r syprœ:m,
 æ ŝarm ēdisibl e prəfō
 kũ, dũ sō panje, tut
 o fō,
 ʒə vwaje ma tɑ:rt a la krœ:m.

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

“la tart, el ε la, syr la
 plāŝ.”

mwa ʒə diza : “va tũ,
 va tũ.”

le demō, ply fœ:r kə mwa
 mœ:m,

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

e . . . ʒə pri la tart a la
 krœ:m.

kũ mamũ pary tut a
 ku,

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

mεz ynə, sə n ε pɑ bo-
 ku.

pur: kōtāte l ūfũ kə
 ʒ ε:m,

mijənə, ʒə vø ŝakə swa:r,
 a la plas u ty va t aswa:r,
 metrə sē tartəz a la krœ:m.”

s atũdr o kuru sũ
 mersi

d ynə mamũ 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 strataʒɛm,
ʒ ale supe lə kœ:r navre.
o! stypœ:r! mamā dize
vrɛ :
ʒ ave sɛ tartɛz a la krɛ:m.

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

lə matɛ, kə vwa ʒə vənir?
o:trə tartɛ kə ʒə devœ:r,
lə tātɔ, lə swair, tart ɑ̃-
kœ:r . . .
mɛ . . . sa nə va dɔ ply
finir . . .
s etɛ trāblāt ɛ lə frɔ
blɛ:m
kə ʒ apreāde lə rəpa :
— "nō, mamā, nō, ʒə n ɑ̃
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 ɣnə frɛjœ: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 peʒe də gu:rmūdiz
 mō kœ:r et a ʒame 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 ! pa də tart a la
 krɛ:m.

ʒū:m o pɛ sɛk

ʒū:m ɛtɛt o pɛ sɛk, dā
 lə kabine nwa:r,
 pur œ krimə kelkōk e
 mākāt 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 ¹

Jeanne était au pain sec, dans
 le cabinet noir,

Pour un crime quelconque et,
 manquant au devoir,

¹The 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.

3 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 :

“3ə nə tuʃɔre ply mɔ̃ ne
 avɛk mɔ̃ pu:s,

“3ə 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 rirɛ,
 kāt ɔ sə fa:ʃ”

e ʒe di : “3ə n e rjɛn a
 rɛpɔdr a sɛla,

ʒe tɔ:r e sɛt avɛk sez
 ɛdylʒāsə 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 lez
 wazo dā le ka:ɜ?
 də kel drwa ote vu se
 ʃātœ:rɜ o bɔka:ɜ,
 o su:rsœz, a l ɔrœ:r, a la
 nye, o vā?
 də kel drwa vɔle vu la vi
 a se vivā? . . .
 kũ vu kadənase suz
 œ rezo də fɛ:r
 tu se byvœ:r d azy:r fe
 pu:r s ānivre d ɛ:r,
 tu se naɜœ:r ʃarmā də
 la lymjɛ:rə blø,
 ʃardənœrɛ, pɛsɔ, mwano
 frā, ɔʃækø,
 nə kɔprɛne vu pa kə
 vuz ɛ:tə mɛʃā?
 a tu sez āferme, dɔne la
 kle de ʃā!
 o ʃā le rɔsɪnɔl,
 o ʃā lez irɔdɛ:l!
 lez a:məs ekspjərɔ tu sə
 k ɔ fet oz ɛ:l . . .
 la balās ěvizibl a dø
 platoz ɔpsky:r:
 prɛne gard o kaʃo dɔ
 vuz ɔrne vo my:r!
 dy treja:ɜ o fil d ɔr
 neisə le nwa:rə gri:j ;
 la vɔljɛ:rə sinistr ɛ mɛ:rə
 de basti:j ;
 respɛ o du pasū dez
 ɛ: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 prɛ̃t a
 dez wazo,
 lə dɛstɛ̃ ʒyst e dy:r la
 rəprɛ̃t a dez ɔm.
 nuz avɔ̃ de tirɔ̃ parsə
 kə nuz ɑ̃ sɔm.

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'aspect 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 secluded 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'attendre 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 (translated 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 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.*
- bénédition, *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 re-**

prendre 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.

boulangier, *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.
- carriole**, *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*.
- dévoré, (to) devour.
- dévoté, *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 per-*

son's) eye; éborgner des arbres, (to) cut off the superfluous buds or shoots.

ébouffé, in disorder; deux galopins ébouffés, 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.
entrevoyait, *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*.
éteindre, (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.

filles, *f.*, girl.

fin-e, fine

fin, *f.*, end.

finir, (to) finish; **ça ne va donc plus finir**, will they never be done.

furent, *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.

heureu-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.

honteu-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.
- I'**, 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.
- merveilleux**, *-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; **mœbles**, 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.

nuît, *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 paysans**, 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 permettre.
permettez, pres. ind. and imperative 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 (*discourse 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 bénédiction**s, 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.
- présomptueux-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, themselves.
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.

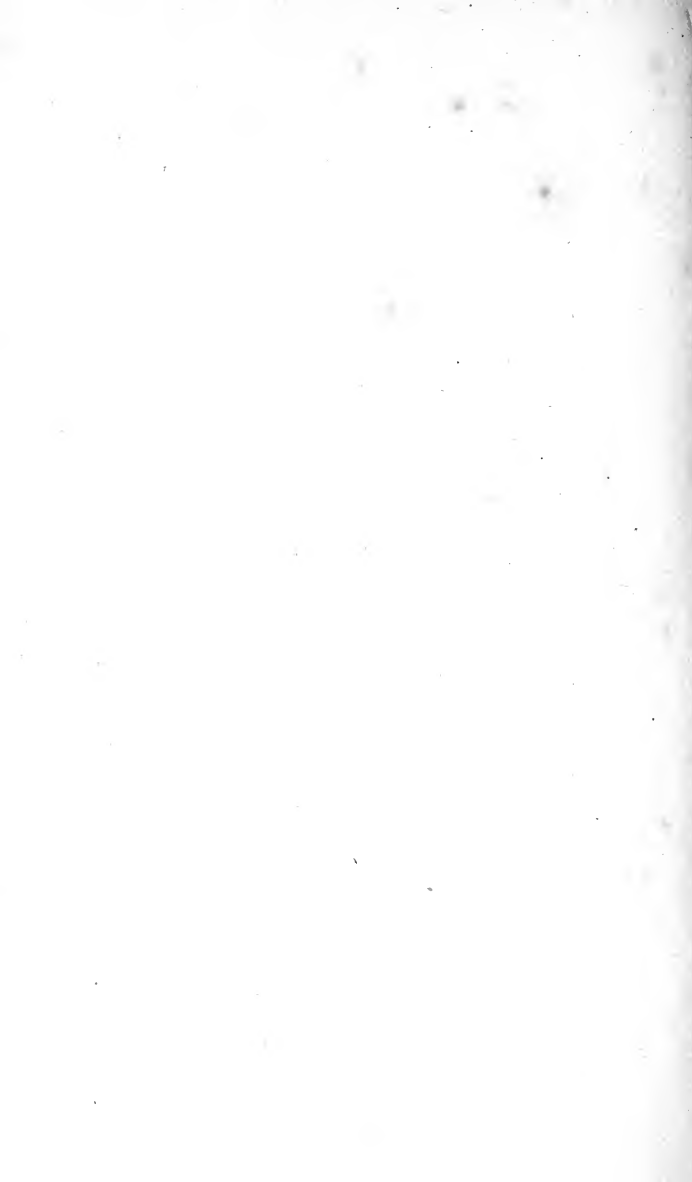
- tôt, soon, early; **tôt ou tard**, sooner or later.
- total**, *m.*, total, whole.
- toucher**, (to) touch, receive.
- touffe**, *f.*, tuft, clump.
- toujours**, always, still.
- tour**, *m.*, turn, trick.
- Touraine**, *f.*, *old name of one of the central provinces of France, now formed into the 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**, 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.
- trionpher**, (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; maman disait	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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