

THE FIRST STEP
IN
FRENCH

A FEW ELEMENTARY LESSONS INTENDED TO PREPARE THE
STUDENT FOR A MORE SERIOUS STUDY OF THE LANGUAGE

BY

CHARLES THÉOPHILE DE BRISAY, B. A.

*Author of the "Analytical Latin Method," the "Analytical French Method," the
"Key to French Sounds," etc.*

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ACADÉMIE DE BRISAY,
OTTAWA, CANADA, AND OGDENSBURG, N. Y., U. S. A.
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Can. Le Brisay, Charles T.

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PREFACE

C'est toujours le premier pas qui coûte—"it is always the first step that costs"—is an old French saying which is especially true in regard to the study of the French language. To acquire a knowledge of French is not a very difficult matter once the elements of the language have been mastered, but hundreds of persons get discouraged in trying to master these very elements and abandon their studies never to resume them.

Our "Analytical French Method" has never given any serious difficulty to persons who, before taking it up, had some slight knowledge of French, nor even to persons without any such knowledge provided they had a little talent or ability for languages, but there have certainly been persons who have found the first lessons of that course difficult, and it is chiefly on account of such persons that we have undertaken to make the first step in French as easy and simple as possible. We are of the opinion that with the aid of these lessons even fools will be able to learn French.

But these lessons will be useful to persons who are by no means fools. It is a fact that many bright students often study French for two or three years without ever mastering some of its elementary principles, such as the use of the so called "accents," the pronunciation of simple phrases, etc. Such persons cannot but be benefited by a study of this "First Step."

We have endeavored in these lessons to deal with French pronunciation and French orthography in a practical way. For the theory and details of the subject we refer the student to our "Key to French Sounds."

LESSON I

A (pronounced *ah*)

NOTE A.—The French *a* is heard approximately in the English *are* *past*, *half* (as pronounced in England). In pronouncing the following words open the mouth well. Let the vowel sounds be clear and sonorous and the consonants more firm and distinct than in English.

Lac, sac, bal, par, la, là, a, à, ta, ma, sa. (1)
Lake sack, ball (dance), by, the, there, has, to, thy, my, his (her).

Dame, canne, place, date, lave, brave, pape, garde, balle. (2)
Lady, cane, place, date, washes, brave, pope, keeps, ball.

Pâte, hâte, âne, pâle, mâle, blâme, châle. (3)
Paste, haste, ass, pale, male, blame, shawl.

Gaz, phrase, base, passe, classe, masse. (4)
Gas, sentence, base, passes, class, mass.

La dame.	Ma canne.	Sa carte.	Ta place.	La pâte.
The lady.	My cane.	His card.	Thy place.	The paste.
Ca-na-da.	La ca-bane.	Ma-dame.	Sa-ra.	La car-casse.
Canada.	The cabin.	Madam.	Sara.	The carcass.
La cas-cade.	La sa-lade.	Cla-ra.	Ca-nal.	Pa-pa.
The cascade.	The salad.	Clara.	Canal.	Papa.

Papa a ma canne. Sara a sa place. Clara va à la dame.
Papa has my cane. Sara has her place. Clara goes to the lady.

Madame parle à papa. Anne a ma balle. Là! Sara va à
Mylady (madam) speaks to papa. Ann has my ball. There! Sara goes to

la cabane. Anne lave la balle. L'âne passe par là. (5)
the cabin. Ann washes the ball. The ass passes by there.

(1) *A* and *à* are pronounced alike, so *la* and *là*. The mark over the *a* in these words is simply to distinguish them in meaning.

(2) The final *e* is silent. Pronounce *a* always as *ah*, never as *ay*.

(3) The *a* with circumflex mark (*â*) should be slightly prolonged: *paâl* (*paal*). The circumflex generally shows that an *s* has been dropped, thus, *pâte* for *paste*, *âne* for *asne*.

(4) *S* between two vowels = *z* (*baze* not *vace*). *SS* = *s* (or *c*). The *a* before *ss* is also long, like *â*. It is also long in the word *passe* and in a few other words ending in *ss*.

(5) *L'âne*: *le* contracts to *l'* before another vowel. 'Pronounce *lâne*

Papa garde sa
Papa keeps his p
Anne blâme la
Ann blames the l

NOTE B.—The sentences as fol
Now this is quite
and never allow
Thus, *ca-na-da*,
nor *luh-suh-lad*.

NOTE C.—The
machine. It has

Ni, il,
Nor, he, i

Vide, vivi
Void (empty), live

Ma-chine, a-vr
Machine, Apri

A-mi, ta-rif,
Friend, tarif,

Tra-fic, a-ni-ma
Traffic, animal,

Dîne, île, san
Dines, island, Sati

NOTE D.—The

Papa ira à l'île
Papa will-go to t

dîne ici samedi.
dines here Saturday

est si rapide.
is so rapid.

L'artiste est par
The artist is depa

(6) Give *i* the *ss*

(7) Do not say
Never pronounce *i*

(8) The *i* with
followed by *ss* or *c*:

Papa garde sa place.
Papa keeps his place.

Sara passe la salade à la dame.
Sara passes the salad to the lady.

Anne blâme la dame.
Ann blames the lady.

À la hâte. Papa va à la chasse.
To the haste (in haste). P. goes to the hunt.

NOTE B— The student will at first be apt to pronounce the above sentences as follows: *puh-pa a muh can. Sah-ruh parl uh muh-dam*, etc. Now this is quite wrong. The vowel *a* must always be given the sound *ah* and never allowed to become *uh* as it does in English in unaccented syllables. Thus, *ca-na-da*, not *can-uh-duh*, *ca-nal* not *kuh-nal*, *la sa-lade* not *luh-sal-ud* nor *luh-suh-lad*. In other words, **accent every syllable**.

I(ee)

NOTE C— The French *i* is approximately heard in the English word *machine*. It has never the sound of *i* in *it* or *ill*.

Ni, il, cri, si, fil, ville, mille, pli.
Nor, he, a cry, so, thread town, thousand(mile), ply, fold.

Vide, vive, fine, pile, vif, pipe, style. (6)
Void(empty), live, fine, pile, quick, pipe, style.

Ma-chine, a-vril, mi-di, ci-vil, di-vine, fi-ni, i-ci, i-ra.
Machine, April, mid-day, civil, divine, finished, here, will go.

A-mi, ta-rif, ar-tiste, par-ti, mar-di, la vis, vice. (7)
Friend, tarif, artist, departed, Tuesday, the screw, vice.

Tra-fic, a-ni-mal ra-pide, ac-tif cris-tal, ca-nif, a-mi-ral.
Trafic, animal, rapid, active, crystal, pen-knife, admiral.

Dîne, île, sam-e-di, la vie, la brise, Ma-rie. (8)
Dines, island, Saturday, the life, the breeze, Mary.

NOTE D.— The little words **est** (*is*) and **et** (*and*) are pronounced *eh*.

Papa ira à l'île mardi. Sara ira à la ville. L'amiral
Papa will-go to the island Tuesday. Sara will-go to the town. The admiral

dîne ici samedi. Il a fini sa machine à midi. L'animal
dines here Saturday. He has finished his machine at noon. The animal

est si rapide. La malle est vide. Papa et Ma-rie.
is so rapid. The trunk is empty. Papa and Mary.

L'artiste est parti. La vis est fine. Papa a la vis.
The artist is departed. The screw is fine. Papa has the screw.

(6) Give *i* the same clear *ee* sound in all these words. *Y=i*.

(7) Do not say *muh-chine*, *ar-tist ta-ruf*, but *ma-cheene*, *ar-teest*, *ta-reef*. Never pronounce *i* like *i* in *ill*. **Mhle** (*meel*), **style** (*steel*).

(8) The *i* with circumflex should be prolonged. Similarly when it is followed by *æ* or *e*: **brise**, **la vie**. Be careful not to say *muh-rie* for *Marie*.

La dame est divine. Papa est vif. Vive l'amiral.
 The lady is divine. Papa is quick. (Long) live the admiral.
 Il a ma pipe. Il est midi, et Marie dine.
 He has my pipe. It is noon, and Mary is-dining(=dines).

E (uh)

NOTE E.—The French *e* is approximated in the English *her, up, etc.*

Le,	me,	te,	se,	ce,	de,	ne.
The,	me,	thee,	himself (herself),	this,	of,	not.

Le cri, le de-mi, le che-val, ce ca-nal, ce trafic, le canif. (9)
 The cry, the half, the horse, this canal, this trafic, the pen-knife.

Ce-ci, ce-la, l'ar-se-nic, l'ar-se-nal, te-nir, gar-de-ra.
 This here, this there=that, the arsenic, the arsenal, to hold, will keep.

Il se-ra. La mar-me-lade. Il gar-de-ra. Il re-garde.
 He will be. The marmalade. He will keep. He regards (looks at).

La bride de ce che-val est là. Papa sera ici à midi. Sara
 The bridle of this horse is there. Papa will-be here at noon. Sara

fera ceci, Anne fera cela. Anne te re-garde. Marie
 will-do this, Anne will-do that. Anne thee regards. Mary

me blâme. Anne me passe sa balle. La dame
 me blames. Anne me passes her ball. The lady

se regarde. Le cri de l'animal. L'amiral parle. (10)
 herself regards. The cry of the animal. The admiral speaks.

Papa est à cheval. Sara ne marche pas. (11)
 Papa is on horse(back). Sara not walks (a bit).

NOTE F.—In music and poetry the final *e* is pronounced so that words like *pipe, fine, malle* etc. have then two syllables (*pi-pe, fi-ne, ma-lle*), but in speech the *e* should be suppressed, not only when it ends a word but when it ends the middle syllable of a word, thus *sa-me-di, re-ve-nir, di-ne-ra* become dissyllabic: *sam-e-di, reve-nir, dine-ra*. Exception must be made however for words like *mar-me-lade, ar-se-nal, gar-de-ra*, for the suppression of the *e* would here bring too many consonants together, so that the words would be difficult to pronounce, and in some cases impossible. Do not suppress the *e* therefore in a middle syllable if it is preceded by more than one consonant, (a double consonant like *ll, tt, ss* etc. only counts as one).

(9) With a feminine noun we use *la*, but with a masculine noun we use *le*. Nearly all nouns which do not end in *e* are masc., while most of those ending in *e* are fem. There is no neuter in French. **Cheval:** pronounced *shuh-val*.

(10) **L'AMIRAL:** *le* or *la* contracts to *l'* before a vowel. See Obs. 5.

(11) The word **pas** is pronounced *pâ* the *s* being silent. It really means a *step* or *bit* but when used with the negative **NE** the two words mean simply *not*. Note that **NE** comes before the verb and **PAS** after it.

NOTE G.—The heard in the the same as the

Le bébé,
The baby,

Ar-ri-vé,
Arrived

Céle-ri, la
Celery, the

NOTE H.—The pronounced *ét* (nounced *et ici*).

Le bébé es
The baby is

Frédéric est
Frederick is

Ah! bébé, Pap
Ah! baby, Papa

Sara passe le
Sara passes the

NOTE I.—The vowel *é*. The t mouth nearly closed easily remember close angle, while marks are not a

La pla nète,
The planet,

La mère,
The mother, the

La fête, la
The feast, the

(12) Great care as *e* (uh). The n say *min-uh-val, v* (*vénéré*), say *lay-l fé* since the final such case.

(13) The *é* has mouth should open the same sound w it is quite wrong

é (eh or ey)

NOTE G.—The vowel *é* must not be confounded with the vowel *e* (uh). It is heard in the word *café* which is now used in English. It is practically the same as the English *e* in *they, eh, prey*, etc.

Le bé-bé,	la ci-té,	le de-gré,	la va-ni-té,	le mi-né-ral.
The baby,	the city,	the degree,	the vanity,	the mineral.
Ar-ri-vé,	le dé-sir,	la pé-dale,	cé-lé-bré,	vé-né-ré.
Arrived	the desire,	the pedal,	celebrated,	venerated.
Cé-le-ri,	le mé-tal,	le dé,	la fée,	le té-lé-graphe. (12)
Celery,	the metal,	die, thimble,	fairly,	the telegraph.

NOTE H.—The little word *est* though usually pronounced *é*, should be pronounced *ét* (English *ate*) when it comes before a vowel: thus, *est-ici* (pronounced *ét ici*). The sign _ will be used in such case to guide the student.

Le bébé est parti.	Le bébé est ici.	Il a été à la ville.
The baby is departed.	The baby is here.	He has been to the town.
Frédéric est arrivé.	La fée a été vénérée.	
Frederick is arrived.	The fairy has been venerated.	
Ah! bébé, Papa est arrivé.	Frédéric a télégraphié.	
Ah! baby, Papa is arrived.	Frederick has telegraphed.	
Sara passe le céleri à bébé.	Il parle de ce dé.	
Sara passes the celery to baby.	He speaks of this thimble.	

è or ê (like *e* in *yes, tell, led*).

NOTE I.—The vowel *è* is constantly confounded by English persons with the vowel *é*. The two vowels are very different. We pronounce *é* with the mouth nearly closed, while for *è* the mouth opens fairly wide. This should be easily remembered, for the mark over *é* forms with the vowel an acute or close angle, while the mark over *è* forms a grave or open angle. These marks are not accents though they are often improperly so called.

La pla nète,	le re-mède,	le sy-stème,	la crème,	fidèle.
The planet,	the remedy,	the system,	the cream,	faithful.
La mère,	le père,	le frère,	la misère,	le sphère.
The mother,	the father,	the brother,	the misery,	the sphere.
La fête,	la bête,	la tête, vèpres,	la crêpe,	arrête. (13)
The feast,	the beast, head,	vespers,	crisp cake (pancake),	stop, arrest.

(12) Great care should be taken to pronounce the *é* always as *ey* and never as *e* (uh). The mark over the vowel is not a mere ornament. Thus, do not say *min-uh-ral*, *ven-uh-ray*, *cel-uh-bray*, but *mee-nay-ral*, (*minéral*), *vay-nay-ray* (*vénéré*), *say-lay-bray* (*célébré*), *tay-lay-graphe* (*télégraphe*). *Fée* is pronounced *fé* since the final *e* is silent, but it is usual to prolong slightly the *é* in such case.

(13) The *ê* has the same sound as *è*, but it is more prolonged and full. The mouth should open a little more in pronouncing it. Americans utter almost the same sound when they pronounce very flatly the vowel *a* in *have, half* etc. It is quite wrong to pronounce *fête, tête* etc. as *fite, tite*.

Près, après, l'après-midi, très, décès, exprès. (14)
Near, after, the afternoon, very, decease, expressly (on purpose).

Le bébé a ma crêpe. La mère de Marie parle à ce cheval.
The baby has my pancake. The mother of Mary speaks to this horse

Marie a mal à la tête. Sara a la crème. Frédéric arrête
Mary has pain to the head. Sara has the cream. Frederick stops

le cheval. Il est près de la bête. Frédéric est arrivé
the horse. He is near from the beast. Frederick is arrived

après Sara. Le frère de l'artiste est parti.
after Sara. The brother of the artist is departed.

Le bébé est très malade. Ma mère est ici. (15)
The baby is very sick. My mother is here.

Sara ne va pas près de ce cheval. Pas à pas.
Sara goes not near from this horse. Step by step.

Learn by heart:

La classe est finie. Il est midi. Marie a mal à la tête.
School is out. (class is finished) It is noon. Mary has a headache.

Sara me parle. Marie ne parle pas. Frédéric est à cheval.
Sara speaks to me. Marie does not speak. Frederick is on horse (back).

Il va à la chasse. Le cheval va vite. Il va à la pêche.
He goes hunting (to the chase). The horse goes fast. He goes fishing.

The student is expected not merely to read and translate the sentences in the preceding lesson, but also to memorize a number of them so as to be able to repeat them without the aid of the text, and to use them on different occasions. A student who does not make an effort to put to practical use the phrases he learns, will never succeed in making the language his own or be able to speak it.

(14) The final *s* is silent in these words and the *é* is given its full sound viz *é* (*pré, après*).

(15) Keep *s* silent in *TRÈS PRÈS* etc. In *VÊPRES* the second *e*, having no accent, is silent (*vé-pre*). The three French vowels *e, é, è* are heard in the English words: *her, they, them*.

NOTE A.—
not be certain
very like the F
this sound, th
abstract and c
longed and gr

La robe, la
The dress, th

Il tonne, l
It thunders, t

La force,
The strength,

Poli, bol,
Polite, bowl,

Or, cor,
Gold, corn (on t

Sara brode
Sara embroider

Il admire la t
He admires (the

La colonne est
The column is

Sara va à l'
Sara goes to the

NOTE B.—The
called close beca
open *o* is pronou

Bravo, zéro,
Bravo, zero,

(1) Give the
for mode nor ca

(2) In these wo

LESSON II

The open or grave O (aw).

NOTE A.— Pronounce the English word *rob* in such a way that one may not be certain whether you are saying *rob* or *rub* and you will obtain a sound very like the French open *o*. In the English "obstruct" we sometimes hear this sound, that is, when the word is given a sound intermediate between *ub-struct* and *awb-struct*. In words ending in *or* the *o* is slightly more prolonged and grave, corresponding to the English *o* in *or*, *rob*, etc.

La robe, la somme, la gomme, la pomme, la colonne, bonne.
The dress, the sum, the gum, the apple, the column, good.

Il tonne, la mode, forte, la note, la corde, la botte.
It thunders, the style, strong, the note, the cord, the boot.

La force, la sorte, la porte, l'olive, golfe, col, Rome.
The strength, the sort, the door, the olive, gulf, collar, Rome.

Poli, bol, poste, code, solide, sol, brode. (1)
Polite, bowl, post, code, solide, soil, emroiders.

Or, cor, Victor, castor, tricolore, dévore. (2)
Gold, corn(on foot), Victor, beaver, tricolor, devours.

Sara brode ma robe. Anne est forte. Victor est poli.
Sara embroiders my dress. Ann is strong. Victor is polite.

Il admire la force. Victor va à la porte. La pomme est bonne.
He admires(the) force. Victor goes to the door. The apple is good.

La colonne est solide. La corde est forte. Victor garde l'or.
The column is solid. The cord is strong. Victor keeps the gold.

Sara va à l'école normale.
Sara goes to the normal school.

The close O (oh).

NOTE B.—The close *o* is approximated in the English *oh*, *go*, etc. It is called close because it is pronounced with the mouth nearly closed, whereas the open *o* is pronounced with the mouth more open.

Bravo, zéro, piano, solo, sirop, canot, gros, domino.
Bravo, zero, piano, solo, syrup, canoe, big, domino.

(1) Give the vowel the same sound in all these words. Do not say *mowd* for *mode* nor *cawrd* for *corde*.

(2) In these words which end in *or* (*ore*) the *o* has the full broad sound of *aw*.

Repos, nos, vos, le pot. (3)
 Re^opose. our, your, the pitcher.

La côte, le rôle, le pôle, le trône, le dôme, le diplôme. (4)
 The coast, the role, the pole, the throne, the dome, the diploma.

La rose, la prose, la dose. (5)
 The rose, the prose, the dose.

Bravo! Frédéric a le piano. Frédéric est gros. Il va à la côte.
 Bravo! Frederick has the piano. Frederick is big. He goes to the shore.

Sara a ma rose. Le sirop est près de ce piano. Le trône est
 Sara has my rose. The syrup is near from this piano. The throne is
 près de la porte. Le canot est solide. Marie a nos roses.
 near from the door. The canoe is solid. Mary has our roses.

Sara a vos pots. Frédéric se repose. Il n'ose pas venir.
 Sara has your pitchers. Frederick rests himself. He dares not come

NOTE C.— The close *o* is heard chiefly at the end of words, or before *se*; the circumflex *o* is also close.

OU (oo).

NOTE D.— The French vowel *ou* has practically the same sound as the English *ou* in *soup* or *group*. It has *never* the sound of *u* in *full*.

Le sou, la soupe, le doute, le groupe, la boule, le cou.
 The sou (cent), the soup, the doubt, the group, the ball, the neck.

Le fou, le cou-cou, roule, la course, la bourse, pour, tourne.
 The fool, the cuckoo, rolls, the course, the purse, for, turns.

Vous, nous, la roue, la croûte, la voûte, ou, où. (6)
 You, we us, the wheel, the crust, the vault, or, where.

La soupe est bonne. Ce fou a le sou. Le sou roule. La bourse est
 The soup is good. This fool has the sou. The sou rolls. The purse is

pour vous. La soupe est à nous. Le cri de ce coucou. La boule
 for you. The soup is to us (= ours). The cry of this cuckoo. The ball

tourne. Sara a la croûte. Où est le coucou? Ici ou là?
 turns. Sara has the crust. Where is the cuckoo? Here or there?

La roue tourne et roule. La bourse ou la vie
 The wheel turns and rolls. The purse or the life.

(3) The final consonants written in italics are silent.

(4) The *ô* should be a little more prolonged than the ordinary close *o*.

(5) Before *se* the *o* is also prolonged like *ô*

(6) The *ou* with circumflex is slightly more prolonged. The circumflex marks the suppression of *s*: *croûte* for *croûste*. *Ou*, *or*, and *où*, *where*, are pronounced alike; the grave mark over the latter word is simply to distinguish it from the former. See also *à* and *à*, Les I, Obs. 1.

NOTE E.— *T* is approximated. Indeed English the end of the *!* Compare *d*

Le feu, bleu
 The fire, blue

Deux, fa-n
 Two, fam

Ce feu est b
 This fire is bl

Il peut courir
 He can run

La queue de
 The tail (cue) of

NOTE F.— *T* *ou* (*oo*) more than formation. Pro the tongue press possible. Keep

La lune, sur
 The moon, on,

La plume,
 The feather,

La vue, il f
 The sight, He

Une prune.
 One (or a) plum.

Il cultive le so
 He tills the so

Il a la vue c
 He has the sight

Le cou de la l
 The neck of the b

(7) Queue, pro

(3) Es is pronou

(9) Du = DE LE,

eu or œu

(4)

NOTE E.— The vowel sound represented by *eu* is not heard in English but is approximated very closely in the *u* in *fur* which is deep and guttural. Indeed English persons on hearing *feu* pronounced imagine they hear an *r* at the end of the word. Their ear is deceived by the deep guttural sound of *eu*. Compare *de, deux*. Pout the lips for *eu*. See Figs. page 16.

Le feu, bleu, peu, le vœu, le neveu, jeu-di, l'Europe.
The fire, blue, little, the vow, the nephew, Thursday, (the) Europe.

Deux, fa-meuse, le che-veu, nœud, il peut, eux.
Two, famous, the hair, knot, he can, them.

Ce feu est bleu. Peu de feu. Frédéric a deux sous.
This fire is blue. Little of fire. Frederick has two sous.

Il peut courir vite. Sara sera fameuse. Marie a peu de cheveux.
He can run quick. Sara will be famous. Mary has little of hair(s).

La queue de ce cheval est courte. Ce piano est à eux. (7)
The tail (cue) of this horse is short. This piano is to them(theirs).

U

NOTE F.— This vowel is heard in German but not in English. It resembles *ou* (*oo*) more than any other vowel, but it is nearer related to *i* (*ee*) in its organic formation. Pronounce first *i* (*ee*) and then without disturbing the position of the tongue press the lips forward so as to form a round aperture as small as possible. Keep the tip of the tongue against the lower front teeth. Fig. p. 16.

La lune, sur, pur, tu, du, une, prune, brune, rue.
The moon, on, pure, thou, of the, one, plum, brown, street.

La plume, le pa-blic, ri-di-cule, la cou-tume, cultive.
The feather, the public, ridiculous, the custom, cultivates.

La vue, il fume, la gra-vure, la pi-lule.
The sight, He smokes, the engraving, the pill.

Une prune. Papa a une plume. La plume est sur la carte.
One (or a) plum. Papa has a quill (pen). The pen is on the card.

Il cultive le sol. Sara regarde la lune. Frédéric fume.
He tills the soil. Sara looks at the moon. Frederick smokes.

Il a la vue courte. La carte n'est pas brune. Tu es brune. (8)
He has the sight short. The card not is (a bit) brown. Thou art brown (dark).

Le cou de la bête. Le cou de l'animal. Le cou du cheval. (9)
The neck of the beast. The neck of the animal. The neck of the horse.

(7) Queue, pronounced *ken*, for *qu=k* and final *e* is silent.

(8) Es is pronounced like *zer*, that is *é*.

(9) Du = DE LE, the latter being no longer used. We use DE LA however.

LESSON III

THE NASAL VOWELS

on

NOTE A.— This sound is a nasalized open *o* and hence is approximated in the English *song*. The *g* must not be heard however, nor the *n* either, but simply the nasal element of the *n*. Put the tip of the tongue against the lower front teeth and keep it there while you are uttering the sound, for if the tip of the tongue rises to the upper teeth it will produce an *n*, and if the back part of the tongue moves it will produce an *ng*. Endeavor to keep the tongue in the one position therefore while you force the breath through the nose. The mouth must not close during the operation, but remain in the one position just as for vowel *o* (*aw*). Make the nasal element as strong as possible.

Non, ton, son, le bon-bon, bon, on, le don, le dé-mon.
Not (no), thy, his (her), the bonbon, good, one, the gift, the demon.

Le sa-lon, le co-ton, le bal-con, le ba-ron, le ga-lon.
The drawing-room, the cotton, the balcony, the baron, the braid.

Le ca-non, le mou-ton, par-don, le cou-pon, ci-tron, me-lon.
The cannon, the mutton (sheep), pardon, the coupon, citron, (lemon), melon.

Ronde, monte, onze, blonde, le con-grès (*s* silent). (1)
Round, mounts, eleven, blond, the congress.

NOTE B.— The *on* is sometimes written *om* especially before a *b* or *p*. The sound is the same however and care should be taken not to close the lips for the *b* or *p* before the nasal sound is finished, for if this is done an *m* will be articulated.

Le nom, le pronom, le renom, la bombe, la tombe.
The name (noun), the pronoun, the renown the bomb, the tomb.

Tombé, la pompe, le comte, le comté. (2)
Fallen (tumbled,) the pump, the count, the county.

Marie a du coton. Sara a de la pâte. Le canon est
Mary has of the (=some) cotton. Sara has of the (=some) paste. The cannon is
tombé. Marie est près de la pompe. Le mouton est ici.
fallen. Mary is near (from) the pump. The sheep is here.

(1) Great care must be taken in pronouncing words like *ronde*, *monte* etc. Let the nasal vowel be fully pronounced and finished before the tongue rises to the teeth for *t* or *d*, otherwise the *n* sound will be heard. So, do not say *cong-grè* for *con-grè*. Pause slightly after the nasal vowel.

(2) Be careful with *tombé* etc. The lips must not come together until the nasal vowel *om* has been pronounced, for if this is done the *om* will sound as it does in English.

Non, le mouton
No, the sheep

Marie a donné
Mary has given

Jacob monte
Jacob goes up

On tire le
One draws (fires) the

Où est la bouche
Where is the mouth

Jacob est bon.
Jacob is good.

Sara a onze enfants
Sara has eleven children

NOTE C.— This
English *ang*; the *ang*

Européen, examiné
European, examined

Chrétien, le
Christian, (the)

Le vin, le
The wine, the

Le chagrin,
The sorrow,

Im-bécile, il
Imbecile, it

Sara se porte
Sara herself carries

(3) Non and n
masculine noun, n
and sa (his, her).

(4) On is much
people or even we; it

(5) Ne contracts

(6) The grave m
ien like yèn.

(7) Note again th
finish the nasal vow
ym like im (nasal v
from cousine (femal
articulated and hen

Non, le mouton est là. Mon coupon, ton coton, son cheval.
No, the sheep is there. My coupon, thy cotton, his(her) horse.

Marie a donné son citron à Sara. (3)
Mary has given her citron to Sara.

Jacob monte sur le canon. Pardon, il est sur le balcon.
Jacob goes up on the cannon. Pardon, he is on the balcony.

On tire le canon. On va partir. (4)
One draws(fires)the cannon. One is going to go away(or they are going etc.

Où est la bombe? Près de la pompe. La bombe est ronde.
Where is the bomb? Near from the pump. The bomb is round.

Jacob est bon. Le démon n'est pas bon. (5)
Jacob is good. Satan is not good.

Sara a onze citrons(s silent). Jacob a monté son cheval.
Sara has eleven lemons. Jacob has mounted his horse.

èn or in

NOTE C.— This vowel is a nasalized è and hence is approximated in the English *ang*; the *ng* however must not be articulated. See directions for *on*.

Europé-en, exa-men, citoyen, bien, combien, Canadien. (6)
European, examination, citizen, well, how much, Canadian.

Chrétien, le tien, le mien, le sien, le pharmacien, chien.
Christian, (the) thine, (the) mine, (the) his (hers), the druggist, dog.

Le vin, le lin, satin, le pin, matin, latin, insulté, hein?
The wine, the lint(linen,) satin, the pine, morning, Latin, insulted, eh?

Le chagrin, le masculin, le fé-mi-nin, le cousin, la syntaxe
The sorrow, the masculine, the feminine, the cousin, the syntax.

Im-bé-cile, il importe, timbré, simplifié la symphonie. (7)
Imbecile, it matters, stamped, simplified, the symphony.

Sara se porte bien. Frédéric est Canadien.
Sara herself carries well (is well). Frederick is (a) Canadian.

(3) Non and nom are pronounced alike. Mon, my is used before a masculine noun, ma, my, before a feminine noun. So with ton and ta, son and sa (his, her).

(4) On is much used in French, where English would use one, they, or people or even we; it does not refer to any person or persons in particular.

(5) Ne contracts to n' before a vowel. N'est pas is pronounced né pâ.

(6) The grave mark is omitted from the e in the sound èn. Pronounce èn like yèn.

(7) Note again that m replaces n before b or p. Be careful as before to finish the nasal vowel before closing the lips for b or p. Treat y as i and hence ym like im (nasal vowel). Distinguish in pronunciation cousin (male cousin) from cousine (female cousin). When a vowel follows n or m this consonant is articulated and hence there can be no nasal vowel.

proximated in
n either, but
inst the lower
r if the tip of
the back part
the tongue in
he nose. The
one position
ssible.

le dé-mon.
the demon.

le ga-lon.
the braid.

on, me-lon.
anon), melon.

(1)

b or p. The
the lips for
an m will be

tombe.
tomb.

Le canon est
The cannon is

ici.
here.

ie, monte etc.
ongue rises to
, do not say

ther until the
ll sound as it

Il étudie le latin ce matin. "Matin" est masculin. "Canne" est
He studies (the) Latin this morning. "Morning" is masculine. "Cane" is
féminin. Frédéric est mon cousin. Sara a une robe de satin.
feminine. Frederick is my cousin. Sara has a dress of satin.

Oh! l'imbécile. Ce vin est bon. Il désire ce vin. Sara a le mien.
Oh! the imbecile. This wine is good. He desires this wine. Sara has (the) mine.

Mon cousin a bu le sien. Très bien! très bien! ton cousin est
My cousin has drunk (the) his. Very well! very well! thy cousin is

très fin. Il a insulté ce Canadien. Il n'importe.
very sharp (cute). He has insulted this Canadian. It matters not.

Victor porte une cravate de satin. La nymphe est une divinité.
Victor wears a scarf of satin. The nymph is a divinity.

Combien de vin? Combien de pommes? Combien pour ce vin?
How much of wine? How many of apples? How much for this wine?

Mon chien est ici; le tien est là.
My dog is here; (the) thine is there.

un

NOTE D.— This sound is a nasalized *e* (*uh*) and hence is approximated in the English *ung*. The *ng* must not be articulated however. The nasal sound should be much stronger than in English *i.e.* the breath should be forced more strongly through the nose. See directions for *on*.

Un, chacun, alun, importun, brun, lundi, défunt (*t* silent).
One (a), each one, alum, importunate, brown, Monday, deceased (defunct).

Un parfum, humble. commun. (8)
A perfume, humble. common.

L'alun est un métal. Un, cinq, onze. (9)
(The) alum is a metal. One, five, eleven.

Ce parfum est bon. Chacun à son goût (*t* silent).
This perfume is good. Each one to his taste.

Papa ira à la ville lundi. Mon cousin est brun.
Papa will-go to the town Monday. My cousin is brown (dark).

Mon frère défunt a vu ce salon. Ma cousine est brune
My deceased brother has seen (saw) this drawing-room. My cousin (fem) is dark

Lundi est le jour consacré à la lune. La rose a un parfum.
Monday is the day consecrated to the moon. The rose has a perfume.

Sara a une rose. Un citron, une pomme. (10)
Sara has a rose. One citron, one apple.

(8) The vowel sound *un* is heard only in a few words. In a few cases it is written *um*.

(9) We have here three different nasal sounds. The *q* in *cinq* is pronounced *k*.

(10) *Un* is used with a masculine noun, *une* with a feminine noun. *Une* is not nasal; for see Obs. 7. So, compare *lundi* and *lune*.

NOTE E.— the English lower front the nose as b

L'an, le
The year, the

Ma tante,
My aunt,

La branche
The branch,

Tambourin,
Tambourine,

Adam a on
Adam has ele

Vive la Fr
Live (the) Fr

Ce ruban es
This ribbon is

Marie chant
Mary sings.

Ma tante es
My aunt is

est amusan
is amusing

La lampe es
The lamp is

NOTE F.— student should *un, an*. They feckly quiet, tl breath through sounds, someti Most people c French *an* or o

The student is followed by *cou-sin, cou-si-bonne, pomme* the value of *n*.

French vow take pains to p bles; thus, *dé-quickly as he*

(11) Note a pronounced ali

an

NOTE E.— This sound is a nasalized *a* and hence is heard approximately in the English word *aunt* (not *ant*, nor yet *ont*). Keep the tongue against the lower front teeth, open wide the mouth as for *a*, but force the breath through the nose as before directed. See *on*.

L'an, le plan, le volcan, le ruban, le cancan, la plante.
The year, the plan, the volcano, the ribbon, the fuss, the plant.

Ma tante, une danse, demande, grande, il chante, une chanson.
My aunt, a dance, demands, big, great, he sings, a song.

La branche, blanche, la France, ma lampe, crampe.
The branch, white, (the) France, my lamp, cramp.

Tambourin, tambour, Adam, bambin. (II)
Tambourine, drum, Adam, babe.

Adam a onze ans (*s* silent). Ma tante danse bien.
Adam has eleven years. My aunt dances well.

Vive la France. La branche est forte. Adam a un tambour.
Live (the) France. The branch is strong. Adam has a drum.

Ce ruban est à Marie. Adam demande une chemise blanche.
This ribbon is to Mary. Adam asks for a white shirt.

Marie chante. Victor danse le cancan. Ce bambin a mon ruban.
Mary sings. Victor dances the "cancan". This babe has my ribbon.

Ma tante est très grande. La porte n'est pas grande. La chanson
My aunt is very tall. The door is not big. The song

est amusante. Danse, Marie, danse. Marie porte une robe blanche.
is amusing. Dance, Mary, dance. Mary wears a white dress.

La lampe est ici.
The lamp is here.

NOTE F.— We have now had all the vowel sounds of French speech. The student should pay particular attention to the last four—viz. the nasals *on*, *in*, *un*, *an*. They are produced, as we have shown, by keeping the tongue perfectly quiet, the tip reposing against the lower front teeth, and by forcing the breath through the nose. When a horse neighs he utters sonorous nasal vowel sounds, sometimes *in* and sometimes *an*. Yet he cannot articulate *n*, *m*, or *ng*. Most people can imitate the neigh of a horse but when asked to pronounce a French *an* or *on*, are apt to say *ang*, *ong*.

The student should remember there can be no nasal vowel when the *n* or *m* is followed by a vowel. Compare *un*, *u-ne lun-di*, *lu-ne*, *an*, *à-ne*, *fin*, *fi-ne*, *cou-sin*, *cou-si-ne*, *di-vin*, *di-vi-ni-té*, *Adam*, *a-mi*, *parfum*, *fu-me*. Similarly *bonne*, *pomme* etc. are pronounced *bo-ne*, *po-me* etc., the *nn*, *mm*, having only the value of *n*, *m*.

French vowels are never glided over as in English, and the student should take pains to pronounce them distinctly, especially in words of several syllables; thus, *di-vi-ni-té*, *la pro-ba-bi-li-té*, *a-mé-ri-ca-ni-sé*. He may pronounce as quickly as he pleases provided every vowel is made distinct.

(II) Note again the *m* instead of *n* before *b* or *p*. *Am* and *an* are pronounced alike. *Ch* = English *sh*.

"Canne" est
"Cane" is
robe de satin.
dress of satin.

ara a le mien.
has (the) mine.

ton cousin est
thy cousin is

'importe.
utters not.

une divinité.
a divinity.

our ce vin?
for this wine?

ximated in the
e nasal sound
be forced more

unt (*t* silent).
ased (defunct).

dark).

ne est brune
n (fem) is dark

un parfum.
a perfume.

w cases 11 12

pronounced *k*.
noun. Une is

NOTE G.— When the word *un* comes before another word beginning with a vowel and provided it is logically connected with that word, it is necessary to pronounce the *n*. Thus, *un_an* (one year). This sounds quite different from *une an*, or *u-nan*, because the nasal vowel *un* is fully pronounced before the *n* is articulated. We might represent the sound thus: *unn*. See that the tongue does not leave the lower teeth until the nasal *un* has been fully pronounced. The sign *_* will be used in these lessons when a final *n* is to be articulated after a nasal vowel.

Un_ami, un_animal, un_amiral, un_artiste.
A friend, an animal, an admiral, an artist.

Deal similarly with *mon*, *ton*, *son*, *on*, *bien*.

Mon_ami, son_amour, ton_âge, mon_amiral.
My friend, his (her) love, thy age, my admiral.

On_a vu ton_ami ici. On_est parti.
One has seen thy friend here. One is gone (they are gone).

Cela est bien_à propos (*s* silent). On_arrive.
That is well (very) à propos (appropriate). One arrives (we arrive).

TABLE OF FRENCH VOWEL SOUNDS.

French vowels.	Eng. key-words.	French key-words.
e	up, her,	cela, me.
è	yes,	fève.
é	they,	été.
i	machine,	il.
eu		feu.
u		bu.
a	past,	Anne.
o	rob,	robe.
o (final)	piano,	piano,
ou	soup,	fou.
<i>Nasals.</i>		
an		plan.
èn (in)		examen, vin.
on		mon.
un		brun.

Each of the above vowels (excepting the nasals) has also a corresponding long or full sound differing from it only by a light shade. Thus, *a*, *â*, *i*, *î*, *ou*, *où* etc.

The student is once more warned against the English habit of obscuring the vowel sounds. English has many excellent features, but its pronunciation is not one of them, neither is its orthography.

Pré-fé-ré, im-po-ssi-bi-li-té, li-tté-ra-ture, po-ly-sy-llabe, ré-a-li-té.
Preferred, impossibility, literature, polysyllable, reality.

The fig
appearance



a



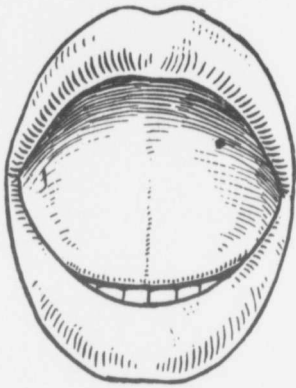
eu o



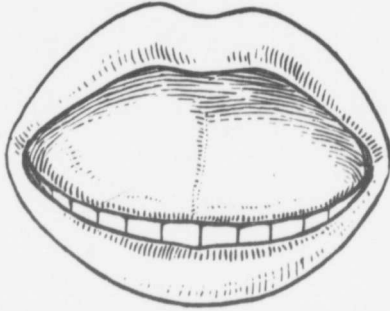
e

LESSON III

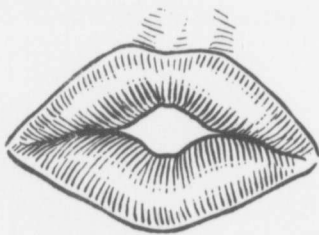
The figures below, taken from our "Key to French Sounds", show the appearance of the mouth for the more difficult vowels.



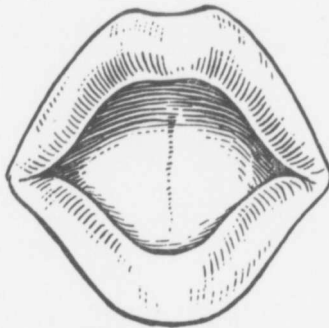
a or an



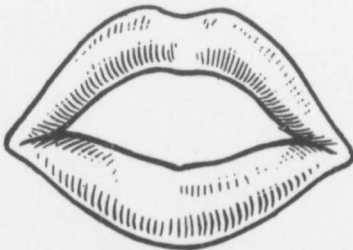
è or èn



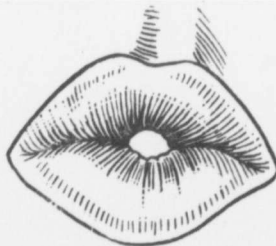
eu or un



o (aw) or on



e (uh)



u

NOTE A.—
sound). Be
made very l
pièce rhymes
piano; *io* is l
English *yuh*
should be po

(Engl

îè, (*yes*),

îé, (*yea*),

îa, (*pian*

îo, (*yon*)

îeu, —

The second

îèn

îan

îon

First divid
value, thus: i

Canot, pia
Canoe, pian

Fée, forti-
Fairy, fortifi

Deux, dieu
Two, gods

Lance, allia
Lance, allian

Le piano est
The piano is

bonne. La ri
good. The ri

Mon Dieu! l
My goodness!

(1) In IDIOT

(2) AVIATIO

LESSON IV

DIPHTHONGS

NOTE A.— By combining two vowel sounds we form a diphthong (double sound). Below are the diphthongs beginning with the sound *i*, which must be made very brief, like *y*. Thus, *ie* sounds like the English *ye* in *yes* (so that *pièce* rhymes with *yes*); *ié* is like the English *yea*; *ia* is like English *ya*, or *ia* in *piano*; *io* is heard in the English *yon* or *idiotic*. The *ieu* is approximated in the English *yuh* (slurred pronunciation of *you*), but to get the exact sound the lips should be pouted for *eu*. See Figure page 16.

(English key)	(French key)	(Meaning)
<i>ie</i> , (<i>yes</i>),	<i>pièce</i> , <i>nièce</i> ,	(<i>piece</i> , <i>niece</i>).
<i>ié</i> , (<i>yea</i>),	<i>piéton</i> , <i>fortifié</i> ,	(<i>pedestrian</i> , <i>fortified</i>)
<i>ia</i> , (<i>piano</i>)	<i>piano</i> , <i>piastre</i> ,	(<i>piano</i> , <i>dollar</i>).
<i>io</i> , (<i>yon</i>)	<i>fiol</i> , <i>pioche</i> , <i>violon</i> ,	(<i>vial</i> , <i>hoe</i> , <i>violin</i>).
<i>ieu</i> , —	<i>Dieu</i> , <i>adieu</i> ,	(<i>God</i> , <i>adieu</i>).

The second element of *ie*, *ia*, *io* may be nasalized, thus:

<i>ien</i>	<i>bien</i> , <i>rien</i> , <i>chien</i> ,	(<i>well</i> , <i>nothing</i> , <i>dog</i>).
<i>ian</i>	<i>viande</i> , <i>alliance</i> ,	(<i>meat</i> , <i>alliance</i>).
<i>ion</i>	<i>pion</i> , <i>lion</i> ,	(<i>pawn</i> , <i>lion</i>).

First divide the diphthong into its two elements, giving each vowel its usual value, thus: *i-è*, *i-é*, *i-a*, *i-eu*, *i-èn*, *i-an*, *i-on*. For the nasals see Lesson III.

Canot, piano, poche, pioche, volé, violé, folle, fiol, idiot. (1)
Canoe, piano, pocket hoe flown, violated, crazy, flask, idiot.

Fée, forti-fié, mère, pre-mière, ré-vère, ri-vière, bière.
Fairy, fortified, mother, first, revere river, beer.

Deux, dieux, eux, yeux, tu veux, vieux, fameuse, curieuse.
Two, gods, them, eyes, thou wantest, old, famous, curious.

Lance, alliance, l'on, lion, nous avons, nous avions, son, aviation.
Lance, alliance one, lion, we have, we had his, aviation (2)

Le piano est à maman. Le violon est à Sara. La viande n'est pas
The piano is to mamma. The violin is to Sara. The meat is not
bonne. La rivière est par ici Tu veux le vieux chien. Sara est mieux.
good. The river is this way. Thou wantest the old dog. Sara is better.

Mon Dieu! l'idiot est tombé la tête la première. Marie n'a rien.
My goodness! the idiot is fallen (the) head (the) first Mary hasn't anything.

(1) In IDIOT the o is close (ô), because it is final.

(2) AVIATION: pronounce the ending TION of nouns as SION.

La promenade a fortifié ma santé La fiole contient du vin. Adam
The walk has fortified my health. The flask contains some wine. Adam
tient la pioche Nous avons deux yeux Nous avions de la bière.
holds the hoe. We have two eyes. We had some beer.

NOTE B.— There are cases where the foregoing combination of vowels do not constitute diphthongs, especially after a consonant followed by *r* or *l* thus: *prière* (*pray-r*), *compatriote*. Here each vowel forms a distinct syllable.

NOTE C.— There are two diphthongs beginning with the sound *ou*, which is very brief, being almost like the English *w*. Thus, *oui* sounds much like the English *we*, and *ouest*, like the English *west*. Still this *ou* is not exactly a *w*, and to pronounce it the lips should be adjusted for the ordinary French *ou*. Pronounce first slowly, then rapidly:

ouè, *ouest*, (*west*)
oui, *oui, Louise*, (*yes, Louise*).

The second element of *ouè* may be nasalized, thus:

ouèn (*ouin*), *mar-souin, marin-gouin*, (*porpoise, mosquito*).

There are two diphthongs beginning with the sound *o*:

oè, oê, *moelle, poêle*, (*marrow, stove*).
oa, ôa (written *oi, oi*) *moi, soir, boîte*, (*me, evening, box*)

The second element of *oè* may be nasalized, thus:

oèn (*oin*), *coin, pointe, loin*, (*corner, point, far*).

Here again the *o* is very brief and approximates the English *w*. Still, the lips should be adjusted for the ordinary *ô*. Care must be taken with *oa* (written *oi*). Pronounce the *a* as in *are*, not as in *war*. *Soir* (*so-are*). The *a* sound in *ôa* (*oi*) is more prolonged: *boîte* (*bo-ât*).

There are also three diphthongs beginning with the *u* sound :

ué, *tué*, (*killed*).
ui, *suite, lui, fuite*, (*suite, him, flight*).
uèn (*uin*), *suinte, juin*. (*leaks, June*).

Again the *u* sound is very brief and resembles somewhat the English *w*. Still it is not a *w*, for we distinguish plainly between *lui* and *Louis* (*s* silent). Pout the lips, as for the ordinary French *u*. Pronounce slowly, then rapidly, *u-é, u-i*. In the third of these diphthongs the *é* is nasalized (*u-èn*): *juin* = *zhùèn*, *j* = *zh*, or *s* in "pleasure").

Le roi a été tué. Louise parle bien. La viande n'est pas cuite.
The king has been killed. Louise speaks well. The meat is not cooked.

La cuisine est bonne. La loi est sévère. La fuite du roi.
The kitchen (cooking) is good. The law is severe. The flight of the king.

La poire est à moi. Oui Louise, la poire est à toi. Bonsoir, Louise.
The pear is to me. Yes, Louise, the pear is to thee. Good evening, L.

Adam est ici. Louise lui parle. Ce vin suinte. La viande est sur le
Adam is here. Louise to him speaks. This wine leaks. The meat is on the

poêle. U.
stove. A

Voilà une
See-there (t

Ma foi! la
My faith! t

est loin d'
is far from

NOTE E.—
of being br
lish *ai* in *a*
and *i* (ee), l
French dip
(pronounce
brief *i* plus
a vowel the

ai (writ

èi (writ

Words li
sounds like
or *buy-yuh*;
make but o
Veille : E

Similar t

ei (wri

oui (wr

The *æ* rep
lish by *uh-3*
Onil is simi
represented
being final.
(one syllabl

Practice

Travaillé,

(*tra-va-yé*

Worked,

Bail, il tr

(*ba-y t*

Lease, he

(3) We co

the *e*. The

(4) TRAV

y and the p

vocal eleme

(5) In ord

travaille, si

poêle. Une oie est près de toi. Voici une oie. La pointe de l'épée.
stove. A goose is near thee. See-here (here is) a g. The point of the sword.

Voilà une robe de soie. Prête-moi ta plume pour l'amour de Dieu.
See-there (there is) a silk robe. Lend me thy pen, for the love of Goodness.

Ma foi! la boîte est vide. Voici le sud et voilà l'ouest. La rivière
My faith! the box is empty. Here is the south and there is the w. The river

est loin d'ici. Maman a tué un maringouin. Voilà un marsouin.
is far from here. Mamma has killed a mosquito. There is a porpoise.

NOTE E.— We now come to a class of diphthongs whose first element, instead of being brief, is prolonged, while the second element is brief. Such is the English *ai* in *aisle* and *oi* in *boil*, *boy*. This *ai* is composed of the two sounds *a* (ah) and *i* (ee), blended. So *oi* is a blend of *o* (aw) and *i* (ee).

French diphthongs of this class are always followed by a *y* sound, as in *asseyez* (pronounced *a-sè-yé*). Indeed it is the *y* that causes the diphthong, for *y* is a brief *i* plus a puff of breath. In the words below, *l* has the value of *y*. Before a vowel the *l* is doubled.

ai (written *aïl*), travaillé, travail, bail (worked, work, lease).

èi (written *eil*), veillé, veille, asseyez (watched, vigil, set.).

Words like *bail* and *veille* give difficulty, because the *y* sound is final. *Bail* sounds like the English *buy*, with a puff of breath added. Say, therefore, *bah-yuh* or *buy-yuh* (making the *uh* very light — a mere puff of breath). This should make but one syllable. The *èi* is similar to *ai*, but begins with the *è* sound.

Veille: English *vey-yuh*, blended so as to make one syllable. (3)

Similar to the above are the two following:

œi (written *œil*), œillade, œil (glance, eye).

oui (written *ouil*), bouilli, fenouil, rouille (boiled, fennel, rust).

The *œ* represents the plain *e* (uh). Hence *œillade* may be represented in English by *uh-yad*, and *œil* by *uh-yuh* (blended, with stress on first element).

Ouil is similar to *œil*, but begins with the sound *ou* (oo). Hence *bouilli* may be represented in English by *boo-yee*. *Rouille* is difficult, owing to the *y* sound being final. Pronounce first the English *roy*, articulating the *y*, thus *roy-yuh* (one syllable). Now say *roo-yuh* (one syllable) See Obs. 3.

Practice the 4 sounds: *aïl* (ah-yuh), *èil* (eh-yuh), *œil* (uh-yuh), *ouil* (oo-yuh).

Travaillé, veillé, œillet, bouilli, bouillon, rouillé
(tra-va-yé vè-yé œ-yè bou-yi bou-yon rou-yé) (4)
Worked, watched a pink, boiled, broth, rusted.

Bail, il travaille, soleil, il veille, citrouille, grenouille, fenouil
(ba-y tra-va-y so-lèy vèy ci-trouy gre-nouy fe-nouy) (5)
Lease, he works, sun, he watches pumkin, frog, fennel.

(3) We convert *por-te* (two syllable) into *porte* (one syllable), by suppressing the *e*. The *t* is still heard. So when *vè-ye* becomes *vèy* the *y* is still heard.

(4) TRAVA-YÉ: although a hyphen is used here, there is no break between the *y* and the preceding vowel. The sound is really *tra-vai-yé*, *i* representing the vocal element of *y*. It is this vocal element that causes the diphthong.

(5) In ordinary speech we do not distinguish between words like *travail* and *travaile*, since the final *e* is silent. Pronounce *tra-va-ye*, dropping the *e*.

Adam regarde le soleil. L'abeille travaille. Le chien a tué une
Adam looks at the sun. The bee works. The dog has killed a
corneille. La corneille a tué une grenouille. Ce bouillon est bon.
crow. The crow has killed a frog. This broth is good.

L'amiral a une médaille. Mon ami a vu la bataille. Le fenouil
The admiral has a medal. My friend has seen the battle. The fennel
est une plante. L'œil de Dieu. Adam a l'œil sur ce chien.
is a plant. The eye of God. Adam has the eye on this dog.

Sara a un œillet (*t* silent). La bouteille contient du vin.
Sara has a pink. The bottle contains some wine.

Marseille est une ville de France. La rouille gâte ton canif.
Marseille is a town of France. The rust spoils thy pen-knife.

TRIPHTHONGS

A triphthong (*tris*, three times, *phthongos*, sound) is a prolonged vocal sound, in uttering which the tongue moves through three different positions. Frenchmen usually make a triphthong of the English word *wide* (*ouaid*). A similar triphthong is made in French by combining the diphthong *oa* with *y*, so that we have a blend of *o-a-i*. The middle element receives the stress.

Moyen, doyen, citoyen, loyal, royal, nous voyons, nous croyons
(*moa-yèn doa-yèn si-toa-yèn loa-yal roa-yal voa-yon croa-yon*)
Means dean, citizen loyal royal we see, we believe.

There is no break between the *y* and the preceding diphthong, for the vocal element of the *y* blends with the latter. The sound is really *moai-yèn* etc., *i* representing the vocal element of *y*.

Another triphthong is made by blending *y* with the diphthong *ie* (page 17), so that we have a blend of the sounds *i-ê-i* (or *yèy*), with stress on the *ê*.

Vieillard, vieillotte, vieille.
(*viè-yar viè-yot viè-ye or vièy*)
Old-man, oldish, old.

The *ll* represents *y*. The final *y* is difficult. Say *viè-ye*, then drop the *e* (*uh*).

La vieille veille sur nous. (6) Nous voyons le vieillard près de la rue
The old lady watches over us. We see the old man near from the street

Royale. Louise est vieillotte. Nous croyons cela. Un citoyen de
Royal. Louise is oldish. We believe that. A citizen of

Marseille. Voilà un bon moyen de voir si le doyen vient. Nous ne
Marseille. There is a good means of seeing if the dean is coming. We not
le voyons pas. Le doyen est un vieillard Louise n'est pas si vieille.
him see. The dean is an old man. Louise is not so old.

(6) Distinguish between *veille* (*vèy*) and *vieille* (*vièy*).

NOTE A.—
as in English.
equivalent in
special notice

NOTE B.—
as in *onion*;
leave the *low*
tongue is not
duce an *n*, and
(*song*) is some
This *y* sound i
base of the tor

Here is and
Pronounce fir
or removing
should give th
gn. It will be

When the
nasalized (*song*
in pronouncing

Si-gnal, si-g
Signal, sign

Si-gne, can
Sign, country

La monta-gn
The mountain,

Éloi-gné, p
Distant, poig

Un ivrogne
A drunkard

(1) Pronounce
the *e* (*uh*), repla

(2) The *oi* be
soigne, etc. mu
its usual sound
a little of the *i*
pronounced unc

LESSON V

THE CONSONANTS

NOTE A.— Most of the consonants in French are pronounced approximately as in English. There is only one French consonantal sound that has not an equivalent in English, viz. *gn*. Some of the other consonants however require special notice.

gn (*n* guttural, or *y* nasal)

NOTE B.— If the student will attempt to pronounce the English *ny* (or *ni* as in *onion*) without closing his mouth or allowing the tip of his tongue to leave the lower front teeth, he will obtain the French *gn*. For when the tongue is not allowed to rise at the tip it must rise at the base in order to produce an *n*, and this *n* is guttural instead of dental. The English *ng* (as in *sang*, *song*) is somewhat like the French *gn*, but there is no *y* sound following it. This *y* sound is a mere puff of breath which escapes through the mouth as the base of the tongue is lowered.

Here is another and perhaps simpler direction for pronouncing the *gn*. Pronounce first *yuh*. Now try to pronounce *nyuh* without closing the mouth or removing the tip of the tongue from the lower front teeth. The result should give the French *gne*, and if you drop the *e* (*uh*) you will have the simple *gn*. It will be seen that the guttural *n* is a nasal *y*.

When the English *ng* is pronounced, any vowel preceeding it is partially nasalized (*song*, *sang*). This is never the case in French. Be careful therefore in pronouncing the following words, to keep the vowel separated from the *gn*.

Si-gnal, si-gné compa-gnon, i-gnorance, champi-gnon di-gnité.
Signal, signed, companion, ignorance, mushroom, dignity.

Si-gne, campa-gne, champa-gne, ma-gnifique, la li-gne. (1)
Sign, country, campaign, champagne, magnificent, the line.

La monta-gne, co-gnac, la beso-gne, ivro-gne, rè-gne.
The mountain, cognac, brandy, the business, job, drunkard, reigns.

Éloi-gné, poi-gnante, soi-gne, poi-gnardé, poi-gnée. (2)
Distant, poignant, sharp, cares for, stabbed, handful.

Un ivrogne a bu ce cognac. La montagne est bien éloignée.
A drunkard has drunk this cognac. The mountain is very distant (removed).

(1) Pronounce the *gne* first as a separate syllable, then try again and suppress the *e* (*uh*), replacing it by a light puff of breath without vocal sound.

(2) The *oi* before *gn* is a triphthong, just like *oy*, See page 20. ÉLOIGNÉ, SOIGNÉ, etc. must therefore be pronounced *éloai-gné*, *soai-gne*, etc. The *oi* has its usual sound of *oa*, but the nasal *y* (*gn*) which follows it, necessarily lends it a little of the *i* sound. Do not attempt to prolong this *i* sound. It will be pronounced unconsciously, just as in *loyal*, *royal*, etc.

Mon compagnon a signé cela. Cela est magnifique. L'ignorance
 My companion has signed that. That is splendid. (The) ignorance
 est un mal. Voici une bouteille de champagne. Le roi règne.
 is an evil. Here is a bottle of champagne. The king reigns.
 La besogne est finie. Sara soigne son chien. Mon compagnon
 The business is finished. Sara looks after her dog. My companion
 parle l'espagnol. Boulogne est une grande ville.
 speaks (the) spanish. Boulogne is a big town (city).

ch and j

NOTE C.— *Ch* is pronounced approximately like the English *sh* or like the English *ch* in *machine*. *J* is simply a vocalised *ch* (just as *z* is a vocalised *s*) and is heard in the English word *pleasure*.

Le char, la charge, la marche, le porche, le choc, la branche.
 The car, the load, the walk, the porch, the shock, the branch.

La roche, la charité, la chanson, il chante, la chasse, châte.
 The rock, (the) charity, the song, he sings, the hunt, shawl.

Je, juste, jambe, jour, bonjour, joli, déjà, jardin, jalouse.
 I, just, leg, day, good-day, pretty, already, garden, jealous.

Le bijou, Julie, le journal.
 The jewel, Julia, the paper.

Julie chante bien. Bonjour, mon joli bébé. Tu es un bijou.
 Julia sings well. Good-day, my pretty baby. Thou art a jewel.

Julie est jalouse de toi. Je chante pour mon joli bébé. Ce char
 Julia is jealous of thee. I sing for my pretty baby. This car
 est chargé. Julie est déjà ici. Je marche vite. Je ne chante pas.
 is loaded. Julia is already here. I walk quick. I sing not.

Frédéric a mal à la jambe. Chère Julie, tu es ma petite nièce et
 Frederick has pain to the leg. Dear Julia, thou art my little niece and
 je désire te voir. Jean est mon neveu. Jeanne est ma nièce. (3)
 I desire to see thee. John is my nephew. Jean is my niece.

c and g

NOTE D.— *G* is a vocalised *c* (or *k*). Before *e* and *i*, *c* and *g* do not represent their true sounds.

Gustave, le globe, le golfe, le gaz, la gomme.
 Gustavus, the globe, the gulf, the gas, the gum.

Before *e* or *i*, *g=j*.

Rouge, gorge, le visage, la page, le juge, le sage, préjugé.
 Red, gorge, throat, the face, the page, the judge, the sage, prejudice.

(3) *Jean*, pronounced *jan* (nasal), the *e* being silent. *JEANNE* is similarly pronounced but the *n*, being followed by *e*, is articulated.

Agir, r
 To act, to

NOTE E.
 in such cas
 is of course

Pigeon,
 Pigeon,

NOTE F.—
 such case it
 cal sign.

Le guide,
 The guide,

Langue,
 Tongue, la

Le café,
 The coffee,

La cité, i
 The city, h

NOTE G.—
 then written

La leçon,
 The lesson,

La gomme
 The gum

Georges a
 George has

Je parle la
 I speak the

reçu mon
 received my

Ça ne me
 That does not

a démolir
 has demolish

(4) The g

(5) The ce
 place (just as
 pigeon. Ça i

Agir, rougir, régime, le général, région, Égypte, girafe. (4)
To act, toadden, regimen, the general, region, Egypt, giraffe.

NOTE E.—The *g* has sometimes the sound of *j* before the other vowels, but in such case it is always written *ge*. This *e*, being a mere orthographical sign, is of course not pronounced.

Pigeon, il forgea, nous mangeons, il changea, Georges.
Pigeon, he forged, we eat, he changed, George.

NOTE F.—Similarly the *g* may have its true sound before *i* and *e*, but in such case it is written *gu*. The *u* of course is silent, being a mere orthographical sign.

Le guide, la guitare, guère, la figue, dialogue, l'orgue.
The guide, the guitar, scarcely, the fig, dialogue, the organ.

Langue, longue, guêpe, guirlande.
Tongue, language, long, wasp, garland.

C

Le café, le crime, le curé, la cage, le col, le caractère.
The coffee, the crime, the curate, the cage, the collar, the character.

Before *e* or *i*, *c*=*s*.

La cité, ici, le cigare, la police, la société, le céleri, cygne.
The city, here, the cigar, the police, the society, the celery, swan.

NOTE G.—*C* has sometimes the sound of *s* before the other vowels, but it is then written with a cedilla (*ç*).

La leçon, le garçon, la façon, le maçon, reçu, ça. (5)
The lesson, the boy, the fashion, the mason, received, that.

La gomme est rouge. Ce chien a la rage. Le général a rougi.
The gum is red. This dog has the rage (is mad). The general has blushed.

Georges a mangé le pigeon. Il a mal à la gorge. Je mange une figue.
George has eaten the pigeon. He has pain to the throat. I eat a fig.

Je parle la langue espagnole. La page est longue. Ce garçon a
I speak the tongue Spanish. The page is long. This boy has

reçu mon catalogue. Julie a une guirlande. Le juge est juste.
received my catalogue. Julia has a garland (wreath). The judge is just.

Ça ne me regarde pas. La guêpe est près de Gustave. Ce maçon
That does not concern me. The wasp is near from Gustavus. This mason

a démolì l'orgue. Le chien a mangé le pigeon.
has demolished the organ. The dog has eaten the pigeon.

(4) The *g* is soft before *i* *é* or *e*. *Y*=*i*,

(5) The cedilla is a very convenient mark. Formerly an *e* was used in its place (just as with *g*. See above). Thus, *maçon* was written *maceon*. Compare *pigeon*. *Ça* is a contracted form of *cela*, that.

qu

NOTE H.— The *q* is a superfluous letter having the same sound as *c* or *k*, (the latter is rarely used in French). It is always followed by *u* (which is silent) except in one or two words, as CINQ, *five* and COQ, *cock*.

La marque, l'époque, le monarque, le domestique, le disque.
The mark, the epoch, the monarch, the servant, the disc.

Comique, la musique, le risque, la brique, brusque, quitté.
Comic, the music, the risk, the brick, rough, quit, left.

La qualité, la quantité, qui, que, quoi, quatorze, tranquille. (6)
The quality, the quantity, who, which, what, fourteen, quiet.

L'équipage, l'équité, la marquise.
The crew, equity, the marchioness.

Jean est brusque. Jeanne a quatorze ans. Quoi! quatorze ans?
John is rough. Jean has fourteen years. What! fourteen years?

Qui est là? C'est moi. Que veux-tu? Je veux une pièce de
Who is there? It is me. What wantest thou? I want a piece of
musique. Jean est tranquille et sage. Voici une fabrique. Voilà
music. John is quiet and well-behaved. Here is a factory. There is

une brique. Jean a une grande quantité de figes. Il a quinze ans.
a brick. John has a large quantity of figs. He has fifteen years.

Le coq et la poule. Cinq et cinquante. Le cinquième jour.
The cock and the hen. Five and fifty. The fifth day.

s and z

NOTE I.— A *z* is a vocalized *s*. It is not common in the middle of a word.

Le gaz, zéro, zéphyr, onze, douze, zigzag, quinze, zèle.
The gas, zero, zephyr, eleven, twelve, zigzag, fifteen, zeal.

L'as, la vis, gratis, mars, hélas, si, os, l'ours. (7)
The ace, the screw, gratis, March, alas, if, bone, the bear.

La rose, la base, la phrase, la masse, la classe, vaste, danse. (8)
The rose, the base, the phrase, the mass, the class, vast, dance.

ill

NOTE J.— When *ll* is preceded by *i*, it is pronounced like *y* in *year* and is called liquid *l*.

La fu-si-llade, fu-si-llé, bri-llante, la fille, la famille. (9)
The fusilade, shot, brilliant, the girl, the family.

(6) Be careful not to pronounce *qu* as in English. QUI(*ki*), QUE(*ke*), QUOI(*koa*), QUALITÉ(*kali-té*) etc.

(7) The final *s* is nearly always silent but it is pronounced in these words. Be careful not to make it a *z*: MARS, OURS, AS, not *marz*, *ourz*, *az*.

(8) *S* between two vowels is pronounced *z*, but when doubled it retains its true sound. After a nasal vowel it has also its true sound, e. g. DANSE.

Brille, qu
Shines, k

Il travaille,
He works,

Sommeil, c
Sleep, t

La fille de
The daughter

brille. Duv
shines. Duv

sa famille est
his family is

NOTE K.—
not pronounce

Ha! la h
Ha! the ha

La hache, l
The axe, tl

Qui a la hac
Who has the a

Marie joue de
Mary plays of

Voici du from
Here is some ch

NOTE L.— M
sidered quite p
strongly as in E
two vowels in s
tried to say LA
larpe. For this
suppress the h c

NOTE M.— T
as in English.
pronounced like

(9) Pronounce
again, this time
of breath.

(10) The *ll* is
vowel follows, or
double consonan

and as *c* or *k*, (the
which is silent)

le disque.
the disc.

quitté.
quit, left.

tranquille. (6)
quiet.

quatorze ans?
fourteen years?

une pièce de
a piece of

orique. Voilà
tory. There is

a quinze ans.
has fifteen years.

inquième jour.
fifth day.

ddle of a word.

quinze, zèle.
fifteen, zeal.

'ours. (7)
bear.

e, danse. (8)
dance.

y in year and is

lle. (9)
y.

QUE (*ke*), QUOI

these words.
12.

it retains its
DANSE.

Brille,	quille,	Bastille,	vanille,	bouilli,	bouillon,	bataille.
Shines,	keel,	Bastille,	vanilla,	boiled,	broth,	battle.

Il travaille,	abeille,	travail,	soleil,	œil,	conseil.
He works,	bee,	work,	sun,	eye,	counsel.

Sommeil, orteil. (10)
Sleep, toe.

La fille de Jean Duval est ici. Frédéric a été fusillé. Le soleil
The daughter of John Duval is here. Frederick has been shot. The sun
brille. Duval travaille. Jean a mal à l'orteil. Duval est ici:
shines. Duval works. John has pain to the toe. Duval is here:

sa famille est partie. Jeanne a sommeil. La prise de la Bastille.
his family is gone. Jean has sleep (is sleepy). The taking of the Bastille.

NOTE K.— The *h* is pronounced very lightly in French, and by many it is
not pronounced at all.

Ha!	la hâte,	un hibou,	la honte,	huit,	un héron,	hélas.
Ha!	the haste,	an owl,	the shame,	eight,	a heron,	alas.

La hache,	la harpe,	la Hollande,	la harangue,	hardi.
The axe,	the harp,	(the) Holland,	the harangue,	hardy.

Qui a la hache? Jean a hâte de partir.
Who has the axe? John has haste of to leave (is in a hurry to leave).

Marie joue de la harpe. Marie a honte. Duval a un style hardi.
Mary plays of the harp. Mary has shame. Duval has a style bold (firm).

Voici du fromage de Hollande. Le cri du hibou. Le chien hurle.
Here is some cheese of Hollande. The cry of the owl. The dog howls.

NOTE L.— Many French people do not aspirate the *h* at all, and this is con-
sidered quite proper. By others the *h* is lightly pronounced but never as
strongly as in English. English people have great difficulty in pronouncing
two vowels in succession without obscuring one of them, and hence if they
tried to say LA HARPE with *h* suppressed, they would be almost sure to say
larpe. For this and other practical reasons we do not advise the student to
suppress the *h* entirely, however correct it may be to do so.

t

NOTE M.— This letter has usually its true sound which is almost the same
as in English. In the endings of certain nouns and adjectives, however, *ti* is
pronounced like *si*. The English *ti* in similar words is pronounced like *sh*.

(9) Pronounce FILLE, FAMILLE etc. first as *fi-ye*, *fami-ye*, then try them
again, this time dropping the final *e* (*uh*), so that the *y* will be a mere puff
of breath.

(10) The *ll* is also liquid (like *y*) after the di-phthongs *ai*, *ei* etc. When no
vowel follows, one *l* is dropped because French never ends a word with a
double consonant.

tion, tial, tieuse, etc.

La position, l'ambition, la nation, la situation, l'action.
The position, the ambition, the nation, the situation, the action.

Initial, partial, martial, nuptial.
Initial, partial, martial, nuptial.

Ambitieuse, factieuse, captieuse. (11)
Ambitious, factious, captious.

Marie est ambitieuse, Julie n'a pas d'ambition. Le juge est
Mary is ambitious. Julia has not of ambition. The judge is

partial. La situation est bonne. La nation est vigoureuse.
partial. The situation is good. The nation is vigorous.

Nous étions ici. Nous chantions. La combustion. (12)
We were here. We sang. The combustion.

X

NOTE N.—X is a double letter and represents *cs*.

Il expire, le préfixe, excité, fixe, la taxe.
He expires, the prefix, excited, fixed, the tax.

Ex beginning a word and followed by a vowel = *ège*.

Exile, ex-a-mi-né, exalté, exact.
Exile, examined, exalted, exact.

R

NOTE O.—This letter is very strongly articulated in French, much as it is by the Scotch and Irish. The English *r* is much too feeble especially when final. The final *r* should be as strongly pronounced as when it is initial.

Sur, pur, père, mère, frère, car, pire. (13)
On, pure, father, mother, brother, for, worse.

The *tr* also gives difficulty to English persons, because for the *t* they put the tip of the tongue against the palate, instead of against the upper front teeth. The French *tr* is very strong. Try:—

Très, trot, trop, trou, triste, travail, trois.
Very, trot, too much, hole, sad, work, three,

(11) Such words as these have been taken but recently from Latin. Thus NATION from *natio*, INITIAL from *initialis*, etc. Similar words which were taken early from Latin changed the *ti* into *si* (or *ci*) and this change in pronunciation was also indicated by the orthography, (thus, PRÉCIEUSE from Latin *pretiosus*). It is to be regretted that this orthographical change was not also made in the case of the recently adopted Latin words.

(12) The *ti* has its true sound in the endings of verbs. It has also its true sound whenever preceded by *s*. (This is also true in English).

(13) Do not say *ca-er*, *pee-er* etc. Practice the final *r* first by uttering the vowel *e* (*uh*) after it. Thus, *ca-ruh*; then try and drop the *e*.

NOTE P.—
from the E
The *wh* is n

Le whisky
(*ouiski*)
The whiskey

NOTE Q.—
French thes
and *ble* (*blu*)

Miséra-ble
Miserable,

Le mus-cl
The muscle

Le prêtre
The priest,

L'ar-bre,
The tree,

NOTE R.—
In English
viz., *is-me*.

Le journa
The journa

Le spas-m
The spasm

A B
a bé

Q R
ku èr

(14) In
breath wit
difficult at
fore make
of uttering

(15) It i

W

NOTE P.—The *w* is not used in French except in one or two words borrowed from the English. It is then pronounced like English *w*, or rather like *ou*. The *wh* is not heard in French.

Le whisky,	whist,	warrant.	le tramway.
(ouiski)	(ouist)	(ouarant)	trame-oué)
The whiskey,	whist,	warrant.	tramway.

Final *ble*, *tre* etc.

NOTE Q.— In English a final *ble* or *tre* is pronounced *buhl* and *ter*. In French these endings must be pronounced just as they are spelt, viz., *tre* (*truh*) and *ble* (*bluh*).

Miséra-ble,	la ta-ble,	le sa-ble,	le ca-ble,	le dia-ble,	horri-ble.
Miserable,	the table,	the sand,	the cable,	the devil,	horrible.

Le mus-cle,	le siè-cle,	l'an-gle,	le trian-gle.
The muscle,	the century,	the angle,	the triangle.

Le prê-tre,	le pupi-tre,	qua-tre,	le li-tre,	le nè-gre.
The priest,	the desk (pulpit),	four,	the litre,	the nigger.

L'ar-bre,	le li-vre,	la fiè-vre,	le ti-gre,	le fi-fre. (14)
The tree,	the book,	the fever,	the tiger,	the fife.

isme or asme

NOTE R.— Another difficult ending for English persons is *isme* (or *asme*). In English it is pronounced *izum*. In French it is pronounced as it is spelt, viz., *is-me*.

Le journalis-me,	le spiritualis-me,	le méthodis-me.
The journalism,	the spiritualism,	the methodism.

Le spas-me,	le protoplas-me,	mias-me. le cataplas-me. (15)
The spasm,	the protoplasm,	miasma. plaster, poultice.

THE NAMES OF THE LETTERS

A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P
a	bé	sé	dé	é(16)	èf	jé	ach	i	ji	ka	èl	ème	ène	ô	pé
Q	R	S	T	U	V	W	X	Y	Z						
ku	èr	ès	té	u	vé	double-vé	iks	i	grèc	zèd					

(14) In ordinary speech the final *e* is usually dropped, so that a mere puff of breath without vocal sound follows the *l* or *r*. The student may find it a little difficult at first to pronounce the *l* or *r* when the *e* is dropped. Let him therefore make the *e* as light as possible until he can suppress it altogether. Beware of uttering a vowel sound between the *bl* or *br* as is done in English.

(15) It is usual here again to drop the final *e*, so that a word like *spasme*

THE "ACCENTS"

The marks which we have been using over the French vowels are generally called "accents," because they were taken from the Greek, in which language they served to indicate the position and nature of the accent in Greek words. These marks serve a very different purpose in French, as we have seen. The "circumflex" may be found on any of the vowels *a, e, i, o, u*. The "acute" and the "grave" are found on the *e*. The "grave" is also found on *a* and *u*. In such case it has no phonetic value, but merely serves to distinguish two words whose orthography would otherwise be alike: *la* (the), *là* (there), *ou* (or), *où* (where).

THE TRÉMA

When we wish to show that two vowels which would ordinarily form a diphthong, are to be pronounced as separate syllables, we place over one of the vowels a mark called the *tréma*.

Égoïste,	poète,	noël,	naïve,	haïr.	(17)
(égo-ist)	(po-èt)	(no-èl)	(na-iv)	(ha-ir)	
Selfish,	poet,	Christmas,	simple,	naive,	to hate.

When used in the ending *guë* it indicates that the *u* is to be pronounced but that the *e* is silent.

Ambiguë,	contiguë,	ciguë.	(18)
(an-bi-gu)	(con-ti-gu),	(sigu)	
Ambiguous,	contiguous,	hemlock.	

is pronounced as one syllable. If the student cannot suppress the *e*, let him make it very light.

(16) There are really three different *e*'s — the plain *e* (also called *e* mute), the grave *e* and the acute *e*, but they all go by the name of *é*.

(17) The *ë* is grave, but as there is no room for the grave mark it is omitted.

(18) The *gue* without a *tréma* is pronounced simply *g*. See p. 23, Note F.

NOTE A.
ceding less
correctly c
(such as d
to beginner
ten in itali

NOTE B.
words seld

Trop,
Too much,

Le camp,
The camp,

NOTE C.
of persons.
in a few we

Le nord,
The North,

Le marche
The marche

Le rat, |
The rat, t

Le canot,
The canoe,

Le fruit,
The fruit,

(1) Treat
that am is

(2) Pronc
ten. Be ca

vowels are generally
in which language
it in Greek words.
we have seen. The
The "acute" and
on *a* and *u*. In
distinguish two words
(*there*), *ou(or)*, *ou*

arily form a diph-
ace over one of the

(17)

be pronounced but

ss the *e*, let him

illed *e* mute), the

ark it is omitted.

p. 23, Note F.

LESSON VI

SILENT LETTERS

NOTE A.— Were all French words spelt phonetically like those in the preceding lessons, the student would find little difficulty in pronouncing them correctly on seeing them written. There are however certain final letters (such as *d* and *t*, *s* and *x*), which are silent, and this fact gives some difficulty to beginners. In these lessons all silent letters (excepting final *e*) will be written in *italics*.

Final *p*

NOTE B.— Final *p* is pronounced only in *cap*, *cape* and in one or two other words seldom used.

Trop,	le drap,	le coup,	le galop,	le sirop,	le loup.
Too much,	the cloth,	the stroke,	the galop,	the syrup,	the wolf.
Le camp,	le champ,	le corps.	(1)		
The camp,	the field.	the body.			

Final *t* and *d*

NOTE C.— The final *d* is pronounced only in *sud*, *South* and in a few names of persons. The final *t* is likewise nearly always silent, being pronounced only in a few words, as *trout*, *trot*, *dot*, *dowry* etc.

Le nord,	le bord,	le dard,	le lard,	le canard,	le hasard.
The North,	the edge,	the dart,	the pork,	the duck,	the chance.
Le marchand,	grand,	rond,	vagabond,	brigand,	quand.
The merchant,	big,	round,	vagabond,	brigand,	when.
Le rat,	le chat,	le soldat,	le sénat,	le climat,	le chocolat.
The rat,	the cat,	the soldier,	the senate,	the climate,	the chocolate.
Le canot,	le pot,	le pivot,	le mot,	tôt,	sont,
The canoe,	the pitcher,	the pivot,	the word,	soon,	are,
Le fruit,	le biscuit,	la forêt,	l'instant,	il part.	
The fruit,	the biscuit,	the forest,	the instant,	he departs.	

(1) Treat these words just as if the final letter were not written. Remember that *am* is a nasal vowel. The final *p* is not common.

(2) Pronounce these words as though the italicised consonants were not written. Be careful of the nasal vowels.

The ending ent of verbs is always silent

Ils portent, ils parlent, ils chantent, ils partent. (3)
 They carry, they speak, they sing, they depart.

Final s and x

NOTE D.— Final *s* is nearly always silent. In old French *x* was often written for *s* at the end of words, and was pronounced *s*. Hence in modern French it is silent like the final *s*. In *DIX*, *ten*, and *SIX*, *six*, the *x* is still pronounced *s*, but it becomes silent before a word beginning with a consonant: *DIX* *sous*, *six* *sous* (pronounced *di sou*, *si sou*).

Le radis, le pas, le compas, Paris, le tapis, le bras, amis.
 The radish, the step, the compass, Paris, the carpet, the arm, friends.

Ils, je vois, tu donnes, l'avis, nous, sous, fous.
 They, I see, thou givest, the advice, we, us, cents, fools.

Pots, champs, canards. (4)
 Pitchers, fields, ducks.

Le prix, la voix, le choix, la croix, je veux, deux.
 The prize, price, the voice, the choice, the cross, I want, two.

Deux feux, yeux, eux, cheveux, vœux, neveux. (5)
 Two fires, eyes, them, hairs, vows, nephews.

Final er and ez=é

NOTE E.— In the endings *er* and *ez* the final consonants are silent and the acute mark is omitted from the *é*, because the vowel is understood to be *é* and not *e* (*uh*). The omission of the grave mark in this case leads to no confusion.

Parlez-vous? vous parlez, le nez, avez-vous, assez, chez.
 Speak you? you speak, the nose, have you, enough, house.

Parler, dîner, diner, souper, papier, marcher. (6)
 To speak, to give, to dine, to sup, paper, to walk.

Le cocher, le boucher, le sucrier, singulier, le danger (7)
 The coachman, the butcher, the sugar-bowl, singular, the danger.

(3) Pronounce like *il porte*, *il parle*, etc.

(4) We form the plural in French by adding *s*, but this *s* is not pronounced. It may happen therefore that two final consonants in a word are silent, (as in *pots*, *CANARDS*).

(5) Nouns ending in *eu* take *x* for *s* as the sign of the plural. This *x* is silent like the *s*.

(6) *Parlez*, you speak, *PARLER*, to speak and *PARLÉ*, spoken, are pronounced alike. The infinitive form of most verbs end in *ER*.

(7) Pronounce as *bouché*, *papier* etc. The final *r* however is never silent when preceded by any other vowel than *e*, but on the contrary must be strongly pronounced as indicated on page 26: *CAR*, *MÈRE*, *TIRE* etc.

NOTE F.—
is silent. So
that the vowel
in which final
learned in the

NOTE G.—
and song. It
following:

Notre mère,
Our mother,

Simple soldat;
Simple soldier

If we sup
three conson
gap between
getting over
silence the *r*
This, however

Of course
lowing it be
words, as: NO

NOTE H.—

Le, me,
The me, hi

NOTE I.—
above words
apostrophe b

L'ami.
The friend.

Qu'avez-vous?
What have y

donné la po
given the ap

Je t'amuse.
I thee amuse

The *e* may
F. This *e*
student may

(8) Be car

(9) When
it, just as th

Other final consonants

NOTE F.— It will be remembered that final *l* in the ending *aïl*, *eïl*, *ouïl* etc. is silent. So too, it must not be forgotten that final *n* and *m* simply denote that the vowel preceding them is nasal. There are also a few other odd words in which final consonants not mentioned above are silent. These will be easily learned in the ordinary course of study.

Final *e*

NOTE G.— The final *e* (not *é*), as we have seen, is silent except in poetry and song. It is however necessary to pronounce the final *e* in cases like the following:

Notre mère,	votre père,	quatre sous,	contre nous.
Our mother,	your father,	four sous,	against us.
Simple soldat,	double chien,	noble repos,	livre de viande.
Simple soldier,	double dog,	noble repose,	pound of meat.

If we suppress the final *e* here, it will be impossible to pronounce the three consonants which come together without making an awkward pause or gap between the words. Uneducated people have, however, another means of getting over the difficulty. They keep the *e* silent and at the same time silence the *r* or *l* and say: *not mère*, *not père*, *doub chien*, *liv de viande* etc. This, however, should not be imitated.

Of course the final *e* in the above examples would be silent if the word following it began with a vowel, or if there was a natural pause between the words, as: *NOTRE AMI*, *VOTRE ÂNE*, *QUATRE ANS*. (8)

NOTE H.— The final *e* is pronounced in the following monosyllabic words:

Le,	me,	se,	te,	je,	ce,	que,	ne,	de.
The	me,	himself,	herself,	thee,	I,	it,	which,	what, not, from, of.

NOTE I.— Before a word beginning with a vowel, however, the *e* in the above words is suppressed, and this in writing as well as in pronunciation, the apostrophe being used to show that the *e* has been elided.

L'ami.	Il n'a pas d'amis.	Je vois qu'il n'a pas d'amis.
The friend.	He has not of friends.	I see that he has not of friends.

Qu'avez-vous là?	C'est une pomme.	C'est Jean qui m'a
What have you there?	It is an apple.	It is John who me has

donné la pomme. Je désire qu'il s'amuse. J'amuse mon ami.
given the apple. I desire that he amuse (enjoy) himself. I amuse my friend.

Je t'amuse.	Qui s'excuse s'accuse. (9)
I thee amuse.	Who himself excuses himself accuses.

The *e* may also be silent in the body of a word as explained on page 6, Note F. This *e* will be written in italics in the next few exercises so that the student may become accustomed to it.

(8) Be careful to pronounce *tr* correctly. See page 26.

(9) When the *e* is elided the consonant is pronounced on the vowel following it, just as though it formed part of the word, e. g., *L'AMI*, pronounced *la-mi*.

h

NOTE J.— The letter *h* when not initial is always silent.

Thé, théorie, thèse, théâtre, théologie, arithmétique. (10)
Tea, theory, thesis, theatre, theology, arithmetic.

Inhumé, exhumé, un rhume. (11)
Inhumed, exhumed, a cold (sickness).

NOTE K.— Initial *h* is also silent in a number of words.

L'homme, l'habit, l'histoire, l'hôte, l'horloge, l'huile.
The man, the coat, the history, the host, the clock, the oil.

L'hébreu, l'habitude, l'hôpital, l'harmonie.
The Hebrew, the habit, the hospital, the harmony.

La table d'hôte. Un peu d'huile. Pas d'habit. (12)
The table of guest. A little of oil. Not of coat (no coat).

Un homme a pris mon habit. Jean a monté son horloge.
A man has taken my coat. John has wound up his clock.

NOTE L.— In the following exercise the silent letters (excepting final *e*) are written in italics. When the final *e* or medial *e* is to be pronounced it is printed in bold faced type. The student should have no difficulty therefore in pronouncing these words, which are otherwise phonetic in their orthography.

Let him be careful to give the vowels their proper sounds and not to pronounce *è* as *é* or as plain *e*. It will be remembered that in the endings *er* and *ez*, the acute accent is omitted from the *e*. In the words *er*, (pronounced *è*) **PIED** (*pié*), *foot*, **SIED** (*sié*), *sits* and **CLEF** (*clé*), *key*, the acute mark is also omitted, but not elsewhere.

Jean m'a prêté sa plume. Donnez-moi du fil noir. (13)
John me has lent his pen. Give me some black thread.

Ce poète a lu votre livre. Jules sera ici à Noël. Jean mange
This poet has read your book: Julius will be here at Xmas. John eats
une figue. La ciguë (V. p. 28) est une plante. Le loup est féroce.
a fig. The hemlock is a plant. The wolf is fierce.

Avez-vous lu votre leçon? Adolphe a du sirop sur son habit.
Have your read your lesson? Adolphus has some syrup on his coat.

(10) Pronounce THÉ, THÉORIE etc. as *té*, *téori*. The English *th* is not heard in French. *Ph* has however the value of *f*.

(11) Treat the *h* as if it were not written. The *in* of *inhumé* will not be nasal since it is followed by a vowel (*h* being silent).

(12) It will be seen that *elision* takes place before a silent *h*, just as though the word began with a vowel. When the *h* is aspirated there is no elision. See examples p. 25.

(13) Most French adjectives are placed after their nouns. We never say **NOIR FIL**.

Voulez-vous
Want you some

Jules a lu la
Jules has read

va me domi
is going me to

de ce vie
of this ol

À bon chat
To a good cat

Voici du dra
Here is some f

Bonne nuit.
Good night.

Parlez-vous
Speak you (tl

La promena
The walk

L'homme a
(The) man has

L'arsenic est
(The) arsenic i

Voici une
Here is a

The letters
were pronounc
thought that i
no longer any
useful purpose
Adjectives
the masculine.
the masculine

FEM. MA
Courte, cot
Short,

Grise, gr
Grey,

In the masc

(14) Be care
(15) Remem
(16) POISON
gle s between

Voulez-vous du chocolat, du thé, ou du vin? Il a gagné le prix.
Want you some chocolate, some tea, or some wine? He has won the prize.

Jules a lu la première leçon. Ce tapis est joli. Le boucher
Jules has read the first lesson. This carpet is pretty. The butcher

va me donner la clef (clé). Vous parlez bien l'espagnol. L'habit
is going me to give the key. You speak well (the) Spanish. The coat

de ce vieillard est usé. Jules va souper ici.
of this old man is worn. Jules is going to sup here.

À bon chat bon rat. La forêt est l'habitation du lion.
To a good cat a good rat (tit for tat). The forest is the habitation of the lion.

Voici du drap fin. L'homme laboure le champ. La nuit approche.
Here is some fine cloth. The man ploughs the field. The night draws nigh.

Bonne nuit. Le champ de bataille. Jules a un rhume de gorge.
Good night. The field of battle. Jules has a cold of a throat.

Parlez-vous l'espagnol? Oui, un peu. Je parle mieux l'allemand.
Speak you (the) Spanish? Yes, a little. I speak better (the) German.

La promenade sur le boulevard a guéri mon mal de tête. (14)
The walk on the boulevard has cured my ache of head.

L'homme a deux pieds et deux bras. Jean a de la marmelade. (15)
(The) man has two feet and two arms John has some marmelade.

L'arsenic est un poison. Le marsouin est un poisson. (16)
(The) arsenic is a poison. The porpoise is a fish.

Voici une fonderie. Voilà l'arsenal. Vous avez Vous aviez
Here is a foundry. There is the arsenal. You have. You had.

Explanation of silent letters

The letters which are silent to-day were not always so. In early French they were pronounced and that is why they are still written. It may perhaps be thought that it would be better to discontinue writing them since they have no longer any phonetic value, but as we will see presently, they serve a very useful purpose. Let us first consider the adjectives:

Adjectives have two forms in French, one for the feminine and another for the masculine. The feminine form ends in *e*. By dropping the *e* we obtain the masculine form.

FEM.	MASC.	FEM.	MASC.	FEM.	MASC.	FEM.	MASC.
Courte,	court,	ronde,	rond,	jolie,	joli,	brune,	brun.
Short,		round,		pretty,		brown.	
Grise,	gris,	grande,	grand,	forte,	fort,	petite,	petit.
Grey,		big,		strong,		small.	

In the masculine form of these words the final consonants are silent, and

(14) Be careful to keep the *e* silent in PROMENADE and BOULEVARD.

(15) Remember that PIED is pronounced PIÉ. See Note L.

(16) POISON is pronounced *poa-zon*, but POISSON is pronounced *poa-son*. A single *s* between two vowels = *z*, but *ss* = *s* or *c*.

rithmétique. (10)
rithmetic.

l'horloge, l'huile.
the clock, the oil.

e.

ny.

bit. (12)

t (no coat).

son horloge.
up his clock.

excepting final *e*) are
be pronounced it is
difficulty therefore in
their orthography.

nds and not to pro-
the endings *er* and
is *ET*, (pronounced *e*)
mark is also omitted,

noir. (13)
thread.

él. Jean mange
as. John eats

Le loup est féroce.
The wolf is fierce.

up sur son habit.
rup on his coat.

ish *th* is not heard

mé will not be nasal

h, just as though
l there is no elision.

is. We never say

yet to suppress them in writing would lead to confusion rather than to clearness. Let us now consider the verbs:

Interrogative	Affirmative	Inter.	Affir.	Inter	Affir.
Part-il?	Il part.	Peut-il?	il peut.	Vient-il?	il vient.
Departs he?	he departs.	Can he?	he can.	Comes he?	he comes.

Here again the final *t* is silent in the affirmative while it is pronounced in the interrogative, because it comes before a vowel. It would surely not be advisable to drop the *t* in the affirmative and make the orthography strictly phonetic.

The word *A* (*has*) was formerly written and pronounced *AT*. Then when the pronunciation changed, the *t* was dropped. But the pronunciation never changed in the interrogative and so the *t* had to be preserved in writing, thus, *AT-IL* (*has he?*). Would it not have been less confusing if the *t* had also been preserved in the affirmative (*IL AT* instead of *IL A*)? (17)

There are also valid reasons for preserving the final consonants in nouns. The language is thereby made uniform and consistent. Compare:—

Le galop,	galopé,	le repos,	reposé,	un tapis,	la tapisserie.
The gallop,	galopped,	the rest,	rested,	a carpet,	the tapistry.

Modern French pronounces many of the final consonants which were once silent. The tendency is towards pronouncing all the letters that are written, thus conforming the pronunciation to the orthography, not the orthography to the caprices of pronunciation.

A word never ends in a double consonant in French, nor in *v*, *j*, or *ch*.

(17) The early grammarians, not knowing the meaning of the *t* which was heard in the interrogative, thought it was added for euphony and so they separated it from the verb by a hyphen, thus, *A-T-IL*. This blunder has now become law. Similarly we write *IL VA*, and *VA-T-IL*, *IL SERA*, and *SERA-T-IL* etc.

NOTE A.—
same in French
always goes v

Ca-na-da,

Va-li-se,

NOTE B.—
preceding it a

Cas-tor, l

Bon-ne, ba

NOTE C.—
lent to a single

Ma-gni-fi-qu

NOTE D.—
consonants (as
not say *dip-lô*
further examp

Siè-cle, s
Century, s

NOTE E.—
followed by a
(unlike Eng.
no confusion,
nunciation of
necessary.

(1) In poetry
syllable. In o
lable. In syll

(2) When a
In syllabifying
each vowel.

rather than to clear-

Inter Affir.

ient-il? il vient.
nes he? he comes.

it is pronounced in
would surely not be
orthography strictly

AT. Then when the
pronunciation never
red in writing, thus,
the *t* had also been

consonants in nouns,
unpare: —

pis, la tapisserie.
et, the tapistry.

its which were once
ers that are written,
the orthography to

v, j, or ch.

of the *t* which was
y and so they separ-
der has now become
ERA-T-IL etc.

LESSON VII

SYLLABICATION

NOTE A.— The method of dividing words into syllables is not quite the same in French and English. In French a consonant between two vowels always goes with the vowel following it, thus:

Ca-na-da, tré-sor, ma-ga-sin, dé-sir, pri-son ro-se.
Va-li-se, frè-re, pè-re, mè-re, â-ne.

NOTE B.— When two consonants come together one goes with the vowel preceding it and the other with the vowel following it.

Cas-tor, par-tir, por-te, for-te, cor-de, gran-de. (1)
Bon-ne, bal-le, chas-se, gom-me, bot-te, ab-bé, chif-fon. (2)

NOTE C.— The digraphs *gn, ph, th, and ll* (preceded by *i*) are each equivalent to a single consonant, and must not be separated.

Ma-gni-fi-que, dé-char-gé, phi-lo-so-phie, a-thée, fi-lle, boui-lli.

NOTE D.— The consonants *r* and *l* are readily pronounced after certain other consonants (as *t* or *b*) and hence should not be separated from the latter. Do not say *dip-lôme, tab-le, nèg-re* etc. but *di-plôme, ta-ble, nè-gre* etc. Here are further examples:

Siè-cle, su-cre, li-vre, ti-gre, dia-ble, zè-bre, dou-ble.
Century, sugar, book, tiger, devil, zebra, double.

Omission of the grave mark

NOTE E.— The grave mark is omitted from the *è* whenever this vowel is followed by a consonant in the same syllable. Thus *bel = bël*, and *mer-ci, mèr-ci* : (unlike Eng. *mercy*). The omission of the grave mark in such case causes no confusion, for the presence of the consonant is a sufficient index to the pronunciation of the vowel, and the grave mark is therefore considered unnecessary.

(1) In poetry and music the final *e* is pronounced, and this makes an extra syllable. In ordinary speech, words like *for-te, gran-de* etc. have only one syllable. In syllabifying words we pronounce them as in poetry.
(2) When a consonant is doubled, as in *BON-NE*, keep the first one silent. In syllabifying, however, observe the rule for making one consonant go with each vowel.

Chef,	sec,	net,	bec,	cet,	sel,	bel,	miel,	quel.
Chief,	dry,	neat,	leak,	this,	salt,	pretty,	honey,	which, what.
La mer,	le fer,	cher,	fier,	hier,	l'hiver,	amer,	ver.	(3)
	(<i>mér</i>	<i>fêr</i>	<i>chêr</i>	<i>fiêr</i>	<i>iêr</i>	<i>ivêr</i>	<i>a-mêr</i>	<i>vêr</i>)
The sea,	the iron,	dear,	proud,	yesterday,	Winter,	bitter,	worm.	
Vert,	univers,	perd,	vers.	(4)				
(<i>vêr</i>	<i>univêr</i>	<i>pêr</i>	<i>vêr</i>)					
Green,	universe,	loses,	verse.					
Es-ti-mé,	res-té,	rep-tile,	mer-ci,	per-sonne,	ser-vante.	(5)		
Esteemed,	remained,	reptile,	thanks,	person,	servant.			
Ves-te,	res-te,	pes-te,	ver-be,	per-le,	l'her-be.			
coat	remains,	pest,	verb,	pearl,	grass, herb.			
Det-te,	net-te,	cet-te,	el-le,	bel-le,	ca-res-se,	ter-re.		
Debt,	neat,	this,	she,	pretty,	caress,	earth.		
En-ne-mi,	an-cien-ne,	mor-tel-le,	la sien-ne,	po-li-tes-se.				
Enemy,	ancient,	mortal,	(the) his,	politeness.				

Compare the following feminine and masculine forms of adjectives:

Fem.	Masc.	Fem.	Masc.	Fem.	Masc.	Fem.	Masc.
Chè-re,	cher,	fiè-re,	fier,	a-mè-re,	a-mer,	brè-ve,	bref.

It will be seen that the grave mark is omitted in the masculine form because a consonant ends the syllable.

NOTE F.— The grave mark is omitted from *è* before a final silent *t*, but not before a final silent *s*.

Bon-net,	ca-bi-net,	pou-let,	cor-set,	su-jet,	ob-jet.	(6)
Bonnet, cap,	cabinet,	chicken,	corset,	subject,	object.	
Va-let,	vio-let,	fouet,	com-plet,	na-vel,	go-be-let.	
Valet,	violet colour,	whip,	complete,	turnip,	goblet, mug.	

(3) The student will hardly go astray in pronouncing words like *sec*, *net* etc., but he must be careful not to pronounce *mer*, *fêr* etc. like English *mur*, *fur* etc. The *e* must not only be given its grave sound before *r*, but that sound must be full and prolonged. Pronounce as if written *mér*, *fêr*, *chêr* etc. We saw in Les. V that final *er* was pronounced *é*, the *r* being silent. The above words are therefore exceptions.

(4) Pronounce *vêr*, *pêr* etc.: the *r* is never silent when followed by another letter (whether vowel or consonant), except of course the plural *s*.

(5) Be careful again not to say *pur-son*, *sur-vante*, *mur-ci*, but, *pêr-sone*, *sêr-vant*, *mêr-ci* etc.

(6) Be careful not to say *ca-bi-né*, *pou-lé* etc., but *ca-bi-nè*, *pou-lè* etc. That is, pronounce the *e* just as you would if the final *t* were sounded.

Suc-cès,
Success,

The reason is
apparent. In
addition to a fi
ROSES is pro
ced *succe*, pr

NOTE G.—
little words
the grave m

Les, ce
lè sè
The (pl), the

NOTE H.—
sé, *mé* etc., s
way in readi
make the e s

Ces poulet
These chick

Le miel es
The honey is

L'herbe es
The grass is

Les filles s
The girls s

Cette fille e
This girl i

Tu es trop
Thou art too

ton père à
thy father

Qui a fer
Who has shu

Ma mère a
My mother s

filles sont j
girls are p

(7) Les is
arly we say

(8) Passe
ceded by e is

niel, quel.
 ey, which, what.
 er, ver. (3)
 ér vér)
 ter, worm.

ser-vante. (5)
 servant.
 l'her-be.
 grass, herb.
 e, ter-re.
 earth.
 , po-li-tes-se.
 politeness.

tives:
 Fem. Masc.
 brè-ve, bref.
 fine form because

l silent t, but not

ob-jet. (6)
 object.
 go-be-let.
 goblet, mug.

like sec, net etc.,
 English mur, fur
 , but that sound
 r, chér etc. We
 ent. The above

owed by another
 l s.

ti, but, pèr-sonne,

i-nè, pou-lè etc
 ounded.

LESSON VII

37

Suc-cès,	près,	a-près,	dé-cès,	ex-près,	très.
Success,	near,	after,	decease,	purposely,	very.

The reason for not omitting the grave mark when *e* is followed by *s* must be apparent. *S* is the letter which serves for the sign of the plural, and its addition to a final *e* is not supposed to change the sound of the latter. Thus, *ROSES* is pronounced like *rose*, and hence *SUCCES*, *PRÉS* etc. would be pronounced *succe*, *pre* etc.

NOTE G. — The grave mark is however omitted from the *è* in the following little words ending in *s*. They are of frequent occurrence and the omission of the grave mark gives rise to no difficulties.

Les,	ces,	ses,	mes,	tes,	des,	es,	est.
lè	sè	sé	mè	tè	dè	è	è

The (pl), these, his, her, their, my, thy, of the (pl), art, is.

NOTE H. — In conversation however these words are usually pronounced *lè*, *sè*, *mè* etc., and the student would do as well to pronounce them in this way in reading the exercises in this book. In literary French it is better to make the *e* grave in the above words.

Ces poulets sont petits. Jules a mes pommes et tes prunes.
 These chickens are small. Julius has my apples and thy plums

Le miel est bon. Le corps est mortel. La mer est grosse.
 The honey is good. The body is mortal. The sea is big (rough).

L'herbe est verte. Le valet a donné ses navets à Marie.
 The grass is green. The valet has given his turnips to Mary.

Les filles sont parties. Les navets sont là. Il est parti hier. (7)
 The girls are gone. The turnips are there. He left yesterday.

Cette fille est belle. Pierre a perdu son bonnet. La vie est brève.
 This girl is pretty. Peter has lost his cap. The life is short.

Tu es trop fier. Mon cher Jean, tu vas passer l'hiver avec
 Thou art too proud. My dear John, thou art going to pass the Winter with

ton père à Paris. Dieu a créé l'univers. Quel joli bonnet! (8)
 thy father at Paris. God (has) created the universe. What pretty cap!

Qui a fermé la porte? Elle est fermée à clef.
 Who has shut the door? She is closed by key (locked).

Ma mère admire la politesse. Elle est malade. Les robes des
 My mother admires (the) politeness. She is sick. The dresses of the

filles sont jolies. Voici des robes.
 girls are pretty. Here are of the (= some) dresses.

(7) Les is the pl. of LE OF LA. We say LE NAVET, but LES NAVETS. Similarly we say MON, (TON, SON) NAVET, but mes, (tes, ses) NAVETS.

(8) Passer pronounced *pa-sé*, but *hiver* pronounced *ivér*. The final *r* preceded by *e* is generally silent, but is pronounced in a few words. See Obs. 3.

NOTE I.— Once more we ask the student to be particularly careful with words like the following:

Personne, verbe, verte, merci, herbe, perle, servante.
(pèr-sone vèrb vèrt mèrci èrb pèrl sèr-vant)

Terre, mer, vert, perd, univers, cher, fier, pierre.
(têr mër vër pèr univèr chër fiër piër)

There is great tendency for students to pronounce these words as in English, giving *e* the obscure sound. It should not be forgotten that *e* when followed by a consonant in the same syllable, is to be treated as *è* (or *é*), save in the cases provided for in Les. VI, where it is to be treated as *é*. On the other hand great care must be taken never to neglect the grave mark over the *e* in words like the following:

Nè-gre, siè-cle, rè-gle, zè-bre, sè-che, rè-gne.
Nigger, century, regulation, zebra, dry, reigns.

By syllabifying incorrectly (thus, NEG-RE, SIEC-LE, REG-NE) the student might be led to omit the grave mark and imagine he was following the rule. He cannot therefore pay too much attention to the subject of syllabication.

Equal care must be taken not to pronounce the plain *e* as *è* when it ends a syllable, thus, CHE-MISE, not CHEM-ISE, GRE-NA-DIER, not GREN-A-DIER.

Che-val, pre-mière, che-min, par-che-min, se-crez.
Horse, first, road, parchment, secret.
For-te-resse, pro-pre-té, gre-na-dier, te-nir.
Fortress, neatness, grenadier, to hold.

La vie est brève, (*Life is short*)
Un peu d'espoir, (*A little hope,*)
Un peu de rêve— (*A little dreaming*)
Et puis—bonsoir ! (*And then—good night*)

NOTE A.—
if we make a
We will now
instead of hav
represent, not
other vowels.

Aussi, sau
So, also, sau

Jaunisse,
Jaundice,

Cruauté,
Cruelty,

Veau,
Calr, veal, P

Bureau,
Office,

Voici un seau
Here is a pail

Jean a la pe
John has the si

Pierre va au
Pe er goes to tl

est noir. Q
is black.

sauce et aussi
sauce and also

Au revoir.
To the re-seein

(1) Be carefu
law-ryay etc., b

(2) The eau i

larly careful with

le, servante.
rl *sér-vant*)

fier, pierre.
fiér piér)

ords as in English,
at *e* when followed
(or *é*), save in the
On the other hand
ver the *e* in words

rè-gne.
reigns.

G-NE) the student
following the rule.
f syllabication.

is *é* when it ends a
N-A-DIER.

se-cret.
secret.

ing)
od night)

LESSON VIII

CONVENTIONAL ORTHOGRAPHY

NOTE A.— In all the words so far used the orthography has been phonetic if we make allowance for the silent letters which have been printed in italics. We will now consider that part of French orthography in which certain vowels instead of having their true value, have a value purely conventional, and which represent, not new sounds, but sounds which are more usually represented by other vowels.

au or eau = ô (close)

Aussi,	sauce,	au,	lau-rier,	fraude,	pause,	jaune.
So, also,	sauce,	to the,	laurel,	fraud,	p. se,	yellow.

Jaunisse,	autre,	faute,	pauvre,	pauvreté	chaude.	(1)
Jaundice,	other,	fault,	poor,	poverty,	warm.	

Cruauté,	nouveau,	château,	tableau,	trousseau,	eau.
Cruelty,	new,	castle,	black-board,	trousseau,	water.

Veau,	beau,	peau,	chapeau,	marteau,	gâteau.
Calf, veal,	pretty,	skin,	hat,	hammer,	cake.

Bureau,	taureau.	(2)
Office,	bull.	

Voici un seau d'eau.	Cet homme est pauvre.	L'eau est chaude.
Here is a pail of water.	This man is poor.	The water is warm.

Jean a la peau jaune.	Il a la jaunisse.	Pauvre petit Jean!
John has the skin yellow.	He has the jaundice.	Poor little John!

Pierre va au bureau de poste.	Voici un autre chapeau.	Le tableau
Pe er goes to the office of post.	Here is another hat.	The black-board

est noir.	Quelle cruauté!	Voulez-vous du veau?	Je veux de la
is black.	What cruelty!	Wish you some veal?	I wish some

sauce et aussi de l'agneau.	Voilà un beau garçon.
sauce and also some lamb.	There is a handsome boy.

Au revoir.	Ce sera pour une autre fois.
To the re-seeing (good-bye).	That will be for another time.

(1) Be careful not to pronounce *au* like English *aw*. Do not say *sawce*, *law-ryay* etc., but *sô-ce*, *lô-rié* etc.

(2) The *eau* is chiefly found at the end of words.

NOTE B.— We have already seen that *ai* and *ei* when followed by *l* represent diphthongs. See page 19. In all other cases they represent a simple vowel sound, generally that of *è* (not *é*).

Semaine,	fontaine,	il aime,	graine,	mitaine,	balai.	
Week,	fountain,	he loves,	seed,	mit,	broom.	
Treize,	laine,	vaine,	veine,	pleine,	plaine,	neige.
Thirteen,	wool,	vain,	vein,	full,	a plain,	snow.
Seigle,	aile,	peine,	peigne,	baigne,	la Seine,	saigne.
Rye,	wing,	trouble,	comb,	bathes,	the Seine,	bleeds.
Lait,	laid.	était,	avait.	(3)		
Milk,	ugly.	was,	had.			

Before *r* or *s* the *ai* (or *ei*) is fuller, like *è*.

Saison,	chaise,	française,	maison,	seize,	mais.	
Season,	chair,	French,	house,	sixteen,	but.	
J'avais,	frais,	le maire,	claire,	air,	salaire,	faire-
I had,	fresh,	the mayor,	clear,	air,	salary,	to make.
Affaire,	maître,	traître,	plaît,	traîne,	chaîne.	(4)
Affair,	master,	traitor,	pleases,	drags,	chain.	

Since *ai* and *ei* = *è*, *ain* and *ein* = *èn* (nasal).

Vain,	main,	grain,	pain,	américain,	demain.
Vain,	hand,	grain,	bread,	American,	to-morrow.
Étain,	étain.	faim,	essaim,	teint,	peinture.
Tin,	carded-wool,	hunger,	swarm,	complexion,	paint.
Sein,	serein,	plein,	éteinte.	(5)	
Bosom,	serene,	full,	extinguished.		

The verb *ai*, *I have* is pronounced *é*, not *è*, hence also the future endings of all verbs, being in reality the verb *ai*, will likewise be pronounced *é*, e. g. *JE PARLERAI* (*par-le-ré*), *I shall speak*, *JE SERAI*, *I shall be* etc.

Madame est-elle Française? Non, elle est Anglaise ou Hollandaise.
Madame is she French? No, she is English or Hollandish.

L'aigle a des ailes. Le lait frais est bon. La neige est blanche.
The eagle has (some) wings. The milk fresh is good. The snow is white.

Mon Dieu! il neige. J'aime le français. L'air est pur.
My goodness! it snows. I like French. The air is pure.

(3) Remember *ai* or *ei* = *è*, not *é* as in English. Distinguish between *FEINE* and *PEIGNE*, *SEINE* and *SEIGNE*. For pronunciation of *gn* (guttural *n*) see page 21. The *ai* is more common than *ei*. *Lait* and *laid* are pronounced alike—viz. *lè*, not *lé*.

(4) The *ai* (with circumflex) is also full, like *è*. Do not pronounce *ai* as *é* in any of these words.

(5) *Étain* and *étain* are pronounced alike; the *aim* is not common.

Mon maître
My master

Passez-moi
Pass me the

froid auz
cold to the

Je serai (no
I will be

Jean a le
John has (th

Avez-vous
Have you h

gâteau et c
cake and so

NOTE D.— V
of plain *e* (*uh*
sonantal sou

Bœuf,
Ox, beef,

Peuple,
People,

Valeur,
Value,

Sœur, p
Sister fe

Since *eu* =

Deuil, s
(*dæ-y*, s
Mourning, d

(6) Do not c

(7) In a few
it also has its
sonant is silen

(8) Before a
come fuller t
PREUVE HEU
vowel is very
the English *er*

(9) In these
This is to prev
sounds, for c a

wed by *l* represent
at a simple vowel

aine, balai.
, broom.
laine, neige.
plain, snow.
Seine, saigne.
Seine, bleeds.

seize, mais.
teen, but.
laire, faire.
ary, to make.
chafne. (4)
chain.

, demain.
to-morrow.
peinture.
xion, paint.

e endings of all
nounced *é*, e. g.

ou Hollandaise.
or Hollandish.

ge est blanche.
ow is white.

air est pur.
e air is pure.

between PEINE
eral *n*) see page
nced alike—viz.

ounce *ai* as *é* in

ommon.

LESSON VIII

41

Mon maître est à la maison, mais il va venir vous voir.

My master is at the house, but he is going to come you to see.

Passez-moi le sel, s'il vous plaît. J'ai treize pommes. Il a
Pass me the salt if it to you pleases. I have thirteen apples. He has

froid aux mains. Jean a faim. Le bol est plein de lait.
cold to the hands. John has hunger. The bowl is full of milk.

Je serai (note C) ici demain. J'aurai (note C) mon livre demain, si
I will be here to-morrow. I shall have my book to-morrow if

Jean a le sien. Très bien! Cette peinture est rouge. (6)
John has (the) his. Very well! This paint is red.

Avez-vous faim? Non, mais j'ai (note C) chaud. Voici du
Have you hunger? No, but I have warm (= I am warm). Here is some

gâteau et du pain. C'était du pain que j'avais.
cake and some bread. It was some bread that I had.

eu and **œu** followed by a consonant = plain **e**

NOTE D.— We have already seen that the sound of *eu* or *œu* is very like that of plain *e* (*uh*). Now when *eu* does not end a word, but is followed by a consonantal sound other than *s*, it has simply the value of *e* (*uh*).

Bœuf, neuve, œuf, seul, preuve, neuf, veuve.
Ox, beef, new, egg, alone, sole, proof, nine, widow.

Peuple, jeune, déjeuner, meunier. (7)
People, young, to breakfast, miller.

Valeur, acteur, heure, docteur, beurre, cœur.
Value, actor, hour, doctor, butter, heart.

Sœur, peur. (8)
Sister fear.

Since **eu** = **e** or **œ**, **euil** = diphthong **œil**. See p. 19

Deuil, scuil, fauteuil, feuille, cercueil, cueillir. (9)
(*dæ-y*, *sæy*, *fô-tæy*, *fæy*, *sèr-kæy*, *kæyir*)
Mourning, door-step, arm-chair, leaf, folio, coffin (sarcophagus), to pluck.

(6) Do not confound the diphthong *ien* with the simple sound *ein* (*èn*).

(7) In a few words the *eu* has its true value before a consonant. Of course it also has its true value in words like *DEUX*, *VEUT* etc. in which the final consonant is silent. It always has its true sound before *s*.

(8) Before a sonant consonant there is always a tendency for a vowel to become fuller than before a non-sonant (or surd) consonant. Compare *NEUF*, *PREUVE* *HEURE*. For sonants and surds, see "Key to French Sounds". The vowel is very prolonged and full in the ending *eur*; do not make it short like the English *er*.

(9) In these words and in a few others the *eu* is reversed and written *ue*. This is to prevent the *c* and *g* from coming before *e* and taking their soft sounds, for *c* and *g* are always soft before *e*.

NOTE E.— In the different parts of the verb AVOIR (*to have*) the *eu* has not its usual value, but is pronounced like *u*: J'AI EU (*jé u*), *I have had*.

Je suis seul.	J'ai cueilli une fleur.	J'ai eu la fièvre.
I am alone.	I have plucked a flower.	I have had the fever.
Ma sœur est très jeune.	Je veux du beurre.	J'ai peur de ce
My sister is very young.	I want some butter.	I have fear of this
voleur.	Vous aviez trop d'orgueil.	Ma robe est neuve.
thief.	You had too much of pride.	My dress is new.
J'aime le bœuf rôti.	Quelle heure est-il?	Une heure.
I like (the) beef roasted.	What hour is it?	One hour (o'clock).
Ce fauteuil est à Papa.	Cette feuille est verte.	
This arm-chair is to Papa.	This leaf is green.	

en = an

NOTE F.— The *en*, except when it occurs in the diphthong *ien* (or *yen*) and in one or two other words like *examen*, *Européen*, is not pronounced *èn* but *an*.

Encore,	prudence,	violence,	genre,	enfant, Enfer.
(an-cor	pru-dans	vio-lan	janr	an-fan an-fèr
Again, still,	prudence,	violence,	gender,	child, Hell.
En,	patience,	science,	conscience,	patient. (10)
Thereof,	patience,	science,	conscience,	patient.
Temple,	embrasse,	le temps,	la tempête,	emblème.
(tan-pl	an-bras	le tan	la tan-pét	an-blèm)
Temple,	embraces,	the time, weather,	the tempest,	emblem.
Semble,	assemblée,	empire, la pensée,	emprunte. (11)	
Seems,	assembly,	empire, thought (pans-y),	borrows.	
Il est temps de partir.	Cet enfant est joli.	Embrassez-moi.		
It is time of to leave.	This child is pretty.	Embrace me.		
J'ai emprunté un sou de Jean.	Il est bon d'être patient.			
I have borrowed a cent from John.	It is good to be patient.			
Vive l'empereur.	Le laurier est l'emblème de la gloire.			
Live the emperor.	The laurel is the emblem of (the) glory.			
Voici encore un sou.	J'ai été longtemps en Italie. (12)			
Here is again a sou (another sou).	I have been a long time in Italy.			

(10) The endings *tience* and *tient* of nouns and adjectives are pronounced, *ciance*, *cian*, the *t* being pronounced *s* in French and *sh* in English. The *ien* elsewhere is pronounced *ien* not *ian*. See also Les. VII, Obs. 2

(11) Remember that *n* becomes *m* before *b* or *p*, hence *em* equals *am* or *an*. There are a few words ending in *am* but none in *em*.

J'ai été et
I have been
Désirez-vous
Desire you
veut quatre
wants four.
J'en ai un
I thereof have

NOTE G.—
becomes a di
Appuyer,
(a-pui-yé)
To support,

NOTE H.—
is very simple
many different
stre, *machine*,
hardly any ex
learned to pro
few simple ru
foreigner to ac
and consonan
necessary. Th
of the tongue a
ch, *j*, are artic
tip) against the
more than in E
English student
tion.

The orthograph
with the rules g

Monsieur,
(me-sieu
Sir, Mr.,

(12) Articulate
vowel, but do no
LONGTEMPS is pro

(13) *En*, *in* and
logically. There
is used before a n
before a verb.
English. We sa
two or three therea

(14) Treat the
è; LOYAL is pron

J'ai été en France. Il fait froid en hiver. Jean est prudent.
 I have been in France. It makes cold in Winter (is cold). Jean is prudent.
 Désirez-vous des livres? Oui, j'en veux trois. Marie en
 Desire you some books? Yes I thereof want three. Mary thereof
 veut quatre. Pierre en veut cinq. Combien en avez-vous?
 wants four. Peter thereof wants five. How many thereof have you?
 J'en ai un (deux, trois etc.). J'en avais cinq (13)
 I thereof have one. I thereof had five.

y between two vowels

NOTE G. — When *y* comes between two vowels the vowel preceding it becomes a diphthong.

Appuyer,	essuyer,	Écuyer,	payer,	essayer,	loyal. (14)
(a-pui-yé)	è-sui-yé	é-cui-yé	pèi-yé	è-sèi-yé	loi-yal
To support,	to wipe,	Esquire,	to pay,	to try,	loyal.

NOTE H. — It must be evident that the conventional orthography in French is very simple compared with that of English. Each vowel in English has many different values, as for example the letter *i* in the following words: *sir*, *sire*, *machine*, *ill*, *holiday*. There is nothing like this in French and there is hardly any excuse for a person mispronouncing a French word once he has learned to properly pronounce the letters of the alphabet and has mastered the few simple rules of French orthography. Of course it is impossible for a foreigner to acquire at once an absolutely correct pronunciation of the vowel and consonantal sounds. For this considerable study and perseverance is necessary. Thus, the French dentals *t*, *d*, *n*, *l* are produced by placing the tip of the tongue against the teeth instead of against the palate; the palatals *s*, *z*, *ch*, *j*, are articulated by bringing the flat surface of the tongue (instead of the tip) against the palate. For the labials *p*, *b*, *m*, *f*, *v* the lips must protrude more than in English. Habits of articulation are hard to overcome and most English students have to content themselves with an approximate pronunciation.

The orthography in the following words is neither phonetic nor consistent with the rules given.

Monsieur,	pays,	automne,	damner,	solennel.
(me-sieu)	pèi-yi	ô-tone	dâ-né	so-la-nèl)
Sir, Mr.,	country,	Autumn,	to damn,	solemn.

(12) Articulate the *n* of *en* when it comes before a word beginning with a vowel, but do not articulate the *n* too soon and thus ruin the nasal vowel. LONGTEMPS is pronounced *lon-tan* (both vowels nasal).

(13) **En**, *in* and **en**, *thereof* are pronounced alike but are not related etymologically. There is no danger of confounding the two, because the preposition is used before a noun, while the adverb *thereof* is placed always immediately before a verb. We never say in French "I have one, (two or three)", as in English. We say, *I have one, two or three apples, books etc. or else, I have one, two or three thereof* (i. e. of the things before mentioned).

(14) Treat the *y* like *iy*. PAYER is pronounced *pèi-yé* or *pè-yé*, for *ai* equals *é*; LOYAL is pronounced *loi-yal* or *loa-yal*, for *oi* equals *oa*.

Hennir, femme, ardemment, prudemment. (15)
 (ha-nir fame ar-da-man pru-da-man)
 Neigh, woman, ardently, prudently.

Mille, ville, tranquille, août, seconde. (16)
 (mil vil tran-kil ou se-gond)
 Thousand, town, quiet, August, second.

La ville est tranquille. Mille pas font un mille. Voilà monsieur
 (la vil é tran-kil mil pâ font un mil voala me-sieu)
 The town is quiet. A thousand paces make a mile. There is Mr.

Duval, sa femme et sa fille. Bonjour! monsieur, comment
 (du-val sa fame é sa fiy bon-jour me-sieu co-mant-
 Duval, his woman (wife) and his girl (daughter). Good-day! sir, how

allez-vous? J'ai mal aux doigts.
 (a-lé-vou) (jé mal ô doa)
 go you (how are you)? I have sore fingers (digits).

Nommez les mois.— Janvier, février, mars, avril, mai, juin,
 (no-mé lé moa jan-vié fé-vrié mars avril, mé juén)
 Name the months. January, February, March, April, May, June,
 juillet, août, septembre, octobre, novembre, décembre.
 (jui-yè ou sèp-tanbr oc-tobr no-vanbr dé-sanbr)
 July, August, September, October, November, December.

Nommez les jours de la semaine.— Lundi, mardi, mercredi,
 (nomé lé jour de la se-mène lun-di mar-di mèr-cre-di)
 Name the days of the week. Monday, Tuesday, Wednesday,

Jeudi, vendredi, samedi, dimanche.
 (jeu-di van-dre-di same-di di-manch)
 Thursday, Friday, Saturday, Sunday.

Nommez les saisons.— Le printemps, l'été, l'automne, et l'hiver.
 (no-mé lé sé-zon le prèn-tan lé-té lô-tone é li-vér)
 Name the seasons. The Spring, the Summer, the Autumn and the Winter,

Comptez en français. Un, deux, trois, quatre, cinq, six,
 (con tez an fran-sè un, deu troa katr sènk sis)
 Count in French. One, two, three, four, five, six.

sept, huit, neuf, dix. (17)
 (sèt uit nœf dis)
 seven, eight, nine, ten.

(15) So also in other adverbs like PRUDEMMENT, formed from adjectives ending in ENT (PRUDENT).

(16) The *ill* is generally pronounced like *y*, but it is not in these words, nor is it when it begins a word, as ILLEGAL, ILLUSTRE etc. In SECONDE and its derivatives the *c* is pronounced *g*.

(17) The *p* is silent in comptez and sept. In the phonetic spelling *œ* has the value of plain *e* (*uh*). It is used to avoid confusion. If we wrote *nœf* instead of *nœf*, the student would be apt to pronounce it *nœf*.

NOTE A.— V
 silent. There
 following word
 or alliance. W

Les amis.
 lèz-a-mi
 The friends.

Ils ont deux
 (ilz-on-deuz)
 They have two

Nous avons
 (nouz-avonz)
 We have

Il est ici.
 (il-ét-i-ci)
 He is here.

Ont-ils? Sont
 (on-til son)
 Have they? Are

Prend-il?
 (pran-til)
 Takes he?

Donne-t-on?
 (done-ton)
 Gives one?

(1) The *h* in *l*
 Final *x* has the va

(2) In interrogs
 pronounced as tho
 separate the *t* (as i
 affirmative (*il a*, i

(3) The ending
 nounced in interro

t. (15)

(16)

voilà monsieur
voilà m^o-sieu)
here is Mr.
r, comment
co-mant
how

mai, juin,
m^e juⁿ)
May, June,
cembre.
sanbr)
ember.

mercredi,
m^{er}-cre-di)
Wednesday,

et l'hiver.
é li-v^{er})
the Winter,

inq, six,
en^k sis)
five, six.

ctives end-

words, nor
DE and its

ing α has
ote α in-

LESSON IX

LIAISON

NOTE A.— We have already seen that final *t, d, s* or *z* and *x* are usually silent. There are certain cases in which these letters are pronounced when the following word begins with a vowel. This is called *liaison*, which means *union* or *alliance*. Words forming a liaison are more or less united in pronunciation.

Final *s, x* or *z*, pronounced *z*

Les amis. lèz-a-mi The friends.	Vos enfants. vèz anfan Your children.	Avez-vous été à Paris? a-vé-vouz-é-té-a-pa-ri) Have you been to Paris?
Ils ont deux enfants de trois ans. (ilz-on-deuz-an-fan de troaz-an They have two children of three years.		Vous avez été à Paris vouz-a-véz-é-té-a-pa-ri) You have been to Paris.
Nous avons été aux États-Unis. (nouz-avonz-été ôz-étaz-u-ni We have been to the United States.		Pas un pas. (1) (pâs-un-pâ) Not a step.

Final *t* and *d* of verbs pronounced *t*

Il est ici. (il-ét-i-ci He is here.	Ils ont été à l'hôtel. ilz-ont-é-té a-lo-tel They have been to the hotel.	Ils vont à l'école. il vont-a-lé-col) They go to the school.
Ont-ils? Sont-ils? Vont-ils? Part-il? a-t-il? Donne-t-il? (2) (on-til son-til von-til par-til a-til done-til) Have they? Are they? Go they? Depart he? Has he? Gives he?	Prend-il? Apprend-il? Il apprend à lire. Donnent-ils? (pran-til a-pran-til il a-prant-a-lir done-til) Takes he? Learns he? He learns to read. Give they?	
Donne-t-on? Viennent-ils? Vient-elle? (3) (done-ton vièn-t-il vièn-tèl) Gives one? Come they? Comes she?		

(1) The *h* in *hommes* is silent so that the word really begins with a vowel. Final *x* has the value of final *s*.

(2) In interrogative forms like these the *t* and *d*, followed by a vowel, are pronounced as though they belonged to the vowel. The hyphen is used to separate the *t* (as in *A-T-IL, DONNE-T-IL*) only in verbs which drop the *t* in the affirmative (*il a, il donne*).

(3) The ending *ent* is usually silent, but the *t* of this ending must be pronounced in interrogative forms followed by *ils*.

Final *n* of adjectives

Mon <u>ami</u> .	Son <u>amour</u> .	Ton <u>autre</u> livre.	Bon <u>appétit</u> .
My friend.	His (her) love.	Thy other book.	Good appetite.
Un <u>an</u> .	Moyen <u>âge</u> .		
A year.	Middle ages.		

NOTE B.— Final *n* is also articulated in the words *en, on, bien, combien, rien*, when they come before a vowel.

On <u>a</u> des pommes.	En <u>avez-vous</u> ?	J'en <u>ai</u> deux
(on <u>a</u> dé pome	an <u>a-vé-vou</u>	jan <u>é</u> deu)
One (we) has some apples. Thereof have you (have you any)? I thereof have two.		
Combien <u>avez-vous</u> de pommes?	Cela est bien <u>arrangé</u> .	
(con-bien <u>a-vé-vou-de-pome</u>	sela-é-bien <u>a-ran-jé</u>	
How many have you of apples?	That is well arranged.	
Je n'ai rien <u>à</u> faire.	Cela est bien <u>à</u> propos. Bien <u>à</u> vous.	
(je-né-rien <u>a-fér</u>	sela-é-bien <u>a-pro-pô</u>) (bien <u>a-vou</u>) (4)	
I have not anything to do.	That is very appropriate. Yours truly.	

FLUENT SPEECH

NOTE C.— In speech we do not pause between words of a sentence, but run several words together, uniting them into a more or less continuous sound. Thus, the English sentence "*I tried to let it go*" is not pronounced *I—tried—to—let—it—go*, but *I-triedtuh-letitgo*. The same principle holds in French.

Tu me le diras	is pronounced	tumc-le-dira
Thou me it wilt tell		
Je te le donne	" "	jæte-le-done
I thee it give		
Je ne le parle pas	" "	jæne-le-parl-pâ

It will be seen that the little words *ME, NE, LE*, etc. are joined in pronunciation to the word preceding them if that word ends in a vowel. Thus, *TU ME* forms the one sound *tume*, the final *e* of course becoming silent. This kind of liaison is what makes spoken French difficult for foreigners to understand. For further particulars see "Key to French Sounds", Chapter VIII.

Je n'ai pas de sel.	Tout le monde.	Dans le café. (5)
(je-né-pâd-sèl	toul-mond	dant-ca-fé)
I have not of salt (no salt).	All the world (every body)	In the coffee.

(4) Be careful not to ruin the nasal vowel in these words by articulating the *n* too soon.

(5) In *PAS* and *TOUT* the final consonants being silent the *DE* and *LE* are joined to the preceding vowel. The ear knows nothing of the silent consonants. So in *DANS LE* the *s* is silent and *LE* is joined to the nasal vowel *AN*.

Est-ce un li
(és-un-liv)
Is it a book?

Qu'est-ce qu'
(kès-køj-t)
What is it thou

Qu'est-ce?
(kès)
What is this?

Qu'est-ce que
(kès-ke-sék-
What is it thou

Ce que vous
(sèc-vou-di
That which (or

C'est une ro
(sèt-une-rôz-
It is a rose, is i

Qui est-ce qui
(ki-ès-ki-vièn
Who is it that (

Je ne sais pas
(jæne-sé-pâ-s
I not know that

Qui est-ce? Qu
(ki-ès
Who is it? Wh

Qu'est-ce qu'ur
(kès-kun-liv
What is it that

C'est un beau
(sèt-un bô liv
It is a fine book

C'est une bell
It is a fine thing

(6) Est is pron

(7) It is usual w
them in pairs.

(8) These three
conversation.

- Est-ce un livre? Qu'est-ce? Qu'est-ce que c'est? (6)
(és -un-livr kéce (kés) kès-ke-sé)
 Is it a book? What is this? What is it that this is?
- Qu'est-ce que je te dis? Je ne te le dirai pas. (7)
(kès-kəj-te-di jəne-təl-diré-pā)
 What is it that I tell thee? I not thee it will-tell.
- Qu'est-ce? Qu'est-ce que c'est? Qu'est-ce que c'est que ça? (8)
(kés kès-ke-sé kès-ke-sék-sā)
 What is this? What is it that this is? What is it that it is that that (is).
- Qu'est-ce que c'est que vous avez là? C'est le chien.
(kès-ke-sék-vouz-a-vé la sél-chièn)
 What is it that it is that you have there? It is the dog.
- Ce que vous dites est vrai. Je vois ce que vous avez.
(ske-vou-dit-é-vrè je voa-ske-vouz-avé)
 That which (or what) you say is true. I see that which (or what) you have.
- C'est une rose, n'est-ce pas? Vous êtes malade, n'est-ce pas?
(sét-une-róz-nès-pā vouz-ét-ma-lad nès-pā)
 It is a rose, is it not (so)? You are sick, is it not (so)?
- Qui est-ce qui vient? C'est Jean. Est-ce toi, Jean?
(ki-ès-ki-vièn sé-jan és-toa-jan)
 Who is it that (who) comes? It is John. Is it thee John?
- Je ne sais pas ce que vous dites. Qu'est-ce que vous dites?
(jəne-sé-pā-ske-vou-dit kès-ke-vou-dit)
 I not know that which (what) you say. What is it that you say?
- Qui est-ce? Qu'est-ce? Je sais ce que c'est. C'est tout ce que j'ai.
(ki és kés je sé skə sé sé tous ke jé)
 Who is it? What is it? I know what it is. That is all that I have.
- Qu'est-ce qu'un livre? Qu'est-ce que c'est qu'un livre?
(kès-kun-livr kès-ke-sé-kun-livr)
 What is it that a book (is)? What is it that it is that a book (is)?
- C'est un beau livre que vous avez. C'est une belle ville que Paris.
(sét-un bô livr ke vouz-avé sét-une bēl-vil ke-pari)
 It is a fine book that you have. It is a fine city that Paris (is).
- C'est une belle chose que la musique.
 It is a fine thing that music (is).

Pan! pan! est-ce ma brune,
 Pan! pan! qui frappe en bas? (who knocks below)
 Pan! pan! c'est la Fortune:
 Pan! pan! je n'ouvre pas. (bang! bang! I open not)

(6) Est is pronounced é, hence EST-CE is pronounced *écé*.

(7) It is usual when four words like JE NE TE LE come in succession, to take them in pairs.

(8) These three sentences all mean the same; the last is very common in conversation.

LESSON X

PRACTICAL EXERCISES IN CONVERSATION

NOTE A.— We never learn to speak a language by mere translation, nor by the study of its grammar. We must learn by heart its common constructions, so that we may utter them without hesitation. When the student can utter readily a hundred useful and practical French expressions he will be entitled to claim that he can speak French. Each additional phrase or construction thoroughly learned will be so much more added to his stock.

Où est Jean? Il est ici. Où sont tes frères? Ils sont ici
(ou-é-jan il-é-l-isi ou-son-té-frèr il-sont-isi).
Where is John? He is here. Where are thy brothers? They are here.

Où est Marie? Elle est ici. Où sont tes sœurs? Elles sont ici. (1)
(ou-é-ma-ri èl-é-l-isi ou-son-té-sœr èl-sont-isi)
Where is Mary? She is here. Where are thy sisters? They are here.

Où est ma rose? Elle est là. Où est mon pain? Il est là. (2)
(ou-é-ma-rôz èl-é-la ou-é-mon-pèn il-é-la)
Where is my rose? She is there. Where is my bread? He is there.

Où sont mes roses? Elles sont ici. Et mes sous? Ils sont là.
(ou-son-mé-rôz èl-sont-ici é-mé-sou il son la)
Where are my roses? They are here. And my sous? They are there.

La rose est-elle rouge? Oui, elle est rouge. Le pain est-il bon?
(la rôz é-tèl rouj oui èl-é rouj le pèn é-tèl-bon)
The rose is she red? Yes, she is red. The bread is he good?

Oui, il est bon. Qui est ce monsieur? C'est monsieur Duval.
(oui il-é-bon ki-é se me-sieu sé me-sieu duval)
Yes, he is good. Who is that gentleman? That (or it) is Mr. Duval.

Qu'est-ce? C'est un crayon. Est-il bon? Oui, il est bon. (3)
(kés sèt-un-crè-yon é-tèl bon oui il-é bon)
What is that? That (or it) is a pencil. Is he good? Yes he is good.

Est-ce bon? C'est bon. Est-ce rouge? C'est rouge.
(és bon sé bon és rouj sé rouj)
Is that (or this) good? That (it) is good. Is that (this) red? That (it) is red.

(1) English makes no difference between the plural of *he* and *she*, using *they* for both. French has two forms *ILS* (masc.) and *ELLES* (fem).

(2) Remember that all nouns have gender in French, hence things are referred to as *he* and *she*. Many blunders will be avoided by bearing this in mind.

De quelle couleur
(de-kèl-kou)
Of what color
ce crayon?
se-crè-yon
this pencil?

Est-ce que vous
(ès-ke-vous)
Is it that you
Où est-ce que
(ou-ès-ke-je)
Where is it that
Est-ce que John
(ès-ke-jan)
Is it that John?

C'est une rose
(sèt-une-rôz)
That is a rose
N'est-ce pas qu'il
(nès-pâ-ke-l)
Is it not (so) that

Cette fille est
(sèt-fiy-é-bèl)
This (that) girl is

(3) English often uses *that* for *he* or *she*. Similarly it uses *that* his own language French so often.

(4) Even adverbs *c'est* and *will* work or it is a pencil. *W* is a woman. *W* (he, she) thinking to that.

(5) The expression direct interrogative

(6) We never being joined into

De quelle couleur est-ce ? (<i>de-kèl-kou-lær ès</i>)	C'est noir. <i>sé-noar</i>	De quelle couleur est <i>de-kèl-kou-lær-é</i>
Of what color is this (that) ?	That (it) is black.	Of what color is
ce crayon ?	Il est noir.	Qui est-ce ? C'est ma tante. (4)
<i>se-crè-yon</i>	<i>il é noar</i>	<i>ki-ès sé ma-tant</i>
this pencil ?	He is black.	Who is it ? It is my aunt.

est-ce que (pronounced *ès-ke*)

Est-ce que vous avez mon livre ? or (<i>ès-ke-vouz-avé-mon-livr</i>)	Avez-vous mon livre ? (5) <i>a-vé-vou-mon-livr</i>
Is it that you have my book ?	Have you my book ?
Où est-ce que je suis ? (<i>ou-ès-ke-je-sui</i>)	" Où suis-je ? Suis-je à Paris ? <i>ou-suij sij-a-pa-ri</i>
Where is it that I am ?	Where am I ? Am I in Paris ?
Est-ce que Jean est ici ? (<i>ès-ke-jan-ét-isi</i>)	" Jean est-il ici ? (6) <i>jan é-til isi</i>
Is it that John is here ?	John is he here ?

n'est-ce pas (*nès-pa*)

C'est une rose, n'est-ce pas ? (<i>sèt-une-róz nès-pá</i>)	Vous êtes malade, n'est-ce pas ? <i>vouz-èt-ma-lad nès-pá</i>
That is a rose, is it not ?	You are sick, is it not (so) ?
N'est-ce pas que vous êtes malade ? (<i>nès-pá-ke-vouz-èt-ma-lad</i>)	= N'êtes-vous pas malade ? <i>nét-vou-pá ma-lad</i>
Is it not (so) that you are sick ?	Are you not sick ?

ce adjective, and ce pronoun, distinguished

Cette fille est belle. (<i>sèt-fiy-é-bèl</i>)	Cette fille-ci est plus belle que cette fille-là. <i>sèt-fiy-si é plu-bèl ke-sèt-fiy la</i>
This (that) girl is pretty.	This girl here is more pretty than that girl there.

(3) English often uses *it* for *that* in answering the question *what is that* ? Similarly it uses *what is it* ? for *what is that* ? The student must remember that his own language is full of peculiarities and that is one reason why French so often fails to exactly fit the English construction.

(4) Even advanced students continually blunder in the use of *IL EST* and *C'EST* and will write *IL EST UN CRAYON* (*he is a pencil*) for *C'EST UN CRAYON* (*that or it is a pencil*) and *ELLE EST UNE ROSE* (*she is a rose*) for *C'EST UNE ROSE* (*that or it is a rose*). We say in English *what is that* ? *That or it is a woman*, not *she is a woman*. We answer similarly in French, but the student writes *IL* or *ELLE* (*he, she*) thinking that he is thereby translating the *it* which is here equivalent to *that*.

(5) The expression *EST-CE QUE* is much used in questions, instead of the direct interrogative form.

(6) We never say *EST JEAN ICI* ? It is only the pronouns that admit of being joined interrogatively with the verb.

Cet homme-ci est plus grand que cet homme-là.

(sèt-ome-si é-plu-gran-ke-sèt-ome-la)

This man here is more big than that man there.

plus petit que ce garçon-là.

(plup-ti-kæx-gar-son-la)

more small than that boy there.

Qui est ce monsieur? (7)

ki-é-se-me-sieu

Who is this gentleman.

Cela est étrange. or C'est étrange.

(sela-ét-étranj)

That is strange.

sét-étranj

That (or this) is strange.

Ceci est étrange.

(sesi-ét-étranj)

This is strange.

Cela (or ça) coûte dix sous.

(sela cout-di-sou)

That costs ten sous.

Ceci coûte dix francs. (8)

(sesi-cout-di-fran)

This costs ten francs.

Combien voulez-vous pour cela?

(con-bien-voulé-vou pour sa)

How much want you for that?

Combien pour ceci? Ce sera beau.

(con-bien-pour-se-si. se-sra-bô)

How much for this? It will be nice.

The neuter *il* (*it*)

Pleut-il?

(pleu-til)

Rains it?

Il pleut.

il-pleu

It rains.

Il tonne.

il-tone

It thunders.

Il fait beau.

il-fê-bô

It makes fine (is fine).

Est-il tard?

é-til-tar)

Is it late?

Non, il est de bonne heure.

(non il-éd-bonær)

No, it is of good hour (= early)

Il fait chaud.

il-fê-chô)

It makes warm.

NOTE B.— The above *il* is a genuine neuter and must not be confounded with the masculine *il* (*he*), which it resembles. It will be seen that it does not apply to any specific thing. What rains? *It*—an indefinite something. *Who* or *what* is late? *It*—something undefined. We have frequently warned the student against rashly translating the English *it* by *il*, for *it* generally represents some noun, and in French a noun is just as apt to be feminine as masculine. This *il* however represents no noun and is therefore a real neuter. In

Spanish, we simply say: *rains, snows, is late, etc.*

(7) *Cette* in the masculine form of course drops the *e*, and one *t* likewise — for a French word cannot end in a double consonant — hence the form *CET*. Now this form *CET* drops its *t* before a consonant, hence the form *CE* (silent *h* is not a consonant). We have in French no distinctive adjectives for *this* and *that*, but when we wish to denote that the object is near us, we join *CI* (for *ICI* *here*) to the noun, if remote, we join *LÀ* (*there*).

(8) We may also attach the particles *CI* and *LÀ* to the pronoun *CE* and then we have a pronoun (not an adjective) for *this* and *that* as in English. Indeed modern French rarely uses the pronoun *CE* in its bare form (i. e. without *LÀ* or *CI*) except as subject of the verb *ÊTRE* (e. g. *C'EST, CE SERA, etc.*) and in the expression *CE QUE* or *CE QUEL*. Old French could say *AVEC* or *POUR CE*; we now say *AVEC CELA* or *CECI*.

Faut-il partir

(fô-til par-ti)

Needs it (is it)

Faut-il parler

(fô-til parle)

Needs it to speak

Est-il nécessaire

(é-til né-sè-si)

Is it necessary

Qu'est-ce qu'il

(kès-kil vou)

What is it that

Qu'est-ce qu'il

(kès-kil fôt)

What is it that

Désirez-vous

(dé-ziré-vou)

Desire you some

Je viens de la

(je-viend-la-n)

I come from the

La porte de la

The door of the

Je vais à la

(je véz-a-la-m)

I go to the house

Je viens des

(je-viènd-dé-mé)

I come from the

(9) Distinguish

to speak, and, *IL*

The former gives

(10) We do not

S'IL (for *SI IL*)

(11) *Du* is a *ce*

l softened to *u* before

(DE L'ÉGLISE).

Faut-il partir? (fô-tîl par-tîr) Needs it (is it necessary) to leave?	Où, il faut partir. oui il-fô-par-tîr) Yes, it needs to leave.
Faut-il parler français? (fô-tîl parlê-fran-sê) Needs it to speak French?	Il ne faut pas parler anglais. il-ne-fô-pâ-parlê-anglê) It is necessary not to speak English.
Est-il nécessaire de parler? (é-tîl né-sê-sêr de-parlê) Is it necessary of to speak?	Il n'est pas nécessaire de parler. (9) il-né-pa-né-sê-sêr de par-lê) It is not necessary of to speak.
Qu'est-ce qu'il vous faut? (kê-s-kîl vou-fô) What is it that it needs to you?	Il me faut du café. il me fô du café) It to me needs some coffee.
Qu'est-ce qu'il faut à Jean? (kê-s-kîl fôt-à jan) What is it that it needs to John?	Il lui faut du sucre. il-lui fô du sucr) It to him needs some sugar.
Désirez-vous du thé? (dé-zirê-vou du té) Desire you some tea?	S'il vous plaît. (10) sîl-vou-plê) If it to you pleases (if you please).

du = de le, au = à le

Je viens de la maison. (je-viend-la-mê-zon) I come from the house.	Je viens du champ. je-vien-du-chan) I come from the field.
La porte de la maison. The door of the house.	La porte de l'église ou de l'hôtel. (11) The door of the church or the hotel.
Je vais à la maison. (je véz-a-la-mê-zon) I go to the house.	Je vais à l'église et au champ. (12) je véz-a-légliz é ô-chan) I go to the church and to the field.

des = de les, aux = à les

Je viens des maisons. (je viend-dé-mê-zon) I come from the houses.	Je viens des champs. (13) je viend-de-chan) I come from the fields.
---	--

(9) Distinguish between **IL NE FAUT PAS PARLER**, it needs (or is necessary) not to speak, and, **IL N'EST PAS NÉCESSAIRE DE PARLER**, it is not necessary to speak. The former gives no option, but forbids.

(10) We do not usually elide the *i* before a vowel,—only in the expression **S'IL** (for **SI IL**.)

(11) **Du** is a corruption of **DE LE**, which first became **DEL** and then **DU**. The *l* softened to *u* before another consonant. Before a vowel however the *l* remains (**DE L'ÉGLISE**).

Les portes des maisons.
(*lé-port-dé- mézon*)
The doors of the houses.

Les portes des églises.
(*lé-port-déz-égliz*)
The doors of the churches.

Je vais aux champs, aux maisons, aux églises. (14)
(*je vèz-ô-chan ô-mézon ôz-égliz*)
I go to the fields, to the houses, to the churches.

Use of "the" in French and English

Le cheval est utile à l'homme.
The horse is useful to man.

Le chien est fidèle.
The dog (in general) is faithful.

L'homme est mortel.
Man (in general) is mortal.

L'enfant est innocent.
The child (in general) is innocent.

La ciguë est une plante.
The hemlock is a plant.

Le blé est une plante.
Wheat is a plant.

Le vin est une boisson.
Wine is a liquor.

La vie est un mal.
Life is an evil.

NOTE C.— It will be seen that English sometimes uses "the" in referring to a class or species and sometimes omits it (e. g. *the horse, the child, the hemlock*, but *man, wheat, wine*, etc.) French always uses *le (la)* in such case. To omit it and say: *BLÉ EST UNE PLANTE* would sound as strange as to say in English "*Horse is useful to child*". Even in the plural the article (LES) must be used whether we be speaking of the class or of the individual.

J'aime le vin, le thé, la bière, les pommes, les prunes, les oranges.
I like wine, tea, beer, apples, plums, oranges.

J'aime les enfants.
I like children.

Ce garçon aime les filles.

This boy likes the girls (the species).

"some" in French and English

Désirez-vous de la bière, ou de l'eau? Je veux du vin. (15)
Desire you of the (= some) beer, or (some) water? I want (some) wine.

Désirez-vous des pommes ou des oranges? Des pommes.
Desire you some apples or some oranges? Some apples.

(12) *Au* is a corruption of *à LE* which first became *AL* and then *AU*, the *l* softening to *u* before a consonant. Before a vowel however the *l* remains (*à L'ÉGLISE*).

(13) *Des* is a corruption of *DE LES* (of the or from the). The latter is no longer written.

(14) *Aux* is a corruption of *à LES* which first became *ALS*, then *AUS* or *AUX* the *l* changing to *u*. We no longer use *à LES*.

(15) *De la* (of the) = *some*. We are not here referring to *beer* or *wine* in general, but to *part of the class* of things which we call *beer* or *wine*. *Du* = *DE LE*, and *des* = *DE LES*.

L'homme a
Man has (some)

J'ai beaucoup
(*jé bô-co*)
I have many

J'ai assez de
(*jé asséd*)
I have enough

Est-ce le chien?
(*êx le chièn*)
Is this the dog?

Le bras,
The arm,

Mon fils,
My son,

Votre fils, votre
Your son, your

Madame,
My lady,

Mademoiselle,
Miss,

NOTE D.— For the singular (e.g. *the arm*) the ear must distinguish in English those fish. English all nouns. Hence branches, while marking the plural in the latter case (*du*) to mark the

(16) After *some* we do not use *LE*. There is a difference *UN PEU DE VIN* (a little wine) we see the difference and *JE N'AI PAS DE*

(17) *Fils* is pro

L'homme a **des** bras et des pieds.
Man has (some) arms and (some) feet.

J'ai beaucoup de pommes.
(*jé bô-coud-pome*)
I have many (great deal) of apples.

J'ai assez de vin.
(*jé asséd-vèn*)
I have enough of wine.

L'arbre a des branches.
The tree has (some) branches.

J'ai un peu d'argent.
(*jé un-peu-darjan*)
I have a little of money.

Je n'ai pas de bière. (16)
(*je-né pâd biér*)
I not have (a bit) of beer.

No "possessive" in French

Est-ce le chien de Jules?
(*és le chiènd jûl*)
Is this the dog of Julius?

C'est le chien de Pierre.
(*sél chiènd pièr*)
It is the dog of Peter (Peter's dog).

How to distinguish Plural from Singular

Le bras, les bras, cette voix, ces voix, un nez, des nez
The arm, the arms, this voice, these voices, a nose, (some) noses

Mon fils, mes fils, ton fils, tes fils, son fils, ses fils.
My son, my sons, thy son, thy sons, his (her) son, his (her) sons.

Votre fils, vos fils, notre fils, nos fils, ce mouton, ces moutons (17)
Your son, your sons, our son, our sons, this sheep, these sheep.

Madame, mesdames, monsieur, messieurs.
My lady, my ladies, my sir (Mr.), my sirs (Messrs.).

Mademoiselle, mesdemoiselles.
Miss, misses.

NOTE D.— French nouns add *s* in the plural, unless they already have *s* in the singular (*x* or *z* = *s*). But as this does not change the sound of the word, the ear must distinguish singular from plural in the same way as it distinguishes in English between *this sheep*, (sing.) and *these sheep*, (pl.) *that fish*, and *those fish*. English depends on this method for only a few nouns, French for all nouns. Hence we can understand how it is that English says *the tree has branches*, while French must say *L'ARBRE A DES BRANCHES*, the *s* in English marking the plural with sufficient clearness, but not in French, since it is silent in the latter case. **Des** is therefore required to mark the plural, and **DE L'** (or **DU**) to mark the singular.

(16) After such words as **BEAUCOUP**, **ASSEZ**, **PEU**, denoting a part or *portion*, we do not use **LE** unless some particular *wine* or *apples* etc. are referred to. There is a difference between **J'AI UN PEU DU VIN** (*a little of the wine*) and **J'AI UN PEU DE VIN** (*a little of wine*). Similarly since **PAS** really means a *step* or *bit*, we see the difference between **JE N'AI PAS DU VIN** (*I have not a bit of the wine*) and **JE N'AI PAS DE VIN** (*I have not a bit of wine — no wine*).

(17) **Fils** is pronounced *fi*.

LESSON XI

Le (la) adjective, and le (la) pronoun

Je vois la table. (<i>je voa la tabl</i>) I see the table.	Oui, je la vois. <i>oui je la voa</i> Yes, I her see.	Je vois le mur. <i>je voal mur</i> I see the wall.	Je le vois. <i>jæl voa</i> I him see.
Je vois les tables. (<i>je voa lé tabl</i>) I see the tables.	Je les vois. <i>je lé voa</i> I them see.	Je vois les murs. <i>je voa lé mur</i> I see the walls.	Je les vois. <i>je lé voa</i> I them see.

NOTE A.— There is no danger of confounding the adjective *le (la, les)* with the pronoun *le (la, les)*, for the adjective is always placed before a noun, whereas the pronoun always comes before the verb. The only case when the pronoun *le (la, les)* can be used after a verb is in a command or request (i. e. *DONNE-LE à PIERRE, give him to Peter*). In such case it is joined to the verb by a hyphen.

Je and moi, tu and toi, il and lui, ils (ELLES) and eux (ELLES)

Je suis avec toi. (<i>je-suiz-avèk-toa</i>) I am with thee.	Tu es avec moi. <i>tu-èz-avèk-moa</i> Thou art with me.	Il est avec eux (elles). <i>il-èt-avèk eu</i> He is with them.
Ils sont avec lui (elle). (<i>il-sont-avèk-lui</i>) They are with him.	Est-ce toi? <i>ès-toa</i> Is that thee?	C'est moi. Est-ce lui? <i>sé-moa ès-lui</i> It is me. Is that him?
C'est eux (elles). (1) (<i>sé-l-eu</i>) It is them.	L'Etat, c'est moi. <i>léta sé moa</i> The State, that is me.	

Moi, je suis Français, toi, tu es Anglais, lui, il est Espagnol, eux, (moa-je-sui-fran-sé toa tu-èz-an-plé lui, il-èt-èspagnol eu
Me, I am French, thee, thou art English, him, he is Spanish, them,
ils sont Allemands. (2)
(*il-sont-al-man*)
they are German.

(1) The forms JE, TU, IL, ILS, are only used as the subjects of verbs. Never say C'EST IL or C'EST JE.

(2) The forms MOI, TOI, LUI, EUX are properly objective forms, but are also used when English would use I, thou, he etc. without a verb. **Elle and elles** have the same form in the objective as in the nominative.

Je lui parle.
(*je-lui-parl*)
I to him (her) s.
À qui est ce l
(*a-ki-è-sc-liv*)
To whom is this

Il me blâme.
He me blames.
On se flatte.
One himself flatt

NOTE B.— It object. Never a special stress is *blames me and*

Je le vois.
I him see.
Je la vois.
I her see.

Serez-vous à l
(*se-ré-vouz-a-p*)
Will you be at P
Êtes-vous ici?
(*èt-vouz-isi*)
Are you here?
Allez-vous à F
(*a-lé-vouz-a-pa*)
Go you to P

(3) **Leur**, to the Lui is similarly used when no actual me LEUR COURS, but J

(4) It will be a pointing out a place relating to a place j either here or there

Eux (ELLES) and leur

Je lui parle. (<i>je-lui-parl</i>) I to him (her) speak.	Je leur parle. <i>je-leur-parl</i> I to them speak.	Je parle à lui, non à eux. (3) <i>je-parl-a-lui non-a-eu</i> I speak to him, not to them.
À qui est ce livre? (<i>a-ki-é-se-livr</i>) To whom is this book?	Il est à eux. <i>il-ét-a-eu</i> It is to them.	Je leur donne ce livre. <i>je-leur done-se-livr</i> I to them give this book.

Me, moi, te, toi, se, soi, que, quoi

Il me blâme. He me blames.	C'est pour moi. It is for me.	Il te regarde. He thee looks at.	Avec toi. With thee.
On se flatte. One himself flatters.	Chacun pour soi. Each one for himself.	Que veux-tu? What want you?	De quoi parles-tu? Of what speak you?

NOTE B. — It will be seen that ME, TE, SE, QUE, are used before a verb as its object. Never say IL BLÂME *me* or *te*. We may say IL BLÂME **moi**, only when special stress is to be put on the pronoun, as in IL BLÂME **moi** ET NON **toi**, *he blames me and not thee*. In requests also we would say BLÂME-MOI.

Le, lui, les, eux (ELLES)

Je le vois. I him see.	Avec lui. With him.	Je les vois. I them see.	Pour eux. For them.
Je la vois. I her see.	Avec elle. With her.	Je les vois. I them see.	Avec elles. (fem.) With them.

The adverbs là and y

Serez-vous à Paris ce soir? (<i>se-ré-vouz-a-pa-ri-se-soar</i>) Will you be at Paris this evening?	Oui, j'y serai (je serai là). <i>oui ji-sré je-sré-la</i> Yes, I will be there.
Êtes-vous ici? (<i>ét-vouz-isi</i>) Are you here?	Oui, j'y suis (je suis ici.) (4) <i>oui ji-sui je-suiz-isi</i> Yes, I am here.
Allez-vous à Paris? (<i>a-lé-vouz-a-pa-ri</i>) Go you to Paris?	Oui, j'y vais (je vais là). <i>oui ji-vé je-vé-la</i> Yes I go there.

(3) **Leur**, to them is used before a verb in the sense of À EUX (or À ELLES). **Lui** is similarly used before a verb in the sense of À LUI or À ELLE, especially when no actual motion or direction is intended. We would never say JE LUI or LEUR COURS, but JE COURS À LUI (or À EUX), *I run to him or them*.

(4) It will be seen that **là** is a demonstrative adverb, demonstrating or pointing out a place not previously referred to, while **y** is a relative adverb, relating to a place just previously mentioned. **Y** may therefore be translated either *here* or *there* (the place aforementioned).

Avez-vous répondu à sa lettre?	J'y réponds.
(avé-vou-ré-pon-du-a-sa-lètr)	jí-ré-pon)
Have you replied to his (her) letter?	I reply thereto (= to it).
Que faut-il à cela?	Il y faut du papier. (5)
(ke-fô-tíl-a-sela)	il-i-fô-du-papié)
What needs it to that?	It thereto needs some paper.
Consentez-vous à cela?	J'y consens.
(consan-té-vouz-a-sela)	jí-consan)
Consent you to that?	I thereto consent.

The expression il y a

Il y a une rose sur la table.	
(il-i-a-une-rôz-sur-la-tabl)	
It there has a rose on the table. = There is a rose on the table.	
Il y a des roses sur la table.	
(il-i-a-dé-rôz-sur-la-tabl)	
It there has some roses on la table. = There are some roses etc.	
Il n'y a pas de roses sur la table.	
(il-ni-a-pâd-rôz-sur-la-tabl)	
It there not has of roses on the table. = There are no roses etc.	
Est-ce qu'il y a des roses ici? or Y a-t-il des roses ici? (6)	
(ès-kil-i-a-dé-rôz-isi)	i-a-tíl-dé-rôz-isi)
Is it that it there has some roses here? = Are there some roses here?	
Il n'y a pas de roses ici. Qu'est-ce qu'il y a dans le jardin?	
There are no roses here. What is it that there is in the garden?	
en (in) and en (therefrom, thereof)	
Avez-vous été en France?	J'ai été en Angleterre.
(avé-vouz-été-an-frans)	jé-été-an-angle-tér)
Have you been in France?	I have been in England.
Est-ce en français?	C'est en anglais.
(és-an-fransé)	sét-an-an-glé)
Is this in French?	It is in English.
Allez-vous à Paris?	Non, j'en viens (je viens de là). (7)
(alé-vouz-a-pa-ri)	non jan-vièn)
Go you to Paris?	No, I therefrom come (come from there).

(5) Y is often used in the sense of *thereto* and hence takes the place of À CELA (to that). We may use IL (or ELLE) in speaking of things without life, but not LUI. Notice therefore the difference between JE LUI RÉPOND and J'Y RÉPOND also between IL LUI FAUT and IL Y FAUT. The y is never written after the verb except in commands (ALLEZ-Y, go there).

(6) Learn the idiom by heart without attempting to analyse it too closely. It seems awkward when rendered literally in English.

Avez-vous
(avé-vou-
Have you fe
Êtes-vous
(ét-vou-si
Are you cert
Avez-vous
(avé-vou-
Have you soi

Jean est pa
John is gone
Il va n'impe
He goes no m
Il parle à
He speaks to
Lequel de c
Which of the

C'est un bu
(sét-un-bô-
That is a fine
Je n'aime pa
(je-nème
I dont like the
Je le tuera
(jæl-turé
I will kill him,
Je suis Franç
(je sui-fra
I am French, n
The above co
or Object, whe

(7) En, there
it comes immed
to a place just r

(8) En, there
them, etc., but

Avez-vous peur de cela?

(avé-vou-pær-de-se-la

Have you fear of that?

Êtes-vous certain de cela?

(ét-vou-sèr-tènd-se-la

Are you certain of that?

Avez-vous de l'argent?

(avé-vou-dlar-jan

Have you some money?

J'en ai peur.

jan é-pær)

I thereof have fear (have fear of it.)

J'en suis certain. (8)

jan sui-sèr-tèn)

I thereof am certain (certain of it).

J'en ai un peu.

jan é-un-peu)

I thereof have a little.

N'importe

Jean est parti.

John is gone.

N'importe (il n'importe).

No matter. (it matters not).

Qu'importe?

What matters it?

Il va n'importe où. Il part n'importe quand. Il lit n'importe comment.
He goes no matter where (anywhere) no matter when (any time), reads any way.

Il parle à n'importe qui et de n'importe quoi.
He speaks to no matter whom (any one at all) and of no matter what (anything)

Lequel de ces livres voulez-vous?—N'importe lequel.
Which of these books do you wish? No matter which (either one).

Repetition of Subject or Object

C'est un beau livre, ça (= cela). or Ça c'est un beau livre.

(sét-un-bô-livr sâ

That is a fine book, that.

sâ sét-un-bô-livr)

That, that is a fine book.

Je n'aime pas ça, la bière.

(je-nème pâ-sâ la biêr

I don't like that, the beer.

La bière, je n'aime pas ça (cela).

la biêr je nème pâ-sâ)

The beer, I don't like that.

Je le tuerai, ce garçon.

(jæl-turé se garçon

I will kill him, this boy.

or Ce garçon, je le tuerai.

se garçon jæł turé)

This boy, I will kill him.

Je suis Français, moi. or Moi, je suis Français.

(je sui-fran-sê moa

I am French, me.

moa je-sui fran-sê

Me, I am French.

Il est fou, lui.

il-é fou lui)

He is crazy, him.

The above construction is very common in colloquial French. The Subject or Object, when thus repeated, is emphasized.

(7) *En*, *therefrom*, can always be distinguished from *en*, *in*, by the fact that it comes immediately before the verb. It is like *y*, a relative adverb, relating to a place just mentioned.

(8) *En*, *thereof*, is much used in French where English would prefer *of it*, *of them*, etc., but rarely refers to persons (*of him*, *of her*).

LESSON XII

ORTHOGRAPHY OF ADJECTIVES

NOTE A.— A French adjective has usually two forms, one used with masc. nouns and one used with fem. nouns. The fem. is nearest to the original Latin form and always ends in *e* silent. We obtain the masc. form by dropping this *e*.

<i>Fem.</i>	<i>Masc.</i>	<i>Fem.</i>	<i>Masc.</i>	<i>Fem.</i>	<i>Masc.</i>	<i>Fem.</i>	<i>Masc.</i>
<i>Forte</i> , Strong,	<i>fort</i> ,	<i>grande</i> , big,	<i>grand</i> ,	<i>grise</i> , gray,	<i>gris</i> ,	<i>petite</i> , small.	<i>petit</i> .
<i>Bleue</i> , Blue,	<i>bleu</i> ,	<i>jolie</i> , pretty,	<i>joli</i> ,	<i>carrée</i> , square,	<i>carré</i> ,	<i>aiguë</i> , sharp.	<i>aigu</i> ,
<i>Brun</i> , Brown,	<i>brun</i> ,	<i>une</i> , one,	<i>un</i> ,	<i>vaine</i> , vain,	<i>vain</i> ,	<i>pleine</i> , full.	<i>plein</i> . (1)
<i>Null</i> , Not any,	<i>nul</i> ,	<i>quelle</i> , what,	<i>quel</i> ,	<i>belle</i> , pretty,	<i>bel</i> ,	<i>cruelle</i> , cruel.	<i>cruel</i> .
<i>Cette</i> , This, or that,	<i>cet</i> ,	<i>nette</i> , neat,	<i>net</i> ,	<i>muette</i> , mute.	<i>muet</i> ,	<i>sotte</i> , silly.	<i>sot</i> . (2)
<i>Grasse</i> , Fat,	<i>gras</i> ,	<i>grosse</i> , big (stout),	<i>gros</i> ,	<i>épaisse</i> , thick,	<i>épais</i> ,	<i>lasse</i> , weary.	<i>las</i> .
<i>Bonne</i> , Good,	<i>bon</i> ,	<i>ancienne</i> , ancient,	<i>ancien</i> ,	<i>mienn</i> , mine.	<i>mienn</i> ,		
<i>Vive</i> , Quick,	<i>vif</i> ,	<i>brève</i> , short,	<i>bref</i> ,	<i>neuve</i> , new,	<i>neuf</i> ,	<i>native</i> , native.	<i>natif</i> . (3)
<i>Curieuse</i> , Curious,	<i>curieux</i> ,	<i>furieuse</i> , furious,	<i>furieux</i> ,	<i>envieuse</i> , envious.	<i>envieux</i> ,		(4)

NOTE B.— Certain adjectives do not drop the *e* in the masculine and hence have the same form for masc. and fem., viz:—

Adjs. ending in *tre*, *ble* (or *le* or *re* preceded by any consonant)

<i>Sombre</i> , Dark,	<i>autre</i> , other,	<i>aimable</i> , amiable,	<i>agréable</i> , agreeable,	<i>noirâtre</i> , blackish.
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(1) The vowel preceding the *n* in these adjectives becomes nasal in the masculine, because the final *e* is dropped.

(2) Since we cannot end a French word in a double consonant, one consonant is dropped in the masculine.

(3) We never end a French word with *v*, hence *f* is written instead in the masculine.

Adjs. en

Pacifique,
Pacific,

Adjs. en

Maritime,
Marit me,

Adjs. end

Malade,
Sick, i

NOTE C.—
especially tho
the *e* (as *VORA*
sonant if we
like English a
unless one of t
and *TOURNE*, *z*

Les filles sont
The girls are p

Les belles fill
The pretty girl

NOTE D.— *h*
with its noun.

NOTE E.— *V*
for subject, and

Vous avez,
You have.

Vous partez,
You depart.

Exceptions:—

The above thre

(4) The *x* is fo
vowel is *EU* or *AU*

Adjs. ending in **que**.

Pacifique,	magnifique,	chaque,	tragique,	dramatique.
Pacific,	magnificent,	each,	tragic,	dramatic.

Adjs. ending in **ime** or **ème**

Maritime,	légitime,	intime,	même,	blême,	troisième.
Marit me,	legitimate,	intimate,	same,	pale,	third.

Adjs. ending in **ade** or **ide** or **ile**

Malade,	fade,	humide,	solide,	vile,	facile,	fertile.
Sick,	insipid.	damp,	solid,	vile,	easy,	fertile

NOTE C.— There are other adjectives which retain the *e* in the masculine, especially those whose pronunciation would be greatly affected if we dropped the *e* (as **VORACE**, **FÉROCE** etc.), or those which would end in more than one consonant if we dropped the *e* (as **JUSTE**, **VASTE**, **MODERNE**, **SUPERBE**). French, unlike English and German, rarely ends a word with more than one consonant, unless one of them is silent. (Compare English *verb* and French **VERBE**, *turn* and **TOURNE**, *pearl* and **PERLE**).

The plural of adjectives

Les filles sont belles.	Les tables sont grandes.
The girls are pretty.	The tables are big.
Les belles filles.	Les grands garçons.
The pretty girls	The big boys.

NOTE D.— It will be seen that the adjective takes *s* in the plural to agree with its noun. This *s* is silent and does not affect the pronunciation.

VERBS

NOTE E.— Verbs take the ending **ez** (pronounced *é*) when they have **vous** for subject, and the ending **ons** (*s* silent) when they have **nous** for subject.

Vous avez .	Nous avons .	Vous parlez .	Nous parlons .
You have.	We have.	You speak.	We speak.
Vous partez .	Nous partons .	Vous fumez .	Nous fumons .
You depart.	We depart.	You smoke.	We smoke.

Exceptions:—	Vous êtes .	Vous faites .	Vous dites .
	(vous- <i>ét</i>	<i>rou-fét</i>	<i>vous-dit</i>)
	You are.	You make.	You say.

The above three take *tes* in place of *ez*.

(4) The *x* is for *s* here. It is used for the latter when final, if the preceding vowel is **eu** or **au**.

NOTE F. — Verbs take the silent ending *ent* when they have *ILS* (or *ELLES*) for subject.

<i>Ils</i> (or <i>elles</i>) <i>parlent.</i>	<i>Ils</i> <i>partent.</i>	<i>Ils</i> <i>donnent.</i>	<i>Ils</i> <i>aiment.</i>
They speak.	They depart.	They give.	They love.

Exceptions: — *Ils sont.* *Ils ont.* *Ils vont.* *Ils font.*
 (*il-son* *ilz-on* *il-von* *il-fon*)
 They are. They have. They go. They make (or do).

The above four verbs take *ont* (*t* silent) in place of silent *ent*. We have also *ONT* in the future of all verbs, because the future is formed by adding to the infinitive of a verb the present tense of the verb *AVOIR* (*to have*). Thus:—

<i>Ils donneront,</i>	<i>ils parleront</i>	<i>ils partiront.</i>
They will give,	they will speak,	they will depart.

Examine the following:—

(All pronounced *cour*)

Je cours, I run
Tu cours, thou runnest
Il court, he runs
Ils courent, they run

(All pronounced *done*)

Je donne I give
Tu donnes, thou givest
Il donne, he gives
Ils donnent, they give

NOTE G. — Most French verbs have four forms of their present tense which are pronounced alike. It is easier to speak correctly than to write correctly. In writing, the verb takes *s* when *JE* or *TU* is used, *t* when *IL* is used, and *nt*, when *ILS* is used. Verbs of the *ER* class (viz. those like *DONNER*, *to give*; *AIMER*, *to love*, whose infinitive ends in *ER*) drop the *t* in the affirmative, but not in the interrogative: *IL DONNE*, but *DONNE-T-IL*. They likewise omit *s* when *JE* is used.

Irregular verbs

ÊTRE (*to be*)

<i>Je suis, I am</i>	<i>Nous sommes, we are</i>
<i>Tu es, thou art</i>	<i>Vous êtes, you are</i>
<i>Il est, he is</i>	
<i>Ils sont, they are</i>	

AVOIR (*to have*)

J'ai, I have *Nous avons*
Tu as. Vous avez
Il a,
Ils ont,

ALLER (*to go*)

Je vais, I go *Nous allons*
Tu vas, Vous allez
Il va,
Ils vont

Où allez-vous
 'ou-ah-é-v

Where go y

Très bien,

(trè-bi-èn)

Very well.

Qu'allez-vous

(kalé-vou)

What are you

Avez-vous

(avé-vou)

Have you

Avez-vous

(avé-vou)

Have you

Avez-vous

(avé-vou)

Have you

Le pain est

(le-pèn é-ti)

The bread is

Êtes-vous

(ét-vou-chô)

Are you

Le pain a-t

(le-pèn a-ti)

The bread has

Vous avez

(vouz-avé-r)

You have

J'en ai.

(jan-é)

I have thereof

(5) To do

French cannot

There is no

(6) Distinguish

warm. We

IL EST CHAUD.

warm. A

(7) The pre

only before a

Où allez-vous? (ou-alé-vou)	Je vais à l'école. je-véz-a-lécol	Comment allez-vous? co-mant-alé-vou)
Where go you?	I go to school.	How go you (= how are you)?
Très bien, merci. (trè-b.èn mèr-si)	Que faites-vous? ke-fèt-vou	Je fais du pain. (5) je-fé-du-pèn)
Very well, thanks.	What do you (are you doing)?	I make some bread.
Qu'allez-vous faire? (kalé-vou-fèr)	Je vais faire ma chambre. je-vé-fèr-ma-chambr	Jean va partir. jan-va-partir)
What are you going to do?	I am going to do my room.	John is going to leave.
Avez-vous peur? (avé-vou- pær)	Non, je n'ai pas peur. non je-né-pâ-pær	J'ai honte. jé-hont)
Have you fear (are you afraid)?	No, I have not fear.	I have shame.
Avez-vous faim ou soif? J'ai sommeil. Je commence à avoir faim. (avé-vou-fèn-ou-soaf jé so-mèy je co-mans a a-voar fèn)		
Have you hunger or thirst? I am sleepy.	I begin to have hunger.	
Avez-vous froid, ou chaud? (avé-vou-froa-ou-chô)	Ils sont ce que nous sommes. il son skæ nou some)	
Have you cold or warm?	They are what we are.	
Le pain est-il chaud? (le-pèn é-til-chô)	Non, il est froid. non il-é-froa)	Êtes-vous prêt? ét-vou-prê
The bread is he warm?	No, he is cold.	Are you ready?
Êtes-vous chaud? (ét-vou-chô)	Non, mais j'ai chaud. (6) non mê-jé-chô)	
Are you warm with wine (tipsy)?	No, but I have warm (= feel warm).	
Le pain a-t-il chaud? (le-pèn a-t-il-chô)	Le pain ne peut pas avoir chaud. le-pèn-ne-peu-pâz-avoar-chô)	
The bread has he warm?	The bread cannot have (= feel) warm.	
Vous avez raison, Monsieur. (vouz-avé-ré-zon me-sieu)	Moi, j'ai tort. moa jé-tor)	
You have reason (right), Sir.	Me, I have wrong (am wrong).	
J'en ai. Je n'en ai pas. Vous êtes froid avec moi. (7) (jan é je-nan é-pâ vouz-ét froa a-vèc moa)		
I have thereof (or some) I have none.	You are cold with me.	

(5) *To do* and *to make* is all the same thing in French. Notice too that French cannot say *I am going* or *I am making*, but says *I go* and *I make* etc. There is no *progressive* present in French.

(6) Distinguish between *être* CHAUD, *to be warm*, and *avoir* CHAUD, *to feel warm*. We often say *IL EST CHAUD DE VIN*, (*he is warm with wine*), or simply *IL EST CHAUD*. But never use this phrase when you wish to say that *he feels warm*. A person can be cold and yet feel warm.

(7) The preposition *en* is used before a noun, while the adverb *en* is used only before a verb.

Est-ce qu'il y a des pommes sur la table? (8)

(è-s-kil'-ia-dé-pome-sur-la-tabl')

Is it that there are some apples on the table?

Oui, il y en a.

(oui il-i-an-a)

Yes, there are thereof (or some).

Non, il n'y en a pas. (9)

non il-ni-an-a-pâ)

No, there are not thereof (or none)

Voilà and il y a

Où est la table? Voilà la table. La voilà. (8)

Where is the table? See there (there is) the table. Her see there (there she is).

Où est le mur? Voici le mur. Le voici. (9)

Where is the wall? See here (here is) the wall. Him see here (here he is).

Où sont les tables? Voilà les tables. Les voilà.

Where are the tables? There are the tables. Them see there (there they are).

Il y a une table là.

There is a table there.

Voilà une table, là. (10)

There is a table, there.

Donnez-moi une pomme.

Give me an apple.

En voici une.

Thereof here is one.

En voilà deux. (11)

Thereof there are two.

The Future and the Past of verbs

PAST (OR PERFECT)

(I have given, or gave)

J'ai donné

Tu as donné

Il a donné

Ils ont donné

Nous avons donné

Vous avez donné

FUTURE

(I shall give)

Je donnerai

Tu donneras

Il donnera

Ils donneront

Nous donnerons (donneravons)

Vous donnerez (donneravez)

NOTE H.— The Perfect tense answers to two tenses in English, the Perfect Proper (*I have given*) and the preterite (*I gave*). It is made up of the Present tense of the verb AVOIR and a past participle. The Future is formed by add-

(8) Just as *y* is used in the sense of *à CELA*, so *en* is used in the sense of *de CELA*, being also a relative adverb, relating to a place or thing previously mentioned.

(9) *En* always immediately precedes the verb. No other word can come between it and the verb. In commands however it follows the verb (*DONNEZ-EN À JULES, give some to Julius*).

(10) It will be seen that *VOICI* and *VOILÀ* (which really mean *see here, see there*) point out the object, while *IL Y A* merely states the existence of the object, without indicating where it is.

ing AI, AS, A,
PARTIR, to dep
they will give.

We obtain t
PARTIR, to dep
give, DONNE g
I gave, J'AI
Beware of sayi
ciple cannot b

J'ai deux chu
I have two hat

J'ai toutes sc
I have all kind

Voulez-vous
Wish you som

Voici trois re
Here are three

Voulez-vous
Wish you this

Voulez-vous
Wish you this

J'ai les roses
I have the red

J'ai une rose
I have a red ro

J'ai des roses
I have some re

J'en ai une
I thereof have

(11) We hav
Now VOILÀ and
to them.

(12) Observ
would if the
above with the
noun. We say

(13) Notice t
a noun used in
but not if th
course we can
really verbs.

ing **AI**, **AS**, **A**, etc. (present tense of the verb **AVOIR**) to the infinitive. Thus: **PARTIR**, to depart, **IL PARTIRA**, he will depart, **DONNER**, to give, **ILS DONNERONT**, they will give.

The Past Participle

We obtain the Past Participle by dropping the *r* of the Infinitive. Thus:—**PARTIR**, to depart, **PARTI**, departed, **FINIR**, to finish, **FINI**, finished, **DONNER**, to give, **DONNÉ** given.

I gave, J'AI DONNÉ, he lied, IL A MENTI, you spoke, VOUS AVEZ PARLÉ.
Beware of saying **JE DONNÉ**, (*I given*), **JE PARLÉ**, (*I spoken*), etc. A Past Participle cannot be used alone as a verb.

Adjectives used with noun understood

J'ai deux chapeaux — un petit et un grand.

I have two hats — a little (one) and a large (one).

J'ai toutes sortes de chapeaux — des noirs, des blancs, des grands, etc.

I have all kinds of hats — black (ones), white (ones), large (ones).

Voulez-vous du papier rouge, ou du blanc? Du rouge.

Wish you some red paper, or some white? Some red.

Voici trois roses. Une blanche, une rouge, et une jaune.

Here are three roses. A white (one), a red (one), and a yellow (one).

Voulez-vous cette rose-ci? Je préfère l'autre — la blanche.

Wish you this rose here? I prefer the other, the white (one).

Voulez-vous ce chapeau-ci? Je préfère le petit. (12)

Wish you this hat here? I prefer the little (one).

J'ai les roses rouges; vous avez les jaunes.

I have the red roses; you have the yellow (ones).

J'ai une rose rouge; vous en avez une jaune. En voici une rouge.

I have a red rose; you thereof have a yellow. Thereof here is a red.

J'ai des roses rouges; vous en avez des jaunes. (13)

I have some red roses; you thereof have some yellow.

J'en ai une rouge; en voici une jaune. C'en est une blanche.

I thereof have a red; thereof here is a yellow. That is a white one.

(11) We have said that **en** in the sense of *thereof* is only used before verbs. Now **VOILÀ** and **VOICI** are in reality verbs with the adverbs **LÀ** and **ICI** attached to them.

(12) Observe how the adjectives agree with the noun understood, just as they would if the noun were expressed. English occasionally uses adjectives as above with the noun understood, but uses the word *one* or *ones* in place of the noun. We say however the *other* or the *other one*.

(13) Notice that we require **en** before the verb when the adjective qualifies a noun used in a partitive sense (i. e. when **UN**, *one*, or **DES**, *some*, are used) but not if the noun is used in a particular sense (i. e. with **LE** or **LES**, *the*). Of course we cannot have **en** unless we have a verb, but **VOILÀ** and **VOICI** are really verbs. See Obs. 11.

LESSON XIII

THE INTERROGATIVE *qui* AND *que*

Qui est là ? (<i>ki-é-la</i>) Who is there ?	Qui est-ce ? <i>ki-ès</i> Who is it ?	Qui voyez-vous ? <i>ki-voai-yé-vou</i> Whom see you ?	De qui parlez-vous ? <i>de-ki-par-lé-vou</i> Of whom speak you ?
Que voyez-vous ? (<i>ke-voa-yé-vou</i>) What see you ?	Que dites-vous ? <i>ke-dit-vou</i> What say you ?	De quoi parlez-vous ? <i>de-koa-par-lé-vou</i> Of what speak you ?	
Qu'est-ce ? (<i>kès</i>) What is this ?	Que résulte-t-il ? <i>ke-ré-zulte-til</i> What results (it) ?	Qu'arrive-t-il ? (1) <i>ka-riv-til</i> What happens (it) ?	

Qui and *que* as conjunctives.

L'homme <i>qui</i> vous aime. (<i>lom-ki-vouz-ème</i>) The man <i>who</i> loves you.	L'homme <i>que</i> vous aimez. (<i>lom-ke-vouz-émé</i>) The man <i>whom</i> you love.
La rose <i>qui</i> vous plaît. (<i>la-rôz-ki-vou-plé</i>) The rose which to you pleases.	La rose <i>que</i> vous voulez. (2) (<i>la-rôz-ke-vou-vou-lé</i>) The rose which (or that) you wish.
La roue <i>qui</i> roule. (<i>la-rou-ki-roul</i>) The wheel which (that) rolls.	La roue <i>que</i> j'ai. (<i>la-rou-ke-jé</i>) The wheel that I have.
Qui est-ce <i>qui</i> vient ? (<i>ki-ès-ki-vièn</i>) Who is it <i>who</i> comes ?	Qui est-ce <i>que</i> vous voulez ? (<i>ki-ès-ke-vou-vou-lé</i>) Who is it that (whom) you wish ?
Qu'est-ce <i>qui</i> roule ? (<i>kès-ki-roul</i>) What is it that rolls (= what rolls) ?	Qu'est-ce <i>que</i> vous avez ? (3) (<i>kès-ke-vouz-avé</i>) What is it that you have ?

(1) *Que* *what*, though much used as the object of a verb, is little used as the subject of any verb but *ÊTRE* and one or two expressions like *QUE RÉSUITE-T-IL*. In the latter case it may also be regarded as objective, the real subject being *IL*.

(2) We must distinguish the conjunctive pronoun *qui*, from the interrogative *qui*. The conjunctive becomes *que* when it is the object of a verb, whether it refers to a person or thing. Notice that English uses "*that*" in the sense of *who* or *which*.

(3) We can say, *QU'AVEZ VOUS, what have you ?* but not *QUE VIENT*: See Obs. 1

De qui est
(*ski-ét-isi*)
That which
C'est ce *qui*
(*sé-skime-*)
That is what

Quelle rose ?
Which rose ?
Quel chapeau ?
Which hat ?
De quelle maison ?
From which house ?
De quel champ ?
From which field ?
À quelle maison ?
To which house ?
À quel champ ?
To which field ?
La maison à laquelle ?
The house to which ?
La maison de laquelle ?
The house from which ?

Use

La maison *d'*
The house *where*
Le champ *d'*
The field *where*
La maison *de*
The house *where*
L'homme *don*
The man *where*
Voilà un livre
There is a book

(4) The pronoun to it. Pronoun
(5) In the man
(6) *Dont*, *wh*
only refers to *th*

Ce qui and *ce que*

<i>Ce qui</i> est ici est à moi. (ski-ét-isi ét-a-moa)	<i>Ce que</i> vous avez est à vous. (ske-vouz-avez ét-a-vou)
That which (what) is here is to me.	That which (what) you have is to you.
C'est <i>ce qui</i> me tue. (sé-skime-tu)	C'est <i>ce que</i> je dis. (sé-skerj-di)
That is what kills me.	That is what I say,

Quel (adjective) and *lequel* (pronoun)

Quelle rose ? Which rose ?	Laquelle de ces roses. The which (<i>which one</i>) of these roses.	Lesquelles. (4) Which ones.
Quel chapeau ? Which hat ?	Lequel de ces chapeaux. Which <i>one</i> of these hats.	Lesquels. (5) Which ones.
De quelle maison venez-vous ? From which house come you ?	De laquelle ? From the which (one) ?	Desquelles ? From the which (ones) ?
De quel champ ? From which field ?	Duquel ? From the which (one) ?	Desquels ? From the which (ones) ?
À quelle maison ? To which house ?	À laquelle ? To the which (one) ?	Auxquelles ? To the which (ones) ?
À quel champ ? To which field ?	Auquel ? To the which (one) ?	Auxquels ? To the which (ones) ?
La maison à laquelle vous allez. The house to which you go.	Le champ auquel vous allez. The field to which you go.	
La maison de laquelle vous venez. The house from the which you come.	Le champ duquel vous venez. The field from the which you come.	

Use of d'où and dont for DE LAQUELLE (DUQUEL)

La maison d'où (de laquelle) je viens. The house wherefrom (from which) I come.
Le champ d'où (duquel) je viens. The field wherefrom (from which) I come.
La maison dont (de laquelle) vous parlez. The house whereof (of which) you speak.
L'homme dont (duquel or de qui) vous parlez. (6) The man whereof (of which, of whom) you speak.
Voilà un livre dont j'ai besoin. There is a book whereof I have need.

(4) The pronoun is the same as the adjective, but has *le*, (*la* or *les*) attached to it. Pronounce therefore **lesquelles** just as you would **LES QUELLES** (*lé-kel*).

(5) In the masculine form drop the final *e* and of course one *l*.

(6) **Dont**, *whereof*, may refer either to persons or things. **D'où**, *wherefrom*, only refers to things.

Lui and celui, elle and celle, elles and celles, eux and ceux

Voilà votre livre et *celui* de Jean.

There is your book and the one (or that) of John.

Voilà votre lettre et *celle* de Jean. (7)

There is your letter and the one (that) of John.

Voilà vos lettres et *celles* de Jean.

There are your letters and those of John.

Voici vos livres et *ceux* de Jean. (8)

Here are your books and the ones (those) of John.

Cette rose est rouge.

This rose is red.

Celle-ci ?

This one here ?

Non, celle-là.

No, that one there.

Ces roses sont rouges.

These roses are red.

Lesquelles ?

Which ones ?

Celles-là.

Those there (those).

Ces livres sont épais.

These books are thick.

Lesquels ?

Which ones ?

Ceux-là.

Those there (those).

Celui qui and celui que

Celui *qui* dit cela est fou.

The one who says that is crazy.

Celui *que* vous aimez.

The one whom you love.

Ce livre-ci diffère de celui *qui* est sur la table.

This book differs from the one which is on the table.

Ce livre-ci diffère de celui *que* vous avez. (See Obs. 2)

This book differs from the one which you have.

Plus que, moins que, autant que, aussi... que

J'ai plus de pommes que vous. Vous *en* avez moins que moi. (9)

(*jé-plud-pome-ke-vou*)

I have more of apples than you.

vouz-an avé-moènk-moa)

You thereof have less than me.

J'ai autant d'argent que vous.

(*jé-tan-dar-jank-vou*)

I have as much of money as you.

J'en ai plus que vous.

(*jan-é-pluk-vou*)

I thereof have more than you.

Je n'en ai pas tant (or autant) que vous.

(*je-nan-é-pâ-tank-vou*)

I not thereof have as much as you.

Tant mieux.

(*tan-mieu*)

So much the better.

(7) We use the feminine form *celle* in referring to *LETTRE*, but the masculine form *celui* in referring to *LIVRE*. Compare *LUI* and *ELLE*.

(8) *Ceux* (formerly *CELS*) is pl. of *CELUI*, as *EUX* (formerly *ELS*) is pl. of *LUI*.

(9) The *QUE* which is here used is a conjunction (being the Latin *QUAM*) and has a different origin to the pronoun *QUE*.

Jean est-il as

(*jan é-til-*

John is he as t

Il n'est pas

He is not as (o

Une grande t

A big table.

En voici une

Thereof here is

Voici deux li

Here are two b

Lequel de ces

Which one of t

Avez-vous de

(*avé-vou-dla*

Have you any

Combien? Je

(*con-bien*) (j

How much? I h

Elle n'aime p

She not likes a

Il n'y a rien e

(*il-nia-riènk-*

There is nothing

Oh! que c'est

Oh! how it (or t

Oh! qu'il fait

Oh! how it mak

(10) In a nega

arly use *TANT* is

should mean b

simply means al

big as me.

(11) Notice ho

(12) This idiom

plus. The word

(13) This excl

Jean est-il aussi grand que moi?

(*jan é-til-ô-si-grank-moa*)
John is he as big (tall) as me.

Il est plus grand que vous.

(*il-é-plu-grank-vou*)
He is more tall than you.

Il n'est pas aussi (or si) grand.
He is not as (or so) big.

Il est moins grand. (10)
He is less big.

Une grande table.
A big table.

Une plus grande table.
A more big table.

La plus grande table.
The most big table.

En voici une grande. En voici une plus grande. Voilà la plus grande.
Thereof here is a big (one). Thereof here is bigger. There is the biggest.

Voici deux livres.
Here are two books.

Celui-là est le plus grand.
That one there is the biggest.

Le moins grand.
The least big.

Lequel de ces garçons aimez-vous?
Which one of these boys love you?

Le plus grand. (11)
The most big one.

Ne rien que or ne....que

Avez-vous de l'argent?
(*avé-vou-dlar-jan*)

Je n'ai rien que deux sous.
(*je-né-riènk-deu-sou*)

Have you any money? I have nothing more than two sous (only two sous).

Combien? Je n'ai plus que deux sous. Je n'ai que deux sous. (12)
(*con-bièn*) (*je né plu ks deu sou* *je nék-deu sou*)

How much? I have no more than two sous. I have not but two sous.

Elle n'aime personne qu'elle-même. Je n'en ai pas d'autre que ça
She not likes anyone (else) than herself. I have none other than that.

Il n'y a rien que de l'eau. Il n'y a que de l'eau. Rien que ça?
(*il-nia-riènk-de-lô* *il nia kœd lô* *riènk-sâ*)

There is nothing but water. There is only water. Only that?

Oh! que .que de!

Oh! que c'est joli!

Que c'est joli! Que c'est laid!

Oh! how it (or that) is pretty! How it is pretty! How it is ugly!

Oh! qu'il fait beau!

Que de fois je l'ai vu! (13)

Oh! how it makes fine!

How many times I have seen it!

(10) In a negative sentence *si*, *so*, may be used for *AUSSI*, *as*. We may similarly use *TANT* for *AUTANT*. See above. Students sometimes wonder that *AUSSI* should mean both *as* and *also*. Its real meaning is *so*, and the English *also* simply means *all so* or *quite so*. Hence *IL EST AUSSI GRAND QUE MOI* = *he is all so big as me*.

(11) Notice how the comparative and superlative are formed in French.

(12) This idiom which is very common seems to involve an elipsis of the word *plus*. The word *RIEN* may also be omitted and then we have simply *NE....QUE*.

(13) This exclamatory *que* is the same as the Latin *quam*, *how* or *as*.

Rien, personne, jamais, plus

Je ne vois rien.	<i>I not see anything.</i>
Je ne vois <i>personne</i> .	<i>I not see anyone.</i>
Je ne vois <i>jamais</i> .	<i>I not see ever (I never see).</i>
Je ne vois <i>plus</i> .	<i>I not see more (I see no more).</i>
Je ne vois <i>pas</i> .	<i>I not see (a bit). (14)</i>
Voyez-vous quelque chose?	Je ne vois rien (<i>or simply rien</i>).
See you something?	I not see anything.
Voyez-vous quelqu'un?	Je ne vois personne.
See you someone?	I not see anyone.
Voyez-vous quelquefois?	Je ne vois <i>jamais</i> .
See you sometimes?	I not see ever.
Voyez-vous <u>encore</u> ?	Je ne vois plus. (15)
See you still?	I not see more (any longer).
Voulez-vous <u>encore</u> de la soupe?	Je ne veux plus de soupe. (16)
Wish you again some soup?	I not wish more of soup.
Personne n'est <u>ici</u> .	Rien ne vous <i>plaît</i> .
Anyone not is here.	Anything not to you <i>pleases</i> .

Même, le même

Est-ce le même chapeau?	C'est le même.		
Is this the same hat?	It is the same (one).		
Est-ce la même lettre?	C'est la même.		
Is this the same letter?	It is the same (one).		
Avez-vous fait cela vous-même?	Oui, moi-même.		
Have you done that yourself?	Yes, myself.		
Lui-même.	Nous-mêmes.	Elle-même.	Eux-mêmes.
Himself.	Ourselves.	Herself.	Themselves.

Même (even), *adverb*

Je n'aime personne, pas <i>même</i> vous.	Pas <i>même</i> moi?
I not like anyone, not even you.	Not even me?

(14) Note the position of the words *rien, personne, jamais, plus, pas*. They always come immediately after the verb in negative sentences.

(15) We can answer these questions without using the verb and just saying *PERSONNE, RIEN, JAMAIS*, (but not *PLUS*), which words will then signify *not any-one (no one), not anything (or nothing), not ever (or never)*; for the *NE* will be understood.

(16) Or simply *PLUS DE SOUPE, no more soup*, the *NE* being understood.

Je viens de c
I come from h
Je vais chez
I go (to) house
Il est chez m
He is at my ho
J'ai acheté c
I have bought

Ce n'est pas i
It is not me,
Oh! que vous
Oh! how you i
Va donc Jul
Do go Julius.

Nous irons
We will go to
Oh! c'est si l
Oh! it is so far.

Quel jour est-
(*kèl-jour-ès*)
What day is th
Je suis malad
(*je-sui-malad*)
I am sick to-da

(1) *Chez* (pr
above. Notice
however necess

(2) *Donc* (c s
therefore, but is
or question, and

LESSON XIV

Chez

Je viens de chez vous.
I come from house (of) you.

Je vais chez vous.
I go (to) house (of) you.

Tu viens de chez Jean.
You come from house (of) John.

Jean est chez lui. (1)
John is (at) house (of) him.

Il est chez moi, chez toi, chez vous, chez lui, chez elle.
He is at my house, at thy house, at your house, at his house, at her house.

J'ai acheté ce chapeau chez Duval. Chez qui? Chez le docteur.
I have bought this hat at Duval's. At whose h. At the doctor's.

Donc, therefore, then

Ce n'est pas moi, c'est donc vous. Je pense, donc je suis.
It is not me, it is therefore you. I think, therefore I am.

Oh! que vous êtes donc stupide! Donnez-moi donc ça!
Oh! how you are stupid! Do give me that!

Va donc Jules. Qu'est-ce que c'est donc? (2)
Do go Julius. What (in the world) is that?

Si, if, and si, so

Nous irons chez Duval, si vous le désirez.
We will go to Duval's if you it desire.

Oh! c'est si loin. Ce n'est pas loin. Si, c'est loin. (3)
Oh! it is so far. It is n't far. (Tis) so, it is far.

Jour and aujourd'hui

Quel jour est-ce? C'est aujourd'hui samedi (4)
(kèl-jour-ès sèt-ô-jour-dui-same-di)
What day is this? It is to-day Saturday.

Je suis malade aujourd'hui, mais demain je serai mieux.
(je-sui-malad-ô-jour-dui mè-demèn-je-srè-mieu)
I am sick to-day, but to-morrow I will be better.

(1) **Chez** (pronounced *ché*) is from Latin *CASA* house, but is only used as above. Notice that while we say **de chez**, we do not say **à chez**. The *à* was however necessary in old French.

(2) **Donc** (*c* silent) must not be confounded with **DONT**, *whereof*. It means *therefore*, but is often used merely to give emphasis to an entreaty, exclamation or question, and in such case it is better not to translate it.

Comme il faut

Vous avez fait cela comme il faut. C'est comme il faut.
 (vous-avé-fè-sè-la-come-il-fô) sé-come-il-fô)
 You have done that as it needs (= well). That is as it needs (all right).

Verbs used reflexively

Je vous trompe. Il le trompe. Il se trompe. (5)
 I you deceive. He him deceives. He him(self) deceives.

Vous vous trompez. Nous nous trompons. (6)
 You you deceive (deceive yourself). We us deceive.

Il porte un chapeau. Il se porte bien.
 He carries (wears) a hat. He him(self) carries well (is well).

Comment-vous portez-vous? Je me porte bien, merci.
 co-man-vou-por-té-vou jème-port-bièn-mèr-si)
 How yourself carry you. I me carry well thanks.

Et mademoiselle votre fille, comment se porte-t-elle?

(é-mad-moa-zèl-vo-tre-fiy co-man-se-port-tèl)
 And mademoiselle your daughter, how herself carries she?

Elle se porte très bien aussi.
 (èl-se-port-trè bièn ô-si)
 She herself carries very well also.

Je me porte, I me carry Nous nous portons, we us carry

Tu te portes thou thee n Vous vous portez, you yourselves c.

Il se porte, he him(self)n

Ils se portent, they them(selves) carry (7)

Je me dépêche. Dépêchez-vous! Cachez-vous.
 I me despatch (hurry). Despatch yourself (hurry). Hide yourself.

Ces filles s'embrassent.
 These girls themselves embrace (embrace one another).

(3) *Si, so*, is generally used instead of *OUI* in contradicting another person's statement. It is less polite than *PARDON*.

(4) *Aujourd'hui* is made up of four words *AU JOUR D'HUI*, to the day of to-day. The word *HUI*, day, is now little used by itself.

(5) This means *he is mistaken* etc.

(6) *Il* (or *ils*) has the special reflexive form *se*, but the other pronouns have no special reflexive forms.

(7) The English *myself, thyself*, is generally rendered in French by *moi-même, toi-même*, etc., but these forms are not used with a reflexive verb.

Elles s'emb
 They themsel

Vous portea
 Yourself carr

Jean se por
 John himself

Comment v
 (co-man-vo

Comment
 (co-mant-a

Comment ç
 (co-man-sa

NOTE A.—
 as in the En
 which they w

Je vois le c
 I see the p

Il me voit.
 He me sees.

Je parle à J
 I speak to Jol

Il nous le d
 He us it giv

Je le leur d
 I him to then

Je ne l'ai p
 I not him hav

(8) In case
 action is recip

(9) Notice
 always comes

(10) This is

(11) When
 unto) comes fir

(12) In a ne
 pas immediat
 BIEN, PLUS, oc

Elles s'embrassent l'une l'autre. Aimez-vous les _uns les _autres (8)
 They themselves embrace . Love yourselves the ones the others.

Vous portez-vous bien ? Je me porte assez bien. (9)
 Yourself carry you well ? I me carry enough well.

Jean se porte-t-il bien ? Il se porte mieuz.
 John himself carries he well ? He himself carries better.

Comment vous portez-vous, Monsieur ?
 (co-man-vou-por-té-vou me-sieu)

Comment _allez-vous, Monsieur ? (How go you - how are you)
 (co-man-t-a-té-vou me-sieu)

Comment ça va-t-il ? (How that goes it, how's the health) (10)
 (co-man-sa-va-t-il)

The position of words in a sentence

NOTE A.— The order of words in a French sentence is pretty much the same as in the English sentence, but certain little words in French take a position which they would never occupy in English.

Je vois le crayon.	Je le vois.	Je les vois.	Je la vois.
I see the pencil.	I him see.	I them see.	I her see.

Il me voit.	Il nous voit.	Je vous vois.	Vous m'aimez.
He me sees.	He us sees.	I you see.	You me love.

Je parle à Jean.	Je lui parle.	Je leur parle.	Il nous parle.
I speak to John.	I to him speak.	I to them speak.	He to us speaks.

Il nous le donne.	Il vous les donne.	Je te le donne.
He us it gives.	He you them gives.	I thee it give.

Je le leur donne.	Je la lui donne.	Je les lui donne. (11)
I him to them give.	I her to him give.	I them to him give.

Je ne l'ai pas vu.	Il ne nous _a pas vus. (12)
I not him have (a bit) seen.	He not us has (a bit) seen.

(8) In case of ambiguity we sometimes add L'UNE L'AUTRE to show that the action is reciprocal.

(9) Notice that the Object or Direct Object of a verb when a pronoun always comes before the verb (except in commands).

(10) This is very informal and familiar.

(11) When two pronouns precede the verb the Dative Pronoun (denoting *unto*) comes first, unless it be **LUI** or **LEUR** which always comes second.

(12) In a negative sentence **ne** must come immediately after the subject and **pas** immediately after the verb (not after the participle). The words **JAMAIS**, **BIEN**, **PLUS**, occupy the same position as **pas**.

Je n'en ai pas.
I not thereof have (a bit).

Je ne lui en ai pas donné.
I not to him thereof have (a bit) given.

En avez-vous ?
Thereof have you ?

Les avez-vous ?
Them have you.

L'aimez-vous ?
Him love you ?

L'avez-vous vu ?
Him have you seen ?

Lui avez-vous parlé ?
To him have you spoken ?

En avez-vous vu ?
Thereof have you seen ?

N'en avez-vous pas ?
Not thereof have you (a bit) ?

Ne m'en avez-vous pas donné ? (13)
Not to me thereof have you (a bit) given.

Il y en a.

Il n'y en a pas. (there is none)

It there thereof has (there is some). It not there thereof has (a bit).

La fois

Une fois. Deux fois. Des fois (quelquefois).
One time (once) Twice. Sometimes.

Ne parlez pas tous à la fois. Un à la fois. Encore une fois.
Don't all speak at once (at a time). One at a time. Again once (once more).

Assez pour cette fois. Une autre fois. Des fois on se trompe.
Enough for this time. Some other time. Sometimes one is mistaken.

The softening of l to u

NOTE B.— We have already noticed several instances of the softening of l to u. This takes place very frequently when a consonant follows the l. Hence we find it in the plural of nouns and adjectives ending in al. Thus,—

Cheval,	chevaux,	général,	généraux,	animal,	animaux.
Horse,	horses,	general,	generals,	animal,	animals.

The x is preferred to s when the word ends in au or eu.

The Gender of nouns

Rule I— Nouns ending in any letter but e silent are masculine: *le bras, le nez, le cou, l'été, le pain.*

EXCEPTIONS: Abstract nouns ending in *tion* or *son*, *eur* and *té* are fem: *la saison, la portion, la grandeur, la valeur, la beauté, la bonté, la civilité*, (note that these nouns are abstract). There are also one or two other nouns not ending in e silent which are feminine, such as *eau* and *main*.

Rule II— Most nouns ending in e mute (silent) are feminine: *la rose, la rue, la bataille, la vie.*

EXCEPTIONS:— Nouns ending in *age, ège, îge, uge*, or in *aire* or *isme* are masculine: *le plumage, le collège, le déluge, le dictionnaire, le protestantisme.*

There are also many other nouns ending in e which are masculine, especially those ending in *re*, or *le* preceded by a consonant, as, *le livre, le nombre, le cable, le cercle.*

Of course all words denoting males are masculine and those denoting females are feminine, no matter what the termination be. *L'homme, le maître.*

(13) When *en* is used it comes immediately before the verb. No'ing can intervene between it and the verb. (Do not mistake the participle for the verb).

Sur la table
On the table

A la maison
To the house

Pour lui.
For him. By

Derrière la
Behind the

Depuis hier
Since yesterday

Entre les deux
Between the

Malgré la pluie
In spite of the rain

A large number

Loin de la mer
Far from the sea

A cause de
On account of

Quelque historien
Some historian

Quelque chose
Something.

Avez-vous aimé ?
Have you liked ?

Donnez-moi
Give me a book

Quiconque
Whoever he

Lequel des deux
Which of the two

Où l'un ou l'autre
Either the one or the other

LESSON XIV

Simple Prepositions.

Sur la table. *Sous* la table. *Dans* la boîte. *En* ville.
On the table. Under the table. In the box. In town.

A la maison. *De* la maison. *Vers* la maison. *Envers* moi.
To the house. From the house. Towards the house. Towards (regarding) me.

Pour lui. *Par* elle. *Avec* eux. *Sans* vous. *Contre* moi. *Selon* le cas.
For him. By her. With them. Without y. Against me. According to the c.

Derrière la porte. *Devant* la porte. *Avant* trois heures. *Après* vous.
Behind the door. Before (in front of) the d. Before three o' clock. After you.

Depuis hier. *Dès* le commencement. *Pendant* (durant) l'été.
Since yesterday. Right from the beginning. During the summer.

Entre les deux tables. *Parmi* les tables. *Concernant* l'enfant.
Between the two tables. Among the tables. Concerning the child.

Malgré la pluie. *Excepté* (sauf) celui-ci. *Outre* les livres.
In spite of the rain. Except (save) this one. Besides the books.

Compound Prepositions.

A large number of words followed by *de* are used as prepositions.

Loin de la maison. *Près de* la maison. *Vis-à-vis de* la maison.
Far from the house. Near (from) the house. Opposite the house.

A cause de ça. *A propos de* ça. *A travers* ce bois (or **au travers de** ce b)
On account of that. In regard to that. Through this wood.

Quelque

Quelque historien en a parlé. J' ai quelques livres.
Some historian has spoken of it. I have some (a few) books.

Quelque chose. Quelquefois. Quelqu' un.
Something. Sometimes. Someone.

Avez-vous des raisins? Quelques uns. Des poires? Quelques unes.
Have you any grapes? Some (a few). Any pears? Some.

Quelconque, quiconque

Donnez-moi un livre quelconque. Il nous faut des livres quelconques.
Give me a book whatsoever (some book, any b.). We need some kind of books

Quiconque a dit cela a menti.
Whosoever has said that has lied.

L' un et l'autre

Lequel des chiens? L' un et l' autre. Laquelle des roses? L' une et l' autre.
Which of the dogs? The one and the other (both). Which of the roses? Both.

Ou l' un ou l' autre (ou l' une ou l' autre). Ni l' un (l' une) ni l' autre.
Either the one or the other (either one). Neither the one nor the other.

LESSON XV

Je le suis

Parlez-vous français?
Speak you French?

Êtes-vous Français?
Are you French?

Je suis fatigué, mais vous l'êtes plus que moi.
I am tired, but you are it more than me (more so than me).

Jean est parti; Jules l'a dit.
John is gone, Jules has said it (said so).

Oui, je le parle.
Yes, I speak it (or yes, I do).

Oui, je le suis. (I)
Yes, I am it (yes I am).

Quelle heure est-il? — Midi.
Qui l'a dit? — La souris.
Où est-elle? — À la chapelle.
Que fait-elle? — De la dentelle.
Pour qui? — Pour les dames de Paris.

Translation

What time is it? — Noon.
Who said so? — The mouse.
Where is she? — At the chapel.
What is she making? — Some lace.
For whom? — For the ladies of Paris.

NOTE A. — The above rhyme is commonly used by French children in playing *CACHE-CACHE* (hide-hide or hide and seek). It is worth committing to memory.

(1) We cannot answer in French *I do* or *I am*. We must be more definite.

(2) *Par* used as above, denotes the motion through, the direction. Thus we say *RESTEZ ICI* (remain here), but *PASSEZ PAR ICI*, *RESTEZ EN-BAS*, but *PASSEZ PAR EN-BAS*.

Par où allez-vous?
Which way go?
Ne passez pas
Don't pass this

Dan

Qu'y a-t-il dans
(*kia-til dan-*)
What is there in

Qu'y a-t-il sous
What is there under

Qu'y a-t-il sur
What is there on

NOTE B. — *T*
LUI (*ELLE* or *EU*)
referring to inanimate
is similarly used
à *LUI* (*ELLE*, *EU*)
la vois, we would
say *D'ELLE*. In order
in referring to

In early French
(*DESSOUS LA TA*)

J'ai sauté par
I have jumped

Il a passé par
He passed (by)

Il a passé par
He passed by

Voici le dessus
Here is the up

Voici le dessous
Here is the ins

La fenêtre est
The window is

La porte est
The door is at

(3) Some prefer the
form, thus we
say *il*. *LA LOI* etc.

Par où ? Par ici, par là etc.

Par où allez-vous? Par ici? Par là. Par en-bas Par en-haut.
Which way go you? This way? That way. Down along. Up-along.

Ne passez pas par ici. Passez par là. Passez par en-bas. (2)
Don't pass this way (by here). Pass that way (by there). Pass (by) below.

Dans and dedans, sous and dessous, sur and dessus

Qu'y a-t-il <i>dans</i> la boîte?	Il n'y a rien <i>dedans</i> .
(<i>kia-til dan-la-boât</i>)	(<i>il ni-a rien de-dan</i>)
What is there in the box?	There is nothing inside (= <i>in it</i>).
Qu'y a-t-il <i>sous</i> la boîte?	Il n'y a rien <i>dessous</i> .
What is there under the box?	There is nothing underneath (= <i>under it</i>).
Qu'y a-t-il <i>sur</i> la boîte?	Il n'y a rien <i>dessus</i> .
What is there on the box?	There is nothing on top (= <i>on it</i>).

NOTE B.— The adverbs DEDANS, DESSOUS, DESSUS, are used instead of **dans** LUI (ELLE or EUX), **sous** LUI (ELLE or EUX), and **sur** LUI (ELLE or EUX), in referring to inanimate objects. We have also seen that the adverb **en** (*thereof*) is similarly used instead of DE LUI (DE ELLE etc.), and the adverb **y** instead of À LUI (ELLE, EUX). Thus, while we would say of a bottle: **elle** EST ICI, or JE **la** VOIS, we would not, in referring to it, say: SOUS ELLE, DANS ELLE, À ELLE or D'ELLE. In other words, we do not use the *personal pronouns* after *prepositions* in referring to *inanimate objects*. (§)

In early French, DESSUS, DESSOUS and DEDANS were also used as prepositions, (DESSOUS LA TABLE). They are now only so used when coupled with **PAR**: thus,

J'ai sauté <i>par-dessus</i> la table.	Il a sauté <i>par-dessus</i> .
I have jumped <i>over</i> the table.	He has jumped <i>over</i> (it).
Il a passé <i>par-dessous</i> la table.	Il a passé <i>par-dessous</i> .
He passed (by) <i>underneath</i> the table.	He passed <i>underneath</i> .
Il a passé <i>par dedans</i> la maison.	Il a passé <i>par dedans</i> .
He passed <i>by inside</i> the house.	He passed <i>by inside</i> .

Voici le *dessus* et voilà le *dessous* de la table.
Here is the upper-side and there is the underneath of the table.

Voici le *dedans* et voilà le *dehors* de la boîte.
Here is the inside and there is the outside of the box.

La fenêtre est *au-dessus* de la porte.
The window is *at-the-top-of* (or *above*) the door.

La porte est *au-dessous* de la fenêtre.
The door is *at-the-underneath-of* (below) the window.

(3) Some prepositions are used *adverbially* without any change in their form, thus we say: LE LIVRE EST SUR LA TABLE, ET LE CRAYON EST AVEC (*with it*). LA LOI ET BONNE; JE SUIS POUR, (*for it*) VOUS ÊTES CONTRE (*against it*).

The verb vouloir (to desire, to be willing)

Voulez-vous aller avec Jean?	Je le veux.
Will you (desire you to) go with John?	I it desire.
Voulez-vous bien aller avec Jean?	Je veux bien . (4)
Will you (are you willing to) go with John?	I am willing (I will).

Que oui, que non

Marie est-elle arrivée?	Pierre dit <i>que oui</i> , mais Joseph dit <i>que non</i> .
Mary is she arrived?	Peter says that yes, but Jos. says that no (she hasn't).
Le train est-il parti?	Je pense que oui (or je crois que oui).
The train is he gone?	I think that yes, or, I believe that yes.
Je gage que non.	Et moi, je gage que si . (See Les. XIV, 3.)
I bet (wager) that no.	And me I bet that yes (that it has).

Un autre and encore un

Voici un livre.	Voici un autre livre or En voici un autre.
Here is a book.	Here is another book or Thereof here is another
Avez-vous d'autre sucre?	Oui, j'en ai d'autre.
Have you any other sugar?	Yes, I thereof have other.
Avez-vous d'autres chapeaux?	Oui, j'en ai d'autres.
Have you any other hats?	Yes, I thereof have some others.
Apportez-moi encore un livre.	En voici encore un (or un autre). (5)
Bring me another (an extra) book.	Thereof here is again one (another).
Apportez-moi d'autre soupe.	Apportez-moi encore de la soupe.
Bring me some other soup.	Bring me again some soup (some more).
Apportez-moi d'autres chapeaux.	Apportez-moi encore des chapeaux.
Bring me some other hats.	Bring me some more hats. (6)
Je n'en ai pas d'autres.	Je n'en ai plus.
I have no others.	I have no more.

(4) The verb *vouloir* has two meaning, viz., *to desire* or *wish*, and *to be willing*. We can generally tell by the sense (or by the tone of voice) which meaning is intended, but if we modify it with the word **BIEN**, it always has the second meaning. In assenting to a proposition say **JE VEUX BIEN**, not **JE LE VEUX**.

(5) **Un autre** may mean, *another of a different kind* or simply *an extra one*. **ENCORE UN** simply means, *another of the same kind* — *an additional one*.

(6) English people use the French **ENCORE** (*again*) in recalling an actor on the stage. This use of the word seems quite legitimate, but in France the Latin word *bis* (*twice*) is used in such case.

Nous sommes
We are French
vous autres
you fellows.
de pain. (7)
of bread.

NOTE C. —
ÇAIS, DU VIN R

Bon, good.
MAUVAIS, bad.

Meilleur, better.
PIRE, worse.

That is: *bon*

II The nu
Here (3rd. book)

Voici une belle
Here is a pret

J'ai un mauvais
I have a bad

Vous avez
You have there

Il est venu
He came rich

Comptez de
Count from the

J'irai jusqu'à
I will go as far as

(7) **Autre**!

(8) **There**!

(9) **Jusqu'à**!

(10) **This**!

Nous autres. vous autres

Nous sommes Français, nous autres, mais, vous êtes Anglais,
 We are French, we fellows, but you are English,
 vous autres. Nous autres Français nous mangeons beaucoup
 you fellows. We French folks we eat much
 de pain. (7)
 of bread.

Le bon vin rouge

NOTE C. — Most adjectives in French follow their nouns (UN LIVRE FRANÇAIS, DU VIN ROUGE). The following however precede their nouns:

Bon , good.	Beau , (JOLI), beautiful.	Grand , (GROS), big.
MAUVAIS , bad.	VILAIN , ugly.	PETIT , small.
Meilleur , better.	Vieux , old.	
PIRE , worse.	JEUNE , young.	

That is: *bon, beau, meilleur, grand, vieux* and their opposites. (8)

II The numeral adjectives also precede the noun: *trois livres, le troisième livre* (3rd. book).

Voici une belle petite fille.	Voilà un bon vieux livre.
Here is a pretty little girl.	There is a good old book.
J'ai un mauvais petit garçon.	J'ai une jolie cravate blanche.
I have a bad little boy.	I have a pretty white scarf.
Vous avez trois jolies petites filles.	La vilaine bête!
You have three pretty little girls.	The ugly beast!

Jusque (EVEN TO OR RIGHT TO)

Il est venu <i>jusque sur</i> le balcon.	<i>Jusque dans</i> la maison.	Jusqu'où?
He came right onto the balcony.	As far as in the house.	How far?
Comptez depuis dix <i>jusqu'à</i> vingt.	Jusque-là. Jusqu'ici. (9)	
Count from ten right up to twenty.	That far. This far (up to here).	
J'irai <i>jusqu'aux</i> champs.	Adieu, <i>jusqu'au</i> revoir. (10)	
I will go as far as the fields.	Adieu, until the reseeing.	

(7) *Autres* as above used, has the meaning of the English FELLOWS or FOLK.

(8) There are also two or three others less commonly used.

(9) *Jusque* is nearly always followed by a preposition, especially *à*.

(10) This phrase is generally shortened to *AU REVOIR*.

LESSON XIV

Tel

Tel était son nom. *Telle* était sa condition.
Such was her (his) name. Such (fem.) was her (his) condition.

Il n'y a pas de *telles* coutumes. Rien de *tel*.
There are no such customs. Nothing of such (of the kind)

Sa mémoire est *telle*, qu' il n'oublie jamais rien.
His memory is such that he never forgets anything.

La chose est *telle* qu'elle était. Je les aime, *tels* qu' ils sont.
The thing is just as it was. I like them just as they are.

Un tel. une telle

Il fait un tel bruit, qu'on n'entend rien. Une telle affaire me dégoûte.
He makes such a noise that one hears nothing. Such a thing disgusts me.

Un tel était là. Monsieur un tel. Madame une telle.
Such a one (so and so) was there. Mr. so and so. Mrs. so and so.

Tellement

Je suis tellement fatigué, que je ne peux pas marcher.
I am so tired that I am not able to walk.

Oui, je suis fatigué — je le suis tellement, que etc.
Yes, I am tired—I am it to such extent (so much so) that etc.

J'avais tellement faim. J'avais tellement honte, tellement peur.
I had to such extent hunger. I had so much shame, so much fear.

Chaque, chacun

Chaque pays a ses coutumes. Chaque fois. Chacun pour soi.
Each country has its customs. Each time. Each one for himself.

Chacun de ces messieurs. Chacune de ces dames.
Each (one) of these gentlemen. Each (one) of these ladies.

Aucun; aucune (fem.)

Je ne vois aucun tapis, aucune porte, aucune chose (rien).
I do not see any carpet, any door, any thing.

Aucun tapis n'est là. Rien n'est plus facile.
Any carpet is not there (No carpet is t.). Anything is not easier.

Sans aucun doute. Sans rien faire. Voyez-vous des roses? Aucune.
Without any doubt. Without doing anything. See you any r.? Not any (none)

Aucun de nous ne le sait. Je ne vois aucun (personne). (14)
None of us knows it. I do not see anyone (anybody).

(14) *Aucun* is used exactly like *RIEN* and *PERSONNE*—i. e. in negative sentences. See Lesson XIII, Obs. 15.

To speak a stock of common converse, no 1

To read a list suffices to one

To write a able to speak

How to learn the phrases for opportunity, making them to result at the continued the expressions of

Short sentences consist of most especially triers think we That certain some that few

Bonjour, me portez-vous

Fort bien, je

Comment se

Elle se port

Bonjour, me ment ça v

Comme ça.

Fas mal. Coi

(1) The phrases these phrases particulars se

(2) We do "Good evening

LESSON XVI

COMMON PHRASES

To *speak* a language it is necessary to have at one's command a certain stock of common phrases. Without these phrases it is impossible for one to converse, no matter how large a vocabulary one may have.

To *read* a language it is not necessary to be able to repeat these phrases; it suffices to understand them.

To *write* a language with any degree of correctness and ease, one must be able to speak it, i. e. must know by heart its common constructions.

How to learn the phrases.— Children who learn a language naturally, learn the phrases from constantly hearing them. The student who has not this opportunity, must learn the phrases by reading them over frequently and repeating them to himself. If even six phrases are thoroughly learned each day, the result at the end of one week will be most gratifying, and if the practice be continued the student will in a few months find himself master of the common expressions of French speech. (1)

Short sentences.— Long sentences belong chiefly to literature. Conversation consists mostly of short sentences, very few conjunctions being used. This is especially true of the conversation of young or uneducated people. Some teachers think we should begin the study of a language with long finished sentences. That certainly is not nature's way and it is moreover so difficult and tiresome that few can follow it.

Bonjour, monsieur, comment vous portez-vous?	Good day, sir, how are you?
Fort bien, je vous remercie.	Very well, I thank you.
Comment se porte madame?	How is madame?
Elle se porte un peu mieux.	She is a little better.

More familiar style

Bonjour, mon ami, comment ça va-t-il? (2)	Good-day, friend, how goes it?
Comme ça. Assez bien.	Like that (so so). Pretty well.
Fas mal. Comme de coutume.	Not badly. As usual.

(1) The phonograph can be used to advantage in aiding the student to learn these phrases, and will help him to acquire a correct pronunciation. For full particulars see our circular.

(2) We do not say "Good morning" in French. It is either "Good day" or "Good evening".

Qu'avez-vous? Vous avez quelque chose.

J'ai pris froid. J'ai le rhume.

C'est dommage. Quel dommage!

J'ai faim, j'ai soif, j'ai sommeil.

J'ai honte, j'ai peur.

De quoi avez-vous honte?

De qui avez-vous peur?

Je n'ai honte de rien.

Je n'ai peur de personne.

Vous avez raison. J'ai tort.

J'ai froid, j'ai chaud, j'ai mal à la gorge.

J'ai mal à la tête.

J'ai mal au bras, j'ai mal aux dents.

Vous avez un chapeau sur la tête. (3)

What ails you? You have something (the matter).

I took cold. I have the rheum (cold).

It is too bad. What a pity!

I have hunger, I have thirst, I have sleep (am sleepy).

I have shame, I have fear.

Of what have you shame?

Of whom have you fear?

I have shame of nothing.

I have fear of nobody.

You have reason (right). I have wrong (am wrong).

I have cold, I have warm, I have pain to the throat (sore throat).

I have a sore head (head ache).

I have a sore arm, I have sore teeth (tooth ache).

You have a hat on the head.

Le temps, (the weather)

Quel temps fait-il?

Il fait beau. Il fait un temps charmant.

Il a fait mauvais hier, n'est-ce pas?

Oui, il a plu très fort toute la nuit.

Il va pleuvoir. Il pleut. Il tonne.

Il va neiger, il neige, il gèle, il grêle.

What weather makes it (is it)?

It is fine weather. It is charming weather.

It was bad weather yesterday, was it not?

Yes, it rained very hard all night.

It is going to rain. It rains. It thunders.

It is going to snow, it is snowing, it is freezing, it is hailing.

(3) In referring to the body or its attributes we use *le, la, les*, instead of the possessive adjectives *mon, son, votre*, etc.

Il vente fort.

Il fait du soleil.

Il fait jour, il

Quelle heure

Avez-vous l'

Avez-vous le avec moi?

Il est une l

Il est une l

Il est deux

Il est trois minutes.

Il est trois

Il est minuit

Il est midi n

Il est trois

Il est deux

Il est deux

Il n'est pas

Il est de bon

À quelle he

À deux he

Quel est voi

Quel âge av

J'ai trente

J'ai une fill

(4) Et ma

(5) We ne
either MIDI (

Il vente fort. Le vent est changé.	It is blowing hard. The wind is changed.
Il fait du soleil.	It makes sun (sun is shining).
Il fait jour, il fait grand jour.	It is daylight, it is broad day.

L'heure, the time (hour)

Quelle heure est-il?	What time is it?
Avez-vous l'heure, monsieur?	Have you the time, sir?
Avez-vous le temps de venir avec moi?	Have you the time to come with me?
Il est une heure et un quart.	It is one o'clock and a quarter.
Il est une heure moins un quart.	It is one o'clock less a quarter.
Il est deux heures et demie.	It is two o'clock and a half.
Il est trois heures (et) dix minutes.	It is three o'clock and ten minutes.
Il est trois heures moins dix min.	It is three o'clock less ten min.
Il est minuit (et) cinq. (4)	It is five past twelve midnight.
Il est midi moins cinq. (5)	It is noon less 5 (5 to 12 noon).
Il est trois heures précises.	It is three o'clock precisely.
Il est deux heures du matin.	It is two o'clock A. M.
Il est deux heures du soir.	It is two o'clock P. M.
Il n'est pas tard.	It is not late.
Il est de bonne heure.	It is of good hour (early).
À quelle heure le train part-il?	At what time does the train go?
À deux heures dix.	At ten past two.

Quel est votre nom, monsieur?	What is your name, sir?
Quel âge avez-vous?	What age have you?
J'ai trente ans.	I have thirty years (30 yrs. old).
J'ai une fille de douze ans.	I have a girl of twelve years.

(4) Et may be omitted.

(5) We never say DOUZE HEURES (12 hours) in referring to the time. It is either MIDI (noon) or MINUIT (midnight).

Vous avez une fille âgée de douze ans? You have a daughter aged of twelve years?

Elle est plus âgée (plus vieille) que ma fille. She is older than my daughter.

Parlez-vous français? Do you speak French?

Comment? or Pardon? How (= what)? Beg pardon?

Est-ce que vous parlez français? (6) Do you speak French?

Un peu, monsieur, mais très peu. A little, sir, but very little.

Je le parle très mal. I speak it very badly.

Ici on parle français. Here one speaks French (Fr. is spoken here).

Tout le monde parle français ici. Everybody speaks French here.

Vous n'êtes pas Anglais. You are not English.

Si (or pardon), je le suis. Yes (pardon me), I am it (Engl.;

Ce n'est pas vrai. Si, ce l'est. It is not true. Yes, it is.

Je vous demande pardon. I beg your pardon.

Est-ce bien? Ce l'est. Is that right (correct)? It is.

Est-ce un livre? C'en est un. Is this a book? It is one.

Est-ce du sucre? C'en est. (7) Is this some sugar? It is (some).

C'est bien, c'est comme il faut. That is right, it is all right.

Allez-vous à l'église? Are you going to church?

Non, je vais à l'école. No, I am going to school.

Venez donc chez moi. Come to my house.

On est chez soi ici. One is at (one's) home here.

Faites comme chez vous. Do as at home (make yourself at home). I don't dare.

(6) Never answer a question beginning with EST-CE QUE by C'EST QUE, for the latter means C'EST PARCE QUE, it is because. Thus; C'EST QUE J'ÉTAIS MALADE, It is because I was sick.

(7) To simply answer C'EST (it is) would sound very odd in French, and the listener, if French, would probably wait for you to finish your sentence. The unfinished part is understood in English, but not in French.

J'irai jusque chez
Bonsoir, monsieur
Bonne nuit.
Adieu, jusqu'à
À lundi

Où est mon chapeau?
Le voici. F
Venez par ici.
Voici du vin.
C'est ça. Gardez
Je vous remercie
Il n'y a pas de quoi
Entrez, madame
Otez votre chapeau
Reposez-vous.
Gardez votre
Pardon, monsieur
rangez pas.

Avez-vous un
Je n'en ai pas
En avez-vous
Pas encore
A-t-il déjeuné
Je crois que
Il dit que non
Il se trompe
peut-être, monsieur
Jean, il ne
Alors, qu'est-ce
Je ne sais pas
Serons-nous

J'irai jusque chez vous.

Bonsoir, monsieur. Au revoir.

Bonne nuit.

Adieu, jusqu'à demain.

À lundi

I will go as far as your place.

Good evening, sir. Au revoir.

Good night (*said on going to bed*).

Good bye till to-morrow.

Till Monday.

Où est mon chapeau?

Le voici. Prenez-le.

Venez par ici. Dépêchez-vous.

Voici du vin. Prenez-en

C'est ça. Gardez-en pour vous.

Je vous remercie bien.

Il n'y a pas de quoi.

Entrez, madame; asseyez-vous.

Otez votre chapeau.

Reposez-vous un peu.

Gardez votre chapeau, monsieur.

Pardon, monsieur. Ne vous dérangez pas.

Where is my hat?

Here it is. Take it.

Come this way. Hurry up.

Here is some wine. Take some.

That's it. Keep some for yourself.

I thank you very much.

There is not of which (to thank).

Come in madame; seat yourself.

Take off your hat.

Rest yourself a little.

Keep (on) your hat, sir.

Excuse me, sir. Don't disturb yourself (don't move).

Avez-vous encore du vin?

Je n'en ai plus.

En avez-vous assez?

Pas encore. J'en ai juste assez.

A-t-il déjeuné, (soulé, diné)?

Je crois que oui.

Il dit que non.

Il se trompe. Vous vous trompez, monsieur.

Jean, il ne faut pas faire cela.

Alors, qu'est-ce qu'il faut faire.

Je ne sais pas.

Serons nous à Paris ce soir?

Have you any more wine?

I have no more.

Have you enough (thereof)?

Not yet. I have just enough.

Has he breakfasted, supped etc.?

I think so.

He says no.

He is mistaken. You are mistaken, sir.

John, you must not do that.

Then what must be done.

I do not know.

Will we be in Paris this evening?

Je l'espère.	I hope it (hope so).
Henri est sorti.	Henry is gone out.
Je le sais.	I know (it).
Je ne vous comprends pas du tout.	I don't understand you at all.
Parlez plus lentement, s'il vous plaît.	Speak slower, if you please.
Vous comprenez, n'est-ce pas?	You understand, don't you?
Qu'est-ce?	What is it?
Qu'est-ce que c'est donc?	What does he say?
Qu'est-ce que c'est donc que ça? (8)	What is it that life (is)?
Qu'est-ce qu'il dit?	It is a fine city that Paris (is).
Qu'est-ce que la vie?	That's what they say.
C'est une belle ville que Paris.	
C'est ce qu'on dit.	
Combien est-ce que cela vaut?	How much is it that this is worth?
Où est-ce que nous allons?	Where is it that we are going?
Quand est-ce que vous partez?	When is it that you leave?
Comment est-ce qu'on dit cela en français?	How is it that we say that in French?
Pourquoi est-ce que vous partez?	Why is it that you are leaving?
Combien de savon est-ce que vous voulez? (9)	How much soap is it that you want?
Est-ce tout ce que vous avez?	Is that all that you have? (10)
C'est tout ce que j'ai.	That is all I have.
C'est très joli ça.	That is very pretty, that.
Ça, c'est très gentil.	That, it is very nice
Je ne l'aime pas, moi.	I don't like it, me.

(8) In questions, exclamations and requests **DONC** is a mere word of emphasis, not to be translated.

(9) Of course we can also say **COMBIEN VAUT CELA? OÙ ALLONS-NOUS? QUAND PARTEZ-VOUS? COMMENT DIT-ON CELA? POURQUOI PARTEZ-VOUS?**

(10) **TOUT CE** is pronounced *tous*.

C'est très
Quand mē
C'est beau
Celui-ci es
Avez-vous
Oui, mads
Je veux d
Je n'en
Mais c'en
Pardon, r
N'importe
Je désire
En voici
C'en est

La reine
Le prince
Le prési
Dubois, l
Rolland,
jeune A
le vieux
Monsieu
Monsieu
Une dan
dames, (y
young la
misses),

While
une demo
correctne
ology.

(11) T
by an A

C'est très bon marché.	It is very good market (cheap).
Quand même.	Even so. (When even)
C'est beaucoup trop cher.	It is much too dear.
Celui-ci est moins cher.	This one is less dear (cheaper).
Avez-vous du drap noir ?	Have you any black cloth ?
Oui, madame, en voici.	Yes, madam, here is some.
Je veux du papier vert.	I want some green paper.
Je n'en ai pas	I have none.
Mais c'en est, ça.	But that is some, that.
Pardon, madame, c'en est du bleu.	Pardon, that is blue (paper).
N'importe, j'en veux du bon.	No matter, I want good (paper).
Je désire aussi un chapeau.	I also want a hat.
En voici un joli.	Here is a pretty one.
C'en est un laid (vilain).	That is an ugly one.

La reine Victoria. Le roi Edouard.	Queen Victoria. King Edward.
Le prince Arthur, le comte Cassini.	Prince Arthur, Count Cassini.
Le président Loubet, le docteur	President Loubet, doctor
Dubois, l'avocat Duval, le fermier	Dubois, lawyer Duval, farmer
Rolland, le père Du Moulin, le	Rolland, father Du Moulin,
jeune Alfred, la petite Alice,	young Alfred, little Alice,
le vieux Londres, le Cap Breton.	old London, Cape Breton. (11)

Monsieur le président Loubet. Monsieur le docteur Dubois.
Monsieur le comte Cassini. Madame la comtesse D.

Une dame, (*a lady*), madame (*my lady, madam*), deux dames, *mes-*
dames, (my ladies), une demoiselle, (*a young lady*), mademoiselle, (*my*
young lady, miss), deux demoiselles, *mesdemoiselles, (my young ladies,*
misses), Un monsieur, (*a gentleman*), deux messieurs, (*two gentlemen*).

While we could never say UNE MADAME, or UNE MADEMOISELLE (but *une dame, une demoiselle*), we say UN MONSIEUR, DEUX MESSIEURS. Old French with more correctness said UN SIEUR, LES SIEURS, and this is still used in legal phraseology.

(11) The article is necessary in French with proper names that are preceded by an Adjective or other explanatory word, such as *doctor, count, etc.*

Many other sentences may be formed from the foregoing, by using a few conjunctions.

Je veux <u>un</u> chapeau, mais non pas celui-là.	I want a hat, <i>but</i> not that one.
J'ai faim, car je n'ai pas <u>encore</u> diné.	I am hungry, <i>for</i> I haven't yet dined.
Nous <u>avons</u> froid, parce que nous n'avons pas d'habits.	We are cold, <i>because</i> we have no coats.
Jean n'est pas sorti, puisque le voici.	J. is not gone out, <i>since</i> etc.
Il ne parle pas, parce qu' il a honte.	He doesn't speak, <i>because</i> etc.
Dépêchez-vous, puisque il va pleuvoir.	Hurry, <i>since</i> it is going to rain.
Je n'ai ni faim ni soif.	I am <i>neither</i> hungry <i>nor</i> thirs.
Ou j'ai raison, ou j'ai tort.	<i>Either</i> I am right, <i>or</i> I am w.
Comme je suis Français, je ne vous comprends pas.	<i>As</i> I am French, I don't understand you.
Si vous <u>avez</u> chaud, ôtez votre habit.	<i>If</i> you are warm, take off your coat.
Quand <u>on</u> <u>a</u> faim, il faut manger.	<i>When</i> one is hungry, it is etc.
Vous <u>avez</u> faim, alors mangez.	You are hungry, <i>then</i> eat.
Allez <u>à</u> l'école, puis venez chez moi.	Go to school, <i>then</i> come to etc.
Elle n'est pas jolie; je l'aime quand même .	She is not pretty; I like her <i>just the same (even so)</i> .
Je n'ai pas diné, de sorte que j'ai faim.	I have not dined, <i>so that</i> I am hungry.
Je suis <u>Anglais</u> , tandis que vous <u>êtes</u> Français	I am English, while you are French.
Voici une maison, dont les portes sont grandes.	Here is a house, <i>whose</i> doors are large (<i>whereof the doors etc</i>)
Je vous <u>aime</u> , autant que vous m'aimez.	I like you <i>as much as</i> you like me.
Parlez, seulement dépêchez-vous.	Speak, <i>only</i> hurry up.
Gardez votre habit, autrement vous aurez froid.	Keep on your coat, <i>otherwise</i> you will have (be) cold.

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