

**BERTRAND ET  
RATON, OU L'ART  
DE CONSPIRER**

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Bertrand Et Raton, Ou L'art De Conspirer by Eugène Scribe & Jules Bue

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**EUGÈNE SCRIBE & JULES BUE**

**BERTRAND ET  
RATON, OU L'ART  
DE CONSPIRER**



BERTRAND ET RATON,

ou

L'ART DE CONSPIRER.

*IN PREPARATION.*

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**Scribe** ... .. **LE VERRE D'EAU.**  
**Hugo** ... .. **HERNANL**

BERTRAND ET RATON,

OU

L'ART DE CONSPIRER.

COMÉDIE

PAR

EUGÈNE SCRIBE.

*EDITED WITH GRAMMATICAL, PHILOLOGICAL, AND  
EXPLANATORY NOTES,*

BY

JULES BUÉ.

HONORARY M.A. OF OXFORD,

NATIONAL TEACHER OF FRENCH, OXFORD; EXAMINER IN THE OXFORD LOCAL  
EXAMINATIONS; ETC.

LIBRAIRIE HACHETTE & C<sup>IE</sup>

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## P R E F A C E.

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**W**HEN I began to teach French to Englishmen, I soon perceived that my greatest difficulty would be to make them learn the language of conversation—the vernacular language—a perfect knowledge of which it was of all necessity they should acquire before they could thoroughly understand and enjoy any of the writings of our best French authors. Indeed, I would have considered it a mockery to read with them CORNEILLE, RACINE, MOLIÈRE, PASCAL, BOSSUET, BUFFON, etc., before they could perfectly understand the language I *spoke* to them, before they were familiar with every thread of the fine tissue, and every shade of the delicate or brilliant colours with which the thoughts of these great writers are clothed.

I wanted a text-book to help me to call and captivate the attention of my pupils on those differences in the expression of the same idea which distinguish the French from the English idiom, and mark and define the genius of the two languages. I thought comedies would answer

my purpose, and as there were not any French plays published in a suitable form, I wrote to M. EUGÈNE SCRIBE, who was at the time one of the leading dramatic authors in France, for the permission of printing in England some of his plays. I soon received the following answer:—

SÉRICOURT, ce 10 Juillet, 1847.

MONSIEUR,

. . . . . Je ne vois dans la permission que vous me faites le plaisir de me demander de faire imprimer, avec des notes et observations de votre main, cinq ou six ouvrages de mon répertoire destinés à vous faciliter l'enseignement de la langue parlée, qu'une gracieuseté à laquelle je suis bien sensible et dont je m'empresse de vous remercier.

Mon avis, puisque vous daignez me consulter sur le choix de trois comédies et de trois vaudevilles, serait de prendre : *Bertrand et Raton*, *La Camaraderie*, et *Le Verre d'Eau* : *La Demoiselle à Marier*, *Malvina*, et *Le Mariage de Raison*. Je consulte dans le choix de ces trois derniers ouvrages, non leur mérite, qui est mince, mais leur but moral qui peut leur valoir l'honneur d'être mis entre les mains de jeunes Éèves.

Daignez agréer, Monsieur, l'expression de ma haute considération.

EUGÈNE SCRIBE.

In 1848, I had *La Camaraderie* printed for my own use, and those of my pupils who studied that play with me derived such benefits from the work we did together, that it has always remained one of my favourite textbooks. The teaching of French in Schools has so much

improved of late years, that books once used only for private tuition may be introduced as class-books; and I can recommend, with the confidence of experience, the plays of which M. SCRIBE gives the title in his letter, as most useful reading-books for the study of spoken French.

JULES BUÉ.

OXFORD, 1875.