

**COPPEE AND  
MAUPASSANT  
TALES**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649124121

Coppee and Maupassant tales by A. Guyot Cameron

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FRANÇOIS COPPEE

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# COPPÉE AND MAUPASSANT TALES

*EDITED, WITH INTRODUCTIONS, NOTES,  
AND BIBLIOGRAPHY*

BY

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*AUTHORIZED EDITION*



NEW YORK  
HENRY HOLT AND COMPANY  
1896

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To  
**William Henry Bishop,**  
*Novelist,*  
*Yale University,*  
*Whose own Creative Work*  
*So much recognized by French Criticism*  
*Fittingly links his Name*  
*With those of these Story-Telling Masters,*  
*This Token*  
*Of a Pedagogical Colloagueship,*  
*Of his French sympathies,*  
*And of the Pleasures and Stimulus*  
*From his Friendship.*





## PREFACE

THE call for an edition of Coppée and of Maupassant is exceedingly encouraging as a proof that modern-language study has developed, to its immense gain, within the past few years. Students as well as teachers better understand the broader phases of French life. And sufficient time in schools and in colleges is being granted, to no longer strain at the presence of the pathetic, or strive only for the pleasurable or the amusing, in the attempt both to teach the language and to give a better conception of its many-sidedness, as well as to stimulate a larger knowledge of its literature, whose infinite variety explains its value as linguistic or stylistic model.

The stories of this little collection speak for themselves. Since present teaching so largely looks to increase of vocabulary as one of the most important and best results of its methods, the peculiarly prolific style of Coppée in this respect, and the clearness of statement of Maupassant, thus requiring clearness of translation, materially add value to the inherent interest of these Tales.

The notes are limited and mainly descriptive. In such short texts as these, the introduction of grammatical

niceties for discussion is as superfluous as the points themselves are sporadic. On the other hand, the annotations are, while simple, practically confined to those references—especially seen in Coppée's Parisian writing—which the teacher often finds are as difficult for him to accurately describe as the editor sees their meaning hard to define or even to discover. Apart from this, in the use of "style" as a medium of education, each instructor must practically be his own interpreter. The notes thus deal only with necessities of explanation, which, in Coppée, are quite numerous. In Maupassant there is almost nothing to explain. In either case, no notes have been repeated by useless cross-references. Though the word or phrase may recur again, the first statement should stand for later use. A few excisions—in all, some six or eight lines—occur in the text to tone down certain French freedoms. The Introduction upon Coppée deals purposely with poetic rather than prose Coppée, the larger part of his work being in verse. In the Maupassant Introduction it has seemed best to treat that author's works in general. Of the large number of Tales by him, about one-sixth only are a class-room possibility. For instance, it has not been feasible to include any of the Normandy stories; their salt is too strong, their farce-element too coarse, to be palatable, or possible as educational instruments. But those chosen represent Maupassant sufficiently to gauge his power, and do not require further examples under the phases here represented. References to the critics cited will also take the place of a little bibliography in his case.

France is still the land of literary ideals. Lovers of her or any literature will feel intellect and heart glow