

**FRENCH COMPOSITION
THROUGH LORD
MACAULAY'S ENGLISH,
II WARREN HASTINGS**

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French composition through Lord Macaulay's English, II Warren Hastings by James Boelle

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JAMES BOELLE

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FRENCH COMPOSITION
THROUGH
LORD MACAULAY'S ENGLISH.

II.
WARREN HASTINGS.

EDITED, WITH NOTES, HINTS, AND INTRODUCTION,

BY

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French to the Intermediate Education Board, Ireland; Editor of
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&c. &c. &c.*



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P R E F A C E.

THIS is the second instalment of an attempt, the outcome of many years' experience, to drive French Composition home to the minds of English boys by the only rational way of teaching it, viz. by hints and careful guidance through the mazes of French construction. Macaulay's famous Essays have been chosen because, apart from their historical value and the interest they cannot fail to awaken, he is perhaps the most *French* of English writers, his splendid prose going smoothly and readily into the language.

The plan of study the Editor would recommend is this. After, say, every ten pages have been thoroughly mastered by means of the notes, they should be made the subject of a *revision lesson*—the pupils being asked to translate them *vivâ voce* into French from another book containing the ordinary English text only.

It is impossible to over-estimate the value of *vivâ-voce* French composition as a means of affording learners that facility for dealing readily with a French turn of phrase, without which all composition must remain laboured and strained, with none of the French 'ring' about it. The Editor attributes the great success of numbers of his pupils to a vigorous course of *vivâ-voce* composition—much of Macaulay, Dickens, Thackeray, &c., having been used by him in this way.

He desires to thank M. Léon Delbos (through Messrs. Williams and Norgate) for permission to print, as Introduction to these volumes, his 'Hints on French Composition,' which appear at the beginning of Delbos's *French Composition*.

The very flattering reception accorded by masters to his annotated edition of *Frederic the Great*, and the splendid and unanimous welcome given to it by the Press—an honour he very much appreciates—have been a great encouragement to the Editor in the preparation of this second Essay; while the work done by him with the *Frederic the Great* in his own classes abundantly proves, what he had long thought to be the case, that these Essays are destined to give a great impulse and stimulus to the teaching of French Composition in English schools.

DULWICH COLLEGE.

March, 1889.

HINTS ON FRENCH COMPOSITION.

THE ORDER OF WORDS.

1. The order of words in French is generally as follows :

- I. *Nominative*, called in French *Sujet*.
- II. *Verb*, " " *Verbe*.
- III. *Accusative*, " " *Régime direct*.
- IV. *Dative*, " " *Régime indirect*.

<i>Sujet</i>	<i>Verbe</i>	<i>Régime direct</i>	<i>Régime indirect</i>
Le Général	envoya	un ordre	aux troupes

2. If the accusative has a complement, the dative, if shorter, generally precedes it.

<i>Dative</i>	<i>Accusative with extension</i>
J'ai donné à mon frère	un livre contenant des gravures superbes

3. The order of the pronouns will be best ascertained by means of the following examples, which should be committed to memory :

BEFORE THE VERB.

he gives <i>it to me</i>	= il me le or la* donne
" <i>them to me</i>	= " me les "
" <i>it to thee</i>	= " te le or la* "
" <i>them to thee</i>	= " te les "
" <i>it to him</i>	= " le or la* lui "
" <i>it to her</i>	= " le or la* lui "
" <i>them to him</i>	= " les lui "
" <i>them to her</i>	= " les lui "
" <i>it to us</i>	= " nous le or la* "
" <i>them to us</i>	= " nous les "
" <i>it to you</i>	= " vous le or la* "
" <i>them to you</i>	= " vous les "
" <i>it to them (m.)</i>	= " le or la* leur "
" <i>it to them (f.)</i>	= " le or la* leur "
" <i>them to them (m.)</i>	= " les leur "
" <i>them to them (f.)</i>	= " les leur "

* As there is no neuter gender in French, *it* always refers either to a masculine or feminine noun; therefore *le* or *la*, *lui* or *elle*, must be used to suit the gender of the word represented by *it* in French.