

**A HISTORICAL FRENCH
GRAMMAR. BOOK II.
MORPHOLOGY OR THE STUDY
OF THE GRAMMATICAL FORMS;
PP. 179-414**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649041473

A Historical French Grammar. Book II. Morphology or the Study of the Grammatical Forms; pp. 179-414 by Arsène Darmesteter

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Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

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A
HISTORICAL FRENCH GRAMMAR

BY

ARSÈNE DARMESTETER

LATE PROFESSOR OF THE HISTORY OF THE FRENCH LANGUAGE
AND OF MEDIAEVAL FRENCH LITERATURE AT THE SORBONNE

AWARDED THE PRIX SAINTOUR BY THE FRENCH ACADEMY

EDITED BY

ERNEST MURET AND LÉOPOLD SUDRE

PROFESSOR AT THE UNIVERSITY OF GENEVA PROFESSOR AT THE COLLÈGE STANISLAS, PARIS

AUTHORIZED ENGLISH EDITION

BY

ALPHONSE HARTOG

FORMERLY PROFESSOR OF FRENCH AT THE ROYAL ACADEMY OF MUSIC

BOOK II

MORPHOLOGY

OR

THE STUDY OF THE GRAMMATICAL FORMS

London

MACMILLAN AND CO., LIMITED

NEW YORK: THE MACMILLAN COMPANY

1902

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OXFORD

HORACE HART, PRINTER TO THE UNIVERSITY

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PREFACE

1. THE present volume contains the translation of Book II of Darmesteter's French Grammar, extracted from the complete work, of which the translation appeared in 1899.

It should be said that the separate publication of Book II, which deals with Morphology, or Accidence, is due to the suggestion of various correspondents connected with secondary and higher education. The subject has been introduced into the programme of the Leaving Certificate Examination in Scotland, and it will probably not be long before it is introduced into secondary schools in England. To boys and girls with even the faintest rudiments of Latin the subject gains immensely in interest and value by being treated historically; and it should be said that the work was originally written for the girl students of the *École Normale Supérieure des Filles* at Sèvres, who had no previous knowledge of classical languages.

2. The preface to the complete work contains an account of its origin and of its posthumous publication by MM. Muret and Sudre, both former pupils of the author.

The work is divided into four books:—

Book I. *Phonetics*, or the study of the sounds.

Book II. *Morphology*, or the study of the grammatical forms (Declensions and Conjugations).

Book III. *Formation of Words* (Composition and Derivation), and *Life of Words* (or Semantics).

Book IV. *Historical Syntax*.

Book I has been edited by M. Muret, Book II and the remainder of the work by M. Sudre.

In Book II, M. Sudre, adhering to the plan laid down

by M. Muret, has introduced considerable additions or modifications in §§ 148, 164, 170, 188-190 (degrees of comparison), in §§ 205-208 (demonstrative pronouns), and §§ 219, 222, 244, 249, and 253. He has also added § 198 on the impersonal pronoun, and the account of the forms of the verb *être*.

3. *Typographical Conventions*.—The conventions of the French text have been scrupulously followed in Book I, dealing with Phonetics, where strictness was essential. In the later portion of the book such strictness would have caused unnecessary awkwardness. M. Muret writes with regard to Book I:—

'The reader will notice with regard to Latin examples that the feminines of the 1st declension, in -a, are always quoted in the nominative case, while feminines of the 3rd declension, and all masculines, are quoted in the accusative. The reason for this will be found in Book II, §§ 145-153, on the history of the Latin declension in Gaul. Reference may also be made to Book I, § 64, 1.

'The *asterisk* (as in **vervicem*) is used throughout to denote Latin words not to be found in dictionaries of classical and ecclesiastical usage. It seemed superfluous to distinguish those which occur in Low Latin texts from those whose existence has been deduced from French and other Romance languages.

'Wherever French words are traceable to a Latin type differing from the classical type, the fact has been indicated, if not expressly, at any rate by the juxtaposition of the classical and popular forms¹.

'Roman, thick, and italic type are used in each case to distinguish pronunciation or spelling of different dates

¹ The reader is supposed, after Book I, to be aware of the distinction between Popular and Classical forms, and the Popular form is quoted *without the Classical*, e. g. *recipere*, and not *recipere*.

or origins. As a rule, thick type is used for the oldest form, italic for the latest. Thus in Chapter III, on the history of the *Pronunciation of Popular Latin in Gaul from the 5th to the 10th century*, thick type is used for Latin words, italic for French. A number of examples in this chapter show the successive pronunciations of a given word from the time of the oldest French texts down to the present day, so that the mind easily connects the form of the 10th or 11th century with that of the 19th. In some cases the pronunciation of forms anterior to the appearance of French is given as restored by induction: such forms are always given in italics between parentheses and precede the earliest forms of which we have direct evidence. Forms of Middle and Modern French have also been printed in parentheses, side by side with the Old forms, in cases where the inexperienced reader was likely to feel doubt as to the pronunciation of the earlier forms. Various associations of ideas, and (since the 15th and 16th centuries) the pedantry of learned men, too closely followed by the Academy, have disturbed the traditional spelling and pronunciation of many French words: in these cases the forms now in use are printed in parentheses and in Roman characters, merely to give additional information, or as translations of the forms of the Old language.

'As the diacritical signs were unknown to the Middle Ages, their use in the case of words anterior to the 16th century has been restricted to examples where it was necessary to distinguish open *e* and *o* (*ê* and *ô*) from close *e* and *o* (*é* and *ó*), or open or close *e* from *e* feminine or mute.' [Expressions such as 'close *é*,' 'open *ô*,' although pleonastic, have been used in the text as more likely to impress the memory.]

.. For French before the 17th century, i.e. Old and Middle

French, it is necessary to have some term, and the expression in the original, *l'ancienne langue*, has been translated by 'the Old language.' This is to be distinguished from 'Old French,' which means French from the 9th to the 14th century. As an abbreviation for 'the Old language' the symbol '(O.F.)' has been used: the use of a dagger (†) for obsolete words, adopted in the Indexes, suggested itself unfortunately too late to be adopted in the text.

The 'Modern language,' written with a capital, must be taken as a technical expression for French from the 17th century down to our time. Occasionally the French of the 17th century is contrasted, however, in the original with the modern, i. e. contemporary language, and in this case 'modern' has been written without a capital. In spite of apparent complexity in this convention, confusion is hardly to be feared in any instance. The use of capitals in the terms 'Popular' and 'Learned formation,' resorted to, for greater clearness, in the last two Books, should have been adopted throughout.

A new feature has been introduced, namely the marking, in all cases where it seemed to be of use, of the place of the tonic accent or *tempus forte* (see § 40 in Book I) in Latin words, e. g. *recipere*¹. Many etymologies have been introduced with the assistance of the French editors where the additions conduced to clearness.

4. *Translation of Words and Examples.*—An elementary knowledge of French is assumed on the part of the reader; to translate every word and example would have been irritating, and would have increased the bulk of the book unduly. In Book II, the quotations from Old French (chosen to illustrate grammatical forms and not

¹ We may warn the casual reader that, in all cases where it is not otherwise stated, Popular Latin forms, e. g. *recipere*, and not Classical forms, e. g. *recipere*, are quoted.

difficult points of syntax) have been kindly rendered into Modern French by M. Sudre, and are accompanied only rarely by English renderings¹.

5. The text of the present volume is identical with that of the original publication, but a list of *corrigenda* and *addenda* has been added, for most of which the translator is indebted to Prof. Louis Brandin of University College, London, Prof. Victor Kastner of the Owens College, Manchester, and Mr. William A. Reynolds, formerly professor at the *Lycée St.-Louis* in Paris.

The indexes have been extracted from the general indexes to the whole work, and a few additions have been made.

I shall be grateful to any reader who will send me corrections or suggestions for a future edition, to the care of the publishers².

A. HARTOG.

¹ M. Sudre has occasionally modified the spelling of examples from Norman and other dialectal texts, to bring them into harmony with the forms of the Île de France, or French proper; thus, forms like *dunt*, &c., in the *Chanson de Roland* have been replaced by *dont*, &c. Conventional spellings of the 16th century, e.g. *prachique* for *pratique*, have also in some instances been abandoned.

² We add a list of the chief works by M. A. Darmesteter:—

(i) *Reliques Scientifiques* (Paris: Léopold Cerf; 2 vols., 8vo, 1890). This work contains various memoirs on phonetics and morphology.

(ii) *Traité de la formation des Mots Composés dans la langue française* (Paris: Vieweg; 1st ed., 8vo, 1874); the second edition, revised and augmented by the author, was published in 1894 under the supervision of M. Gaston Paris (Paris: Bouillon; 8vo).

(iii) *De la création actuelle des Mots Nouveaux dans la langue française et des lois qui la régissent* (Paris: Vieweg; 8vo, 1877).

(iv) *The Life of Words, as Symbols of Ideas* (London: Kegan Paul, Trench, & Co.; 8vo, 1886).

(v) *Le seizième siècle en France, tableau de la littérature et de la langue*, par A. Darmesteter et A. Hatzfeld (Paris: Ch. Delagrave).

(vi) *Dictionnaire Général de la langue française*, par A. Hatzfeld et A. Darmesteter, avec le concours de A. Thomas (Paris: Ch. Delagrave; 8vo). Completed in 1900.