

**HEATH'S MODERN
LANGUAGE SERIES;
TARTARIN DE TARASCON**

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Heath's Modern Language Series; Tartarin de Tarascon by Alphonse Daudet & Richmond Laurin Hawkins

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ALPHONSE DAUDET & RICHMOND LAURIN HAWKINS

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ALPHONSE DAUDET

Heath's Modern Language Series

TARTARIN DE TARASCON

PAR

ALPHONSE DAUDET

*"En France, tout le monde
est un peu de Tarascon."*

EDITED WITH NOTES AND VOCABULARY

BY

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PREFATORY NOTE

The text of this edition of *Tartarin de Tarascon* is that of the *Collection Guillaume*, published by Ernest Flammarion, Paris. Excisions to the extent of one-seventh of the original have been made. Brief summaries replace the parts omitted.

Teachers are advised to supply themselves with the Flammarion edition. The inimitable illustrations by Rossi, de Myrbach, Montégut, and others add greatly to the interest of the narrative.

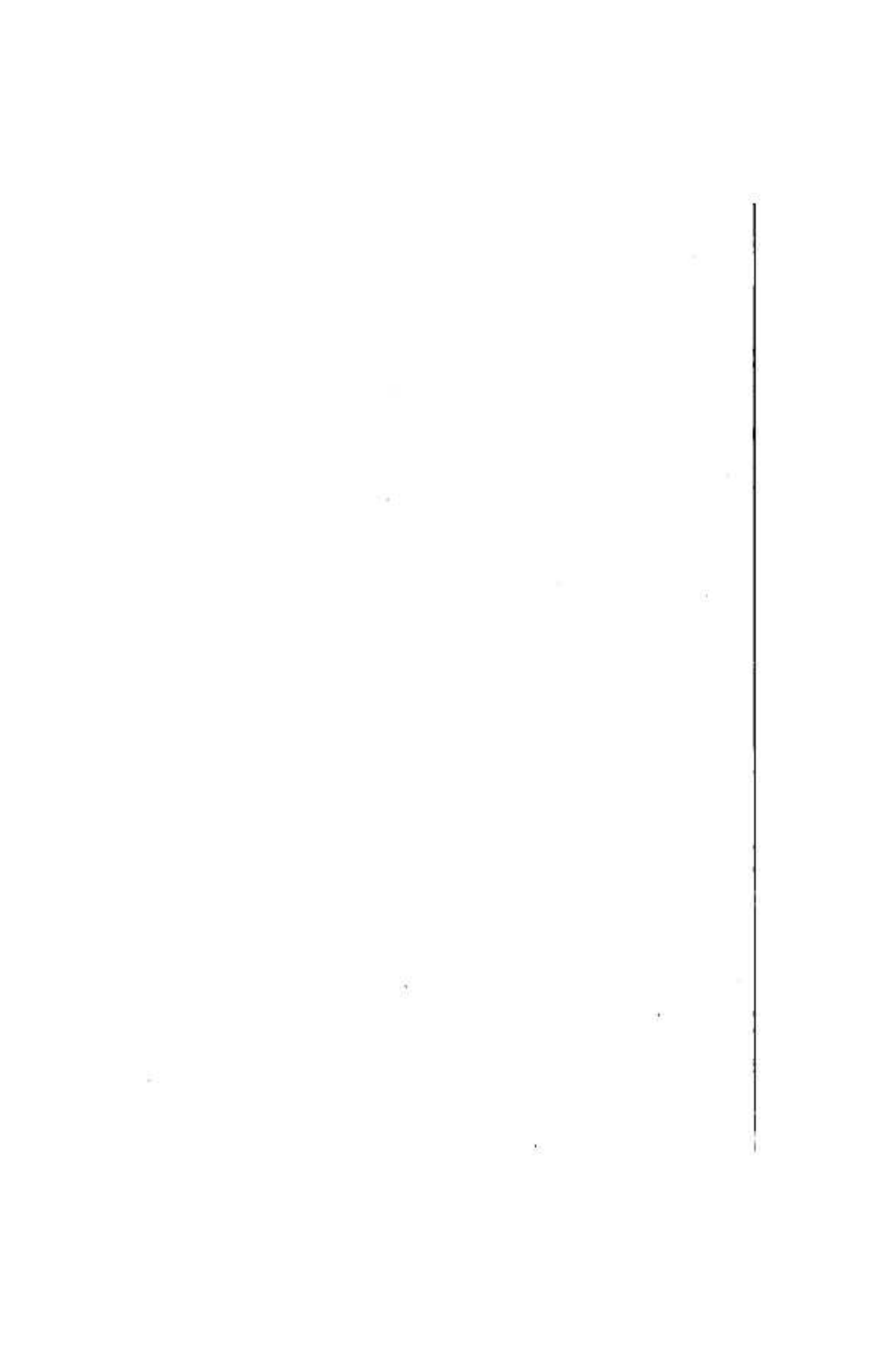
In preparing both notes and vocabulary I have profited by previous editions and translations.

With college classes, *Tartarin de Tarascon* should be read towards the end of the first or during the second year of French.

For valuable suggestions I am indebted to Mr. I. H. B. Spiers, French Master, William Penn Charter School, Philadelphia, and to Professor C. H. Grandgent, Professor C. H. C. Wright, Dr. A. F. Whittam and Dr. E. H. Wilkins, of Harvard University.

R. L. H.

CAMBRIDGE, MASS.



INTRODUCTION¹

In November, 1861, Daudet² and a fellow-traveler set out from southern France to hunt lions in Algeria. "To tell the truth, I didn't go to Algeria expressly to hunt lions. Above all I wanted to caulk my somewhat dilapidated lungs in the good warm sunshine. But as soon as I set foot on the deck of the *Zouave*, on which our enormous box of weapons had been embarked, I really imagined that I was going to exterminate all the wild beasts of the Atlas Mountains." The trip across the Mediterranean, the city of Algiers and its environs, the valley of the Chécliff River, groves of tropical trees, barking jackals, Moorish guitars, the outlandish antics of his traveling companion — all these sights and experiences left their record in the little green note-books that Daudet brought back with him, and from them he elaborated *Tartarin de Tarascon*.

His comrade — in reality not from Tarascon, but from a neighboring town — furnished the prototype of Tartarin. "A fine pair of ninnies we were, my companion and I, as we landed in that good city of Algiers . . . , with our red sashes and flamboyant fezzes. With what a devout and earnest demeanor Tar-

¹ The quotations in the Introduction are all from Daudet's chapter on *Tartarin de Tarascon* in *Trente ans de Paris*.

² **Biography.** Alphonse Daudet was born at Nîmes, in southern France, May 13, 1840. Attends school at Nîmes. His father, a silk manufacturer, becomes bankrupt, and moves to Lyons (1849). Attends the *lycée* in Lyons. Usher in an academy at Alais, where he is poorly paid and poorly fed (1856). Joins his elder brother, Ernest, in Paris (1857). *Les Amoureuses* (1858), a small volume of verse, brings his name before the public. Contributes to *le Figaro* and other Paris newspapers. Secretary to the Duc de Morny, President of the Legislative Corps (1861-64). During this period, travels in Algeria, Corsica, and Sardinia. Several forgotten plays (1862-64). Publishes

tarin took off his enormous hunting boots at the portal of the mosques and advanced into the sanctuary, grave, solemn, and . . . in colored socks! Ah, he believed in the Orient, with its muez-zins and dancing-girls, its lions, panthers, and dromedaries, in all the marvelous stories that his books had given him, stories that his southern imagination had magnified a hundredfold. I, faithful as the camel in my story, followed him in his heroic dream; but now and then I doubted a little." His doubts, however, did not prevent him, an hour later, from lying in wait for lions that never came, just as Tartarin does in the book.

Tartarin de Tarascon first appeared in *le Petit Moniteur*, a Paris newspaper. "Its failure was complete. *Le Petit Moniteur* was a popular sheet, and the masses do not understand printed irony, which bewilders them, and makes them think you are taking them for a pack of fools. Words cannot describe the disappointment of the subscribers of that penny paper upon reading the first chapters of Tartarin's life. . . . After some ten installments had come out, I had pity on the editor, and took *Tartarin* to the *Figaro*, whose readers understood it better. . . . Finally the book was published, and took fairly well . . .," a rather modest assertion in view of the fact that more copies of *Tartarin* have been sold than of any of Daudet's other novels.

"Judged freely, after many years, *Tartarin*, with its swift and varied movement, seems to me to have qualities of youth and of life. . . . The style is neither very elegant nor very concise. It

Lettres sur Paris in *le Petit Moniteur* (1865). Marries Julia Allard (1867). *Le Petit Chose* (1868), a semi-autobiography, dealing with the trials of his early years. *Lettres de mon moulin* (1869), tales and sketches, a great success. Patriotic *Lettres à un absent* (1871), inspired by the events of the Franco-Prussian War. *Tartarin de Tarascon* (1872), generally considered Daudet's masterpiece. *L'Arlésienne* and *Lise Tavernier*, plays (1872). *Contes du lundi* and *Contes et Récits* (1873). *Robert Helmont* (1874), a diary written during the Franco-Prussian War. *Fromont jeune et Risler aîné* (1874), a novel of Parisian manners, an immense success. *Jack* (1876), a sentimental novel of labor and Bohemia. *Le Nabab* (1877), a study of Parisian life, in which Daudet draws upon the experience gained in the Duc