

# **MY FIRST FRENCH COURSE. PART I**

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My First French Course. Part I by Albert Grover & G. de Beauchamp

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**ALBERT GROVER & G. DE BEAUCHAMP**

**MY FIRST FRENCH  
COURSE. PART I**



# MY FIRST FRENCH COURSE.

BY

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IN THREE PARTS.

PART I.



LONDON:

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1878.

303. g. 313<sup>a</sup>

## CORRIGENDA.

<i>Instead of</i>	<i>read</i>	<i>page</i>	<i>line</i>
"frambousses"	"mères"	96,	17.
do.	do.	24,	1.
"a"	"a"	24,	33.
"il"	"Je"	37,	31.
"beau frère"	"beau-frère"	38,	2.
"beau père"	"beau-père"	50,	1.
"vingt trois"	"vingt-trois"	53,	15.
"heureux"	"heureuses"	60,	27.
"parasseux"	"parasseuses"	60,	27.
"une chène"	"un chêne"	70,	23.
"une frêne"	"un frêne"	70,	23.
"choses abusé"	"choses abusés,"	72,	35.

## P R E F A C E.

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"LEARN a foreign language as you would your mother tongue" is good advice; in order that this may be done with some degree of satisfaction, it is necessary that the learner should have "the materials," so to speak, at command. In the following pages an attempt has been made to supply such materials for those entering on the study of the French Language. A great many, if not all, of the words in common use have been embodied in the vocabularies and utilized in the exercises accompanying them; long and involved rules have been shortened and explained in simple and intelligible language, and, in many instances, the various shades of meaning of the same or similar words have been carefully exemplified.

In the "first part" the verbs *avoir* and *être* have been fully conjugated on the *root* system; in the "second," the verbs of the different conjugations and their irregularities will be more especially treated of;

and the third part will be principally occupied with "Syntax" and "Idiomatical Expressions."

The Author takes this opportunity to tender his thanks to Messrs. G. de Beauchamp, of the Royal Naval School, New Cross; V. Guaya, Professor of Languages, Tunbridge Wells, and others, for their kind hints and assistance.

Teachers and Professors who may be induced to use "My First French Course," will confer a favour by communicating any "hints" to the Author, under cover to the Publishers, Messrs. Relfe Brothers.

MITCHAM, 1878.

Single copies forwarded, to teachers only, on receipt of published price in stamps.



## ACCENTS.

The accents are three—acute (´), grave (`), and circumflex (^). The acute and grave are placed over the letter *e*; the circumflex over any vowel except *y*. The cedilla (¸) is placed under *c*, coming before *a*, *o*, *u*, and gives *c* the sound of *s*.

## THE ALPHABET.

	Name.	Pronounced like
A, a	Áh	<i>a</i> in far.
B, b	Bey	<i>ey</i> as in they.
O, o (¹)	Cey, or Sey	do. „ do.
D, d	Dey	do. „ do.
E, e	Ey	do. „ do.
F, f	Ef	
G, g	Jey	<i>s</i> in measure, or <i>z</i> in azure.
H, h	Ash	
I, i	E	
J, j	Jee	<i>s</i> in measure, or <i>z</i> in azure.
K, k	Kah	<i>c</i> in cal.
L, l	El	
M, m	Mzn	
N, n	En	
O, o	O	
P, p	Pey	<i>ey</i> as in they.
Q, q	Kú	
R, r	Err	
S, s	Ess	
T, t	Tey	<i>ey</i> as in they.
U, u	Ü	
V, v	Vey	<i>ey</i> as in they.
X, x	Ix	as in mix.
Y, y	I-grék	
Z, z	Zed	

¹ *C* with a cedilla under it is pronounced like *s* soft

## VOWEL SOUNDS.

- A* = *a* long in *car* or *a* short in *fat*.  
*E* = *ey* in *they*, *ay* in *hay*, or *e* in *tell*.  
*E* mute is not sounded.  
*I* = *ee* in *beer*, or *i* in *piqua*.  
*O* = *o* in *stone*, *bone*, etc., or *o* in *hot*.  
*U* = *u* in *brute*, or *u* in *slut*.

## COMPOUND VOWELS.

*AI*, *EU* (*Æ*, *ÆU*) and *OU*.

- Ai* = *ay* in *day*, *eu* = *ø*, *ou* = *oo* in *doom*.  
*Ai* = *ay* in *day*; *eu* is pronounced either long or short: it has no corresponding sound in English; *eu* short, somewhat like *u* in *rub*. *Ou*, long or short, = *oo* in *spoon*, or *u* in *bush*.  
*Au* and *eau* = *o*.

## NASAL SOUNDS.

*An* (*en*, *am*, *em*), *in* (*in*, *yn*, *ym*, *ein*, *ain*, *aim*), *on* (*om*), *un* (*um*).

*An* = *ang* in *bang*; *in* = *eng* or *ring* in *strength*; *on* = *ong* in *long* or *ongue* in *tongue*; *un* = between the sound of *eng* in *strength* and *wng* in *lung*.

## SOUNDS OF THE CONSONANTS.

**B** has the same sound as in English.

**C** = *k* (when it comes before *a*, *o*, *u*, *l*, *n*, *r*), and generally at the end of words.

**C** = *c* in *cedar* (before *e*, *i*, *y*), and also before *a*, *o*, *u*, when it has the cedilla under it—*ça*, *reçoive*, *reçu*. In several words *c* is not sounded.

**Ch** before a vowel = *sh* in *slut*.

**Ch** before a consonant = *K*, as in *Chrétien*.

**D** = the English *d*: mute at the end of words, except when the following word begins with a vowel or *h* mute, in which case it = *t*. At the end of proper names it retains its proper sound.

**F** = the English *f*. *F* final is sounded in most words, except in *cerf*, *cerf-volant*, *clef*, *ouf-frais*, *ouf-dur*, *nerf de*

boeuf, bouf gras, étoqf, chef-d'œuvre, and in œuf/s, boufs, ner/s, neq/s.

G - the English *g* in *gone*, *grave*, *glut*, before *a*, *o*, *u* and consonants.

G = *s* in *treasure*, or *z* in *azurs*, before *e*, *i*, and *y*.

G final is mute in *bourg*, *faubourg*, *poing*, *hareng*, *étang*; in *rang*, *sang*, *long*, before a consonant; and in *doigt*, *legs*, *vingt*, *signet*, *Regnard*.

Gn - gn in *signer*, pronounced *sinzey* (the first *y* - *y* in *year*; *ey* - *ey* in *they*).

Gn at the beginning or in the middle of words = the English *gn* in *ignorant*. When two *g*'s stand before *s* or *t*, the first has a hard, the second a soft, sound - *suggérer*.

H is either aspirated or mute at the beginning of words: in the middle of words it is mute, except in compounds in which one or other of the compound words begins with an *h* aspirated; after *r* or *t* it is silent.

J = *s* in *pleasure*, or *z* in *seure*.

K - the English *k*, found only in a few words of foreign extraction.

L generally = the English *l*; *l* final, preceded by *ai*, *ei*, *oi*, *sui*, *oui*, and *l* in the middle of words preceded by *i* - *ll* in *brilliant*, *million*, or *gl* in *scrupule* (this is an approximation merely).

*ll* final is liquid: *Avril*, *babil*, *Brésil*, *ail*, *gentil*, *gentilhomme*, *mil*, *pétil*.

The *l* in *haril*, *chanil*, *coutil*, *fenil*, *fil*, *fournil*, *fuail*, *gril*, *nombriil*, *outil*, *persil*, *pouls*, *souil*, *sourcil*, is silent.

*lll* is not liquid at the beginning of words, nor in *armillaire*, *cavillation*, *codicille*, *distiller*, *fibrille*, *fritillaire*, *imbécille*, *instiller*, *maxillaire*, *mitte*, *osciller*, *pupille*, *pusillanime*, *scintiller*, *la Sybille*, *titiller*, *tranquille*, *vaciller*, *villa*, and derivatives from the same. *Achille* = *Acheel*. In the proper names, *Milhaut*, *Pardalhac*, *Sully*, *l* is liquid.

M and N = the English *m* and *n*, except when preceded by the vowels, *a*, *e*, *i*, *o*, *u*, *y*.

Monsieur - *Mossieu*.

P and Ph = the English *p* and *ph*. *P* is mute in *Baptiste*, *baptême*, *baptistaire*, *baptiser*, *dompter*, *exempter*, *corps*, *compte* (and its derivatives); in *exempt*, *sculpteur* (and derivatives); in *prompt* (and derivatives); in *sept*, *septième*, *septième*ment; (in other derivatives of *sept* it is pronounced); in *temps*, *printemps*, and in the three persons singular, present indicative, of the verbs *rompre* and *corrompre*. In baptismal it is sounded.

*P* final is silent in *champ*, *camp*, *drap*, *loup*, *sirop*, *galop*,