# F422 HISTORY OF THE FRENCH LANGUAGE
prerequisite: FRENCH 221

**Catalog Description**: "A linguistic study of the phonological, morphological, syntactic and lexical changes which turned the Latin spoken in Gaul into modern standard French. No previous training in linguistics required." (Note also: no previous training in Latin or Old French required.)

Language of instruction: English.

Instructor: Dr. Nathan L. Love

**Texts**: *A History of the French Language* Peter RICKARD
*The French Language: Present and Past* Glanville PRICE

We will be concerned with **external** and **internal** history. External history pertains to the cultural, social, political realities bearing on language change, whereas internal history concerns itself primarily with phonological developments that occur within the language, independent of cultural phenomena. The Rickard text outlines external history, and the Price text catalogues the internal history of the French language.

Class instruction will consist of traditional lectures bearing on language structure and internal history. The emergence of Old French from Vulgar Latin will receive emphasis since it is the earlier stages of development which are most remote from us. The readings on external history will be left to the students to complete.

**Requirements**: A research paper, midterm and final exam.

This will be a course rich in learning opportunities. It will provide a brief introduction to linguistics (especially historical Romance linguistics), an overview of the structure of Classical Latin, the essential characteristics of the syntax and lexicon of Old French, the standardization of Modern French in the late sixteenth and early seventeenth centuries. Much that is arcane in Modern French grammar and spelling will become clearer, I hope. With French as a case study, one will emerge from the course with a better understanding of the nature of language change in general, especially as it is reflected in vocabulary and pronunciation. Finally, this course will serve as useful background for any future study of linguistics, Old French, and the grammar of modern French--perhaps even for literary studies oriented toward stylistics.

1. What is linguistics?

2. How closely related are French orthography and phonology?

3. Who was Ferdinand de Saussure?

4. How would you represent : *Comment vous appelez-vous?* phonetically?

5. What is the difference between Vulgar Latin and Classical Latin?

6. Which sort of Latin is that found on the sides of buildings in Pompeii?

7. What language is this?

> *Quod dum tempore quodam faceret, et relicta domu convivii egressus esset ad stabula iumentorum, quorum ei custodia nocte illa erat delegata, ibique hora competenti membre dedisset sopori, adsitit ei quidam per somium, eumque salutans as suo appellans nomine.*

8. What language is this?

> *Si Lodhuvigs sagrament, que son fradre Karlo jurat, conservat, et Karlos meos sendra de suo part non los tanit, si io returnar non l'int pois, ne io ne neuls cui eo returnar int pois, in nulla ajudha contra Lodhuwig nun li iv er.*

9. Which language has contributed the most to the French lexicon?

   a) Latin   b) English   c) German    d) Celtic

10. When did modern French emerge?

11. Did the word in the first column derive from a) or b) ?

    poids      a) pondus    b) pensum

    legs       a) legatum   b) laisser

    cendre    a) cinerem   b) centum

    chaud     a) calidum   b) charta

# SKETCH OF THE HISTORY OF THE FRENCH LANGUAGE

Council of Tours 813

*rustica romana lingua*

*theotisca lingua*

## Earliest Manifestations of French

Strasbourg Oaths 842

    Charles the Bald

    Louis the German

    Nithardus

Sequence of Saint Eulalia

Jonah Fragment

Clermont Passion

Life of St Leger

Life of St Alexis

Song of Roland

## Before the Earliest Manifestations of French

Gauls of Gaul (circa 300 B.C.) spoke **Gaulish**, a Celtic language.

The Romans introduced **Vulgar Latin** into Gaul from circa 154 B.C.

Latin supplanted Gaulish, although Gaulish influenced some limited Latin vocabulary. Gaulish died out by end of 5th century. **Breton**, a Celtic tongue subsisted only in Brittany.

**Germanic** influence on Latin spoken in Gaul in 5th century and afterward. Eventually the Frankish conquerors learn Latin, too. What is spoken in Gaul is Latin. It seems to have divided into regional speech or dialects from 8th century or so.

# Old French

- By 12th and 13th centuries, the vernacular is acceptable for literature.
- LANGUE D'OIL (see map in Rickard, p. 48)  dialects:

    Francien, Norman, Picard, Champenois, Walloon, Poitevin, etc.

- LANGUE D'OC  dialects:

    Gascon, Limousin, Auvergnat, Provençal, etc.

- As **Francien** gains ascendency, the long-lived process of centralization and codification of French begins.
- With 11th century, documents permit one to see that O.F. has a "grammar", if not yet a set othographical system.
- 2 case system — oblique / nominative


# Middle French: 14th, 15th, & 16th centuries

- The two-case system abandoned--major morphological change.
- The vowels simplify--major phonological change.
- Conjunctions and syntax become freer.
- Vocabuary expands.
- Period of Froissard, Villon.
- *Langue d'oïl*--clearly more prestigious than *langue d'oc*.
- French the official language--16th century.
- Apologists of the French Language. Apologies:
    - ǂ *Deffense et Illustration de la langue françoyse* 1549 Joahim Du Bellay
    - ǂ *Institution chrétienne* 1541  Jean Calvin
    - ǂ *La Concorde des des langaiges* 1513  Jean Lemaire de Belges
    - ǂ *Traicté ... avec le Grec*  1565   Henri Estienne

# Modern French 17th Century

- Syntax, vocabulary, grammar essentially unchanged till present.
- Language codifies.  Grammarians of language taken seriously.
- Paris clearly the central force in all language matters.

## Eighteenth Century

- Fun continues to be poked at patois and dialects
- French grammarians continue to flourish
- French begins to rival Latin, not only as principal language of serious writers in France, but also of the cultivated persons throughout western Europe.
- European presses spread written French throughout Europe and social classes benefiting from public education.
- With the Revolution, an even heavier-handed approach to promoting a standardized French
- Certain reforms concerning grammar, spelling, even names of months, etc. ushered in by Revolution.
- Prose crisper, simpler syntax.

## Nineteenth Century

- Poetization of French prose, invention of new figures of speech.
- Preterite tense on decline
- Concrete nouns rendered abstract, and vice versa.

## Twentieth Century

- Exploration of "styles" continues
- Colloquial speech in novel and theatre
- Where will it all end?

# Peculiarities of modern French grammar & spelling

Ils pens<u>ent</u>  /ilpɑ̃s/

regarder  /rəgarde/

Monsieur /məsjø/

Tu m'as écrit de belles lettres à cette époque-là.

Où sont les lettres que tu as écrit<u>es</u>?

Marianne s'est lavé<u>e</u> ce matin.

Marianne s'est lav<u>é</u> d'abord le visage.

Il a fait chanter la chanson aux étudiants.

   = Il la leur a fait chanter.

Il est venu parler aux professeurs des progrès les plus récents.

   = Il est venu leur en parler.


aller: je <u>v</u>ais; BUT nous <u>a</u>llons

### VAIS, VAS, VA, VONT ~ ALLER, ALLONS, ALLEZ

The "boot" of the irregular verbs, i.e., irregular forms in all singular forms and third person plural; <u>nous</u> and <u>vous</u> forms resemble infinitive.

| VEUX | voulons | achète /aʃɛt/ | achEtons | /aʃtɔ̃/ |
|------|---------|---------------|----------|---------|
| VEUX | voulez | achète /aʃɛt/ | achEtez | /aʃte/ |
| VEUT | VEULENT | achète /aʃɛt/ | achètent | /aʃɛt/ |

Linguistics : A Systematic Study of Language

What other approach to an history of language recommends itself but a linguistic approach, that is, one which is like a science--rigorous, methodical, factual, whose terminology is consistent and precise, whose object lends itself to observation and verification, and is "public" or open to scrutiny?

Victor Hugo in *Notre-Dame de Paris* (especially in the chapter *Ceci tuera cela*) illustrates another possible approach: imaginative and "intuitive" -- which proves, however, unsatisfactory by itself. Although based on much knowledge and insight, it functions only as an element of tone and local color in a work of Romantic fiction.

## A. History of Linguistics

1. **The First Linguists**:

a) the lone Indian, Pānini--4th cent. B.C. grammarian gave for Vedic (an early form of Sanskrit) formal, complete, rigorous description.

b) the anonymous aphabetizers. Modern alphabets, invented long ago, present real and significant phonetic distinctions within the sounds of their languages.

c) the men of many words, Greek philosphers and sophists.
i) logos as creative and organizing principle of the rational universe.
ii) preoccupation with how language, especially abstract and relational terms, relate to reality.
iii) Elaboration of logic, with Aristotle a system of principles for sound argumentation.

2. **Linguistics over the Centuries**:

As with the ancient Greeks, the study of language remains throughout the history of western civilization, a philosophical preoccupation full of more speculation than description or observation at its best, at its worst a subject akin to magic.

a) man & speech; animals and instinctive communication.
b) writers of bestiaries and "etymologies."

For some, it is as though language or certain terms, such as incantations, curses, names of deities or satanic entities inherently possess the power of Greek logos.

Modern linguistics emerges from philosophy as a distinct discipline in the manner of psychology or physics. Two main concerns predominate: history of past language and family of languages. Once the notion of inevitable progress is rejected as an axiom, the past becomes more instructive and interesting. With the discovery of similarities in the seemingly most remote languages, one begins to wonder about a common prototype language.

### 3. Beginnings of Linguistics as Science

Things were shaken up in the very late eighteenth century with the discovery of Sanskrit, for it quickly became evident that there was a kinship among the languages since called Indo-European.

Sir William Jones, a British judge stationed in India, discovered that Sanskrit bore a striking similarity to two other ancient languages of his acquaintance, Latin and Greek. The Sanskrit word for father was *pitar*, astonishingly similar to the Greek and Latin *pater*. Sanskrit for mother was *matar*, and in Latin *mater*. Jones concluded, in a paper written in 1786, that Sanskrit shared with Greek and Latin "a stronger affinity...than could possibly have been produced by accident; so strong, indeed, that no philologer could examine them all three, without believing them to have sprung from some common source, which, perhaps, no longer exists."

This event initiated the search for the common source of a nearly all of European languages. "Grimm's Law" established that German *vater* (and English *father*) has the same root as the Sanskrit/Latin *pitar/pater*. The next two centuries of research only confirmed little by little the basis for a common source for the family of languages dubbed Indo-European. A common source not only in lexical items such as individual words, but also for the grammar (formal structure) of languages. In exploring the relationships between the various Indo-European languages, linguists worked out a framework of comparative grammar with methods which became more and more rigorous as chance findings or decipherings continued to gratify this new science with confirmations of its basic principles and expansions of its range. Up until the first decades of our century, linguistics consisted of what was mainly a genetics of language; its principle task being the evolution of linguistic forms; it set itself up, in short, as a historical science.

4. **Modern Linguistics**

If the first phase of linguistics can be called "the philosophy of language" (up until the nineteenth century), the second phase "the evolution of linguistic forms" (the nineteenth century), the third phase--the current one--might be called "the formalization of language structures." Based on the latest findings, linguists began to call into question some of the frameworks elaborated for the Indo-European languages. Theory needed to be tidied up. Linguists therefore came to realize that they had to study present or general linguistic reality without distorting the facts with historical presuppositions or biased techniques. They aimed at describing language fully, understanding what a language consists of and how it functions. Following the lead of Ferdinand de Saussure, they embraced a basic principle of modern linguistics--still widely held: that language forms a *system*. None of the elements of a language means anything in itself, but only in relation to other similar elements within the *structure* of a language, that is, a structure of symbols or signs. The key question is how each element (whether lexical, phonemic, morphological, etc.) sets itself apart from or distinguishes itself from other elements of the same type; to answer this question is to unlock how a given language functions.

## B. Object of Linguistics

1. language in general; languages in particular

    a) theoretical linguistics.
    b) descriptive, historical (philology) or applied linguistics (language acquisition--primary & secondary).

2. specific aspects of language study:

    a) formal grammar (vs. notional) "not based on meaning" and "precise" and "explicit".
    b) morphology and syntax: internal structure of words and phrases, clauses, etc.
    c) phonetics and phonology: sound system, pronunciation, sound change.
    d) lexicon and semantics: vocabulary of language, meanings.

## C. Two --*isms* associated with Linguistics

Positivism--linguistic facts, data.

Structuralism--formal relations and elaboration of language's operational framework.

# Elements & Examples of Romance or Comparative Linguistics

A. General: Voiced and Voiceless Consonants

| Voiceless | Voiced |
|-----------|--------|
| p | b |
| t | d |
| k | g |
| f | v |
| s | z |
| ʃ | ʒ |
| tʃ | dʒ |

B. Evidence for Vulgar Latin etymon

| Fr | Span | Ital | | VL |
|----|------|------|--|----|
| cheval | caballo | cavallo | | CABALLO (CAVALLO) |

| OF | | | | |
|----|------|------|--|----|
| escole | escuela | iscuola, scuola | | *SCHOLA |

| | | | Port | |
|----|------|------|------|----|
| station | estación | stazione | estação | *STATIONE |

C.

| Latin | V.L. (phon) | Ital | Span | OF |
|-------|-------------|------|------|-----|
| mare | /mare/ | mare | mar | mer |
| cārum | /karu/ | caro | caro | chier |
| caelum | /kɛlu/ | cielo | cielo | ciel |
| mel | /mɛl/ | miele | miel | miel |
| poena | /pena/ | pena | pena | peine |
| tēla | /tela/ | tela | tela | toile |
| fĭdem | /fede/ | fede | fe | fei (foi) |
| nŏvum | /nɔvu/ | nuovo | nuevo | neuf |
| flōrem | /flore/ | fiore | flor | flour |
| gula | /gola/ | gola | gola | goule |
| mūrum | /muru/ | muro | muro | mur |
| aurum | /auru/ | oro | oro | or |

D.

| Latin | Ital | Rum | Span | Prov | Fr |
|-------|------|-----|------|------|-----|
| rīpa | ripa (riva) | rîpă | riba | riba | rive |
| capra | capra | capra | cabra | cabra | chèvre |
| mutare | mutare | a muta | mudar | mudar | muer |
| fāta | fata | fata | fada | fada | fée |
| amica | amica | amică | amiga | amiga | amie |

## CLASSICAL LATIN

As a "synthetic" or "inflected" language, the verbs are conjugated (verb stems + endings), the noun & adjectives are declined (have endings showing "cases."

These endings (as well as suffixes and prefixes) are a matter of <u>syntax</u> (arrangement of words and phrases, showing relationships between elements in a sentence) and <u>morphology</u> (forms of words).

### First & Second Verb Declension--Future Indicative

**Laudo**                                              **Moneo**
(I praise)                                             (I advise)

### SINGULAR

1. lauda-bo                                            monebo
2. lauda-bi-s                                          monebis
3. lauda-bi-t                                          monebit

### PLURAL

1. lauda-bi-mus                                        monebimus
2. lauda-bi-tis                                        monebitis
3. lauda-bu-nt                                         monebunt

(What do the dashes isolate?)

No need for subject pronouns: *ego*, *tu*, etc.

<u>Cases</u> for noun (& adjective) declension

1. Nominative = to indicate subject of verb
2. Genetive = for possession, "of", for one noun modifying another
3. Dative = to indicate indirect object ("to", "for")
4. Accusative = to indicate direct object of verb, also after certain prepositions; e.g., <u>ad</u>, <u>post</u>
5. Ablative = "adverbial case", expresses means, manner, agent, place, time; also with
     certain prepositions; e.g., <u>ab</u>, <u>cum</u>.
6. Vocative = to address directly, call upon person, thing.
     "<u>Oh Death</u>, where is thy sting?" (In form, usually = nominative)

A. Poeta puellae magnas rosas dat. (*The/a poet gives big roses to the/a girl.*)
B. Puellae nautis rosas poetae dant. (*girls give the poet's roses to the sailors.*)
C. Pecunia patriam puellarum conservant. (*They preserve the girls' country/homeland by means of money.*)

A. = Magnas puellae poeta rosas dat.

English is <u>analytic</u>, whereas C.L. is <u>synthetic</u>.

## Three Case Declensions

### SINGULAR

| NOMINATIVE: | murus | rosa | comes |
| ACCUSATIVE: | murum | rosam | comitem |
| GENITIVE: | muri | rosae | comitis |
| DATIVE: | muro | rosae | comiti |
| ABLATIVE: | muro | rosa | comite |

### PLURAL

| NOMINATIVE: | muri | rosae | comites |
| ACCUSATIVE: | muros | rosas | comites |
| GENITIVE: | murorum | rosarum | comitum |
| DATIVE: | muris | rosis | comitibus |
| ABLATIVE: | muris | rosis | comitibus |

Why do you suppose the Latin declensions fell into disuse?
Which cases do you think were used most frequently?
Which cases do you think most influenced the morphology of both V.L. and O.F.?

A look ahead : O.F.

li murs      li mur
le mur      les murs

li cuens, quens      li conte
le conte      les contes

la rose      les roses
la rose      les roses

La mère Aymon (Aymes), L'église Nostre Dame, Pro <u>Deo</u> <u>amore</u>

Compare:

A. Classical Latin : *Numitor inter Albanos regnat. Filium non habet, sed unam filiam, Rheam Silvian. Rhea geminos filios habet Romulum et Remum. Per multos annos gemini inter agricolarum casas habitant.*

B. Late Latin : *Ego sum Dominus Deus tuus, qui eduxi te de terra Aegypti, de domo servitutis. ... Sex enim diebus fecit Dominus caelum et terram, et mare, et omnia quae in eis sunt,...*

Conclusions: As a highly inflected language, C.L. relied on prepositions, subject pronouns, and word order <u>minimally</u> to express syntax.  C.L. accounts more for the vocabulary of O.F. than it does the grammar of O.F.

# VULGAR/LATE LATIN

More on differences between V.L. and C.L.:

Reduction of case system: V.L. has essentially a two-case system. The simplification corresponds to not only an increase in use of prepositions, but also the loss of many word-final sounds, such as [s] and [m].  Thus the declension of *murum* (above) becomes in Vulgar Latin for the singular:

> muro(s)
> muri
> muro
> muro
> muro(m)

In addition to syntax and morphology, but not unrelated to them, V.L. differs from C.L. in some a) phonological and b) lexical matters, especially after 100 A.D.

a) Distinctions of vowel quantity tend toward distinctions of vowel quality, usually "open" and "closed" vowels (See pp. 34 and 45, as well as front of Rickard and Price, p. 56).

> [o] & [u] are confused

Some diphthongs, though written as digraphs, are pronounced as monothongs.

> [æ] > [ɛ]     [oe] > [e]

> [h] is not pronounced

b) some words change meaning or connotation within Latin.

> From Reichenau Glosses, meant to accompany the Vulgate :

| C. Latin | V. Latin | C. Latin | V. Latin | C. Latin | V. Latin |
|----------|----------|----------|----------|----------|----------|
| ager | : campus | umo : | terra | litus : | ripa |
| in ore | : in bucca | viscera : | intralia | sexus : | generis |
| forum | : mercatum | hiems : | ibernus | rerum : | causarum |
| Gallia | : Frantia | pueros : | infantes | crimine : | peccato |

New words (neologisms) are created or borrowed.

> From church terminology:

> angelus, ecclesia, diaconus, presbyter, monachus

|                A.D. 716            |                A.D. 768            |
| (reign of Chilperic II)            | (reign of Pepin)                   |

| A.D. 716                           | A.D. 768                           |
| Opertit climenciae princepale,     | Opertet climentiae principali,     |
| inter citeras peticionis,          | inter citeras petitiones,          |
| illut que pro salute               | illud quod pro salute              |
| adescribetur, et pro divine        | adscribitur et pro divine          |
| nominis postolatur,  ...           | nominis postulatur,  ...           |
| ad aefectum perducere              | ad effectum perducere              |
| ... presente secoli aeterna        | ... praesentis saeculi aeterna     |
| ...'Facetis vobis amicis           | ... 'Facite vobis amicos           |

Orthography?
Phonology?
Grammar?

Notice the dates.  Even the later one is before the Carolingian Renaissance!

What do the differences amount to?  Matters of orthography, phonology, grammar?

| A.D. 716    | A.D. 768    | O | Ph | G |
|-------------|-------------|---|----|---|
| opertit     | opertet     |   | X  | X |
| climenciae  | climentiae  | X |    |   |
| princepale  | principali  | X | X  |   |
| peticionis  | petitiones  | X | X  | X |
| illut       | illud       | X | ?  |   |
| que         | quod        | X |    | X |
| adescribetur| adscribitur | X | X  | X |
| postolatur  | postulatur  | X | X  |   |
| aefectum    | effectum    |   | X  | ? |
| presente    | praesentis  | X | X  | X |
| secoli      | saeculi     | X | X  |   |
| facetis     | facite      | X | X  | X |
| amicis      | amicos      | X | X  | X |

What do the differences, taken together, reveal concerning changes from C.L. to late V.L.?

> 1. vacillation in spelling.
> 2. sound changes, some corresponding to spelling changes
>     a) reduction of [ae] to [ɛ], [k] to [s] for graphy *ce, ci*
>         (**aefectum**/**effectum**; **climenciae**/**climentiae**)
>     b) prothetic [ɛ] before graphy sc (**adescribetur**)
>     c) loss of final consonant (**illut**/**illud** ?)
> 3. confusion about grammar, especially inflected forms (noun declension and verb conjugation) (**presente**/**presentis**; **facetis**/**facite**)

# Old French

By Old French, understand northern French as recorded in documents of the 12th and 13th centuries.

We will cover its <u>phonology</u> and <u>pronunciation</u> (as nearly as it can be reconstructed) in the second half of the course as we consider phonological developments.

## STRUCTURE OF OLD FRENCH (Grammar)

Tendencies vs. Rules
A. The Cases

      Of prime importance is the two-case system: **nominative** and **oblique**. These two cases came directly from the **nominative** and **oblique** cases of **V.L.** Recall that the **nominative** case of **V.L.** is essentially that of **C.L.** (including the **vocative**), whereas the **oblique** case of **V.L.** replaces the **accusative**, **genitive**, **dative** and **ablative** of **C.L.**

For O.F., the nominative case governs the subject of a verb, while the oblique case covers nearly all else.

1.      Articles

| | Definite | | Indefinite | |
| | Masc. | Fem. | Masc. | Fem. |
|---|---|---|---|---|
| Nom. Sing. | li | la | uns | une |
| Obl. Sing. | le | la | un | une |
| | | | | |
| Nom. Plur. | li | les | un | unes |
| Obl. Plur. | les | les | uns | unes |

2.      Masculine nouns

| | CLASS I | CLASS II | CLASS III |
|---|---|---|---|
| NS | li murs | li pere(s) | li cuens |
| OS | le mur | le pere | le conte |
| | | | |
| NP | li mur | li pere | li conte |
| OP | les murs | les peres | les contes |

3.      Feminine nouns

| | CLASS I | CLASS II | CLASS III |
|---|---|---|---|
| NS | la rose | la loi(s) | la none |
| OS | la rose | la loi | la nonain |
| | | | |
| NP | les roses | les lois | les nonains |
| OP | les roses | les lois | les nonains |

4.      Proper nouns

| | | |
|---|---|---|
| NOMINATIVE | Charles | Aymes |
| OBLIQUE | Charlon | Aymon |

1. Which case, nominative or oblique, more influenced or was retained in the morphology of Mod. French?

2. Is a two-case system truly operative for articles and nouns of both genders?

In O.F., the **nominative** is used for a) the subject, b) vocative or c) words in apposition to nouns in the nominative case.

> a) *Charles* (<u>not</u> *Charlon*) *est vieuz.*
> b) *Aymes!* (<u>not</u> *Aymon*)
> c) *Charles,* ***li rois*** (<u>not</u> *le roi*)

The **oblique** is used :

> for the direct object :
> > *La mere voit le conte.*
>
> after prepositions:
> > *Por la nonain.*
>
> for indirect object:
> > *Porte Aymon la letre!*
>
> for words in apposition to nouns in Oblique case:
> > *Por Aymon,* ***le baron*** (<u>not</u> ***li bers***)
>
> for possession/relationship (Latin "genetive")
> > *La mere **Aymon***


For Practice, translate :

1. "Chevalier! veez la reine!"
2. Or fierent ('strike') li paien.
3. La fille le conte ot ('heard') la clamor.
4. Or voit li pelerins la maison le provoire.

B. Personal Pronouns (Subject pronouns were frequently absent.)
Nominative:

| | |
|---|---|
| jo, je | nos |
| tu | vos |
| il, ele | il, eles |

Oblique:

| | | |
|---|---|---|
| moi, me | nos | (IN)DIRECT |
| toi, te | vos | (IN)DIRECT |
| soi, se | soi, se | (IN)DIRECT |
| lo, le, lui, la | eus, les, eles | DIRECT |
| li, li | lor | INDIRECT |

\* The direct object pronoun came regularly before any ind. obj. pronoun.

## Imparasyllabics = Class III Nouns (see p. 1)

| NOMINATIVE | | ACCUSATIVE/OBLIQUE | | OF GLOSS |
|---|---|---|---|---|
| Latin | OF | Latin | OF | |
| soror | suer | sororem | seror | sister |
| latro | lerre | latronem | larron | thief |
| baro | ber | baronem | baron | valiant warrior |
| pastor | pastre | pastorem | pastor | shepherd |
| | | | | |
| infans | enfes | infantem | enfant | child, youth |
| nepos | niés | nepotem | nevou(t) | nephew |
| | | | | |
| comes | cuens | comitem | conte | count |
| homo | uem | hominem | home | man/one |

## Other Imparasyllabics
### (Which forms are retained in Mod. Fr.?)

bric/bricon      unworthy, unnoble person
compaign/compagnon
fels/felon      treacherous person
gars/garçon      servant; rougue, kitchen boy
gloz, gloton      glutton, rogue
ancestre/ancessor      ancester; ancient
sire/seignor
traître/traïtor
graindre/graignor      bigger; greater
pire/pejor      worse
meindre/menor      less; smaller
mieudre/meillor      better
emperere/empereor
Hugues/Hugon
Charles/Charlon
Pierres/Perron

Berte/Bertain
Eve/Evain
Marie/Marian

# AVEIR > AVOIR

**Pres. Ind.**
1 ai
2 as
3 a(t)
4 avons
5 avez
6 ont

**Impf. Ind.**
1 aveie > avoie
2 aveies, etc.
3 aveit
4 aviiens, avions
5 aviiez
6 aveient

**Past Part**.
eü(t), oü(t)

**Pres. Subj.**
1 aie
2 aies
3 aiet, ait
4 aiiens, aions
5 aiiez
6 aient

**Impf. Subj.**
1 eüsse, oüsse
2 eüsses, etc.
3 eüst
4 eüssons, -iens
5 eüsseiz, -iez
6 eüssent

**Pret. Ind.**
1 oi
2 eüs, oüs
3 ot, out
4 eümes, oümes
5 eütes, etc.
6 orent

**Conditional**
1 avreie, areie
2 avreies, areies
3 avreit, areies
4 a(v)riiens -rions
5 avriiez, ariiez
6 avreient, areient

**Future**
1 avrai, arai
2 avras, aras
3 avra(t), ara(t)
4 avrons, arons
5 avreiz, areiz
6 avront, aront

# ESTRE

**Pres. Ind.**
1 sui
2 es, ies
3 est
4 somes, esmes
5 estes
6 sont

**Impf. Ind.**
1 (i)ere, esteie
 > estoie
2 (i)eres, etc.
3 (i)ere(t), esteit
4 eriiens, estions
5 eriiez, estiiez
6 (i)erent, esteient

**Past Part**.
esté(t)

**Pres. Subj.**
1 seie > soie
2 seies, etc.
3 seit
4 seiions, seions
5 seiiez
6 seient

**Impf. Subj.**
1 fusse
2 fusses
3 fust
4 fussons, -iens
5 fussez, -iez
6 fussent

**Pret. Ind.**
fui
fus
fut
fumes
fustes
furent

**Conditional**
1 serie, estreie
 > seroie, estroie
2 sereies, etc.
3 sereit
4 seriiens, serions
5 seriiez
6 sereient

**Future**
1 (i)er, serai, estrai

2 (i)ers, seras, estra(t)
3 (i)ert, etc.
4 (i)ermes, serons, estrons estreiz
5 -------, serez,
6 (i)erent, seront, estront

# ALER

C.L.: IRE & VADERE
V.L.: *ANDARE
GALLIC V.L: ALARE (> Reichenau Glosses)
O.F **aler** > ire + vadere + alare

## For Comparison

| **Italian** | **Spanish** | **Portuguese** | **Provençal** |
|---|---|---|---|
| vado, vo | voy | vou | vau, vauc |
| vai | vas | vais | vas |
| va | va | vai | va, vai |
| andiamo | vamos | imos | anam |
| andate | vais | ides, is | anatz |
| vanno | van | vam | van |

| **Pres. Ind.** | **Impf. Ind.** | **Past Part**. |
|---|---|---|
| 1 vois | 1 aleie, aloie, etc. | alé |
| 2 vais | | |
| 3 vait | | |
| 4 alons | | |
| 5 alez | | |
| 6 vont | | |

| **Pres. Subj.** | **Impf. Subj.** | **Pret. Ind.** |
|---|---|---|
| 1 voise; aille, alge | 1 alasse, etc. | 1 alai, etc. |
| 2 --- | | |
| 3 voise, -st; aille, alt | | |
| 4 alons, -ailliens | | |
| 5 alez, ailliez | | |
| 6 --- | | |

| **Conditional** | **Future** |
|---|---|
| 1 ireie, etc. | 1 irai, etc. |

# Verbs with **vocalic alternation** in present stems

|      | amer    | laver   | veoir    | proisier   |
|------|---------|---------|----------|------------|
| VA   | ai/a    | e/a     | ei>oi/e  | i/ei>oi    |
|      |         |         |          |            |
| PI.1 | aim     | lef     | voi      | pris       |
| 2    | aim-es  | lev-es  | voi-z    | pris-es    |
| 3    | aim-e   | lev-e   | voi-t    | pris-e     |
| 4    | a-mons  | la-vons | ve-ons   | proi-ons   |
| 5    | a-mez   | la-vez  | ve-ez    | proi-siez  |
| 6    | aim-ent | lev-ent | voi-ent  | pris-ent   |

|      | amare   | lavare   | videre  | precare   |
|------|---------|----------|---------|-----------|
| PI.1 | amo     | lavo     | video   | preco     |
| 2    | amas    | lava     | vides   | precas    |
| 3    | amat    | lavat    | videt   | precat    |
| 4    | amamus  | lavamus  | videmus | precamus  |
| 5    | amatis  | lavatis  | videtis | precatis  |
| 6    | amant   | lavant   | vident  | precant   |

# Verbs with **syllabic alternation** in present stems
(change of stress in present stems led to loss of vowel in unstressed stems and infinitive)

| Infinitive | PI.6     | PI.4     | Type |
|------------|----------|----------|------|
| aidier     | aiudent  | aidons   | u/-  |
| disner     | desjunent| disnons  | ju/- |
| mangier    | manjuent | manjons  | u/-  |
| parler     | parolent | parlons  | o/-  |

### PARLER

| PI.1 | **parol**    | > | *paraulo       | PS.1. | **parol**    |
|------|--------------|---|----------------|-------|--------------|
| 2    | **paroles**  | > | *paraulas      |       | **parous**   |
| 3    | **parole**   | > | *paraulat      |       | **parout**   |
| 4    | parlons      | > | *par(au)lumus  |       | parlons      |
| 5    | parlez       | > | *par(au)latis  |       | parlez       |
| 6    | **parolent** | > | *paraulant     |       | **parolent** |

How can the principle of ANALOGY be invoked above?

For Practice:

1. Raous la voit et li done la letre.

2. Car le me pardonez!

3. Ne la vos puis doner.

4. Rendez les nos, jel vos demant.


1  Et quant ceste avanture voient

2  les genz, qui par le pré estoient,

3  si dïent tuit : "Avez veü ?"

4  Cil qui sor la charrete fu

5  a hui conquise tel enor

6  que l'amie au fil mon seignor

7  en mainne, sel siudra mes sire.

--Chrétien de Troyes *Le Chevalier de la Charrete (Lancelot)*


8  Dist Oliver : "Paien ont grant esforz;

9  De nos Franceis m'i semble aveir moult poi.

10 Compaign Rollant, car sonez vostre corn,

11 Si l'orrat Charles, si retornera l'ost.


12 "Compaign Rollant, sonez vostre olifan,

13 Si l'orra Charles, qui est as porz passant.

14 Je vos plevis, ja retorneront Franc."

15 "Ne place Dieu, ce li respont Rollant,

16 Que ce seit dit de nul home vivant

17 Ne por paien que je seie cornant!

18 Ja n'en avront reproece mi parent.

19 Quant je serai en la bataille grant

20 Et je ferrai et mil colps et set cenz,

21 De Durendal verrez l'acer sanglent.

22 Franceis sont bon, si ferront vassalment;

23 Ja cil d'Espaigne n'avront de mort garant."

--*Chanson de Roland*

24  Li cuens Guillaumes a ses orisons dites,

25  Puis si s'en vont andoi à la cuisine.

26  Li sains hermites, cui Dieus soit en aïe,

27  Dona Guillaume de ce qu'il ot à vivre

28  A grant plenté, ainc n'i fist avarice:

29  Eaue boulie à un poi de farine,

30  Et pain de soile: et si burent du cidre,


31  Li sains hermites l'esgarda durement;

32  Quant il le vit vestu si provrement,

33  Si malaisieu, si grant et si parant,

34  Au saint hermite si grant paor en prent,

35  N'i vousist estre pour plein un val d'argent.

36  La porte clot, si s'en fuit durement;

37  Pour cent mars d'or n'i fust plus longuement.

38  "Dieus, dist l'hermites, par ton commandement,

39  De cel maufé, se toi plaist, me defent.

40  Car je sui mors se il as poins me prent;

41  Tout mon hostel et tout mon mandement

42  Ferroit il jus à un pié seulement:

43  Sainte Marie, dont vient si grande gent?"

44  Li cuens Guillaumes à la porte l'attent,

45  Illuec s'asiet, si pleure tendrement

46  Pour ses pechiés, dont se repent forment.

47  lors en apele l'hermite doucement.

--*Le Moniage Guillaume*

48  Voire, ou soit de Constantinobles

49  L'emperieres au poing dorez,

50  Ou de France ly roy tres nobles

51  Sur tous autres roys decorez,

52  Qui pour ly grans Dieux aourez

53  Bastist eglises et couvens,

54  S'en son temps il fut honnorez,

55  Autant en emporte li vens.


56  Princes a mort sont destinez

57  Et tous autres qui sont vivans;

58  S'ilz en sont courciez n'ataynez,*

59  Autant en emporte ly vens.

--François Villon *Ballade en vieil langage françoys*

* n'atayntz

# F422  MIDDLE FRENCH

## A. What is meant by "Middle French"

Old French and Modern French are two distinct languages, rather than two ages or phases of the same language.  **Middle French**, extends from approximately 1350 through 1610, that is, from the demise of O.F. until the appearance of Mod. Fr.   Middle French applies, not to a third language, but to the state of **transition** between O.F. and Mod. Fr.  Though finished as a language, O.F. lingers on until nearly the seventeenth century; elements of Mod. Fr. can first be seen as early as the fourteenth century. Middle French is difficult to characterize so clearly and fully as O.F. and Mod. Fr. precisely because the language is rapidly changing and thus hard to pin down during those middle years.  Certain of these changes can be related only minimally to the socio-political history of that period (e.g., phonological), yet for the sake of convenience, the Middle French period corresponds roughly to the beginning of the "Hundred Years' War" (1328/1346) through the end of the "wars of religion" (1598).

The **changes** characteristic of the Middle French period are pervasive from a stricly linguistic standpoint: **phonological**, **grammatical**, **syntactic**, **orthographic** and **lexical**.  There are also changes, as you know, in attitudes toward French, how it is regarded in relation to Latin and Italian, how it is treated stylistically (which we'll see in the second half of the course), what subjects are written in French, etc.  The story of Middle French is essentially how a vernacular, not taught as a language and little used apart from poetry (religious and lyric), chronicles, and some fiction-- with no set grammar or spelling-- becomes in the seventeenth century a highly respected language with an increasingly explicit grammar and orthography, used in writing about a variety of subjects in a variety of styles or registers.

**B. Changes in Middle French period**

    **1. Grammatical** (simplication)

        a) The major change is the collapse and abandonment of the two-case system.

What can be learned from Villon's poem, *Ballade en vieil langage françoys*, concerning the fifteenth century's awareness of O.F. grammar?

        48  Voire, ou soit de <u>Constantinobles</u>
        49  L'emperieres au poing <u>dorez</u>,
        50  Ou de France ly <u>roy</u> tres nobles
        51  Sur tous autres roys decorez,
        52  Qui pour <u>ly grans Dieux aourez</u>
        53  Bastist eglises et couvens,
        54  S'en son temps il fut honnorez,
        55  Autant en emporte li vens.

        56  Princes a mort sont destinez
        57  Et tous autres qui sont vivans;
        58  S'<u>ilz</u> en sont courciez n'ataynez,*
        59  Autant en emporte ly vens.
        --François Villon *Ballade en vieil langage françoys*
        * n'atayntz

    Reasons for loss of nominative/oblique distinction:

- The distinction was never complete for feminine nouns, anyway
- The distinction was often null for the plural of masculine nouns, too
- The nominative form was used almost solely for one function only (subject); all others covered by oblique
- Word order was becoming more and more fixed: SVC
- The subject, when not clear from verb form, was usually identifiable by position in sentence.
- It was inherently problematic that <u>s</u> indicate both the singular (masc. nom.) and plural (oblique), especially as <u>s</u> ceased to  be pronounced in word-final position, and articles served more and more, orally, to indicate number (and gender).

b) For the most part, the oblique form of masc. nouns was retained over the nominative.  Examples:

conte (cuens, quens), baron (bers),
nevou(t) (niés), enfant (enfes), meillor (mieudre)


There were exceptions, such as

i)   isolated instances, e.g.,
        suer (nom.) < soeur (~ > <u>soror</u>)
        traïtre (nom.) < traître (~ > <u>traïtor</u>)

ii)   proper nouns:
        Charles (not <u>Charlon</u>)
        Pierre (not <u>Perron</u>) Eve
        (not <u>Evain</u>)

iii)   Some nouns for which BOTH were retained, with, however, two meanings:
        uem > on                  home > homme
        gars                      garçon
        compaign > copain         compagnon
        sire                      seignor


b) generalized use of definite articles
c) creation of an indefinite/partitive article
        (du, des, etc.)
e) grammatization of subject pronouns (had to be included; no longer optional)
d) adjectives regularized; endings simplified--mark gender and number uniformly

| <u>O.F.</u> | | <u>MID. FR.</u> | |
| MASC | FEM | MASC. | FEM |
| granz | grant | ----- | ------ grant |
| grant | | grand | grande |
| | | | |
| granz | granz | ----- | ------ grant |
| granz | | grands | grandes |

(z = ts)        (etymological <u>d</u> > GRANDIS)

**2. Syntactic** (regularized, but also diversified, complex)

Concomitant with the loss of the two-case system of O.F., was an increasing fixity in word order, usually SVC for declarative sentences.

On the other hand, a **latinizing** tendency manifested itself with the deliberate carry-over into French of the Latin complex, **periodic** sentence, with elaborate subordination and conjunctions.

*Ayant doncques sceu ceste mort, avant que la nouvelle en fust divulgee, il voulut prevenir à donner au peuple bonne esperance de l'advenir : si s'en alla avec une chere guaye en l'assemblée du conseil, là où il dit qu'il avoit eu en dormant un songe qui promettoit quelque grande prosperité prochaine aux Atheniens, et incontinent apres arriverent ceulx qui apportoyent la nouvelle certaine de la mort de Philippus : dont les Atheniens feirent aux Dieux sacrifices de joye pour la bonne nouvelle, et en decernerent une couronne à Pausanias qui l'avoit tué. --Vies des hommes illustres* Aymiot (traducteur) "*Vie de Démosthènes*"

Conjunctions of all sorts proliferated. "*Et*"s and "*que*"s and "*comme*"s were used to weld phrases together along with hundreds of new conjunctions, not all of which were retained in Mod. French:  *surtout que, mesmement que, comme ainsi soit que, par autant que, pour autant que, non que, en manière que, de mode que, si que, somme que, à ce que*, etc.

**3. Phonological** (simplification)

Reduction of the total number of phonemes begins in O.F. and continues throughout the Mid. Fr. period. Consonants are pretty much as in Mod. Fr., except that **r** is still tongue-trilled. In word-final position, **r** is mostly silent, not only as in the **-er**, first conjugation infinitives, but nearly everywhere. In fact, final consonants, generally, cease to be pronounced, except in liaison.

Thus **-s** as sign of plural drops out of pronunciation, along with **-r** (e.g., **aimer**, **finir**, **miroir**), **-n** after nasal vowel (e.g., **bien**), **-l** (e.g., **sourcil**, **mortel**) **-t** in verb ending and adjectives (e.g., **petit**, parl**ent**).

Vowels simplify, too.  The diphthongs of O.F. reduce to monothongs by the end of the 16th century, even "au" is by then [o] (e.g., **eau** [o] and no longer [ow]. The diphthong spelled **oi** in O.F. becomes a semi-vowel pronounced either [wɛ] or [ɛ], and written more and more **ai** (e.g., **roi**, **donnois**, **donnais**).

**4. Orthography** remained archaic, for the most part, though spelling reforms along phonetic lines were proposed. Most spellings that are changed represent--or attempt to-- etymology.

> craincte, faict, poinct,
> Magdeleine, **doigt, vingt, joug**
> advenir, adventure, **nid**, nud, **pied**
> verd, **grand, rond, sourd, tard**
> **paix, noix, six, voix, dix**
> **abbé, belle, mettre**
> **aureille, pauvre, taureau**
> **aile, clair, pair**, fraisle

**5. Lexical** changes were considerable. Many O.F. words drop out of the language.

ajourner, anuyter, assener, isnel, cuidier, si (<u>not</u> 'if'), car
(<u>not</u> 'for'), occire, choisir (<u>not</u> 'choose') choir, baillier, ains, etc.

Loan words flow into French from Provençal, Spanish and Italian (little English and German).

ITALIAN: accort, assassin, bagatelle, balcon, baguette, bouffon, banque, bidet, burlesque, cadence, camisole, caprice, caresse, carrosse, cartel, banqueroute, soutane, boussole (see, too, Rickard, p. 94)

SPANISH: bizarre, camarade, cassolette, algarade, abricot (see, too, Rickard, p. 94)

PROVENÇAL: accolade, aspic, badaud, bordel, barricade, caserne, escalier, fat, pastel, presse, troubadour, truc

The major outside influence was Latin.

LATIN: exact, oculaire, auriculaire, académie, facilité, apostolat

**Relatinization** resulted often in **doublets**, one learned reflex and an etymological one

| <u>etymological</u> | <u>learned</u> | | <u>etymological</u> | <u>learned</u> |
|---|---|---|---|---|
| aver | ~ avare | | leün | ~ légume |
| batoier | ~ baptiser | | orine | ~ origine |
| beneiçon | ~ bénédiction | | rade | ~ rapide |
| escomengier | ~ excommunier | | treü | ~ tribut |
| encharner | ~ incarner | | verté | ~ vérité |
| enferm | ~ infirme | | | |

**C. The Place of French in 16th century**

1. French in civil acts and administration

August 15, 1539: *Ordonnance de Villers-Cotterets* required that,

"*tous arrêts, ensemble toutes autres procédures, soient de nos cours souveraines autres subalternes et inférieures,*" <u>be</u> "*prononcés, enregistrés et délivrés aux parties en langage maternel français et non autrement.*"

2. Ambroise Paré, barbier chirugien *Briefve collection de l'Admistration anatomique* (1550) and *Méthode de traiter les playes, faites par harquebutes* (1545). Refused to allow them to be translated "pour le plaisir des étrangers"!

3. Peletier du Mans *A un Poète latin* (1547)

J'écris en langue maternelle
Et tâche de la mettre en valeur
Afin de la rendre éternelle,
Comme les vieux ont fait la leur,
Et soutiens que c'est grand malheur
Que son propre bien mépriser
Pour autrui tant favoriser.
Si les Grecs sont si fort formeux
Et les Latins sont aussi tels,
Pourquoi ne faisons-nous comme eux
Pour être comme eux immortels?
Toi, qui si fort exercé t'es
Et qui en latin écris tant, Qu'es-
tu sinon qu'un imitant, Crois-tu
que ton latin approche De ce
que Virgile écrivait?
Certes non pas (tout sans reproche)
Du moindre qui du temps vivait?

4. Rabelais *Gargantua* "*La harangue que Janotus de Bragmardo faicte à Gargantua pour recouvrer les cloches*."

"Ehen hen, hen ! **Mna dies** (bonjour), Monsieur, **Mna dies, et vobis**, Messieurs. Ce seroyt bon que nous redissiez nos cloches [...] ...qui les vouloient achapter pour la <u>substantifique qualité</u> de la <u>complexion elementaire</u> que est <u>intronificquée</u> en la <u>terresterité</u> de leur <u>nature quidditative</u> [...]

"**Reddite que sunt Cesaris Cesari, et que sunt Dei Deo**.

"Par ma foy, **Domine**, si voulez souper avecques moy **in camera**, par le corps Dieu! **charitatis** (salle des hôtes), **nos faciemus bonum cherubin. Ego occidi unum porcum, et ego habet bon vino**.

"Or sus, **De parte Dei, date nobis clochas nostras**.

"Ca! je vous prouve que me les doibvez bailler.

**Ego sic argumentor :**

"**Omnis clocha clochabilis, in clocherio clochando, clochans clochativo clochare facit colchabiliter chochantes. Parisius habet clochas.\* Ergo gluc.\*\***

\* Toute cloche clochable, en clochant dans le clocher, clochant par le clochatif, fait clocher clochablement les clochants.

\*\* Real formula for conclusion to an absurd argument

## I. Articulatory Phonetics--sound production

A. Consonants (& semi-consonants)--criteria for classification:

      1. condition of vocal cords (voiced/voiceless)
      2. point of articulation (where speech organs touch or constrict flow of breath)
      3. manner of articulation (how breath controlled or directed)

B. Vowels--criteria for classification:

      1. high/low (extent to which tongue raised)
      2. front/center/back (part of tongue raised)
      3. rounded/unrounded (of lips)
      4. oral/nasal (breath through mouth & nose OR
         mouth only)
      5. opened/closed (extent to which jaw opened)

## II. Syllabification

Classical and Vulgar Latin, Old, Middle, and Modern French all divide     into syllables the same way. In Latin and Old French a word has as many syllables as it has vowels or digraphs. **de-a**, **de-ae**, **a-mi-cus**, **mit-to**, **con-ser-va-re, fi-lle, pe-re**
     1 2  1 2   1 2 3  1   2  1   2   3 4 1 2  1  2

A. Wherever possible a syllable begins with a sounded consonant.
**do-mi-na**, **o-cu-lum**, **gé-né-ra-teur**, **na-tu-rel**

B. With two contiguous consonants, the syllable divides between them, including geminates. **op-por-tu-ne**, **san-gu-is**, **nar-ra-tion**, **mar-di**.

      EXCEPTIONS:    1. do not divide digraphs <u>ch</u> & <u>ss</u>.
                      **ar-che-ty-pus**, **qua-ssa-re**, **mit-to**, **ar-chi-tec-ture**,

                       2. nor the consonant clusters for <u>l</u> or <u>n</u>.
                      **fi-lle, di-gne (**O.F.)

                       3. nor consonants followed by <u>l</u> or <u>r</u>.
                      **pa-trem**, **the-a-trum**, **an-gle**, **com-pren-dre**,
                      **en-sem-ble**

# III. Accentuation

     A. Stress (loudness, duration, rhythmical emphasis)
     B. Pitch (tone, intonation, degree of tension in vocal cords)
     C. Modern French : Unlike other European languages, French has group or phrase-stress, rather than word-stress. The history of French phonology is, in one sense, the gradual elimination of word-stress, in favor of group-stress.

     With a few exceptions, the accent or the stress falls on the last syllable of a word or phrase.  Compare:

     English:  politics, possibility. Is <u>HE</u> playing?

     French:  politique, possibilité.  C'est lui qui joue?

     D. Latin:  Pitch and stress were both part of the accentuation of Classical Latin (were it spoken). Pitch, however, left some time, presumably before the fifth century A.D., leaving only expiration stress, which was especially strong in Gaul.

     Degrees of stress:

| 1. full ´ | 2. secondary ` | 3. weak (relative absence) |
|---|---|---|
| TONIC | COUNTER-TONIC | ATONIC |

cèrebéllum

COUNTER-TONIC     TONIC     ATONIC

sécondàry

TONIC     ATONIC     COUNTER-TONIC
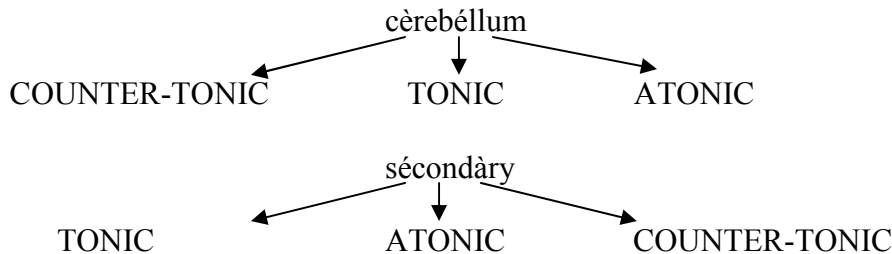
     There are monosyllabic or short two-syllable words which receive full, secondary or weak stress, depending on the word's syntactical function, logic or emotion: **non, erat, bene, male,** etc.  Some are uniformly unaccented: **de, ad, in, per, et, si,** etc.

**E. Place of Accent in Latin**:

1. for two-syllable words, on the first syllable:

    **cá-nem   ná-vis   má-gis   ór-bis   mág-nus  dúl-cis**

2. for words of three or more syllables, on the <u>penult</u> (next to last syllable) if the <u>syllable</u> is <u>long</u>.
**a-má-re**

       A <u>syllable</u> is <u>long</u> if one of the three situations holds

              1) it contains a long vowel. **secúrus**

       OR    2) it contains a diphthong.  **inaúdox**

       OR    3) it ends with a consonant. **cerebéllum**

       A <u>syllable</u> is <u>short</u> if it ends in a short vowel. **spécŭlum**

3. If the penult is a <u>short</u> <u>syllable</u>, the accent falls on the
<u>antepenult</u>.  **spécŭlum**

       There are, then, three possiblities for the place of the Latin accent:

a) on the last syllable. This is possible for monosyllabic words only for Latin.
Such words are **OXYTONES.**
                  **non, me,** etc.
b) on the penult. This is the case for most Latin words.
      Such words are **PAROXYTONES.**
            **secúrus**
c) on the antepenult. Such words are **PROPAROXYTONES.**
            **spécŭlum**

     F. A <u>vowel</u> within a syllable is said to be <u>free</u> in NOT followed by a consonant. Such a
<u>syllable</u> is <u>open</u>.
        free vowel; open syllable: **<u>spe</u>-<u>cu</u>-**(lum)

     A <u>vowel</u> within a syllable is said to be <u>checked</u> or <u>blocked</u> if the vowel IS followed by a
pronounced consonant. Such a <u>syllable</u> is <u>closed</u>.

       checked/blocked vowel; closed syllable:

          ce-re-**<u>bel</u>**-lum

Use the following words to practice what has just been presented.  Identify tonic, counter-tonic, and atonic syllables; closed and open syllables (as well as free or checked/blocked vowels); oxytones, pro- and paroxtones (words).

cas-tĕl-lum

sil-vā-tĭ-cus

bo-ni-tā-tem

cá-dĕ-re

In Clasical Latin the <u>quantity</u> ( long¯ or short˘) of the vowel is <u>phonemic</u>.

vĕnit = he comes

vēnit = he came

pŏpulus = people

pōpulus = poplar tree

mālum = apple

mălum = evil

With Vulgar and Late Latin, vowel quantity is not phonemic, but vowel <u>quality</u> ( open   or close) is phonemic--as is often the case is Mod. French.

Cl. Latin Vowels

| | | |
|---|---|---|
| high | i | u |
| mid | ẹ | ọ |
| low | a | |

Vulgar/Low Latin

| | | |
|---|---|---|
| high | i | u |
| mid-high | ẹ | ọ |
| mid-low | ę | ǫ |
| low | a | |

(Quantity differences **do** exist in Mod. French. They are not, however, phonemic.
   **rate** /rat/ ~ **rage** /ra:ʒ/

<div align="center">CONSONANTS</div>

| | Bilabial | Labio-Dental | Dental | Alveolar | Palatal | Velar | Glottal |
|---|---|---|---|---|---|---|---|
| **Stops** | p | | t | | | k | ʔ |
| | b | | d | | | g | |
| **Fricatives** (slit) | f | ... | ṭ θ | | ç | x | h |
| | ḅ (ß) | v | ḍ (δ) | | | ɣ | |
| **(groove)** | | | | s | š (ʃ) | | |
| | | | | z | ž (ʒ) | | |
| **Affricates** (stop + fricative) | | | | ts | t ʃ | | |
| | | | | dz | d ʒ | | |
| **Nasals** | m | | n | | ñ ɲ | ŋ | |
| **Laterals** | | | l | | λ | ɫ | |
| **Vibrants** | | | r | | | R | |
| **Semi-vowels** | w | | | | y (j) | w | |
| | ẅ (ɥ) | | | | ẅ (ɥ) | | |

# VOWELS

|  | Front Unrounded | | Front Rounded | | Center Rounded | Back | |
|---|---|---|---|---|---|---|---|
|  | Oral / Nasal | | Oral / Nasal | | Oral | Oral / Nasal | |
| High | i | ĩ | ü (y) | ũ (ỹ) |  | u | |
| High-mid | ẹ (e) | ẽ | ø | ø̃ | ə | ọ (o) | õ |
| Low-mid | ę (ɛ) | ɛ̃ | œ | œ̃ |  | ɔ | ɔ̃ |
| Low | ɑ | ɑ̃ |  |  |  | ɑ | ɑ̃ |

Four Nasal Vowels of Modern French:
ɛ̃, œ̃, ɔ̃, ɑ̃

For diphthongs, see Richard, p. 10.

Articulatory Phonetics, Syllabification & Accentuation

A. Using your consonant and vowel handouts, classify the following sounds in accordance with those below already completed.

/p/-- VOICELESS, BILABIAL STOP  /b/-- VOICED, BILABIAL STOP

| | |
|---|---|
| /t/-- | /d/-- |
| /k/-- | /g/-- |
| /f/-- | /v/-- |
| /s/-- | /ṭ/-- |
| /l/-- | /n/-- |
| /λ/-- | /R/-- |
| /j/-- | /w/-- |
| /ɥ/-- | /ts/-- |
| /dz/-- | /e/-- front, unrounded, closed oral vowel |
| /i/-- | /i/-- |
| /ɛ̃/-- | /ẽ/-- |
| /o/-- | /ɔ/-- |
| /õ/-- | /ɔ̃/-- |
| /u/-- | /ü/-- |
| /ø/-- | /œ/-- |
| /ø̃/-- | /œ̃/-- |
| /a/-- | /ã/-- |
| /ɑ/-- | /ɑ̃/-- |
| /ə/-- | /ɛ/-- front, unrounded, open oral vowel |

B. 1. Transcribe phonetically.  Use a dictionary with the IPA if necessary.

combien

résoudre

événement

passage

sculpter

sommeil

débrouiller

minimum

rose

optimiste

huit

2. Indicate whether the (underlined) vowel is OPEN or CLOSE, and write out the word in standard French spelling.

/pɔl/

/sɛn/

/sjɛkl/

/filozɔfi/

/poer/

/koer/

/məsjø/

/luwe/

/ʒon/

/pɔr/

C. Divide into syllables (e.g., mon-sieur)

| | |
|---|---|
| **h u m i l i s** | **i m p e r a t o r** |
| **p e r i c u l u m** | **e p i g r a m m a** |
| **c o r r e c t u m** | **a n i m u s** |
| **r e s p o n s u m** | **p r a e f e r r e** |
| **p e r f e c t u s** | **c a s t e l l u m** |
| **c é m e n t e r** | **c a r a f o n** |
| **p r é d é c e s s e u r** | **s é p a r a t i o n** |
| **t e c h n i q u e** | **t e n d r e s s e** |
| **s u b j o n c t i f** | **p a l e f r e n i e r** |
| **o r t h o g r a p h e** | **o r g u e i l l e u x** |

D. Accentuation

1. WORDS IN LATIN For each word, indicate whether it is an OXYTONE, PAROXYTONE or PROPAROXYTONE.

| | |
|---|---|
| spēs | sōlus |
| saccŭlus | prātum |
| ūtilĭtās | vīgintī |
| mons | sŭpĕrbus |
| crŭcis | spectācŭlum |
| sacrāmentum | bōvis |
| claritas | venīre |

2. VOWELS  For each underlined vowel, indicate whether it is FREE or CHECKED (= BLOCKED).

nﾠa̲tus             mu̲lta

mo̲rtuus          hab̲ere

ha̲ec             exemplu̲m

do̲rmir           répéter

écrire ̄          co̲mpte̲r

fīn ̣             du̲pe


3. SYLLABLES IN LATIN   For each underlined syllable, indicate whether it is LONG or SHORT, OPEN or CLOSED.

pŏ̲rta

nŭ̲mĕrus

sae̲cŭlum

diă̲bŏlus

fā̲tālis

dū̲răbĭlis

canis̲

edī̲ctum

4. VOWEL/SYLLABLE IN LATIN  For each underlined vowel or syllable, indicate whether it is TONIC, COUNTER-TONIC or ATONIC.

quĭ̲s?            pŏ̲rta

nŭ̲mĕrus          saecŭ̲lum

diă̲bŏlus         fātālis̲

dū̲răbi̲lis        că̲nis

explĭ̲care        edī̲ctum

STRESS and PHONOLOGICAL CHANGES in French

One of the most striking developments in the history of the French language is the gradual elimination of **word-stress** in favor of **group-stress**. In Latin the rhythm of the group was determined by word-stress (i.e., the alternation of tonic and atonic syllables), modified at most by a slight increase of stress on words which logic or emotion singled out for special emphasis. Accordingly, short words of purely syntactical significance tended to be pronounced with less stress and to play the same part in the group rhythm as atonic syllables. They grouped themselves around the nearest tonic syllable. If such words did receive logical stress equivalent to tonic stress, they show the same development as tonic syllables (ME > *me* and *moi).*

A. Through the Old French period

The tonic stress was the most important single factor in the phonetic history of the Romance languages, and it was particulary strong in Old French. It led to the loss or reduction to [ə] of the Latin post-tonic vowels. All post-tonic vowels vanish, with the exception of final *a* which usually survived as [ə].

| PARTE | VENDIT | VIGINTI | UNU | MUROS | UNA | VIDUTA |
|-------|--------|---------|-----|-------|-----|--------|
| part | vend | vingt | un | murs | une | vie |

Final vowels did remain if needed to support certain Latin or O.F. consonant clusters.

| MACRU | QUATTRO | PATRE | DUPLU | LIBRU | ASINU | VENDUNT |
|-------|---------|-------|-------|-------|-------|---------|
| maigre | quatre | père | double | livre | âne | vendent |

| ARBORE | CAROLUS |
|--------|---------|
| arbre | Charles |

As a result, all **Popular** words (those words deriving from Vulgar Latin and following normal phonological evolution as opposed to **Learned** words or Analogical Remodeling) were stressed on **the last syllable** unless that syllable contained contained an [ə].

MUSCA > Sp. & Ital. *mosca* Fr. *mouche*

BENEDICTU > Ital. *benedetto* Sp. *bendito* Fr. *bénit*

The first syllable continued to be articulated with secondary stress, and counter-final syllables, caught between two stresses, were to a large extent eliminated (see BENEDICTU, preceding page).

Group-stress, as distinct from tonic stress, was apparently still determined in O.F. by logic and emotion, but a tendency to stress the final syllable of a group is evident in versification. At the same time, the first syllable of a group received a markèd stress and there is a tendency to place in this position words which it is desired to emphasize.

## B. Middle French period

It was undoubtedly in the Middle French period that the group-stress began more and more to overshadow the tonic stress and that the characteristic accentuation of Modern French was developed. This change is clearly connected with the gradual elimination of word-final [ə], a change which made all Popular words oxytonic. Words which had been accented on the first syllable in Latin thus became monosyllabic. CAMPUM > *champ* Other Popular words generally preserve in addition to the tonic syllable only the initial (counter-tonic). SACRAMENTUM > *serment* Consequently in Middle French, if we except Learned words, a speech-group consisted largely of tonic syllables, often consecutive or separated only by counter-tonic syllables. The oxytonic rhythm of the language was maintained by strengthening the stress on the final syllable of the group. From the point of view of stress, the word is therefore replaced by a group with the strongest stress on the final syllable and a secondary stress on the initial. Word-stress being thus eliminated, the intervening syllables are stressed according to meaning, the more significant elements receiving a sense-stress. In polysyllabic words the sense-stress often falls on the initial syllable or verb forms. This tendency, coupled with the tendency to stress the initial syllable of a group, completes the elimination of the tonic stress, and a definite turning-point in the history of French pronunciation is thus reached. In Modern French the tonic stress is uniformly preserved only if the word is used by itself i.e., constitutes a group in itself) or if it is the final word of a group. Nothing could illustrate more clearly the triumph of group-stress than the fact that even an unaccented enclitic pronoun receives a stress if it happens to stand in the final position (*faites-le* /fɛtlø/, NOT / fɛtlə/).

C. Modern French period

Modern French has thus developed a rhythm which distinguishes it clearly from all other European languages. It is in principle an <u>oxytonic</u> rhythm (emphasized by a rising intonation pattern), the final syllable receiving somewhat more stress than the preceding syllables. Normally there is also a stress on the initial syllable of the group, or if it be a proclitic (*je, ne,* etc.), the following syllable.

Nous allons en Espagne.

Je pense bien.  EITHER Jè pense bién  /ʒəpɑ̃səbjɛ̃ː/

OR  Je pènse bién  /ʃpɑ̃səbjɛ̃ː/

The etymological stress lives on in the form of a group-stress whenever a word comes at the end of a group, but as the word moves to other positions in the group the stress disappears. The quality and quantity of vowels vary: [ɑ̃] is distinctly shorter in *Que penses-tu?* than in *Qu'est-ce que tu penses?*; [ɑ̃ː] is a tense vowel in *Il fait ce qu'il peut*, but tends towards [ə] in *Qu'est-ce que cela peut être?*. But nothing could be more erroneous than to interpret such variations as indecision or lax articulation. The dominant character of French pronunciation remains the crisp, energetic, distinct articulation of both vowels and consonants.

# SOUND CHANGES: PRELIMINARIES

## ATONICS WORD-FINAL

VIGINTI > vint > vingt
FECI  fis
DEBET  doit
FERRUM  fer
MINUS  moins
NITIDUM  net
CABALLOS > chevals > chevaux
MUROS  murs

### LATIN PAROXYTONS

DUPLUM  double
SOMNUM  somme
PATREM > pedre > père
NOSTRUM > nostre > nôtre
SIMIUM > *simjo > singe

### LATIN PROPAROXYTONS

CAROLUS  Charles
MASCULUM > masle > mâle
CALAMUM > chalme > chaume
TITULUM > title > titre
COMITEM conte
LIGEREM Loire
MALE HABITUM  malade
TEPIDUM  tiède

## A WORD-FINAL

DURA  dure
ALBA  aube
PLUMA  plume
PLUMAS  plumes
AMA  aime
AMAS  aimes
AMANT  aiment

## ATONICS COUNTERFINAL

DOR<u>MI</u>TORIUM  dortoir
RA<u>DIC</u>INA  racine
BONITATEM  bonté
CIVITATEM  cité
HOPITATEM  hôtel
BLASPHEMARE  blâmer
LUNAE DIES  lundi

ADJUTARE  aider
SIMULARE  sembler
COLLOCARE  coucher
*PARAULARE  parler


ATONICS WORD-INITIAL

BEFORE R

BERYLLARE  briller
DIRECTUM  droit
DIRECTIARE  dresser
QUIRITARE  crier
*VERACUM  vrai

VARIOUS

APOTHECA  boutique
AQUITANIA   Guyenne
ILLUM lo, le
ILLA  la
ILLORUM  leur
icest > cest > cet, ce
ici > ci (e.g., **celui-ci**)
UNICORNEM  licorne


Beginning with page 46, recall that whatever the spelling of the Classical Latin etymon given, the vowel system of Vulgar Latin had simplified and corresponded to the following indications:

| Classical Latin | Vulgar Latin | |
| --- | --- | --- |
| ī | i | [i] |
| ĭ, ē, œ | é | [e] |
| ĕ, æ | è | [e] |
| ā, ă | a | [a ] |
| ŏ | ò | [o] |
| ō, ŭ | ó | [ o] |
| ū | u | [u] |

# SOUND CHANGES: VOWELS

I TONIC -- Free or Checked  [i] => [i]

      MILLE  mil
      FILUM  fil
      SCRIPTUM  écrit
      RIPA
      VITA
      NIDUM
      VILLA

CLOSED E  TONIC -- Checked (LATIN ē or ĭ) [e] => [ɛ]

      EPISCOPUM  évêque
      PISCAT  pêche
      DEB(I)TA  dette
      ILLA
      MITTERE
      FISSA
      VIR(I)DEM
      MISSA

CLOSED E TONIC Free  [e] => [ɔi] => [we] => [wɑ]

      FIDEM  foi
      DEBES  dois
      HABERE  avoir
      PE(N)SUM
      SETA
      BIBAM  boive
      PIPER
      CREDERE

OPEN E TONIC -- Checked (LATIN ĕ)  [ɛ] => [ɛ]

      HIBERNUM  hiver
      CERVUM  cerf
      INFERNUM
      SEPTEM
      TERRA
      FESTA

OPEN E TONIC -- Free  [ɛ] => [iɛ] => [jɛ]

      FEL  fiel
      HERI
      BREVEM   brief
      FEBREM  fièvre
      PETRA
      AD RETO  arrière

A TONIC -- Checked  [a] => [a]

      PARTEM  part
      CAPTIAT  chasse
      CARRUM  char
      CABALLUM
      BRACCHIUM
      NAV(I)GAT nage
      VACCA

A TONIC -- Free   [a] => [ɛ]

      MARE
      SAL
      NAVEM nef
      PATREM
      ......
      NASSUM
      CLAVEM
      PRATUM
      AMARE  aim<u>er</u>

OPEN O TONIC -- Checked   [ɔ] => [ɔ]

      DORMIT  dort
      MORTEM  mort
      PORCUM
      PORTA
      FORTEM

OPEN O TONIC -- Free   [ɔ] => [ue] => [œ]  OR [ø]
      BOVEM  boeuf  > buef
      NOVEM  neuf  > nuef
      NOVUM
      COR
      VOLET
      OPERA
      POTET  peut

OPEN O PROTONIC -- Free or Checked  [ɔ] => [u]
      FORMICEM  fourmi
      TORMENTUM  tourment
      CORONA
      MORIRE
      NOVELLUM  nouveau
      JOCARE

LOCARE
*VOLERE  vouloir
COLOREM

CLOSED O TONIC -- Checked (LATIN ō OR ŭ) [o] => [u]

URSUM  ours
FURCA  fourche
*CORTEM  cour
DUB(I)TA
MUSCA
CO(N)STAT
GUTTA

CLOSED O TONIC -- Free  [o] => [œ]
              OR [ø]
FLOREM  fleur  >  fluer > flor
ILLOREM
HORA  heure
SOLUM
GULA
NODUM  noeud
NEPOTEM  neveu
DUOS

CLOSED O PROTONIC -- Checked or Free  [o] => [u]

CORTE(N)SEM  courtois
DUB(I)TARE  douter
SUBVENIRE  souvenir
NODARE
SPO(N)SARE
SUBINDE  souvent
*DIURNATA

U TONIC -- Checked or Free  [u] => [y]

NULLUM  nul
CULUM
BRUMA
JUDICARE juger
FUMARE

# PALATALIZATION

PALATAL + E (LATIN ē or ĭ)  [e] => [i]

       MERCEDEM > mercit > merci
       CERA cire
       LICERE  loisir
       PLACERE plaisir
       TACERE  taisir

PALATAL + A TONIC -- Free  [a] => [ie] =>  [je] (=> [e])
                OR [jɛ] (=> [ɛ])
       CARUM > chier > cher
       PECCARE >  pechier > pécher
       NEGARE >  neiier > nier
       NECARE >  neiier > noyer
       PACARE >  paiier > payer
       JUDICARE >  jugier > juger


PALATAL + A PROTONIC -- Free  ['a] => [ə]

       CABALLUM  cheval
       CAMISIA  chemise
       CAPILLUM  cheveu

I + PALATAL    [i] => [i]

       DICERE  dire
       AMICUM
       SALSICIA  saucisse
       *AMICITATEM  amitié

CLOSED E + PALATAL  [e] => [ei] => [we] => [wɑ]

       PLICAT  >  pleie > ploie
       LEGEM  >  lei > loi
       REGEM  > rei > roi
       STRICTUM  > étreit > étroit
       DIGITUM  > deit > doigt
       (also) FRIGIDUM  > freit > froid
       REGALEM > reial > royal
       LEGALEM > leial > loyal
       *PISCIONEM > peisson > poisson

OPEN E + PALATAL   [ɛ] => [i]

    DECEM
    NEGAT
    *PRECAT  prie
    LEGERE  lire
    MEDIUM  mi
    SEX  sis > six
    LECTUM  lit
    ECCLESIA  église
    PECTUS  pis

OPEN E PROTONIC + PALATAL  [ɛ] => [ei] => [we] => [wɑ]

    VECTURA > veiture > voiture
    MEDIETATEM > meitié > moitié
    MESSIONEM > meisson > moisson
    SEXAGINTA > seissante > soixante

A + PALATAL   [a] => [ai] => [ɛ]
         OR [e]
    FACERE  faire
    MAJUM  mai
    RADIUM rai
    FACTUM
    PACEM
    LAXAT
    ESAGIUM essai
    PACARE
    PLAGA plaie
    RATIONEM
    ADJUTARE > aidier > aider

OPEN O TONIC + PALATAL  [ɔ] => [ɥi]

    NOCTEM  nuit
    OCTO  huit
    NOCERE  nuire
    CORIUM  cuir

OPEN O PROTONIC + PALATAL  [ɔ] => [ɔj] => [wɑ]

    LOCARIUM loyer
    FOCARIUM  foyer

CLOSED O + PALATAL  [o] => [oj] => [wɑ]

    VOCEM  voix
    ANGUSTIA  angoisse
    TO(N)SIONEM  toison
    CRUCEM  croix

Ū + PALATAL   [u] => [ɥi]

    FRUCTUM
    TRUCTA  truite
    DUCERE  duire

CLOSED E + PALATAL L  [e] => [ελ] => [εj]

    SOLICULUM  soleil (e, + yod)
    VERMICULUM  vermeil
    PARICULUM  pareil
    AURICULA  oreille
    VIGILARE  veiller

OPEN E + PALATAL L  [εi] => [ελ] => [εj]

                        OR [ø] MELIUS  mieux
    VETULUM > veclo > vieil
    MELIOREM meilleur

A + PALATAL L   [a] => [aλ] => [aj]

    ALIUM  ail
    TREPALIUM  travail
    MACULA  maille
    PALEA  paille

OPEN O + PALATAL L   [ɔi] => [ɔλ] => [œj]

    OCULUM  oeil
    FOLIA  feuille
    CAPRIFOLIUM  chèvrefeuil

CLOSED O + PALATAL L   [ol] => [uλ] => [uj] (=> [u])

    GENUCULUM  genou
    RANUCULA  (g)renouille
    VERRUCULUM  verrou
    *ANDUCLA        andouille

# NASALIZATION

I + NASAL   [i] => [ĩn] => [$\tilde{\varepsilon}$n] => [$\tilde{\varepsilon}$]
        OR [ĩm] => [$\tilde{\varepsilon}$m] => [$\tilde{\varepsilon}$]
    FINEM
    QUINQUAGINTA
    SIMIUM  singe
    VINUM
    PRIMUM TEMPUS  printemps

E + NASAL + CONSONANT   [ε] => [$\tilde{\varepsilon}$ń] => [$\tilde{\alpha}$ń] => [$\tilde{\alpha}$]
        OR [$\tilde{\varepsilon}$m] => [$\tilde{\alpha}$ḿ] => [$\tilde{\alpha}$]

    PRENDERE  prendre
    VENTUM  vent IN
    FINE  enfin
    VENERIS DIES
    VINDICARE  venger
    SENTIRE
    CIN(E)REM
    SIM(U)LAT semble

CLOSED E + WORD-FINAL NASAL   [e] => [ẽn] => [$\tilde{\varepsilon}$ń] => [$\tilde{\varepsilon}$]
        OR [ẽm] => [ẽḿ] => [$\tilde{\varepsilon}$]

    FRENUM  frein
    PLENUM
    SINUM
    REN  rein
    REMOS  Rheims
    SERENUM serein

OPEN E TONIC + WORD-FINAL NASAL   [$\tilde{\varepsilon}$'] => [$\tilde{\varepsilon}$n] => [j$\tilde{\varepsilon}$]
        OR [$\tilde{\varepsilon}$m] => [j$\tilde{\varepsilon}$]

    BENE
    REM
    MEUM   mien
    VENIT  vient
    TENET  tient

A + NASAL + CONSONANT  [a] => [ãn] => [ɑ̃]
           OR [ãm] => [ɑ̃]
    CAMPUM  champ
    GRANDEM > grant > grand
    CAM(E)RA  chambre
    MAN(I)CA  manche
    ANNUM  an
    CAMBIARE  changer

A TONIC + NASAL + VOWEL   [a] => [ãń] => [ɛ̃n] => [ɛ̃]
       OR [ãḿ] => [ɛ̃m] => [ɛ̃]
    GRANUM
    MANUM
    SANUM  sain
    PANEM
    FAMEM  faim
    AMO  aim

O + NASAL  [o] => [ɔ̃ń] => [ɔ̃n] => [ɔ̃]
      OR [ɔ̃ḿ]
    CONTRA  contre
    MONTEM  mont
    FUNDUS  fond(s)
    COM(I)TEM        comte
    FONTANA  fontaine
    FUNDARE  fonder
    DONUM  don
    RATIONEM  raison
    NOMEM  nom

U + NASAL     [u] => [ỹń] => [œ̃ń] => [œ̃]
      OR [ỹḿ] => [œ̃ḿ]
    UNUM  un
    AUGUSTODUNUM  Autun
    LUNAE DIES
    VERODUNUM  Verdun

VOWELS + PALATAL N   [ɛɲ] / [aɲ] / [ɔɲ]

    INSIGNIA  enseigne
    VENIAM > viegne > vienne
    TENEAM > tiegne > tienne
    SENIOREM  seigneur
    MONTANEA  montagne
    HISPANIA  Espagne
    AGNELLUM  agneau
    CUNIARE  cogner
    VERECUNDIA  vergogne

SOUND CHANGES: CONSONANTS

Consonants from CL to EOF: K and G (Velar Stops)

N.B.: CL c = [k], g = [g]

EOF c before i or e = [ts], otherwise = [k]

EOF ç = [ts]

EOF g before i or e = [dʒ], otherwise = [g]

EOF ch = [t], j = [dʒ]

EOF final -z = [ts]

EOF intervocalic -s- = [z]

| CL | | EOF | | CL | | EOF | |
|----|------|-----|--------|----|----------|-----|---------|
| | centum | | cent | | gentem | | gent |
| | cenare | | cener | | gelare | | geler |
| | cilium | | cil | | gemere | | giendre |
| | cinere | | cendre | | generum | | gendre |
| | cerebellum | | cervel | | | | |
| | | | | | | | |
| | rumicem | | ronce | | argentum | | argent |
| | mercedem | | merci | | | | |
| | pollicem | | polce | | | | |
| | | | | | | | |
| | falcem | | falz | | | | |
| | salicem | | salz | | | | |
| | crucem | | croiz | | legem | | lei |
| | vocem | | voiz | | regem | | rei |
| | | | | | | | |
| | racemum | | raisin | | flagellum | | flaiel |
| | placere | | plaisir | | pagensem | | paiis |
| | dicentem | | disant | | | | |
| LL | facia | | face | | corrigiam | | correie |
| LL | glacia | | glace | | | | |
| | brachia | | brace | | | | |
| LL | Francia | | France | | Georgius | | Georges |
| | arcionem | | arçon | | | | |
| | brachium | | braz | | exagium | | essai |
| | facio | | faz | | fugio | | fui |

| | | | |
|---|---|---|---|
| campum | champ | LL gamba | jambe |
| cantet | chante(t) | galbinum | jalne |
| caballum | cheval | gallinam | geline |
| causam | chose | gaudia | joie |
| | | | |
| *franka | franche | navigat | nage(t) |
| arcam | arche | largam | large |
| buccam | boche | longam | longe |
| siccam | seche | | |
| | | | |
| advocatum | avoé(t) | rugam | rue |
| locare | loer | | |
| amicam | amie | | |
| | | | |
| necat | nie(t) | negat | nie(t) |
| secam | sie | | |
| pacare | paiier | paganos | paiiens |
| necare | neiier | negare | neiier |
| decanum | deiien | | |
| bacam | baie | plagam | plaie |
| | | | |
| collum | col | guttam | gote |
| coronam | corone | gulam | goule |
| cumulum | comble | gobionem | gojon |
| curam | cure | | |
| cretam | crei(d)e | grandes | granz |
| falconem | falcon | angustiam | angoisse |
| porcum | porc | longum | lonc |
| siccum | sec | largum | larc |
| | | | |
| securum | seür | augustum | aost |
| Saucona | Saone | | |
| | | | |
| neco | ni | nego | ni |
| paco | pai | lego | li |
| amicum | ami | | |
| | | | |
| lacrimam | lairme | nigum | neir |
| sacramentum | sairement | magis | mais |
| laxo | lais | legere | lire |
| facere | faire | | |
| nocere | nuire | | |
| noctem | nuit | | |
| auriculam | oreille | regulam | reille |
| maculum | maille | vigilat | veille(t) |
| *veculum | vieil | | |

# Consonants from CL to EOF: <u>P</u> and <u>B</u> (Bilabial Stops)

| | |
|---|---|
| purum | pur |
| plenum | plein |
| bellum | bel |
| brachium | braz |
| | |
| talpam | talpe |
| exemplum | essemple |
| campum | champ |
| carbonem | charbon |
| membrum | membre |
| *corbum | corp |
| | |
| ripam | rive |
| habere | aveir |
| aprilem | avril |
| libram | livre |
| leporem | lièvre |
| trabem | tref |
| *capum | chief |
| cuppam | cope > cupe |
| cippum | cep |
| abbatem | abet |
| | |
| duplum | doble > duble |
| tabulam | table |
| septem | set |
| capsam | chasse |
| debita | dete |
| subtilem | sotil > sutil |

| | | | |
|---|---|---|---|
| corpus | | GR korps | EOF cors |
| apes | | aeps | es |
| galbinum | | galbne | jalne |
| lavare | LL labare | | laver |
| navem | nabe | | nef |
| vivere | bibre | | vivre |
| cameram | camra | | chambre |
| cumulum | comlu | | comble |

# Consonants from CL to EOF: <u>T</u> and <u>D</u> (Dentals)

| | | | |
|---|---|---|---|
| fortia | force  [ts] | | |
| pretium | pris    [s] | | |
| rationem | raison [z] | | |
| | | | |
| radium | rai | diurnum | jorn > jurn |
| podium | pui | | |
| medium | mi | | |
| | | | |
| tarde | tart | | |
| mando | mant | | |
| | | | |
| surdos | sorz > surz  [ts] | | |
| pedes | piez         [ts] | | |
| | | | |
| vitam | vite > vie | gratum | gret > gré |
| nudam | nude > nue | fidem | feit > foi |
| petram | piedre > piere | | |
| | | | |
| mittit | met | | |
| | | | |
| sunt | sont | | |
| portat | portet | | |
| | | | |
| aestimare | esmer | perdere | perdre |
| ordinem | orne | alterum | altre |
| | | pontes | ponz |
| | | | |
| ponere | pondre | | |
| pulverem | poldre | | |
| *essere | estre | | |

.......................................................................

## <u>K<sup>W</sup></u> and <u>G<sup>W</sup></u>

| | | | |
|---|---|---|---|
| qui | qui    [k] | linguam | lengue [g] |
| quaero | quier  [k] | | |
| quando | quant  [k] | | |
| | | | |
| | Frk. *wardôn | | guader [g^W] |
| | *werra | | guerre [g^W] |

## Consonants from CL to EOF: fricatives

| | |
|---|---|
| fidem | feit |
| inflare | enfler |
| defendere | defendre |
| affirmare | afermer |

| | |
|---|---|
| horam | oure > eure |
| *helm | helm |
| *heriberga | herberge |

| | | | |
|---|---|---|---|
| causam | chose [z] | scutellam | escuele |
| nasum | nes [s] | statum | estet |
| | | *skalja | escaille |
| | | *spehôn | espier |

| | |
|---|---|
| missam | messe [s] |
| bassum | bas [s] |

## Consonants from CL to EOF: Nasals

| | |
|---|---|
| illam | ele |
| mensem | meis |
| instrumentum | estrement |
| agnellum | agnel, aignel, aingel, angnel |
| famem | fain |
| nomen | non |
| comitem | conte |
| feminam | fame |
| animan | ame |
| vineam | vigne, vingne |
| montaneam | montagne, montaigne, -taingne, -tangne |
| simium | singe |
| commeatum | congiet |

Consonants from CL to EOF: <u>semi-consonants</u>

ventum [ƀ´]          vent   [v]
lavare               laver

ianuarium            janvier
annualem             anvel
*sparwari            espervier

magis                mais
radium               rai

iam                  ja   [dʒ]
gentem               gent
diurnum              jorn

rationem             raison
mansionem            maison
corium               cuir

filiam [lj]          fille [λ]
lineam [nj]          ligne, lingne [ɲ]

rubeum               roge > rouge
caveam               c(h)age
simium               singe

sapiam               sache
*hapja               hache

# SOUND CHANGES: CONCLUSION

Find OF reflexes of the following Latin forms.  What problem do you see arising?

campus
campos


cantus
cantos


nullus
nudus
nudos


navem
napum
naves


napus
napos


nasus
nasum
nasi
nasos


natus
natos


Has the problem been solved?    How?

armatura

calamum

hospitalem

*collocare

pensare

tibia

separare

diurnum

nausea

frigidum

strictum

asperitatem

examen

blasphemare

vindicare

redemptionem

sacramentum

nativum

liberationem

pensum

rememorare

amour

jaloux

cage              chage

fabliau           fableau

tubulare > troubler

pro > pour

formaticum > fromage

Sp. mosquito > moustique

OF tiule > MF tuile

peregrinem > pelerin

divinum > devin

*gundfanon > gonfalon

flammula > flamble > flambe

*bilancia > balance

circare > cerchier > cherch(i)er

Trace the development from Latin to Modern French, and give the popular reflex of the following:

| C.L. or L.L. | Lrnd. L. |
|---|---|
| cumulare | cumuler |
| maior | majeur |
| rabia | rab[ique] |
| causa | cause |
| opera | opéra (from Ital.) |
| armatura | armature |
| iacentem | (sous-)jacent |
| *fusionem | fusion |
| *strigila | strigile |
| navigare | naviguer |
| capitalem | capital |
| legalem | légal |
| simulare | simuler |
| Nigrum | nègre (from Sp.) |
| nativum | natif |
| Recemum | racém(ique) |
| bulgarus | bulgare |

Indicate what is unusual, vestigial or otherwise noteworthy in the following Mod. French expressions:


femme


moustique (<Sp. mosquito)


(à) grand-peine


gars, garçon


Pont-L'Evêque


noblesse oblige


étincelle (<scintilla)


Hôtel-Dieu


grand'chose


Charles

## from Vie de Saint Alexis  (11th c.)

Bons fut li secles al tens anciënur          1

Quer feit i ert e justise et amur,

........................

Al tens Noé et al tens Abraham          3

Et al David, qui Deus par amat tant,

Bons fut li secles,......

Velz est e frailes,......          6

Puis icel tens que Deus nus vint salver,

Nostra anceisur ourent cristïentét,

## from Perceval  Chrétien de Troyes

from Guiot ms:                                    from ms T:

Et si dist ma mere meïsme          Ce me dist ma mere meïsme

qu'an doit Deu croire et aorer          Qu'en doit Dieu sor toz aorer

et soploier et enorer,          Et suppliier et honorer,

et je aorerai cestui,          Et je aor(e)rai cestui

et toz les altres avoec lui."          Et toz les angles aprés lui."

Derivations I.

Make an educated guess, based on information at hand to date concerning sound changes or any good dictionary (including actual etymological dictionaries), as to the Popular French Reflex (not learned borrowings!) yielded by the following etyma. This is a student activity which is to be done without consultation of university faculty.  You are free to work together in any combination; your individual answer sheets will be graded and a grade assigned to each individual.

1. OCULUM
2. *PITTITTUM
3. FOSSA
4. CALAMUM
5. CAPUT
6. CATTUS
7. *CAPTIARE
8. *BRACHITARE, DE BRACCHIUM
9. *ADVENTURA
10. *ALIQUUNUS
11. ALBA
12. BALARE
13. BLASPHEMARE
14. CIRCULUM
15. *CERESIA
16. CARO
17. CANTIONEM
18. CUNEUM
19. CREDERE
20. CORPUS
21. DEBERE
22. CASTIGARE
23. CLAVUM
24. CALIDUM
25. DUPLARE
26. DIRECTU
27. SCRIBERE
28. INQUISITA
29. FACERE
30. FEBRE > FEBRIS
31. FOCU
32. FILIA
33. FRIGIDUM
34. FRUCTUM
35. GLORIA
36. JOVIS DIES
37. HORAM
38. JUVENEM
39. HIBERNU
40. LACTEM
41. LINGUAM
42. LOCUM
43. LINEA

44. LEGERE
45. MANDUCARE
46. MEL
47. LEGALEM
48. MISSA
49. LOCARE
50. NAVIGARE
51. NOVA
52. NATALEM
53. NIGRU > NIGER
54. NOCTE
55. PANIS
56. PIETAS
57. PETRAM
58. PLENUM
59. PRETIUM
60. PUGNU(S)
61. PROBA
62. SAPERE
63. SECURU
64. RATIONEM
65. *RACIMUM
66. REGALEM
67. REDEMPTIONEM

Derivations II.

Make an educated guess, based on information at hand to date concerning sound changes or any good dictionary (including actual etymological dictionaries), as to the Latin etymon for the following words. This is a student activity which is to be done without consultation of university faculty. You are free to work together in any combination; your individual answer sheets will be graded and a grade assigned to each individual.

1. yeux
2. fossé
3. châtaigne
4. braquer
5. aventure
6. aube
7. aubépine
8. avancer
9. béer
10. bien
11. bêler
12. blâmer
13. bouche
14. cercle
15. cerf
16. chair
17. chandelle
18. changer
19. chanson
20. coin
21. doute
22. coûter
23. châtier
24. clef
25. chaud
26. chère
27. douer
28. droit
29. écrire
30. enquête
31. entendre
32. fièvre
33. feu
34. frère
35. heure
36. jeune
37. langue
38. lettre
39. lieu
40. ligne
41. lire
42. manger

43. miel
44. mettre
45. loyal
46. messe
47. loyer
48. nager
48. neuf
49. neuve
50. noël
51. noir
52. nuit
53. pain
54. pitié
55. piété
56. pierre
57. plein
58. prix
59. nègre
60. poign
61. preuve
62. nombre
63. savoir
64. sûr
65. raison
66. royal
67. règne
68. rançon

# STYLISTICS: OLD FRENCH PERIOD

In general, <u>word order</u> for complete sentences is freer.  This is theoretically so since there is syntactical information provided by the flexions for nouns, determiners, and verbs. It is in fact so, as can be seen in poetry.  For the 12th and 13th centuries, as you now know, there is little more than verse in French.  For that reason, one must be leery of generalizations concerning what was actually done with word order in Old French texts other than those extant.

Subject pronouns and determiners, including definite and indefinite articles, were present less systematically or obligatorily than has become the case with Mod. French. Consequently, the presence or absence of such words could be considered if not always optional, at least, of stylistic import, i.e., conveying shades of meaning or tone.

Vocabulary is difficult to assess.  In a time of such manifold linguistic change as the Middle Ages, it is uncertain what choices in diction (vocabulary choice) were available to an author for any period in any region.  In any case, the extant literature suggests a rich range of both learned and popular words, and numerous synonymes in verse and prose alike.

It is doubtful that various registers of elegance are plentiful.  The rhetorics of the period were intended for Latin composition.  Although since antiquity high, low, and middle styles were distinguished, the texts in Old French were probably written implicitly in middle-to-low style. Provençal lyric poetry was of a refined and elegant sort, frequently of a highly formal nature as well, but the <u>langue d'oïl</u> was generally used for the edification of the people of a non-discriminating taste anyway.  One might make an exception for the rhymed courtly romance which emulated the vocabulary and refined parlance found in the Provençal lyric. In any event, discernible differences in register even if not so great as with later French literature exist. Comedies and the later fabliaux clearly use a vulgar to colloquial language.  The chronicles, written usually to glorify the past of a noble family, were frequently of a less coarse sort. A work such as the Roland seems at times elegant, reminiscent in places of biblical (O.T.) style, in places coarse.

Prose becomes more plentiful in the 14th-15th centuries, particularly as a result of the <u>remaniements</u> of O.F. <u>chansons de geste</u> and rhymed verse narratives--ususaly of a courtly nature. Syntax is frequently convoluted and unclear.  Pronouns are not infrequently used without an explicit antecedent.  Relative pronouns often refer not to the last possible antecedent but to one still more remote.  It is probably safe to say that style is not a matter of serious and extended reflexion and experimentation until the late 15th and especially 16th centuries.

STYLISTICS: MIDDLE FRENCH PERIOD

By the end of the 13th century there is as much prose produced as verse, at least to judge by what remains.  We will be looking at **prose style**, not **versification**, a technical matter of some complexity. (See for references: Suberville Histoire et théorie de la versification française, Elwert Traité de versification française).

Not only is there a wide-spread interest in long prose **remaniements** of the 12th century rhymed narratives of yesterday, there is an increase in learning generally taking place and germinal valorizing of the vernacular in many a medieval mind. Thus French is invigorated by the the late 12th century "**renaissance**,"  in particular by the efforts of those who brought their knowledge of Latin--its lexicon and rhetoric--to bear on French. To the influx of new words there corresponds an increase in options for diction; as the former grows, so too the latter; for every new word there is a new choice possible. As synonymes differentiate, each acquiring a meaning or nuance peculiar to it, shades of meaning and nuance proliferate generally, with the result that the language becomes both more supple and subtle. Not surprisingly, care and thoughtfulness are ever more discernible in the redaction of French prose pieces. Under such conditions, one may approach the matter of late medieval and Middle French vernacular style(s) with increasing assurance and reward.  Notice, incidentally, that this early rise in prestige and expressive potential predates the (French) Renaissance, despite the deliberate impression frequently (and falsely) left by the humanists that the vernacular was finally, only with the 16th century, emerging from the "Dark Ages."

In any event, the borrowings from Latin enrich not only the lexicon of Middle French, but influence its very rhythm of discourse, presumably spoken as well as written. Popular reflexes are typically of few syllables. Syncope had shorn most Latin words of more than one syllable and, with the loss of those atonic syllables, had very nearly leveled out spoken rhythm (See pp. 31-33, 41-45).  Learned words, especially the Latin loan-words of the fifteenth century bring in large numbers of polysyllabic words which retain, as well, most of their tonic, counter-tonic and atonic syllables. Thus, different rhythms become possible for poetry--and prose.

There is little reason to postulate, before the Middle French Period, a significant divergence between spoken French and written French--particularly when it is recalled that nearly everything was written in Latin and that the reason French was sometimes chosen was precisely to communicate effectively with  unlearned listeners.  One should then very much expect that texts in the vernacular closely parallel the popular idiom. Except for word order, patterns of rhyme and assonance, a certain number of lexical items, and perhaps an irresistible rhetorical flourish here and there, what is written was **probably** much like the spoken language. For all too obvious reasons, the true nature of the old spoken language must remain within the realm of **probable** knowledge at best; its true nature can never be known exhaustively or definitively. As time passes, with the Middle French period and especially during the sixteeth century, the gulf between the spoken word and the written word becomes wider and wider.  It was part of the prevailing esthetic that artistic prose utilize rhetorical effects that could be arrived at best after careful consideration and experimentation. As Erich Auerbach has shown in Mimesis this is so even with a seemingly simple, unadorned style, as with the Chanson de Roland. Spontaneous writing would have been regarded as mere unfinished writing, from this

esthetic vantagepoint; it offers little that cannot be had in conversation. Expensive parchment and velum, as well as the time of the scribe or the copiste, are resources reserved for documents particularly worthy of preservation. Remember that books are not mere media of conveyance, mere bridges for the meeting of the minds, they are not disposable objects whose worth amounts to no more than the content they contain. They are objects few can afford; and, as the beautiful caligraphy and illuminations remind us, they are objects of beauty and grandeur in their own right.  Remember, too, that for the most part, people did not write to extend their message geographically. That will not become the case until a means of mass producing written documents at low cost presents itself with the invention of the printing press.  People wrote to give their discourse a pleasing or effective presentation and form.  Writing was used to **extend** the message only temporally, at best; that is, so that the message might be read by successive generations.

Style then emerges as a rather distinct aspect of vernacular writing gradually throughout the Early Old and Middle French periods. The medieval as well as the Middle French mentality requires that instruction, edification, and enjoyment--often all at once--immediately stand under any particular redaction.  Thus a concern for and with style(s) is implicit throughout the 11th through the Middle French Period.

Before leaving the topic at hand, mention must be made of one final but pervasive influence on Middle French prose style.

 The fifteenth century legal and administrative circles exercise a lasting influence on the French language generally.  As we have already seen in this course of study, the *praticiens* were decisive, in at least the short run, on matters pertaining to orthography and vocabulary. They play a major role in the determination of French prose style as well. Their stylistic legacy can be briefly summed up by enumeration of their writing tendencies: sobriety of tone, high degree of specificity, tightness and clarity of articulation and syntax (as in relatives and antecedents), (over)use of relatives pronouns and determiners like *lequel,laquelle*; *ledit*, *ladite*, **et passim**, themselves instances of acute specificity. But to Descartes and the Classicism whose rational side he is said to have inspired goes the credit, in most literary histories, for the clarity and precision of the French prose style whose true champions are, in my opinion, the much underestimated *practiciens*.

F422 Midterm Exam  <u>History of the French Language</u>

I. Simple Format (30 pts./15 minutes)

Answer all twenty questions.

1. At the outset of the seventeenth century, one figure more than any other perhaps incarnates the reaction against the liberal growth in vocabulary and syntax typical of the preceding centuries by proscribing: archaisms, neologisms, learned borrowings from Latin, provincialisms, and technical terms.
This was:

   A. Malherbe  B. Erasmus   C. Du Bellay  D. Dante


2. The following modern French vocabulary items are loanwords from or were brought into the language by:

acquarelle, sonate, gramme, congrès, budget, mètre, solo, plébiscite, grog

        A. 18th century, England

        B. 1789 +, French Revolution

        C. 14th century, Latin

        D. 16th century, Italy
        *Circle the correct ANSWER(S)*.

3. There are vast numbers of prose texts written in French in the twelfth and thirteen centuries. (T / F)


4. The literary prestige of Occitan, in the north of France especially, suffered a serious setback with the Albigensian Crusade. (T / F)

5. A sound in a language that is functional or distinctive is called an <u>phoneme</u>; whereas a sound that offers no distinction (grammatical or semantic) is called an <u>allophone</u>. (T / F)

6. <u>Assimilation</u> is a linguistic term designating an adaptation of a sound to its immediate phonetic environment. (T / F)

7. <u>Syllabic alternation</u> can be invoked in an account of many irregular verbs, especially those having a vowel change in the stem.  (T / F)

8. French spelling in the Middle French period was guided by three principles, according to Rickard and Beaulieux before him:
**rapprochement** (= R)  **differenciation** (= D) **pronunciation** (=P)
Which principles do these examples illustrate:

**PUT R, D OR P IN THE BLANKS BELOW**.

_____*mes*, *mets*, *mais*
_____*grand* (for *grant*), *il perd* (for *il pert*),
_____*sept* (for *set*), *scauuoir* (for *savoir*) *femme* (for *fame*)
_____*soustance/sustance/substance*, *oscur/obscur*,
_____*poix*, *poids*, *poix*

9. In the sixteenth century French made inroads into such traditionally Latin domains as: medical writing, mathematical treatises, astronomy, natural philosophy, theological discourses, and university
lecturing. (T / F)

10. The most famous apology for the French language is undoubtedly Du Bellay's *Deffence et illustration de la langue françoyse*. (T / F)

11. The knowledge that the sixteenth-century grammarians had of ancient Greek, Hebrew, and especially Latin, provided them with valid methods and schemata for the analysis of French grammar.  (T / F)

12. The cedilla, the acute accent for [e], the apostrophe, and the dieraesis (e.g., ambigüe), were mainly innovations on the part of sixteenth-century printers. (T / F)

13. The sixteenth century "quarrel" that the French language had with Italian and with Latin was of the same nature, with the same language concerns at stake in both cases. (T / F)

14. The chief rival to French as **the** international language is

_____.

15. One influence of the written on the oral language is the steady increase from the nineteenth through the twentieth centuries of *liaison*. (T / F)

16. Twentieth century changes in the pronunciation of such words as *legs*, *gageure*, *sculpter*, and *oignon* are representative of: **a**) lack of historical perspective **b**) normal phonological change **c**) awareness of etymology and linguistics **d**) influence of spelling on pronunciation  **e**) influence of the *Académie Française*
 (***CIRCLE ALL CORRECT ANSWERS***)


17. The most frequent source of neologisms in French is and has been for some time English. (T / F)


18. Although first conjugation infinitves such as *manger* were once pronounced /ma  **R**/ and later /ma  e/, the second conjugation infinitives (e.g., *finir*) have never lost the pronunciation of the final "r".  (T / F)


19. Classical Latin is an <u>analytic</u> language. (T / F)


20. How many cases were there in Vulgar Latin?


## II. Short Answer-I.D. (30 points/20 minutes)

Identify or comment briefly ALL items preceded by an asterisk (*), namely 1-15, and do any others, optionally, time permitting.


*1. In a sense, French is <u>doubly</u> derivitive of Latin.  First, of course, French evolved over time from the Latin spoken in Gaul. Yet what also happened with respect to Latin in the 14th through the 16th centuries approximately?


*2. How important is the rather considerable translation activity of Latin texts into French for the French language of the Mid. Fr. period?


*3. How closely related are French orthography and phonology?

*4. Who was Ferdinand de Saussure?

*5. What is the difference between Vulgar Latin and Classical Latin?

*6. When did modern French emerge?

*7. The *Académie Française* was to produce three major types of reference works. What were two types of them?

*8. Strasbourg Oaths

*9. genetive

*10. What accounts for the boot-shaped present tense conjugation pattern typical of so many verbs?

*11. oblique

*12. Qui pour ly grans Dieux aourez

*13. Ordonnance de Villers-Cotterets

*14.-*15. Transcribe phonetically with the IPA:

les hommes et les femmes français

16. 813

17. Reichenau Glosses

18.  "Mis langages est boens, car en France fui nez."

19. The first official grammar of the *Académie Française* was published approximately how long after that organization's inception?  How influencial is it today?

20. How much of a threat does Rickard regard either the encroachments of the English language on French or changes within the French language to its purity or excellence?

21. Which sort of Latin is that found on the sides of buildings in Pompeii?

22. langue d'oc

23. Why is it that *aller* has three different stems: one beginning with *al-*, one with *v-*, and one with *ir-*?

24. imparisyllabic nouns

25. Saint Eulalia

C. Short Essay (40 points/25 minutes)
Choose ONE topic to develop

1. Discuss French orthography and reforms over the history of the French language from its beginnings.

2. Discuss the growth in prestige of what has become standard French both within and without France.

3. How have other languages influenced French vocabulary over the centuries?

_____

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Use reverse side if necessary (rather than another sheet).

PART I (50 PTS.)

A. Match the examples of nine different linguistic phenomena.

1. _____femme                          a) palatalization

2. _____moustique (<Sp. mosquito)    b) syllabic alternation

3. _____(à) grand-peine                c) etymological spelling

4. _____gars, garçon                   d) analogical remodeling

5. _____Pont-L'Evêque                  e) metathesis

6. _____noblesse oblige                f) assimilation

7. _____étincelle (<scintilla)         g) vestige of genetive

8. _____Charles                        h) cases

9. _____li peres                       i) prothetic letter/sound
                                       j) vestige of an O.F.
                                       k) survival of O.F. nominative
                                       l) nasalization
                                       m) vestige Latin's lack of some
                                       articles

B. True or false

(TRUE--FALSE)  The literary prestige of Occitan enjoyed a wave of enthusiasm with the Albigensian Crusade.

(TRUE--FALSE)  A sound in a language that is functional or distinctive is called an <u>allophone</u>; whereas a sound that offers no distinction (grammatical or semantic) is called an <u>phoneme</u>.

(TRUE--FALSE)  <u>Assimilation</u> is a linguistic term designating an adaptation of a sound to its immediate phonetic environment.

(TRUE--FALSE)  <u>Syllabic alternation</u> can be invoked in an account of many irregular verbs, especially those having a vowel change in the stem.

(TRUE--FALSE)  <u>Grand</u> for <u>grant</u> represents a case of what Rickard and Beaulieux before him call <u>differenciation</u>.

(TRUE--FALSE)  The most famous apology for the French language is undoubtedly Du Bellay's *Deffence et illustration de la langue françoyse*.

(TRUE--FALSE)  One influence of the written on the oral language is the steady increase from the nineteenth through the twentieth centuries of *liaison*.

(TRUE--FALSE)  Twentieth century changes in the pronunciation of such words as *legs*, *gageure*, *sculpter*, and *oignon* are representative of lack of normal phonological change.

(TRUE--FALSE)  The most frequent source of neologisms in French is and has been for some time English.

(TRUE--FALSE)  Classical Latin is an <u>analytic</u> language.

(TRUE--FALSE)  At the outset of the seventeenth century, Du Bellay more than any other perhaps incarnates the reaction against the liberal growth in vocabulary and syntax typical of the preceding centuries by proscribing: archaisms, neologisms, learned borrowings from Latin, provincialisms, and technical terms.

(TRUE--FALSE)  There is much more prose in the Old French of the twelfth and thirteen centuries than verse.

(TRUE--FALSE)  There were three cases were there in Vulgar Latin.

(TRUE--FALSE)  Ferdinand de Saussure was the European linguist who discovered Sanskrit.

(TRUE--FALSE)  The sixteenth century "quarrel" that the French language had with Italian and with Latin was of the same nature, with the same language concerns at stake in both cases.

(TRUE--FALSE)  The chief rival to French as <u>the</u> international language is English.

(TRUE--FALSE)  The *Académie Française* was to produce three major types of reference works: a dictionary, a grammar, and a thesaurus.

(TRUE--FALSE)  The Ordonnance de Villers-Cotterets ordered priests to deliver the sermon in the vernacular (French or German) rather than Latin.

(TRUE--FALSE)  The first official grammar of the *Académie Française* was published within ten years of its founding. (T /F)

(TRUE--FALSE)  The following words are among those that survive as "dialectal" rather than Francien:  *amour*, *jaloux*, *cage, fabliau*.

(TRUE--FALSE)  The following Mod. Fr. words, *prêtre*, *ancêtre*, *peintre*, *traître*, *soeur* are among the small number of popular reflexes which survived the Old French period as nominatives rather than obliques.

(TRUE--FALSE)  The reflexes: *copain*, *gars*, and *sire* are nominative survivals of O.F. whose oblique counter-parts also survive.

(TRUE--FALSE)  The Strasbourg Oaths date from the year 813 A.D.

(TRUE--FALSE)  The definite articles of Mod. Fr. derived from the definite articles of C. L.

(TRUE--FALSE)  The vast majority of Mod. French adverbs and conjunctions derived directly from the corresponding C.L. adverbs and conjunctions.

(TRUE--FALSE)  Mod. Fr. present subj. and preterite derived their forms from the corresponding verb forms in C.L.

(TRUE--FALSE)  The verb *habere* has left its mark in the Mod. Fr. simple future and conditional tenses.

(TRUE--FALSE)  Even in the 17th century, a past participle agreed regularly with a <u>preceding</u> direct object.

(TRUE--FALSE)  The constructon consisting of the present of *aller* plus infinitive is accurately called sometimes the *futur proche* (or *futur prochain*).

(TRUE--FALSE)  Seventeenth-century writers had reached general agreement that *point* was a stronger negation than *pas*.

(TRUE--FALSE)  In doing Romance Linguistics, it is essential to recognize that sound laws are descriptions of regular sound changes that hold true, regardless of particular language, dialect, time or place.

(TRUE--FALSE)  In Old French, just as is the case in modern French, the first negative particule (*ne*) was not nearly so important as the second one (*pas, jamais*, etc.).

(TRUE--FALSE)  As for vocabulary, the seventeenth century welcomed neologisms and loan words, whereas the eighteenth century saw a general return to a "pure" French lexicon.

(TRUE--FALSE)  One effect of the New Learning was to render Latin more adaptable to the ever-changing needs of sixteenth-century French society.
(TRUE--FALSE)  The most famous apology for the French language is undoubtedly John Palsgrave's *De la precellence du langage francois*.

(TRUE--FALSE)  A comparison with Latin reveals that all French consonant sounds (phonemes) remained as they had been in Latin.

(TRUE--FALSE)  The tongue-trilled (or apical) /r/ and the uvular /r/ are, in French, allophones.

(TRUE--FALSE)  The process by which the point of articluation of a sound shifts to the palate is called nasalization.

(TRUE--FALSE)  It is true to say that, although the second negative particle (*pas*, *jamais*, etc.) is sometimes omitted in negating a verb, *ne* is never omitted.

(TRUE--FALSE)  The following words : *arme*, *lèvre*, *fête*, *joie*, *oeuvre*, *voile* ('sail')--<u>feminine despite their derivation from Latin neuters</u>--illustrate nicely the capricious and irrational side so often at work behind language changes.

(TRUE--FALSE)  The French-speaking world of today do no longer take very seriously the quality of the French language and its position in the world.

(TRUE--FALSE)  Dialects, nearly eliminated with the unification and centralization of France under Louis XIV, were largely revived in the wake of the French Revolution and Napoleon I.

PART II (100 PTS.)

C. Give the Modern French <u>POPULAR</u> (not learned) reflex for each word.

 1. ADVENTURA         _____

 2. ALBA              _____ _____

 3. ALIQUUNUS         _____ ____

 4. ALTERUM           _____

 5. AMICAM            _____

 6. ANGUSTIAM         __ _____ __

 7. ANIMAN            _____

 8. AUGUSTUM          _____ _

 9. AURICULAM         _____

10. BLASPHEMARE       _____

11. BRACCHIUM           _____

12. BUCCAM            _____

13. CALIDUM           _____

14. CAMERAM           _____                          1

16. CANTIONEM         _____ ____

17. CAPTIARE          _____

18. CAPUT             _____ ____

19. CARBONEM        _____

20. CARO        _____

21. CASTIGARE        _____

22. CATTUS        _____

23. CAUSAM        _____

24. CENTUM        _____

25. CEREBELLUM        _____

26. CERESIA        _____

27. CINERE        _____

28. CIRCULUM        _____

29. CLAVUM        _____

30. COMITEM        _____

31. CORONAM        _____

32. CORPUS        _____

33. CREDERE        _____

34. CRUCEM        _____

35. CUMULUM        _____

36. CUNEUM        _____

37. DEBERE        _____

38. DEBITA        _____

39. DIRECTU        _____

40. DIURNUM        _____

41. DUPLUM        _____

42. EXAGIUM        _____

43. FACERE          _____

44. FAMEM           _____

45. FEBRE           _____

46. FIDEM           _____

47. FILIAM          _____

48. FOCU            _____

49. FOSSA           _____

50. FRIGIDUM        _____

51. FRUCTUM         _____

52. GALBINUM        _____

53. GAUDIA          _____

54. GENTEM          _____

55. GLORIA          _____

56. GRATUM          _____

57. GUTTAM          _____

58. HABERE          _____

59. HIBERNU         _____

60. HORAM           _____

61. IANUARIUM       _____

62. INQUISITA       _____

63. JOVIS DIES      _____

64. JUVENEM         _____

65. LACTEM          _____

66. LEGALEM         _____

67. LEGEM         _____

68. LEGERE         _____

69. LIBRAM         _____

70. LINGUAM         _____

71. LOCARE         _____

72. MEL         _____

73. MENSEM         _____

74. MERCEDEM         _____

75. MISSAM         _____

76. NASUM         _____

77. NECARE         _____

78. NEGARE         _____

79. NIGER         _____

80. NOCTE         _____

81. NOVA         _____

82. OCULUM         _____

83. PACARE         _____

84. PANIS         _____

85. PEDES         _____

86. PETRAM         _____

87. PIETAS         _____

88. PLACERE          _____

89. PLAGAM           _____

90. PLENUM           _____

91. PORCUM           _____

92. PRETIUM          _____

93. PROBA            _____

94. QUANDO           _____

95. RATIONEM         _____

96. REDEMPTIONEM     _____

97. REGALEM          _____

98. RIPAM            _____

99. RUBEU            _____

100. SACRAMENTUM        _____

101. SAPERE             _____

102. SCRIBERE           _____

103. SECURUM            _____

104. SICCAM             _____

105. SICCUM          _____

106. SIMIUM          _____

107. SUNT        _____

108. VECULUM         _____

109. VITAM           _____

110. VOCEM           _____

F422  Quiz 1 : Rickard Chap. 1  Name_____

In the absence of any instructions, briefly identify :

1. langue d'oïl


2. 813


3. Reichenau Glosses


4. What has happened in the latter part of the eighth and early nineth centuries to render Latin from then on unsuitable to shed much light on the developments in Latin until that same time?


5. Do the Franco-Provençal dialects belong to the langue d'oïl or langue d'oc dialects?


6. penult


7. What sorts of vocabulary items did early Christianity bring to Vulgar Latin?


8. What sorts of vocabulary did Gaulish leave behind in Vulgar Latin?


9. What sorts of vocabulary did the Franks, a Germanic people, introduce to V.L?


10. rustica romana lingua

F422  Quiz 2 : Rickard 2; Price 1   Name_____

_____1. Strasbourg Oaths

_____2. Sequence of Saint Eulalia

_____3. Jonah Fragment

_____4. Clermont Passion

_____5. Life of Saint Leger

_____6. Life of Saint Alexis

_____7. Song of Roland

1.-7. Match A-G, descriptions of these works with their modern titles :

A. 516 octosyllables dealing with the suffering and death of the Christ.
B. 625 decasyllables in five-line stanzas composed 1040-50 dealing with a saint who left wife and parents to respond to the call of God.
C. late 11th century 4002 line epic account of struggle between Christendom and Heathendom.
D. earliest document of Old French and Old German
E. notes partly in Latin, partly in French, of a sermon
F. a poem of 29 lines relating the martyrdom of a fourth-century saint, a lovely young maiden
G. 240 octosyllables, like the Clermont Passion,  copied into a Latin glossary preserved in Clermont-Ferrand.

8. Which of these Early Old French texts is/are clearly written in prose rather than verse?

9. Which of these Early Old French texts is/are not of religious cast or inspiration?

10. Which of these Early Old French texts is/are predominantly biblical?

11. At the outset of the seventeenth century--a period of standardization and codification for French--one figure more than any other perhaps incarnates the reaction against the liberal growth in vocabulary and syntax typical of the preceding centuries by proscribing: archaisms, neologisms, learned borrowings from Latin, provincialisms, and technical terms.
This was:

    A. Erasmus   B. Du Bellay   C. Malherbe   D. Dante

12. A twelfth-century writer proudly proclaimed:

"Mis langages est boens, car en France fui nez."

which would give <u>literally</u> in Modern French:

<u>Mon langage est bon, car je fus né en France</u>.

Apart from word order, are you satisfied with this literal translation?
Give it an A or an F, depending on how adequate you judge it to be, and briefly explain your grade.



13. The following modern French vocabulary items are loan-words from or were brought into the language by:

acquarelle, sonate, gramme, congrès, budget, mètre, solo, plébiscite, grog

        A. 16th century, Italy

        B. 1789 +, French Revolution

        C. 14th century, Latin

        D. 18th century, England

Circle the correct ANSWER(S).


14. French is <u>doubly</u> derivative of Latin, in a sense. First, of course, French evolved over time from the Latin spoken in Gaul. Yet what also happened with respect to Latin in the 14th through the 16th centuries approximately?



EXTRA CREDIT: Write over in standard, grammatically correct French part of the passage in Price given from one of Queneau's novels:

    On peut pas supposer que les gens qu'attendent à la gare d'Austerlitz sentent plus mauvais que ceux qu'attendent à la gare de Lyon.

F422 QUIZ 3: Rickard 3; Price 2  Name_____

1. There are few prose texts written in French in the twelfth and thirteen centuries.  (T / F)

2. There are few, if any, Old French texts in any pure, unadultrated dialect such as Francien. (T / F)

3. In the twelfth and thirteenth centuries, Old French completely replaces Latin as the primary language of didactic and fictional literature. (T / F)

4. The literary prestige of Occitan, in the north of France especially, suffered a serious setback with the Albigensian Crusade. (T / F)

5. The sounds of modern French are more numerous than the sounds of the French spoken in the twelfth and thirteenth centuries.
(T / F)


6. In doing Romance Linguistics, it is essential to recognize that sound laws are descriptions of regular sound changes that hold true, regardless of particular language, dialect, time or place.  (T / F)

7. A sound in a language that is functional or distinctive is called an allophone; whereas a sound that offers no distinction (grammatical or semantic) is called an affricate.  (T / F)

8. Assimilation is a linguistic term designating the cultural absorption of the original language of a population into the newer language which replaces it, e.g. French assimilated Saxon in England. (T / F)


9.  Syllabic alternation can be invoked in an account of many irregular verbs, especially those having a vowel change in the stem.  (T / F)

10. In Old French, just as is the case in modern French, the first negative particule (ne) was not nearly so important as the second one (pas, jamais, etc.).
(T / F)

1. In the Middle French period, which two French cities could boast of numerous printing presses, some 100 between them?

2. As French continued to increase in use in various official documents in France in the 14th and 15th centuries, how was it faring in southern Italy and England?

3. French spelling in the Middle French period was guided by three principles, according to Rickard and Beaulieux before him:
**rapprochement** (= R)  **differenciation** (= D) **pronunciation** (=P)
Which principles do these examples illustrate:

PUT R, D OR P IN THE BLANKS BELOW.

_____poix, poids, poix
_____mes, mets, mais
_____grand (<u>for</u> grant), il perd (<u>for</u> il pert),
_____sept (<u>for</u> set), scauuoir (<u>for</u> savoir) femme (<u>for</u> fame)
_____soustance/sustance/substance, oscur/obscur,

4. What has happened to the two-case system of Old French by the end of the Middle French period?

5. How important is the rather considerable translation activity of Latin texts into French for the French language of the Mid. Fr. period?

6. Of Italian, English and Latin, which language influences written French of this period the most overall (orthography, vocabulary, morphology and syntax)?

In which one of the four aspects of language listed in parentheses are the other two languages most influencial?

1. In sixteenth-century France, Latin--its pronunciation, vocabulary and grammar--were subjected to close scrutiny by humanists with a renewed interest in what constituted the true, ancient standards of Classical Latin. (T / F)

2. One effect of the New Learning was to render Latin more adaptable to the ever-changing needs of sixteenth-century French society. (T / F)

3. In the sixteenth century French made inroads into such traditionally Latin domains as: medical writing, mathematical treatises, astronomy, natural philosophy, theological discourses, and university lecturing. (T / F)

4. Pro-Italian feeling surged in France immediately following the Massacre of St. Bartholomew, together with renewed Italianizing in speech and writing. (T / F)

5. A number of works emerged making a positive case for the French language in comparison with the following languages:
Latin, Italian, Classical Greek, Hebrew, and German. (T / F)

6. The most famous apology for the French language is undoubtedly John Palsgrave's <u>De la precellence du langage françois</u>. (T / F)

7. The knowledge that the sixteenth-century grammarians had of ancient Greek, Hebrew, and especially Latin, provided them with valid methods and schemata for the analysis of French grammar.
(T / F)

8. Curiously, there appears to be no concern, in the sixteenth century, for phonetic spellings. (T / F)

9. Would-be reformers of the French language found eager support among printers. (T / F)

10. The cedilla, the acute accent for [e], the apostrophe, and the dieraesis (e.g.ambigüe), introduced earlier by the <u>practiciens</u>, were retained by sixteenth-century printers.
(T / F)

11. In the long view, the importance of Robert Estienne's <u>Dictionnaire françois-latin</u> lies with French **vocabulary**. (T / F)

12. Fluctuation in pronunciation was still, as with the Middle Ages, essentially a geographical phenomenon, rather than a social one. (T / F)

13. John Palsgrave's <u>Esclarcissement de la langue françoyse</u> is a description of the French language written in English. (T / F)

14. That <u>vallon</u> could mean either wide valley or small valley and that <u>medaillon</u> can still mean either a small or a large medallion is best understood by invoking the confusion following the borrowing of a German **diminuative** suffix. (T / F)

15. The "quarrel" that the French language had with Italian and with Latin was of the same nature, with the same language concerns at stake in both cases. (T / F)

1. The Académie Française was to produce three major reference works.  What were two of them?

2. By the time of the French Revolution, object pronouns followed nearly all the present rules for word order. (T / F)

3. _____(1555-1628) led a reaction against the experimentation and untidiness of the sixteenth century, and advocated intelligibility and sobriety in vocabulary and grammar.

4. By the time of the French Revolution, scientists and writers of fiction more often used French than Latin. (T / F)

5. As for vocabulary, the seventeenth century welcomed neologisms and loan words, whereas the eighteenth century saw a general return to a "pure" French lexicon. (T / F)

6. The most important grammar for the seventeenth and eighteenth centuries was

      a) Remarques sur la langue françois--Vaugelas
      b) Precellence du langage françois--Henri Estienne
      c) Grammaire de Port-Royal--C. Lancelot & A. Arnauld
      d) Esclarcissement de la langue françoyse--John Palsgrave

7. Which work records <u>usage</u>?

      a) Remarques sur la langue françois--Vaugelas
      b) Precellence du langage françois--Henri Estienne
      c) Grammaire de Port-Royal--C. Lancelot & A. Arnauld
      d) Esclarcissement de la langue françoyse--John Palsgrave

8. Which work is based on logical, if not Cartesian, principles?

      a) Remarques sur la langue françois--Vaugelas
      b) Precellence du langage françois--Henri Estienne
      c) Grammaire de Port-Royal--C. Lancelot & A. Arnauld
      d) Esclarcissement de la langue françoyse--John Palsgrave

9. The French language was widely believed to be:

      a) nearly perfect
      b) universal
      c) second only to Latin for treaties and diplomacy
      d) clear and logical in vocabulary and syntax

[Circle all true completions]

10. Final [-r] became mute by about the middle of the eighteenth century in the endings **-eur**, **-ir**, and **-oir**.  (T / F)

1. The chief rival to French as the international language is

   _____.

2. The first official grammar of the Académie Française was published approximately how long after that organization's inception?  How influencial is it today?

3. Does the French-speaking world of today take very seriously the quality of the French language and its position in the world? Compare, if you like, with English and today's speakers of English.

4. How much of a threat does Rickard regard either the encroachments of the English language on French or changes within the French language to its purity or excellence?

5. Nearly everyone today in France speaks French. (T / F)

6. Dialects, nearly eliminated with the unification and centralization of France under Louis XIV, were largely revived in the wake of the French Revolution and Napoleon I.
(T / F)

7. There is some regional variation in French pronunciation today. For instance, for some "r" is trilled and word-final, unaccented "e" is pronounced.  (T / F)

8. On the whole, sound changes for French seem to have slackened--a probable result of an ever-growing reading public.  (T / F)

9. One influence of the written on the oral language is the steady increase from the nineteenth through the twentieth centuries of **liaison**. (T / F)

10. Twentieth century changes in the pronunciation of such words as **legs**, **gageure**, **sculpter**, and **oignon** are representative of: **a**) ignorance **b**) normal phonological change
**c**) awareness of etymology and linguistics **d**) influence of spelling on pronunciation  **e**) influence of the Académie Française (CIRCLE ALL CORRECT ANSWERS)

11. Today's outstanding grammar is, in Rickard's view, Le Petit Larousse Illustré. (T / F)

12. The most frequent source of neologisms in French is and has been for some time English. (T / F)

F422 QUIZ 8: Price Chap. 3    Name_____

1. A comparison with Latin reveals that all French consonant sounds (phonemes)
remained as they had been in Latin. (T / F)

2. The tongue-trilled (or apical) [r] and the uvular [ʀ] are, in French, allophones.  T / F)

3. What phonological tendency of Old French do these examples illustrate?

       grandem > grant    longum > lonc          tardem > tart

       servum > serf         quando > quant         viridem > vert

4. How do the examples below represent vestiges of the factors which governed the
development of final consonants from O.Fr. through Mid.Fr.?

       a) J'en ai cinq    b) cinq enfants    c) cinq francs
           /sɛ̃k/        /sɛ̃k/        /sɛ̃/

       a) comptez jusqu'à huit   b) huit heures    c) huit jours
              /ɥit/    / ɥit/        / ɥi/

5. What is the process called by which the point of articluation of a sound shifts to the
palate?

6. What phonological tendency operative in V.Latin do these examples illustrate?

       mensem > /mese/ > Fr. mois, Ital. mese, Sp. mes

       mansionem > /masjone/ > maison

       insula > /isola/ > O.Fr. isle > île

7. What general phonological phenomenon is illustrated below?

       fam(i)ly > fambly
       Ezra > Ezdra

       cam(e)ra > chambre
       num(e)rum > nombre

       gen(e)rum > gendre
       cin(e)rum > cendre

8. What general phonological phenomenon is illustrated below?

       scriptum > écrit
       spina > épine
       schola > école

A. In a paragraph or so, describe the subject matter of Chapters 4 and 5.

_____

_____

_____

_____

_____

_____

_____

B. Match the Latin etyma and French reflexes.

1. ____sacramentum                        a. nu
2. ____punctum                            b. pré
3. ____manum                              c. verre
4. ____nudum                              d. oeuvre
5. ____ovum                               e. plaire
6. ____cantare                            f. soie
7. ____pratum                             g. fièvre
8. ____labra                              h. eu
9. ____februm                             i. louer
10. ____maturum                           j. chief
11. ____habitum                           k. cire
12. ____videre                            l. voir
13. ____creta                             m. oeuf
14. ____vitrum                            n. serment
15. ____laudare                           o. venger
16. ____locare                            p. lit
17. ____seta                              q. chanter
18. ____lectum                            r. écrit
19. ____cera                              s. louer
20. ____noctum                            t. point
21. ____*capum                            u. nuit
22. ____vindicare                         v. craie
23. ____placere                           w. mûr
24. ____scriptum                          x. lèvre
25. ____opera                             y. main

1. Of the two particles used to negate French verbs, only the first, <u>ne</u>, is used in some set expressions or with certain verbs, e.g., <u>à Dieu ne plaise</u>, <u>si je ne me trompe</u>.  What from a historical standpoint might be invoked to explain this modern phenomenon?

2. Are <u>personne</u>, <u>rien</u>, <u>jamais</u> ever used by themselves nowadays <u>as single word answers</u> with a positive rather than a negative value?

What might explain this from a historical viewpoint?

3. Is it true to say that, although the second negative particle (<u>pas</u>, <u>jamais</u>, etc.) can sometimes be omitted, <u>ne</u> is never omitted in negating a verb?

4. What accounts for the change to an <u>s</u> in the nominative singular for such words as "father" and "emperor":
<u>pater</u> > <u>pere</u> > <u>peres</u> ; <u>imperator</u> > <u>emperére</u>  > <u>empereres</u>?

5. What kind of construction is reflected in such current expressions as <u>hôtel-Dieu</u>, <u>Bourg-la-Reine</u>, and <u>Pont-l'Evêque</u>?

6. What <u>grammatically</u> (not semantically) accounts for such Mod. French doublets as copain/compagnon, gars/garçon, sire/seigneur?

7. What <u>grammatically</u> accounts for such doublets as:

    cerveau/cervelle, vaisseau/vaisselle, grain/graine?

8. Why are the following words feminine despite their derivation from Latin neuters?

arme, lèvre, fête, joie, oeuvre, voile ('sail')

9. For the dual plurals of a̲ï̲e̲u̲l̲, c̲i̲e̲l̲, o̲e̲i̲l̲, which form is a consequence of normal phonological development (=PH) and which is the result of anological remodeling (=AR)?

|  | aïeuls | | aïeux |
|---|---|---|---|
| _____{ciels | | _____{cieux | |
| oeils | | yeux | |

10. In Mod. French one finds such words as g̲r̲a̲n̲d̲-̲m̲è̲r̲e̲ and p̲a̲s̲ ̲g̲r̲a̲n̲d̲-̲c̲h̲o̲s̲e̲, because A) early on, the e̲ and final consonant had ceased to be pronounced, and this is reflected in certain fixed expressions OR B) in Old French, g̲r̲a̲n̲t̲ was both the masculine and feminine form of the adjective, such that g̲r̲a̲n̲d̲e̲ ̲m̲è̲r̲e̲ and p̲a̲s̲ g̲r̲a̲n̲d̲e̲ ̲c̲h̲o̲s̲e̲ simply never developed.

Circle:   A is correct.    B is correct.    A & B are correct.

oeil  OCULUM
yeux  OCULOS
petit  *PITTITTUM
fosse  FOSSA
fossé  FOSSATUM
chaume CALAMUM
chef  CAPUT
châtaigne  CASTANEA
chat  CATTUS
chasser *CAPTIARE
braquer *BRACHITARE, de BRACCHIUM
aventure *ADVENTURA
aucun *ALIQUUNUS
aube ALBA
aub_pine *ALBISPINUM < ALBA SPINA
avancer *ABANTIARE
béer  baer < *BATARE
bien  BENE
bêler BALARE
blâmer BLASPHEMARE
bouche BUCCA
cercle CIRCULUM
cerf CERVUM
cerise *CERESIA
chair CARO
chandelle CANDELA
changer CAMBIARE
chanson CANTIONEM
coin  CUNEUM
croire CREDERE
doute DUBITA
corps CORPUS
devoir DEBERE
coûter COSTARE
châtier  CASTIGARE
clef  CLAVUM
chaud  CALIDUM
chère CARA
doubler DUPLARE
douer DOTARE
droit DIRECTU
écrire  SCRIBERE
enquête INQUISITA
entendre INTENDERE
faire  FACERE
fi_vre  FEBRE > FEBRIS
feu FOCU
fille FILIA

frère FRATER
froid FRIGIDUM
fruit FRUCTUM
gloire GLORIA
jeudi JOVIS DIES
heure HORAM
jeune JUVENEM
hiver HIBERNU
lait LACTEM
langue LINGUA
lettre LITTERA
lieu LOCUM
ligne LINEA
lire LEGERE
manger  MANDUCARE
miel MEL
mettre MITTERE
loyal LEGALEM
messe MISSA
loyer LOCARE
nager NAVIGARE
neuf NOVEM
neuve NOVA
noël NATALEM
noir  NIGRU > NIGER
nuit NOCTE
pain  PANIS
pitié  PIETAS
piété  PIETAS
pierre  PETRAM
plein PLENUM
prix PRETIUM
nègre NIGER
poign PUGNU(S)
preuve PROBA
nombre NUMERUM
savoir SAPERE
sûr SECURU
raison  RATIONEM
raisin *RACIMUM
royal  REGALEM
règne  REGNUM
rançon  REDEMPTIONEM