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REPORT
of
Committee on Thesis

The undersigned, acting as a Committee of
the Graduate School, have read the accompanying
thesis submitted by Earl Alonzo Barrett.
for the degree of Master of Arts.
They approve it as a thesis meeting the require-
ments of the Graduate School of the University of
Minnesota, and recommend that it be accepted in
partial fulfillment of the requirements for the
degree of Master of Arts

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A STUDY OF THE LANGUAGE OF CHARLES NODIER.

A thesis submitted to the
Faculty of the Graduate School of the
University of Minnesota

by

Earl A. Barrett

In partial fulfillment of the requirements

for the degree of

Master of Arts

June

1916.

1.

Bibliography.

The following works of Nodier have been read in the preparation of this study.

Jean-François-les-Bas-Bleus.

Histoire d'Helène Gillet.

M. Cazotte.

Légende de soeur Béatrix.

Les Aveugles de Chamouny.

Histoire du chien de Brisquet.

Les quatre Talismans.

Le Pays des Rêves.

La Combe de l'Homme Mort.

Paul ou la Ressemblance.

Lidivine.

Le Bibliomane.

Polichinelle.

M. de La Mettrie.

Baptiste Montauban.

La Filleule du Seigneur.

L'Homme et la Fourmi.

La Fée aux Miettes.

Le Songe d'Or.

Smarra.

Le Peintre de Saltzbourg.

Les Méditations du Cloître.

Jean Sbogar.

Thérèse Aubert.

Adèle.

Séraphine.

Thérèse.

Clémentine.

Amélie.

Lucrèce et Jeannette.

Mademoiselle de Marsan.

La Neuvaine de la Chandeleur.

Les Proscrits ou Stella.

L'Amour et le Grimoire.

Trilby.

Une Heure.

Inès de Las Sierras.

Lydie.

Franciscus Columna.

Fantaisies du Dériseur Sensé.

Les Marionnettes.

Trésor des Fèves et Fleur des Pois.

Le Génie Bonhomme.

Quelques Observations pour servir à l'histoire de la
nouvelle école littéraire.

Notions Elémentaires de Linguistique. Librairie D'Eugène
Renduel, Paris 1834.

Except where otherwise noted, all references to Modier's text are to the Charpentier edition. The following books have been useful for reference:

Dictionnaire de l'Académie Française. 1814.

Du Bellay: La Défense et Illustration de la Langue Française. Sansot, 1905.

A. Dauzat: La Langue Française D'Aujourd'hui. Armand Colin, 1908.

A. Dauzat: La Vie du Langage. Colin, 1910.

A. Dauzat: La Philosophie du Langage. Flammarion, 1912.

A. Claveau: La Langue Nouvelle. Librairies-Imprimeries Réunies, 1907.

Ch. Bally: Le Langage et la Vie. Atar, 1913.

Questions of the language and style of a writer are so intimately associated, so mutually inter-dependent, that neither one may ever be treated to the absolute exclusion of the other. Language is not, however, style; nor vice-versa. With questions of literary style there at once come into play the laws of rhetoric and composition, the claims of diction and the debate as to the constitution of "good usage". These matters are so individual in nature, that they are treated in almost as many different ways, as there are people who write. The object of this paper is a careful analysis of some of the most striking linguistic characteristics, tendencies and theories of Charles Nodier, with enough examples given in each case to make clear Nodier's practise in respect to his theories. I have not treated Nodier's style except insofar as a study of the language of any writer is one indication by which his style may be judged. Nodier had very definite ideas in regard to language, and throughout his stories they constantly appear stated in clear and convincing manner. He was also a professional philologist and etymologist, having written an "etymological dictionary" and other scientific works on language found in the bibliography of this study. Ste. Beuve says of him, "Il n'avait pas seulement la science de la philologie, il en avait surtout la muse".¹

This study will have three chapters. In the first, I shall consider the archaism of Nodier, that quality of his work wherein lies a great deal of his charm, and upon which rests much of his reputation as a writer imbued with love for the French lan-

1). Portraits Littéraires, Vol. I. P. 487.

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guage and its native richness. That Nodier was a French archaist has never been contested any more than that Paul-Louis Courier was a classic archaist. In order to derive some correlation of Nodier with his predecessors in use of archaism, I shall give some necessary historical information. The second division is devoted to a discussion of Nodier as a defender of "la langue parlée", the familiar speech of the native French people, and some theories regarding the use of dialectic, regional or patois language. The third division is devoted to Nodier's theory and use of neologisms, borrowed foreign words, and the language of scientific nomenclature. So divergent was Nodier's practise from the method of the Goncourt brothers in this respect, that there is some discussion of the latter method.

I.

Archaists are amateurs of quaint curiosities, belonging in a general sense to the great family of collectors. But with the true collector, his task has not ended merely when he is through with the collecting of his material. There is a more stable cause at the bottom of his desire than the acquisition alone of certain curious objects, words, or phenomena. Belonging to the special group of antiquarians, in the larger family of collectors, the archaists declare their intentions to go back to the origins of the language which they write, and bring forth some means of enriching their tongues. It is their expressed purpose to follow its various transformations, to pick up those words which the language has left behind, to rehabilitate them, to bring them back to life, and, if possible, to assure them a long, new existence. Their success in the last point is not always a sure standard of judgment of their success as archaists, for there immediately begins an endless struggle between these old words and usage, -- and "l'usage est roi".

It is most probable that this fancy for the old words, fallen into disuse, and some entirely forgotten, has in all times had its fascination for certain predisposed minds. As far as I know, there is nothing to prove that Villon borrowed nothing from the language of Rutebeuf; but it was the Renaissance, and more particularly its High Priest, Ronsard, that made a doctrine of archaism. How Ronsard used and abused this doctrine of antique words is a matter of literary history. It was his aim to bring youth back to a national language and literature which in the servile imitation and translation of Greek and Latin writers, had lost sight of its own ancient sources. The archaism of Ronsard is peculiar to him; he

asks nothing, or practically nothing, of the Middle Ages, as rich and abundant in resources as that period was. With a longer stride, he passes over the Middle Ages, to go back to Greek and Latin antiquity; but for models only. He does not imitate Rabelais, who had without any premeditated doctrine taken what he could from every conceivable source, the fabliaux, the mysteries, in a word from every genre cultivated by his immediate predecessors. In doing this, Rabelais had followed "la vraie veine gauloise". Ronsard disdained quite deliberately this rich stream of gauloiserie.

From du Bellay's manifesto, it is clear that imitation of the Greeks and Latins as models, was but a means to a much desired end. And that end was the preservation of the remnant of nationality in the French language, and the building upon it as a foundation of a superstructure, rich and graceful, inspired by Greek and Latin masterpieces. Not only does he discourage writers from using the Greek and Latin languages, but he also repeatedly recommends the use of the old French words. 1. Ronsard himself professed a surprising enthusiasm "pour le vieux et libre fran çais". He urges young writers to defend "leur mère", the old, racy French, against those "qui veulent faire servante une demoiselle de bonne maison". What du Bellay, Ronsard and the other members of the Pléiade group asked of a poet, was simply that he should hold the French language as the equal of the Latin, and that he should express his thought in "la langue vulgaire". In other words, du Bellay and Ronsard urged all the writers of their time to stick to "ce beau parler français", which was as valuable and worthy an instrument for their needs as any other. But they insisted upon elevating and magnifying it to the grandeur of Greek and Latin antiquity.

1). La Défense et Illustration de la langue française.
Ed. Léon Séché, P. 140.

The point of importance in this brief analysis of the origin of archaism, is that the archaism of the Pléiade group was an entirely different manifestation than that which the term has brought to mind the past half century or more. The members of the Pléiade did not expend their energies in digging up and rejuvenating old words, at least to any considerable degree. They stepped audaciously back over the centuries which separated them from antiquity, to saturate themselves in an inexhaustible source by plunging headlong into it. With Nodier as with La Fontaine, archaism was a "gout de terroir", and a most valuable instrument to both in the giving of those quaintly naïve terms to the "Contes" and "Fables" in the case of the latter, and to the "Contes de la Veillée" and the "Contes Fantastiques", in the case of Nodier.

La Fontaine used the hardy, native French language for many an excellent figure, and, indeed, many of the old words that he brought back into usage have kept their second youth in the French language. As examples, one may cite, noise, lie, lippée, huis, peu ou peu, ouïr, bruire, liesse, reliefs, sapience, pitoyable, dru, nef, along with a great many others. It is on the other hand true that quaire has not been adopted for plaire, déduit, for plaisir, semondre, for inviter, buter for se diriger, cettui, for ce, drète for droite etc.

That Nodier was an ardent admirer and disciple of the good old writers of the sixteenth century, and that he was particularly attracted by La Fontaine's detachment from the majority of the other seventeenth century writers, in the choice of language, is apparent from his own statements. The following quotation is from an essay entitled, "Quelques Observations pour servir à l'Histoire de la Nouvelle Ecole Littéraire". (Pp. 54 ff.).

Notre génie national n'était certainement pas indigne de puiser à cette source abondante d'inspirations (Christianity); aussi est-il facile de voir qu'elle a fécondé longtemps les pures et naïves créations de nos romandiers, de nos chroniqueurs et de nos troubadours. Nos vieux poètes antérieurs à Malherbe, quoique maîtrisés par cet esprit invincible d'imitation qui se trahit, de temps immémorial dans notre littérature et dans nos moeurs, sont pleins des élans d'une énergique sensibilité et de ces traits échappés à l'abandon des tendres rêveries qui ont manqué jusqu'à nous à leurs successeurs, en exceptant La Fontaine. Il y en a une foule d'exemples dans du Bellay, dans Desportes et dans Marot, lui-même, qui a dérobé à l'amour quelques secrets plus doux que ceux de la volupté.

Il n'est pas difficile de signaler l'événement qui empêcha, au dix-septième siècle le développement de cette ressource vitale de la poésie. Un de ces génies que la faiblesse des temps rend puissants, et qu'une organisation funeste a prédestinés au despotisme, Richelieu, déterminé par un instinct irréfléchi de l'influence réciproque des lettres sur les institutions politiques, et de celles-ci sur les lettres, ou plutôt par le besoin de se délasser, dans les jeux frivoles des muses, des graves ennuis de l'administration publique, s'avisa de fonder une académie. La littérature française reconnut des chefs, des protecteurs, une oligarchie de fait, et elle fut dès lors tout ce qu'il lui était permis d'être encore, belle de formes et riche de style, mais pauvre d'invention, banale de caractère et dénuée de cette naïveté originale qui n'appartient qu'à l'indépendance. Emprisonnée dans des règles qui n'avaient pas été faites pour elle, astreinte à un ordre d'idées qui émanait d'une civilisation antérieure à celle

dont elle était l'expression, elle parla un langage élégant, pompeux et magnifique, mais tout à fait étranger à ce langage de la nature, qui revêt avec un si grand mérite de propriété, la pensée humaine, et à tel point, qu'elle arriva enfin à ne pouvoir rendre des idées simples, qui n'étaient pas toutesfois sans noblesse, qu'en dissimulant leurs éléments et leur physionomie sous le verbiage alambiqué de la périphrase".

Nodier felt that this restriction of a native language to forms not naturally suited to it, was a cause of great sterility to the language and he recurs to this idea again and again. He says, "Il en sera de même partout, après le bel âge des lettres espagnoles, viennent Gongora et ses cultoristes; après le Tasse et l'Arioste, le cavalier Marin et son pâle cortège de seicentistes maniérés, amnés de pointes et de concetti; après Shakspeare, l'euphuisme, après notre admisible langue du seizième siècle, si gracieuse, si virile, si expressive, si pleine, si complète en toutes choses, après la langue de Rabelais, de Desperriers, de Marot, d'Henri Estienne, d'Amyot, de Montaigne, la préciosité si vaine, si affectée, si puérile, si prétentieuse, si contrefaite, si fausse."¹

From these quotations and many others that might be cited, it is apparent that Nodier was not an experimenter with archaism. Archaism was not a mere literary distraction with him; it was one of his most conscious literary efforts. He did not amuse himself by counterfeiting old French words and turns, but he was an archaist by choice of profession, not a clever parodist. Nodier was so earnest and at the same time successful an archaist, that what might be considered affectation in a less skilful writer, is in his hands most perfectly blended in the very texture of the style.

1). Notions Élémentaires de Linguistique, P. 69.

It is in the general turning of his phrases, in the quaint return to the sixteenth century and pre-Revolutionary modes of expression, that the influence of the treasures of the old language is most finely discerned. It is here that the antique is best contrived, best amalgamated with the modern; indeed so well that Nodier writes a prose without blemish, and as Ste. Beuve said "encore plus pure, si c'est possible, que celle de Mérimée".

There is a rather prevalent belief, with no doubt some amount of truth in it, that the best method for an author to pursue in this matter of archaic language, is to keep clear from it, and to speak and write the language of his own time. It is obvious that an author who departs from this course, of necessity runs the risk of appearing affected and pedantic, an amateur of rarities, lacking a solid, fundamental basis. It is also true that the majority of the writers whose fame has endured as of first class rank, have for the larger part condemned certain bizarre and pretentious imitations of the old language. But in reading the work of Charles Nodier, the most salient characteristic that strikes the reader, is the permanent, legitimate, artistically contrived, racy flavor of his language, drawn so largely from the roots of Gallic soil and traditions. Nodier was a learned Classical scholar, and as will be pointed out in a subsequent chapter, drew from Greek and Latin sources in some instances; but in the great body of his work, the entire charm and appeal rests upon his intimate knowledge and use of the old language of France, and his almost child like tenderness for its quaint beauties.

In his "Contes de la Veillée" Nodier says: "Bercez un peu dans vos bras les enfants qu'ils ne s'éveillent". He tells the story of Simon Grandjean who was delayed because he was finish-

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ing his prayers at the Conciergerie, "où il s'était communiqué le matin," from which it is evident that according to Nodier's idea "Communier" means both to receive and to give communion. In another passage he assures his readers that "la philosophie a déchu la Providence de son influence morale sur les événements de la terre", where the primitive transitive use of "déchoir" is naïvely restored. It would be easy to multiply the examples of this naïve quality in Nodier's use of archaic words and expressions. His knowledge of the science of lexicography contributed much to develop them, and the study of the old French language, which had at first been only a diversion in the midst of the cares of an existence full of adventures, had little by little become a passion with him, the stamp of which was of necessity imprinted upon his style.

The following is a list of single words, phrases and constructions which are found in that part of Nodier's work included in the preparation of this paper. In some cases the examples given occur in only one instance, but the majority occur many times, and serve as an authentic basis upon which to judge of the archaic tendencies of Charles Nodier. In many instances it will be seen that the old words and phrases cultivated by Nodier have remained in the language, as expressions to be used when a consciously quaint or rare turn is desired. Few if any have been adopted into general usage, or if included in the Dictionaries are marked as obsolete.

En tout bien, et tout honneur.

De fortune.

Défense à moi.

Grand comme rien.

De par tous les diables.

Révérence gardée.

13.
Tout beau!

Voire!

Apertement.

Il se fit un mauvais bruit dans ses déportements.

Allégeance.

Gavache.

Accoutumance.

A l'estime du charbonnier.

Hart.

Le cinquième de Juin.

Strige.

Moutier.

A ponant.

Ma mie.

Meshuy.

Goudroyement.

Comme quoi fut aimé.

Un vieux robin.

La provende.

Commensaux.

Si plus ne passe.

Si faire se peut.

Duire.

Comme il appert.

Hoir.

Soldoyer.

Dont il n'a jamais fait le depart.

Bien lui en prit.

Qui n'en pouvaient mais.

Je n'en ai cure.

Octroyer.

Hucher.

Colliger.

Trésir.

Gîter.

Engeinger.

Ameilleurer.

Ebruire.

Gisaient.

Une amie apastée.

Vos gentes amies.

Convoiteur.

Affaireux.

II.

The study of Nodier's use of archaism leads very naturally into the second heading under which I shall consider his language, namely, his use of "la langue parlée". It is in this respect that Nodier made very wide departures from the usage of the pseudo-classicists and some of the Romantic authors. Not only did he not avoid the use of the common, forceful, but sometimes ungrammatical and hardy language of the people, but he defended its use in both precept and example.

"Je ne sais qui a dit fort spirituellement qu'il se faisait en un seul jour plus de tropes à la halle que dans tous les

livres des rhéteurs. 'Les propos de cet homme m'assomaient, Je l'ai terrassé d'un coup d'oeil. Je l'ai anéanti'. La poésie n'a point d'hyperboles qui passent celles-là; et ces figures extraordinaires, qui les a composées cependant? Ce n'est ni le poète, ni l'orateur. C'est le peuple"¹

"Aussi voyez ce qui arrive des langues complètes! Elles s'en vont, elles meurent de faim comme l'avare au milieu de ses richesses inutiles, comme ce roi de la fable qui avait reçu le don fatal de changer ses aliments les plus indispensables en métaux précieux; il buvait de l'or fondu et ne se désalterait pas. Le langage simple et limpide des premières sociétés était semblable, au contraire, à ce nectar de la divine bouteille qui prenait au gré de la fantaisie, toutes les saveurs que l'imagination voulait lui donner"²

"La langue littéraire d'une nation c'est tout bonnement la langue du peuple, épurée par les bons écrivains. Il ne faut pas sortir de là"³

That Nodier was an ardent admirer of the common, familiar language of the people, and that he earnestly believed that in it lay the greatest richness of any language is apparent not only from the quotations cited above but from all of his written work. Like Vaugelas he believed in the divine right of usage--but this principle once established, their paths differ most fundamentally. For Nodier, Vaugelas' theory of usage as being determined by the aristocratic court circles and a certain select coterie of "best writers" was absolutely untenable. Under such circumstances according to him, a language becomes the most highly artificial imposture of a nation's thought. Language, he thought, must express as accurately

- 1). Notions Élémentaires de Linguistique, P. 44.
- 2). ibid. P66.
- 3). ibid P. 307.

ly as the medium of speech allows, the native, indigenous life of the people speaking it. The idea, which is the direct result of the object seen, must express itself in the most natural, unaided manner, or the element of precision is gone, and language becomes merely an arbitrary code. That language was the latter, Nodier contested strongly.

With such a view regarding usage, it is not a far step to the question of dialectic or regional speech, commonly called "patois". Nodier's ideas on this subject are brought out very clearly in the following quotation.

"C'est la langue du père, la langue du pays, la langue de la patrie. Cette langue s'est conservée dans les races simples, éloignées du centre, isolées, par des circonstances que je tiens pour extrêmement heureuses, des moteurs immédiats de l'éducation progressive. Elle a sur la langue écrite, sur la langue imprimée, l'avantage immense de ne se modifier que très-lentement. Il n'est pas besoin d'avoir beaucoup exercé son esprit à la réflexion, pour comprendre que le patois, composé plus naïvement et selon l'ordre progressif des besoins de l'espèce, est bien plus riche que les langues écrites, en curieuses révélations sur la manière dont elles se sont formées; Presque inaltérable dans la prononciation, dans la prosodie, dans la mélodie, dans l'orthographe même quand on l'écrit, il rappelle partout l'étymologie immédiate, et souvent on n'y arrive que par lui. Jamais la pierre ponce de l'usage et le grattoir barbare du puriste n'en ont effacé le signe élémentaire d'un radical. Il conserve le mot de la manière dont le mot s'est fait, parce que la fantaisie d'un faquin de savant ou d'un écervelé de typographe ne s'est jamais evertuée à détruire son identité précieuse dans une variante stupide. Il n'est pas transitoire comme une mode. Il est

immortel comme une tradition. Le patois, c'est la langue native, la langue vivante et nue. Le beau langage, c'est le simulacre, e'est le mannequin"¹

Modier understood well the grave inconvenience arising from the introduction of recondite, recherché idioms and provincialisms into a literature which it was his chief aim to make national. Although one can find here and there bits of speech which smack of the Jura country, it must not for a moment be thought that Modier was a regional author. He believed too much in the national origin of language to fall into this error. Never once does he make the mistake of using familiar speech, or abusing rustic jargon, under the pretext of making his characters speak as perhaps in many cases they do speak. This sort of false realism would have seemed to him a flagrant prostitution of an inviolable instrument, too subtle and spontaneous to be manoeuvred by a writer. His speech is never in any degree unintelligible to anyone. It is the familiar, well understood, native French language, not a book language, devoted to the chastening of the form and the elevation of the idea; but a return to a living language, in which the idea is so inseparably a natural element of the form, that they cannot exist apart.

It is not difficult to cite examples of authors, who with less talent for language than Modier, have overdone the use of familiar speech. In "La Petite Fadette" as charming a story as it is, George Sand has certainly forced the note and as a result we have a novel which is more "berrichon" than French. Modier, on the contrary, always contents himself with a precise measure of peasantry speech which is delightfully comprehensible to every one of his readers without disfiguring his characters. He idealizes the

1). Notions Elémentaires de Linguistique. P. 246.

latter by the sentiments which he attributes to them, but also to a great extent by the language which he makes them speak. They remain thoroughly French without ceasing to be Jurans.

The following, without being exhaustive, is a list of the most common expressions of this type, found in Nodier's work.

Coiffer le chapeau de Fortunatus.

C'est une fable à dormir debout.

En voici bien d'une autre.

A pareil jour qu'aujourd'hui.

Et combien maître Apostolo demande-t-il de cette rareté!

Regarder à ma montre.

Le ruban vert; je ne l'ai pas quitté.

Etre en reste avec.

Ne te fais pas faute de ce brouet.

Rafler.

En s'accroupissant.

La béquille en arrêt d'une main.

Se mettre en frairie.

S'égosiller.

Se donner du bon temps.

Voilà-t-il pas?

Fétoyer.

Je me fais mieux.

La peau un tantet bise.

Avoir la noblesse en guignon.

Je me crois même sur que j'étais de nous deux le plus intéressé dans le bâtiment (balloon) faisait air par
deux voies.

Narguer.

Faire des siennes.

Mettre flamberge au vent.

Se mettre en frais d'empressement.

Un embonpoint à l'avenant.

Un domestique, cela aime quelquefois et cela peut être aimé.

Les armaillers.

Elucubration.

Les mièvres d'enfants.

Brimboriens.

Les eaux du gave de Caturets.

Mais qui avait deux ans pour la raison.

Regrattier.

Une bonne lippée.

Malefaim.

Biquette.

Gracienseté.

A part soi.

Par devers lui.

Sémillant.

Mijauree.

Exigu.

Regretter de s'être engagée si avant dans ces solitudes.

Au contraire de M. Marle.

Si peu que peu.

A plusieurs fois.

Se lever si grand matin.

Il était grand matin.

Il est mort pour n'en pas revenir.

Ignorer de rien.

A travers lesquelles la flamme transparait.

J'ai entendu dire par le peuple. Serier.

Férier.

Son presque homonyme.

Dont on a soustrait le dernier feuillet.

Pour être conséquent avec mon système.

Il ne tarda pas de se réveiller.

A bord d'un vaisseau.

Mordieu! Il ferait beau voir.

Et pour surcroît de bonne fortune.

Donner à plein collier dans de pareilles balivernes.

J'ai plus affaire que jamais de tes inspirations.

Les vouivres.

Les endriagues.

Les tarasques.

III.

In speaking of neologismes, Nodier says, "La première difficulté qui se présente, c'est celle de savoir s'il peut se présenter des mots nouveaux chez les peuples adultes"¹. For the solution of this question, Nodier apparently would divide all the new words into two classes: the first one to represent real objects and give name words; the second, to represent the abstract qualifications of the object and form words acquired by human intelligence and judgement. Thus he divides all words in all languages into two exclusive groups; those which express the thing

1). Notions Élémentaires de Linguistique. P. 196-7.

21.

and those which express the thought aroused by the thing. It was apparent to Nodier, that the list of words naming objects and natural facts can grow infinitely, for there is no limit set upon human research and discovery. But as to the second group, those words which we attach to our mental percepts, Nodier would not admit that they could be in any way increased, "car nos perceptions morales ont des bornes fixes qu'elles ne franchiront jamais"¹.

Thus the only possible new word in the vocabulary of a people whose language is already formed, is the name word, the name of the thing. If the new object presents special characteristics which are peculiar to it, it receives a special name. If it presents certain well known characteristics, it receives a name common to its kind. Science and observation discover the essentials and put them to the test of a nomenclature of methods, and a metaphorical application of comparisons and analogies, respectively. As only those words are admitted to the dictionary, which usage and conversation have taken up as being necessary to express well defined ideas the majority of these words, and rightly so, are not immediately made a part of the language.

"Si La Fontaine avait introduit le nom de l'Ai dans une fable, et le peuple se l'était approprié dans une proverbe, le nom de l'Ai ferait partie du Dictionnaire de la langue. Tel qu'il est, il n'appartient qu'au Dictionnaire de la science, et il en sera de même de tous les mots nouveaux de cette catégorie"².

In his use of what I have called the second group of possible new words, i.e. - those words which are supplied by reason, Nodier keeps well within his theory. In only very rare in-

1). Notions Elémentaires de Linguistique. P. 198.

2). ibid. P. 301.

stances has he resorted to the creation of new words for the expression of his ideas. With this method, it is well to compare the idea of the Goncourt brothers. In their ambition to renew the language, they thought it would be sufficient to change words, locutions, constructions, grammar and syntax. This school made as the principal object of its study neologisms understood in its most general sense, that is applied to all the forms of speech. It created a jargon. The Goncourts took the majority of verbs which had no noun and the majority of nouns which had no verb and made up the missing word. In this way juger gave jugeoire, and préface gave préfacier. But the principal energy of the Goncourts and their school was expended especially on the adverb and the adjective. Every verb which did not have an adverb, and every noun which did not have an adjective were promptly furnished with them. Some of the most ridiculous and ephemeral are talentueux, poussinesque, montépinesque, troubadouresque, enfermement, allument, enragement, serpentement, ramassement, souplement, intensement, fervement, méprisament. All of their new words were not necessarily bad. Several have remained, such as génial, mondial.

What then was Nodier's practise in this matter of the introduction of new words into the French language? Instead of writing a prose full of barbarous parvenu words, Nodier resorts to four or five different methods when in search of the word or phrase desired to express his idea. Translation, metaphorical or figurative usage, archaism, and above all others, the fanciful innovation of foreign words into the terminology of his own language,—these are some of the ways in which Nodier keeps his language French, and more than that, a French which smacks of French soil almost exclusively.

A few words which Nodier himself would not have claimed as particularly permanent or valuable acquisitions to the French language are found in his works. In comparison with the examples quoted above, from the Goncourt school, these audacities of Nodier seem indeed very timid. Still in his time they were ventures, and show in a degree the influence of newly arriving ideas. Their meanings are thoroughly clear and in most cases may be considered as legitimately coined words. In this group there are:

Claudicant.

Cuivré.

Indégrossi.

Freluches.

Indévancable.

Impensant.

Educable.

Redivives.

Rocailleuse.

Chatoyer.

Clapater.

Rocheuses.

Se floconner.

Mimer.

Perfectionnel.

Criaillement.

Titubant.

Nominativement.

Domageablement.

Ferblanterie.

Nodier, however, realized the close relation between the French and Latin languages, and did not hesitate to use occasionally

words drawn directly from the Latin. Although comparatively few in number, a few citations will show his usage in this respect:

- Pagination.
- Quiddité.
- Suprématie.
- Vacation.
- Granivore.
- Les montées ardues.
- Attirable.
- Déambulation.
- Vévation.
- Apostille.
- Intempestive.
- Idoine.

These borrowings from the Latin are usually found in passages where the vein is satiric and the style that of burlesque. For example in describing the aerial chariot in which his hero is shot through the air from a cannon's mouth he says, "C'était une chaise commode, élégante, légère, bien suspendue, mais sans roues et sans brancards, ces moyens vulgaires de vévation lui étant parfaitement inutiles"! In "Trésor des Fèves et Fleur des Pois" in the conversation between Trésor des Fèves and the wolf who is slyly persuading the young farmer to give him his basket of beans, the fox says, "Las! ne disais-je, si monseigneur Trésor des Fèves, dont la réputation est si étendue et si accréditée dans le pays, voulait contribuer de sa part au plan de réforme que j'ai fait, il en aurait une belle occasion aujourd'hui; je suis caution qu'il ne lui en coûterait qu'un des littons de bonnes fèves qu'il porte pendus a son bâton, pour affriander une table d'hôte de loups, de louvats,

1). Léviathan Le Long. P. 359.

et de louvetaux, à la vie granivore et pour sauver des générations innombrables de chevrettes et de chevrets, de biquettes et de biquets."¹

Nodier was equally reluctant to draw upon modern foreign languages for new words. In spite of his wide travelling, and his consequently intimate knowledge of many foreign languages, his works are almost entirely free from the invasion of foreign words. This is the more remarkable when we find Nodier writing the following sentence from Laybach in the Austrian Tyrol, where he was doing library and newspaper work; "Bonjour mon bon ami, vel amice, essia mi caro, illi criategl dobar, oder Freund gut, car je ne sais plus quelle langue je parle et les nouvelles me font perdre les anciennes"²

But it was Nodier's true love for the French language as the finest and most complete expression of French thought that made him forget his extended knowledge of foreign languages, when he was writing his books. The larger part of his foreign borrowings are words describing foreign dress or customs, and are in every case placed in the mouth of a character to whose natural tongue the word belongs. Such instances are:

- Une pincée de piécettes.
- Loustic.
- Mataquins.
- Chibicous.
- La salle des onéirobies.
- Tilbury.
- Silo.

1). op. cit. P. 42.

2). Lettre de Nodier à M. Bechet, 13 Mai 1813. Bibl. de Besançon. MSS. 618.

26.

Djermes.

Bayadère.

Cantatrice.

As a proof of the precise judgement of Nodier, it is noticeable that all of these words have since his time been incorporated into the French dictionary.

For the advancing claims of scientific nomenclature, Nodier had no deference. Here again his roots were in French soil, most adequately shown by the following extract.

"Ce qui tue les langues dans leur principe le plus vital, c'est cette pléthore de mots dans la science vraie, et surtout la science fausse, les courent et les étouffent. Une fois qu'un nomenclaturier a mis le nez dans le 'Jardin des Racines Grecques', n'attendez plus de lui un mot français en français. Le monstre ne sait pas le grec, mais il exigera que vous sachiez le grec pour l'entendre. Du français de votre mère, il n'en est plus question. Le latin même est trop vulgaire pour son inintelligibilité systématique. Vous aimiez à voir une couronne de reines-marguerites s'arrondir dans les blonds cheveux de votre petite fille! Oh! Cela était charmant! Mais, alte-là! Cette reine-marguerite, c'est un leucanthème! et qu'est-ce qu'un leucanthème, s'il vous plaît? Voyez le 'Jardin des Racines Grecques'; c'est une fleur blanche. Misérable qui n'a vu qu'une fleur blanche dans la reine-marguerite! Faites et conservez des langues avec de pareils ouvriers!"¹

There are naturally but few examples of "ce jargon emprunté qui ne serait que du jargon, même dans la langue qui le fournit."² In "La Fée aux Miettes" Nodier uses "solanées"; and in "Les Aveugles de Chamouny", he speaks of "des sympathies isogènes".

1). Notions Élémentaires de Linguistique. Pp. 206-207.

2). *ibid.* P. 219.

In "Léviathan le Long", he puts the words "isochronisme" and "helminthologie" into the mouth of a character in whom he satirizes the advancing "perfectionnement" of scientific research.