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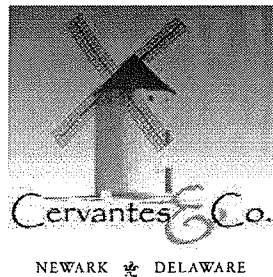
HONORÉ DE BALZAC  
**Eugénie Grandet**

Edited and with notes by

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## Dedication

*I dedicate this edition to my wonderful wife of forty years, ELSA MARIA SILVA SAVAGE ROSS, whose kindness, patience, and support have contributed so much to the successful completion of my many attempts at serious writing, from UCLA dissertation through this edition of Eugénie Grandet.*

## Acknowledgments

Four years ago I accepted my friend Tom Lathrop's proposal to prepare an annotated edition of *Eugénie Grandet*. Since then Tom has been generous with his help, encouragement, and patience. My wife, Elsa Ross, has provided consistent, essential support. Anne-Marie Ross, our daughter, consented to peruse a draft "Introduction to Students," and kindly provided thoughtful suggestions, subsequently incorporated. Numerous friends, colleagues, and librarians have contributed their helpful encouragement along the way. Five years ago, following my announcement of plans to quit academic life, a bright student, Jami Gordillo-Kerby, suggested that I continue sharing my knowledge and enthusiasm with students. Consequently I determined that my "retirement" would consist of teaching at least one course per semester, preferably in the late afternoon, affording ample time essentially for the pursuit of varied scholarly interests, reading and writing related to the Enlightenment, and to Anglo-French, Franco-Portuguese relations in that period. My goal in the present volume has been to prepare an edition of *Eugénie Grandet* that renders one of my favorite novels accessible to many serious intermediate and advanced Anglophone students of French language and culture.

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## *Introduction to Students*

BALZAC WAS THE MOST influential author of nineteenth century France. *Eugénie Grandet* provides a superb example of his manner of writing and character development. While reading this classic the reader becomes caught up in the heroine's feelings as she journeys into self-understanding, discovery of her own sexuality and desire, the betrayal of her love, her suffering and sorrow. "Eugénie's story is primarily of interest as the tale of a *rite de passage* from innocence to experience, ignorance to knowledge, illusion to disenchantment."<sup>1</sup> The reader sympathizes with Eugénie's revolt against a thoroughly egoistic, materialistic, megalomaniac, violent father, Félix Grandet, an archetype of the miser in world literature. His pernicious, intemperate behavior inflicts cruel mental torture and suffering on both wife and daughter, leading on one occasion to a credible threat by Eugénie to kill herself, and to the tragic decline and death of Eugénie's frail mother. Balzac's "social realism" turns out to be pessimistic, even deterministic; the reader encounters no "happy ending" *à la* Hollywood. Eugénie may inherit the miser's nineteen million francs, but possession of money alone does not result in her happiness. The modern reader may be surprised that the rich heiress does not explore other possibilities, but rather falls back upon those imposed by her limited education, her religiosity, and the societal pressures to conform to the "norms" in the French provincial small town of Saumur in the 1820s. What can be the relevance of this novel to our situation some 170 years later? Although we exist in a different "modern" context, one should recall that certain

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<sup>1</sup> Christopher Prendergast, ed. Honoré de Balzac. *Eugénie Grandet* (Oxford University Press, 1990) xix. I highly recommend Prendergast's twenty-two page, lucid introduction to the novel, *Eugénie Grandet*.

primordial aspects of human existence, the *condition humaine*, remain little changed. Certain issues raised by Balzac in *Eugénie Grandet* still resonate in our own times. For example, what is the meaning and progressive use of money and capital, both at the individual, the national and international levels? What constitutes happiness? Are women treated equitably and fairly in contemporary “advanced” societies? Does religion play a role in the subjugation of women? What is the meaning of personal “liberty?” Balzac’s overriding assessment is that most people act only according to their own self-interest.

*Eugénie Grandet* provides insight into the development of bourgeois capitalism in France during the period between the French Revolutions of 1789 and 1799, including the excesses of the Terror and the guillotine, the era of Emperor Napoleon I, followed by the restoration of the monarchy. Greed and corruption in business and financial dealings, important themes in this novel, have not disappeared in the twenty-first century of “globalized” corporations, banks and stock markets of the world today.

#### WHO WAS HONORÉ DE BALZAC (1799 -1850)?

Balzac, truly one of the giants of world literature, was the creator of the *Comédie Humaine*, consisting of nearly 100 novels that provide a tableau of French society during the first half of the nineteenth century under various political *régimes*: *Consulat*, *Empire*, *Restoration* and *Monarchie de Juillet*. Self-interest and money stand out as the supreme motives to explain human conduct, with money and corruption intimately linked. The *Comédie Humaine* features several thousand credible characters, the product of Balzac’s own experiences, his incredibly fertile imagination, and a superhuman work ethic energized by great quantities of strong, black coffee, which he brewed himself. The author was obliged to adhere to this unhealthy lifestyle to satisfy his publishers, his enthusiastic readers, and to pay his creditors. In the end, he expired from overwork and exhaustion at age 51, recently married, and deeply in debt.

Honoré was the eldest of four children. His father, Bernard-François Balssa, or de Balzac (1746-1829), was of peasant background from the south of France. By 1776 he had secured the position of Secretary to the King’s Council. Later under the *Directoire* he became an admin-

istrator of military supplies in Tours, where in 1797 he married eighteen year-old Anne-Charlotte-Laure-Sallambier, whose Parisian family had prospered in the business of haberdashery, the sales of sewing supplies. It seems that Honoré's mother treated her son, Honoré, with indifference, and that he always felt resentment towards her. At the age of eight he began six years residence at the *Collège des Oratoriens* in Vendôme, where he became an avid reader of books. In 1814 the Balzac family relocated to Paris where Honoré continued his schooling, and once attempted suicide. In 1816 he began studies in history, literature and philosophy at the Sorbonne. However, his parents wanted him to become a lawyer, and convinced Honoré to accept an apprenticeship in a lawyer's office, an arrangement that lasted just three years because the young man did not find the legal profession to his liking. His parents acquiesced in his desire to become a writer, and provided him sufficient funds to live in an unheated garret in Paris. Perhaps they hoped that he would tire of his ambitions to write and return to law studies, but Balzac was persistent. At first he produced works of mediocre quality. Constantly in need of money, Balzac became involved in various business ventures and schemes that failed. In 1828 he began a liaison with the Duchesse d'Abrantès fifteen years his senior, widow of Napoleon's general Junot. Balzac assisted in the writing of her *Mémoires*, which were published and attracted some attention. In 1829 Balzac published *Les Chouans*, a novel that met with widespread recognition for the writer's ability to establish scenes with truly living characters, whose actions arise from plausible motives. From then on he dedicated himself seriously to writing novels, and to journalism. In 1832 readers acclaimed *La Peau de Chagrin*. One of his admirers was a wealthy Polish Countess, Madame Hanska, whom he later visited many times, and finally married shortly before his death in 1850. Between 1842 and 1848 Balzac published his *Comédie Humaine* in seventeen volumes. The novels were arranged in three groups: *Études de mœurs*, *Études philosophiques*, and *Études analytiques*. In addition to *Eugénie Grandet*, Balzac's readers have preferred *La Cousine Bette*, *Le Cousin Pons*, and *Le Père Goriot*, novels belonging to the series *Études de mœurs: vie de Paris et vie de province*.

Balzac is sometimes taken to task for over-description of settings in his novels. *Eugénie Grandet* begins with a lengthy description of

the gloomy Grandet residence. However, you should *not* neglect the dreary initial setting of the novel since Balzac intended it as necessary to comprehending the events, suffering and tragedy that take place in the gloomy mansion. Indeed the first sentence of the novel sets forth "... the key theme of Eugénie's personal story as the story of death-in-life, an unending imprisonment of body and soul:"<sup>2</sup>

In some country towns there exist houses whose appearance weighs as heavily upon the spirits as the gloomiest cloister, the most dismal ruin, or the dreariest stretch of barren land.

#### RESOURCES AVAILABLE TO YOU CONCERNING BALZAC.

There are many fine biographies of Balzac available in university libraries. Graham Robb's *Balzac, A Life* (New York: Norton, 1994) is very complete. More concise is David Carter's *Honoré de Balzac* from the series *Brief Lives* (London: Hesperus, 2008). You are encouraged to explore Balzac using the visual media. What did Balzac look like? Google "Photos of Balzac," and see for yourself. The sculptor Rodin created several large bronze representations of Balzac worth taking a few moments to view. Google "Images from Rodin Museum, Paris: Balzac." Balzac's relationships with women are explored in an excellent film produced for TV, *Balzac* (1999), starring Gérard Dépardieu, Jeanne Moreau, Fanny Ardant and others. Once you have read *Eugénie Grandet* you should view a film version of *Eugénie Grandet* produced for French TV (1993) starring veteran actor Jean Carmet as Père Grandet. Google "Jean Carmet" + "Eugénie Grandet" to view lengthy video extracts from the film. Your experiences viewing this film provide an opportunity to compare and contrast the book with the film version.

#### CAPITALISM AND FRENCH SOCIETY (1789-1830) IN THE NOVEL *EUGÉNIE GRANDET*.

In *Eugénie Grandet* Balzac provides insight into the development of France as a modern capitalistic state. The French Revolution mostly benefitted the bourgeois, mercantile, middle class, at the expense of

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<sup>2</sup> Prendergast, xv.



the church and aristocracy, both in Paris and in the provinces. Think for a moment about the meaning of the name, *Félix Grandet*, that Balzac purposely selected for his miser. The author presents the origin of Père Grandet's land acquisitions and immense fortune, beginning with his loyal service to the revolutionary government in the sale of confiscated ecclesiastical properties. Revolutionary patriot, but capitalist first and certainly, Grandet ensures that he acquires for himself the choice pieces of property in the Saumur area. The Revolution provided an opportunity for the astute and hard-working individuals, illustrated by Eugénie's father, to aggrandize their own self-interest. Grandet is no country bumpkin residing outside Paris; you will find him extremely clever, as he is able to outsmart the Parisian capitalists, to excel at their capitalist game better than they. You will encounter Grandet spending hours in nightly seclusion in the enjoyment, *jouissance*, cuddling, caressing and fondling his hoard of gold coins.<sup>3</sup> He spends time carefully calculating his purchases and sales of gold coins, government bonds, and properties in order to reap the highest possible rates of interest.

*Eugénie Grandet* presents a picture of French society functioning under the Napoleonic Civil Code of 1804, which provided the legal basis for the subservience of women so much in evidence in the novel. In the novel Balzac makes it clear that Roman Catholic clergy were complicit in the requirement that women occupy a position subservient to men. "Women were effectively minors, denied citizenship, the vote, divorce (prohibited in 1816, and not restored until 1884), control of family property, finance or children, imprisonable for adultery."<sup>4</sup> Such is the exploitative, oppressive domestic atmosphere encountered in the novel *Eugénie Grandet*, especially in the subjugated Grandet household, almost a caricature of penurious oppression. Balzac thus appears critical of the legal subjugation of women, and in particular the collusion of state and Church in that regard. In French society mutual respect between men and women, one that would foster happiness and emotional contentment for both parties on a basis of equality,

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<sup>3</sup> "Grandet the miser-capitalist is also Grandet the miser-fetishist." Prendergast, xxvii.

<sup>4</sup> Tim Farrant. *An Introduction to Nineteenth-Century Literature* (London: Duckworth, 2007) 117.

is legally absent. Madame Grandet is a timid, ignorant, religious bigot twenty-two years younger than her intimidating, callous, miserly husband who completely misunderstands her as a person. Their daughter, Eugénie, attempts to assert herself against her father when she falls in love with her Parisian cousin, Charles, but her father stands in the way.

In depicting French society in small-town Saumur, Balzac introduces the reader to the rivalry and hypocrisy of two competing professional families, business associates of Grandet, the des Grassins, who represent banking, and the Cruchots, who represent the law profession. They alone gain frequent admittance to the Grandets' gloomy mansion. Each family has a son who seeks to marry Eugénie, eventual heir to the miser's immense fortune. Charles, Félix Grandet's Parisian nephew, unexpectedly comes for an extended stay in the Grandet household, whereupon the Grassinites and the Cruchots attempt to form a temporary alliance to prevent Eugénie from falling in love with Charles, and to thwart his having any interest in her as well. In a private conversation using somewhat ambiguous, ironical language, the worldly *abbé* Cruzot hints to the pretty and intelligent Madame des Grassins that she could seduce Grandet's nephew. Cruzot had already observed Charles' interest in her in response to her flirtatious behavior. Madame des Grassins announces to the *abbé* that she has lived to the age of thirty-nine with a spotless reputation and is not ready to compromise it now, even for a large fortune of one hundred million francs. The *abbé* replies that he cannot believe what she has just said since the temptation of such a large sum would just be too much for either one of them. Subsequently it is revealed that Charles' father, Guillaume Grandet, had gone bankrupt and committed suicide. Eugénie cares for her cousin in his sorrow, and the two fall deeply in love; however, her father pays for Charles' passage to the Indies obliging him to seek his fortune elsewhere, and at great distance from his daughter. Madame des Grassins' banker husband leaves for Paris ostensibly to take care of Grandet family financial concerns, but he does not return to Saumur, finding it much too appealing to remain in Paris. Eventually their son Adolphe joins him there, while Madame des Grassins has to manage the family bank in Saumur, thereby demonstrating that an intelligent woman possesses the independent capacity to run a business if the opportunity presents itself.

Despite the scheming of the des Grassins and the Cruchots, Charles exchanges with Eugénie mutually sincere expressions of eternal love, and a promise of marriage, prior to his departure for the Indies. However, Balzac wants us to know that Charles' character had been formed by his Machiavellian, Parisian mistress, Annette, who inculcated in him the realities of getting ahead ruthlessly at any cost: flatter those who are in high position, shun them when they fall from favor, and always carefully calculate what it takes to maintain oneself in the most advantageous position. He had been indelibly spoiled by life in the French capital and acts accordingly. Seven years later, having made a small fortune in part from involvement in the slave trade and cheating in payment of customs duties, Charles returns to France, and in a letter to Eugénie reneges on his promise to marry her. On the return trip to France Charles had met Madame d'Aubrion (Balzac strongly hints at a liaison between the two), and her unattractive daughter, Mathilde, whom he marries in order to secure her aristocratic title, and to better his position in Parisian society and politics. After the death of her father, Eugénie's manipulative confessor tells her that she is not living a Christian life if she remains unmarried, that she needs a husband to look after her money and properties, implying that she is not capable of doing so herself. Among married couples pictured in the novel only Monsieur Cruzot, Grandet's notary, and his spouse appear to have a stable, uncomplicated relationship. It is to their pretentious son, *Président* (Chief Judge) Bonfonds, who has stopped using the name Cruzot, that Eugénie proposes marriage on a permanently unconsummated basis prior to dispatching him to Paris to pay the debts of Charles' father, Guillaume Grandet, thereby delivering a well-deserved figurative "slap in the face" to her cousin. Bonfonds reveals to a dumbfounded Charles that he will marry Eugénie, one of the richest persons in France, worth seventeen million francs, less the two million just paid to satisfy the creditors.

Bonfonds' triumph is short-lived, as he dies unexpectedly after a brief period. Eugénie becomes a widow at age thirty-three, no doubt inheriting Bonfonds' small fortune to add to the immense one that she inherited from her father. The narration of nearly the entire novel is in the past tense; however, it is significant to note that the novel begins and ends with a brief portion in the present tense; there is a completion

of a circle as Eugénie ends up living in the same old gloomy Grandet mansion, having adopted many of her father's penny-pinching habits. One hopes for Eugénie to change. Balzac hints on the last page of the book that there is a possibility that she may marry the *marquis de Froidfond* and become a *marquise*. If she does make that choice, what will happen to Eugénie, we may wonder. Will she gain happiness with her riches and the title of *marquise*?

In this generally pessimistic, realistic novel perhaps the only truly happy individuals are also the most humble, namely the former servant, Nanon, who has married Cornoiller, Grandet's groundskeeper. In the final lines in the book Balzac informs us that neither Big Nanon nor Cornoiller is smart enough to understand the corruptions of the world. They alone seem satisfied with their lot in life due to their lack of knowledge and simplicity. Balzac may be telling us that once a person loses innate, genuine naïveté and goodness, choosing to become engaged to a lesser or greater degree in the complications and corruptions of the world, that happiness becomes more and more distant and elusive.

#### THE FRENCH LANGUAGE OF THE NINETEENTH CENTURY

Balzac is a master French prose; his use of the French literary language in *Eugénie Grandet* is also used by serious writers of more recent times, such as Albert Camus in *La Peste* or Jean-Paul Sartre in *Le Mur*. In a few instances Balzac departs from standard usage to represent the speech pattern of La Grande Nanon, the uneducated servant to the Grandet family. Nanon says "*Quoi que c'est que ça?*" for "*Qu'est-ce que c'est que cela?*" Balzac uses a rich vocabulary, including some words that are obscure or no longer used. Nanon tells Grandet, "*Ne voilà-t-il pas que vous ne m'avez aveint que six morceaux de sucre, m'en faut huit.*" *Aveindre* is an obsolete word meaning "to fetch." Such words are defined in English in a gloss or in a footnote. Since Balzac uses the traditional classical tenses, a careful review of the formation and uses of these tenses should facilitate your reading of *Eugénie Grandet*. In addition to word definitions, the glossary at the end of the book identifies the forms of two principal literary tenses that appear in the *Eugénie Grandet*. The *passé simple* is abbreviated in the glossary as *ps*, and the *imparfait du subjonctif* as *imp subj*. Here are examples of these

two literary tenses as they appear in the glossary: **fut** *ps* of **être**; **eut** *ps* of **avoir**; **fût** *imp subj* of **être**; **eût** *imp subj* of **avoir**.

#### GRAMMATICAL NOTES

##### Use of the *Passé Simple*

In conversation the French use fewer tenses than those employed in a classical literary text such as *Eugénie Grandet*. French speakers today use the *passé composé* to report completed actions. You will find that Balzac's narrations use instead the *passé simple*. You need only recognize, not to produce orally or in writing, the forms of the *passé simple*. Here are some comparative examples:

CONVERSATIONAL STYLE 2010

LITERARY STYLE 1830

La République française <b>a mis</b> en vente...	La République française <b>mit</b> en vente...
Grandet <b>est allé</b> au district ...	Grandet <b>alla</b> au district ...
Il <b>a eu</b> la propriété pour un morceau de pain.	Il <b>eut</b> la propriété pour un morceau de pain.
Il <b>a passé</b> pour un homme hardi.	Il <b>passa</b> pour un homme hardi.
Il <b>a été</b> nommé membre de l'administration.	Il <b>fut</b> nommé membre de l'administration.
Des particularités de sa vie <b>ont donné</b> prise au ridicule.	Des particularités de sa vie <b>donnèrent</b> prise au ridicule.
Son influence s'y <b>est fait</b> sentir.	Son influence s'y <b>fit</b> sentir.
Il <b>a obtenu</b> le nouveau titre de noblesse.	Il <b>obtint</b> le nouveau titre de noblesse.

NOTE: The *passé composé* does not disappear in literary usage. In *Eugénie Grandet* you will find that the *passé composé* is used as a *present perfect*. Here are some examples from the first chapter of the book:

... un toit en colombages que les ans **ont fait** plier, dont les bardeaux pourris **ont été** tordus par l'action alternative de la pluie

et du soleil ... Tantôt un protestant y **a signé** son foi, tantôt un ligueur y **a maudit** Henri IV. Quelque bourgeois y **a gravé** les insignes de sa noblesse de cloches.

#### FORMATION OF THE *PASSÉ SIMPLE*

There are three separate sets or types of endings added to the stem of the infinitive.

All verbs in **-er** are conjugated in the *passé simple* using the "a" endings **-ai, -as, -a, -âmes, -âtes, -èrent**.

Examples:

(aller) j'**allai**, tu **allas**, il **alla**, nous **allâmes**, vous **allâtes**, ils **allèrent**.<sup>5</sup>

(lier) je **liai**, tu **lias**, il **lia**, nous **liâmes**, vous **liâtes**, ils **lièrent**.

(s'emparer) je **m'emparai**, tu **t'emparas**, il **s'empara**, nous **nous emparâmes**, vous **vous emparâtes**, ils **s'emparèrent**

Many verbs in **-ir** and **-re** are conjugated in the *passé simple* using the "i" endings **-is, -is, -it, -îmes, -îtes, irent**.

Examples:

(finir) je **finis**, tu **finis**, il **finit**, nous **finîmes**, vous **finîtes**, ils **finirent**.

(rendre) je **rendis**, tu **rendis**, il **rendit**, nous **rendîmes**, vous **rendîtes**, ils **rendirent**.

(prendre) je **pris**, tu **pris**, il **prit**, nous **prîmes**, vous **prîtes**, ils **prirent**.

(se mettre) je **me mis**, tu **te mis**, il **se mit**, nous **nous mîmes**, vous **vous mîtes**, ils **se mirent**.

Many verbs that have a past participle ending in "u" are conjugated in the *passé simple* using the "u" endings: **-us, -us, -ut, -ûmes, ûtes, -urent**.

Examples:

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<sup>5</sup> ⚡ Take care not to mistake the third person plural of the *passé simple* with the future tense. Study these pairs: ils **lièrent**, ils **lieront**; ils **s'emparèrent**, ils **s'empareront**; ils **finirent**, ils **finiront**; ils **rendirent**, ils **rendront**; ils **purent**, ils **pourront**; ils **vinrent**, ils **viendront**.

(recevoir = reçu) je **reçus**, tu **reçus**, il **reçut**, nous **reçûmes**, vous **reçûtes**, ils **reçurent**.

(savoir = su) je **sus**, tu **sus**, il **sut**, nous **sûmes**, vous **sûtes**, ils **surent**.

(devoir = dû) je **dus**, tu **dus**, il **dut**, nous **dûmes**, vous **dûtes**, ils **durent**.

(avoir = eu) j'**eus**, tu **eus**, il **eut**, nous **eûmes**, vous **eûtes**, ils **eurent**.

(lire = lu) je **lus**, tu **lus**, il **lut**, nous **lûmes**, vous **lûtes**, ils **lurent**.

(vivre = vécu) je **vécus**, tu **vécus**, il **vécut**, nous **vécûmes**, vous **vécûtes**, ils **vécurent**.

(se taire = tu) je me **tus**, tu te **tus**, il se **tut**, nous nous **tûmes**, vous vous **tûtes**, ils se **turent**.

Exception: (mourir = mort) je **mourus**, tu **mourus**, il **mourut**, nous **morûmes**, ils **morurent**.

A few verbs have a stem that is neither an infinitive nor a past participle:

Examples:

(être) je **fus**, tu **fus**, il **fut**, nous **fûmes**, vous **fûtes**, ils **furent**.

(faire) je **fis**, tu **fis**, il **fit**, nous **fîmes**, vous **fîtes**, ils **firent**.

(tenir) je **tins**, tu **tins**, il **tint**, nous **tîmes**, vous **tîntes**, ils **tinrent**.

(venir) je **vins**, tu **vins**, il **vint**, nous **vîmes**, vous **vîntes**, ils **vinrent**.

(voir) je **vis**, tu **vis**, il **vit**, nous **vîmes**, vous **vîtes**, ils **virent**.

#### USE OF THE *IMPARFAIT DU SUBJONCTIF*

In *Eugénie Grandet* you will note that Balzac's sentences adhere strictly to the classical sequence of tenses. A subjunctive is required following an expression of doubt, necessity, a superlative, or following certain conjunctions. When the principal clause of a sentence is in a past tense, the *imparfait du subjonctif* is used in the secondary clause. In conversational French in our time the present subjunctive, the imperfect indicative or the conditional are sometimes used in such secondary clauses; in contemporary French the *imparfait du subjonctif* is almost always avoided. Here are some examples **in bold** of the *imparfait du subjonctif* that appear in the first chapters of *Eugénie Grandet*. NOTE: the *imparfait du subjonctif* is mostly used in the third person singular.

Il s'écoulait peu de jours que le nom de Monsieur Grandet ne **fût** prononcé ...

Il n'y avait dans Saumur personne qui ne **fût** persuadé que monsieur Grandet n'**eût** un trésor particulier ... et ne se **donnât** nuitamment des ineffables jouissances que procure une grande masse d'or.

Le seul être qui lui **fût** réellement de quelque chose, sa fille Eugénie.

La Grande Nanon, quoiqu'elle ne **fût** plus jeune, boulangeait les samedis le pain de la maison.

L'horreur de la mode était le seul point sur lequel les Grassindistes et les Cruchotins **s'entendissent** parfaitement ... Ils considéraient Charles avec autant de curiosité qu'ils en **eussent** manifestés pour une girafe.

Eugénie était travaillée par un poignant désir d'inspecter la chambre de son cousin, pour y placer quoi que ce **fût**, pour obvier un oubli.

Serait-il convenable que son neveu ne **pût** boire un verre d'eau sucré?

#### FORMATION OF THE *IMPARFAIT DU SUBJONCTIF*

There is only one set of endings: **-sse, -sses, -t, -ssions, -ssiez, -ssent**. The third person singular of the *passé simple* may be used as a "base." Be sure to distinguish between the third person singular of the *passé simple* and the third person singular of the *imparfait du subjonctif* that features a "château," a circumflex. Here are some examples:

(il alla) que j'**allass**e, que tu **allass**es, qu'il **allât**, que nous **allassions**, que vous **allassiez**, qu'ils **allassent**.

(il finit) que je **finiss**e, que tu **finiss**es, qu'il **finît**, que nous **finissions**, que vous **finissiez**, qu'ils **finissent**.

(il but) que je **buss**e, que tu **buss**es, qu'il **bût**, que nous **bussions**, que vous **bussiez**, qu'ils **bussent**.

As a minimum you should have the following reference tools at hand while reading *Eugénie Grandet*: 1. A book of French verb conjugations in all the tenses, such as Christopher and Theodore Kendris' *501 French Verbs Conjugated in all the Tenses* published by Barron's Educational Series; 2. A complete French grammar, such as David Stillman's *Reprise: Complete Review of French Grammar, Communication, and*



*Culture* published by National Textbook Company (McGraw-Hill), ISBN 0-8442-1488-4; 3. An unabridged, one-volume *French-English, English-French Dictionary*, such as one published by Harper-Collins-Robert or by Oxford University Press.

#### FEATURES OF THIS EDITION

##### GLOSSES, GLOSSARY, AND CULTURAL FOOTNOTES

This entirely new edition of *Eugénie Grandet* presents the entire text of Balzac's masterpiece in a format designed to facilitate your study of the French language and culture. Words that you may not know are glossed in English in the margins. Each French word or phrase glossed is followed by a degree sign ° to indicate where the gloss begins. If more than one word is glossed, it is preceded by ' to show where the gloss begins.

A French word is glossed only the first time it appears in the text, unless it has a different meaning in another context. For your convenience, most of the words in the text are available for reference in a glossary at the end of the volume, with the exception of French words that have the same form in English; these are not included. Very common vocabulary, such as the names for the parts of the body, are omitted. If the marginal glosses spill over onto the next line, the continuation is indented slightly. A semicolon is used before a definition from a preceding line. See page 39, lines 27 ff. for some good examples of how this works.

Footnotes at the bottom of pages have two purposes: 1. The inclusion of longer phrases that will not fit in the margin: whenever a long phrase requires a gloss, the English translation of the entire phrase appears as a footnote in italics introduced by a bolded portion of the original phrase in the French text; 2. The explanation of cultural, societal and historical allusions in the text that may not be familiar to the reader. These cultural notes are not meant to interpret the text since that is a task for you, your classmates, and for your instructor. *Bonne lecture!*