AN ITALIAN GRAMMAR

BY

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PREFACE

What is new in this work is chiefly the division and arrangement of topics, though the Introduction assembles material upon pronunciation and versification not hitherto brought together in English, and there is some novelty in subject matter in the exercises for translation. The plan of the book has the merit of having grown directly out of the needs of the classroom. The arrangement is such, it is hoped, as will make the book equally serviceable for the classroom and for private study, and will give it certain of the advantages of both "first book" and reference grammar.

The beginning has been deliberately made very easy. Even the definite article, with which most Italian grammars naturally begin, has been deferred in favor of the indefinite, which, as it lacks a plural, has fewer forms itself and does not immediately require the plural of nouns. This leaves the attention free to center upon the single new principle of the "s impure." The definite article with its more complicated forms is not introduced until the fourth lesson, and the main body of rules governing its syntax not until the twenty-second. The plural of nouns is treated in its simplier aspects in the third lesson, and extensively in the thirtieth.

This method of breaking up the more difficult subjects and presenting them at first piecemeal, reserving more thorough-going treatment for a later chapter, has been followed throughout. The subjunctive, for example, is introduced one rule at a time, each illustrated by a sentence or two in all subsequent exercises, so that its use in a few standard cases at least will become automatic, and the student will not fall into the way of regarding it as an unusual, unnatural mood, reserved for special occasions. The subject is
treated as a whole in Lesson XXVIII. Many of the idiomatic uses of *da*, likewise, are introduced early, although the general treatment of prepositions, including a great number of idioms constructed by means of them, is one of the last in the book. The verbs *essere* and *avere*, except for the indispensable present indicative, are postponed until the regular verbs have been completely learned. The subject of conjunctive pronouns, sometimes presented in a single lesson, is here divided among four, not consecutive, while sentences in the intervening and subsequent exercises continue practice upon them.

In consequence of this method of introducing a working knowledge of many difficult principles early, while leaving their more complicated treatment for later chapters, the book can be divided rather easily, if desired, into first and second year work. Twenty-seven lessons, let us say, would introduce more or less fully all the more important principles, and cover completely the subject of conjunctive pronouns. These lessons, with the irregular verbs of the remaining lessons, might constitute the first year's work, leaving twelve lessons of more complicated questions of syntax for the second year.

It has not always seemed desirable to be entirely consistent in this breaking up of the more difficult subjects; logical arrangement has sometimes seemed to require, as in the case of the person in address, a complete treatment at first. Where this has been the case, the paragraphs dealing with the more subtle points are marked with a star, and may be assigned merely to be read over, or omitted altogether, as the exercises do not illustrate them. In any case the index makes scattered material readily available.

As to the exercises, the older custom has been observed of making them accompany the lessons they illustrate, in the belief that this arrangement keeps the student better in mind of all the work he has done and facilitates review. In designing the work which illustrates the new principles as they are introduced, the desirability of continuing practice on principles already acquired has been kept
steadily in mind. If the instructor prefers fewer sentences for translation, the assignment may be limited to those which illustrate the current lesson. Where the vocabulary seems long, there will usually be found a large proportion of those words whose meaning can be guessed at a glance, and far more of them occur in the paragraphs of Italian reading matter than in the sentences for translation. The paragraphs of Italian on which the exercises for translation are based are in small part original, in large part borrowed or adapted from Italian school readers designed for the lower grades. So they furnish practice from the first in reading connected prose, offer a good practical vocabulary, and deal attractively with Italian home and school life, and the history of modern Italy. Thanks are due to Messrs. Bemporad e Figlio for permission to use selections from the readers Il mondo nuovo by Renato Fucini and two Libri di lettura by Neretti and Gironi, and to the Società Laziale Editrice of Rome for permission to make similar use of paragraphs from La terza Italia in Lessons XXVIII and XXIX. These last, it may to-day be necessary to add, were not selected with any idea of influencing American sentiment, but to show what topics were agitating the Italian mind in the last days before the Great War broke out.

The series of dialogues in the latter part of the book offers a little practice in familiar idiom; they are especially intended for travelers, as they include a good many words useful in the shops and hotels, on the railway, and so on. They are composed in a Tuscan too colloquial to form the basis of exercises, and may be entirely omitted at the pleasure of the instructor.

The third person as the person of address in ordinary intercourse, being the only one for which most travelers have occasion, is introduced very early, before the habit of the true second person is acquired. Accordingly, in the exercises it is the latter which is made to seem the unusual form.

Questions of pronunciation, accent, orthography, and the like are treated in the Introduction, along with an outline of the Italian
system of versification and some hints as to the reading of Italian poetry. As the pronunciation cannot be perfectly represented for English readers by any system of equivalent spellings, the instructor will find it necessary to supplement *viva voce* what is said here.

Of the many works that have been consulted in the preparation of this book, those which have been most closely followed are R. Fornaciari's *Grammatica italiana dell' uso moderno*, Parts I and II, and, especially for the Introduction, *Ortoepia e ortografia italiana moderna*, by G. Malagòli. The dictionaries of Edgren and Petrocchi have been constantly consulted; suggestions as to material and arrangement have been gained from the Italian work of Morandi and Cappuccini and from my American predecessors in this field, and for several hints as to Tuscan idiom I am indebted to the grammars of N. Orlandi and Alina Vannini. And I desire to thank Professor A. A. Livingston of Columbia University for kindly undertaking the laborious task of reading this book in proof, and for his very valuable suggestions on many points.

The present impression of this textbook, the eighth, contains, like most of its predecessors, numerous small improvements which constant use of the book in many institutions has shown were desirable.

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INTRODUCTION

I. The Alphabet

1. The Italian alphabet is composed of twenty-one letters. Those whose names end in -a are of feminine, those in -e of common, and the others of masculine gender; but they all may be treated as feminine, to agree with lettera understood. They do not change for the plural. Their Italian names are—

<table>
<thead>
<tr>
<th>LETTERS</th>
<th>ITALIAN NAMES</th>
<th>PRONUNCIATION</th>
<th>LETTERS</th>
<th>ITALIAN NAMES</th>
<th>PRONUNCIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>a</td>
<td>(ah)</td>
<td>n</td>
<td>enne</td>
<td>(ennay)</td>
</tr>
<tr>
<td>b</td>
<td>bi</td>
<td>(bee)</td>
<td>o</td>
<td>o</td>
<td>(toll)</td>
</tr>
<tr>
<td>c</td>
<td>ci</td>
<td>(cheat)</td>
<td>p</td>
<td>pi</td>
<td>(pea)</td>
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<tr>
<td>d</td>
<td>di</td>
<td>(Dec)</td>
<td>q</td>
<td>cu</td>
<td>(coo)</td>
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<tr>
<td>e</td>
<td>e</td>
<td>(ele)</td>
<td>r</td>
<td>erre</td>
<td>(erray)</td>
</tr>
<tr>
<td>f</td>
<td>effe</td>
<td>(effay)</td>
<td>s</td>
<td>esse</td>
<td>(essay)</td>
</tr>
<tr>
<td>g</td>
<td>gi</td>
<td>(genius)</td>
<td>t</td>
<td>ti</td>
<td>(tea)</td>
</tr>
<tr>
<td>h</td>
<td>acca</td>
<td>(ahkkah)</td>
<td>u</td>
<td>u</td>
<td>(ooze)</td>
</tr>
<tr>
<td>i</td>
<td>i</td>
<td>(machine)</td>
<td>v</td>
<td>vu</td>
<td>(voodoo)</td>
</tr>
<tr>
<td>l</td>
<td>elle</td>
<td>(ellay)</td>
<td>z</td>
<td>zeta</td>
<td>(dzayta)</td>
</tr>
<tr>
<td>m</td>
<td>emme</td>
<td>(emmay)</td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>

a. The letter j (l lungo) exists, but only as a diacritical mark used by some writers to indicate the use of l as semivowel (cf. 4) : giojelli, operafio ; or instead of ii : desiderfj ; or for the spelling of foreign words.

b. The following consonants also exist in Italian, for the spelling of foreign words: k (cappa), w (doppio vu), y (ipsilon or i gréco), and x (iüse or içe).
II. Pronunciation of the Letters

2. The Vowel Sounds. There are seven vowel sounds in Italian, as follows:

- a = ah
- ë (close) = ale
- ë (open) = men
- é = maché
- ò (close) = low
- ò (open) = ought
- u = moon
- fa
- pepe
- bélia
- Mimi
- soló
- sq
- luna

a. As the rules given (cf. 3) for determining the close and open e and o, besides being difficult to remember, do not cover all cases, these vowels, when accented, will be marked in this book (as indicated above) when appearing in the text for the first time, in the special vocabularies, and in the complete vocabulary at the end of the volume.

b. People accustomed to speak English incline to mispronounce a, é, and u in certain combinations, slackening and dulling their quality by analogy with English; this tendency is apparent in a, é, and u in certain combinations, slackening and dulling their quality by analogy with English; this tendency is apparent in a when final, as in América, and in é and u when followed by two or more consonants, or by l or r when accented in the antepenult. Thus in virtù 'virtue,' ninfa 'nymph,' mirra 'myrrh,' principe 'prince,' is slackened to the i of 'virile'; ù in singulto 'sob,' Bulgaro 'Bulgarian,' giunto 'arrived,' to the u of 'pull.' This tendency should be avoided, and the sound of these vowels kept identical in all combinations.

3. Close and Open E and O. A few rules apply alike to both, but there are numerous special rules for each.

a. Both are Close when followed by gn, lm, mm, nn (except donna 'woman,' monna 'Lady,' nonno 'grandfather'). Examples: pëgno 'pledge,' sogno 'dream,' ëlmo 'helmet,' ëlmo 'elm,' vendemmia 'vintage,' sëmme 'supreme,' vënni 'I came.'
b. Both are Open —

1. When followed by **ns**, **q**, **str**, or (nearly always) a single consonant + two vowels. **Examples**: *penso* 'I think,' *ciasole* 'consul,' *equo* 'equal,' *nostro* 'our,' *finestra* 'window,' *Venetia* 'Venice,' *commedia* 'comedy,' *purgatorio* 'purgatory,' *collegio* 'college.'

2. When preceded by a consonant + **l**: *globo* 'globe,' *splendido* 'splendid.'

3. **Contrary to rules**, in so-called 'learned' words, not in common use by the people at large: *precipe* 'precocious,' *testimone* 'witness,' *alfabeto* 'alphabet,' *dittongo* 'diphthong,' *napoleónico* 'Napoleonic,' *recondito* 'recondite,' *Californiia*.

c. **E is Close** (*Lat. **e**, **oe** > **I**. **e**) —

1. In unaccented syllables: *Petruchio*; *come* 'like.'

2. In monosyllables and oxytones ending in **e**: *mercé* 'thanks to,' *rè* 'King.' **Exceptions**: *ché!* 'what!' and other interjections; *è* 'is,' *rè* (musical note), *diè* 'he gave,' *piè* 'foot,' and foreign nouns like *caffe* 'coffee,' *Noè* 'Noah.'

3. In the endings *-èse, -eggio, -embro, -esco -a, -ese, -esimo* (in nouns), *-essa, -eto* (in collectives), *-etto -a* (cf. *d, e*), *-èvole, -mente,* and *-mento.* **Examples**: *orefice* 'goldsmith,' *passeggi* 'walk,' *membro* 'member,' *Francesco* 'Francis,' *mese* 'month,' *battesimo* 'baptism,' *contessa* 'countess,' *oliveto* 'olive-grove,' *allegretto* 'cheerful,' *onorèvole* 'honorable,' *facilmente* 'easily,' *appartamento* 'apartment.'

4. Before **cc, ce, pp, zz** (except *ecco* 'here is,' *specchio* 'mirror,' *vecchio* 'old,' *Giuseppe* 'Joseph,' *seppe* 'he knew,' *mezzo* 'half,' *pezzo* 'piece,' *prizzo* 'price,' and a few others). **Examples**: *zecca* 'mint,' *orechchio* 'ear,' *invece* 'instead,' *ceppi* 'fetters,' *ricchezza* 'richness.'

5. In the pronouns *me* 'me,' *nè* 'of it,' *te* 'thee,' *gliè* 'to her'; *egli, gli* 'he'; *quèsto* 'this,' *quello* 'that'; *stesso, medesimo,* 'self.'
6. In the contracted prepositions nel'lo 'in the,' del'lo 'of the,' etc.; in the conjunctions e 'and,' che 'that,' finch'e 'as long as,' mentre 'while,' perché 'why,' se 'if,' etc.; in the adverbs dentro 'within,' meno 'less,' spesso 'often'; in the numerals tre 'three,' tredici 'thirteen,' sedici 'sixteen,' venti 'twenty,' trenta 'thirty.'

7. In verbs: whenever accented in the infinitive, past descriptive, future, past absolute, and past subjunctive; in the second plural of the present indicative and imperative; in the second singular and first and second plural of the past future, and in past absolutes and past participles in -esi and -esso -a, except chiesi 'I asked' and its compounds.

d. E is Open (Lat. ę, ae > It. ię, ę) —

1. When preceded by i, or when i has been dropped from before it: cięco 'blind,' sete (for sięte) 'you are.'

2. In the endings -el'lo -a (except capello 'hair' and stella 'star'), -ęma, -ęndo -a (except vendo 'I sell,' scendo 'I descend'), -ęse, -ęnte -o -i -a, -ęento, -ęenza, -ęro (in nouns of more than two syllables), -ęśimo (in numerals). Examples: bello 'beautiful,' problema 'problem,' benda 'band,' estęse 'of Este,' Benevenuto, vivęnte 'living,' sonnolento 'sonnolent,' prudęenza 'prudence,' impero 'empire,' ventęśimo 'twentieth.'

3. When followed by a single vowel: śę 'six,' ebrę 'Hebrew.'

4. In foreign nouns, when final and accented: Moisę 'Moses,' tę 'tea.'

5. In the adverbs bene 'well,' certo 'surely,' megli'o 'better,' peggio 'worse,' prezzo 'near,' sempre 'always,' verso 'towards,' in the preposition senza 'without,' and in the numerals terto 'third,' setto 'sixth,' sette 'seven,' sęttimo 'seventh.'

6. In verbs: in past absolutes in -etti and past participles in -ento and -etto; in present participles in -endo and -ente; in the first and third singular and third plural of the past future; in chiesi and its compounds, and ebbe 'he had,' ebbe 'he had,' ebbero
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§ 3

'they had.' EXAMPLES: credetti 'I believed,' attendo 'attentive,' leggo 'read,' potrei 'I might,' avrebbe 'he would have,' saprebbe 'they would know.'

e. The following are a few of the words which, although spelled alike, differ in meaning according as the e is close or open:

<table>
<thead>
<tr>
<th>accettta hatchet</th>
<th>accettta from accettare to accept</th>
</tr>
</thead>
<tbody>
<tr>
<td>de'ittte from dare to say</td>
<td>de'ittte from dare to give</td>
</tr>
<tr>
<td>legge law</td>
<td>legge from leggere to read</td>
</tr>
<tr>
<td>melo apples</td>
<td>melo (miele) honey</td>
</tr>
<tr>
<td>mente memory</td>
<td>mente from mentire to lie</td>
</tr>
<tr>
<td>pesca from pesara to fish</td>
<td>pesca peach</td>
</tr>
<tr>
<td>pesto footprints</td>
<td>pesto pest</td>
</tr>
<tr>
<td>sete thirst</td>
<td>sete (siête) you are</td>
</tr>
<tr>
<td>tempo from temere to fear</td>
<td>tempo theme</td>
</tr>
</tbody>
</table>

f. O is Close (Lat. ii, ò > It. o)

1. In the endings -oce, -oio, -oio, -oio, -one -o, -ore -o, -oso (in adjectives). EXAMPLES: feroce 'ferocious,' corridorio 'corridor,' vassallo 'tray,' scrittore 'writing-desk,' portone 'great gate,' padrona 'mistress,' imperatore 'emperor,' stiratore 'laundress,' glorioso 'glorious,' sontuoso 'sumptuous.'

2. Before r +1, m, n, r, s; before m or n + any consonant except s; and before l + c, f, p, s, or t (except in the inflections of cogliere 'to pluck,' acogliere 'to loosen,' togliere 'to take away,' volgere 'to turn': cotto, scialpi, tolsa, volta, etc.). EXAMPLES: orlo 'margin,' forma 'form,' forno 'oven,' torre 'tower,' torso 'torso,' Ursola 'Ursula,' ombra 'shadow,' compra 'buys,' gondola 'gondola,' tronco 'trunk,' contro 'against,' monte 'mountain,' biondo 'blonde,' bronzo 'bronzes,' oppungo 'I oppose,' solco 'furrow,' dolce 'sweet,' golfo 'gulf,' volpe 'fox,' colto 'cultivated.'

3. In past absolutes and past participles in -esi, -eso (except espeso, espalai), -esto, -etto. EXAMPLES: nacqui 'I hid,' razzo 'gnawed,' opposto 'opposed,' ritto 'broken.'
§ 3

4. In the pronouns lo 'him,' loro 'their,' colo, costro, 'they,' ogni 'every'; in the numerals dodici 'twelve,' quattordici 'fourteen,'; in molto 'much'; in the prepositions and conjunctions come 'like,' dopo 'after,' dove 'where,' oltre 'beyond,' sopra 'over,' sotto 'under'; in the negative non; and in the past subjunctive of essere 'to be': Forse 'I might be' etc.

5. O is Open (Lat. o, au > It. uo, o) —

1. After u, and in words from which a preceding u has been dropped. Examples: nuoco 'fire,' nuovo (for nuovo) 'new.' Cf. f, i.

2. In monosyllables and oxytones ending in o, except lo. Examples: ciò 'that,' andò 'he went,' farò 'I shall do,' Pò the river, do 'I give.'

3. When followed by a vowel (except in no, vo, and the endings -do, -so, -tlo). Examples: Savòia 'Savoy,' noia 'annoyance,' eroe 'hero,' Balòca, tuoi 'thy.'

4. Before b, d (except coda 'tail,' dodici 'twelve,' rodo 'I gnaw'), f, ns, -chi-, -chi-. Examples: roba 'things,' gobbio 'hunchback,' brodo 'broth,' stoffa 'goods,' responso 'response,' ginocchio 'knee,' rimorchio 'towing.'

5. When accented in the antepenult before a single t or s, or any double consonant except m or r. Examples: egòtico 'exotic,' prospetto 'resolution,' zòcco 'wooden shoe,' sofocca 'suffocates,' viottola 'lane.'

6. In the endings -occhio, -olo, -ontico, -oto, -otto (except part participles, cf. f, 3), -ozzo. Examples: carroccio 'cart,' Tiròlo 'Tyrrol,' anacrisontico 'Anacreontic,' ignoto 'unknown,' squilguito 'eaglet,' bozzo 'sketch.'

7. In the adverbs oggi 'to-day,' poco 'little,' talvolta 'sometimes,' terto 'soon,' troppo 'too much'; the conjunctions però 'however,' perciò 'on this account,' etc.; the negative non 'no'; and the numerals nono 'ninth,' nono 'nine.'

8. In past absolutes in -sai, -sai. Examples: Forse 'I moved,' sciolsa 'he loosened.'
INTRODUCTION § 4

h. Some of the words which, although spelled alike, differ in meaning according as the o is close or open:

<table>
<thead>
<tr>
<th>Close</th>
<th>Open</th>
</tr>
</thead>
<tbody>
<tr>
<td>cogli contracted prep. with the</td>
<td>cogli from cogliere to pluck</td>
</tr>
<tr>
<td>collo contracted prep. with the</td>
<td>collo neck</td>
</tr>
<tr>
<td>fosse from fassere to be</td>
<td>fosse ditches</td>
</tr>
<tr>
<td>rosa from rödere to gnaw</td>
<td>rosa rose</td>
</tr>
<tr>
<td>torre tower</td>
<td>torre (tögliere) to take away</td>
</tr>
<tr>
<td>teso Tuscan (poetic)</td>
<td>teso poison</td>
</tr>
<tr>
<td>volgo ignorant class</td>
<td>volgo from volgere to turn</td>
</tr>
<tr>
<td>volto face</td>
<td>volto from volgere to turn</td>
</tr>
</tbody>
</table>

4. Semivowels and Diphthongs. Any two vowels pronounced as one syllable constitute a diphthong. The vowels i and u before another vowel are usually pronounced respectively y and w, and are then called semivowels. (See below, 4, d)

Diphthongs are of two kinds: a. Rising diphthongs, in which a "weak" vowel (i or u) precedes a "strong" vowel (e, o, or a) and the strong is stressed. Examples: lieto 'joyous,' fuoco 'fire,' guardi 'look,' uomo 'man,' ieri 'yesterday,' qui.

b. Falling diphthongs, in which a strong vowel precedes a weak, and still receives the stress. Examples: noi 'we,' poichè 'since,' Europa 'Europe,' Laura.

1. When two weak vowels combine, the second usually takes the stress. Examples: guida 'guide,' giù 'down.'

c. Triphthongs. A strong vowel between two weak ones, or a weak between two strong, may form a triphthong, which is really two diphthongs in one, a rising and a falling. Examples: miéi 'my,' suéi 'his,' studiati 'I studied,' bestiúpla 'small creature.'
§§ 4-5

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1. Four or even five vowels may be contiguous, and pronounced together; but usually the first of these stands after g or c merely to give it a special sound (cf. 5, a), and so only three, or four, are heard. Examples: gioiello 'jewel,' merciaio 'dry-goods merchant,' bagagliato 'baggage room,' Acciaiuolo.

d. In many words, often compound or derivative, i and u are not semivowels but are pronounced as a separate syllable. In such case the combination is not a diphthong. Examples: spi-a 'spy,' spi-are 'to spy,' signori-a 'lordship,' oblì-o 'oblivion,' ri-esce 'I succeed,' ri-uscire 'to succeed,' pi-glio 'rung,' tri-quito 'triumph,' vi-aggio 'journey,' son-tu-o 'sumptuous,' ambìgu-o 'ambiguous.'

5. Consonant Sounds. a. The following consonant sounds occur in Italian, all of them being pronounced more explosively than in English, except when standing alone between two vowels.

b, as in English.
c, cc, (hard) before a, o, u, = k: caro 'dear,' con 'with,' cura 'care.'
c, cc, (soft) before i or e, = ch: Cina 'China,' centro 'center.'
ch (used only before i or e), = k: chi 'who?' che 'which.'
cl before another vowel, = ck: cièco 'blind,' ciuco 'donkey,' provincià 'province.'
d, t, pronounced with tip of tongue farther forward than in English.
f, as in English.

g (hard) before a, o, u, = 'go': Belgà 'Belgian,' gòla 'throat,' laguna 'lagoon.'
g, gg, (soft) before i or e, = 'gin': gente 'people,' gita 'excursion.'
gh (used only before i or e), = 'go': aghi 'needles,' bottega 'shops.'
gh before another vowel, = 'gin': mangiare 'to eat,' Giovanni 'John,' giùdice 'judge.'

gì before i, = 'million': gìli 'to him,' figli 'sons.'(But cf. 6, c.)
gì before another vowel, = 'million': gìle 'to her,' Bagliùni, Pagliacci.
gn, = 'coyón': Bologna.

h, silent.
INTRODUCTION

1 and n, pronounced with the tongue a little nearer the front teeth than in English.

m, p, q, as in English.

n before the hard sound of c or g or q, = ng: franco 'franc,' fungo 'mushroom,' cinque 'five.'

r, always rolled, especially when double.

s, = 'sir': se 'if,' sprone 'spur.'

z, = 'rose': roses 'rose,' smeraldò 'emerald,' zbaglio 'mistake.'

sc before i or e, = sh: scimmia 'monkey,' conoscer 'to be acquainted with.'

sci before another vowel, = sh: scià 'shah,' lascio 'smoother,' scienza 'science.'

v, as in English.

z, = ts: conversazione 'conversation,' passo 'mad.'

z, = dz: mezzo 'half,' dozzina 'dozen,' zero 'zero.'

b. Double Consonants. Double consonants must be pronounced double, but without hiatus. Few single words (such as unnatural, tailless) present this phenomenon in English; but it is easily illustrated by combinations of two words, such as mad dog, big gun, a mile long, room-mate, pine knot, etc. Pronounce on this principle bello 'beautiful,' terra 'earth,' Boccaccio, mossò 'moved.'

Note that cc and gg sound not as c-ci and g-gi but as t-ci and d-gi; similarly cc and gg before e. Also that zz, ss, sound like z, z, not doubled.

This distinction between the single and double consonant should be carefully observed, as there are many words whose meaning, when spoken, would otherwise be mistaken. The following are some of these:

aruga herring  arringa harangue
baco silkworm  Bacco Bacchus
bella baa  bella beautiful
camino hearth  cammino road
canone large dog  cannon
§ 5  AN ITALIAN GRAMMAR

<table>
<thead>
<tr>
<th>casa</th>
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<tr>
<td>copia</td>
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<td>ninth</td>
</tr>
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<td>vano</td>
<td>vain</td>
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<td>cassa</td>
<td>money-chest</td>
</tr>
<tr>
<td>coppia</td>
<td>couple</td>
</tr>
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<td>ditta</td>
<td>firm</td>
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<td>hymn</td>
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<td>Luca</td>
<td>the city</td>
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<tr>
<td>nullo</td>
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<tr>
<td>rissa</td>
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<td>sonnet</td>
<td>nap</td>
</tr>
<tr>
<td>traccia</td>
<td>trace</td>
</tr>
<tr>
<td>vano</td>
<td>they go</td>
</tr>
</tbody>
</table>

1. Similarly, 1, m, n, r, in an accented syllable before another consonant, are prolonged, and pronounced as if double. Examples: altro (all-tro) 'other,' quando (quann-do) 'when,' Dante (dann-te), novembre (novemm-bre) 'November,' porta (porr-ta) 'door,' anche (ang-che) 'also,' pongo (pong-go) 'I put,' stanco (stang-co) 'tired,' propinquio (propping-quo) 'near.'

2. Special Doublings. A word ending in an accented vowel, or a monosyllable ending in a vowel, has in pronunciation the effect of doubling the initial consonant of the following word. Thus Sil, Signora 'Yes, madam,' is actually pronounced siassignora; ma che! 'what!' is pronounced macchè; va bene 'all right,' vabene; etc.

a. When compounds are made of words in such groups, the spelling follows the pronunciation. Examples: più 'more' and presto 'soon' combine in piuttosto 'rather'; chi 'who,' che 'that,' and sia 'be,' in chicchessia 'whoever.'

b. The following words, although not accented on the last syllable, double the initial consonant of the following word: come 'how,' dove 'where,' quale 'some,' sopra 'upon.' Examples: comennanai (come mai) 'how in the world,' dovevano? (dove va) 'where does he go?' qualechevolta (qualche volta) 'sometimes,' and the compound sopratutto (sopra tutto) 'above all.'

c. The words dio, dèa, dèi, dèe, 'god' and 'goddess,' singular and plural, double their initial consonant after any word ending in a vowel, as belladdèa (bella dea) 'beautiful goddess.'
INTRODUCTION § 5

d. Doubling does not take place where there is any break in the sense between the two words; after a conjunctive pronoun object (cf. 94), because, being proclitic, it never takes the accent; or after a word ending with an apostrophe, as sta' qui'eto 'be quiet,' unless the succeeding word be a conjunctive pronoun (see below).

c. But when the conjunctive object follows a form of the verb which is accented on the last syllable, even with the apostrophe, its initial consonant is doubled (cf. 100, b). Examples: parlómi (parlò
mi) 'he spoke to me,' dile (di'le) 'tell her,' fallo (fa'lo) 'do it.'

c. Gli keeps the hard sound of g when preceded by n, as ganglio 'ganglion,' and in the words geroglifico 'hieroglyphic,' glicerina 'glycerine,' negligente 'negligent,' and a few others.

d. Tuscan pecularities. In Tuscan speech a single c or g between vowels of which the second is i or e, whether in the same word or in a group of two words, is softened, the c almost to sh and the g almost to zh (s in pleasure). A slight touch of this softening is an elegance of pronunciation anywhere in Italy. Examples: dici 'ten,' bugia 'lie,' ricevere 'to receive,' diligente 'diligent,' la gente 'the people,' bella città 'beautiful city.'

Likewise, a slight softening and aspirating of the hard c and g, and of q, to a sound approximating the German ch, is acceptable to the Tuscans, though the exaggeration of it heard among the lower classes is a vulgarism. This "attenuation" (which should not be adopted by foreigners without great discretion) occurs either at the beginning or in the middle of a word, if the consonant stands between two vowels, or is preceded by a vowel but followed by r or l. Examples: nemico 'enemy,' egua 'equal,' lago 'lake,' questa cosa 'this thing,' democra'tico 'democratic,' agro 'sour,' la glotta 'glottis,' una classe 'a class.'

e. S and Z. As with the close and open vowels, the rules cannot be made to fit all cases; accordingly in this

11
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book $s = z$ will be marked (in the vocabularies or when appearing for the first time in the text) $z$, and $z = ds$ will be marked $z$.

1. $S$ is pronounced $s$:
   
a. When initial before a vowel, as in *santo* 'saint.'
   
b. When double, as in *r조사* 'red.'
   
c. When followed by $c$, $f$, $p$, $q$, or $t$. **Examples**: *scala* 'stair,' *schermo* 'joke,' *Schialvo* 'Slav,' *sfera* 'sphere,' *rispondere* 'to reply,' *squilla* 'bell,' *stanza* 'room.'
   
d. In words ending in *-esco* -a-e-l or *-eso* -a-e-l, with the vowel close (cf. *3, 7; f, i, 3*), and their derivatives. **Examples**: *attesto* 'awaited,' *imperosa* 'enterprise,' *mese* 'month,' *prese* 'I took,' *generoso* 'generous,' *generosità* 'generosity,' *Tolosa* 'Toulouse,' *impose* 'he imposed,' *nasce* 'I hid.'

   **Exceptions**:
   
<table>
<thead>
<tr>
<th>cortese</th>
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<th>country</th>
</tr>
</thead>
<tbody>
<tr>
<td>francese</td>
<td>paese</td>
<td>French</td>
</tr>
<tr>
<td>leggi-o</td>
<td>paese</td>
<td>evident</td>
</tr>
<tr>
<td>marchese</td>
<td>paese</td>
<td>marquis</td>
</tr>
</tbody>
</table>

2. $S$ is pronounced $z$:
   
a. When followed by $b$, $d$, $g$, $l$, $m$, $n$, $r$, or $v$. **Examples**: *şbaglio* 'mistake,' *şdegno* 'indignation,' *şgradare* 'disagreeable,' *diplomatico* 'to unravel,' *entusiasmo* 'enthusiasm,' *şondare* 'to untie,' *şradicare* 'to eradicate,' *şvernare* 'to winter.'
   
b. Between two vowels, as in *şiluro* 'asylum,' with the following important exceptions:

   (1) Cf. $i, d$, above.
   
   (2) When a prefix is set before a word normally beginning with $a$. **Examples**: *di-serrare* 'to unlock' (but *digeredere* 'to disinherit'), *pro-securizione* 'prosecution,' *pre-servare* 'to preserve,' *ri-sorgimento* 'resurrection,' *trenta-sei* 'thirty-six.'
(3) And in the following words:

annusare to smell at  parasito parasite
āsino donkey Pisa
caza house pisello pea
chiusi a town posa, riposo, repose
chiusi -o, from chiudere to close raso satin
cosa thus ricësoli
desiderio desire rimasì I remained
fuso spindle riso laugh
susina plum

3. Z is pronounced z:

a. Before la, le, lo. Examples: pezzia 'madness,' grazie 'thank you,' nazione 'nation.'

b. In all words not listed under 4.

4. Z is pronounced s:

a. In verbs ending in -izzare, of more than four syllables in the infinitive; as organizzare 'to organize.'

b. When single between two vowels, except as under 3, a. Examples: bizantino 'Byzantine,' Donizetti, oço 'ozone.'

c. When initial, except in the following words:

zacchera mud stain sàzzerà long hair zittella spinster
zafo bung scèca mint zitto hush
zampa paw zecchino sequin zòcolo wooden shoe
zampillo fountain zèppa wedge zòlfo sulphur
zampogna reed zimbèllo decoy zoppo lame
zana basket zìngaro gipsy zucca squash
zàngola charm sinzino sip zùchero sugar
zanna tusk zio uncle zuffa fray
zappa mattock zìpolo spigot zùfolo whistle
zatta raft zírile to whistle suppà broth

d. In the following words:

aguzzino slave-driver azzurro blue bronzo bronze
amazzone amazon brezza breeze donzella damsel
§ 5

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dozzina dozen grano barley
gazzella gazelle pettugolegge gossip
gazetta gazette pranzo dinner
ghiribizzo caprice raucio spoke
Lazzaro Lazarus ribberezzo shiver
lazzaretto pest-house romanzo novel
lazzo unpleasant odor ronzo buzzing
magazzino storehouse scorta bark
marzocco lion of Florence zanzara mosquito
mezzo half, middle zenzero ginger
orizzonte horizon

And the following less common words, and others still more uncommon:

arziggolo bonzo gazzza olezzo suzzerchera
argillo bottima ghezzo pizolo suzzato
azzimo bizzzo ('pool') ghizzio razza (fish) azzeta
baragazzo buzso gazzo rezzo versicare
barzelletta calenzuglione intirriatre rozzo versiere
bassza eczema lachezzo rubizzo zizzania
bazzana Elzaviri lazzeruola runzo zizzola
bazzofia frizzzo lazzo scarza zonzo
belzuino fronzolo manzo sfarzo zonza
Bezlubb gonzo Manzoni sugabuzzino
bizza gatta mozzo ('hub') azzza
biszzele gazzo Nazareno sozzo

A few words differ in meaning according to whether the z is "voiced" (z) or "unvoiced" (s), among which are the following:

basszo pool bazzzo sketch
mezzzo half, middle mozzo wet, ripe
mostro hub mosso cabin-boy
razza ray (fish) ronzo race, lineage

NOTE. In derived words, s or z keeps the sound that it has in the root word, even contrary to rule. EXAMPLES: sorriso 'smile' from riso, ronzio 'continued buzzing' from ronzo.
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III. SYLLABIFICATION

The division of words into syllables is very exact in Italian.

6. Nearly all syllables must end in a vowel, which may be preceded by as many as three consonants. Examples: ca-sa, ta-sca, a-vrò, ri-u-sci-re, e-strè-mo, ébra-na-re, e-spri-me, mi-glio, va-ghe, tò-sto, Tì-ghe, ò-nè-tra, afu-ma-re.

7. But double consonants, and groups consisting of a liquid (l, r) or nasal (m, n) followed by a mute (b, c, d, g, p, t) or spirant (f, v, s, z), or of a liquid and a nasal, are divided. Examples: qua-drèt-ti, bò-lò, bus-se, al-lac-ciat-i, da-van-zale, scen-to, sel-cia-to, rim-bòm-bo, mar-mo, scen-do, al-tro, sin-cè-ro, Ar-no, al-ma, stir-pe, or-go-glio.

8. Words to be divided at the end of a line of print or writing must be divided on these principles, and an apostrophe may never be left at the end of a line. For example, tutt’ altro, all’ Italia, must be divided tut-t’ altro, al-l’ Italia.

IV. TONIC ACCENT

9. The distribution of the tonic accent, or the question on which syllable of a word to lay the stress, is one of the chief difficulties of Italian pronunciation for the foreigner. A few rules may be given, but there are many exceptions. The accentuation of a word, like its gender, should be learned along with its meaning. In this book, all stressed antepenults, and i when accented in the final groups ia, ie, io, ii, will be marked with a macron, thus: gòndola, Signoria.

10. The majority of Italian words are accented on the penult, and are called parple plane: vèdo ‘I see,’ luna ‘moon,’ inveće ‘instead,’ reverberare ‘reverberate,’ finirete ‘you will finish.’
11. Words accented on the last syllable are called **parple**
    *tro\(\grave{\text{n}}\)che* : poich\(\grave{\text{e}}\) 'since,' *virt\(\grave{\text{a}}\) 'virtue,' *curiosit\(\grave{\text{a}}\) 'curiosity.'

12. Words accented on the antepenult are called **parple**
    *sdr\(\grave{\text{ucc}}\)ciole* : *c\(\grave{\text{e}}\)lebre* 'famous,' *ammirano* 'they admire,' *organiz\(\grave{\text{z}}\)ano* 'they organize.'

13. Those accented on the syllable preceding the antepenult are called **bisdr\(\grave{\text{ucc}}\)ciole** : *and\(\grave{\text{a}}\)ndosene* 'going away,' *c\(\grave{\text{f}}\)lebrano* 'they celebrate.'

   a. Most of these are the third persons plural of verbs having more than three syllables in the infinitive, of which the first person singular is accented on the antepenult; but it is not easy to be sure whether the first person singular is so accented in a given instance. However, if the verb be derived from a noun, the first person singular will follow the accent of the noun; and when the infinitive ends in *-bor\(\grave{\text{a}}\)re*, *-lug\(\grave{\text{a}}\)re*, *-lu\(\grave{\text{v}}\)are*, *-ip\(\grave{\text{a}}\)re*, *-min\(\grave{\text{a}}\)re* preceded by a single vowel, or *-er\(\grave{\text{a}}\)re* preceded by a liquid + a mute, or its ending is preceded by a mute + a liquid, the first person singular will be accented on the antepenult. But if the infinitive ending is preceded by any two consonants except a mute and a liquid, the first person singular will be accented on the penult. **Examples**: *ing\(\grave{\text{a}}\)anno* 'deceit,' *ing\(\grave{\text{a}}\)anno* 'I deceive,' *ing\(\grave{\text{a}}\)nn\(\grave{\text{n}}\)ano* 'they deceive'; *\(\grave{\text{e}}\)p\(\grave{\text{e}}\)ra* 'work,' *\(\grave{\text{e}}\)per\(\grave{\text{a}}\)no* 'they work'; *integr\(\grave{\text{e}}\)are* 'to complete,' *integr\(\grave{\text{a}}\)ano* 'they complete'; *corrobor\(\grave{\text{e}}\)are* 'to corroborate,' *corr\(\grave{\text{f}}\)b\(\grave{\text{e}}\)ro*; *conjugare* 'to conjugate,' *cj\(\grave{\text{n}}\)ug\(\grave{\text{a}}\)no*; *dissip\(\grave{\text{e}}\)are* 'to dissipate,' *di\(\grave{\text{s}}\)s\(\grave{\text{a}}\)po*; *semin\(\grave{\text{a}}\)re* 'to sow,' *\(\grave{\text{e}}\)m\(\grave{\text{e}}\)no*; *illumin\(\grave{\text{a}}\)re* 'to illuminate,' *ill\(\grave{\text{e}}\)min\(\grave{\text{a}}\)no*; *cam\(\grave{\text{m}}\)min\(\grave{\text{a}}\)re* 'to walk,' *cam\(\grave{\text{m}}\)mino*.

   *Note.* In verbs of Latin derivation, the quantity of the vowel in the penult of the first person singular of the root verb is a fairly safe guide to the tonic accent in the Italian derivative. **Examples**: *\(\text{\textbf{\textit{ind\(\grave{\text{e}}\)}}* > \(\text{\textbf{\textit{indo}}*; *\(\text{\textbf{\textit{in\(\grave{\text{o}}\)}}* > \(\text{\textbf{\textit{imo}}*; *\(\text{\textbf{\textit{con\(\grave{\text{j\(\acute{\text{u}}\)}}* > \(\text{\textbf{\textit{con\(\grave{\text{j\(\acute{\text{u}}\)}}*.

14. The syllable that receives the tonic accent is usually a few tones higher in pitch than the others, particularly in the important
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word of the sentence. The failure to observe this difference will make even well-pronounced Italian sound foreign. Sometimes, as in calling to a distant person, the tonic accent will be an octave above:

Su, Corrado,
Vieni a veder che Dio per grazia voile.

(Oh, Corrado, come and see what God has willed!)

In exclamations, or in questions expressing amazement or incredulity, and to some extent in all speech, the whole sentence takes a kind of tonic accent. This falls sometimes on the first syllable of the sentence. A comparison of the sentences "Are you going to-day?" "Are you going to-day?" "Are you going to-day?" will illustrate this, but in Italian such variety is not reserved exclusively for particular rhetorical effects. English as spoken in England presents a closer analogy than American speech to this peculiarity of Italian.

15. Many words are distinguished in meaning from their homonyms only by the tonic accent. The following are a few of these:

- ancora: anchor
- capitano: captain
- compito: from compiere to fulfill
- Cupido: Cupid
- impari: from imparare to learn
- pagano: pagan
- perdono: pardon
- principio: beginnings, principles
- rubino: ruby

- ancora: anchor
- ckipito: from capitare to fall
- cumpite: task
- cupido: eager
- impari: uneven
- pagano: from pagare to pay
- perdono: from perdere to lose
- principio: princes
- rubino: from rubare to rob
§ 16-17  AN ITALIAN GRAMMAR

V. WORDS FOR PRACTICE IN PRONUNCIATION

16. For practice on the consonants:

<table>
<thead>
<tr>
<th>Italian</th>
<th>English</th>
</tr>
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<tbody>
<tr>
<td>pazzo</td>
<td>svisceratezza</td>
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<td>alla</td>
</tr>
<tr>
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<td>stortiglia</td>
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</tr>
<tr>
<td>scrichiolano</td>
<td>tacque</td>
</tr>
<tr>
<td>ghiò</td>
<td>zero</td>
</tr>
</tbody>
</table>

saggigliare | santo
lascio      | sguaglianza
sonno       | giungeva
montagna    | glauche
sfoglia     | negli
scroscio    | somigliano
bagagli     | occhio
somiglianza | chicche
lugghi      | sciogliere
sfruggire   | svolazzato
ghiacciai   | sferra
secco       | azzurro
sdraiare    | sfilacciatura
seccia      | accostandogli
uscio       | sceglie
figlioccia  | glorioso
secchita    | chiacchierare
smemorataccio | sassoso
stovigliato | villaggio
sciènte     | svegliamento
qualche     | scusa
bistiglio   | sguardo
stanche     | giudizio
vizio       | fertilizzare

dolce
parente
bronzo
borchia
buono
moda
dauna
femmina
insolenza

17. For practice on close and open vowels:

<table>
<thead>
<tr>
<th>Italian</th>
<th>English</th>
</tr>
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<tbody>
<tr>
<td>allora</td>
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<td>settembre</td>
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<tr>
<td>milanese</td>
<td>colmo</td>
</tr>
</tbody>
</table>

Siena
elemòsina
bronzo
tògliere
Maremma
inchiostro
Orfeo
contento
INTRODUCTION §§ 17–20

cielo nècciolo Raffaello Po
silenzio piega ecco Pietro
talvolta penitenza ponte Spezzia
allegrezza faticoso chieso atteso

VI. GRAPHIC ACCENTS

18. Three graphic accents are used in Italian: the grave (\(\grave{\cdot}\)), the most common; the circumflex (\(\breve{\cdot}\)), used in a few cases; and the acute (\(\acute{\cdot}\)), which is rare in Italian.

19. The grave accent is used —

a. On final accented vowels of words of more than one syllable. **Examples**: virtù "virtue," città "city."

b. On final vowels of monosyllables to indicate a diphthong. **Examples**: può "he can," più "more."

c. On the truncated forms (cf. 31, a; 48, c) of the poetic past absolutes in -aro, -iro, -ero, to distinguish them from the truncated infinitives of the same verbs. Thus, amar = amaro (amârano), not amare.

d. On monosyllables that have been combined with some other word or prefix, in order to keep the tonic accent in the same place. **Examples**: fa "makes," rifà "remakes"; rey "king," viceréy "vicerey."

e. On certain monosyllables in common use, to distinguish them from others identical in spelling but of different meaning.

che that cheh because la, li, articles là, li, there
da from day gives nè of it, of them nè neither
di of day sè if sè himself
è and e is sì himself sì so, yes
fe' he did feh faith té thee té tea

20. The circumflex is used on certain shortened forms such as tòrré (tòrgliere) 'to take away,' and often over final i when it represents ii. **Example**: desiderio 'desire,' pl. desideri (written also desideril, desideri).
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21. The acute accent is used —

a. To indicate that a certain word with close e or o is meant, and not its homonym with open vowel; as tòsco, indicating the poetic word for Tuscan, instead of tòsco 'poison.'

b. In poetry, when the tonic accent is altered to suit the rhythm.

c. In dictionaries it serves to indicate the close vowels, and the grave the open.

d. The tendency is increasing among grammarians to encourage the use of the acute accent over final i and u, and final close e and o, when these are accented.

VII. ELISION

22. Elision is the omission of the final vowel of one word before the initial vowel of the following word. It takes place only between two words closely bound together in sense, as verb and subject or object, preposition and object, adjective or article and noun; and any pause or punctuation mark prevents its use. It is indicated by the apostrophe. Examples: l' uomo 'the man,' nèll' aria 'in the air,' tutt' altro (cf. 8). It may occur in the following cases, but is most usual with the articles.

23. In the articles lo, la, gli, le, alone or when contracted with prepositions (cf. 75). Gli is elided only before i; le only before e, and then not if the word is unchanged in the plural. Examples: l(o)’ amico ‘the friend,’ l(a)’ anima ‘the soul,’ dell(o)’ amore ‘of love,’ all(a)’ amica ‘to the friend’ (l.), l(e)’ erbe ‘the herbs,’ g(l)i’ Inglese ‘the English,’ le età ‘the ages,’ gli uomini ‘the men.’

24. In the singular feminine form of the indefinite article: un(a)’ òra ‘an hour.’
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25. In the pronoun objects mi, ti, si, vi, ne, le; and ci before i or e. Examples: m’ abituo ‘I accustom myself,’
    t’ inseguo ‘he teaches thee,’ a’ intende ‘that is understood,’
    n’ ha parlato ‘he has spoken of it,’ l’ aspetto ‘I await him,’
    c’ imita ‘he imitates us,’ c’ èrano ‘there were.’

26. In the pronouns ogni, questo, quello, codesto, altro, nulla, niente; the adverbs poco, tanto, quanto; the prepositions di, da, oltre, presso, and senza, in certain adverbial expressions; the adjectives santo, bello, and buono, when immediately followed by their substantives; the conjunctions anche, che, dove, quando, come, and se before e; and the numerals secondo, terzo, quarto, quattrò, cinque, diciamo, etc., venti, trenta, cento, mille, mezzo.

Examples: ogni altro ‘every other,’ questo animale ‘this animal,’
    quell’ amico ‘that friend,’ codesto uguale ‘that man,’
    altro eri ‘day before yesterday,’ null’ uguale ‘no man,’
    nient’ affatto ‘nothing at all,’ poco altro ‘little else,’
    tant’ è ‘so it is,’ quanto più ‘how much gold,’
    tazza d’ acqua ‘cup of water,’ oltre Arno ‘beyond the Arno,’
    press’ a poco ‘rearabout,’ senza altro ‘without delay,’
    dall’ altro ‘from then,’ Sant’ Ursula ‘Saint Ursula,’
    bella aria ‘beautiful air,’
    buon’ anima ‘good soul,’ dov’ è ‘where is it?’
    anch’ io ‘I too,’ com’ è ‘how is it?’
    ond’ andò ‘whence he went,’
    che hanno ‘that they have,’
    a’ è vero ‘if it is true,’
    secondo anno ‘second year,’
    terzo ultimo ‘third from the last,’
    quattr’ arance ‘four oranges,’
    vent’ anni ‘twenty years,’
    mille anni ‘a thousand years,’
    mezzo’ ora ‘a half-hour.’

27. In the first and third persons singular of verbs before a pronoun subject, and in the third person singular of the past future before a word beginning with e. Examples: dissi Io ‘said I,’
    dic’ egli ‘says he,’
    potrebbe esser ‘it might be.’

28. In the following contracted forms:

    a’ for ai to the
    be’ for bene well
    mo’ for modo manner
    ne’ for nel in the
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co' for coi with the

da' for dai from the
de' for deì of the
di' for dici say
e' for ei he
tè' for tèce he did
fra' for fral among the
gua' for guarda look
ma' for mali evils
me' for meglio better

pe' for pei for the
pè' for poco little
pro' for pròde brave
qua' for quèi those
su' for sui on the
tè' for tièni hold
tò' for toglì take away
tra' for tral among the
ve' for vedi see
vo' for voglio I will

NOTE. All these contractions are used in speech with the greatest frequency, but their use in the written language depends upon the discretion and taste of the author. The forms be', di', gua', te', are Tuscan popular forms; ma', me', pro', are poetic forms; the others are admissible in prose.

VIII. APOCOPATION

29. Apocopation (truncamento) is the dropping of the final unaccented vowel or sometimes syllable of a word under certain conditions, as amor for amore, val for valle, caval for cavallo.

30. It takes place only under the following conditions:

a. In a word of more than one syllable, not accented on the last.

b. When the final vowel (as a rule not a, cf. 32) is immediately preceded by l, n, r, rarely m.

c. When the word to be apocopated is not followed by one beginning with two consonants or (generally speaking) a vowel, and is not (in prose) a plural substantive.

d. When the two words are closely bound together without pause or break in the sense. Examples: andar(e) via 'to go away,' npl(h)e dòna 'noble lady,' ben(e) fatto 'well done,' ci siam(o) tutti 'we are all here,' caval(lo) di battaglia 'war horse,' un(o) bèl(lo) giorno 'a fine day.'
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31. Words regularly apocopated are —

a. Those ending in -le, -lo, -llo, -ano, -eno, -ino, -nno, -ne, -re, -cro. Examples: cathedral(e) 'cathedral,' vuql(e) 'he will,' figliuql(o) 'son,' castel(lo) 'castle,' man(o) 'hand,' fran(o) 'check,' fin(o) 'till,' fan(no) 'they do,' diram(no) 'they will say,' bupn(o) 'good,' vien(e) 'comes,' mar(e) 'sea,' par(e) 'appears,' pensier(o) 'thought.'

b. The words uqm(o) 'man,' insiem(e) 'together,' un(o) 'one' and its compounds, doman(i) 'to-morrow,' fuqr(i) 'outside,' ier(i) 'yesterday;' pýver(o) (only before a vowel) 'poor;' par(o) 'pair'; the first person plural of verbs in -mo (not -nmo), as sarwm 'we shall be,' andavam 'we were going'; and the third person plural in -ro, as sépper(o) 'they knew,' potrebber(o) 'they might,' fóser(o) 'they would be.'

c. Titles before proper names, or one proper name before another. Examples: dotter(e) Antonio 'Doctor Anthony,' signor(e) Bondi 'Mr. Bondi,' Giovan(ni) Battista 'John the Baptist,' Val(l)e di Chiana 'Valley of the Chiana,' Anton(lo) Pietro 'Anthony Peter,' Piet(o) Antonio 'Peter Anthony.'

d. In poetry: plurals in -ni, -ri; nouns in -iro, -oro, nouns and adjectives in -aro, -uro, and adjectives in -ero; parle sarricole in -re; and van(o) 'vain,' san(o) 'sane,' ver(o) 'true,' color(o), costor(o) 'those.' Examples: can(i) 'dogs,' pensier(i) 'thoughts,' acciar(o) 'steel,' sicur(o) 'sure,' dur(o) 'hard,' gir(o) 'circle,' lavor(o) 'labor,' fier(o) 'proud.'

32. Irregular apocopations are or(a) 'hour' and its compounds, suor(a) 'Sister' (a nun), fra(te) 'Brother' (a friar), sol(a) 'only,' san(to) 'Saint,' and gran(de) 'large' (cf. 85). Examples: or ora 'just now,' finor 'until now,' suor Maria 'Sister Mary,' fra Giriðamo 'Brother Jerome,' una sol volta 'just once,' san Luigi 'Saint Louis,' gran caso 'important circumstance.'
§§ 33–37  AN ITALIAN GRAMMAR

33. Apocopation does not affect the tonic accent. As it may be used in poetry before a pause or at the end of a line, apocopation provides "masculine endings" which otherwise could scarcely occur in Italian verse.

IX. Variant Forms of Words

34. For a good many words there are two different, equally correct forms, though one will be generally preferred, and the other often confined in its use to Tuscany. Compare English *crawfish, crayfish; toward, towards; special, especial*. Among such variable words are —

    altèro, altièro, 'haughty'; ángelo, ángiolo, 'angel'; castigo, gas-
    tigo, 'punishment'; cèppo, cìppo, 'log'; cilìegia, cilìegia, 'cherry'; crìnaca, crìnica, 'chronicle'; décembre, dicembre, 'December';
    denaro, danaro, 'money'; domani, dimani, 'to-morrow'; forestière,
    forestiéro, 'foreigner'; nativo, nativo, 'native'; nèrvo, nèrbo, 'nerve';
    nuòvo, nuòvo, 'new'; Pancrazio, Brancazlo, 'Pancras'; pellegrino,
    peregrino, 'pilgrim'; rinunziare, rinunziare, 'to renounce'; riva,
    ripa, 'bank'; sciròcco, sìròcco, 'sirocco.'

    In addition to such sporadic divergences, there are certain principles of variation, as follows:

35. Apheresis. The first syllable is sometimes dropped, as in *evangelo, vangelo, 'gospel'; arena, rena, 'sand.'*

36. Syncope. The middle syllable is sometimes dropped. Examples: *opera, oppra, 'work'; anderì, andrì, 'I shall go';
    tògliere, tòrne, 'to take away'; onorèvole, orrèvole, 'honorable.'

37. Apocope. The last syllable may be dropped, as in *féde, fé, 'faith'; piède, piè, 'foot'; umiltà, umilità, 'humility';
    su and giù 'up' and 'down' for suso and giuso (now current
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only in poetry); and (in poetry only) amaro, finiro, tem�ro (cf. 48, c), etc., for amåro, finiro, temåro, 'they loved,' 'they finished,' 'they feared.'

38. Prefixion of i. When a word ending in a consonant is followed by one beginning with a impure (cf. 59, a, 1), an i is prefixed to the latter to prevent the juxtaposition of too many consonants. This is more common in speaking than in writing. Examples: in i-stiva 'in the hold,' per i-archeo 'in jest.'

39. Conversely, the words a 'to,' e 'and,' o 'or,' and su 'on,' may become respectively ad, ed, od, sur before a word beginning with a vowel, especially if it is the same one. Examples: ad esempio 'for example,' ad Anna 'to Anna,' ed ebbe 'and he had,' o ferro od gro 'either iron or gold,' sur una tavola 'on a table.'

40. Metathesis. Letters may be reversed, as in sücido for sudicio 'dirty.'

X. CAPITALIZATION

41. Italian capitalization is in general governed according to the same rules as English, but presents the following differences of usage:

42. Capitals are usually omitted, contrary to English usage,

a. From all but the first word of book titles, unless the title consist of but one noun and its article. Examples: Alcune relazioni del Foscolo con la letteratura tedesca 'Certain Relations between Foscolo and German Literature,' Il Santo 'The Saint.'

b. From proper adjectives, sometimes even used substantively. Examples: Il pëpólo toscano 'the Tuscan people,' le guerre napoleôniche 'the Napoleonic wars,' il linguaggio manzôniano 'the language of Manzôn,' i Teðéschi 'the Germans.'
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c. From titles, when followed by a proper name. Examples: don Carlo ‘Don Carlos,’ dotto1 Antonio ‘Doctor Anthony,’ il principe Umberto ‘Prince Humbert,’ il signor Martini ‘Mr. Martini.’

d. From the names of the days and the months. Examples: venerdì ‘Friday,’ luglio ‘July.’

e. In most contemporary poetry, from the first word of each line, unless the rules of prose would call for it.

Note. Usage in Italian books will often be found to vary considerably from these rules, which have, however, the support of the best authorities.

43. Capitals are used, though not invariably, for the more formal pronoun of address which is borrowed from the third person (cf. 65, a). Examples: Lei, Ella, Loro ‘you’ (singular and plural), Suo ‘your,’ Lei ‘to you.’

XI. ARCHAIC AND POETIC FORMS

44. In Italian poetry and old Italian occur many forms unfamiliar to the student of modern Italian prose. The following are the most important of such variations:

45. In general, open e and o often replace respectively ie and uo: ten for tiene, loco for luogo, etc.; and e is often added to a final vowel, as in ë for ë, tuo for tuo, etc.


47. Pronouns. The forms me, te, se, etc. are very common substitutes for me lo, te lo, se lo, etc.; men, ten, etc., for me ne, te ne, etc.; and noi for non lo.
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a. Present Indicative: in the first person plural, -iamo, -iamo,
-imo, for -iamo.

b. Past Descriptive: in the first and third persons singular of
the second and third conjugations, v is often dropped: temea for
temea, seguia for seguva.

c. Past Absolute: in the third singular, tempo, finio, for temè,
finì; in the third plural, trovaro, trovar, trovarno, trovàrono,
trovàrono, for trovàrono; colpiro, colpir, colpino, for colpirono;
temero, temer, temènno, for temèrono.

d. Future: in the first person singular, -aggio, -abbo, for -o;
in the third plural, -aggioni, -abbone, for -anno: troveraggio,
troverabbo, for troverò; finiraggioni, finirabbone, for finiranno, etc.

e. Past Future: in the first and third singular, -ia for -èi, -èbbe;
troveria for troverèi, troverèbbe, etc.; in the third plural, -iano,
-sbbono, for -ebbbero: finiriano, finirabbono, for finirèbbbero, etc.

f. Present Subjunctive: in the singular, e for i in the first con-
jugation, i for a in the second and third: trovè, finischì, temì, for
truvì, finisca, tema.

g. Past Subjunctive: in the first person singular, e for i:
trovassì, finissè, temèssì, for trovassi, finisser, temessi. In the third
plural, -assino, -asseno, -assono, for -assero; -assino, -asseno, -assono,
for -assero; and -assino, -asseno, -assono for -assero: trovassino etc.,
finissino etc., temessino etc.

h. Past Participle: in the first conjugation -at- is omitted, leav-
ing such forms as accoçcio for accoçciato, càrico for càricato.

49. Special Forms of Particular Verbs:

a. Ave: aggìo, abbo, avo, aho, for aho; aggia, ala, for abbia;
ghi, gbbimo, for gbbi, avemmo; arì etc. for avrì etc., and similar
forms in the conditional.

b. Dare: diè for diède; dièr, dièro, digirono, for digidero.
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c. **Dovere**: present indicative *devo, debi, deie, dovemo, dovete, deonno*
or *deonno*.

d. **Essere**: *eramo, eraste, for eravamo, eravate; èm, èste, for siamo, siâte; ènno, èn, for sono (pl.); sie, sieno, for sia, siano; u for o in the past absolute and past subjunctive; furo, foro, for furono, and fue for fu; fia, fiano or fieno, for sarà, saranno; fora, forano, for sarei, sarebbe, sarebbbero; òndo for essendo; auto, essuto, isuto, for stato.

e. **Fare**: faci, face, for sai, fa; a past descriptive *fesa* etc.; a past absolute *fèi, fèsti, fè or feo, fèmmo, fèste, fèrono, fèr, fènno.*

f. **Potere**: a past future *poria* etc.; puòte, puonno, for può, pòssono.

g. **Volere**: vuogli or vuoli for vuqi; vòlai, vòlse, vòlsaro, for vòlli, vòlle, vòllero.

XII. **Versification**

50. Italian versification is reckoned not in feet but in syllables. These are grouped and divided by the "rhythmic accent," which falls at least twice in every line, on the penultimate syllable and at least one other.

Ne i mezzo del cammin di nostra vita.

51. An Italian verse or line, like an Italian word, is either *piano, tronco, or sdrucciole*, according as the closing accent falls on the penultimate, ultimate, or antepenultimate syllable. But all lines are counted as *piani*, since if represented in musical notation the time would be the same; that is, the accented ultimate of a *verso tronco* would equal the two syllables of a *verso piano*, while the last two short syllables of a *verso sdrucciole* would be no longer than the final unaccented one of a *verso piano*. For example, in the following stanza each line is counted as having seven syllables:
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Tu che, da tanti sēcoli,
Soffri, combatti e preghi;
Che le tue tenèe spiegghi
Dall’uno all’altro mar.

52. Elision always occurs when a word ending in a vowel is followed by a word beginning with one, and the two syllables are counted, not pronounced, as one. There are two in the above selection, combatti e and uno all’, and it would be difficult to find a stanza in which there was no example of elision.

53. Diphthongs are counted as two syllables at the end of a verse, and usually as one in the middle. But those which begin with i are often, and others sometimes, counted as two in the middle of a verse, and are then marked with a diaeresis.

Di tal superbia qui si paga il fio.
Se buona orazione lui non alta.

a. Triphthongs are counted usually as one syllable.

E come già se di più rari amici.

54. Number of Syllables. Italian verses are classified as either even-numbered (parisillabi) or odd-numbered (imparisillabi) according as the number of syllables is even or odd. The parisillabi are often tronchi but rarely stradioli; the imparisillabi may be either. There are four varieties of each:

a. Parisillabi:

The four-syllabled verse (quaternario) and the eight-syllabled (ottonario) give the effect of trochaic meter.

Ben è vel, quando è giocondo
Ride il mondo,
Ride il cielo quando è gioioso;
Ben è vel; ma non san più
Come voi
Fare un riso grazioso.
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1. The six-syllabled verse (senário) is amphibrachic:

Stringiamci a co'erte,
Siam pronti alla mòrte:
Italia chiamò!

2. The ten-syllabled verse (decaesillabo) is anapæstic:

Oh giornate del nostro riscatto!
Oh dolente per sempre colui
Che da lunge, dal labbro d'altrui,
Come un uomo straniero, le udrà.

b. Imparisillabi:

1. The seven-syllabled (settenário) and eleven-syllabled (endecasillabo) verses are the most employed of all: the latter is iambic in effect; the former, either iambic or anapæstic. The two are often combined:

Non è questo un morte,
Immortal Margherita,
Ma un passar anzi tempo a l'altra vita.

Benigne stille che compagne férse
Al fortunato fianco
Quando 'l bel parto gih nel mondo scóirse!

2. The endecasillabo, or heroic measure (verso erñico), when tronco, corresponds exactly to a line of English blank verse; when normally piano, to one of feminine ending. It may also be sdruciolo.

O fylle Aragne, si ved¿a io tê
Già messa aragna, trista in su gli stracci
Dell'òpera ché mal per tê si fe'.

Innanzi assai ch'all' ¿pra inconsumâibile
Fosse la gente di Nembròt attênta.

3. The five-syllabled verse (quinário), when accented on the first syllable, gives the effect of a dactyl plus a spondee; when
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accented on the second, of an iamb plus an amphibrach. It is sometimes combined with the *endecasillabo*.

Oh bell’ andare
Per barca in mare
Verso la sera
Di primavera!

Chièser mercè de l’alta sterpe e de la
Gloria di Roma.

4. The nine-syllabled verse (*novenario*) is variously accented, but never very effective or musical.

Fu appesa, fu madre felice.
Quel rubino ch’è il mio tesoro.
A duro stral di ria ventura.

55. Rhyme. The rhyme-word is *piano* or *tronco*, rarely *sdrucchiolo*. Close and open vowels may rhyme with each other, and the voiced and unvoiced *g* and *s*; but not *z* and *z*. The same word may be used as rhyme-word, if taken in a different meaning. Thus *chièsa* may rhyme with *impena*, *rosa* with *girosa*, pure ‘pure’ with pure ‘however’, but not *mezza* with *tenerezza*.

56. Blank Verse is written in unrhymed *endecasillabi*, and is called *verso sciopeto*.

57. Strophes. Strophes are formed of lines combined in a certain pattern. They are often grouped in pairs, their final verses rhyming on a word that is *tronco*, which makes a ringing sonorous effect among the more numerous feminine endings. The following are the commoner forms of strophe:

*Terra rima*, the measure of the "Divina Commedia," is made up of *endecasillabi* grouped in threes, and rhyming *aba bcb cdc*.

The *quartina* consists of four lines rhyming *abab* or *abba*.  

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The *sestina* consists of six lines, rhyming *abba* or *ababbc*. 

*Ottava rima* consists of eight *endecasillabi*, rhyming *ababbc*.

The sonnet is the sonnet of English poetry, composed of *endecasillabi*. The octave must have but two rhyme-sounds, rhyming either *abba* on the Petrarcan or *abab* on the Shakespearian model.

The Petrarcan strophe is an extremely complicated arrangement of *endecasillabi* and *settenari*, in usually from nine to twenty lines. It is divided into two parts: the first, of six or eight lines, with intricate rhyme-scheme; the second an arrangement of tercets and couplets, connected with the first by a line (called the *chiave*, "key") which rhymes with the one preceding it.

The old *sestina* is a form composed of six stanzas of six lines each, and a seventh stanza of three lines. These are unrhymed, but the end words of the first stanza are repeated in all the others, after a fixed order, the last word in the first line of each stanza being identical with that of the last line of the one preceding. The seventh stanza has one of these words at the end, and one in the middle, of each of its three lines.
LESSON I

INDEFINITE ARTICLE

58. Indefinite Article.

Masculine singular       Feminine singular
un                      una
uno                      un'

59. Masculine. a. Un is used before a masculine noun beginning with a vowel, or with any consonant except s impure or z.

Un padre                A father
Un uomo                  A man

i. The s impure is s followed by another consonant.

b. Uno is used before a masculine noun beginning with s impure or z.

Uno schioppo            A gun
Uno zio                  An uncle

60. Feminine. Una is used before a feminine noun beginning with a consonant.

a. Una becomes un' before a vowel.

Una madre                A mother
Un' ora                   An hour

61. The article in Italian, whether definite or indefinite, must be repeated before each noun.

Un ragazzo è una ragazza  A boy and girl
§§ 62–63  AN ITALIAN GRAMMAR

62. Interrogative sentences. a. The interrogative is commonly expressed merely by the inflection of the voice and the use of the interrogation point.

La Donna parla a un ragazzo  The woman speaks to a boy
La Donna parla a un ragazzo?  Does the woman speak to a boy?

b. The order may be inverted, the subject being thrown at the very end of the sentence.

Parla a un ragazzo la Donna?  Does the woman speak to a boy?
Torna a mezzogiorno il padre?  Does the father return at noon?

1. 'Do' or 'does,' used as auxiliary, does not exist in Italian.

63. Present Indicative of the Three Conjugations.

'I find,' 'am finding,' etc.  'I lose,' 'am losing,' etc.  'I understand,' etc.

trovo trovi  trova  troviamo  trovate  trova  pervi  perdono  capisco  capisci  capite  capisce  capiscono

a. Subject pronouns are usually omitted, except when required for clearness or emphasis.

VOCABULARY

un bambino a child, little boy
un libro a book
un padre a father
un panchetto a stool, footstool
uno schioppo a gun
uno scolare a pupil
parlare speak
tornare return
finire finish
rispondere reply
ècco here is, here are
il the (m.)
tutti all, everybody (pl. verb)

una bambina a child, little girl
una madre a mother
una scuola a school
a, ad (cf. 39) to, at
dice (fr. dire, irr.) says
dicono (they) say
dopo after
mezzogiorno noon
Buon giorno! Good morning!
Buona sera! Good evening!
è, èd (cf. 39) and
la the (f.)
INDEFINITE ARTICLE § 63

EXERCISE

I. Reading Lesson


II


III

1. Here is a little girl. 2. Here are a book and a gun. 3. I finish, you (pl.) understand; thou repliest; they lose, he speaks; thou speakest, he understands, we are returning, we understand. 4. The mother speaks to a little boy. 5. They are replying "Good evening!" 6. A pupil is returning to school. 7. I lose a gun. 8. A mother and a little boy are speaking. 9. They are speaking to a pupil. 10. We are returning to school. 11. Are you finishing a book? 12. The little girl finds the footstool.