This book was setup for printing by:
Public Domain Archive and Reprints Service (PublicDomainReprints.org)
Email: reprints@publicdomainreprints.org
Website: www.publicdomainreprints.org

This is an experimental project dedicated to archiving and reprinting public domain works. This service can take a book from any of the supported sites and reprint it. We are not affiliated with any digital archive unless otherwise noted.

Please be aware that some of the originating archives add restrictions to some books on commercial use, or any use other than personal or research use. Please contact us or the originating archive for further information if such use is contemplated. We would also appreciate if the watermarks or any other information placed within the book by the original archive are kept intact.

To the best of our knowledge, this book is in public domain. For more information, please see:
http://creativecommons.org/licenses/publicdomain/

More information about this book and a colophon is available at the end of the book.

List Price: $11.99 USA

Title ID: 1519 - Edition ID: 1514 - Request ID: 1739
This title was processed on: 2009-09-30T23:38:34-04:00
This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world’s books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that’s often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book’s long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- Make non-commercial use of the files We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.

- Refrain from automated querying Do not send automated queries of any sort to Google’s system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.

- Maintain attribution The Google “watermark” you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.

- Keep it legal Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can’t offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book’s appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google’s mission is to organize the world’s information and to make it universally accessible and useful. Google Book Search helps readers discover the world’s books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at http://books.google.com/
AN ITALIAN GRAMMAR

BY

RUTH SHEPARD PHELPS

PROFESSOR OF ROMANCE LANGUAGES IN THE
UNIVERSITY OF MINNESOTA

GINN AND COMPANY
BOSTON * NEW YORK * CHICAGO * LONDON
ATLANTA * DALLAS * COLUMBUS * SAN FRANCISCO
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 simpler 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
AN ITALIAN GRAMMAR

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.

RUTH SHEPARD PHELPS

University of Minnesota
## CONTENTS

### INTRODUCTION
- Alphabet ........................................... 1
- Pronunciation .................................... 2
- Syllabification .................................... 15
- Tonic Accent ...................................... 15
- Graphic Accents .................................. 19
- Elision ............................................ 20
- Apocope ........................................... 22
- Variant Forms of Words ......................... 24
- Capitalization .................................... 25
- Archaic and Poetic Forms ....................... 26
- Versification ..................................... 28

### LESSONS
1. Indefinite Article ................................ 33
2. Present of avere and essere. Pronouns in Address . 36
3. Plural of Nouns. Future Indicative ................. 39
4. Definite Article. Past Absolute Indicative ....... 41
5. Contraction of Article. Past Future ............... 45
6. Gender of Nouns .................................. 48
7. Adjectives and Adverbs .......................... 51
8. Regular Verbs .................................... 58
9. Conjunctive Pronouns ............................. 63
10. X. essere. The Passive Voice .................... 67
11. XI. Conjunctives Continued. Auxiliaries with Intransitive Verbs ......... 71
12. XII. Reflexive Verbs ................................ 76
13. XIII. Possessives .................................. 81
14. XIV. Changes of Letters in Regular Verbs. Relative Pronouns ............. 86
15. XV. The Comparative ................................ 90
16. XVI. The Verb avere ................................ 95
## Lessons

<table>
<thead>
<tr>
<th>Lesson</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>XVII.</td>
<td>Two Conjunctive Objects. Conjunctive Adverbs</td>
<td>100</td>
</tr>
<tr>
<td>XVIII.</td>
<td>Irregular Verbs</td>
<td>103</td>
</tr>
<tr>
<td>XIX.</td>
<td>Dare, sapere, volere</td>
<td>107</td>
</tr>
<tr>
<td>XX.</td>
<td>Disjunctives. Venire</td>
<td>111</td>
</tr>
<tr>
<td>XXI.</td>
<td>Tenses. Verb and Subject</td>
<td>117</td>
</tr>
<tr>
<td>XXII.</td>
<td>Definite Article. Andare. L'Arrivo</td>
<td>126</td>
</tr>
<tr>
<td>XXIII.</td>
<td>Cardinal Numerals. Morire</td>
<td>135</td>
</tr>
<tr>
<td>XXIV.</td>
<td>Ordinal Numerals, Collectives, etc. Parere</td>
<td>142</td>
</tr>
<tr>
<td>XXV.</td>
<td>Indefinite Article. Fare. Dialogue: L'Albergo</td>
<td>149</td>
</tr>
<tr>
<td>XXVI.</td>
<td>Impersonal Verbs. Stare</td>
<td>155</td>
</tr>
<tr>
<td>XXVIII.</td>
<td>The Subjunctive. Dolere</td>
<td>164</td>
</tr>
<tr>
<td>XXIX.</td>
<td>The Infinitive. Dire</td>
<td>170</td>
</tr>
<tr>
<td>XXX.</td>
<td>Number of Nouns. Piaccere</td>
<td>175</td>
</tr>
<tr>
<td>XXXI.</td>
<td>Modal Auxiliaries. Dove re. Dialogue: Dal sarto</td>
<td>184</td>
</tr>
<tr>
<td>XXXII.</td>
<td>Relative, Demonstrative, and Interrogative Pronouns. Udire</td>
<td>190</td>
</tr>
<tr>
<td>XXXIII.</td>
<td>Participles. Porre. Dialogue: Dal calzolaio</td>
<td>196</td>
</tr>
<tr>
<td>XXXIV.</td>
<td>Gender of Nouns. Usctre</td>
<td>203</td>
</tr>
<tr>
<td>XXXV.</td>
<td>Indefinites. Scgliere. L'Automobile</td>
<td>209</td>
</tr>
<tr>
<td>XXXVI.</td>
<td>Adverbs. Valere</td>
<td>220</td>
</tr>
<tr>
<td>XXXVII.</td>
<td>Prepositions. Dialogue: Dalla modista</td>
<td>232</td>
</tr>
<tr>
<td>XXXVIII.</td>
<td>Augmentatives and Diminutives. Dialogue: Si fanno le compr</td>
<td>246</td>
</tr>
<tr>
<td>XXXIX.</td>
<td>Conjunctions and Interjections</td>
<td>251</td>
</tr>
</tbody>
</table>

## Alphabetical List of Irregular Verbs

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Italian-English Vocabulary</td>
<td>275</td>
</tr>
<tr>
<td>English-Italian Vocabulary</td>
<td>301</td>
</tr>
<tr>
<td>Index</td>
<td>323</td>
</tr>
</tbody>
</table>
AN ITALIAN GRAMMAR

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>blee</td>
<td>(bee)</td>
<td>o</td>
<td>o</td>
<td>(toll)</td>
</tr>
<tr>
<td>c</td>
<td>cee</td>
<td>(cheet)</td>
<td>p</td>
<td>pi</td>
<td>(pea)</td>
</tr>
<tr>
<td>d</td>
<td>di</td>
<td>(Dec)</td>
<td>q</td>
<td>cu</td>
<td>(coo)</td>
</tr>
<tr>
<td>e</td>
<td>eel</td>
<td>(ale)</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>(ahkhah)</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>
</tbody>
</table>

a. The letter j (I lungo) exists, but only as a diacritical mark used by some writers to indicate the use of i as semivowel (cf. 4): giojgjli, operajo; or instead of iI: desiderj; 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 grêco), and x (iço or ice).
II. Pronunciation of the Letters

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

\[
\begin{align*}
  a &= \text{ah} \\
  \epsilon \text{ (close)} &= \text{ale} \\
  \epsilon \text{ (open)} &= \text{men} \\
  i &= \text{machine} \\
  o \text{ (close)} &= \text{low} \\
  o \text{ (open)} &= \text{ought} \\
  u &= \text{moon}
\end{align*}
\]

\[
\begin{align*}
  f &= \text{fa} \\
  p &= \text{pepe} \\
  b &= \text{bella} \\
  m &= \text{Mimi} \\
  s &= \text{sol} \\
  q &= \text{squad} \\
  l &= \text{luna}
\end{align*}
\]

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, i, and u in certain combinations, slackening and dulling their quality by analogy with English; this tendency is apparent in a when final, as in America, and in i and u when followed by two or more consonants, or by l or r when accented in the antepenult. Thus i in virtù ‘virtue,’ ninfà ‘nymph,’ mirra ‘myrrh,’ principe ‘prince,’ is slackened to the i of ‘virile’; u in singulto ‘sob,’ Bulgara ‘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.

b. Both are Open —


2. When preceded by a consonant + 1: globo ‘globe,’ splândido ‘splendid.’


c. E is Close (Lat. i, e, oe > It. e) —

1. In unaccented syllables: Pëtruchio; côme ‘like.’

2. In monosyllables and oxytones ending in e: mercè ‘thanks to,’ re ‘King.’ Exceptions: chèl ‘what!’ and other interjections; è ‘is,’ rë (musical note), diè ‘he gave,’ piè ‘foot,’ and foreign nouns like cafè ‘coffee,’ Noè ‘Noah.’


5. In the pronouns me ‘me,’ nè ‘of it,’ tè ‘thee,’ gliè ‘to her’; egli, ēl, ‘he’; questo ‘this,’ quello ‘that’; stèsso, medeismo, ‘self.’
§ 3  AN ITALIAN GRAMMAR

6. In the contracted prepositions nello 'in the,' dèllo 'of the,' etc.; in the conjunctions e ’and,’ cè che ’that,’ finchè 'as long as,' mentre 'while,' perché 'why,' sè 'if,' etc.; in the adverbs dentro 'within,' meno 'less,' spesso 'often'; in the numerals tre 'three,' trédecì 'thirteen,' sedici 'sixteen,' venti 'twenty,' trenta 'thirty.'

7. In verbs: whenever accented in the infinitive, past descripti
tive, 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 -iasi and -esò -a, except chièsi 'I asked' and its compounds.

d. E is Open (Lat. ë, ae > It. è,  è)

1. When preceded by i, or when i has been dropped from before it: cièco 'blind,' sète (for siète) 'you are.'

2. In the endings -èllo -a (except capèllo 'hair' and stèlìa 'star'), -èna, -èndo -a (except vendó 'I sell,' scèndo 'I descend'), -ènse, -ènte -o -i -a, -ènsto, -ènza, -èro (in nouns of more than two syllables), -èsimo (in numerals). Examples: bèllo 'beautiful,' probèlma 'problem,' bènda 'band,' esènse 'of Este,' Benevènto, vivènte 'living,' sonnolènto 'somnolent,' prudènza 'prudence,' imèpèro 'empire,' ventèsimo 'twentieth.'

3. When followed by a single vowel: sèl 'six,' ebèro 'Hebrew.'

4. In foreign nouns, when final and accented: Moïètè 'Moses,' tè 'tea.'

5. In the adverbs bènè 'well,' cèrto 'surely,' mègìllo 'better,' pèggìo 'worse,' prèssò 'near,' sempre 'always,' vèrso 'towards,' in the preposition senza 'without,' and in the numerals tèrzo 'third,' sèsto 'sixth,' sètte 'seven,' sèttìmo 'seventh.'

6. In verbs: in past absolutes in -ètti and past participles in -ènto and -ètto; in present participles in -èndo and -ènte; in the first and third singular and third plural of the past future; in chièsi and its compounds, and èbbè 'he had,' èbbe 'he had,' èbbèro
INTRODUCTION § 3

they had. EXEMPLES: credetti 'I believed,' attento 'attentive,' letto '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:

   accețta hatchet          accețta from accettare to accept
   ëtte from dare to say     ëtte from dare to give
   legge law                 legge from leggere to read
   mele apples               mele (mele) honey
   mente memory              mente from mentire to lie
   pesca from pescare to fish pesca peach
   poste footprints          poste pest
   sete thirst               sete (sete) you are
   tma from temere to fear   tma theme

  O is Close (L. ò, ò > It. o) —

1. In the endings -oce, -doio, -soio, -toio, -one -o -a, -ore -e, -oso (in adjectives).  EXEMPLES: feroce 'ferocious,' corridio 'corridor,' vassallo 'tray,' scrittio 'writing-desk,' portone 'great gate,' padrona 'mistress,' imperatore 'emperor,' stiratore 'laundry,' glorioso 'glorious,' sumptuoso 'sumptuous.'

2. Before r + l, 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 cigliere 'to pluck,' scigliere 'to loosen,' tiglie 'to take away,' vigilere 'to turn': cósito, sciòlai, tiòl, volta, etc.).  EXEMPLES: orlo 'margin,' forma 'form,' forno 'oven,' torre 'tower,' torno 'torsos,' Ursola 'Ursula,' ombra 'shadow,' compra 'buys,' gondola 'gondola,' tronco 'trunk,' contro 'against,' mente 'mountain,' biondo 'blonde,' bronzo 'bronze,' opprango 'I oppose,' solco 'furrow,' dolce 'sweet,' golio 'gulf,' volpe 'fox,' colto 'cultivated.'

3. In past absolutes and past participles in -ses, -ses (except espleso, esplasi), -sato, -sotto. EXEMPLES: nascesi 'I hid,' reses 'gnawed,' opposeto 'opposed,' rytto 'broken.'
§ 3. AN ITALIAN GRAMMAR

4. In the pronouns Io 'him,' loro 'their,' coloro, costoro, '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': fossi 'I might be' etc.

5. O is Open (Lat. ò, au > It. uò, ò) —

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

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

3. When followed by a vowel (except in ogni, vol, and the endings -do, -sò, -tò). Examples: Savò 'Savoy,' noia 'annoyance,' ero 'hero,' Balbo, tuò 'thy.'

4. Before b, d (except coda 'tail,' dodici 'twelve,' redo 'I gnaw'), f, n, -chi-, -ri-. Examples: ròba 'things,' gòbbò 'hunchback,' brodo 'broth,' sòffìa 'goods,' ronò 'response,' dinò 'knee,' rimpòrchio 'towing.'

5. When accented in the antepenult before a single t or s, or any double consonant except m or r. Examples: egitto 'exotic,' propòsito 'resolution,' zòccolo 'wooden shoe,' sopfoca 'suffocates,' viòttola 'lane.'

6. In the endings -occio, -olo, -ontico, -oto, -otto (except past participles, cf. f, ò), -izzo. Examples: carrùccio 'cart,' Tirùlo 'Tyrol,' anacreòntico 'Anacreontic,' ignòto 'unknown,' squilùtto 'eaglet,' bozzo 'sketch.'

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

8. In past absolutes in -fassì, -plassì. Examples: mpòssì 'I moved,' scìglèse 'he loosened.'
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>fose from fügere to be</td>
<td>fose ditches</td>
</tr>
<tr>
<td>rosa from rüdere to gnaw</td>
<td>rosa rose</td>
</tr>
<tr>
<td>törre tower</td>
<td>törre (töglère) to take away</td>
</tr>
<tr>
<td>tóscu Tuscan (poetic)</td>
<td>tóscu poison</td>
</tr>
<tr>
<td>volgo ignorant class</td>
<td>volgo from vügere to turn</td>
</tr>
<tr>
<td>volto face</td>
<td>volto from vügère 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, 4d)

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,’ suço ‘fire,’ guardi ‘look,’ uço ‘man,’ ieri ‘yesterday,’ qui.**

**b. Falling** diphthongs, in which a strong vowel precedes a weak, and still receives the stress. **Examples: noì ‘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: miçi ‘my,’ suçi ‘his,’ studiçi ‘I studied,’ bestiçiçi ‘small creature.’**
§§ 4-5

AN ITALIAN GRAMMAR

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,’ bagagliaio ‘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,’ signor-i-a ‘lordship,’ obl-i-o ‘oblivion,’ ri-esco ‘I succeed,’ ri-uscire ‘to succeed,’ pia-ugo ‘rung,’ tri-quo ‘triumph,’ vi-aggio ‘journey,’ sone-foo ‘sumptuous,’ am-bigu-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.’
c before another vowel, = ch: cięco ‘blind,’ ciuco ‘donkey,’ provinciа ‘province.’
d, t, pronounced with tip of tongue farther forward than in English.
f, as in English.

g (hard) before a, o, u, = ‘go’: Belga ‘Belgian,’ göla ‘throat,’ laguna ‘lagoon.’
g, gg, (soft) before i or e, = ‘gin’: gente ‘people,’ gità ‘excursion.’
gh (used only before i or e), = ‘go’: aghi ‘needles,’ botteghè ‘shops.’
gi before another vowel, = ‘gin’: mangiare ‘to eat,’ Giovanni ‘John,’ giudice ‘judge.’

gi before i, = ‘million’: gli ‘to him,’ figli ‘sons.’ (But cf. 6, c.)
gli before another vowel, = ‘million’: gile ‘to her,’ Baglioni, Pagliacci.
gn, = ‘canyon’: Bologna.

h, silent.
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,' spina 'spur.'

g, = 'rose': ross 'rose,' smiraldo 'emerald,' sbaglio 'mistake.'

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

sci before another vowel, = sh: scia 'shah,' liscio 'smooth,' scienza 'science.'

v, as in English.

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

z, = ds: mezzo 'half,' dosina '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, messe 'moved.'

Note that cct and ggt sound not as c-cl and g-cl but as t-cl and d-cl; similarly cc and gg before e. Also that xx, zz, 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:

<table>
<thead>
<tr>
<th>aringa</th>
<th>herring</th>
<th>aringa</th>
<th>harangue</th>
</tr>
</thead>
<tbody>
<tr>
<td>baco</td>
<td>silkworm</td>
<td>Bacco</td>
<td>Bacchus</td>
</tr>
<tr>
<td>bella</td>
<td>baa</td>
<td>bella</td>
<td>beautiful</td>
</tr>
<tr>
<td>camino</td>
<td>hearth</td>
<td>camino</td>
<td>road</td>
</tr>
<tr>
<td>canone</td>
<td>large dog</td>
<td>canone</td>
<td>cannon</td>
</tr>
</tbody>
</table>
§ 5  AN ITALIAN GRAMMAR

<table>
<thead>
<tr>
<th>casa</th>
<th>house</th>
<th>cassa</th>
<th>money-chest</th>
</tr>
</thead>
<tbody>
<tr>
<td>copia</td>
<td>plenty</td>
<td>coppia</td>
<td>couple</td>
</tr>
<tr>
<td>dita</td>
<td>fingers</td>
<td>ditta</td>
<td>firm</td>
</tr>
<tr>
<td>Ino</td>
<td>Ino</td>
<td>inno</td>
<td>hymn</td>
</tr>
<tr>
<td>Luca</td>
<td>Luke</td>
<td>Luca</td>
<td>the city</td>
</tr>
<tr>
<td>n芊no</td>
<td>ninth</td>
<td>n芊no</td>
<td>grandfather</td>
</tr>
<tr>
<td>risa</td>
<td>laughter</td>
<td>risa</td>
<td>quarrel</td>
</tr>
<tr>
<td>sonetto</td>
<td>sonnet</td>
<td>sonnetto</td>
<td>nap</td>
</tr>
<tr>
<td>Trический</td>
<td>Trace</td>
<td>traccia</td>
<td>trace</td>
</tr>
<tr>
<td>vann</td>
<td>vain</td>
<td>vanno</td>
<td>they go</td>
</tr>
</tbody>
</table>

1. Similarly, $l$, $m$, $n$, $r$, in an accented syllable before another consonant, are prolonged, and pronounced as if double. **Examples:**

   * latino (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,'
   *propinquo* (proping-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 *siaignora*; *ma che*! 'what!' is pronounced *macchë*; *va bene* 'all right,' *vabbëne*; etc.

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

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

   c. The words *dio*, *dea*, *dei*, *dē*, 'god' and 'goddess,' singular and plural, double their initial consonant after any word ending in a vowel, as *belladēsa* (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' quiéto 'be quiet,' unless the succeeding word be a conjunctive pronoun (see below).

e. 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: parliòmini (parlò mi) 'he spoke to me,' dille (di' le) 'tell her,' fallo (fa' lo) 'do it.'

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

d. Tuscan Peculiarities. 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 sç and the g almost to zç (s in pleasure). A slight touch of this softening is an elegance of pronunciation anywhere in Italy. Examples: dici 'ten,' bugìa 'lie,' ricevère 'to receive,' diligentè '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 ðh, 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,' equo 'equal,' lago 'lake,' questa cosa 'this thing,' democratico 'democratic,' agro 'sour,' la gíotta '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
§ 5

AN ITALIAN GRAMMAR

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 rosso 'red.'

c. When followed by $c$, $f$, $p$, $q$, $t$. Examples: scala 'stair,' scherzo 'joke,' Schiavo 'Slav,' sféra 'sphere,' rispondere 'to reply,' squilla 'bell,' stanza 'room.'

d. In words ending in -esso -a -e -i or -esso -a -e -i, with the vowel close (cf. 3, c, 7; f, r, 3), and their derivatives. Examples: atteso 'waited,' impresa 'enterprise,' mese 'month,' presi 'I took,' generoso 'generous,' generosità 'generosity,' Tolsa 'Toulouse,' impose 'he imposed,' nasceòi 'I hid.'

Exceptions:

cortese kind: paese country
francese French: paëse evident
legg -o, from leggere (rare) to damage: tòseo shaven
marchese marquis

2. $S$ is pronounced $ß$:

a. When followed by $b$, $d$, $g$, $l$, $m$, $n$, $r$, or $v$. Examples: sbagliò 'mistake,' sdegno 'indignation,' sgradèvole 'dissagreeable,'
dissacrare 'to unlace,' entusiasmo 'enthusiasm,' sìodare 'to untie,' sradicare 'to eradicate,' èvernare 'to winter.'

b. Between two vowels, as in òsilo 'asylum,' with the following important exceptions:

(1) Cf. $i$, $a$, above.

(2) When a prefix is set before a word normally beginning with $s$. Examples: dis-serrare 'to unlock' (but disèreditare 'to disinherit'), pro-seccuzione 'prosecution,' pre-servare 'to preserve,' ri-sorgimento 'resurrection,' trenta-seì 'thirty-six.'
(3) And in the following words:

<table>
<thead>
<tr>
<th>English</th>
<th>Italian</th>
</tr>
</thead>
<tbody>
<tr>
<td>annusare to smell at</td>
<td>parasito parasite</td>
</tr>
<tr>
<td>åsino donkey</td>
<td>Pisa</td>
</tr>
<tr>
<td>case house</td>
<td>piaglio pea</td>
</tr>
<tr>
<td>Chiusi a town</td>
<td>pøsa, riposo, repose</td>
</tr>
<tr>
<td>chiusi -o, from chiudere to close</td>
<td>raso satin</td>
</tr>
<tr>
<td>ççsa thing</td>
<td>Ricäoli</td>
</tr>
<tr>
<td>coes thus</td>
<td>rimas I remained</td>
</tr>
<tr>
<td>desiderio desire</td>
<td>riso laugh</td>
</tr>
<tr>
<td>fusio spindle</td>
<td>susina plum</td>
</tr>
</tbody>
</table>

3. Z is pronounced z:

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

b. In all words not listed under 4.

4. Z is pronounced ç:

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, çççso 'ozone.'

c. When initial, except in the following words:

<table>
<thead>
<tr>
<th>English</th>
<th>Italian</th>
</tr>
</thead>
<tbody>
<tr>
<td>zãçhara mud stain</td>
<td>zãçzera long hair</td>
</tr>
<tr>
<td>zañfo bung</td>
<td>œcça mint</td>
</tr>
<tr>
<td>zampa paw</td>
<td>zecchino sequin</td>
</tr>
<tr>
<td>zampillo fountain</td>
<td>zëppa wedge</td>
</tr>
<tr>
<td>zampogna reed</td>
<td>zimbëllo decoy</td>
</tr>
<tr>
<td>zana basket</td>
<td>zíngaro gipsy</td>
</tr>
<tr>
<td>zãngola charm</td>
<td>zînzino sip</td>
</tr>
<tr>
<td>zanna tusk</td>
<td>zoë uncle</td>
</tr>
<tr>
<td>zappa mattock</td>
<td>zìpolo spigot</td>
</tr>
<tr>
<td>zatta raft</td>
<td>zîlare to whistle</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>English</th>
<th>Italian</th>
</tr>
</thead>
<tbody>
<tr>
<td>aguèzino slave-driver</td>
<td>azzurro blue</td>
</tr>
<tr>
<td>amãççone amazon</td>
<td>brèzza breeze</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>English</th>
<th>Italian</th>
</tr>
</thead>
<tbody>
<tr>
<td>ångolo orange</td>
<td>bronzò bronze</td>
</tr>
<tr>
<td>ångora goat</td>
<td>donzella damsel</td>
</tr>
</tbody>
</table>
§ 5

AN ITALIAN GRAMMAR

dozzina
dozzella
dozzetta
dozzibisso
dozzaro

dozzino
dozzoco

dozzo
dozzore

dozzante

barley

gossip
dinner

spoke

shiver

novel

buzzing

bark

mosquito

ginger

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

arzigholo  |  bonzo  |  gassa  |  olezzo  |  suorzacchera  
arzillo    |  bazzima |  ghezzo  |  pinnolo  |  suzzato  
azzimo     |  besso  | ("pool") |  ghiezzo  |  rassa (fish) |  suzeta  
baragossa  |  buzzo  |  gesso  |  rezzo  |  veriscare  
barzelletta |  calenzuglo  |  interissire  |  rozzo  |  Verizon  
bassìa     |  eczema  |  laccheggio  |  rubizzo  |  vizzania  
bassìana   |  Elserviri  |  lazzaretola  |  russo  |  zizolla  
bassòllo   |  frisso  |  lazzo  |  scarza  |  zonzo  
beluino    |  fronzolo  |  manzo  |  sfarzo  |  zonza  
belebù     |  gauzo  |  Manzoni  |  sagazzino  |  
bigza      |  gassa  |  mòzzo ("hub") |  rissa  |  
bigzelle   |  garzo  |  Naßzorino  |  sotto  |  

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

dozzo
dozzo

pool

half, middle

wet, ripe

hub

cabin-boy

ray (fish)

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.
INTRODUCTION

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, èbra-na-re, e-spri-me, mi-glio, va-ghe, tò-sto, Ti-ghe, ì-nè-stra, 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-tì, bèl-lo, bu-sè, al-lac-ciati, da-van-zale, sèn-to, sel-ci-a-to, rim-bòm-bo, mar-mo, scèn-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 **parle piane:** vèdo ‘I see,’ luna ‘moon,’ invece ‘instead,’ reverberare ‘reverberate,’ finirète ‘you will finish.’
11. Words accented on the last syllable are called --- **parole tronche**: poiché 'since,' virtù 'virtue,' curiosità 'curiosity.'

12. Words accented on the antepenult are called **parole struicciolate**: célebre 'famous,' ammirano 'they admire,' organizza 'they organize.'

13. Those accented on the syllable preceding the antepenult are called **parole struicciolate**: andándose 'going away,' célébrano '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 -**borare**, -**lugare**, -**tuare**, -**pare**, -**minare** preceded by a single vowel, or -**erare** 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:** inganna 'deceit,' inganno 'I deceive,' inguanano 'they deceive'; **operare** 'work,' **operare** 'I work,' **operano** 'they work'; integrare 'to complete,' Integrano 'they complete'; correborare 'to corroborate,' corrèbore; coniugare 'to conjugate,' coniugano; dissipare 'to dissipate,' dissipò; seminare 'to sow,' semenere; illuminare 'to illuminate,' illumanere; camminare 'to walk,' cammino.

**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:** indicò > invido, lîmitor > lîmito or lîmito, conjuero > congîuro.

14. The syllable that receives the tonic accent is usually a few tones higher in pitch than the others, particularly in the important
INTRODUCTION §§ 14-15

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:

- ancōra anchor
- cápitano from capitare to fall
- cômîte task
- cúpido eager
- împàrti uneven
- págano from pagare to pay
- pérdono from perdere to lose
- prinçipî princies
- rûbino from rubare to rob

rubino ruby
§ 16-17  AN ITALIAN GRAMMAR

V. WORDS FOR PRACTICE IN PRONUNCIATION

16. For practice on the consonants:

<table>
<thead>
<tr>
<th>Word</th>
<th>Pronunciation</th>
<th>Word</th>
<th>Pronunciation</th>
</tr>
</thead>
<tbody>
<tr>
<td>pazzo</td>
<td>svisceratëzza</td>
<td>saggio</td>
<td>sgotigliare</td>
</tr>
<tr>
<td>scianto</td>
<td>elia</td>
<td>lascio</td>
<td>sguaglianza</td>
</tr>
<tr>
<td>macchia</td>
<td>Brescia</td>
<td>sonno</td>
<td>giungeva</td>
</tr>
<tr>
<td>Guglièlmo</td>
<td>stortigliatura</td>
<td>montagna</td>
<td>glauche</td>
</tr>
<tr>
<td>flèscio</td>
<td>stagno</td>
<td>sfoglia</td>
<td>negli</td>
</tr>
<tr>
<td>sragionèvole</td>
<td>staiuço</td>
<td>scróscio</td>
<td>somigliano</td>
</tr>
<tr>
<td>sègni</td>
<td>fatto</td>
<td>bagagli</td>
<td>occhio</td>
</tr>
<tr>
<td>vecchio</td>
<td>malizia</td>
<td>somiglianza</td>
<td>chicche</td>
</tr>
<tr>
<td>sgagliardare</td>
<td>ingegno</td>
<td>luògghi</td>
<td>scioglìere</td>
</tr>
<tr>
<td>curiosa</td>
<td>guai</td>
<td>srugginire</td>
<td>svolazzàtio</td>
</tr>
<tr>
<td>allo</td>
<td>lusinhiêro</td>
<td>ghiacciai</td>
<td>sfërza</td>
</tr>
<tr>
<td>lasciare</td>
<td>piggia</td>
<td>secco</td>
<td>azzurro</td>
</tr>
<tr>
<td>scricchiolare</td>
<td>slanciamènto</td>
<td>sdràiare</td>
<td>sfilacciatura</td>
</tr>
<tr>
<td>sfregiare</td>
<td>svolgiatamente</td>
<td>sèccia</td>
<td>accostàndogliàsi</td>
</tr>
<tr>
<td>attèsà</td>
<td>Russia</td>
<td>uscio</td>
<td>scegli</td>
</tr>
<tr>
<td>sècche</td>
<td>sbirràcchiòlo</td>
<td>figliòccia</td>
<td>gloriosè</td>
</tr>
<tr>
<td>ginocchi</td>
<td>sloggiare</td>
<td>secchià</td>
<td>chiacchieràre</td>
</tr>
<tr>
<td>sfregacciare</td>
<td>bianche</td>
<td>smemoràtaccio</td>
<td>sassosò</td>
</tr>
<tr>
<td>tedèsci</td>
<td>rìccia</td>
<td>stovigliàio</td>
<td>villaggiò</td>
</tr>
<tr>
<td>dràmma</td>
<td>disse</td>
<td>sciènte</td>
<td>svegliàmento</td>
</tr>
<tr>
<td>glòria</td>
<td>scheggetta</td>
<td>qualche</td>
<td>scùsa</td>
</tr>
<tr>
<td>sghimbèsco</td>
<td>smàgio</td>
<td>bisbigliò</td>
<td>sguardò</td>
</tr>
<tr>
<td>scrìchhiàno</td>
<td>tàçque</td>
<td>stanche</td>
<td>giudìzio</td>
</tr>
<tr>
<td>gìghi</td>
<td>òzer</td>
<td>vìzio</td>
<td>fertilìzzare</td>
</tr>
</tbody>
</table>

17. For practice on close and open vowels:

<table>
<thead>
<tr>
<th>Word</th>
<th>Pronunciation</th>
<th>Word</th>
<th>Pronunciation</th>
</tr>
</thead>
<tbody>
<tr>
<td>allora</td>
<td>Londra</td>
<td>Siena</td>
<td>dolce</td>
</tr>
<tr>
<td>forestiere</td>
<td>settembre</td>
<td>elemòsnà</td>
<td>parentè</td>
</tr>
<tr>
<td>solenne</td>
<td>senza</td>
<td>bronzo</td>
<td>borchìa</td>
</tr>
<tr>
<td>luogo</td>
<td>legno</td>
<td>tògliere</td>
<td>buono</td>
</tr>
<tr>
<td>rotondo</td>
<td>dormitorio</td>
<td>Maremmana</td>
<td>moda</td>
</tr>
<tr>
<td>membro</td>
<td>deplora</td>
<td>inchiostro</td>
<td>donna</td>
</tr>
<tr>
<td>fuori</td>
<td>prendo</td>
<td>Orfeo</td>
<td>fémmìna</td>
</tr>
<tr>
<td>milanese</td>
<td>colmo</td>
<td>contento</td>
<td>insolènza</td>
</tr>
</tbody>
</table>
VI. Graphic Accents

18. Three graphic accents are used in Italian: the grave (‘), the most common; the circumflex (‘), used in a few cases; and the acute (‘), 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, amàr = amaro (amàròno), 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’; re ‘king,’ vicerè ‘viceroy.’

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

dà from day sè if sè himself 
è and is sì himself sì so, yes
fè’ he did fè faith tè thee fè tea

20. The circumflex is used on certain shortened forms such as tòrré (tògliere) ‘to take away,’ and often over final i when it represents ii. Example: desiderio ‘desire,’ pl. desideri (written also desideril, desideri).
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 tòscò, 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 l’, 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,’ dèll(o)’amore ‘of love,’ all(a)’amica ‘to the friend’ (f.), l(e)’erbe ‘the herbs,’ gl(i)’Inglese ‘the English,’ le età ‘the ages,’ gli uòmini ‘the men.’

24. In the singular feminine form of the indefinite article: un(a)’ora ‘an hour.'
INTRODUCTION

25. In the pronoun objects mi, ti, si, vi, ne, lo; and ci before i or e. Examples: m' abituo 'I accustom myself,'
t' insegna 'he teaches thee,' a' intende 'that is understood,'
na' ha parlato 'he has spoken of it,' l' aspetta 'I await him,'
c' imita 'he imitates us,' c' èrano 'there were.'

26. In the pronouns ogni, quest, 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, onde,
come, and se before e; and the numerals secondo, terzo, quarto,
quattro, cinque, decimo, etc., venti, trenta, cento, mille, mazzo.

Examples: ogni altro 'every other,' quest' animale 'this animal,'
quell' amico 'that friend,' codesto uomo 'that man,' altro 'qui 'day
before yesterday,' null' uomo 'no man,' niente affatto 'nothing at
all,' poco altro 'little else,' tanto 'so it is,' quanto 'how much
gold,' tazza d(i) 'cup of water,' oltre 'Arno, beyond the Arno,'
press'a poco 'rearabout,' senza altro 'without delay,' di(a) allo
'from then,' Sant' Ursula, 'beautiful air,' buon' anima 'good soul,'
dov' è 'where is it?' anch'io 'I too,' com' è 'how is it?'
quando 'whence he went,' chi hanno 'that they have,'
a' è vero 'if it is true,' secondo anno 'second year,' tred'ultimo 'third
from the last,' quattr' arance 'four oranges,' vent' anni 'twenty
years,' mil' anni 'a thousand years,' mazzo '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:
di'so io 'said I,' dic' egli 'says he,' potrebbe essere 'it might be.'

28. In the following contracted forms:

a' for ai to the
b' for bene well
m' for modo manner
ne' for nel in the
AN ITALIAN GRAMMAR

co' for cò with the

dà' for dài from the
dè' for dèl of the
dì' for dici say

tè' for òl he
tè' for òce he did
fra' for frai among the
gua' for guarda look

ma' for mèl evils

tè' for meglio better

pe' for peì for the

pe' for poco little

pro' for pròde brave

que' for queì those

sù' for suì on the

tè' for tièni hold

tò' for toglì take away

tras' for trai among the

ve' for vedì 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. APOCPATION

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,'

nobil(e) donna 'noble lady,' ben(e) fatto 'well done,' ci siam(o)

tutti 'we are all here,' caval(lo) di battaglia 'war horse,' un(o)
bel(lo) giorno 'a fine day.'
31. Words regularly apocopated are —

a. Those ending in -le, -lo, -llo, -ano, -eno, -ono, -nno, -ne, -re, -ro. Examples: cattedral(e) 'cathedral,' vuol(e) 'he will,' figliuol(o) 'son,' castel/lo) 'castle,' man(o) 'hand,' frn(o) 'check,' fin(o) 'till,' fan/lo) 'they do,' diram/lo) 'they will say,' buon(o) 'good,' vien(e) 'comes,' mar(e) 'sea,' par(e) 'appears,' pensier(o) 'thought.'

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

c. Titles before proper names, or one proper name before another. Examples: dottr(e) Antnio 'Doctor Anthony,' signe(e) Bondi 'Mr. Bondi,' Giovan/ni) Battista 'John the Baptist,' Val(le) di Chiana 'Valley of the Chiana,' Antn(lo) Pistro 'Anthony Peter,' Pi(ro) Antnio 'Peter Anthony.'

d. In poetry: plurals in -ni, -ri; nouns in -iro, -oro, nouns and adjectives in -ero; parle sri/ciole in -re; and van(o) 'vain,' san(o) 'sane,' ver(o) 'true,' color(o), cost(o) 'those.' Examples: can(i) 'dogs,' pensier(i) 'thoughts,' acciar(o) 'steel,' sicur(o) 'sure,' dur(o) 'hard,' gir(o) 'circle,' lavr(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,' fior 'until now,' suor Maria 'Sister Mary,' fra Girldamo 'Brother Jerome,' una sol volta 'just once,' san Luigi 'Saint Louis,' gran caso 'important circumstance.'
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 —


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

35. **Aphesis.** The first syllable is sometimes dropped, as in evangèlo, vangèlo, 'gospel'; arenà, renà, 'sand.'

36. **Syncope.** The middle syllable is sometimes dropped. **Examples:** òpera, ópra, 'work'; andérè, André, 'I shall go'; tògliere, tèrre, 'to take away'; onórevole, orrèvole, 'honorable.'

37. **Apocope.** The last syllable may be dropped, as in fède, fè, 'faith'; piède, piè, 'foot'; umiltàde, umilìtà, 'humility'; su and giù 'up' and 'down' for suso and giuso (now current
INTRODUCTION

only in poetry); and (in poetry only) amaro, finiro, temerò (cf. 48, c), etc., for amàrono, finirono, temèrono, '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-scherzo 'in jest.'

39. Conversely, the words a 'to,' è '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 èbbe 'and he had,' o ferro od gro 'either iron or gold,' sur una tèvola 'on a table.'

40. **Metathesis.** Letters may be reversed, as in sòcico for sòcido 'dirty.'

**X. Capitalization**

41. Italian capitalization is in general governed according to the same rules as English, but presents the following differences of 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 tedèsca 'Certain Relations between Foscolo and German Literature,' Il Santo 'The Saint.'

b. From proper adjectives, sometimes even used substantively. **Examples:** il pòpòlo toscano 'the Tuscan people,' le guèrre napoleòniche 'the Napoleonic wars,' il linguaggio manùsoniano 'the language of Manùsoni,' i Tedèscì 'the Germans.'
§§ 42–47

AN ITALIAN GRAMMAR

c. From titles, when followed by a proper name. Examples: don Carlo 'Don Carlos,' dottor 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: te'na for tigene, loco for luogo, etc.; and e is often added to a final vowel, as in è c for è, tué for tu, 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 nè, te nè, etc.; and nel for non lo.

a. Present Indicative: in the first person plural, -ημοί, -έμοι, -ιμοί, for -έμοι.

b. Past Descriptive: in the first and third persons singular of the second and third conjugations, ν is often dropped: τεμέα for τεμεα, σεγουα for σεγουα.

c. Past Absolute: in the third singular, τεμνο, τεμνο, for τεμέ, τεμνι; in the third plural, τρεβάρο, τρεβαρ, τρεβάρο, τρεβάρο, τρεβάρο, for τρεβάρο; τοπλο, τοπλο, τοπλο, for τοπλο; τεμέρα, τεμέρα, τεμέρα, for τεμέρα.

d. Future: in the first person singular, -εγιγμο, -έββο, for -εο; in the third plural, -εγιγμο, -έββο, for -ενο: τρεβαργιγμο, τρεβαργιγμο, τρεβαργιγμο, for τρεβαργιγμο, etc.

e. Past Future: in the first and third singular, -εα for -ελ, -έββε; τρεβερα for τρεβερελ, τρεβερεβε, etc.; in the third plural, -ενε, -έββο, for -έββο: τεμερενε, τεμερεββο, for τεμερεββο, etc.

f. Present Subjunctive: in the singular, ε for 1 in the first conjugation, η for in the second and third: τρεγε, τεμισι, ημι, for τρεγε, τεμισε, ημε.

g. Past Subjunctive: in the first person singular, η for 1: τρεβασε, τεμισε, τεμεσε, for τρεβασι, τεμισι, τεμεσι. In the third plural, -εσσο, -εσσο, -εσσο, for -εσσο; -εσσο, -εσσο, -εσσο, for -εσσο; and -εσσο, -εσσο, -εσσο for -εσσο: τρεβασεσε, τεμεσεσε, τεμεσεσε, etc., τεμεσεσε, etc.

h. Past Participle: in the first conjugation -ετ- is omitted, leaving such forms as ακονίσο for ακονισάτο, κακό for κακήτα.

49. Special Forms of Particular Verbs:

a. Ανερε: -εγιγμο, -έββο, -αο, for -ηο; -εγιγμο, -εββο, -εββο, -εββο, for -εββο; -εββο, -εββο, -εββο, -εββο, for -εββο: τρεβασεσε, τεμεσεσε, τεμεσεσε, etc., τεμεσεσε, etc.

b. Dare: διη for διηθε, διη, διη, διη, for διηθε, διηθε, etc.
c. **Dovere**: present indicative *dèo, dèi, dèe, dovèmo, dovète, dènno* or *dènno*.

d. **Essere**: eramo, erate, for eravamo, eravate; *sèm, sète, for siamo, siète*; *ènno, èn, for sono* (pl.); *sìe, sìeno, for sia, slano*; *u for o* in the past absolute and past subjunctive; *furo, furo, for fùrono, and fue for fu*; *fia, fiano or fìeno, for sarà, saranò*; *fà, fàrho, for sarei, sarèbbe, sarèbbero*; *èndo for essendo*; *auto, essuto, isuto*, for *stato*.

e. **Fare**: faci, face, for fai, fa; a past descriptive *fèa* etc.; a past absolute *fèi, fèsti, fè or fèo, fèmno, fèste, fèrono, fèr, fènno*.

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

g. **Volere**: vuogli or vuagli for vuolì; *volsi, volse, volsero, for vollì, volle, vollero*.

**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.

_Nel mezzo del cammin di nostra vita._

51. An Italian verse or line, like an Italian word, is either *piano*, *tronco*, or *sdrùccoio*, 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 sdrùccoio* 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:

28
INTRODUCTION §§ 51-54

Tu che, da tanti sìcoli,
Soffri, combatti e preghì;
Che le tue tìnde spieghi
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 l are often, and others sometimes, counted as two in the middle of a verse, and are then marked with a dieresis.

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' de' miei 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 sdruccioli; 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 vèr, quando è giocondo
Ride il mondo,
Ride il ciel quando è gioioso;
Ben è vèr; ma non san pò
come vòl
Fare un riso grazioso.

29
1. The six-syllabled verse (sestario) is amphibrachic:

Stringiamci a co'erte,
Siam pronti alla morte:
Italia chiamib!

2. The ten-syllabled verse (decasillabo) is anapaestic:

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

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

Benigne stelle che compagne férse
Al fortunato fianco
Quando 'l bel parto giò nel mondo acórse!

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

O fùlle Aragne, sì vedèa io tè
Già messa aragna, trista in su gli stracci
Del'òpera chè mal per tè si fe'.

Innanzi assai ch'all'opra inconsumàbile
Fosse la gente di Nembròt attènàta.

3. The five-syllabled verse (quinário), when accented on the first syllable, gives the effect of a dactyl plus a spondee; when
INTRODUCTION §§ 54-57

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'alba strepe e de la  
Gloria di Roma.

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

Fu spessa, 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 *impresa*, *rìsa* with *glorìsa*, pure 'pure' with pure 'however,' but not *mèzza* with *tenerezza*.

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

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:

*rìsa 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*.  

31
The **sestina** consists of six lines, rhyming **abbacc** or **ababcc**.

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

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

The Petrarchan 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.

<table>
<thead>
<tr>
<th>Masculine singular</th>
<th>Feminine singular</th>
</tr>
</thead>
<tbody>
<tr>
<td>un</td>
<td>una</td>
</tr>
<tr>
<td>uno</td>
<td>un’</td>
</tr>
</tbody>
</table>

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  
- Un uomo

1. 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  
- Uno zio

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

- Una madre  
- Un’ ora

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

- Un ragazzo e una ragazza  
- A boy and girl
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
La donna parla a un ragazzo?

The woman speaks to a boy
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?
Torna a mezzogiorno il padre?

Does the woman speak to a boy?
Does the father return at noon?

r. '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 troviamo perdo perdiamo capisco capiscono
trovè trovatì perdì perdete capiscì capiscono
	rovà trovàndo perda perdono 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, ed (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.