An Italian grammar

by

Girolamo Volpe

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AN

ITALIAN GRAMMAR.

BY

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AUTHOR OF "BEATRICE DEGLI AMIDRI;" "STUDENT LIFE IN VENETIA," &C. &C.

For the Use of Eton.

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A KEY

TO THE EXERCISES CONTAINED IN THE GRAMMAR.

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LONDON:
PRINTED BY J. BALE, 78, GREAT TITCHFIELD STREET,
ST. MARY-LE-BONE.
This Grammar has been designed with the view of giving an impulse to the study of the Italian language, by developing the interest which is already more and more felt amongst English scholars and students, in the monuments of Italian literature. In its plan, therefore, the work has reference, not merely to the current phrases of ordinary life, but to the growth and construction of the language, numerous examples of which have been extracted from the best authors. Thus, the book may be called a theoretico-practical Grammar, not only furnishing the correct syntax of the period, but also occasionally explaining the theory of the formation of the idioms, and imparting a true notion of their spirit. Here-tofore, no work has appeared in which sufficient pains have been taken to supply the English student with a full knowledge of the language in its best authors, or the means of appreciating its power and beauty both in prose and verse. In the present instance, the Author has so arranged his materials, that, after a careful perusal, the student will have acquired a very considerable knowledge of the classical language of Italy. In order to carry out the design more effectually, he has not confined himself to laying down the bare rules, but examples have throughout been taken from the best authors.

The exercises consist of carefully executed English translations from the Italian prose writers. Annexed is a vocabulary, containing the original phrases precisely as they are found in the authors themselves, and following the same order of words. Every exercise illustrates some particular part of speech, which is brought prominently forward. After each exercise are appended some passages of verse, which offer the most convenient form of com-
position for committal to memory. In this manner the student is assisted in acquiring, step by step, a full knowledge of the grammatical laws.

Another specialty in this Grammar is, that the most obvious affinities of the Italian with the Latin language are noted in separate paragraphs, and printed in smaller type. This addition has been suggested by the observation that classical scholars acquire the Italian language with peculiar rapidity; and the Author's aim is, to afford an additional facility for such a class of students. He does not affect to discuss the affinities in question with any minuteness of philological research, but has limited his selection to those which are of practical utility in promoting a general knowledge of the modern tongue and its structure.

Particular attention has been paid to the nouns and verbs, since it has been found possible to point out many rules which will be found theoretically serviceable in displaying the most important affinities between the two tongues. Those, however, who are not acquainted with the Latin language, may pass over these paragraphs without any detriment to the completeness of the course.

During the progress of the task, several friends have been most liberal in affording their advice; and amongst them may be mentioned, J. R. Butlin, Esq., F.S.A.; F. T. Pratt, Esq., D.C.L.; and the Rev. Henry J. Hose, M.A.; whose kind and valuable assistance is acknowledged with gratitude. Even with this help, the Author feels that he cannot advance any pretension to the merit of having produced a Grammar free from error; he has simply done his best to render it as correct as possible, and wishes also to observe, that if the general plan of the work should be approved, such mistakes as are most likely to be found in the execution of any new method, may be easily removed on a future occasion.

37, Weymouth Street,
Portland Place.
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DIRECTIONS FOR THE EXERCISES.

The Student is requested to pay particular attention to these directions, before commencing the Exercises (p. 69.)

1. English words which are to be omitted in the Italian, are marked with an asterisk *.

2. Words which do not appear in the English sentence, but are required in the Italian, will be found either in the sentence itself, or in the Vocabulary in parentheses, as (the), &c. &c.

3. The words which have no mark must remain, whether they appear in the Vocabulary or not.

4. The phrases in most general use, after having been given several times in the Vocabulary, are gradually left out.

5. In the Vocabulary, the nouns are found in the singular form, and the adjectives in their masculine singular form; leaving to the student the task of making the necessary changes which the sentence requires.

6. The verbs, when regular, are given in English as well as in Italian, in the infinitive mood, and must then be arranged by the student; if irregular, the precise form required by the sentence is always given.

7. In the Vocabulary, the arrangement of the words is in accordance with the Italian original, regardless of the English construction.

8. When the English and Italian words are identical, the English does not precede the Italian in the Vocabulary, as for instance, if nature or to detest is to be translated, it is evident that in the Vocabulary, the Italian words natura and detestare are sufficient, without the incumbrance of the English word.
9. The obvious and direct meanings of words are also frequently omitted, because they are usually placed first in every Dictionary. For instance, if the English word *carriage* means *vehicle*, the Italian equivalent, *carrozza*, will not be found in the Vocabulary. If on the other hand it signifies the bearing or deportment of a person, the word *portamento* will be given.

10. When the phrase has any peculiarity in construction, it is given in its complete Italian form, which is always preceded by the English construction.

*Names of Authors from whose Writings Examples have been taken:—*

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ITALIAN GRAMMAR.

CHAPTER I.
On Italian Pronunciation.

In the Italian Language, the letters of the Alphabet are as follows:—a, b, c, d, e, f, g, h, i, j, l, m, n, o, p, q, r, s, t, u, v, z.

The letters k, w, x, y, are not used in Italian.

We will now make an analysis of the pronunciation of the vowels, and afterwards of the consonants, taking them one by one, in order to determine properly the sounds of syllabication.

The Vowels.

The sound of the Italian vowels is simple; but although simple, the most fastidious accuracy and harmony is necessary in pronunciation. The general rule is, that their sound should be from the throat, clear, and well developed, and without contraction or pouting of the lip.

These are the vowels in the Italian language, a, e, i, o, u, which are pronounced with five sounds, and no more.

The a is pronounced with a full sound, and with the lips well open. The tongue must be pressed against the under jaw, in a kind of concave arch, so that the articulation of this vowel may come directly from the root of the tongue, in a full utterance.

The pronunciation of a, approximates greatly to that of a in the English word father. There is no difference in its sound, whether it be at the beginning, or end, or in the
middle of a word. It is simply pronounced less openly, and in a shorter time, when it precedes the accented syllable; on the contrary, the sound is prolonged, and becomes more open when the a itself is accented,—as in accadère, and desideràre; the a, though twice pronounced in the first word, does not take so much time as the a in desideràre, which has an open and prolonged sound. This difference is more clearly visible in the word accalappiàre, to catch in nets. In accalàp, the sound of the a, three times repeated, is neither full nor long, but the a in piàre is on the contrary both. After the accent, the sound of a is less open and prolonged, than in syllables which come before the accent, as in ajùta, he succours. If the word terminates in à, with an accent (which is then expressed), the a has a short, strong, and loud sound, as in carità, charity; fedeltà, fidelity.

The e is a sound proceeding from a certain compression in the throat, and is formed more at the top of the throat, so as it were at its entrance. The angles of the mouth are much more acute, and the lips approach much more nearly, than when a is pronounced. The sound of e is not unlike the pronunciation of the English word faith. The e is nevertheless pronounced more or less openly; the open sound is that to which we have before alluded in the pronunciation of faith, the close sound is that of the English word mellow.

By constraining the vocal passages, beginning from the throat, and ending with the lips, and then making the interval between the tongue and the palate less, by raising the tongue towards it, speaking at the same time through the teeth, we obtain the sound i. This is not very unlike the English pronunciation of ea, as in sea, although it is always more slender and rapid in Italian, as in visibile, visible, distintivo, distinctive.

The form of o indicates the tendency to an opening, which the sound gives, when pronounced from the throat to the lips. It approximates to that of a, but is more full and
round, and issues from different vocal organs. Like the vowel \( e \), it may be either close or open; the open sound is like that in the English word *store*, the close sound is similar to that of *turret*, the pronunciation of which is something between the sound of \( o \) and \( u \).

\( U \) is a vowel, which participates in a certain confused manner, in the sound of \( o \). All the vocal organs are restrained and contracted, and the lips are slightly protruded in pronouncing \( u \). The chief characteristic in the pronunciation of \( u \) is this, that while other vowels acquire their character from the throat and the root of the tongue, the lips giving merely a certain form, but not completing the sound, the vowel \( u \) is uttered by an exterior movement of the lips. The sound of \( u \) is similar to that of the English \( oo \) in *good*. When followed by another vowel, it is pronounced like the English \( w \), as in *uomo*, a man, when \( u \) is pronounced like the \( w \) in *warm*, *wanted*.

**The Consonants.**

The consonants in the Italian language, are \( b, c, d, f, g, h, j, l, m, n, p, q, r, s, t, v, z \).

The sounds of the various consonants, with these vowels, must now be determined. This will be done easily, if we follow the principle of always giving the above-mentioned sounds to the vowels, varied only by the properties of the different consonants.

Thus we say \( bu, be, bi, bo, bu \), in which \( b \) takes its sound from the lips.

Also \( ca, ci, ce, co, cu \).

\( C \), with \( a, o, \) and \( u \), has a hard sound, which comes from the root of the tongue in the throat, like the English sound with the same vowels, but without the least aspiration. With \( e \) and \( i \) it has a soft sound, as in *cilicio*, haircloth; *celeste*, celestial; *caccia*, the chase; in which cases the tongue effects
its sound by pressing against the palate, as is done in the English ch. C may have also the hard sound with e and i, but then an h must be inserted. This is the only use of h in the Italian. Take as examples, chiesto, asked; cherubino, cherubim; monache, nuns; which are pronounced like k in English.

D and t are pronounced with a more decided dental sound than in English; although in English apparently they are pronounced with closed teeth, which is not the case in Italian. It is obtained by thrusting the extremity of the tongue with a sudden movement exactly between the teeth, and withdrawing it as suddenly; as in disdetto, denied; adottare, to adopt; dado, a die; tetto, the roof of a house.

F is pronounced as in English, but the lower lip is not so much pressed against the upper teeth.

G—ga, ge, gi, go, gu. With a, o, and u it is hard; but with e and i it is soft, and is pronounced like j in English, as in joke, jar, adjourn, but with more force, as coraggio, courage; giro, a circular motion; gesto, a gesture; raggio, a ray. The h in this case performs the same office as with c—rendering g hard before e and i, as ghianda, an acorn; dialoghi, dialogues; droghie, drugs.

H in Italian has no sound, excepting when it renders the c and g hard before e and i. H, at the beginning of words, has completely gone into disuse, and is only employed with four words, namely, ha, I have; hai, thou hast; ha, he has; hanno, they have; to distinguish them from o, or; ai, to the; a, to, anno, year. But with these, there is no aspirate.

J in Italian is pronounced like i, as in gioia, joy; but sometimes the sound is prolonged, as in prodigi, prodigies, tempj, temples.

L, m, n, p, are pronounced as in English. They are, however, pronounced somewhat more distinctly, according to the usual custom in the Italian language, as for example immortale, immortal, infanzia, infancy, sapore, taste, non, not.
When l with i follows g, the l is, as it were, dissolving, and the g is not pronounced, as in figlio, son, consiglio, counsel. There are, notwithstanding, some exceptions, as negligent, negligent, Inglese, English, in which gl is pronounced as in English, in the same words.

N following g gives to g a soft sound, which cannot easily be defined, and remains the same with all the vowels: as, bisogno, necessity, indegno, unworthy, ogni uno, every one, &c. These words are pronounced as if an n came before the g, and an i followed it—that is to say, as if they were written thus, bisognio, &c.

Q has always u after it, and is pronounced as in English, except that the lips open more quickly, and there is a fuller sound from the throat, as questo, this, quattro, four, quota, a share. The sound may be represented by the letters kw, as, kwesto, kwattro, &c.

R—ra, re, ri, ro, ru. R is pronounced with a strong and peculiar sound, like the rolling of a drum, which can with difficulty be described or defined. Its pronunciation is obtained by pressing the edges of the tongue all the way along against the teeth of the upper jaw; holding the tongue rigid, except the extremity, which being turned towards the roof of the mouth and left loose, trembles against the palate, struck as it were by the breath, which in a thin column rapidly issues from the throat. Thus the sound of the r is obtained, as terra, the earth, guerra, war, intorno, around. It is to be observed that the r is strongly pronounced when it is double or finishes a syllable, as giorno, day, sera, he shuts, correre, to run. At the beginning of a syllable it is pronounced more lightly, as ridere, to laugh, tenere, to hold, intenerire, to soften.

S is pronounced as in English, but with a less hissing sound. It has two distinct sounds; one of which we will call the strong, and the other the soft. The strong sound is used at the beginning of words, as in sapere, to know, singolo,
each by itself, signore, sir. In these words the s is pronounced as in the English word salt. The s strong is also found in the middle of words, when it is doubled, as in spesso, thick, addosso, on the back; and also if preceding a consonant, as in disdegno, anger, astro, a star, fischio, whistling, in which kinds of words the letter s is always considered to begin a syllable, which is thus divided: di-sdegno, a-stro, fischio. The s soft, which should be pronounced as the English z in zeal, is used in the middle of words between two vowels, as in sposa, bride, amoroso, amorous, caso, chance.

T (ta, te, ti, to, tu). The same directions must here be followed, as given with d. The tongue should be pressed against the teeth with force, and suddenly withdrawn.

V—va, ve, vi, vo, vu—is pronounced as in English, only the inferior lip presses more slightly against the upper teeth, as it is said before of the letter f.

Z—za, ze, zi, zo, zu—has a peculiar hissing sound, sometimes like ds in English, sometimes like ts, but somewhat softer, as zelo, zeal; dolcezza, sweetness; sapienza, wisdom; intenzione, intention. We must now observe that z, if preceded by a consonant and followed by a vowel, or when it is doubled, has a sound which more nearly resembles ts, as presenza, presence; scorza, bark, or rind; pazzo, mad, where z is pronounced almost as tsa and tso, but with a soft hissing of the s. If z be between two vowels it is pronounced with sound more approaching to ds, as lezione, lesson; avarizia, avarice. If, lastly, it be in the beginning of a word, it takes a sound between the ds and ts, as zelo, zeal; zuffa, a riot; zeffiro, zephyr.

The combination of vowels with consonants is evident, and is discovered at once by pronunciation, as ab, eb, ib, ob, ub, ac, ec, ap, op, or, ir, &c.

The combination of consonants with the vowels which they precede is sufficiently clear. The syllable retains the sound of the vowel, united with that of its immediate con-
sonant. Then the other consonant is compounded with it, not injuring the primitive syllable, but merely amplifying the elements which are modified by the vowel. Thus, if we have re, and wish p to precede it, the re remains and the composite sound pre is formed; if s is used, in like manner src is formed. If ba is preceded by an s, sba is formed.

A syllable may consist of one vowel and two or more consonants; one or two consonants may precede, and one may follow, as in sem, par, stan, but their pronunciation is easily defined. Ar has its own fixed pronunciation; pa has the same, and without any material change the compound syllable par is formed; an has its own fixed sound, ta has the same, and thus tan is made. If s is prefixed, the syllable stan, which can be easily pronounced, is formed.

Of Syllabication.

Let us now consider the division of syllables. An exact knowledge of Italian pronunciation depends entirely on an exact knowledge of the division of syllables. The principle having been laid down, that all the letters must be pronounced distinctly, if a proper division of syllables be observed, a proper pronunciation will be obtained, which depends upon pronouncing all the letters distinctly and in conformity to exact syllabication.

The genius of exact syllabication we may thus define:—The consonant goes always with the following vowel, as in ri-pe-te-re-te, you will repeat. If there are two consonants in the middle of a word, these are divided one from the other, so that the one belongs to the first vowel, and the other to that which follows, as in con-tra-di-cen-te, contradicting.

S, however, is taken, together with the other consonant, as we have seen in the examples di-sdegno, a-stro.

G, when followed by l and n, is united with them in the same syllable, as me-glio, better; o-gni, each; bi-so-gna, it is
necessary. If a mute is followed by a liquid, they are united as in te-ne-bre, darkness; ce-le-bre, celebre. But mutes united with liquids are usually found with another consonant, as sem-pre, always; ras-sem-bra, he resembles. Should the preceding consonant be s, it is taken with the following syllable, even if there are two other consonants following it, as co-strin-ge-re, to force.

If the word begins with a vowel, the following consonant goes with the other vowel, as in e-ser-ci-zio, exercise. If a vowel comes between two consonants, and no other vowel follows, the two consonants are pronounced with the intermediate vowel, as in con-fon-der for con-fon-de-re, to confuse. Occasionally three consonants are found in the middle of a word. In this case the first consonant goes with the preceding vowel, and the others are always taken with that which follows, as in in-tra-pren-de-re, to undertake. United vowels are taken together as one syllable.

We will now give with these rules some lines of syllabication:


Translation: Have I not (said a glow-worm, with a loud voice) from within myself this fire which shines so brilliantly? Why should I not fly above the spheres, that I might roll my most noble rays from east to west, and become a new star among my other heavenly sisters?
The Accent.

Italian words have only one syllable accented, and the voice is raised in pronouncing this syllable. Sometimes the accented vowel is prolonged in a certain tonic sound in the middle of a word. All the syllables which come before the accent are pronounced in the same tone and are kept on the same level. The voice is then raised, and occasionally prolonged where the accent falls. This having been pronounced, those which follow are pronounced in a low tone and quickly, without any oscillation of voice in the last vowel.

Let us take two long Italian words as an example of these rules, as am-ma-lia-tri-ce, an enchantress; ab-bon-de-vol-mèn-te, abundantly. The accent usually falls on the penultimate syllable—that is to say, the last but one. Sometimes it falls on the last syllable, often on the antepenultimate, and now and then on the syllable before the antepenultimate.

When the accent falls on the last syllable, it is always represented by the sign ' being placed over the last vowel. In that case the vowel takes a loud and rapid sound, finishing the word abruptly with a sudden stop, as pre-ci-pi-tò, he precipitated, e-i-i-ò; fe-ri, he struck, e-t; a-ma-bi-li-tà, amiability, a-a-i-i-à. It is clear, therefore, that the accent can always be distinguished in reading, when it falls on the last syllable.

The accent falls on the penultimate in all disyllables, in which the accent does not fall on the last syllable.

A great many polysyllables have the accent on the penultima, some have it on the last syllable, and it is not unfrequently found on the antepenultimate. The accents, however, not being written down, excepting those which are over the last syllable, it is difficult to know in what cases the antepenultimate is accented.

We could give besides some further rules, but these would suppose a considerable knowledge of the Grammar, and would
therefore be out of place. Practice, and the voice of the instructor, will do much. Thus, for example, it may be said, that the third persons plural of verbs, in every tense but the future, have the two last syllables short. The accent, therefore, must necessarily fall on the antepenultima, except in the third person plural of the future, which ends in \textit{nn}, as \textit{crederanno}, they shall believe; and in a few other cases, as for instance, that of the third person plural of the present, which has its three last syllables short, when the penultima of the first person is short, as from \textit{Io desidero}, I desire, comes \textit{egliino desiderano}, they desire. To discuss this matter further would be at present inappropriate. We therefore conclude by saying, that the vocal accentuation of polysyllables must be learnt chiefly by use, and rules can only be of occasional service.

We may however remark, that those who are acquainted with Latin, will find it of great use in discovering the place where the accent falls, as the original Latin quantity is very rarely changed in Italian. Thus \textit{fàcile} comes from \textit{facilis}, \textit{crèdere} from \textit{credere} in both languages, and \textit{apostolo}, from the Latin \textit{apostolus}.

The chief rule in pronouncing Italian, is to utter clearly all the letters, vowels as well as consonants, attending also to the rules of syllabication, which have been already dwelt upon. A few slight deviations from this rule must be noted.

In the first place we see that, with \textit{e} and \textit{i}, is pronounced \textit{ce} and \textit{ci}, which is precisely the English \textit{ch}. Now, according to the rules for the combination of letters, if \textit{ce} and \textit{ci} have \textit{s} before them, they ought to have the sound of the English \textit{ch} mixed with that of \textit{s}. It is not so, however; \textit{c}, when joined to \textit{s}, has another sound, which is not double. It generates, as it were, a new letter, pronounced like the English \textit{sh}, or perhaps a little more marked. Thus \textit{scena}, a scene, is not pronounced in the way that the English pronounce \textit{s-ch}, as if it were \textit{s-chena}, but like the English \textit{sh}, as if it were \textit{shena}. 
In like manner will the word *scioperato*, an idle fellow, be pronounced *sh-ioperato*, and so all along.

If an *h* be placed after the *c*, and before the *e* or the *i*, the rule is enforced, that the *c* should be pronounced like *k*. It will thence be pronounced, if preceded by *s*, as *sk*. Thus *schioppo*, a musket, will be pronounced like *sk-ioppo*, *scheda*, a schedule, like *sk-edá*.

Another deviation from the general rule is, that the vowel *i*, when followed by another vowel, is frequently compounded with the other vowel in such a manner, that one vowel sound results from the two being united. This seems particularly when *cc* or *gg* precede *i*, as in *caccia*, the chase; *raggio*, a ray; *serpeggiare*, to wind about; *aggiustare*, to adjust; and more especially if the second vowel is accented, as it is seen in *serpeggiare*, and also at the end of the word, as *serpeggiò*, he crept round; *rincacciò*, he repulsed; *quaggiù*, here below. The two vowels, however, compose a simple sound, even if there is only one *c*, or one *g*, but not so decidedly, as *cioèdare*, to dangle; *adagio*, adage; *cacio*, cheese; but if they are monosyllables, the sound becomes again decisive, as in *ciò*, that; *già*, already.

A few observations should now be made on the pronunciation of *e* and *o*, in order to explain when these vowels should be open, and when close, the other vowels not having these alternations.

However much we may reflect on this subject, we shall find it impossible to determine when *e* and *o* should be pronounced in a close or open manner. Much has been written, but it always remains undecided, as far as rules are concerned, especially with regard to the pronunciation of *o*, although it is of great importance to be correct in this matter, for the sake of euphonic requirements.

We can, however, give some general directions, leaving the master to form the pronunciation of the pupil in every special case, as rules, which should be reliable and of general
application, cannot be given. The teacher is, however, re-
commended not to let an et or an o pass without being well
pronounced, so that through him the pupil may become
accustomed to read correctly.

E is close in all infinitives ending in erc, and in the deri-
vations of tenses, from the first e in ere, as in the imperfect,
the future, etc. Thus, from vedere, to see, we have vedeva, I
was seeing; vedessi, that he might see; vedeste, you will see.

Some forms of common grammatical words, have the e
acute, as questo, this; quello, that; del, degli, of the; egli, he,
ella, she; esso, himself.

E is acute in words derived from the Latin, in which the
original i is changed into e in Italian, as lettera, a letter.
The e is acute in words which end in ì, as perché, why;
affinché, in order to; poiché, since; and also when words end
in è, as potè, he was able; mercè, recompense.

The open e occurs frequently, and under many circum-
stances, but no rule can be given in this case. We give,
evertheless, some examples of the open e, as ecco, behold;
aperto, open; vecchio, an old man; assedio, a siege; tèdio,
weariness; èbbe, he had; corregge, he corrects; legge, law.

But although the e is often close, and often open, it is not
so subject to strict euphonic restriction, nor it is always con-
sidered a grave error, to give one sound instead of the other;
and so much so, that in many cases the e is pronounced open
in one part of Italy, and close in another.

Much more precise is the Italian language, in the pronun-
ciation of the vowel o; the distinction between the open and
the close sound, constituting one of the most principal
euphonic elements of that tongue.

The rules, however, for the right pronunciation of o, are
those which vary most of all in their application.

The following directions for the right pronunciation of o
are the safest and most important, although they bear no
proportion whatever to those cases which cannot be brought under any general rule.

At the end of words which end with an accent, the o is always open, as, canterò, I will sing; vedrò, I will see; amò, he loved; Nicolò, Nicholas.

O is open in words derived from the Latin, which have changed the Latin au into the Italian o, as poco, few; oro, gold; alloro, the laurel; tesoro, a treasure; godo, I enjoy, from paucus, aurum, laurus, thesaurus, gaudeo.

O is open in Italian words in which the o is preceded by u, as cuore, the heart; figliuolo, a son; uovo, an egg; tuono, thunder; in which words the u can be left out, especially in poetry.

O is also open in monosyllables which end in o, as fo, I do; sto, I stand; do, I give; ciò, this.

O is close in words derived from the Latin, in which the Latin u is turned into o, as in volto, the face; stolto, foolish; volgo, the common people; molto, much; dolce, sweet; abbondo, I abound. Most other dissyllables, which have an o in both syllables, or an o in the first syllable, which is not derived from the Latin u, have the o open, as tosto, directly; sonno, sleep; rosa, a rose; folle, mad; molle, soft, or weak; occhio, eye; morso, a bite.

O is close in the syllables after the accented one, as interno, internal; apostolo, an apostle; rimòrso, remorse; avolo, grandfather.

O is close in substantives which come from the Latin, in io, ionis, as ragione, reason; affezione, affection; tensione, tension.

These are the rules of most general application, which make the e and the o open or close. The e is not, however, so difficult to an Englishman, as he is naturally inclined to make it open or close in the proper place,—while, even in Italian, as we said, it is not always decided whether e should be pronounced in one way or the other.
It is otherwise with o. The English have no natural inclination to pronounce it rightly, but on the contrary are very often inclined to make the open o, close, and vice versa. O is also more definitely pronounced, being never ambiguous, and of the greatest importance in accentuation—nay, we have observed that the tonic sound of Italian verse depends much on the pronunciation of o. Thus we necessarily think it of the greatest importance to secure its right pronunciation for the English student. For this purpose we shall make a general rule, that every open o shall be printed, all through this Grammar, in a different type than the word to which it belongs.

Here we will conclude our short treatise on the pronunciation of the Italian language, by saying that we have not thought it necessary to make any particular mention of diphthongs, since all the letters (vowels as well as consonants) are always fully pronounced. It would, therefore, be useless to treat of diphthongs; and so much for the pronunciation,
Here follows a Fable in the Italian language, as a preliminary exercise for reading. It will have an English interlinear translation, in order to prepare the student for a slight practical knowledge of the language, while he at the same time makes progress in the study of the Grammar. This we more readily do, as we do not think it advisable to give exercises to translate, for some pages. The reason for this determination, we will mention in the proper place.

Exercise for Italian Reading.

**LE PERE.**

THE PEARS.

Narrano le antiche cronache, ch’egli fu già in Portogallo
Relate the ancient chronicles, that there (it) was once in Portugal
un uomo dabbene, il quale avea un suo unico figliuolo da lui
a man good who had a his only son by him
caramente amato, e vedendo ch’egli era di animo semplice e
dearly loved, and seeing that he was of mind simple and
inclinato al ben fare, stava gli sempre con gli occhi addosso,
inclined to well doing, (he) was to him always with the eyes upon
temendo che non gli fosse guasto da’ corrotti costumi di
fearing that not to him should be spoiled by corrupt customs of
molti altri. Di che spesso gli tenea lunghi ragionamenti,
many others. Of that often with him he held long discourses,
e gli diceva che si guardasse molto bene dalle male
and to him said that himself (he) should guard very well from the bad
compagnie; e gli facea in quella tenerella età comprendere
companies; and to him made in that tender age understand
chi facea male, e perché facea male. Il fanciullo udia le
who did ill, and why (he) did ill. The boy heard the
paterne ammonizioni, ma pure una volta gli disse: di che
paternal admonitions, but yet one time to him he said: of what
volete voi temere? Io son certo che non mi si appiccherà
wish you to fear? I am certain that not to me itself will fasten
mai addosso vizio veruno, e spero che avverrà il con-
ever upon vice any, and I hope that (it) will happen the con-
trario, ch’essi ad esempio di me diverranno virtuosi. Il
trary, that they at example of me will become virtuous. The
buon padre conoscono di che le parole non faceano quel frutto
good father knowing that the words not made that advantage
ch’egli avrebbe voluto, pensò di ricorrere all’arte;
which he would have wished, thought to have recourse to (the) art,
ed empiuta una cestella delle più belle e più vistose
and (having) filled a little basket of the most fine and most comely
pere che si trovassero, gliene fece un presente. Ma
pere that some few of
pears which one might find, to him of them (he) made a present. But
riconsacrò a certi piccoli segnali che alcune poche di
recognised by certain slight tokens that some few of
(having) erano vicine a guastarsi, quelle mescolò con le buone.
esse erano vicine a guastarsi, those (he) mixed with the good.
them were near to be spoilt, those (he) mixed with the good.
Il fanciullo si rallegrò, e come si fa in quell’età, volendo
The boy himself rejoiced, and as is done in that age, wishing
vedere quante e quali fossero le sue ricchezze,
to see how many and of what sort they were his riches,
mentre che le novera e mira, esclama: oh padre!
while that them (he) enumerates and views, exclaims: oh father!
che avete voi fatto? A che avete voi mescolate queste
what have you done? Why
have you mixed these
che hanno magagna, con le sante? Non pensate, figliuol mio,
which have blemish with the sound? Not think, son mine,
non le sante sono di tal natura,
which are of such nature,
ciò, risposegli il padre; queste pere sono di tal natura,
to this, replied to him the father; these pears are of such nature,
che le sante appiccano la salute loro alle trieste. Voi
that the sound communicate (the) healthiness their to the bad. You
vedrete, ripigliò il fanciullo, che sarà fra pochi giorni il
will see, replied the boy, that it will be in a few days the
contrario. Si, sarà, non sarà, il padre lo prega che
contrary. Yes, it will be, not it will be, the father him begs that
le lasci per vederne la spesienza. Il figliuolo,
le lasci per vederne the proof. The son,
benchè a dispetto, se ne contenta. La cestella si
although in despite, himself with it contents. The little basket is
chiude in una cassa, il padre prende le chiavi. Il putto gli
shut in a chest, the father takes the keys. The lad to him
era di tempo in tempo intorno, perché risprisse; il
was from time to time about, in order that (he) should re-open; the
padre indugiava. Finalmente gli disse: questo è il
father delayed. Finally to him (he) said: this is the
di; ecco le chiavi. Appena potea il fanciullo attendere,
day; here (are) the keys. Scarcely could the boy wait
che la si voltasse nella toppa. Ma appena fu la cestellina
that it should be turned in the ward. But hardly was the little basket
aperta, che non vede più pere, le quali erano tutte coperte
open, that not he sees more pears, which were all covered
di muffa e guaste. Oh! non diss' io, grida egli, che
by mustiness and spoil. Oh! not it have said I, cries he that
cosi sarebbe stato? Non è forse avvenuto quello ch' 
thus it would have happened? Not is perhaps happened that which
io dissi? Padre mio, voi l'avete voluto. Non è questa cosa
I said? Father mine, you it have wished. Not is this a thing
che ti debba dare tanto dolore, rispose il padre baciandolo
which to thee ought to give so much pain, replied the father kissing him
affettuosamente. Ma tu ti lagni ch' io non abbia
affectionately. But thou thyself complainest that I not have
voluto creder a te delle pere. E tu qual fede
wished to believe in thee concerning the pears. And thou what faith
prestavi a me, quand' io ti dicea che la compagnia de'
didst grant to me, when I to thee said that the company of the
tristi guasta i buoni? Credi tu ch' io non possa compen-
bad spoils the good? Believeth thou that I not can compen-
sarti di queste poche pere che hai perdute? Ma io non
sate thee for these few pears which thou hast lost? But I not
so chi potesse compensar me, quando tu mi fosti
do know who could compensate me, if thou to me shouldst be
guasto e contaminato.
spoilt, and contaminated.

Gasparo Gozzi.

C 2
General Directions for the Student.

The paragraphs which are distinguished by figures form in themselves a complete course of Grammar for the pupils who do not understand Latin.

The other paragraphs in smaller type and distinguished by letters, united as they are with the former, form together with them another complete Grammar for the use of students who are acquainted with Latin.

In these paragraphs in small print the affinities between the Italian and Latin languages are developed; by this means facilitating greatly the study of Italian to English classical students or scholars.

In the first pages we give not only the table of nouns, but also of regular verbs, simple tenses, and the auxiliary verbs essere, to be, and avere, to have. This we do in order to habituate the student at once to the general forms of existence in nouns, and to the conditions of existence in verbs, which taken together form the substance of discourse. We also have the design to accustom the student to make good use of the exercises, and shall effect this by giving only the infinitives of the regular verbs, leaving to him the task of conjugating them according to the type given at the beginning. The irregular verbs in the exercises will be given in their full form according to their position in the sentence in which they are found.

The Exercises will not begin until some progress has been made in the study of the Grammar, in order that they may be better understood, and the labour of the student well bestowed. In the selection of exercises, we have taken care to give extracts from Italian authors, translated into English for this purpose, and have also endeavoured, as far as possible, that they should be so chosen that the particular part of speech which they are designed to illustrate should always predominate. Thus, for example, in some, nouns will predominate; in others, pronouns; in others again, verbs regular or irregular, and so on.

Finally, in order to give the exercises at once a peculiar zest and a double bearing, they will frequently be followed by select passages of Italian poetry, translated into English prose. Each of
these extracts will chiefly relate to the same part of the Grammar, with the exercise itself. In this manner the student, knowing the literal English meaning, will easily read, understand, and commit them to memory.

These directions should be carefully perused and thought over before commencing the study of this Italian Grammar.

### Model of the Declensions of Nouns

#### Masculine Nouns

<table>
<thead>
<tr>
<th>Singular</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nom. Il muro, the wall.</td>
<td>Nom. I muri, the walls.</td>
</tr>
<tr>
<td>Dat. Al muro, the wall.</td>
<td>Dat. Ai muri, to the walls.</td>
</tr>
<tr>
<td>Ac. Il muro, the wall.</td>
<td>Ac. I muri, the walls.</td>
</tr>
<tr>
<td>Abl. Dal muro, from the wall.</td>
<td>Abl. Dai muri, from the walls.</td>
</tr>
<tr>
<td>Nel muro, in the wall.</td>
<td>Nei muri, in the walls.</td>
</tr>
<tr>
<td>Col muro, with the wall.</td>
<td>Coli muri, with the walls.</td>
</tr>
<tr>
<td>Pel muro, for the wall.</td>
<td>Pei muri, for the walls.</td>
</tr>
<tr>
<td>Sui muro, upon the wall.</td>
<td>Sui muri, upon the walls.</td>
</tr>
</tbody>
</table>

| Nom. Lo scritto, the writing. | Nom. Gli scritti, the writings. |
| Dat. Allo scritto, to the writing. | Dat. Agli scritti, to the writings. |
| Ac. Lo scritto, the writing. | Ac. Gli scritti, the writings. |
| Abl. Dallo scritto, from the writing. | Abl. Dagli scritti, from the writings. |
| Nello scritto, in the writing. | Negli scritti, in the writings. |
| Collo scritto, with the writing. | Cogli scritti, with the writings. |
| Per lo scritto, for the writing. | Per gli scritti, for the writings. |
| Sullo scritto, upon the writing. | Sugli scritti, upon the writings. |
|--------|------|------|------|-----|------|------------|----------|--------|----------|------------|-----------------------------|
| Nom.   | L' errore, the error. | Dell' errore, of the error. | All' errore, to the error. | L' errore, the error. | Dall' errore, from the error. | Nell' errore, in the error. | Dell' errore, of the error. | All' errore, to the error. | Nell' errore, in the error. | Dall' errore, from the error. | Nell' errore, in the error. |
| Dat.   |   |   |   |   |   |   |   |   |   |   |   |
| Ac.    |   |   |   |   |   |   |   |   |   |   |   |
| Abl.   |   |   |   |   |   |   |   |   |   |   |   |

**Feminine Nouns.**

<table>
<thead>
<tr>
<th>Singular</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nom.</td>
<td>Le penne, the pens.</td>
</tr>
<tr>
<td>Gen.</td>
<td>Delle penne, of the pens.</td>
</tr>
<tr>
<td>Dat.</td>
<td>Alle penne, to the pens.</td>
</tr>
<tr>
<td>Ac.</td>
<td>Le penne, the pens.</td>
</tr>
<tr>
<td>Abl.</td>
<td>Dalle penne, from the pens</td>
</tr>
<tr>
<td></td>
<td>Nelle penne, in the pens.</td>
</tr>
<tr>
<td></td>
<td>Colla penne, with the pens.</td>
</tr>
<tr>
<td></td>
<td>Per la penne, for the pens.</td>
</tr>
<tr>
<td></td>
<td>Sulla penne, upon the pens.</td>
</tr>
</tbody>
</table>

| Nom.     | Le api, the bees. |
| Gen.     | Delle api, of the bees. |
| Dat.     | Alle api, to the bees. |
| Ac.      | Le api, the bees. |
| Abl.     | Dalle api, from the bees. |
|          | Nelle api, in the bees. |
|          | Colla api, with the bees. |
|          | Per le api, for the bees. |
|          | Sulla api, upon the bees. |
Model of the Simple Tenses of the regular Conjugations of the Verbs.

cant-are (to sing). crèd-ere (to believe). nutr-ire (to nourish).

<table>
<thead>
<tr>
<th>PRESENT TENSE</th>
<th>PRESENT TENSE</th>
<th>PRESENT TENSE</th>
</tr>
</thead>
<tbody>
<tr>
<td>I sing.</td>
<td>I believe.</td>
<td>I nourish.</td>
</tr>
<tr>
<td>S. cant-o,</td>
<td>crèd-o,</td>
<td>nùtr-o.</td>
</tr>
<tr>
<td>cànt-i,</td>
<td>crèd-i,</td>
<td>nùtr-i.</td>
</tr>
<tr>
<td>cànt-a,</td>
<td>crèd-e,</td>
<td>nùtr-e.</td>
</tr>
<tr>
<td>P. cant-iàmo,</td>
<td>crèd-iàmo,</td>
<td>nùtr-iàmo.</td>
</tr>
<tr>
<td>cànt-ète,</td>
<td>crèd-ète,</td>
<td>nùtr-ète.</td>
</tr>
<tr>
<td>cànt-ono,</td>
<td>crèd-ono,</td>
<td>nùtr-ono.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>IMPERFECT</th>
<th>IMPERFECT</th>
<th>IMPERFECT</th>
</tr>
</thead>
<tbody>
<tr>
<td>I was singing, or I sang.</td>
<td>I was believing, or I believed.</td>
<td>I was nourishing, or I nourished.</td>
</tr>
<tr>
<td>S. cant-àva,</td>
<td>cred-èva,</td>
<td>nutr-èva.</td>
</tr>
<tr>
<td>cànt-àvi,</td>
<td>cred-èvi,</td>
<td>nutr-èvi.</td>
</tr>
<tr>
<td>cànt-àva,</td>
<td>cred-èva,</td>
<td>nutr-èva.</td>
</tr>
<tr>
<td>P. cant-avàmo,</td>
<td>cred-avàmo,</td>
<td>nutr-avàmo.</td>
</tr>
<tr>
<td>cànt-avàte,</td>
<td>cred-avàte,</td>
<td>nutr-avàte.</td>
</tr>
<tr>
<td>cànt-avano,</td>
<td>cred-avano,</td>
<td>nutr-avano.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PRETERITE</th>
<th>PRETERITE</th>
<th>PRETERITE</th>
</tr>
</thead>
<tbody>
<tr>
<td>I sang, or I did sing.</td>
<td>I believed, or I did believe.</td>
<td>I nourished, or I did nourish.</td>
</tr>
<tr>
<td>S. cant-ài,</td>
<td>cred-èi or ètti,</td>
<td>nutr-ìi.</td>
</tr>
<tr>
<td>cant-àsti,</td>
<td>cred-èsti,</td>
<td>nutr-èsti.</td>
</tr>
<tr>
<td>cànt-ò,</td>
<td>cred-è or ètte,</td>
<td>nutr-ì.</td>
</tr>
<tr>
<td>P. cant-àmmo,</td>
<td>cred-èmmo,</td>
<td>nutr-èmmo.</td>
</tr>
<tr>
<td>cànt-àste,</td>
<td>cred-èste,</td>
<td>nutr-èste.</td>
</tr>
<tr>
<td>cànt-àrono,</td>
<td>cred-èrono or èttero,</td>
<td>nutr-ìrono.</td>
</tr>
</tbody>
</table>
### FUTURE.

<table>
<thead>
<tr>
<th>S.</th>
<th>cant-erò,</th>
<th>cant-erài,</th>
<th>cant-erà,</th>
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<tr>
<td>P.</td>
<td>cant-erèmo,</td>
<td>cant-erète,</td>
<td>cant-erànto,</td>
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<td></td>
<td>cred-erò,</td>
<td>cred-erài,</td>
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<td>cred-erèmo,</td>
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<td></td>
<td>nutr-irò.</td>
<td>nutr-irài.</td>
<td>nutr-irà.</td>
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<td></td>
<td>nutr-irèmo.</td>
<td>nutr-irète.</td>
<td>nutr-irànto.</td>
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</table>

### CONDITIONAL.

<table>
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<tr>
<th>S.</th>
<th>cant-erèi,</th>
<th>cant-erèsti,</th>
<th>cant-erèbbe,</th>
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<tbody>
<tr>
<td>P.</td>
<td>cant-erèmmo,</td>
<td>cant-erèste,</td>
<td>cant-erèbbero,</td>
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<tr>
<td></td>
<td>cred-erèi,</td>
<td>cred-erèsti,</td>
<td>cred-erèbbe,</td>
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<td>cred-erèmmo,</td>
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<td>nutr-irèsti.</td>
<td>nutr-irèbbe.</td>
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<td></td>
<td>nutr-irèmmo.</td>
<td>nutr-irèste.</td>
<td>nutr-irèbbero.</td>
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### IMPERATIVE.

<table>
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<tbody>
<tr>
<td>S.</td>
<td></td>
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<tr>
<td>c'ant-a</td>
<td>crèd-i</td>
<td>nutr-i.</td>
</tr>
<tr>
<td>c'ant-i</td>
<td>crèd-a</td>
<td>nutr-a.</td>
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<tr>
<td>P.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>c'ant-iàmo</td>
<td>cred-iàmo</td>
<td>nutr-iàmo.</td>
</tr>
<tr>
<td>c'ant-iàte</td>
<td>cred-iàte</td>
<td>nutr-iàte.</td>
</tr>
<tr>
<td>c'ant-iño</td>
<td>crèd-ano</td>
<td>nutr-ano.</td>
</tr>
</tbody>
</table>

### SUBJUNCTIVE MOOD.

#### PRESENT TENSE.

<table>
<thead>
<tr>
<th>S.</th>
<th>che io c'ant-i,</th>
<th>che io crèd-a,</th>
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<tbody>
<tr>
<td></td>
<td>che tu c'ant-i,</td>
<td>che tu crèd-a,</td>
</tr>
<tr>
<td></td>
<td>ch' egli c'ant-i,</td>
<td>ch' egli crèd-a,</td>
</tr>
<tr>
<td>P.</td>
<td>che c'ant-iàmo,</td>
<td>che c'ant-iàmo,</td>
</tr>
<tr>
<td></td>
<td>c'ant-iàte,</td>
<td>c'ant-iàte,</td>
</tr>
<tr>
<td></td>
<td>c'ant-iño,</td>
<td>c'ant-iño,</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>S.</th>
<th>che io c'ant-i,</th>
<th>che io crèd-a,</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>che tu c'ant-i,</td>
<td>che tu crèd-a,</td>
</tr>
<tr>
<td></td>
<td>ch' egli c'ant-i,</td>
<td>ch' egli crèd-a,</td>
</tr>
<tr>
<td>P.</td>
<td>che c'ant-iàmo,</td>
<td>che c'ant-iàmo,</td>
</tr>
<tr>
<td></td>
<td>c'ant-iàte,</td>
<td>c'ant-iàte,</td>
</tr>
<tr>
<td></td>
<td>c'ant-iño,</td>
<td>c'ant-iño,</td>
</tr>
</tbody>
</table>
IMPERFECT.

I might sing. I might believe. I might nourish.

S. che io cant-assi, che io cred-essi, che io nutr-issi.
che tu cant-assi, che tu cred-essi, che tu nutr-issi.
ch' egli cant-asse, ch' egli cred-esse, ch' egli nutr-isse.

P. che cant-assimo, che cred-essimo, che nutr-issimo.
che cant-aste, che cred-este, che nutr-iste.
che cant-assero, che cred-essero, che nutr-issero.

INFINITIVE MOOD.

PRESENT TENSE.

to sing. to believe. to nourish.
cant-are, cred-ere, nutr-ire.

PARTICIPLE PRESENT.

singing. believing. nourishing.
cant-ante, cred-ente, nutr-ente.

GERUND.

singing. believing. nourishing.
cant-ando, cred-endo, nutr-endo.

PARTICIPLE PAST.

sung. believed. nourished.
cant-ato, cred-ato, nutr-ato.
**Auxiliary Verbs.**

The Auxiliary Verbs are *avere*, to have; *essere*, to be.

<table>
<thead>
<tr>
<th>Pre. Ind.</th>
<th>Ho, I have, etc.</th>
<th>Pre. Ind.</th>
<th>Sono, I am.</th>
</tr>
</thead>
<tbody>
<tr>
<td>hāt.</td>
<td>ha.</td>
<td>sēt.</td>
<td>ē.</td>
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<tr>
<td>ha.</td>
<td>abbiāmo.</td>
<td>ściamo.</td>
<td>siete.</td>
</tr>
<tr>
<td>avēte.</td>
<td>hānno.</td>
<td>sōno.</td>
<td></td>
</tr>
<tr>
<td>Imper.</td>
<td>avēva, I had.</td>
<td>Imper.</td>
<td>ēra, I was.</td>
</tr>
<tr>
<td>avēvi.</td>
<td>avēva.</td>
<td>ēri.</td>
<td></td>
</tr>
<tr>
<td>avēvāmo.</td>
<td>avēvāte.</td>
<td>ēra.</td>
<td></td>
</tr>
<tr>
<td>avēvāno.</td>
<td></td>
<td>eravāmo.</td>
<td></td>
</tr>
<tr>
<td>Pret.</td>
<td>ēbbē, I had.</td>
<td>Pret.</td>
<td>fūtē, I was.</td>
</tr>
<tr>
<td>avēstī.</td>
<td>ēbbe.</td>
<td>fōsti.</td>
<td></td>
</tr>
<tr>
<td>avēmmo.</td>
<td>avēste.</td>
<td>fūmno.</td>
<td></td>
</tr>
<tr>
<td>avēreno.</td>
<td></td>
<td>fōste.</td>
<td></td>
</tr>
<tr>
<td>Future.</td>
<td>aure, I shall have.</td>
<td>Future.</td>
<td>sarō, I shall be.</td>
</tr>
<tr>
<td>aureā.</td>
<td>aure.</td>
<td>sarō.</td>
<td></td>
</tr>
<tr>
<td>auremō.</td>
<td>aurete.</td>
<td>sarēmo.</td>
<td></td>
</tr>
<tr>
<td>auretē.</td>
<td>aureanno.</td>
<td>sarēte.</td>
<td></td>
</tr>
<tr>
<td>Condit.</td>
<td>aureē, I should have.</td>
<td>Condit.</td>
<td>sarēē, I should be.</td>
</tr>
<tr>
<td>aurestī.</td>
<td>aurebbe.</td>
<td>sarēstī.</td>
<td></td>
</tr>
<tr>
<td>aurebbē.</td>
<td>auremmo.</td>
<td>sarēbbe.</td>
<td></td>
</tr>
<tr>
<td>aurebbēte.</td>
<td>aurebbēro.</td>
<td>sarēbēte.</td>
<td></td>
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</tbody>
</table>
Impera. abbì, have (thou). Impera. sì, be (thou).
   abbìa.  
   abbìamo.  
   abbìate.  
   abbìano.  
Sub. Pr. abbìa, I may have. Sub. Pr. sìa, I may be.
   abbìa.  
   abbìa.  
   abbìamo.  
   abbìate.  
   abbìano.  
Imperf. avèssi, I might have. Imperf. fossì, I might be.
   avèssi.  
   avèsse.  
   avèssimo.  
   avèste.  
   avèssero.  
Inf. avère, to have. Inf. essere, to be.
   avèndo.  
   essèndo, being.  
Ger. Part. Pas. avùto, had. Part. Pas. stato, been.

All compound tenses are formed analogously to the English. Only essere is, in its compound tenses, conjugated by itself.

Example.

ho avùto, I have had. sono stato, I have been.
hanno avùto, they have had. sono stati, they have been.
avremo avùto, we shall have had. saremo stati, we shall have been.
avendo avùto, having had. essendo stato, having been.

Avère is used for the compound tenses of active verbs, as ho imparàto, I have learnt.

Essere is used with passive verbs, as io sono lodàto, I am praised; sono stato lodàto, I have been praised.
ITALIAN GRAMMAR.

CHAPTER II.—SECTION I.

1. In the Italian language, the noun is subject to the following practical modifications, in its general grammatical conditions of gender, number, and case.

Of Gender.

2. The gender of nouns in Italian, is masculine or feminine. The neuter gender is entirely wanting.

3. The gender can in a great measure be determined from the termination of substantives.

4. Nouns which end in O are masculine, and the exceptions are very rare.

5. Nouns ending in A are feminine, but the exceptions are more numerous.

6. Those ending in E, may be masculine or feminine, and are numerous; but very few nouns end in I, and these are often masculine, but some are feminine. Those ending in U (which always have the accent) are still fewer, and most of them are feminine. We will now give the particular rules, with corresponding examples.

SECTION II.

Nouns which end in O.

7. All nouns ending in O are masculine, with a very few exceptions.

(a) The categories of nouns ending in O, may be fixed as two. The category of nouns, of Latin derivation, and the category of those which are not of Latin derivation.
(b) Substantives of Latin derivation, are those which represent the most usual ideas amongst men, since naturally during the transformation of the Latin tongue into the vulgar Italian, the most necessary words did not fall into disuse, but were preserved in their primitive essence, with slight changes in form.

(c) All nouns of the Latin second declension, having the nominative mostly in us, but sometimes in er, and in the neuter gender in um, which have been preserved in the Italian language, have entered with the termination o and are in gender masculine.

8. Some examples of these are the following:—as animo, spirit; occhio, eye; panno, cloth; rivo, stream; titolo, title; vento, wind; alabastro, alabaster; arbìtro, arbitrator; fabbro, smith; ministro, minister; libro, book; collo, neck; esiglio, exile; giudicio, judgment; braccio, arm; esempio, example; vestigio, trace; naufragio, shipwreck; pericolo, danger.

(d) Also nouns of the fourth declension, by analogy of the termination in us, have been changed into a masculine termination in o.

EXAMPLES.

Atto, act; canto, song; conato, effort; consesso, a meeting; consolato, consulsiphip; corso, a race; esercito, an army; flusso, a flowing; gemito, a groan; gusto, taste; latrato, barking; magistrato, magistrate; muggito, a lowing. Tribù, from tribus, ending in ì feminine, is an exception.

(e) The rule that the Latin us, should be changed into o masculine, is so general in its nature, that those nouns which finish in us feminine in Latin, become masculine in Italian, as myrtus, laurus, populus (the tree), ficus, and some other feminine trees; are mirto, alloro, pioppo, fico, masculines in Italian.

9. The fruit of a tree is with us feminine, and has either the feminine termination in a, or the common in e. The tree is masculine, with a termination either masculine in o, or common in e.

(f) In this case the a Latin neuter plural of the fruit ending in a, is turned in Italian into a, feminine singular. Therefore, cera-
**SUM** and **cerasus**, in which the fruit is neuter, but the tree is feminine, make in Italian **ciliegia**, (fem.) the fruit, and **ciliegio**, (masc.) the tree; **corniola**, (fem.) is the fruit, and **corniolo**, (masc.) the tree; **pera**, (fem.) is the fruit, and **pero**, (masc.) the tree; and among words ending in **e**, **il noce**, is the tree, and **la noce**, the fruit.

**EXAMPLES.**

_L'ombra del noce è nociva._
The shade of the nut-tree is injurious.

_Le pesche sono fredde ed umide._
The peaches are cool and juicy.

_Il pesco è un arbore piccolo._
The peach-tree is a small tree.

_I ciliegi sono di diverse specie._
Cherry-trees are of different kinds.

_Egli mangia le ciliegie a ceste._
He eats cherries by the basketful.

_La campagna era ripiena di ulivi, di mandorli, di ciliegi, di peschi e di molti altri alberi fruttiferi._
The country was full of olive-trees, almond-trees, cherry-trees, peach-trees, and many other fruit trees.

_La contrada è abbondevole di castagni._
The country is full of chestnut-trees.

_Le castagne calde in Italia piacciono molto._
Hot chestnuts are very popular in Italy.

10. **Fico, pomo, cedro, arancio**, are used for the tree as well as the fruit.

11. The noun **mano** is feminine, although it has its termination in **o**, as

_E toccolo colla mano dritta, e disegli._
And he touched him with the right hand, and said to him.

_E tornarono a casa colle mani vuote._
And they returned home with their hands empty.

_Eco_ is masculine, when it does not include the idea of mythological personification, as

_Quei luoghi mandavano un eco (masc.) più volte ripetuto._
Those places were sending forth an echo many times repeated.
Nelle valli Eco trista (fem.) risuonava.

In the vallies plaintive Echo was resounding.

12. The proper names of women ending in o, which are of Greek derivation, are also feminine, because the essential law which makes them feminine is stronger than the exigency of a simple grammatical form, which is purely accidental. Atropo, Alcoto, Ero, Saffo, Calisto, Erato, are therefore feminine.

13. A few names of cities end in o, and are feminine, as Corinto, Efeso, Lepanto, Taranto, Otranto.

(g) These and other nouns retain the feminine gender, because they are the names of cities. They are frequently derived from Latin forms in us and um, as Corinto from Corinthus, Taranto from Tarentum, and others.

(h) Uomo, man, corpo, body, tempo, time, lato, side, uopo, need, are perhaps the only nouns in common use, which have the termination in o, and are not derived from the second or fourth declension.

14. Some other nouns which end in o are feminine; but these are used only in poetry, and never in prose. Take these as examples:—Imago, image; Cartago, Carthage; testudo, tortoise; and a few others.

Latitudo, latitude; longitudo, longitude; similitudo, similitude, are also feminine.

(i) These nouns are not derived from the second, but from the third declension.

15. Nouns which end in o, and are not of Latin derivation, are all masculine. Nouns of this kind preserve the stamp of the primitive language, which is different from any that is spoken, and are for the most part onomatopoeic, (similar in sound and meaning); others are taken from the new modes of war adopted by nations, or have been introduced into the language with the new progress of science.

Here are given some of these taken at hap-hazard:—

Scudiscio, whip or scourge; scroscio, the noise of violently falling water; rângolo, secret inward anxiety; cicisbeò, one
who is busy in courting women; ciondolo, a pendant; guinzaglio, a slip for a greyhound; garbuglio, garboil; bordo, a border, or the sides of a ship; ronzio, hum or buzz; rivellino, a ravelin.

SECTION III.

Nouns which end in a.

16. Nouns which end in a are feminine.

(7) Those which are derived from the first Latin declension retain the Latin form together with the Latin gender.

EXAMPLES.

*Ala*, wing; *amica*, sweetheart; *antenna*, sallyard; *argilla*, clay; *bestia*, beast; *cantilena*, song; *capra*, goat; *catena*, chain; *cena*, supper; *cella*, cellar; *esca*, food; *finestra*, window; *gemma*, gem; *ira*, anger; *gallina*, hen; *lacuna*, puddle; *gleba*, clod; *lima*, file; *lingua*, tongue; *luna*, moon.

(8) In the Latin language the majority of nouns ending in a are feminine. There are, however, some words ending in a, and derived from the first declension, which are masculine both in Italian and Latin. These we will place under the following rule:—

17. When nouns are designed (whether they be of Greek derivation or the contrary) to signify an office only exercised by men, in spite of the termination in a, they are masculine, as *Papa*, Pope; *patriarca*, patriarch; *monarca*, monarch; *duca*, duke; *poeta*, poet; *moralista*, moralist; *oculista*, oculist; *legista*, lawyer.

(9) Nouns ending in *ista* evince a Latin derivation, but are found far more frequently in the Italian language.

18. Finally, the proper names of men ending in a are masculine, as *Andrea*, *Ánassagora*, *Pittagora*.

(10) We may here notice some etymological deviations. *Cometa* is feminine, although in Latin it is masculine. The Latin words *Boa* and *boca* are feminine, but the Italian *boa* is masculine. We have also the Latin noun, *boja*, or *boja*, *arum*, fem. (a collar round
the neck), from which most likely the Italian boja, masc., the executioner.

(p) There may be also a few nouns, which are feminine when ending in a, but nevertheless have another Latin form; as Arma is in Italian feminine, and ends in a and also in e; in Latin it is of the neuter gender and second declension, and possesses no singular.

EXAMPLES.

Sono provveduti di arme leggere, e non di gravi.
They are provided with light arms, and not with heavy ones.
Prese le sue arme con se, e partì.
He took his arms and departed.
Armi can always be put in the place of arme: it then comes from arme in the singular.
(q) Likewise, the Italian cronaca (fem.) comes from cronica, cronicorum, Latin neuter. Here are the following examples:—
Matteo Villani scrisse la Cronaca del Mondo.
Matteo Villani wrote the Chronicles of the World.
Si trova nelle Cronache di quei tempi.
It is found in the Chronicles of those times.
In Italian there is the word ragna, which comes from araneum; and rago, which comes from aranea.

EXAMPLES.

Le mosche cadono nella ragna.
The flies fall into the cobweb.
I ragni tendono i lacci per prendere insetti.
Spiders stretch out snares to catch insects.
19. There are nouns also which end in à with an accent and are feminine, as carità, charity; bontà, goodness; libertà, freedom; pietà, piety; &c.
(r) Such nouns are derived from the third Latin declension, and are formed from the nominative by omitting the s, and consequently have their termination in à, upon which the accent is required.
(s) Here it must be noted that these etymological deviations of nouns of Latin derivation ending in a, which have been placed under general rules, are so rare in proportion to those of genuine
derivation, that they cannot be considered as weakening the general rule. Great part, indeed, of such deviations as we have shown, and shall shortly prove at greater length, are for the most part caused through the want of a neuter gender in the Italian language, which naturally originates some anomalous deviations from the general rules of affinity between the two languages. But even these deviations themselves confirm the general rules.

20. There are also other nouns ending in a, which are masculine, viz:—

Assioma, axiom; diadema, diadem; poema, poem; sistema, system; tema, theme; epigramma, epigram; dramma, drama, and some others.

(t) These are all neuter Latin nouns of the third declension, with nominatives in a of pure Greek derivation.

**EXAMPLES.**

Gli assiomi sono verità di per sé evidenti.
Axioms are self-evident truths.
Il clima temperato è buono per gli animali e le piante.
A temperate climate is good for animals and plants.
Il diadema era pieno di gemme e pietre preziose.
The diadem was full of gems and precious stones.
Un poema didascalico non ha che poca ispirazione.
A didactic poem has but little inspiration.
Il sistema Aristotelico è già antiquato e fuori d'uso.
The system of Aristotle is now antiquated and out of use.
This will be found sufficient with regard to nouns ending in a.

**SECTION IV.**

**Nouns which end in e.**

21. A great number of nouns end in e; of these one portion is masculine, and the other feminine; so that we shall do well to consider the termination in e common.

(u) The general criterion may be assumed that such nouns are derived from the third Latin declension—and some, but very few, from the fifth—being derived as to their termination from the singular ablative of both declensions.
(e) According to the general rules, which we have before given, nouns are feminine in Italian if they are feminine in Latin, and masculines and neuters in Latin are masculine in Italian.

Take these as examples:—Amore, love; ardore, ardour; favore, favour; orrore, horror; esortazione, exhortation; vocazione, vocation; altare, altar; nettare, nectar; animale, animal; ape, bee; nube, cloud; vate, poet; febbre, fever; verme, a worm; drago, dragoon; falcone, hawk; scorpione, scorpion; pace, peace; auspice, diviner; radice, root; neve, snow; dente, tooth; nutrice, nurse; pece, pitch; tridente, trident; mente, mind; amaritudine, bitterness; beatitudine, bliss; faraggine, medley; prurigine, itching; vergine, virgin; voragine, whirlpool; erede, heir; piede, foot; ariete, ram; ospite, guest.

22. There are some nouns ending in ore which sometimes belong especially to man, but are often changed when applied to women, into ice, as monitore, monitor; monitrice, (fem.); motore, mover; motrice, (fem.); amatore, lover; amatrice, (fem.).

EXAMPLES.
Fortuna de' beni recatrice e rapitrice.—Bem.
Fortune is the producer and destroyer of wealth.
E di questo consiglio fu autrice una ch' ebbe nome Polissa.
And of this advice, one who had the name of Polissa was the proposer.
Era in quei tempi Minuccio tenuto finissimo cantatore e sonatore.
In those times Minuccio was considered the finest singer and musician.

23. Others, again, when they do not end in ore in the masculine, have often the feminine in essa, as abate, abbot—abatessa, abbess; papa, pope—papessa, popeess; leone, lion—leonessa, lioness; profeta, prophet—profetessa, prophetess; and some others.

(z) We have just said that nouns derived from the third Latin declension usually terminate in e, being formed from the ablative singular. There are, however, some exceptions, for which we will endeavour to lay down rules.

D 2
(aa) Nouns derived from the Greek are to be excepted when they end in the nominative in a. These are formed from the Latin nominative, end in a, and are masculine, from the Latin neuter.

These nouns are named among the masculine exceptions terminating in a. (V. t., Section iii.)

(bb) We must also except some of those nouns which in Latin end in o in the nominative, and in inis in the genitive, and in Italian poetry may either be derived from the nominative and have their ending in o, or on the contrary be used in their form of a regular derivation from the Latin ablative, according to the exigencies of the verse. These, however, are few.

EXAMPLE.

L' un margo e l' altro del bel fiume adorno
Di vaghezza e d' odori olezza e ride.—Tas.

Both margins of the beautiful adorned river are smiling with beauty and redolent with sweets.

These nouns have been already named among the exceptional nouns in o. (V. § 14 & t., Sec. ii.)

(cc) Nouns of the third declension, ending in as, atis, and us, utis, are also to be excepted. These are formed from the nominative, and in Italian change as into à and us into ò, remaining in the same gender.

Take as examples:—Età, age; bontà, goodness; città, town; novità, novelty; gravità, gravity; voracità, voracity; virtù, virtue.

These nouns ending in a are named in the Sec. iii. § 19, and r; and those in ò are alluded to in the Sec. i. § 6.

(dd) Nevertheless, both in prose and poetry, these nouns often assume the termination of the Latin ablative in te, which by a caprice of language can at pleasure be changed into de: as etate and etade; bontate or bontade; pravitate or pravitade.

EXAMPLES.

Per sua bontà e piacevolezza è amato assai.

On account of his kindness and agreeableness he is very much loved.