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AN ITALIAN
Conversation Grammar,
AND
GUIDE TO ITALIAN COMPOSITION.

N. PERINI.
Harvard College Library

FROM

THE ESTATE OF

PROFESSOR E. W. GURNEY
(Class of 1852)

Received 3 May, 1899
AN ITALIAN

CONVERSATION GRAMMAR

COMPRISING THE MOST IMPORTANT RULES OF ITALIAN GRAMMAR, WITH NUMEROUS EXAMPLES AND EXERCISES THEREON; EXTRACTS IN ITALIAN PROSE AND POETRY; AND EXTRACTS IN ENGLISH PROSE FOR TRANSLATION INTO ITALIAN, WITH NOTES.

ALSO AN ITALIAN-ENGLISH AND ENGLISH-ITALIAN VOCABULARY.

BY N. PERINI, F.R.A.S.,

Professor of Italian at King's College, London, and at the Royal College of Music, and Italian Examiner to the Staff College, the Royal Military Academy, Woolwich, and the Society of Arts.

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DEDICATED, BY PERMISSION, TO

LORD TENNYSON, POET LAUREATE,

D.C.L., F.R.S., &c.
PREFACE.

"GOOD wine needs no bush," and a good book requires no preface; its value will soon be discovered and appreciated. But in bringing before the public this grammar, which is arranged in a way different from that generally adopted, I feel it incumbent on me to offer a few words of explanation.

I have throughout adhered to the deductive method, that is, I do not set any exercise before the student, except on points previously explained. I have always regarded as mischievous the system of setting exercises beyond the knowledge of the student, and in which one-half of the words are translated; these may be called exercises in writing, rather than exercises on grammar, and in doing them the student often loses sight of the very points the grammarian wishes to elucidate.

I have made the verb the framework of the whole grammar, as it is impossible to form a sentence without it. I have also discarded the usual method of separating Accidence from Syntax, for it seems to me that such a separation has no existence in reality; I have combined the two parts, and gradually introduced the Syntax as I thought its knowledge would be required by the student.

Being convinced, as most people now are, that the best way of learning a foreign language is to translate into it from one's own language, I have added to the grammar a few pages of English prose extracts, with notes to facilitate their translation
into Italian. I have also given some extracts in Italian Prose and Poetry, the former with notes so that the student may, at an early stage, be enabled to translate Italian into English and the latter that he may commit to memory some of the finest verses in the Italian language, and thus acquire a correct Italian accent. I have supplemented the whole with Vocabularies, which will enable the student to dispense with any other book for at least the first ten lessons.

With regard to the letters in darker type, which will be found in many Italian words throughout the book, their purpose is fully explained on page 8, to which the student is desired to refer.

In conclusion I hope my effort may win the favour of my colleagues; for any corrections and suggestions I shall be grateful.

N. PERINI.

King's College, London,
February 14th, 1884.
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ITALIAN GRAMMAR.

INTRODUCTION.

ON THE PRONUNCIATION AND SPELLING OF THE ITALIAN LANGUAGE.

THE ALPHABET.

The Italian Alphabet consists of the following twenty-two letters:—

A, B, C, D, E, F, G, H, I, J, L,

ah, bee, chee, de, a, effay, gee, ahkah, e, ee, ellay,

M, N, O, P, Q, R, S, T, U, V, Z,*

emmay, innay, o, pee, coo, erray, essay, tee, ou, vee, zatah.

A, E, I, O, U, are vowels, and the other seventeen letters are consonants.

There are no real diphthongs in the Italian language;† every letter must be pronounced with its distinct sound, as indicated above; the only letters that are subject to some slight modification in pronunciation are the vowels E and O, as will be explained further on. The Italian language is very nearly pronounced as it is written.

* The letters, K, W, X, Y, are not made use of in Italian, except to spell words belonging to other languages.

† By “dittonghi distesi” (long diphthongs) Italian grammarians mean that two vowels, belonging to the same syllable, are pronounced separately, making a slight pause between them; as the e and the u in “E...uropa,” Europe; the a and the u in “a...utunno,” autumn, “a...urora,” dawn, “a...utore,” author; and the a and the e in “pa...ese,” country, &c. Whilst by “dittonghi raccolti” (short diphthongs) the mean that two vowels, belonging to the same syllable, are pronounced quickly together; as the ie in “cielo,” heaven, sky, “piede,” foot.
ON THE PRONUNCIATION OF THE LETTERS.

A is pronounced as the English a, in carpet. Ex. "tavola," table.

B is pronounced as in English. Ex. "banco," bench.

C followed by a, o, u, or a consonant, is pronounced like the English k.
Ex. "camera," room; "cosa," thing; "cuna," cradle; "crosa," crust. But when e precedes e or i, it is pronounced soft—ce has the sound of the che, in cherry, and ci sounds like chi, in chicory. Ex. "certo," certain; "cibo," food; "ciarlare," to chat.


E is generally pronounced like the e, in merry. Ex. "merito," merit; "fedele," faithful. It is however to be observed that in many words this letter has a broader sound, something like the ai, in fair. The teacher is the best guide in this matter.

In the following words, and some others, the e has the sharp or broad sound, according to the meaning of the word.

*In the following words E has the sharp sound of E, in MERRY.*

Creta, clay.
Mezzo,† over-ripe.
Sei, six.
La tema, fear.
Venti, twenty.

*In the following words E has the broad sound of AI in FAIR.*

Creta, Crete (the island of).
Mezzo, half, middle, means.
Sei, thou art.
Il tema, the exercise.
Venti, winds.

*As it is fully explained on page 8 of this Grammar, in pronouncing most Italian words the stress of the voice, or what is called the "Tonic Accent" falls upon the penultimate, or last syllable but one. Ex. "padre," father; "cappello," hat, etc., but in some words (perhaps one out of every twenty) the "Tonic Accent" instead of falling on the penultimate, it falls upon some of the preceding syllables, as is the case in the word "tavola," table. The way adopted to indicate the "Tonic Accent" throughout this grammar is this: ALL THE WORDS IN WHICH THE TONIC ACCENT DOES NOT FALL ON THE PENULTIMATE SYLLABLE, THE LETTER OR LETTERS UPON WHICH IT FALLS ARE PRINTED IN DARKER TYPE, as "fertile," fertile; "vendere," to sell; but no difference in the type is made in the words in which the "Tonic Accent" falls upon the penultimate, ("felice," happy; "parlare," to speak,) nor in those words in which it falls upon the last vowel, accented, as in "carità," charity; "parlò," he spoke; in this latter case the whole stress of the voice naturally falls upon the last vowel, which is strongly pronounced.

† See page 6 for the right pronunciation of the zz.
ON PRONUNCIATION AND SPELLING.

F* is pronounced as in English. Ex. “fonte,” fountain.

G, before a, o, and u, and before consonants (except l and n) is pronounced hard like the g, in the word garden. Ex. “gara,” emulation; “gola,” throat; “grande,” great. Whilst before e and i, it has the soft sound of the g, in general, and gin; Ex. “genero,” son-in-law; “giorno,” day.

Pronunciation of Gl.

Gl, followed by a, e, o, and u, is pronounced like gl in glad. Ex. “glandula,” gland; “gleba,” glebe; “gloria,” glory; glutine,” glue.

But gli is pronounced almost like the English illi, in the word postillion; Ex. “gli,” (article) the, (pronoun) to him; “egli,” he; “eglino,” they; “tagliare,” to cut; “meglio,” better.


Pronunciation of Gn.

Gn is pronounced something like the English gn, in poignard. Ex. “montagna,” mountain; “magnifico,” magnificent.

H, which has no sound by itself, and may be considered as an auxiliary letter, is used at the beginning of the words “ho,” I have; “hai,” thou hast; “ha,” he, she, or it has; and “hanno,” they have, in which words the h is retained only to distinguish them from “o,” meaning or; “ai,” to the; “a,” to, or at; and “anno,” year. The h is further used in interjections. Ex. “Ah!” “oh!”

But the principal use of the letter h in Italian is to give to the letters e and g a hard sound when they are followed by e and i—the Italian che has the sound of the English ca, in cake, and the Italian chi sounds like the English word key; whilst the Italian ghe sounds like the English ga, in gate, and the Italian ghi sounds like the English gi, in give. Ex. “cherubino,” cherub; “chiesa,” church; “duchi,” dukes; “leghe,” leagues; “ghiaccio,” ice; “ghirlanda,” garland; “luoghi,” places.

* F is used instead of ph in Italian. Ex. “filosofia,” philosophy.
ON PRONUNCIATION AND SPELLING.


J is pronounced like the Italian i (ee), only the sound of the j is longer, like the y, in youth. This letter is fast passing into disuse; the letter i has taken its place at the beginning and in the middle of a word, and two i's, at the end of a word. Some grammarians however continue to use the j, instead of the two i's, to form the plural of words which in the singular end in io. Ex. "libraj," booksellers; "fornaj," bakers; "calzolaj," shoemakers; "premj," rewards; "principij," principles.

L is pronounced as in English. Ex. "lago," lake.

M is pronounced as in English. Ex. "mare," sea.

N is pronounced as in English. Ex. "naso," nose.

O is generally pronounced like the o, in vote. Ex. "volto," face; "colpa," guilt; "molto," much. But in many words this letter has a broader sound, like the o, in rod. The teacher is the best guide in this matter.

In the following words and some others, the o has the close or the broad sound according to the meaning of the word.

In the following words the o has the closed sound of o in vote. In the following words the o has the broad sound of o in rod.

Botte, cask. Botte, blows.

Coppa, nape of the neck. Coppa, cup.

Foro, hole. Foro, forum.

Ora, hour, now. Ora, breeze.

Rocca, distaff. Rocca, castle.

Voto, vow, vote. Voto, empty.

P is pronounced as in English. Ex. "pietra," stone.

Q, which is always followed by u, is pronounced like the English gu, in guire. Ex. "qualità," quality; "questo," this; "cinque," five; "quando," when.

R is pronounced as in English. Ex. "radice," root.
S has two different sounds; a sharp, hissing sound, like the s in the word spirit, and a soft sound, like the s in the word rose.

S has the sharp, hissing sound of s, in the word spirit, when it begins a word, and is followed by a vowel, or one of the following consonants, c, f, p, g, t. Ex. “scanno,” bench; “sforzo,” effort; “spia,” spy; “squadrone,” squadron; “storpio,” lame.

S has the soft sound of s, in the word rose,

I. When it begins a word and is followed by one of the following consonants, b, d, g, l, m, n, r, v. Ex. “sbaglio,” mistake; “sdegno,” disdain; “sgabello,” stool; “sleale,” disloyal; “smalto,” enamel; “snello,” nimble; “sregolato,” disorderly; “svelare,” to unveil.

II. When it is placed between two vowels. Ex. “rosa,” rose; “sposo,” bridegroom.

EXCEPTIONS.

In the following cases, although the s is placed between two vowels, it has the sharp sound of the s, in the word spirit.

(a) In the words “disegno,” drawing, and “disegnare,” to draw.

(b) In the ending syllable of adjectives in “osa,” “osa.” Ex. “famoso,” famous; “valoroso,” valiant.

(c) In compound words. Ex. “risonare,” (ri-sonare), to resound; “risovnenire” (ri-sovenire), to remember; “dicesi” (dice-si), it is said; “preparandosi” (preparando-si), preparing himself.

The syllable sce is pronounced like the English sha, in shape, Ex. “scettro,” sceptre; “scelto,” chosen; “scelglieri,” to choose; and the syllable sce is pronounced like the English word she. Ex. “sciocco,” foolish; “sciupare,” to dissipate.

T is pronounced as the t in native. Ex. “natura,” nature.

U is pronounced like the ou, in moon. Ex. “universo,” universe.

V is pronounced as in English. Ex. “vita,” life.

It is to be observed that all the double consonants, bb, cc, dd, ff, &c., must be pronounced distinctly—after having pronounced the first of the two consonants, the voice is kept lingering for a short while, and then the other consonant, with its accompanying vowel, is pronounced. Ex. “avreb...be,” he, or she would have; “ec...citare,” to excite; (the cc sound like the chi, in chicory), “zoc...colo,” sandal; (the cc sound like kk); “ad...dio,” good-bye; “ef...fice,” efficacious; “coragg...gio,” courage; “bel...lo,” beautiful; “fum...mo,” we were; “saran...no,” they will be; “cop...pa,” cup, nape of the neck; “tor...re,” tower; “buoni...simo,” very good; “dot...to,” learned; “bev...vi,” I drank.

* T, in Italian, never has the sound of the English t, as in nature.
† U, in Italian, never has the sound of the English n, as in nation.
ON PRONUNCIATION AND SPELLING

Z, also, has two different sounds; a soft sound, like the ds, in *Windsor,* and a sharp sound, like the ts, in *wits.*

Z has generally the soft sound when it is at the beginning of a word and followed by a single vowel. Ex. "zele," zeal; "zero," nought; "zanzara," gnat.

**EXCEPTIONS.**

From the above rule are excepted the following words and a few more, in which the s sounds like the ts, in *wits*:

- Zampa, paw.
- Zappa, hoe.
- Zingaro, gipsy.
- Zio, uncle.
- Zoccolo, sandal.

Z has the sharp sound of ts, in *wits*

I. When it is followed by ia, ie, io, Ex. "amicizia," friendship; "spezie," spices; "protezione," protection.

II. In all nouns ending in *anza* and *enza.* Ex. "costanza," constancy; "prudenza," prudence.

III. When the s is doubled, in which case the pronunciation is very marked;—after having pronounced the first z, the voice is kept lingering for a short while, and then other s, with its accompanying vowel, is pronounced. Ex. "bel...lez...za," beauty; "delicatez...za," delicacy; "prez...zo," price.

**EXCEPTIONS.**

In the following words and a few more the ss are pronounced like the ds in Windsor.

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<tr>
<th>Word</th>
<th>Meaning</th>
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<tr>
<td>Amaz...zone, amazon.</td>
<td>Magaz...zino, store-house.</td>
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<tr>
<td>Armoniz...zare, to harmonize.</td>
<td>Mez...zo, half, middle, means.</td>
</tr>
<tr>
<td>Autoriz...zare, to authorise.</td>
<td>Moraliz...zare, to moralize.</td>
</tr>
<tr>
<td>Az...zur...ro, azur.</td>
<td>Oriz...zonte, horizon.</td>
</tr>
<tr>
<td>Biz...zar...ro, fantastical.</td>
<td>Rez...zo, shady place.</td>
</tr>
<tr>
<td>Doz...zina, dozen.</td>
<td>Roz...zo, uncultivated.</td>
</tr>
<tr>
<td>Doz...zinale, common.</td>
<td>Ruz...zare, to play the fool.</td>
</tr>
<tr>
<td>Gaz...za, magpie.</td>
<td>Solen...niz...zare, to solemnize.</td>
</tr>
<tr>
<td>Gaz...zet...ta, gazette.</td>
<td>Ziz...zania, tare, discord. (fig).</td>
</tr>
</tbody>
</table>
ON PRONUNCIATION AND SPELLING.

THE MODE OF DIVIDING WORDS INTO SYLLABLES.

As it has already been stated, each of the letters of the Italian alphabet has its proper sound, never influenced by any other letter preceding or following it. If, therefore, proper attention be given to the formation of syllables, the matter of spelling in Italian becomes very easy.

RULES.

I. One or two consonants at the beginning of a word, followed by one, two, or even three vowels, form a syllable. Ex. "ve-de-re," to see; "pre-ga-re," to pray; "fi-e-le," gall; "quie-to," quiet; "scuo-la," school. Except when the stress of the voice, or what is called the "Tonic Accent," falls upon one of the vowels; in that case that vowel marks the end of the syllable. Ex. "Di-o," God; "mi-o," my.

II. A consonant between two vowels makes a syllable with the second vowel. Ex. "a-mi-co," friend; "o-no-re," honour; "ri-de-re," to laugh.

III. When two consonants are in the middle of a word, one of them makes a syllable with the preceding, and the other with the following vowel. Ex. "mar-ti-rio," martyrdom; "al-ber-go," inn; "Fran-ce-se," French; "ab-bia-mo," we have; "ac-cen-to," accent; "squar-do," glance. But if the second of the two consonants is either l, m, n, or r, the two consonants are united to the following vowel. Ex. "con-si-glio," counsel; "sti-gma," stigma; "cam-pa-gna," country; "ve-dre-mo," we shall see.

IV. When there are three consonants in the middle of a word, the first of them makes a syllable with the preceding, and the two others with the following vowel. Ex. "om-bra," shade; "sem-pre," always; "sor-pre-sa," surprise.

V. The consonant s, with all the other consonants which follow it, always form a syllable with the following vowel. Ex. "que-sto," this; "a-spe-to," aspect; "vo-stro," your. Except in compound words. Ex. "dis-por-re," to dispose; "dis-giun-ge-re," to unconnect, &c.

Finally, in compound words the initial preposition or adverb is spelt as one syllable. Ex. "dis-a-gio," discomfort; "tras-cu-ra-re," to neglect; "mal-a-ge-vo-le," difficult, &c.
ON THE PRONUNCIATION OF WORDS.

"Parole Piane," flat words.

As already stated (see p. 2, note *) in most Italian words the "Tonic Accent" falls upon the penultimate, or last syllable but one. Ex. "prato," meadow; "cappello," hat; "fedele," faithful; "parlare," to speak; "finire," to finish; "canto," I sing; "guiscavano," we were playing. These words are called "parole piane," flat words.

"Parole Sdruciole," slippery words.

In some words (perhaps one out of every twenty) the tonic accent falls on the ante-penultimate, that is to say on the last syllable but two. Ex. "tavola," table; "carcere," prison; "docile," docile; "vendere," to sell; "compravano," they were buying; "altissimo," very high. These words are called "parole sdruciole," slippery words.

"Parole Bisdruciole," very slippery words.

In a score of words (third persons plural of verbs of the first conjugation) the tonic accent falls upon the last syllable but three. Ex. "terminano," they end; "rotolano," they roll. These words are called "parole bisdruciole," very slippery words.

It is to be observed that the tonic accent in verbs never changes its place when a pronoun, or pronouns are joined to it, so that a "parola piana," by taking a pronoun after it, becomes "sdruciola," and when two pronouns are joined to it, it becomes "bisdruciola." Ex. "vendete," sell; "vendetelo," sell it; "vendtetemelo," sell it to me.

"Parole Tronche," curtailed words.

There are besides the "parole piane," "sdruciole," and "bisdruciole," some words which have lost the final syllable, and are therefore called "parole tronche," curtailed words. The tonic accent in these words falls upon the last vowel, which is always marked by the grave accent (˘), and is strongly pronounced. Ex.

Verità, for veridade, truth.
Virtù, for virtude, virtue.
Credè, for credeo, he believed.

Now, if the student will cast a glance over the paradigm of any Italian regular verb, (page 30 and following), he will see that all the forms in it are "parole piane," except three parole tronche, and eight "parole sdruciole," which fact clearly shows the great preponderance of "parole piane" in the Italian language.
ON PRONUNCIATION AND SPELLING.

THE WRITTEN ACCENT.

There is only one written accent in Italian orthography, which is the grave accent, marked thus ("'), and which is placed

I. On the final vowel of the "parole tronche" (curtained words), which have been explained in the previous page, such as "carità," charity; "bontà," kindness; "volontà," will.

II. On the words "più," more; "può," he, or she can; "già," already, of course; "giù," down, below; "qui," "quì," here, hither. The accent is used, in these words to prevent them being mispronounced.

Notice that there is no need of writing the accent on monosyllabic words, such as "re," king; "fu," he, or she was; "su," on, or upon; except however on the following monosyllables, to distinguish them from others spelt in the same manner, but written without accent, and which have a different meaning.

TABLE OF THE ACCENTED AND NON-ACCENTED MONOSYLLABLES.

<table>
<thead>
<tr>
<th>Accented</th>
<th>Non-Accented</th>
</tr>
</thead>
<tbody>
<tr>
<td>È</td>
<td>E</td>
</tr>
<tr>
<td>DLì</td>
<td>DA</td>
</tr>
<tr>
<td>Dì</td>
<td>DI</td>
</tr>
<tr>
<td>LLì</td>
<td>LA</td>
</tr>
<tr>
<td>LIì</td>
<td>LI</td>
</tr>
<tr>
<td>NÈ</td>
<td>NE</td>
</tr>
<tr>
<td>SÈ</td>
<td>SE</td>
</tr>
<tr>
<td>SÌ</td>
<td>SI</td>
</tr>
<tr>
<td>TÈ</td>
<td>TE</td>
</tr>
</tbody>
</table>

III. The accent is also used in the following words to indicate where the stress of the voice should be laid in pronouncing them:—

ÀNCORA means anchor,  
BALÌÀ means magistrate, power,  
CAPITÀNO means captain,

ANCÒRA means again.  
una BALÌÀ means a nurse.  
CAPITÀNO means they happen.
THE APOSTROPHE.


In a few words the apostrophe takes the place of a syllable. Ex. "un po'," instead of "un poco," a little; "me,'" instead of "meglio," better.

It is to be observed that in poetry the apostrophe is sometimes placed before a consonant, in the place of a vowel which has been left out. Ex.

"E'l sospirar dell' aura infra le fronde." And the sighing of the breeze among the trees.

"E il sospirar della aura infra le fronde." Petrarca.

All Italian words except "il," the; "un," a or an; "in," in; "per," for, through; "con," with; "non," not;* end with one of the vowels a, e, i, o, u, and this vowel indicates, the gender, number, and verbal inflection of words.

USE OF CAPITAL LETTERS.

Capital letters are used in Italian as in English, except that in Italian the names of the months, the names of the days of the week, and adjectives begin with a small letter, when not at the commencement of a sentence. Ex.

"Mi mandò la grammatica francese, lunedì" He sent me the French grammar, on Monday.

* Besides the words given above, which always end with a consonant, the Italians suppress the last vowel, or syllable, in many words, to avoid the monotony which would be produced by the use of two many vowel endings, so that they use "bel," instead of "bello," beautiful; "gran," instead of "grande," great, tall, large; "san," instead of "santo," saint, holy; "buon," instead of "buono," good. They also suppress the final vowel in many words, especially in the infinitive of verbs. Ex. "Aver avuto," instead of "Avere avuto," to have had; "Parlar francese," instead of "Parlare francese," to speak French. There is no rule for these curtailments; the judgment and ear decide.
ON PRONUNCIATION.

ON READING ITALIAN.

Now that the student is in possession of the rules for the pronunciation of Italian words, the following extracts from Italian classical writers are put before him, as reading exercises, because the first step to be taken when beginning to study a foreign language is to learn how to read it. In this respect the Italian language is most attractive; it offers no serious difficulty to the student, who, with the guidance of an able teacher can, after two or three hours' practice, read it far better than an Italian could possibly know how to read English after as many weeks or months' practice.

The appended extracts will, moreover, give the student a very good idea of the harmony, imitative power, and of the expression of the Italian language.

NOTE.—In reading Italian great care must be taken not to pronounce the words separately, but rather to let them run into one another, except, of course, when they are divided by punctuation. The student must also remember that, although the vowels ending indicate the gender, number and verbal inflection of Italian words, yet in speaking and reading the last syllable of words must be pronounced softly, lowering the voice, except when the last vowel is accented; in this latter case all the stress of the voice must be laid on the accented vowel, without however leaving any pause between it and the word which follows. Ex.

"Parlerò a Carlo, e gli dirò la verità."

I shall speak to Charles, and will tell him the truth.

Which must be pronounced as if it were written thus:—

"Parlerà Carlo, e glì dirà la verità."

FIRST READING EXERCISE.

Alcuno domandò a Lodovico Ariosto perché avesse fatto fabbricare una casa così semplice egli che avea descritto nel suo Orlando Furioso tanti magnifici palazzi, tanti bei portici e gradevoli fontane—perché, rispose egli, si radunano assai più presto parole che pietre.

TRANSLATION.

Some one asked Lodovico Ariosto why he had had so simple a house built for himself, he, who had described in his Orlando Furioso so many magnificent palaces, so many beautiful porticos and charming fountains. —"Because," replied he, "it is easier to build up with words than with stones."
SECOND READING EXERCISE.

BEGINNING OF ERMELINDA DEL BALZO'S LETTER TO MARCO VISCONTI.

(Taken from the Marco Visconti of Tommaso Grossi).

Marco,

"È una madre desolata che gettandosi ai vostri piedi, che stringendo e bagnando di amarissime lagrime la vostra mano gloria, scongiura per quanto v' ha di sacro in terra e in cielo, che le rendiate l' unica sua figlia, la gioia suprema, l'ultimo conforto de' suoi giorni infelici. So che i potenti della terra sogliono qualche volta circondare i loro passi di tenebre, nascondere le loro vie, e consumata l'ingiustizia, per parere irreprensibili, far mostra d'irritarsi contra i gemiti stessi del misero che l' ha patita; ma voi! no, voi avete un' anima temperata alla pietà, voi avete provato per tempo che cosa sia il dolore, e non rifiuterete la preghiera d'una povera tribolata."

TRANSLATION.

Marco,

It is a broken-hearted mother who, throwing herself at your feet, and grasping your glorious hand, and bathing it with very bitter tears, beseeches you, in the name of all that is most sacred on earth, and in heaven, to restore to her, her only daughter, the supreme joy, the last comfort of her unhappy days. I know that those who are powerful in this world are sometimes wont to surround their steps with darkness, to hide their ways, and, having committed the injustice, in order to appear blameless, they pretend to be irritated at the very groans of the unfortunate who has been the victim of it: but you! no, you have a soul tempered by pity, you early experienced what grief is, and will not unheed the prayer of a poor one who is in sorrow.
THIRD READING EXERCISE.

BEGINNING OF THE DESCRIPTION OF THE TERRESTRIAL PARADISE.
(Taken from La Divina Commedia, of Dante; Purgatorio, Canto xxviii.)

"Un' aura dolce, senza mutamento
Avere in sé, mi feria per la fronte,
Non di più colpo che soave vento;
Per cui le fronde, tremolando pronte,
Tutte quante piegavano alla parte,
U' la prim' ombra gitta il santo monte:
Non però dal lor esser dritto parte
Tanto, che gli augelletti per le cime
Lasciasser d'operare ogni lor arte:
Ma con piena letizia l'aure prime,
Cantando, riceveano intra le foglie,
Che tenevan bordone, alle sue rime,
Tal, qual di ramo in ramo si raccoglie
Per la pineta in sul lito di Chiassi,
Quand' Eölö Scirocco fuor disciolgie."

TRANSLATION (by H. W. Longfellow).

A softly-breathing air, that no mutation
Had in itself, upon the forehead smote me
No heavier blow than of a gentle wind,
Whereat the branches, lightly tremulous,
Did all of them bow downward toward that side
Where its first shadow casts the Holy Mountain;
Yet not from their upright direction swayed,
So that the little birds upon their tops
Should leave the practice of each art of theirs;
But with full ravishment the hours of prime,
Singing, received they in the midst of leaves
That ever bore a burden to their rhymes,
Such as from branch to branch goes gathering on
Through the pine forest on the shore of Chiassi,
When Eolus unlooses the Sirocco.
FOURTH READING EXERCISE.

IMAGE OF FRAUD.
(Taken from the Orlando Furioso, of Ariosto, Canto xiv.),

"Avea piacevole viso, abito onesto,
Un umil volger d'occhi, un andar grave,
Un parlare si benigno, e si modesto,
Che parea Gabriel che dicesse: Ave.
Era brutta e deforme in tutto il resto:
Ma mascondea queste fattezze prave
Con lungo abito e largo; e sotto quello,
Attossicato avea sempre il coltello."

TRANSLATION (by W. S. Rose).

With pleasing mien, grave walk and decent vest,
Fraud rolled her eye-balls humbly in her head,
And such benign and modest speech possess,
She might a Gabriel seem who Ave said.
Foul was she and deformed, in all the rest;
But with a mantle, long and widely spread,
Concealed her hideous parts; and evermore
Beneath the stole a poisoned dagger wore.

FIFTH READING EXERCISE.

SUMMONING OF THE INHABITANTS OF THE EVERLASTING SHADES.
(Taken from La Gerusalemme Liberata, of Tasso, Canto iv.).

"Chiamà gli abitatòr dell' ombre etere
Il rauc suon della Tartàrea tromba;
Tréman le spaziòse atre cavèrne
E l'âër cieco e quel romor rimbomba.
Nè si strìendo mai, dalle superne
Regioni del cielo il folgor piomba,
Nè si scossa giamaï trema la terra
Quando i vaporì in sen gràvida serrà."

TRANSLATION (by J. Hoole).

The trumpet now, with hoarse-resounding breath,
Convenes the spirits in the shades of death:
The hollow caverns tremble at the sound;
The air re-echoes to the noise around!
No louder terrors shake the distant pole,
When through the skies the rattling thunders roll:
Not greater tremors heave the labouring earth,
When vapours, pent within, contend for birth!
ON THE DEFINITE ARTICLE.

LESSON I.

ON THE DEFINITE ARTICLE AND THE PREPOSITIONS
"DI," "A," "DA."

ON THE DEFINITE ARTICLE.

1. The Definite Article is a word placed before a noun to determine its signification. In English the word used as the definite article is The, which is invariable; but in Italian the definite article serves also to indicate the gender and number of nouns, and has, therefore, six forms: "Il," "Lo," "La," in the singular, and "I," "Gli," "Le," in the plural.

2. "Il," plural "i," is used before masculine words beginning with a consonant, except an s "impure," that is an s followed by another consonant. Ex.

"Il libro," the book, "i libri,"* the books.

3. "Lo," plural "gli," is used 1st, before masculine words beginning with an s "impure"; 2nd, before mascluŋ words beginning with a vowel. In the latter case the o, in lo is suppressed and replaced by an apostrophe; the i of "gli" is replaced by an apostrophe only before a word beginning with an i.† Ex.

"Lo specchio," the looking-glass, "gli specchi," the looking-glasses.
"L'albero,"‡ the tree, "gli alberi," the trees.
"L'idolo," the idol, "gli idoli," the idols.

4. "La," plural "le," is used before feminine words, beginning with a consonant. If the feminine word begins with a vowel, the a in "la" is suppressed and replaced by an apostrophe; the e in "le" is replaced by an apostrophe only before a word beginning with e. Ex.

"La penna," the pen, "le penne,"§ the pens.
"L'anima," the soul, "le anime," the souls.
"L'elegia," the elegy, "l'elegie," the elegies.

5. * Nouns ending in o are masculine, and form their plural by changing the o into i. Ex. "Il libro," the book. "I libri," the books.
5. † The only word before which gli is used for the sake of euphony instead of i, is "dei," gods. Ex.

"Al tempo degli dei falsi e bugiardi."—Dante.
At the time of the false and lying gods.

† See page 8.

7. § Most words ending in a are feminine, and form their plural by changing the a into e. Ex. "La penna," the pen. "Le penne," the pens.

NOTE.—There is no neuter in Italian. The rules for the gender of nouns, and the formation of the plural of nouns and adjectives are given further on.
ON THE PREPOSITIONS "DI," OF; "A," TO, AT;
"DA," FROM, BY.

NOTE.—Italian grammarians call "di," "a," "da," "segnacasi," that
is, signs of the cases, because these prepositions express the same thing
in Italian as is expressed in Greek, Latin, and German, by the variations
of the cases. There are no declensions in Italian.

THE PREPOSITION "DI," OF.

8. The preposition "di," like the preposition of, denotes relation of
property and affinity, or connection between one thing and another. Ex.
"Il padrone di questa casa," the master of this house.
"Il regno di Spagna," the kingdom of Spain.
"Il duomo di Milano," the cathedral of Milan.

9. "Di," instead of "di," is used before words beginning with an i
when the word begins with any other vowel "di" or "di" may be used. Ex.
"Il regno d'Italia," the kingdom of Italy.
"La repubblica di, or d' America," the republic of America.

10. The English possessive case, expressed by 's, as Peter's book, is
rendered in Italian by inverting the position of the two words, and
placing the preposition "di," between them thus. "Il libro di Pietro."
"The book of Peter."

THE PREPOSITION, "A," TO, AT.

11. The preposition "a," like the preposition to, indicates the end
or object to which the action of the verb is directed. It corresponds
also to the preposition at, and then it indicates a state. Ex.
"Vado a Parigi," I am going to Paris.
"Ho parlato a Carlo," I have spoken to Charles.
"Mio padre è a casa," My father is at home.

12. "Ad," may be used instead of "a," before a word beginning
with a vowel, especially before an a. Ex.
"Sono stato ad Edinburgo," I have been to Edinburgh.

THE PREPOSITION "DA," FROM, BY.

13. The preposition "da," like the prepositions from, expresses
the point from which a person, or a thing departs, or comes. Ex.
"Vengo da Firenze," I come from Florence.

14. The a of "da" is never replaced by an apostrophe. Ex.
"È partito da Atene," He has left Athens.
ON THE PREPOSITIONS "DI," "A," "DA."

15. When the prepositions "di," "a," "da," and "in," in, precede the
definite articles, "il," "lo," "la," "i," "gli," "le," they are contracted
with; "per," for, through; and "su," on, upon; are sometimes used
separately from the articles, but are often contracted with it, as it is
shown in the subjoined table.

<table>
<thead>
<tr>
<th>TABLE SHOWING THE PREPOSITIONS CONTRACTED WITH THE DEFINITE ARTICLES.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>SINGULAR.</strong></td>
</tr>
<tr>
<td>Il palazzo, the palace, i palazzi, the palaces.</td>
</tr>
<tr>
<td>Del &quot; of the &quot; dei or de' &quot; of the &quot;</td>
</tr>
<tr>
<td>Al &quot; to the &quot; ai or a' &quot; to the &quot;</td>
</tr>
<tr>
<td>Dal { from } the &quot; dai or da' &quot; { from } the &quot;</td>
</tr>
<tr>
<td>Nel &quot; in the &quot; nei or ne' &quot; in the &quot;</td>
</tr>
<tr>
<td>Col &quot; with the &quot; coi or co' &quot; with the &quot;</td>
</tr>
<tr>
<td>Pel &quot; for the &quot; pei or pe' &quot; for the &quot;</td>
</tr>
<tr>
<td>Sul &quot; on the &quot; sui or su' &quot; on the &quot;</td>
</tr>
</tbody>
</table>

| Lo scrigno, the box, or chest, gli scrigni, the chests. |
| Dello " of the " degli " of the "                  |
| Allo " to the " agli " to the "                    |
| Dallo { from } the " dagli " { from } the "        |
| Nello " in the " negli " in the "                  |
| Collo " with the " cogli " with the "              |
| Per lo " for the " per gli " for the "            |
| Sullo " on the " sugli " on the "                  |

| La tavola, the table, le tavole, the tables.      |
| Della " of the " delle " of the "                |
| Alla " to the " alle " to the "                  |
| Dalla { from } the " dalle " { from } the "      |
| Nella " in the " nelle " in the "                |
| Colla " with the " colle " with the "            |
| Per la " for the " per le " for the "           |
| Sulla " on the " sulle " on the "                |
LESSON II.

ON THE VERB “AYERE,” TO HAVE.

16. The Verb is the principal word in a sentence; it expresses the existence and actions of beings and things, either in the present, past, or future time.

17. Verbs are divided into five kinds:—Active, Passive, Neuter, Pronominal, and Impersonal, or rather Unipersonal.

18. The verb “Avere,” is an active verb, but, like the verb “Essere,” is generally called an auxiliary verb, because the compound tenses of all other verbs are formed with the help of either of them.

THE VERB “AYERE,” TO HAVE.

INFINITIVE MOOD.

PRESENT. Past.
Avere, to have. Aver* avuto, to have had.

GERUND.†‡ PAST PARTICLES. COMPOUND OF THE GERUND.
Avendo, having. Avuto-a-i-e,§ had. Avendo avuto, having had.

* The e of “averre” is cut off for the sake of euphony.
† The Gerund in Italian always remains invariable.
‡ “Avere,” and many other Italian verbs, besides a Gerund, have a present participle, ending in “ante,” and “anti,” or in “ente,” and “enti.” Ex. “Una finestra aente non vetri, ma carta.” (Pellico). A window which had paper, instead of glass. “Gli Animali Parlanti.” (Casti). The Speaking Animals. As this form of the verb is seldom used, modern grammarians do not give it in the conjugation; but still it should, at least, be mentioned for the guidance of the student.
§ The past participle in Italian is variable; it ends in e, when it is used in connection with a noun masculine singular; in a for the feminine singular; in ì for the masculine plural; and in è for the feminine plural. The rules for the past particle are given further out.
ON THE VERB "AVERE."

<table>
<thead>
<tr>
<th>Present</th>
<th>Imperfect</th>
<th>Preterite Definite</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Io</em> ho,</td>
<td>Aveva, or avevo,†</td>
<td>Ebbi,</td>
</tr>
<tr>
<td>Tu hai,</td>
<td>Avevi,</td>
<td>Avesti,</td>
</tr>
<tr>
<td>Egli† ella,</td>
<td>Aveva;§</td>
<td>I had, &amp;c.</td>
</tr>
<tr>
<td>Esso, essa</td>
<td>Avevamo,</td>
<td>I had, &amp;c.</td>
</tr>
<tr>
<td>Noi abbiamo,</td>
<td>Avevate,</td>
<td>Ebbe;</td>
</tr>
<tr>
<td>Voi avete,</td>
<td>Avevano.§</td>
<td>Avemmo,</td>
</tr>
<tr>
<td>Egli no ellen,</td>
<td>I have, &amp;c.</td>
<td>Aveste,</td>
</tr>
<tr>
<td>Essi, esse</td>
<td>hanno.</td>
<td>Ebbero.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Preterite Indefinite</th>
<th>Pluperfect</th>
<th>Preterite Anterior</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ho avuto, &amp;c.</td>
<td>Aveva avuto, &amp;c.</td>
<td>Ebbi avuto, &amp;c.</td>
</tr>
<tr>
<td>I have had, &amp;c.</td>
<td>I had had, &amp;c.</td>
<td>I had had, &amp;c.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Future</th>
<th>Conditional Past</th>
</tr>
</thead>
<tbody>
<tr>
<td>Avrò,</td>
<td>Avrei,</td>
</tr>
<tr>
<td>Avrai,</td>
<td>Avresti,</td>
</tr>
<tr>
<td>Avrà;</td>
<td>Avrebbe;</td>
</tr>
<tr>
<td>Avremo,</td>
<td>Avremmo,</td>
</tr>
<tr>
<td>Avrete,</td>
<td>Aveste,</td>
</tr>
<tr>
<td>Avranno.</td>
<td>Avrebbe.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Future Anterior</th>
<th>Conditional Past</th>
</tr>
</thead>
<tbody>
<tr>
<td>Avrò avuto, &amp;c.</td>
<td>Avrei avuto, &amp;c.</td>
</tr>
<tr>
<td>I shall have, &amp;c.</td>
<td>I should have had, &amp;c.</td>
</tr>
</tbody>
</table>

22. * As the termination of the verb is sufficient to indicate the person and number of the subject in the sentence, the personal pronouns, used as subjects, are not expressed in Italian, except either to avoid ambiguity, or when two or more pronouns (used as subjects), are employed in the same sentence, or when a particular stress is to be laid on the pronoun; so the Italian for “I have the book,” is simply “Ho il libro.” This note is given in full further on.

The personal pronouns are given above simply that the student may know them, in case he wants to use them for the purpose just explained.

† “Egli,” “ella,” “egli no,” “elleno,” “elleno,” are used in reference to persons, whilst “esso,” “essa,” “essi,” “esse,” are generally used in reference to animals and things.

23. † The first person singular of the Imperfect Indicative ends either in *a* or in *o,* but in conversation the latter form is more used, because it marks the distinction between the first and the third person singular, without the aid of the personal pronoun.

24. § The letter *v* in the third persons of the Imperfect Indicative of all verbs, except those of the first conjugation, is often omitted. Ex. “avea”; “credevano.”
ON THE VERB "AVERE."

IMPERATIVE SUBJUNCTIVE MOOD.

MOOD:  

<table>
<thead>
<tr>
<th>Present</th>
<th>Imperfect</th>
<th>That I might have, &amp;c.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abbi,</td>
<td>Che io abbia,</td>
<td>Che io avessi,</td>
</tr>
<tr>
<td></td>
<td>Che tu abbia, or abbi,</td>
<td>Che tu avessi,</td>
</tr>
<tr>
<td>Abbia ;</td>
<td>{egli} abbia;</td>
<td>{egli} avesse;</td>
</tr>
<tr>
<td>Abbiamo,</td>
<td>Che abbiamo,</td>
<td>Che avessimo,</td>
</tr>
<tr>
<td>Abbiate,</td>
<td>Che abbiate,</td>
<td>Che aveste,</td>
</tr>
<tr>
<td>Abbiano.</td>
<td>{egli} abbiano.</td>
<td>{egli} avessero.</td>
</tr>
</tbody>
</table>

Preterite:  

Che io abbia avuto, &c.  
That I may have had, &c.  
That I might have had, &c.

NOTE.—The vocabularies preceding the exercises are to be learnt by heart, as they will not be repeated, except at the end of this grammar.

VOCABULARY.

<table>
<thead>
<tr>
<th>Name</th>
<th>Name</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Carlo</td>
<td>Charles.</td>
<td>Maria,</td>
</tr>
<tr>
<td>Elisabetta</td>
<td>Elizabeth.</td>
<td>Guglielmo,</td>
</tr>
<tr>
<td>Enrico</td>
<td>Henry.</td>
<td>Mary.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>William.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Italian</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>Il libro,</td>
<td>the book.</td>
</tr>
<tr>
<td>La lezione,</td>
<td>the lesson,</td>
</tr>
<tr>
<td>Il lapis,</td>
<td>the pencil.</td>
</tr>
<tr>
<td>La penna,</td>
<td>the pen.</td>
</tr>
<tr>
<td>La carta,</td>
<td>the paper.</td>
</tr>
<tr>
<td>Il quinterno,</td>
<td>the copy-book.</td>
</tr>
<tr>
<td>La lavagna,</td>
<td>the slate.</td>
</tr>
</tbody>
</table>

Il tema, the exercise.  
Il dizionario, the dictionary.  
La grammatica, the grammar.  
Il calamaio, the ink-stand.  
Il temperino, the penknife.  
La lettera, the letter.  
Il sigillo, the seal.

E, and.  
Già, already.  
Ieri, yesterday.  
Anche, pure, also, too.  
Oggi, to-day.  
Domani, to-morrow.

EXERCISE I.

I (22) have the book. Charles has the paper. Mary has the pen; she has also the grammar. We have the dictionary. She has Henry’s (10) copy-book. William and John have the ink-stand. I had (Imp. Ind.) already the pencil. Yesterday Elizabeth had (Imp. Ind.) the letter and* the seal; she had also the exercise. I shall have the lesson to-morrow. William and Charles will have the slate and (art.)† inkstand.

* Ed instead of e, may be used before a word beginning with a vowel, for the sake of euphony. Ex. “Carlo ed io.” Charles and I.

25. † In Italian the definite article must be repeated before each noun.
ON THE MODES OF ADDRESSING PEOPLE IN ITALIAN.

26. The Italians have three ways of addressing one another, they employ the second person singular, "Tu," thou; or the second person plural, "Voi," you; or the third person singular feminine, "Ella," she.

27. The second person singular, "tu," is used when parents speak to their children, and when husband and wife, brothers and sisters speak to each other. This form is used also when speaking to very intimate friends, and by masters in speaking to their servants, to show them special friendliness; otherwise they address them in the second person plural, "voi." The Italian "tu" has, therefore, so far, a very different signification from the English thou.

28. In Italian "tu" is further used, as thou is in English, in poetry, and sometimes to express anger, or scorn towards the person addressed.

29. The second person plural, "voi," is used by ladies and gentlemen towards their inferiors. It is also employed in commerce.

30. But when the Italians wish to show respect to the person they address (whether man or woman) instead of "voi," you, they use the third person singular feminine, "ella," she, which pronoun, in that case, stands for "Vostra Signoria" (your lordship, or ladyship). Ex.

\[
\begin{align*}
\text{Ella ha il temperino;} \\
\text{instead of} \\
\text{Voi avete il temperino.}
\end{align*}
\]

31. In speaking to more than one person "elleno," they, which stands for "le Vostre Signorie" (your lordships or ladyships), or "lor Signori," or "lor Signore" is used.*

32. All the words in a sentence, employed in connection with "ella" and "elleno," must, of course, be in keeping and agree with them. The student will better understand this point at a more advanced stage.

33. In consideration of the importance of this point, the student is strongly advised in writing the exercises in this grammar to write as many sentences as he can, both in the second person plural, and in the third person singular, as explained. When the sentences are in the Imperative Mood, it will benefit the student to write them in all the three forms.

LESSON III.
ON THE INTERROGATIVE AND NEGATIVE FORMS
OF VERBS.

35. In Italian, a verb is conjugated interrogatively simply by placing
the mark of interrogation after it; and, in speaking, by raising the
voice towards the end of the sentence. The personal pronoun is
sometimes required after the verb, to avoid ambiguity. Ex.
Abbiiamo abbastanza denaro? Have we enough money?
Ha, or ha ella (30) il libro? Have you the book?
Ha Enrico avuto la penna? Did Henry have the pen?

36. A verb is conjugated negatively, by placing the negative particle
"non" before it. Ex.
Non ho il libro. I have not the book.
Carlo non ha avuto l' oriolo. Charles has not had the watch.

37. A verb is conjugated interrogatively-negatively simply by placing
the mark of interrogation after it; and, in speaking, by raising the voice
towards the end of the sentence. Ex.
Non ha ella il libro? Have you not the book?
Non ha Pietro veduto il quadro? Has not Peter seen the picture?

VOCABULARY.
Il cappello, the hat. La sciarpa, the scarf.
Il cappellino, the bonnet. Il giornale, the newspaper.
L' abito, the coat. Il francobollo, the postage-stamp.
La vesta, the dress. Il denaro, the money.
Il gilè, the waistcoat. Il tempo, the time.

Sì, yes. Ma, but. o...o, either,...or.
No, no. Quando, when. Non (verb) nè...nè, neither...nor.

EXERCISE II.
William has Henry's (10) coat. Elizabeth has Mary's bonnet. Has
she (35) also the scarf? Yes. Charles has the money. We (22) have
neither the newspaper nor the postage-stamp. Have you (30) the
waistcoat? No, I have the hat, but I have not (36) the waistcoat.
Yesterday Mary had (Imp. Ind.) the dress. John had already (Imper.
Ind.) the letter. When shall we have (35) the dictionary? To-day or
to-morrow. I had already had (Pluper. Ind.) the lesson. I shall have
time to-morrow.
ON THE INTERROGATIVE AND NEGATIVE FORMS OF VERBS. 23

VOCABULARY.

Mio* padre, my father.  Il signore, the gentleman.
Mia madre, my mother.  La signora, the lady.
Mio fratello, my brother.  L'uomo, the man.
Mia sorella, my sister.  La donna, the woman.
Mio figlio, my son.  Il fanciullo, the child.
Mio cugino, my cousin.  Il mio* maestro, my teacher.
Mio zio, my uncle.  Lo (3), scolare, the pupil.
Mio nipote, my nephew.  Lo scrittoio, the writing-desk.
Mio nonno, my grandfather.  L'inchiostro, the ink.

Gennaio, January.  Luglio, July.
Febbraio, February.  Agosto, August.
Marzo, March.  Settembre, September.
Aprile, April.  Ottobre, October.
Maggio, May.  Novembre, November.
Giugno, June.  Dicembre, December.

La primavera, Spring.  L'autunno, Autumn.
L'estate, Summer.  L'inverno, Winter.

Ec(o)lo, here he is, Ec(o)li, here they are.  Prima di, before.
Ec(o)la, here she is, Ec(o)le, Dopo, after.

EXERCISE III.

My sister has the inkstand, but she has not (36) the ink. Charles has my (38) money. My brother has Henry's (10) hat. The teacher had (Imp. Ind.) my book. The woman had (Imp. Ind.) my mother's dress. We have already had our (38) uncle's letter. Have you (35) the postage-stamp, for the (15) newspaper? Yes, here it is. Have you William's copy-books (5)? Yes, here they are. Has John my pupil's pens (7)? Yes, here they are. I shall have time for my lesson before to-morrow. My nephew shall have my coat † and hat after May. We shall not have my father's writing-desk before (art.) Spring.

39 † "Mio," "tuo," &c., "il mio," "il tuo," &c., must be repeated before each noun, when there are several. "Ecco qui mia madre e mia sorella," here is my mother and sister.
LESSON IV.

ON THE PARTITIVE ARTICLE.

40. The Partitive Article is a word placed before a noun to indicate that it is taken in a partitive sense. The English partitive articles are some, and any, which are translated into Italian

41. (I.) By “del,” “dello,” “della,” to express quantity. Ex.
Ho comprato della carta I have bought some paper
e dell’inchiostro. and ink.

(II.) By “dei,” “degli,” “delle,” to express number. Ex.
Gli mandai degli abiti I sent him some French
francesi e delle armi inglesi. dresses and English arms.

42. But when some means a limited number, a few (“pochi”), it is translated either by “quelche,” which is invariable and is followed by a noun in the singular, or by “alcuno,” which agrees in gender and number with the noun to which it refers. Ex.
Vado a comprare qualche I am going to buy some (a few)
libro spagnuolo. Spanish books.
Non aveva seco che alcuni He only had with him some
amici. (a few) friends.

43. “Del,” “dello,” “della,” “quelche,” “alcuno,” “alcuni,” “alcune,” are repeated before each noun, when there are several. Ex.
Ho comprato della carta I have bought some paper
e dei libri. and books.

44. When some or any is omitted, or could be omitted in English, the partitive article is omitted, or could be omitted in Italian. Ex.
V'erano uomini, donne, e There were men, women,
persino fanciulli. and even children.
Ho veduto in Inghilterra I have seen in England
cavalli bellissimi. very fine horses.

45.—When in a question there is a partitive article “del,” “della,” &c., in giving an answer in Italian, the partitive article must be represented by the pronoun “ne,” which is always expressed in Italian, and the verb must be repeated in full. Ex.
Ha, o ha ella del denaro? Have you any money?
Si, ne ho. Yes, I have.
Avremo dell' acqua? Shall we have some water?
Si, ne avremo. Yes, we shall.
VOCABULARY.

L'oro,  gold.  Il rame,  brass.
L'argento,  silver.  Il lottone,  copper.
L'acciaio,  steel.  Lo stagno,  lead.
Il ferro,  iron.  La latta,  tin.

EXERCISE IV.

I have some (41) silver, but I have not (36) any gold. Has your brother any iron? Yes; he has some iron, copper, (43) and brass. Mary had (Imp. Ind.) some paper, but she had not any pens. Charles has neither the grammar, nor the dictionary. My father has some money. We have not any ink. Have we (35) any postage-stamps? Yes, we have; (45) here they are. Yesterday we had (Imp. Ind.) my uncle's dictionary. Have you (30) any pencils? No, I have not any. When shall I have some books? To-day, or to-morrow. Henry and William have money, but John has not any.

ON THE INDEFINITE ARTICLE.

46. The Indefinite Article is a word placed before a noun to limit its signification. The English indefinite article is a or an, which is translated in Italian by

47. "Un," before any masculine noun beginning either with a consonant or a vowel. Ex.

Un giorno felice.  A happy day.
Un uomo amabile.  An amiable man.

48. "Uno," before a masculine noun beginning with s "impure," or the letter s. Ex.

Uno, scolare diligente.  A diligent pupil.
Uno zio ricchissimo.  A very rich uncle.


Una signora francese.  A French lady.

50. "Un" before a feminine noun beginning with a vowel. Ex.

Un' anima sensibile.  A sensitive soul.

51. When in a question there is an indefinite article, "un," "uno," &c., in giving an answer, in Italian the indefinite article, preceded by the pronoun "ne" (of them), must be repeated, if the answer be in the affirmative; but if the answer be negative "ne," only, is expressed; "uno" is omitted. Ex:

Ha, or ha ella un dizionario italiano?  Have you an Italian dictionary?
Si, ne ho uno.  Yes, I have.
No, non ne ho.  No, I have not.
VOCABULARY.

L’aria, air. Il fuoco, fire.
La luce, light. L’acqua, water.

Lunedì, Monday. Una chiesa, a church.
Martedì, Tuesday. La mia casa, my house.
Mercoledì, Wednesday. Il giardino, the garden.
Giovedì, Thursday. La strada, the street.
Venerdì, Friday. Una stanza, or camera, a room.
Sabato, Saturday. La finestra, the window.
Domenica, Sunday. La mia sedia, my chair.

Perchè, because. No mai, never. Subito, at once.

EXERCISE V.

Mary has a pencil. We have a writing-desk. Have you (35) ever had a lesson from my (38) master?* Never. Charles has never had a penknife. When shall I have my dictionary? Very soon, on † Friday, or on Saturday. To-morrow Elizabeth will have a dress, and Mary will have a bonnet. Henry shall not have my brother’s slate. Shall we not (37) have some water? Yes, we shall. (45) William do not have (thou) (27-33) ‡ any fire in your room to-day. He had his book on § a chair, in my cousin’s garden.

---

* Master is translated into Italian by “maestro,” when it means a teacher, and by “padrone,” when it means a master, (an owner).
52. † On is not translated into Italian before Monday, Tuesday, &c., nor before any name of time. Ex. “Il primo gennaio,” On the first of January.
53. ‡ In Italian the present tense of the Infinitive Mood is used instead of the second person singular of the Imperative Mood, used negatively. Ex.
Guglielmo, non aver tanta William, do not have so
confidenza in te stesso. much confidence in yourself.
54. § The preposition “su,” takes an r (“sur”), for the sake of euphony, before a vowel. Ex.
“Sur una tavola.” On a table.
ON THE VERB "ESSERE."

LESSON V.

THE VERB "ESSERE," TO BE.

55. The verb Essere is a neuter verb, but, like “avere,” it is generally called an auxiliary verb, because the compound tenses of all other verbs are formed with the help of either of them.

**INFINITIVE MOOD.**

<table>
<thead>
<tr>
<th>Present</th>
<th>Past</th>
</tr>
</thead>
<tbody>
<tr>
<td>Essere, to be.</td>
<td>Essere stato,* to have been.</td>
</tr>
</tbody>
</table>

**GERUND.**  
Essendo, being.

**Past Participle.**  
Stato-ài-e, been.

**COMPUND OF THE GERUND.**  
Essendo stato, having been.

**INDICATIVE MOOD.**

<table>
<thead>
<tr>
<th>Present</th>
<th>Imperfect</th>
<th>Preterite Definite</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sono,</td>
<td>Era, or ero,</td>
<td>Fui,</td>
</tr>
<tr>
<td>Sei,</td>
<td>Eri,</td>
<td>Fasti,</td>
</tr>
<tr>
<td>È ;</td>
<td>Era ;</td>
<td>Fu ;</td>
</tr>
<tr>
<td>Siamo,</td>
<td>Eravamo,</td>
<td>Fummo,</td>
</tr>
<tr>
<td>Siete,</td>
<td>Eravate,</td>
<td>Foste,</td>
</tr>
<tr>
<td>Sono.</td>
<td>Erano.</td>
<td>Furono.</td>
</tr>
</tbody>
</table>

**Preterite Indefinite.**  
Sono stato, &c.

**I have been, &c.**

**Pluperfect.**  
Era stato, &c.

**I had been, &c.**

**Preterite Anterior.**  
Fui stato, &c.

**I had been, &c.**

**Future.**

<table>
<thead>
<tr>
<th>Sardo,</th>
<th>I shall be, &amp;c.</th>
</tr>
</thead>
</table>

**Conditional.**

<table>
<thead>
<tr>
<th>Sarei,</th>
<th>I should be, &amp;c.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Saresti,</td>
<td></td>
</tr>
<tr>
<td>Sarebbe,</td>
<td></td>
</tr>
<tr>
<td>Saremmo,</td>
<td></td>
</tr>
<tr>
<td>Saresta,</td>
<td></td>
</tr>
<tr>
<td>Sarebbe.</td>
<td></td>
</tr>
</tbody>
</table>

**Future Anterior.**  
Sardo stato, &c.

**I shall have been, &c.**

**Conditional Past.**  
Sarei stato, &c.

**I should have been, &c.**

56. * Notice that the compound tenses of “essere,” are formed by using the same verb as auxiliary, and that its past participle “stato,” is variable, so that the Italian for “I have been,” is “Sono stato, or stato,” (literally “I am been”).
ON THE VERB "ESSERE."

<table>
<thead>
<tr>
<th>IMPERATIVE MOOD.</th>
<th>SUBJUNCTIVE MOOD.</th>
<th>IMPERFECT.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sii,</td>
<td>Che io sia,</td>
<td>Che io fossi,</td>
</tr>
<tr>
<td>Sia ;</td>
<td>Che tu sia, or sii;</td>
<td>Che tu fossi,</td>
</tr>
<tr>
<td>Siamo,</td>
<td>Che [sia] sia ;</td>
<td>Che [sia] fosse ;</td>
</tr>
<tr>
<td>Siate,</td>
<td>Che siano,</td>
<td>Che fossimo,</td>
</tr>
<tr>
<td>Slano or sieno.</td>
<td>Che [slano] slano, or sieno.</td>
<td>Che [slano] fossero.</td>
</tr>
</tbody>
</table>

PRETERITE.  
Che io sia stato, &c.  
That I may have been, &c.

PLUPERFECT.  
Che io fossi stato, &c.  
That I might have been, &c.

VOCABULARY.

Buono, *  
good.  
Uno,  1.  Primo,  I.
Grande,  
tall, large.  
Due,  2.  Secondo,  II.
Piccolo,  
small, little.  
Tre,  3.  Terzo,  III.
Bello,  
beautiful, fine.  
Quattro,  4.  Quarto,  IV.
Felice,  
happy.  
Cinque,  5.  Quinto,  V.
Orgoglioso,  
proud.  
Sei,  6.  Sesto,  VI.

Dove, where.  
Se, if.  
Dentro, in, within.
Qui, here.  
Molto, very, much.  
Fuori (di), out, without.

Questo, mas.  
this.  
Questi, mas.  
these.
Questa, fem.  
these.
Queste, fem.  

EXERCISE VI.

John is tall, but his brother Charles is little. This church is very beautiful. Where is Elizabeth? She (22) is here. These tables are small, but they are good. Where are Henry and John? They are not (36) here; they are in our uncle’s garden. Where shall we be on Thursday? We shall be in our uncle's castle. Where have you been (30 and 56)? I have been in my brother's room. Will you be here on Wednesday? Yes; I shall be either here, or at my sister's house. Be (33) good, William, and you will be happy. Do (33 and 53) not be so proud.

57. * Adjectives agree in gender and number with the noun they qualify; those ending in o, change the o into a, for the feminine, and form their masculine plural by changing o into i, and their feminine plural by changing a into e, as “buono,” “buona,” “buoni,” “buone.” Adjectives ending in e do not change for the feminine; the plural for both genders is formed by changing the e into an i; as “grande,” “grandi.”
THE VERB “ESSERE,” WITH “CI” AND “VI.”

58. The verb “Essere” is very often employed as an impersonal verb, with the words “ci,” and “vi.”

59. When “ci” and “vi” (used with essere) are adverbs of place, they signify here (ci), and there (vi), but when they are relative pronouns, they stand for the English in it, in them.

THE VERB “ESSERE,” WITH “CI” AND “VI.”

AFFIRMATIVELY.

INFINITIVE

MOOD. { PRESENT. Esserci, or esservi, to be there, or in it, &c. 
PAST. Esserci stato, to have been there, &c. 
GERUND. Essendoci, being there, &c. 
COMP. OF G. Essendoci stato, having been there, &c. 

PRESENT.

INDICATIVE

MOOD. { C’è, or v’è, there is, or there is in it, &c. 
Ci sono, there are, &c. 
C’era, there was, &c. 
C’erano, there were, &c. 
C’è stato, or stata, there has been, &c. 
Ci sono stati, or stata, there have been, &c. 

PRET. INDEF. 

FUTURE. 

Ci sarà, there will be, &c. 
Ci saranno, 

INTERROGATIVELY.

NEGATIVELY.

C’è? is there? &c. Non c’è, there is not, &c. 
Ci sono, are there? &c. Non ci sono, there are not, &c. 

VOCABULARY.

Un anno, a year. Una settimana, a week. 
Un mese, a month. Un giorno, a day. 

Poco, little. Troppo, too much. Troppo poco, too little. 

EXERCISE VII.

Charles is the first, I am the second, and Elizabeth is the third. My brother’s house is too large. Where is Mary? She is in my sister’s room. Is there a man in the street? Yes; there is a man and a child. Is there a table in our garden? No; there are three chairs, but there is no (s6) table. There are seven days in the week; Monday is the first day. There was a beautiful looking-glass in my uncle’s room. There is too much ink in this inkstand. Is there a pencil in my brother’s writing desk? No, there are three pens, and some paper. There will be a book for the pupil, and a beautiful writing-desk for the teacher.
ON THE VERBS.

LESSON V.

ON THE VERBS.

60. As stated on page 18, the verb is the principal word in the sentence—it is its very soul;—it expresses the existence and actions of beings, and things, either in the present, past, or future time.

61. Verbs are divided into five kinds—Active, Passive, Neuter, Pronominal, and Impersonal, or rather Unipersonal; besides the two Auxiliaries, which have already been given.*

62. Verbs are either Regular, Irregular, or Defective.

63. Italian regular verbs are now generally classified into three† conjugations; which are distinguished by the termination of the Present of the Infinitive Mood.

The first ends in are, as Comparare, to buy.

" second ", ere, as Credere, to believe.

" third ", ire, as Servire, to serve.

* There are altogether 7,000 ‡ verbs in Italian, of which 6,000 are of the first conjugation, and are all regular, except four:—"Andare," to go; "Dare," to give; "Fare," to do, and to make; and "Stare," to be in health, to dwell, and to remain.

The second conjugation, includes 500 verbs, of which only 60 are regular;—of the 440 irregular, 60 end in "ere," long, (Parole piane, like temere, to fear), and 380 in "ere," short; (Parole sdruciole, like "Credere," to believe).

There are 500 verbs of the third conjugation, in "ire," of these 430 are regular, conjugated either like "Servire," (40 of them), or like "Unire," (390 of them);—70 are irregular.

† Several Italian grammarians, in imitation of the Latin grammarians, have classified the Italian verbs into four conjugations;—the 1st in "are," like amare; the 2nd in "ere," long, like "temere;" the 3rd in "ere," short, like "credere," and the 4th in "ire," like "sentire." But this classification offers no advantage overer; for the regular verbs of both classes in "ere,> are conjugated alike; the Preterite Definite is in "ei," or "etti," "esti," "è, or "ette," in the singular; and in "emmo," "este," "erono," or "ettero," in the plural, whether the "ere," in the Infinitive be long or short.

Besides, the attempted division has no advantage for the Classical student, in as much as very few of the Italian verbs, which are derived from the second Latin conjugation, preserve the original quantity in "ere," long. Many have changed the Latin "ere," long, into an Italian "ere," short; thus "mordere," has become "mordere;" "ardere;" "ardere;" "respondere;" "ridere;" "adere." On the other hand, a few of the third Latin conjugation have changed the "ere," short, into an Italian "ere," long; thus "sapere," has become "sapere;" "cadere;" "cadere." Again some verbs which end in "ere," long, in Latin, have become Italian verbs of the first conjugation, thus "exercere," has become "esercitare;" whilst others, which in Latin end in "ere," long, or short, have become Italian verbs in "ire;" as "reverdere;" "riverire;" "florere;" "florire;" "concipere;" concepire;" &c.

‡ These figures are only approximately correct.
ON THE CONJUGATION OF *ACTIVE VERBS.
MODEL OF THE FIRST CONJUGATION IN "ARE."
"COMPRARE," TO BUY.

INFINITIVE MOOD.

PRESENT. Past.
Compr are, to buy Aver† compr ato, to have bought.

GERUND. PAST PARTICIPLE. COMPOUND OF THE GERUND.
Compr ando, buying.
Compr ato-a-i-e.‡ bought.
Avendo compr ato, having bought.

INDICATIVE MOOD.

PRESENT. IMPERFECT. PRETERITE DEFINITE.
Compr o, Compr ava-o, Compr ai, I bought, &c.
Compr i, Compr avi, Compr asti, I bought, &c.
Compr a; Compr ava; Compr o; Compr ammo,
Compr iamo, Compr avamo, Compr aste,
Compr ate, Compr avate, Compr arono.
Compr ano.§

64. * Active Verbs are either Active Transitive, or Active Intransitive.
65. An Active Transitive Verb is a verb expressing an action which passes to the object in the sentence, without the help of a preposition. In the phrase "Giovanni ha comprato il libro," John bought the book, "Giovanni" is the subject, "ha comprato," is the verb, active transitive, and "il libro" is the object, called direct object.
66. An active intransitive verb is a verb expressing an action which passes to the object in the sentence through a preposition. In the phrase, "Maria ha parlato a Carlo," "Maria" is the subject, "ha parlato," the verb, active intransitive, and "a Carlo" is the object, in this case called indirect object.
67. † The compound tenses of all active verbs are formed with "avere."
68. ‡ The past participle of active transitive verbs remains invariable, that is to say ends in o, when the direct object in the sentence follows it. Ex. "Ho comprato tre libri." I have bought three books. But when the direct object precedes the past participle, the latter is variable. Ex. "Ecco i libri che ho comprati." Here are the books I have bought.
69. The past participle of active intransitive verbs always remains invariable. Ex. "Ci hanno parlato." They spoke to us.
§ See page 8.
ON THE FIRST CONJUGATION IN "ARE."

**Preterite Indefinite.**
Ho comprato, &c. Aveva comprato, &c. Ebbi comprato, &c.  
*I have bought, &c.*  
*I had bought, &c.*  
*I had bought, &c.*

**Future.**
Compr ero,  
Compr erai,  
Compr erà;  
Compr eremo,  
Compr erete,  
Compr eranno.  

**Conditional.**
Compr eri,  
Compr eresti,  
Compr errebbe;  
Compr eremmo,  
Compr ereste,  
Compr erebbbero;  

**Future Anterior.**
Avrò comprato, &c.  

**Conditional Past.**
Avrei comprato, &c.  

**Imperative.**

**Mood.**
Compr a,  
Compr i;  
Compr iamo,  
Compr ate,  
Compr ino.  

**Subjunctive Mood.**
Che io compr i,  
Che [st] compr i;  
Che compr iamo,  
Che compr iate,  
Che [riamo] compr ino.  

Che tu compr assi;  
Che [st] compr asse;  
Che compr assimo,  
Che compr aste,  
Che [riamo] compr assero.  

**Imperfect.**
That I may have bought, &c.  
That I may have bought, &c.

**Preterite.**
Che io abbia comprato, &c.  
**Pluperfect.**
Che io avessi comprato, &c.  
That I may have bought, &c.  

**Observations on some Verbs of the First Conjugation.**

70. Verbs ending in "care," and "gare," as "Peccare," to sin, and "Pregare," to pray, require an *h* after the *c* and *g*, when followed by *e* or *i*; because those two consonants (*c* and *g*), are to be pronounced hard through the whole conjugation. Ex. "pecco," "pecchi," "pecca," "pecchiamo," &c.; "prego," "preghi," "prega," "preghiamo," &c.

71. Verbs ending in "ciare" and "giare," as "Scacciare," to drive away, and "Mangiare," to eat, drop the *i* before another *i*, or an *e*; as "Scaccereb," &c.; "Mangerei," &c.

72. * Before or after a verb employed in the Conditional, there is always another verb preceded by the conjunction "se," if; this latter verb has the same form as the Imperfect Subjunctive. Ex.

Se io avessi denaro, comprerei questa casa.  
* If I had money, I would buy this house.  

## ON THE FIRST CONJUGATION IN "ARE."

ALPHABETICAL LIST OF THE MOST IMPORTANT REGULAR VERBS OF THE FIRST CONJUGATION.

Note.—The appended list does not contain the regular verbs of the first conjugation exemplified in the five following exercises;—they are given, in the Infinitive form, underneath the exercises in which they occur. This plan has been adopted to avoid useless repetition.

<table>
<thead>
<tr>
<th>Verb</th>
<th>Infinitive</th>
<th>Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abbondare (di)</td>
<td>to abound (with)</td>
<td></td>
</tr>
<tr>
<td>Alloggiare</td>
<td>to lodge</td>
<td></td>
</tr>
<tr>
<td>Amare</td>
<td>to love, to like</td>
<td></td>
</tr>
<tr>
<td>Ammazzare</td>
<td>to kill</td>
<td></td>
</tr>
<tr>
<td>Aumentare</td>
<td>to augment</td>
<td></td>
</tr>
<tr>
<td>Baciare</td>
<td>to kiss</td>
<td></td>
</tr>
<tr>
<td>Ballare</td>
<td>to dance</td>
<td></td>
</tr>
<tr>
<td>Cercare</td>
<td>to look for</td>
<td></td>
</tr>
<tr>
<td>Coniugare</td>
<td>to conjugate</td>
<td></td>
</tr>
<tr>
<td>Copiare</td>
<td>to copy</td>
<td></td>
</tr>
<tr>
<td>Disprezzare</td>
<td>to despise</td>
<td></td>
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<tr>
<td>Durare</td>
<td>to last, to endure</td>
<td></td>
</tr>
<tr>
<td>Evitare</td>
<td>to avoid</td>
<td></td>
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<tr>
<td>Fumare</td>
<td>to smoke</td>
<td></td>
</tr>
<tr>
<td>Giudicare</td>
<td>to judge</td>
<td></td>
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<tr>
<td>Gridare</td>
<td>to cry</td>
<td></td>
</tr>
<tr>
<td>Guadagnare</td>
<td>to earn</td>
<td></td>
</tr>
<tr>
<td>Guardare</td>
<td>to look</td>
<td></td>
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<tr>
<td>Guastare</td>
<td>to spoil</td>
<td></td>
</tr>
<tr>
<td>Guidare</td>
<td>to guide, to drive</td>
<td></td>
</tr>
<tr>
<td>Impognare</td>
<td>to pledge</td>
<td></td>
</tr>
<tr>
<td>Imparare</td>
<td>to learn</td>
<td></td>
</tr>
<tr>
<td>Ingannare</td>
<td>to deceive</td>
<td></td>
</tr>
<tr>
<td>Invidiare</td>
<td>to envy</td>
<td></td>
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<tr>
<td>Licenziare</td>
<td>to dismiss</td>
<td></td>
</tr>
<tr>
<td>Meritare</td>
<td>to deserve</td>
<td></td>
</tr>
<tr>
<td>Migliorare</td>
<td>to improve</td>
<td></td>
</tr>
<tr>
<td>Minacciare</td>
<td>to threaten</td>
<td></td>
</tr>
<tr>
<td>Mirare</td>
<td>to gaze, to look at</td>
<td></td>
</tr>
</tbody>
</table>

ON THE FIRST CONJUGATION IN "ARE."

VOCABULARY.

La Francia, France. Francese, French.
La Germania, Germany. Tedesco, German.
L’ Italia, Italy. Italiano, Italian.
La Spagna, Spain. Spagnuolo, Spaniard.

La situazione, the situation. La porta, the door, gate.
Questa città, this town, city. La lingua, the language.

Facile, easy. Difficile, difficult.

Note.—In this and the following exercises, the verbs are given in the Present of the Infinitive Mood; it is left to the student to put them in the proper mood, tense, number, and person.

EXERCISE VIII.

I do* not (36) find (a) the Italian† language difficult. William speaks (b) French,‡ but does* not speak German. I am buying§ some (41) books for my brother. I blame (c) my sister, because she was listening (d)§ at the door. Shall you (30 and 35) vote (e) to-morrow? Yes. John found|| this letter on (54) a chair, in my brother’s room. I have sent (f) Henry’s Spanish grammar to my mother. Charles always¶ studies (g) in our uncle’s garden. We admire (h) the situation of this town. I have left (i) William’s book on my writing-desk.

(a) Trovare. (b) Parlare. (c) Biasimare. (d) Ascoltare. (e) Voltare. (f) Mandare. (g) Studiare. (h) Ammirare. (i) Lasciare.

73. * The auxiliaries do, does, did, are not translated into Italian.
74. † Adjectives indicating nationality are put after the noun they qualify, in Italian. Ex.

La lingua italiana. The Italian language.
75. ‡ English, French, &c., meaning the English, the French language, &c., are also translated by “l’ inglese,” “l’ francese,” &c., or “la lingua inglese,” “la lingua francese,” &c.
76. § The participial Anglicisms “I am buying,” “She was listening,” “I shall be writing,” &c., are translated into Italian as if they were “I buy,” “she listened,” (Imp. Ind.) “I shall write,” &c.
77. || Translate as if it were “has found,” because, in Italian, a verb is used in the Preterite Definite only when the time at which an action occurred, is stated.
78. ¶ “Sempre,” always, and “mai,” ever, never, are generally placed after the verb.
VOCABULARY.

L'Europa, Europe.  Europeo, European.
L'America, America.  Americano, American.
La Scozia, Scotland.  Scozzese, Scotch.
L'Irlanda, Ireland.  Irlandese, Irish.

Una carta geografica, a map.  Un quadro, a picture.
Il mondo, the world.  La larghezza, the breadth.
Una scoperta, a discovery.  La lunghezza, the length.
Una rivoluzione, a revolution.  Una pera, a pear.
La riunione, the meeting.  Una ciriega, a cherry.
Una regola, a rule.  Dell' uva, some grapes.
Il pianoforte, the pianoforte.  Dell'acquavite, some brandy.
Questa sera, this evening.  Del vino, some wine.
ieri sera, last night.  Della birra, some beer.

Sociale, social.  Letterario, literary.
Politico, political.  Scientifico, scientific.
Commerciale, commercial.  Artistico, artistic.

EXERCISE IX.

Elizabeth plays (a) and sings (b) but does not draw (c). I have bought two Italian (74) books, one for you, (30 and 33) and one for William. You were dining (76) (d) when I was studying. Charles was drawing a map of England. Mary was embroidering (e) a waistcoat for my father. The discovery of America caused (f) (Pret. Def.) a revolution in the commercial world. When I entered (g) the room he was working (h). Did you speak (Pret. Def.) at the meeting last night? No, I did not (36) speak. (Pret. Def.) I shall explain (i) this rule this evening. I shall have built (j) my house before October. Measure (k) (33) the length and (25) breadth of this room, before† buying the pianoforte. We shall preserve (l) these cherries with (in) brandy. If (72) I had money, I would buy this fine picture.

(a) Suonare.  (b) Cantare.  (c) Disegnare.  (d) Pranzare, or desinare.  (e) Ricamare.  (f) Cogionare.  (g) Entrare.  (h) Lavorare.  (i) Spiegare.  (j) Fabbricare, or Edificare.  (k) Misurare.  (l) Conservare.

79. * "Entrare," to enter, is a neuter verb, and is always followed by "in." Ex. "Entraî nel teatro alle sei." I entered the theatre at six o'clock.

So. † All Prepositions in Italian are followed by the Present of the Infinitive Mood. Ex. "Prima di andare a Parigi." Before going to Paris.

Except the preposition "dopo," after, which precedes the Past of the Infinitive. Ex. "Partirò dopo aver pranzato." I shall start after dinner.