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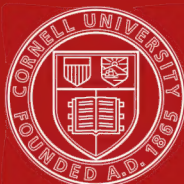


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Italian conversation-grammar.



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ITALIAN  
CONVERSATION-GRAMMAR.

BY L. B. CUORE.

THIRD EDITION.



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## P R E F A C E.

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**THIS** Grammar, based on that of Robello and others, claims to be all that is necessary for the study of the elements of the Italian language.

Great pains have been taken to present the verbs in a clear, concise manner ; and though, for the sake of easy comparison, they are placed at the end of the book, the student is requested to study a part of them with every lesson.

It is hoped that this little work will fill the place for which it is intended.

**THE AUTHOR.**





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# ITALIAN GRAMMAR.

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ITALIAN GRAMMAR teaches the principles of the Italian language. These relate, —

1. To its written characters ;
2. To its pronunciation ;
3. To the classification and derivation of its words ;
4. To the construction of its sentences ;
5. To its versification.

The first part is called ORTHOGRAPHY ; the second, ORTHOEPY ; the third, ETYMOLOGY ; the fourth, SYNTAX ; and the fifth, PROSODY.

---

## CHAPTER I.

### PRONUNCIATION.

The Italian alphabet consists of twenty-two letters : —

A, a ; B, b ; C, c ; D, d ; E, e ; F, f ; G, g ; H, h ; I, i ; J, j ;  
L, l ; M, m ; N, n ; O, o ; P, p ; Q, q ; R, r ; S, s ; T, t ; U, u ;  
V, v ; Z, z.

The letters *l*, *w*, *x*, and *y*, sometimes occur, but only in words derived from foreign sources.

### SOUNDS OF THE ITALIAN LETTERS.

In Italian, every vowel must be distinctly sounded. The five vowels, *a*, *e*, *i*, *o*, *u*, are thus pronounced : —

## SOUNDS OF THE VOWELS.

A,	as	. . . . .	in father;
E,	as	. . . . a . . . .	in made;
I,	as	. . . . ee . . . .	in eel;
O,	as	. . . . o . . . .	in 'Rome;
U,	as	. . . . ou . . . .	in soup.

## REMARKS.

*E* has two different sounds, — open and close :

<i>E</i> open, as in MATE, NAME :		<i>E</i> close, as in GREY, PAIN :
<i>Téma</i> , subject. ' .		<i>Téma</i> , fear.
<i>Vénti</i> , winds.		<i>Vénti</i> , twenty.
<i>Avéna</i> , oats.		<i>Méla</i> , apple.

*O* has likewise two sounds, — open and close :

<i>O</i> open, as in CORD :		<i>O</i> close, as in BONE :
<i>Bóttá</i> , blow.		<i>Bótte</i> , cask.
<i>Rósa</i> , rose.		<i>Óra</i> , hour.

To become thoroughly acquainted with the open and close sounds of *E* and *O*, three things are especially necessary: 1. *Practice*; 2. PRACTICE; 3. PRACTICE.

## SOUNDS OF THE CONSONANTS.

The greater portion of the consonants in the Italian language are pronounced as in English. The following are the exceptions:—

C, which takes the sound of *ch* before *i* or *e*: otherwise it sounds like *k*.

H, which is used only to harden the sound of *c* and *g* before *e* and *i*, and to distinguish different parts of speech. It is never sounded.

J sounds like *ee*.

Q is never used without *u*, and is sounded like *g* in the English word *quire*.

R, which is sounded as if rolled on the point of the tongue.

Z, which is sounded like *ts* and *ds*.

L, M, N, and R are liquids, or semivowels.



## COMPOUND SOUNDS.

CH	sounds	. . .	like <i>k</i> in English.
GH	"	. . .	hard as in English.
GN	"	. . .	like <i>n</i> in the word ONION.
GLI	"	. . .	like <i>ll</i> in the word WILLIAM.
SCI	"	. . .	like SHE.
SCE	"	. . .	like SHA.
SCH	"	. . .	like SK.

CC, followed by the vowels *e, i*, is pronounced like *tch* in the English word *match*.

GG, followed by *e, i*, sounds like *dg* in the word *lodge*.

The exact sound of the letters can be obtained only by hearing good pronunciation, and by repeating after the teacher, as almost every language has some sounds which can only be learned by practising with an experienced teacher.

But, as an Italian teacher is not always to be found, we shall endeavor to give a few concise and practical rules, by which the student may make himself familiar with the language of Dánte, Alféri, Boccaccio, Ariosto, Tásso, Petrárca, Mafféi, Manzóni, and a host of other writers, whose works will never cease to form part of the *belles lettres* of every country.

Diphthongs, as we understand them in English, do not exist in Italian. Dr. Bachi, in his excellent Grammar, speaks of diphthongs and triphthongs, by which he means such a blending of the vowels that *each* is but faintly heard.

The apostrophe (') indicates that a vowel is omitted; as, *l'oro*, instead of *lo óro*, the gold; *dell'ánima*, instead of *délla ánima*, of the soul; &c.

The grave accent (`) is used on the last vowels of some words; as, *città* (formerly *cittade*): or as a termination which must be pronounced sharply; as, *avrà, amò, cessò*

## EXERCISE IN PRONUNCIATION.

A . . . . .	Cása, música, dánza.
A . . . . .	Felicità, darà, sarà.
E (close) . . . . .	Béne, pedóne.
E (open) . . . . .	Téma, péna, érba.
J . . . . .	Principj, provérbj, compéndj.
I . . . . .	Inímico, cibo, ripiéno.
O (close) . . . . .	Córso, amóre, fónte.
O (open) . . . . .	Póvero, tólto, pópulo.
U . . . . .	Dúo, túo, súo.
CE . . . . .	Cénto, céce, felice.
CI . . . . .	Pacífico, diéci, cibo.
CH . . . . .	Chiódo, chi, che.
GA, GO, GU . . . . .	Gámba, págo, gústo.
GE, GI . . . . .	Germáno, dígitto, legióno.
GN . . . . .	Campágnna, magnético.
GLI (liquid) . . . . .	Fíglío, figlia, gli, méglio.
S (strong) . . . . .	Sánto, stúdio, sénso.
S (soft) . . . . .	Guísa, cása, cósa.
SCA, SCO, SCU . . . . .	Scábno, scoláre, scúola.
SCE, SCI . . . . .	Scéna, scínto, fascía.
Zz (z like <i>ts</i> ) . . . . .	Nózze, fazzolétto.
Zz (z like <i>ds</i> ) . . . . .	Azzúrro, mézzo.

## REMARKS.

Double consonants must be *very* distinctly pronounced, thus : *imménso*, *im-mén-so* ; *innocénte*, *in-no-cénte* ; &c.

Every syllable must contain a vowel, and cannot receive more than one consonant after it in the same syllable, but may be preceded by one, two, or three. The last syllable of all Italian words ends with a vowel. The exceptions are *il*, the ; *con*, with ; *non*, no ; *per*, by ; and a few abbreviations.

## READING EXERCISE IN PRONUNCIATION.

To impress the following exercise on the memory of the pupil, many English words are omitted. The pupil is required to fill them up : this can be done with the help of the dictionary.

## LA FANCIULLA DI BUON ÍNDOLE.

THE LITTLE GIRL

AMIABLE.

La Marchésa Giúlia andáva in carrettélla a far vísita álla  
 The went little carriage to make to the  
 sorélla che stáva in vílla, e avéva con se solaménte una  
 sister who was country, and had with her only a  
 cameriéra e uno staffiére. Una ruóta della carrettélla si rúppe,  
 chambermaid and a footman. wheel of the broke,  
 e benchè per búona sórte non rimanésse feríto nessúno,  
 although by good fortune remained wounded no one,  
 bisognò scéndere, e adattársi di andáre a piédi ad un  
 it was necessary to descend (adapt) prepare to go on foot  
 villággio lontáno di lì quási tre míglia. La Marchésa  
 distant from there almost three miles.  
 mandò innánzi il servitóre per fáre avvisáre un carrozziére  
 sent before the servant for to make to give notice carriage-maker  
 che venísse ad accomodáre la carrettélla; il cocchiére rimase  
 which should come mend coachman stayed  
 con i caválli, e la signóra prése a bráccio la cameriéra, e si  
 with the horses lady took arm  
 avviò.  
 set forward.

Éra sul mezzogiórno, e il sóle dáva lóro móltá nója;  
 It was mid-day sun gave to them much inconvenience;  
 dimodochè la signóra, non avvézza a cammináre a piédi, présto  
 so that accustomed walk on foot very soon  
 présto si straccò, e per riposársi ébbe ad uscir di stráda, ed  
 was tired for to repose had leave street  
 entráre in un práto dóve érano délle quérce. Là si mise a  
 enter meadow where there were of the oaks. There she put herself  
 sedére all' ómbra sótto uno di quégli álberi, e guardò con  
 sit to the shade under one of those trees observed  
 piacére il bel prospétto che le éra dinánzi. A un tráto élla  
 pleasure fine prospect which her was before. all at once she  
 víde passár pel práto úna ragazzína con un fastéllo di légna  
 saw to pass through little girl faggot of wood  
 in cápo.  
 on head.

Ragazzína piú bella di quélla non éra mái passáta sott'  
 Girl more beautiful than that was ever before  
 ócchio álla Marchésa. Le súe cárni parévano látte e róse, i suói  
 eye her cheeks appeared milk roses her  
 gránd' ócchi celésti érano piéni di dolciézza, e sótto una pezzuóla  
 great eyes blue were full sweetness under handkerchief  
 di cotóne giáullo, annodáta intórno al cápo, venívan fuóri le  
 cambric yellow, tied about the head, came out  
 ciócche de' suói bióndi capélli, e dávan grázia vieppiú a quélla  
 tufts fair hair gave grace much more that  
 bella fisonomía. La signóra non avéva figli, e se ne  
 had children herself of it  
 addoloráva. A vedér dúnque quélla cara fanciullína, non potè  
 grieved. see then dear girl was able  
 a méno d' invidiáre la mádre súa ; e dísse álla cameriera di andáre  
 at least to envy said go  
 a chiamár la bambína e condúrgliela. Quéstá si avvicinò con un  
 call child conduct her to her. advanced  
 contégno modésto ma fráncó, posò il súo fastélló, féce un  
 countenance but put down made  
 inchíno álla Marchésa, e le domandò se avéa qualcósá da  
 bow to her asked if she had something to  
 comandárle. Niénte, rispòse la dáma ; vóglío sóltánto parláre  
 command of her. Nothing, answered lady ; I wish only to speak  
 un po' con te : méttiti a sedére quì sull' érba, e prima di tútto  
 little thee: put thyself sit here grass before all  
 dímmi cóme tu ti chiámi? Rósa Lúci, al comándo súo.  
 tell me how thou thyself callest? at your.  
 Il bábbó e la mámma gli hai vivi? Il mío bábbó è mórtó ch' è  
 papa them hast thou alive? my is dead  
 un pézzo ; la mía mámma ha me sóla e si sta quì in un villággio  
 has alone is here  
 vicíno. M' immáginó che non siáte móltó félici. Oh, perchè?  
 near. I imagine may be very happy. why?  
 Nói ci vogliámo béne, e siámo conténte. Ma mi páre  
 We ourselves wish well are to me it seems  
 che vói siáte móltó póvere !  
 you are very poor!

Nói ci guadagniámo il páne cón le nóstre fatíche :  
 We to ourselves gain the bread the our labors :

abbiamo delle galline che ci fanno le uova; e la mia mamma  
we have some hens which make eggs

oggi è andata al paese a venderle, ed i quattrini si servono  
to-day is gone to the country to sell them the money serves

per la pigione di casa. E in che lavorate voi per guadagnarvi  
rent house. work you gain

da mangiare? Nell'estate noi andiamo a sarchiare, e dopo la  
to eat? In the summer we go to weed after

mietitura andiamo a spigolare. Ma se durate tanta fatica,  
harvest glean. But if endure so much fatigue,

mangiate male e andate mal vestite, come potete voi essere  
you eat badly go ill dressed, how can you be

contente? Noi a tutte queste cose non ci pensiamo  
We (of all these things not ourselves think

nemmeno; quando s'ha fame si ringrazia Iddio di avere di  
at all; when one has hunger one thanks God to have of

che satollarsi, e ogni cosa par buona. Se noi non abbiamo  
what satisfy every thing seems good. If we not have

vestiti belli, siamo pure coperte e decenti; sono solamente i  
clothes fine we are yet covered are only

pigri che vanno sempre strappati e sudici; la mamma pensa a  
lazy who go always ragged dirty thinks

rassettare le nostre robuciole, ed io già comincio ad aiutarla.  
to repair our clothes I already begin to help her.

Rosa, vuoi venir meco a quel villaggio? Volentieri: tanto la  
wilt come with me to that Willingly whilst

mia mamma fino a stasera non torna; ma bisogna che  
until this evening returns it is necessary

intanto io porti a casa mia questo fastello. E se lo comprassi  
meanwhile carry house my if it should buy

io? Allora poi! ma costa sei soldi, veh! Ecco! sei soldi  
I? Then but costs six cents, hum! Behold

(rispose la Marchesa alzandosi), posa lì il tuo fastello, e vieni  
rising, put there come

con noi. Ma s'ella l'ha comprato, bisogna ch'io glielo porti  
But if you have it bought, it is necessary that I it carry

(e voleva ripigliarlo), ma la Marchesa glielo impedì, e prese  
she wished to take it again prevented took

la via del villaggio, dove arrivata, entrò in un albergo (hotel)  
way where entered

d'apparenza assai decente.  
appearance enough

Lo staffière venne a dirle che per accomodare la sua  
 The footman came to tell her mend  
 carrózza gli bisognávano cinque óre. La Marchésa ordinò il  
 needed five hours. ordered  
 pranzo, l' ostéssa la condússe in úna stánza pulíta óve éssa entrò  
 dinner hostess conducted room clean where she entered  
 insiéme con le áltre due; diéde pói segretaménte dégli órdini  
 together other two; gave then secretly of the orders  
 álla cameriera che uscì per eseguirli. In quésto frattémpto la  
 went out execute. meanwhile  
 Marchésa continuò a parláre con Rosína, e si trovò conténta  
 to speak found  
 sémpre più del candóre délle sùe rispóste, e sopratútto délla sua  
 always more candor her answers above all  
 tenerézza per la própria mádre.  
 tenderness own  
 La cameriera tornò cárica de' vestíti che avéva compráti nel  
 returned laden clothes she had bought  
 villággio; spogliò, per órdine délla padróna, la piccína, e le  
 undressed, by order mistress little one  
 mise indósso úna camícia di cotone, un sottanino ricamato, e  
 put upon her shirt cambric petticoat embroidered  
 úna vestína di séta colór vérdé chiáro, con un ornáméto di  
 gown silk green light ornament  
 merlétti colór di rósa; pói le acconciò i capélli, còlle tréce le  
 lace then dressed hair braids  
 formò una spécie di coróna sul cápo, e vi póse una ghirlánda di  
 formed sort crown head put garland  
 fióri. Rósa dapprima facéva la ritrósa, e si vergognáva a  
 flowers. at first made shy was ashamed  
 vedérsi vestíre da signóra; ma pói, siccome éra di naturále  
 to see to dress then, as she was by  
 mólto compiacénte, si sottomise a tútto. Quándo fu assettáta  
 very complaisant submitted all. When she was fitted out  
 per béne, la Marchésa la condússe davánti állo spécchio, e le  
 fully her conducted before her mirror and to her  
 disse che si guardásse. La piccína si guardò sott' ócchio  
 said that herself she should look at. little one regarded  
 néllo spécchio, sorrise ed arrosì.  
 smiled and blushed.

Che ne d'ici eh! disse la Marchésa; non ci avrésti  
 What to it sayest thou would have

gústo di stár sémpré vestíta in quéstó módo? Sí; ma cóme si  
 taste to be always dressed manner? Yes how

può con quésti ábiti andár a tagliár l' érba e sarchiáre? Védi, se  
 can clothes to go cut grass to weed? See if

tu fóssi la mía figliuóla, com' io lo desidereréi, tu non faticherésti  
 thou wert daughter as I it should desire fatigue thyself

più in quéstó módo; tu imparerésti a léggere, scrívere, e  
 more shouldst learn to read write

cantáre; e ti rimarrébbe ánche témpo per divertírti; io ti  
 to sing to thee would remain even time to amuse

meneréi a spássó in carrózza, e ti faréi giocáre in tánte  
 would lead would make to amuse so many

maniére. A me, la mía mámma ha détto sémpré che Dío sa  
 manners (ways). To me has said always that God knows

quel che fa. Dío ha volúto che élla fósse Marchésa, ed io  
 what he does. wished you should be

úna contadína, ma io pregherò Dío di dárle úna figliolína, ed  
 will pray to give you

élla è tánto buóna che il signóre la farà conténta.  
 you are so lord you will make

La signóra Giúlia non si saziáva di accarezzáre Rosína:  
 satisfied to caress

facéva ammiráre álla cameriera la gentilézza déi suói módi, le  
 she made admire gentleness

grázie délla persóna; e quéstá, per far la córte álla padróna la  
 she to please the her

lodáva ánche più di lei, e la Rosína ascoltáva quéste lódi tútta  
 praise than she heard

confúsa. Vénnero ad avvisáre che il pránzo éra all' órdine:  
 They came inform dinner was ready

la Marchésa passò in úna piccòla sála con Rósa per máno, e la  
 passed into a little parlor hand he

féce méttre a sédere a távola accánto a sè. La póvera  
 caused to put sit table at the side

fanciullína si vergognáva talménte, che quási piangéva ma  
 bashful so almost to weep

vedéndosi trattatta con tánta bontà, cominciò a rassicurársi un  
 seeing herself treated kindness began re-assure

póco.



La minéstra le pârve si buóna, che ne mangiò assái;  
 soup to her seemed of it she eat enough  
 e il lésso che vénne dópo, le pârve una vivánda squisíta; e si  
 boiled meat came after to her seemed food exquisite  
 saziò affátto; dimodochè, quándo vénnero in távola gli álti  
 satiated so that when came the other  
 piátti per quánto la Signóra la pregásse, non potè piú mangiáre.  
 dishes begged was able to eat.  
 Il víno pói non vi fu módo di fargliélo bére; appéna l' ébbe  
 wine then there was to make to drink; hardly had  
 ella assaggiáto si riscósse, e chiése che per carità le déssero  
 she tasted shuddered asked for charity her should give  
 dell' ácqua. Allorchè élla víde veníre le frúttá e i dólci, mandò  
 When saw to come fruit sweets uttered  
 un grído di sorpréa. Un áltro pránzo! eh! Élla potéva  
 cry surprise. dinner could  
 chiamáre tútti i ragázzí del villággio, v' éra da sfamarli tútti  
 call children there was to satisfy  
 Ebbéne Rósa, se tu vúoi veníre a stár con me, tu sarái  
 Well if thou wishest to come to be shalt be  
 trattáta tútti i giòrni cóme óggi, e ánche méglío. Per me,  
 treated days as to-day even better.  
 Signóra mía, faréi tútto per compiacérta; ma égli è  
 I would do to please you  
 impossíbile ch' io láschi la mia mámma, che non ha áltro che  
 should leave has other than  
 me per ajutárta e vegliárta quánd' è maláta. Io pagherò úna  
 to help her to care for her when sick. will pay  
 dónna perchè la sérva. Sì, ma quéstá dónna non le vorrá  
 woman for her serve (that she may serve her). would wish  
 béne cóme io gliéne vóglío e la servirà solaménte per  
 well as to her wish her would serve only  
 guadagnáre. La mía mámma ha présó cúra di me quánd' io  
 to gain. taken care  
 éra piccína; óra ch' io sóno gránde, non vóglío abandonárta;  
 I wish  
 quándo élla sará vécchia, io lavorerò per dárle da mangiáre  
 will be old will work to give her to eat  
 cóme élla facéva per me quándo io non mi potéva guadagnáre il  
 as did was able to gain the

páne. La Marchésa era inteneríta dáí sentiménti di quéstá  
bread. affected by the

fanciúlla, e non ébbe piú il corággio d' insístere: le permíse di  
had permitted

riprendére la sua vesticcíola, e tornár dálla mámma, che dovéva  
to take again dress return 'ought

cominciáre ad éssere in pensiéro per léi. Innánzi di lasciarla  
to begin to be thought for her. Before allowing her

partíre, l' abbracciò, ed empì le sue tásche di quéi pasticcíní  
to depart, she embraced her filled pockets cakes

e di quélle pastíne che éssa non avéva neppure assaggiáte.  
that pastry had not even tasted.

La Rosína paréva un ucellétto scappáto dálle máni di un  
appeared like a bird escaped hands

ragázzo che lo volésse ingabbiáre: avéva préso i súoi zóccoli  
boy who it wished to cage: she had taken wooden shoes

in máno, e cosí scálza corréva tánto lésta, che la cameriéra, a  
hand so barefooted ran so quickly to

cui la marchésa avéva comandáto di tenérle diétro, durò fatica  
whom keep found it difficult

a non la pérder di vísta. Éssa nonostante arrivò al casoláre  
her to lose from sight. notwithstanding arrived house

quási súbito dópo Rosa, la trovò nélle bráccie délla sua  
soon after her she found in the arms

mámma, álla quále élla raccontáva che úna bélla signóra la  
related

voléva condúrre con sè, prometténdole vestíti bélli e tre  
wished to take her with her, promising her clothes fine three

pránzi ógni giòrno. Io nondiméno son venúta vía (aggiungéva  
dinner every day. nevertheless am come added

élla), perchè sebbéne io vóglia bene a quélla signóra, la\* non è  
although wish well

poi la mia mámma.  
then

La cameriéra díse a quélla contadína che álla súa padróna  
told

éra piaciúto tánto il buon cuóre délla Rosína, che voléva  
pleased wished

\* La for ella, she.

assicurarle una pensión di dugénto fránchi, e al suo ritórno  
to secure to her two hundred francs return

àlla città ne avrébbe segnáto il contrátto: le lasciò l' indirízso,  
would have to sign she left her direction

e le raccomandò di venírla a vedére la doménica próssima, e  
advised to come to see Sunday next

menár con sè la Rosína. La dónna gliélo promise.  
to bring with her it to her promised.

La Marchésa Giúlia, benchè non fósse avvézza a sentírsi  
although accustomed to hear herself

contradíre, siccome d' áltra pártè élla éra generósa e di cuór  
contradicted, on other hand she was generous and of heart

buóno riconóbbe che non avéa potestà di dispórre di Rósa cóntro  
recognized that she had no power to dispose of Rosa against

il súo volére, nè di obbligárla a preferír lei àlla própria mádre;  
will, nor oblige her to prefer her to her own

perciò si determinò a fárla in áltro módo tútto quel béne ch'  
therefore determined to say to her in another manner all the good

élla potéva. Accólse dúnque le contadíne con móltà affabilità,  
she could. She approached then with much affability,

e dópo ch' élla ebbe parláto con la mádre, non si maravigliò piú  
after she had spoken she was astonished

délla qualità buóne délla figliuóla. Quélla dónna in fátti éra  
daughter. That lady in fact was

tútta proibità e delicatézza: conténta del súo státo, non invidiáva  
all delicacy content with her state, she envied not

niénte i ríchi, i quáli dicéva éssa, son pur sottopósti, cóme tútti  
any one rich who said she are exposed

gli áltri uómini, álle malattíe ed ai dispiciéri, e dovráno réndere  
diseases and to misfortunes ought to render

un grán cónto délle lóro ricchézze, dóve non se ne sérvano in  
account riches where serve (use) for

béne.  
good.

La Marchésa féce àlla Rosína il regaló che le avéva  
made present for her she had

destináto, ed érano tre vaccheréllè, le quáli élla féce consegnáre  
three young cows which she made to consign

àlla mádre perchè le conducésse con se: ed aggiúonse, éssere  
should conduct added to be (it was)

súo desidério che la piccína non andásse più a lavoráre álla  
 her desire should go work

campáña, ma badásse soltánte a véndere il látte e le uóva.  
 country should care only to sell milk eggs.

Siccóme pói, diss' ella, non déve Rosína stár mái disoccupáta,  
 But then, said ought to be ever unoccupied,

andrà álla scuóla del vóstro villággio, il restánte délla giornáta  
 shall go school day

lo passerà da úna maéstra che le insegnerà a far la trína: álle  
 pass teacher her will teach to make lace

spése che occorreránno per la súa istruzióne penserò io. Rósa  
 expense shall incur I will think.

e la súa mádre volévano ringraziáre la Signóra, ma vínite dálle  
 wished to thank

lácrime non potérono articoláre paróla.  
 tears were able word.

Quésto benefizio non potéva éssere fáto a persóne piú dégne:  
 was able made any one more worthy

l' educazióne sviluppò nélla fanciullína tútte le buóne qualità  
 developed

che tralucévano in léi fin dall' infánzia. Un áno dópo élla  
 shone her from A year after

portò in regaló álla Marchésa úna trína lavoráta con sómma  
 carried present lace made

finézza ed éra tánta da guarníre un vestíto. La Marchésa séppe  
 enough to trim dress. knew

che quélla famíglia, résa da léi agiáta, risparmiáva per  
 rendered saved

soccórrere i bisognósi, e spiáva tútte le ocasióne per beneficáre.  
 succor needy spied (watched)

Rosa éra entráta appéna ne' quíndici ánni, quándo la  
 entered scarcely fifteenth year

Marchésa cádde in una gravíssima malattía: súo maríto éra  
 fell in very serious sickness husband

in viággio: e non avéva áltro che la súa génte di servízio che  
 absent she had no others than people service who

l' assistésse. Lo séppe Rosína, e súbito, lasciándo úna súa vicína  
 her could assist. knew left neighbor

a guárdia délla cása e délle vaccheréle, partì per la città  
 guard cows, she set out

insiéme còlla mámma. Arriváte che fúrono, andárono álla  
together with Arrived they were, they went.

cámara délla Marchésa. Éssa éra fuóri di, sè, nè riconoscéva  
chamber She was out of her mind, neither recognized

alcúno; e da quéllo státo di delírio, cadéva poi in un profóndo  
no one fell

letárgo che paréva mórtá. Tútta la génte di cása éra costernáta,  
appeared dead. people confounded

la cameriera, sommaménte affezionáta álla súa padróna, non  
greatly attached

sapéva far áltro che piángere, e non éra buóna a nùlla. La  
knew to do than to weep she was for nothing.

buóna Lúci féce rizzáre accánto al létto délla signóra un  
made to be placed by the side bed

letticiúolo: ed élla e Rosína vegliávano la signóra úna nótte  
little bed watched

per úna.

I médici s' intendévano con lóro per la cúra dell' ammaláta ;  
depended upon them care sick (lady)

e tútto éra adempíto con la mássima puntualità. In cápo a nóve  
fulfilled greatest At the end of nine

giórni la malattía pigliò buóna piéga: la Marchésa ritornò in sè e  
days took turn recovered

onóbbe. quánto dovéva állo zélo e all' affétto délle sue amoróse  
knew owed loving

assistéti. La póvera Rosína éra scoloríta dälle inquietézze e  
pale

lálle nottáte perdúte; ma i suói ócchi abbattúti ripigliárono  
nights lost (sleepless nights) languid took again

na lóro vivacità appéna élla cominciò a speráre nélla guarigióna  
as soon as began hope cure

vélla súa benefattríce. Ella con le súa premúre rése méno  
cares rendered

spiacévole álla signóra il témpo délla convalescénza; óra le  
disagreeable now

leggéva un bel líbro, ora le raccontáva quálche fáto interessánte  
read then related fact

accadúto nel suo villággio: voléva ánche pensáre a vegliárla,  
happened wished also to take care of her

nè permettéva che áltri le facésse i bródi e preparásse le  
others should make broths  
 medicíne. In quéstó témpo il marító della Marchésa tornò,  
returned  
 ed éssa, ritornáta in perfétta salúte, gli mostrò quánto dovéva a  
returned health showed she owed  
 Rósína ed álla mádre di lei, e gli dísse che oramáí non le dáva  
now gave (had)  
 piú il cuóre di separársi da lóro. Concertárono dúnque di  
heart They agreed then  
 méttete la Lúci alla direzióne délla cása, sicúri che non  
put sure  
 potévano affidárla méglío: la figlia pói non dovéva avér áltro  
were able should have  
 títoló che di compágná ed amíca délla Marchésa. Voi vi potéte  
can  
 figuráre, figliúoli miéi, quánto volontiéri accettárono ésse tále  
children they accepted  
 proposizióne.

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E T Y M O L O G Y .

PARTS OF SPEECH.

There are *nine* parts of speech in the Italian language :  
 — 1. The ARTICLE ; 2. The NOUN ; 3. The ADJEC-  
 TIVE ; 4. The PRONOUN ; 5. The VERB ; 6. The AD-  
 VERB ; 7. The PREPOSITION ; 8. The CONJUNCTION ;  
 9. The INTERJECTION.

The first five are variable ; the four last, invariable.

The change which the first four undergo by means of  
 terminations is called declension : it refers to gender,  
 number, and case.

There are two genders in Italian, — the masculine and  
 the feminine.

There are also two numbers, — the singular and the  
 plural : and five cases, expressing the different relations  
 of words to each other ; namely, the nominative, genitive,  
 dative, accusative, and ablative.

The nominative case, or the subject, answers to the question *who?* or *what?* as, Who is reading? *The boy.*

The genitive or possessive case answers to the question *whose?* or *of which?* as, Whose book? *The boy's book.*

The dative answers to the question *to whom?* as, To whom shall I give it? *To the boy.*

The accusative or objective case marks the object of an action, and answers to the question *whom?* or *what?* as, Whom or what do you see? I see *the boy, the house.*

The ablative answers to the question *from or by whom?* as, From whom did you receive it? *From my father?*

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## CHAPTER II.

### THE ARTICLE — L' ARTICOLO.

#### MNEMONIC EXERCISE.

LA <i>doménica</i>	sénto	LA <i>méssa</i> .	On Sunday I attend ( <i>the</i> ) mass.*
IL <i>lunedì</i>	spéndo	IL <i>danáro</i> .	On Monday I spend <i>the</i> money.
IL <i>martedì</i>	viéne	LA <i>sérva</i> .	<i>The</i> servant comes on Tuesday.
IL <i>mercoledì</i>	stíro	LA <i>téla</i> .	On Wednesday I iron <i>the</i> linen.
IL <i>giovedì</i>	págo	IL <i>camerière</i> .	On Thursday I pay <i>the</i> domestic.
IL <i>venerdì</i>	riscuóto	L' <i>entráte</i> .	On Friday I receive <i>the</i> rent.
IL <i>sábato</i>	aspétto	IL <i>sárto</i> .	I expect <i>the</i> tailor on ( <i>the</i> ) Saturday.†

The article is used much more frequently in Italian than in English.

There are two articles, — DEFINITE and INDEFINITE.‡ The Definite has several variations for the sake of euphony.

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\* In the translation of the Italian examples, words which cannot be expressed are inserted within marks of parenthesis.

† The pupil is requested to commit to memory the Italian words occurring in Rules or Examples, as their meaning will be seldom repeated. The conjugation of the verbs will be found at the end of the book.

‡ The indefinite article, *un, uno, una, a* or *an*, will be treated of in a subsequent chapter. (See chapter on Numeral Adjectives.)



## DEFINITE ARTICLE.

SINGULAR, *il, lo*,\* masculine ; *la*, feminine.  
 PLURAL, *i, gli (li)*,† masculine ; *le*, feminine.

## REMARKS.

I. The article *il*, plural *i*, is most generally used ;  
 as, —

*Il tempéranò, i tempéranì ; il sigillo, i sigilli.*  
 The penknife, the penknives ; the seal, the seals.‡

II. The article *lo*, plural *gli*, is placed, — 1st, Before nouns beginning with *s* followed by another consonant ;  
 as, —

*Lo spécchio, gli spécchi ; lo spírito, gli spíriti.*  
 The mirror, the mirrors ; the spirit, the spirits.

2d, Before nouns commencing with a vowel, eliding the *o*, and replacing it by an apostrophe ; as, —

*L' ócchio, gli ócchi ; l' amico, gli amici.*  
 The eye, the eyes ; the friend, the friends.

III. The word *déi*, gods, takes the article *gli*. We say, *Il Dío di Abrámo, gli déi del paganésimo* ; the God of Abraham, the gods of the heathen.

IV. *Lo*, or *il*, is written before masculine nouns commencing with *z* ; as, *Lo zío, or il zío*, the uncle ; and after the preposition *per* : *Per lo cuóre, or per il cuóre*, for the heart. But, in speaking, *il* is generally used, except in the phrases *per lo più*, at most ; *per lo méno*, at least.

V. *La* before a feminine noun takes *le* in the plural ;  
 as, —

*La péna, le pénne ; la stánza, le stánze.*  
 The pen, the pens ; the room, the rooms.

\* The Italians have taken the articles *il* and *lo* from the first and last syllable of the ablative Latin *illo*. In their use, euphony alone is consulted : *lo libro, lo pádre, il libro, il pádre*.

† We find *li*, plural of *il*, in classical works, especially in poetry ; but modern writers use *i* in preference.

‡ The article is given with every noun, so that the pupil may learn the gender of the noun.

The *a* of *la* is elided before a vowel, and replaced by an apostrophe. It, however, takes *le* in the plural; as, —

*L' isola, le isole; l' anima, le anime.*  
The island, the islands; the soul, the souls.

VI. The article *il* loses the *i* when it is preceded by the words *che, tra, fra, e*; as, *Tra'l sì e'l no*, between yes and no. Such elision is used only in poetry.

VII. The article *gli* loses the *i* before a noun commencing with *i*; as, *Gl' inférmi*, the infirm.

VIII. The article *le* loses the *e* before a noun beginning with *e*; as, *L' elemósine*, the alms; *l' érbe*, the herbs. The above rules are purely euphonic.

IX. As there are only two genders in Italian, English neuter nouns take the gender of the noun into which they are translated; and the article naturally takes the gender of the noun to which it belongs.

X. They say in Italian, *Vádo in chiésa, in stráda*, etc., I go to church, into the street, etc.; and do not use the article, because the church or street is not designated. But, in *Vádo nélla chiésa di San Cárlo, vádo nélla stráda dóve státe di casa*, — I go into St. Charles' Church, I am going into the street where you dwell, — the article is used because the church and street are defined.

XI. So, likewise, they say, *Vádo in cása, in cámera, a létto, in cucína*; because it is understood that the person speaks of his own house, room, bed, kitchen; which nouns are defined by the circumstances.

XII. It is necessary to use the article in such sentences as the following, where the signification of the noun is limited: —

<i>Vádo</i> —	I am going —
<i>nélla cása di mia mádre</i> . . .	into my mother's house.
<i>nélla cámera di mio pádre</i> . . .	into my father's chamber.
<i>nel létto di suo fratéllo</i> . . .	in his brother's bed.
<i>nélla cucína del vicíno</i> . . .	in the neighbor's kitchen.

XIII. There are cases in which the article may be used or not ; as, —

*Audácia, fortuna, e virtù, gli* Boldness, fortune, and merit  
*déttero tróno e poténza ; or,* gave him the sceptre and  
*L' audácia, la fortuna, e la* the power.  
*virtù, gli déttero il tróno e la*  
*poténza.*

In the first case, the nouns are considered independently, without any subsequent idea : in the second case, the article limits the signification of the noun by something relative to each noun understood ; thus : —

*L' audácia che spiegò in ógni* The boldness which he mani-  
*impréa, la fortuna che lo* fested in all his enterprises,  
*secondo, la virtù che lo dis-* the fortune which favored  
*tinse, gli déttero il tróno délla* him, the merit which dis-  
*nazione e la poténza sovrána.\** tinguished him, gave him the  
 throne of the nation and the  
 sovereign power.

XIV. The nouns Mr., Mrs., Miss, take the article, thus : *il Signóre, il Signór dottóre, la Signóra, la Signóra principéssa, la Signorína.* These words do not take an article when they are addressed to the person to whom we are speaking. The word *Signóre* loses the final *e* before a masculine noun.

XV. Proper nouns do not take the article ; † as,

\* When several nouns come together before or after the verb, and the article is used or omitted before the first of them, this article must be repeated or omitted before every other noun in the sentence.

† Names of kingdoms, provinces, mountains, and rivers, take the article or not, according to the extent of their signification ; as, *L' Itália è bella*, Italy is beautiful ; *Ha varcato il Po*, he has crossed the Po ; *Stava in Italia*, he was in Italy ; *Ho visto l' Etna*, I have seen Etna.

Names of islands, cities, lakes, and seas, are generally used without the article ; as, *Málta, Gárda.*

The names of abstract substances, and those of gems, metals, etc., when used in a generic sense, require the article before them ; as, *L' óro e le pérlé, e i fiór vermigli e biáncchi*, the gold and the pearls, and the red and white flowers.

A noun preceded by an adjective takes the article before the adjective ; as, *Il grán mále*, the great evil ; *Il grán peccáto*, the great sin.

All words used as nouns require the article before them ; as, *Il bello, il buono*, the beautiful, the good ; *Son certa del sí*, I am certain of the affirmative ; *Ciascúno rispóse del no*, every one answered in the negative ; *Il suo parláre mi piáccé*, his conversation pleases me.

When a noun is used in an indeterminate sense, the article is omitted ; as, *Non úom, úomo gid fúí*, now I am not a man, formerly I was a man.

*Michelangelo, Raffaello.* But it is generally placed before family names, particularly of illustrious or renowned persons, both male and female; as, *Il Buonarótti, il Sánzio, la Marótti* (the poetess).

XVI. Possessive adjective pronouns often take the article; as, *Il mio, il tuo, il suo, la nostra, la vostra*, etc., my, thy, his, our, your, etc.

XVII. Verbs in the infinitive mood, and adverbs, take the article when they are used substantively; as, —

*Il ballare mi sécca; Non sò nè il quándo nè il cóme.*  
It tires me to dance; I know neither when nor how.

#### READING LESSON.

L' amóre e la mórte fánno eguáli i re ed i pastóri.  
Love and death make equal kings and shepherds.

La glória è il sólo béne che póssa tentáre gli uómini.  
Glory is only good which is able (can) to tempt men.

Il témpo, che fortífica l' amicízia, indebolísce l' amóre.  
Time fortifies friendship, weakens

Le calúnnie sóno cóme le feríte che lásciano sémpre la márgine.  
Calumnies are like wounds leave always scar.

La paúra govérna il móndo.  
Fear governs world.

La prudénza è la guía e la padróna délla víta umána.  
Prudence guide mistress life<sup>2</sup> human.<sup>1</sup>

#### EXERCISE UPON THE ARTICLES.

(The) fortune loves (the) youth.  
fortúna (f.) áma gioventù (f.).

The scholar cultivates (the) memory.  
scoláre (m.) coltíva memória (f.).

The servant (f.) puts out the light.  
sérva smórza lúme (m.).

The evening I study the lesson.  
séra (f.) stúdio lezióne (f.).

The shoemaker brings the shoes.  
calzolaio (m.) pórtá scárpe (f.).

γ  
WORDS.

<i>Il páne,</i>	the bread.	<i>Io ho,</i>	I have.
<i>La cárne,</i>	the meat.	<i>Tu hái,</i>	thou hast.
<i>Il víno,</i>	the wine.	<i>Egli ha,</i>	he has.
<i>Le frúttá,</i>	the fruits.	<i>Élla ha,</i>	she has.
<i>Le méle,</i>	the apples.	<i>Non ho,</i>	I have not.
<i>Il fratéllo,</i>	the brother.	<i>Ho io?</i>	have I?
<i>La péra,</i>	the pear.	<i>Hái tu?</i>	hast thou?
<i>La péscá,</i>	the peach.	<i>Ha égli?</i>	has he?
<i>Il fíco,</i>	the fig.	<i>Ha élla?</i>	has she?
<i>Il pádre,</i>	the father.	<i>Non ho io?</i>	have I not?
<i>Líbro,</i>	book.	<i>Si,</i>	yes.
		<i>Che,</i>	what.
		<i>Chi,</i>	who.

## CONVERSATION.

<i>Ho io la penna?</i>	<i>Si, tu hái la penna.</i>
<i>Hái tu il temperino?</i>	<i>No, non ho il temperino.</i>
<i>Che há mio fratéllo?</i>	<i>Il fratéllo vóstro ha la cárta.</i>
<i>Ha lo zío dél Signóre il líbro?</i>	<i>No, égli nón ha il líbro.</i>
<i>Che spéndi tu?</i>	<i>Spéndo il danáro.</i>
<i>Chi ha compráto la cása?</i>	<i>Il Signór dottóre.</i>
<i>Che cása ha égli compráto?</i>	<i>La cása dí mio pádre.</i>
<i>Che ha la Signóra?</i>	<i>Élla ha lo spécchio.</i>
<i>Chi aspétto il Lunedì?</i>	<i>Aspétto il sárto.</i>
<i>Che cámara hái?</i>	<i>Hó la cucína.</i>

## CHAPTER III.

## UNION OF THE ARTICLES AND PREPOSITIONS.

## MNEMONIC EXERCISE.

<i>I giòrni DELLA settimána . . .</i>	The days of the week.
<i>Le stagióni DELL' áнно . . .</i>	The seasons of the year.
<i>Néllé stráde DELLA città . . .</i>	In the streets of the city.
<i>Il lapis è SULLÀ távola . . .</i>	The pencil is upon the table.
<i>Siámo NEL cuór délla státe . . .</i>	We are in midsummer.
<i>La penna è NEL calamáio . . .</i>	The pen is in the inkstand.
<i>Balláte CON LE ragázze . . .</i>	Dance with the girls.
<i>Léggo CÓGLI occhiáli . . .</i>	I read with (the) spectacles.

## UNION OF THE ARTICLES AND PREPOSITIONS.

§ I. If the article is used with one of the prepositions, *di*, of or for; *a*, to or at; *da*, from or by; *in*, in; *con*, with; *su*, upon, — the two monosyllables are joined for euphony.

REMARK. — In connecting the preposition with the article, *di* is changed into *de*, *in* into *ne*, *con* into *co*.

§ II. 1st, Contraction of the article *lo*, and its plural *gli*, with a noun: —

## SINGULAR.

<i>Lo</i> . . . . .	<i>spérpero</i> ,	the havoc.
<i>Di lo</i> . . .	DELLO <i>spérpero</i> ,	of the havoc.
<i>A lo</i> . . . .	ALLO <i>spérpero</i> ,	to the havoc.
<i>Da lo</i> . . .	DALLO <i>spérpero</i> ,	by the havoc.
<i>In lo</i> . . .	NELLO <i>spérpero</i> ,	in the havoc.
<i>Con lo</i> . . .	COLLO <i>spérpero</i> ,	with the havoc.
<i>Su lo</i> . . .	SULLO <i>spérpero</i> ,	upon the havoc.

## PLURAL.

<i>Gli</i> . . . . .	<i>spérperi</i> ,	the havocs.
<i>Di gli</i> . . .	DEGLI <i>spérperi</i> ,	of the havocs.
<i>A gli</i> . . . .	AGLI <i>spérperi</i> ,	to the havocs.
<i>Da gli</i> . . .	DAGLI <i>spérperi</i> ,	from or by the havocs.
<i>In gli</i> . . .	NEGLI <i>spérperi</i> ,	in the havocs.
<i>Con gli</i> . . .	COGLI <i>spérperi</i> ,	with the havocs.
<i>Su gli</i> . . .	SUGLI <i>spérperi</i> ,	upon the havocs.

This article, before a vowel, is written *dell'*, *all'*, *dall'*, *dell' amico*, of the friend.

<i>Lo</i> . . . . .	<i>L'</i> . <i>amico</i> ,	the friend.
<i>Di lo</i> . . .	DELL' <i>amico</i> ,	of the friend.
<i>A lo</i> . . . .	ALL' <i>amico</i> ,	to the friend.
<i>Da lo</i> . . .	DALL' <i>amico</i> ,	from the friend.
<i>In lo</i> . . .	NELL' <i>amico</i> ,	in the friend.
<i>Con lo</i> . . .	COLL' <i>amico</i> ,	with the friend.
<i>Su lo</i> . . .	SULL' <i>amico</i> ,	upon the friend.

Before nouns in the plural commencing with an *i*, we write *dégl'*, *coggl'*, *daggl'*, etc.; as, *Coggl' infelíci*, with the unhappy.

§ III. 2d, Contraction of the article *il*, and its plural *i*.

## SINGULAR.

<i>Il</i> . . . . .	<i>fazzolétto</i> ,	the pocket-handkerchief.
<i>Di il</i> . . . DEL	<i>fazzolétto</i> ,	of the pocket-handkerchief.
<i>A il</i> . . . AL	<i>fazzolétto</i> ,	to the pocket-handkerchief.
<i>Da il</i> . . . DAL	<i>fazzolétto</i> ,	from or by the pocket-handk.
<i>In il</i> . . . NEL	<i>fazzolétto</i> ,	in the pocket-handkerchief.
<i>Con il</i> . . . COL	<i>fazzolétto</i> ,	with the pocket-handkerchief.
<i>Su il</i> . . . SUL	<i>fazzolétto</i> ,	upon the pocket-handkerchief.

## PLURAL.

<i>I</i> , . . . . .	<i>fazzolétti</i> ,	the handkerchiefs.
<i>Di i</i> . . . DEI OR DE'	<i>fazzolétti</i> ,	of the handkerchiefs.
<i>A i</i> . . . AI OR A'	<i>fazzolétti</i> ,	to the handkerchiefs.
<i>Da i</i> . . . DAI OR DA'	<i>fazzolétti</i> ,	from the handkerchiefs.
<i>In i</i> . . . NEI OR NE'	<i>fazzolétti</i> ,	in the handkerchiefs.
<i>Con i</i> . . . COI OR CO'	<i>fazzolétti</i> ,	with the handkerchiefs.
<i>Su i</i> . . . SUI OR SU'	<i>fazzolétti</i> ,	upon the handkerchiefs.

§ IV. 3d, Contraction of the article *la*, and its plural *le*

## SINGULAR.

<i>La</i> . . . . .	<i>saccóccia</i> ,	the pocket.
<i>Di la</i> . . . DELLA	<i>saccóccia</i> ,	of the pocket.
<i>A la</i> . . . ALLA	<i>saccóccia</i> ,	to the pocket.
<i>Da la</i> . . . DALLA	<i>saccóccia</i> ,	from the pocket.
<i>In la</i> . . . NELLA	<i>saccóccia</i> ,	in the pocket.
<i>Con la</i> . . . COLLA	<i>saccóccia</i> ,	with the pocket.
<i>Su la</i> . . . SULLA	<i>saccóccia</i> ,	upon the pocket.

Before a vowel, write *dell'*, *all'*, *dall'*, *nell'*, etc.

## PLURAL.

<i>Le</i> . . . . .	<i>saccócce</i> ,	the pockets.
<i>Di le</i> . . . DELLE	<i>saccócce</i> ,	of the pockets.
<i>A le</i> . . . ALLE	<i>saccócce</i> ,	to the pockets.
<i>Da le</i> . . . DALLE	<i>saccócce</i> ,	from or by the pockets.
<i>In le</i> . . . NELLE	<i>saccócce</i> ,	in the pockets.
<i>Con le</i> . . . COLLE	<i>saccócce</i> ,	with the pockets.
<i>Su le</i> . . . SULLE	<i>saccócce</i> ,	upon the pockets.

Before nouns commencing with *e*, write *dell'*, *all'*, *dall'*, etc.

§ V. The contraction of *con* and of *su* with the articles *lo*, *gli*, *la*, and *le*, is used at discretion. We can say, *Con lo stúdio*, *con la pénna*, or *cóllo stúdio*, *cóllo pénna*, — with the study, with the pen, — according to the harmony of the phrase. Instead of *su*, we can say *sopra* with all the articles, writing them separately; as, *Sul tétto*, or *sopra il tétto*; *sulla távola*, or *sopra la távola*, — upon the roof, upon the table.

§ VI. The preposition *per* may be united with the articles *il* and *i*, thus: *pel*, plural *pei*, or *pe'*. In speaking, we say, ordinarily, *per il*, to avoid affectation.

The pupil is required to supply the prepositions and articles in the following declensions: —

<i>Il giardíno</i> ,	the garden.		<i>I giardíni</i> ,	the gardens.
"	of the garden.		"	of the gardens.
"	to the garden.		"	to the gardens.
"	from the garden.		"	from the gardens.
<i>Lo spírito</i> ,	the spirit.		<i>Gli spíriti</i> ,	the spirits.
"	of the spirit.		"	of the spirits.
"	to the spirit.		"	to the spirits.
"	from the spirit.		"	from the spirits.
<i>L' álbero</i> ,	the tree.		<i>Gli álberi</i> ,	the trees.
"	of the tree.		"	of the trees.
"	to the tree.		"	to the trees.
"	from the tree.		"	from the trees.
<i>La rósa</i> ,	the rose.		<i>Le róse</i> ,	the roses.
"	of the rose.		"	of the roses.
"	to the rose.		"	to the roses.
"	from the rose.		"	from the roses.
<i>L' ánima</i> ,	the soul.		<i>Le ánime</i> ,	the souls.
"	of the soul.		"	of the souls.
"	to the soul.		"	to the souls.
"	from the soul.		"	from the souls.



## READING LESSON.

Andiámo nelle stráde délla città. La dóнна è partíta. Non  
 Let us go streets city. woman is departed. Not<sup>2</sup>  
 andáte cólla cameriera. Préndo la chiáve délla cámera. La  
 go<sup>1</sup> chambermaid. I take key room.  
 primavéra délla víta. Ella morì nel fiór dégli ánni. Non dormíte  
 spring-time life. She died flower years. Not<sup>2</sup> sleep<sup>1</sup>  
 all' ária apérta. Il gátto è nélla cámera del padróne. Il  
 air open. cat master.  
 lápís non è súlla távola. Léggio con le ragázze. Il calamáio  
 pencil not is table. I read girls. inkstand  
 è súlla távola. La chiáve è nell' úscio. Si va álla cáccia nell'  
 door. One goes chase  
 autúnno. La pénna è nel calamáio súlla távola. La víta è  
 autumn.  
 bréve, e l' ánte è lúnga. La moderazióne génera la felicità. L' óro  
 short long. generates happiness. gold  
 govérna il móndo. La verità prodúce l' ódio. L' úomo propóne,  
 governs world. truth produces hatred. man proposes  
 e Dío dispóne. La vóce, gli ócchi, il córpo, l' ánima dell' úomo.  
 God disposes. voice eyes body soul  
 La vóce del pópulo è la vóce di Dío.  
 people

## EXERCISE FOR TRANSLATION.

Italy is the garden of Europe. The passions are the  
 Itália <sup>e</sup> giardiño Európa. passióni sóno  
 elements of life. The voice of the people is the voice of God.  
 eleménti víta. vóce pópulo Dío.  
 The whip (is) for the horse, the halter for the ass, and the stick  
 frústa (f.) <sup>per</sup> cavállo cavézza ásino bastóne  
 for the shoulders of the insolent (one). (The) pride is the  
 spálle impertinénte. supérbia  
 daughter of (the) ignorance. An ancient philosopher said, that  
 figlia ignoránza. Un antíco<sup>2</sup> filósofo<sup>1</sup> ússe, che  
 (the) pride breakfasts with (the) abundance, dines with (the)  
 orgóglio fa colazióne abbondánza, pránza  
 poverty, and sups with (the) shame.  
 povertà céna vergógna.

<i>Io sónico,</i>	I am.		<i>Noi síamo,</i>	we are.
<i>Tu séi,</i>	thou art.		<i>Voi síete,</i>	you are.
<i>Egli è,</i>	he is.		<i>Eglino sónico,</i>	they are.

## CONVERSATION.

<i>Che cósá avéte?</i>	<i>Ho il fazzolétto.</i>
<i>Dov' è?</i>	<i>Nélla míá saccóccia.</i>
<i>Són' ío póvero (poor)?</i>	<i>Tu non séi póvero, séi rícco.</i>
<i>Cósá è l'Ítália?</i>	<i>L'Ítália è il giardíno dell' Európa.</i>
<i>Hái tu la pénná del vicíno?</i>	<i>No, Signóre, mío fratéllo l' ha.</i>
<i>Qual líbro (book) hái?</i>	<i>Ho il líbro del sárto.</i>
<i>Ha sío pádre un cavállo?</i>	<i>Non ha un cavállo, ha un ásino.</i>
<i>Che cósá ho ío?</i>	<i>Tu hái il bastóne di mío fratéllo.</i>
<i>Séi tu filósofo?</i>	<i>Non sónico filósofo.</i>
<i>Hái tu il mío temperíno?</i>	<i>No, è sópra la távola.</i>
<i>Siéte il mío amíco?</i>	<i>Sónico il vóstro (your) amíco.</i>
<i>Non hái un (a) giardíno?</i>	<i>Sí, ho un giardíno ed (and) un cavállo.</i>

## CHAPTER IV.

## THE NOUN\* — IL NOME.

## MNEMONIC EXERCISE.

<i>Il TIMÓRE di Dío . . . . .</i>	The fear of God.
<i>La CÚPOLA di SAN PIÉTRO . . .</i>	The cupola of St. Peter.
<i>Il DUÓMO di FIRÉNZE . . . . .</i>	The cathedral of Florence.
<i>I FÍORI délla PRIMAVERA . . . .</i>	The flowers of spring.
<i>Il COLÓRE délla RÓSA . . . . .</i>	The color of the rose.
<i>Il CAMMINÉTTÓ délla CÁMERA . .</i>	The small mantelpiece of the chamber.

\* There are some words in the Italian language which paint so well the character of the nation, that it is impossible to reproduce them in any other language by words strictly analogous. For example, the words *sfogo*, *smínia*, *puntiglió*, *fúria*, *orgásmo*, *éstro*, *sbuffáre*, etc., representing ideas which are conceived only under a burning sky, cannot be exactly rendered in the calm and misty Northern languages. Being purely euphonic, the rules on the article may be utterly disregarded whenever euphony requires it. The same may also be said respecting the elision and contraction of words.

<i>La CÁRTA è nel CASSETTÍNO</i>	.	The paper is in the drawer.
<i>Il PÓZZO è nel CORTÍLE</i>	. . .	The well is in the yard.
<i>Lo STÚDIO è un GODIMÉNTO</i>	.	Study is a pleasure.
<i>Gli ÁNNI fúggono rápidi</i>	. . .	Years fly rapidly.
<i>La MINÉSTRA è frédda</i>	. . .	The soup is cold.
<i>L'ÓZIO è il PÁDRE di ógni VÍZIO,</i>		Idleness is the father of all vices.

## THE GENDER OF NOUNS.

There are only two genders in the Italian language, — the masculine and the feminine.

I. All nouns belong either to the masculine or feminine gender.

II. Nouns ending in *a* are feminine. Those expressing dignity, and professions of men, such as *il pápa*, the pope, and the following, derived from the Greek, are masculine : —

<i>Anagramma,</i>	anagram.	<i>Idioma,</i>	idiom.
<i>Anatéma,</i>	anathema.	<i>Pianéta,</i>	planet.
<i>Assioma,</i>	axiom.	<i>Poéma,</i>	poem.
<i>Clíma,</i>	climate.	<i>Prísma,</i>	prism.
<i>Diadéma,</i>	diadem.	<i>Probléma,</i>	problem.
<i>Dilémma,</i>	dilemma.	<i>Programma,</i>	programme.
<i>Diplóma,</i>	diploma.	<i>Scisma,</i>	schism.
<i>Dógma,</i>	dogma.	<i>Sistéma,</i>	system.
<i>Drámma,</i>	drachm.	<i>Sofísma,</i>	sophism.
<i>Embléma,</i>	emblem.	<i>Stémma,</i>	coat of arms.
<i>Enígma,</i>	enigma.	<i>Stratagémma,</i>	stratagem.
<i>Epigrámma,</i>	epigram.	<i>Téma,</i>	theme.
<i>Fantásma,</i>	spectre.	<i>Teoréma,</i>	theorem.

III. Of the nouns ending in *e*, some are masculine, and others feminine. As no positive rules can be given to indicate their gender, recourse must be had to the dictionary.

IV. Among the nouns ending in *e*, some are of both genders ;\* as, —

\* Some masculine nouns ending in *e* take a different termination for the feminine; as, *re, regina*

IL OR LA <i>cárcere</i> , the prison.	IL OR LA <i>grégge</i> , the flock.
IL OR LA <i>cénera</i> ,* the cinders.	IL OR LA <i>fúne</i> , the cord.
IL OR LA <i>fíne</i> , the end.	IL OR LA <i>lépre</i> , the hare.
IL OR LA <i>fólgore</i> , the thunder.	IL OR LA <i>márgine</i> , the margin.
IL OR LA <i>fónte</i> , the fountain.	IL OR LA <i>serpe</i> , the serpent.
IL OR LA <i>frónte</i> ,† the forehead.	IL OR LA <i>tígre</i> , the tiger.

V. There are some nouns ending in *a* which can end in *e*, without changing the gender; as, *L' árma* or *l' árme*, arms (heraldic); *là sórta*, or *la sórte*, destiny.

VI. Very few nouns terminate in *i*, as this letter is generally the characteristic sign of the plural. Of these few, some are masculine, and some are feminine; as, —

MASCULINE.	FEMININE.
<i>Il cavadénti</i> , the dentist.	<i>La metròpoli</i> , the metropolis.
<i>Il lavacéci</i> , the dunce.	<i>La sintássi</i> , the syntax.
<i>Il Tamági</i> , the Thames.	<i>La tési</i> , the thesis.

REMARK. — The noun *dì*, day, and its compounds; as, *Buondì*, good-day; *mezzodì*, noon; *oggi*, now-a-days; *Lunedì*, Monday; *Martedì*, Tuesday, etc., — are all masculine. So are likewise nouns of dignity; as, *Balì*, bailiff; *pári*, peer; *guardasigílli*, keeper of the seals.

VII. Nouns ending in *o* are of the masculine gender, except *la máno*, hand; *la éco*, the echo. The poetic words *immágo*, *Cartágo*, abridged from *immáGINE*, *CartáGINE*, image and Carthage, are feminine.

REMARK. — Several nouns of animate beings, ending in *o*, change *o* into *a* for the feminine; as, *Il ranócchio*, m., *la ranócchia*, f., frog; *il gátto*, m., *la gátta*, f., cat; *cavállo*, horse; *caválla*, mare; *colómba*, *colómba*, dove, etc.

VIII. The following nouns ending in *o* become feminine by changing the *o* into *a*: † —

\* *Il cénera* is used only in poetry.

† *La frónte* is more used than *il frónte*.

‡ *Fanciúlla* and *ragázza*, on the contrary, are used for a person of marriageable age; the first particularly being employed to indicate unmarried women in general.

OBS. — *Lápis*, pencil; *ribes*, currants; *chérmes*, cochineal, and a few foreign nouns, end with a consonant.

<i>Il casáto,</i>	the family name.		<i>Il nívolo,</i>	the cloud.
<i>Il canéstro,</i>	the basket.		<i>L' ombrélló,</i>	the umbrella.
<i>Il cioccoláto,</i>	the chocolate.		<i>L' orécchio,</i>	the ear.
<i>Il frúto,*</i>	the fruit.		<i>Il ranócchio,</i>	the frog.
<i>Il légno,*</i>	the wood.		<i>Lo scrítto,*</i>	the writing.
<i>Il mattíno,</i>	the morning.		<i>Il soffítto,</i>	the ceiling.

Feminine: *La casáta; la canéstra, la frútta, la légna,* etc.

IX. The names of fruit-trees, ending in *o*, become feminine by changing *o* into *a*; and then they serve to express the fruit. Ex.:—

*Il péscó,* the peach-tree; *La péscá,* the peach.  
*Il mélo,* the apple-tree; *La méla,* the apple.

The words *fíco, pómo, aráncio,* fig-tree and fig, apple-tree and apple, orange-tree and orange, are an exception.

X. Very few nouns end in *u*. These are always marked with a grave accent, and are of the feminine gender; as, *La gioventù,* the youth; *la grù,* the crane, — except *Perù,* m., Peru, *Belzebù,* Belzebub.

#### GENERAL REMARKS.

All words ending in *ore*, of which there are a great number, are masculine without any exception. Those ending in *zione* or *sione* are feminine without any exception.

Nouns ending in *ge, le, me, re, se,* are generally masculine; as, —

<i>Rége,</i>	king.		<i>Cuóre,</i>	heart.
<i>Víale,</i>	path.		<i>Arnése,</i>	utensil.
<i>Frúme,</i>	river.			

\* Of the words *frúto, légno,* and *scrítto,* which are masculine, and become feminine by changing the *o* into *a*, it must be observed that *il frúto* is the fruit in general, properly and figuratively; while *la frútta* or *le frútta* means the dessert. *Légno* means the woods, and *la légna* is the wood to burn. *Scrítto* is a writing; and *la scrítta*, a contract.

Some names of animate beings denote the feminine by a different word; as, *Uómo,* man; *dónna,* woman; *tóro,* bull; *vácca,* cow.

Nouns ending in *be, ce, pe, te, ve, ie, ine, one, nte*, are generally feminine; as, —

<i>Plébe,</i>	people.		<i>Arte,</i>	art.
<i>Siépe,</i>	hedge.		<i>Ménte,</i>	mind.
<i>Chiáve,</i>	key.		<i>Série,</i>	series.
<i>Fóce,</i>	entry.		<i>Incúdine,</i>	anvil.
<i>Immáagine,</i>	image.		<i>Cicatrice,</i>	scar.
<i>Ragióne,</i>	reason.		<i>Legióne,</i>	lesson.
<i>Páce,</i>	peace.		<i>Cróce,</i>	cross.

The words *Abbici*, alphabet; *Apocalissi*, Apocalypse; with a few others, are of the masculine gender.

Some words of Greek extraction, ending in *i*, are of the feminine gender; as, —

<i>Análisi,</i>	analysis.		<i>Énfasi,</i>	emphasis.
<i>Génesi,</i>	Genesis.		<i>Tési,</i>	thesis.
<i>Crísi,</i>	crisis.		<i>Sintássi,</i>	syntax.

#### READING LESSON.

Il rispétto per le dónne è l' indíziò piú sicúro dell' inciviliménto  
 respect women indication most sure civilization  
 di un pópolo. La schiavitù è la vergógna dégli uómini. L' età  
 slavery shame men. age  
 e il sónno inségnano all' uómo la stráda délla móрте. Bisógna  
 sleep teach death. It is necessary  
 vedér l' Itália nélla primavéra e nélla státe per potér méglío  
 to see summer to be able better  
 giudicáre délla serenità del súdo ciélo e délla cálma dél máre che  
 to judge sky sea  
 la circónda. L' árte di regnáre è la mássima di tútte le árti.  
 it<sup>2</sup> surrounds.<sup>1</sup> art to reign greatest all  
 La memória dei benefizij è il débito délla gratitúdine. Noi  
 memory benefits debt We  
 vediámo il lámpo práma di sentíre lo scóppio del fúlmine. Il  
 see lightning before to hear burst thunder.  
 filósofo cérca la súa felicità nélló stúdio délla natúra.  
 seeks

## EXERCISE FOR TRANSLATION.

(The) Study is useful to the health of the body. (The)  
 stúdio vantaggióso salúte córpo.  
 Hatred is the want of vengeance. The loss of liberty is the  
 ódio bisógno vendétta. pérdere libertá  
 greatest of misfortunes. The philosopher seeks his happiness  
 prína disgrázie. filósofo cérca felicità  
 in the study of (the) nature. (The) Innocence of life  
 natúra. innocénza víta  
 takes away the fear of death. (The) Tears are the tacit  
 tóglie spavénto lágrime tácito<sup>2</sup>  
 language of grief.  
 linguaggio<sup>1</sup> dolóre.

Dátemi dell' óro e dell' argénto. L' ária délla mattína è un  
 Give me gold silver. air morning  
 balsámo nélla primavéra. Non è arriváto óggi il pádre del  
 balm spring. Not arrived to-day  
 Signór Dúca?

Nói abbíamo, we have.  
 Vói avéte, you have.  
 Églino háanno, m., they have.  
 Élleno háanno, f., they have.

Abbíamo nói? have we?  
 Avéte vói? have you?  
 Háanno églino? have they?  
 Háanno élleno? have they?

## CONVERSATION.

*Che avéte nel canéstro?* *Ho dell' uóva nel mio canéstro.*  
*Qual' è il nóme délla lavandáia?* *Il súo nóme è Catarína.*  
*Avéte vedúto (seen) il caválla?* *Io l' (it) ho vedúto.*  
*Dóve?* *Nélla stráda.*  
*Abbíamo nói sigílli?* *Vói non avéte sigílli, avéte cárta.*  
*Dóve sóno gli uómini inérti?* *Dóve il suólo è móltto fértile.*  
*Avéte vedúto la cárta?* *Sì, è nel cassettíno.*  
*Chi è quést' (this) Italiáno?* *È il camerière del médico.*  
*Chi è nel giardíno?* *Il cavadénti.*  
*Chi è quéstá ragázza?* *È mía sorélla.*  
*Avéte vedúta la mía casa?* *Quále casa?*  
*La casa nélla stráda del Re?* *No, Signóra, non l' ho vedúta.*  
*Avéte frúttá nel vóstro giardíno?* *No, ma (but) abbíamo un péscó*  
*ed un mélo che ne daránno*  
*l' áнно ventúro.*

## CHAPTER V.

## THE PLURAL OF NOUNS AND ADJECTIVES.

Adjectives agree in gender and number with the nouns they qualify.

After having learned the rules upon the formation of the plural, the scholar will do well to change all the plural nouns of the following exercise into the singular.

## MNEMONIC EXERCISE.

<i>I ciechi hanno buone orecchie,</i>	The blind have good ears.
<i>Le lenzuole sono pulite,</i>	The sheets are clean.
<i>Le belle antichità di Roma,</i>	The beautiful antiquities of Rome.
<i>Le botteghe sono sotto ai portici,</i>	The shops are under the porticos.
<i>L' aratro fa i solchi profondi,</i>	The plough makes deep furrows.
<i>Ecco due paia di stivali,</i>	Here are two pairs of boots.
<i>I funghi nascono nei boschi,</i>	Mushrooms grow in the woods.
<i>Mi dolgono le calcagna,<sup>i*</sup></i>	My heels pain me.
<i>Benefici sono i raggi del sole,</i>	The rays of the sun are beneficent.
<i>Mi piace il giuoco degli scacchi,</i>	I like the play of chess.
<i>Le piogge ristorano la terra,</i>	The rains refresh the earth.
<i>Altri tempi, altri costumi,</i>	Other times, other manners.
<i>I malvagi non sono felici,</i>	The wicked are not happy.

## GENERAL RULES.

I. The greater proportion of nouns and adjectives in Italian, whatever be their gender, form their plural by changing the last letter into *i*; as,—

MASC. SINGULAR.		MASC. PLURAL.
<i>Il poeta celebre,</i>	the celebrated poet.	<i>I poeti celebri.</i>
<i>Il letto morbido,</i>	the soft bed.	<i>I letti morbidi.</i>
<i>Il mare burrascoso,</i>	the stormy sea.	<i>I mari burrascosi.</i>
		FEM.
<i>La passione infelice,</i>	the unhappy passion.	<i>Le passioni infelici.</i>
<i>La mano débole,</i>	the feeble hand.	<i>Le mani déboli.</i>

\* The letter *i* indicates an idiomatic phrase.



The following are exceptions :—

II. Feminine nouns and adjectives ending in the singular in *a*, make their plural in *e*; as,—

<i>La scárpa strétta,</i>	the narrow shoe.	<i>Le scárpe strétte.</i>
<i>La bélla dóнна,</i>	the handsome woman.	<i>Le bélle dóñne.</i>

III. The nouns ending in *i*, in *ie*, in an accented vowel, and the monosyllables, do not change their termination in the plural; as, *La crísi*, the crisis; *le crísi*, the crises: *la città*, the city; *le città*, the cities: *il re*, the king; *i re*, the kings; etc.

IV. Nouns are also invariable when they immediately follow the ordinal numbers twenty-one, thirty-one, etc.; as, *Ventúno scúdo*, twenty-one crowns; *trentúno dolláro*, thirty-one dollars. But the noun takes the plural when placed before the number; as, *Scúdi ventúno, dollári trentúno*.

V. The words *addío*, adieu; *loro*, their, are invariable; as, *Gli addío, i loro amíci*.

#### EUPHONIC RULES.

VI. All the nouns, masculine or feminine, ending in *ca* or *ga*, insert an *h* in the plural to preserve the hard sound of the *c* or *g*; as,—

<i>Il monárca,</i>	the monarch;	<i>i monárchi,</i>	the monarchs.
<i>La mánica,</i>	the sleeve;	<i>le mániche,</i>	the sleeves.
<i>La stréga,</i>	the sorcerer;	<i>le stréghe,</i>	the sorcerers.

VII. Nouns of two syllables, ending in *co* or *go*, take an *h* in the plural; as,—

<i>Il bóscó,</i>	the wood;	<i>i hóschí,</i>	the woods.
<i>Il lágó,</i>	the lake;	<i>i lághí,</i>	the lakes.

Except *pórco*, *gréco*, *mágo*,—pig, Greek, magician,—which make, in the plural, *pórci*, *gréci*, *mági*.

VIII. Nouns of more than two syllables, ending in *co* or *go*, also take an *h*, when these terminations are preceded by one or more consonants; as, —

<i>L' albérgo,</i>	the hotel.	<i>Gli albéryhi.</i>
<i>Il rinfrésco,</i>	the refreshment.	<i>I rinfréschi.</i>

IX. Nouns ending in *co* or *go*, preceded by a vowel,\* form their plural in *ci* or *gi*; as, —

<i>Il mé dico,</i>	the physician;	<i>i mé dici,</i>	the physicians.
<i>Lo spárago,</i>	the asparagus;	<i>gli spáragi,</i>	the asparagus.

X. EXCEPTION. — Several nouns take an *h* in the plural, though preceded by a vowel; as, *Análogo*, analogous; *antíco*, ancient; *decálogo*, decalogue; *demagógo*, demagogue; etc.

XI. Nouns ending in *io* lose the final *o* in all cases where this termination is preceded by a vowel, or by two or three consonants forming a syllable with *io*; as, —

<i>Fornáio,</i>	baker;	<i>fornái,</i>	bakers.
<i>Cuóio,</i>	leather;	<i>cuói,</i>	leathers.
<i>Fáscio,</i>	bundle;	<i>fásci,</i>	bundles.
<i>Máschio,</i>	boy;	<i>máschi,</i>	boys.
<i>Artíglío,</i>	claw;	<i>artígli,</i>	claws.
<i>Astúccio,</i>	case;	<i>astúcci,</i>	cases.
<i>Viággio,</i>	voyage;	<i>viággi,</i>	voyages.

XII. The following nouns, although comprehended in the above class, form an exception, by changing the *io* final into *j*: —

<i>Arbitrio,</i>	will.	<i>Cérchio,</i>	circle.
<i>Átrio,</i>	vestibule.	<i>Dóppio,</i>	double.
<i>Dúbbio,</i>	doubt.	<i>Próppio,</i>	proper.
<i>Gráffio,</i>	scratch.	<i>Sécchio,</i>	milk-pail.
<i>Impróppio,</i>	improper.	<i>Sóffio,</i>	a blow.
<i>Pátrio,</i>	of the country.	<i>Spicchio,</i>	a clove of garlic.

\* *Mé dico*, beggar; *equívoco*, equivocate; *diálogo*, dialogue; *apólogo*, apologue, — are written with or without the *h*; as, *Mé dici* or *mé dichi*, beggars.

Obs. — Some nouns in the singular in *ere* also end in *ero*; as, *Il pensiere*, the thought; *il pensiere*: *il destriere*, the steed; *il destriere*: *lo scolare*, the scholar; *lo scolare*: *il console*, the consul; *il console*. When said of bones cleared from the table, *osso*, bone, makes *óssi*; when of a skeleton, it makes *óssa*. *Filo*, thread, makes *fila*, threads. *Fili* is used when speaking of the edge of cutting instruments.

These nouns make, in the plural, *arbítrj*, *átrj*, *cérchj*, *dóppj*, etc.

XIII. This same termination, *io*, is changed into *j* whenever it is preceded by a single consonant, or two consonants not forming one syllable; as, —

<i>Giudicio</i> ,	judgment;	<i>giudicj</i> ,	judgments.
<i>Principio</i> ,	beginning;	<i>principj</i> ,	beginnings.
<i>Provérbio</i> ,	proverb;	<i>proverbj</i> ,	proverbs.

XIV. Except the following nouns, which make their plural by dropping the final *o*, because the *i* is used in the singular only to soften the sound of the *c* or *g*: —

<i>Ágio</i> ,	ease.	<i>Frégio</i> ,	ornament.
<i>Aráncio</i> ,	orange.	<i>Grégio</i> ,	gray.
<i>Bácio</i> ,	kiss.	<i>Indúgio</i> ,	delay.
<i>Barbógio</i> ,	dotard.	<i>Malvágio</i> ,	wicked.
<i>Bígio</i> ,	gray.	<i>Palágio</i> ,	palace.
<i>Cácio</i> ,	cheese.	<i>Pertúgio</i> ,	hole.
<i>Céncio</i> ,	rag.	<i>Prégio</i> ,	merit.
<i>Diságio</i> ,	disquiet.	<i>Sórcio</i> ,	mouse.

Plural: *Ági*, *aránci*, *báci*, *cénci*, etc.

XV. The termination *io*, in the syllable *quio*, changes into *j*; as, —

<i>Osséquio</i> ,	respect;	<i>osséquj</i> ,	respects.
<i>Delíquio</i> ,	fainting-fit;	<i>delíquj</i> ,	fainting-fits.

XVI. If, however, the accent falls on the *i* of the syllable *io*, then *io* is changed into *ii* for the plural, and the sound is a little longer than *j*; as, —

<i>Pío</i> , <i>zío</i> , <i>natío</i> , <i>río</i> ,	} pious, uncle, native, brook.
<i>Pii</i> , <i>zii</i> , <i>natii</i> , <i>rii</i> ,	

XVII. Proper nouns ending in *io* likewise take *ii* in the plural; \* as, —

<i>Dáριο</i> , <i>Tibério</i> , <i>Cláudio</i> ,	} Darius, Tiberius, Claudius.
<i>I Dárii</i> , <i>I Tibérii</i> , <i>I Cláudii</i> ,	

\* In Italian, as in other languages, some nouns are used only in the singular number; as proper names; and the words *próle*, offspring; *máne*, morning; *róba*, luggage; *rosólia*,

XVIII. The terminations *cia* and *gia* drop the *i* of the plural in the words in which this letter is but slightly pronounced; as, —

<i>La cóscoa,</i>	the thigh;—	<i>le cósce,</i>	the thighs.
<i>La spiággia,</i>	the shore;—	<i>le spiágge,</i>	the shores.
<i>La cáccia,</i>	the chase;	<i>le cácce,</i>	the chases.

XIX. But in the words *província*, *ciriégia*, *franchígia*, province, cherries, immunities, and some others, the *i* is retained in the plural, because, being distinctly pronounced in the singular, it is necessary that it should be heard in the plural; as, *Províncie*, *ciriégie*, *franchígie*, etc.

XX. We must also preserve the *i* of *cia* and of *gia* when it is accented, and the accent must be strongly marked by the voice; as, —

<i>La bugía,</i>	the lie;—	<i>le bugie,</i>	the lies.
<i>La farmacia,</i>	the pharmacy;	<i>le farmacie,</i>	the pharmacies.

#### IRREGULAR PLURALS.

XXI. The few nouns which have irregular plurals are:

<i>Uómo,</i>	man;	<i>uómini,</i>	men.
<i>Búe,</i>	ox;	<i>búoi,</i>	oxen.
<i>Móglie,</i>	wife;	<i>mógli,</i>	wives.
<i>Mille,</i>	thousand;	<i>míla,</i>	thousands.
<i>Dío,</i>	God;	<i>déi,</i>	gods.

XXII. The possessive adjective pronouns *mío*, *túo*, *súo*, my, thy, his, make *miéi*, *tuóí*, *suóí*, in the plural; and the adjectives *tále* or *cotále*, such, and *quále*, which, are in the plural *táli* or *tái*, *cotáli* or *cotái*, *quáli* or *quái*.

XXIII. The following nouns form their plural in *a*, and become feminine: —

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measles. And some are used only in the plural; as, *I calzóni*, the trowsers; *le réni*, the kidneys; *i dolci*, the sweetmeats; *le fórbici*, the scissors; *i viveri*, the victuals; *le ténebre*, darkness. Some nouns have a different signification in the plural; as, *Il céppo*, the trunk of a tree; *i céppi*, the fetters: *il férro*, the iron; *i ferrí*, the fetters: *la génte*, the people; *le génti*, the nations: *la grázia*, the favor; *le grázie*, the thanks.

<i>Un migliáio,</i>	a thousand.	<i>Le migliáia.</i>
<i>Un centináio,</i>	a hundred.	<i>Le centináia.</i>
<i>Un uóvo,</i>	an egg.	<i>Le uóva.</i>
<i>Un míglio,</i>	a mile.	<i>Le míglia.</i>
<i>Un páio,</i>	a pair.	<i>Le páia.</i>
<i>Uno stáio,</i>	a bushel.	<i>Le stáia.</i>
<i>Un móggio,</i>	a bushel.	<i>Le móggia.</i>

XXIV. The following masculine nouns have a masculine plural in *i*, and a feminine plural in *a*. The last is more frequently used.

<i>L' anéllò,</i>	the ring.	<i>Il fondaménto,</i>	the base.
<i>Il bráccio,</i>	the arm.	<i>Il frúttö,</i>	the fruit.
<i>Il budéllò,</i>	the intestine.	<i>Il fúso,</i>	the spindle.
<i>Il calcágnò,</i>	the heel.	<i>Il géstò,</i>	the gesture.
<i>Il castéllò,</i>	the castle.	<i>Il ginóccchio,</i>	the knee.
<i>Il cíglio,</i>	the eyebrow.	<i>Il gómítò,</i>	the elbow.
<i>Il coltéllò,</i>	the knife.	<i>Il grído,</i>	the cry.
<i>Il córno,</i>	the horn.	<i>Il lábbro,</i>	the lip.
<i>Il dítò,</i>	the finger.	<i>Il légnò,</i>	the wood.
<i>Il fílo,</i>	the thread.	<i>Il lenzuólo,</i>	the sheet.
<i>Il mémbrò,</i>	the member.	<i>Il ríso,</i>	the laugh.
<i>Il múro,</i>	the wall.	<i>Il sácco,</i>	the sack.
<i>L' ósso,</i>	the bone.	<i>Lo strído,</i>	the cry.
<i>Il pómo,</i>	the apple.	<i>Il vestígíò,</i>	the vestige.
<i>Il quadréllò,</i>	the dart.	<i>Il vestíméntò,</i>	the garment.

REMARK. — *Córna*, in the plural, signifies horns; *córni*, instruments: *géstà*, exploits; *géstì*, gestures: *gómíta*, elbows; *gómítì*, cubits: *mémbrà*, members of the body; *mémbrì*, members of an assembly: *múra*, ramparts; *múri*, walls.

## READING LESSON.

Préssò i Románi, i soldáti érano agricultóri, e le casáte  
Among houses<sup>2</sup>

illústri conservávano sémpre i cognómi déi frútti e déi legúmi  
illustrious<sup>1</sup> preserved always surnames pulse

che venívano, a preferénza, coltíváti dáí lóro antenáti; táli  
came (were) ancestors

fúrono i Léntuli, i Fábii, i Pisóni. I regáli plácano non sólo gli  
 presents appease only  
 uómini ma pur áncò gli déi. I pittóri antíchi non usávano nêlle  
 even painters<sup>2</sup> ancient<sup>1</sup> used  
 lóro pittúre che quáttro colóri. Le dónne sóno fátte per éssere  
 pictures four colors. women made to be  
 le compágne e non le schiáve dégli uómini. Un párroco dísse  
 companions slaves curate said  
 álla prédica, la Doménica délle pálme: Io vi avvérto, fratélli, che  
 sermon Palm: I you<sup>2</sup> inform<sup>1</sup>  
 per isfuggíre la cálca, confesserò Lunedì i bugiárdi, Martedì  
 to avoid confusion, I shall confess liars  
 gli avári, Mercoledì i mormoratóri, Giovedì i ládri, Venerdì  
 avaricious slanderers thieves  
 i díscoli, e Sábato gli ubbriáchi. Non si sa s'égli ébbe mólti  
 libertines drunkards. We do not know had  
 peniténti. I fanciúlli ed i pázzi si figúrano che vénti fránchi e  
 fools imagine francs  
 vénti ánni ábbiano a durár sémpre. Ho vedúto le óssa di tre  
 years have last, always.  
 giòvani elefánti.

## EXERCISE

## ON THE FORMATION OF THE PLURAL OF NOUNS.

[The singular only is given.]

The face comprehends the forehead, the eyebrows, the eyelids  
 vólto comprénde palpébre  
 the nose, the lips, the mouth, the cheeks, the chin, and the ears.  
 ménto  
 (The) children ought to obey their parents, scholars their  
 fanciullo débbono ubbidíre genitóre  
 teachers, and citizens (to) the laws. When we read certain  
 maéstro cittadíno légge. Quándo si léggono cérti  
 historians, we may say that the human species is composed  
 stórico, si dirébbe umána spécie (consists of) consiste  
 of only two or three hundreds of individuals decorated with  
 soltánto di dúe o tre individúo decorátio  
 the title of emperors, kings, popes, generals, and ministers. Men  
 títole imperatóre mínistro.

are generally idle in countries where the soil is very fertile.  
 sóno per lo piú inérte paése dóve suólo móltó fértile.

(The) stars, (the) animals, and even plants were (enumerated)  
 ástro animále áanche fúrono annoveráte

among the Egyptian divinities. The walls of Thebes were  
 fra le egiziáne Tébe

raised by the simple sound of the harp; the walls of the city  
 fabbricáte sémplice suóno cétra

of Jericho fell down, on the contrary, at the sound of (the)  
 Jérico cáddero, in véce

trumpet. The large sacks are filled with grain. My sisters  
 córno. empjúto gráno.

have some silver spoons.  
 alcúno argénto

*Nói siámo,* we are.  
*Vói siéte,* you are.  
*Eglino sóno,* they are.

## CONVERSATION.

*Chi è quésta dóнна?*

*Avéte vedúto il re?*

*È égli Francése?*

*Sóno i poéti felíci (happy)?*

*Che háanno i ciéchi?*

*Dóve náscono i fúnghi?*

*Quánti anélli avéte?*

*Mangiáte frútti?*

*Quánti (how many) giòrni fá  
 úna settimána?*

*Cóme si chiámáno? (How are  
 they called?)*

*Ed i mési quánti sóno?*

*Cóme si chiámáno?*

*È le stagióni (seasons)?*

*È la mádre del poéta célebre.*

*Abbiámo vedúto il re.*

*No, è Tedésco (German).*

*Generalménte non sóno felíci.*

*I ciéchi háanno buóne orécchie*

*I fúnghi náscono néi bóschi.*

*Ne ho due.*

*Sì, quándo sóno matúri.*

*Sétte.*

*Doménica, Lunedì, Martedì,  
 Mercoledì, Giovedì, Venerdì,  
 Sábato.*

*Dódicì.*

*Gennájo, Febbrájo, Márzo,  
 Aprile, Mággio, Giúgno,  
 Lúglio, Agósto, Settémbré,  
 Ottóbre, Novémbre, Decém-  
 bre.*

*Sóno quáttro: Primavéra, Es-  
 tâte o (or) Stâte, Autúnno,  
 Invérno o Vérno.*

## CHAPTER VI.

## THE CASES OF NOUNS.

MNEMONIC EXERCISE UPON THE USE OF *DI*, *A*, *DA*.

<i>Vi piáce la città DI Parigi?</i>	Does the city of Paris please you?
<i>Il fátto DÉLLE cásse è cáro,</i>	The rent of the houses is dear.
<i>Vi dico che non ho danári,</i>	I tell you that I have no money.
<i>Spoléto non è lontáno DA Róma,</i>	Spoleto is not far from Rome.
<i>Vógljo scrívere DÉLLE léttere,</i>	I wish to write some letters.
<i>Io non vógljo brighe,</i>	I do not wish cares.
<i>Vói non avéte fratélli,</i>	You have no brothers.
<i>L' uómo vive DÉLLE sue fátiche,</i>	Man lives by (of) his labors.
<i>Io non témo púnto di vói,</i>	I do not fear you at all.
<i>Écco un dizionáριο DA tásca,</i>	Here is a pocket dictionary.
<i>L' Ariósto è il pittóre DÉLLA natura,</i>	Ariosto is the painter of nature.
<i>L' ócchio del padróno ingrássá il caválio,</i>	The eye of the master fattens the horse.
<i>Mi è sorélla dal láto DEL pádre, e non DAL cánto DÉLLA mádre,</i>	She is a sister on my father's side, but not on the side of my mother.
<i>Égli ha pósto DÉLLA pólvore DA schioppo in úna scátola DA tabacco,</i>	He has put (some) gunpowder in a tobacco-box.

The several relations of the Italian nouns are expressed by the prepositions *di*, of; *a*, to; *da*, from, or by. The nominative and objective are distinguished by the place they occupy in the sentence.

1. The nominative denotes the relation of a subject to a finite verb; as, *María áma*, Mary loves.

2. The genitive denotes origin, possession, and other relations, which in English are expressed by the preposition *of*, or by the possessive case; as, *I líbri di méo fratélló*, my brother's books.



3. The dative denotes that *to* or *for* which any thing is, or is done; as, *Égli mi dáva il libro*, he gave me the book.

4. The accusative is either the object of an active verb or of certain prepositions, or the subject of an infinitive.

5. The vocative is the form applied to the name of any object addressed.

6. The ablative denotes privation and other relations, expressed in English by the prepositions *with*, *from*, *in*, or *by*.

Proper nouns are varied with the prepositions only; common nouns, with the preposition and article.

Variation of the proper noun *Boston*: —

Nominative . . . . .	<i>Boston</i> ,	Boston.
Relation of Possession . . . . .	<i>Di Boston</i> ,	of Boston.
"    " Attribution . . . . .	<i>A Boston</i> ,	to Boston.
"    " Derivation . . . . .	<i>Da Boston</i> ,	from (or by) Boston.
Accusative . . . . .	<i>Boston</i> ,	Boston.

Variation of a common noun in the plural: —

Nominative . . . . .	<i>I libri</i> ,	the books.
Relation of Possession . . . . .	<i>Dei libri</i> ,	of the books.
"    " Attribution . . . . .	<i>Ai libri</i> ,	to the books.
"    " Derivation . . . . .	<i>Dai libri</i> ,	from (or by) the books.
Accusative . . . . .	<i>I libri</i> ,	the books.

I. *Di*, the sign of the genitive, is used, —

1st, When it denotes possession; as, *La casa di mio padre*, my father's house; *di chi è questo cappello?* whose hat is this? *è del servitóre*, it is the servant's.

2d, When the noun or verb that follows *di* expresses a quality, limitation, or modification of the noun that precedes it; as, *Cucchiaio d'argénto*, a silver spoon; *è tempo di pranzare*, it is dinner-time.

II. The preposition *di*, with or without the definite article, translates the words *some* and *any* when they do not express a determinate quantity of a certain thing; as, —

*Dátemi del páne,* Give me *some* bread.  
*Non bevéte di quel víno,* Do not drink *any* of that wine.

III. If *some* and *any* have the signification of a *few*, *various*, *certain*, a *little*, &c., they are rendered in Italian by *qualche* before a singular noun; by *un poco di*, or *un po' di*, before a collective noun; and by *cérti*, *divérsi*, *alcúni*, and *várii*, or their feminine form, before plural nouns, according to their gender; as, —

*Ho pranzáto con qualche amíco,* I have dined with *some* friend  
 or *con alcúni amíci,* or friends.  
*Prendéte un póco di víno,* Take *some* wine.

IV. When there is only a simple designation of the object, without any idea of quantity, — that is to say, when the word *some* or *any* is omitted in English, — generally no article is used in Italian.

*Bevéte víno o bírra?* Do you drink wine or beer?  
*Chi ha danári ha amíci,* He who has money has friends.

V. The preposition *di* is often used after words requiring a different preposition, and after verbs requiring a direct object. In such cases, the word that governs *di* is understood, and the phrase is elliptical, as may be seen in the following sentences: —

*Temére DEL pópolo,* for *temére* To fear the anger of the peo-  
 LO SDÉGNO *del pópolo,* ple.  
*Sapér DI música, DI álgebra,* etc., To know a little music, alge-  
 for *sapére UN PÓCO di,* etc. bra, etc.

VI. Sometimes, especially in familiar conversation, the preposition *di* takes the place of the article *il* or *lo* before an infinitive, which, being the subject of a sentence, does not come at the beginning of it; as, —

*È fáccile DI studiáre, DI parláre,* It is easy to study, to speak.  
 for *è fáccile LO studiáre, IL*  
*parláre,*

When the preposition *di* is thus substituted for the article, the phrase is elliptical, and stands for *È fáccile L'AZIÓNE di studiáre*.

VII. It is very common in Italian to use *di* instead of *da* whenever euphony requires it, particularly if the definite article can be omitted after the preposition. This, however, is never done unless *fuóri*, *vía*, or some such word requiring *di*, is easily understood. Thus they say :—

*Venire DI OR DELLA cása*; that To come out of the house.  
is, *fuóri* or *vía di cása* for  
*dálla cása*,

VIII. The preposition *DI* is also frequently translated after verbs by *for*, meaning *on account of*; by *in*, when it does not signify *within*; by *with*, not expressing the idea of *company* or *union*; and occasionally by *on*.

*Ella véste DI néro*, She dresses *in* black.  
*Non mi biasimáte DI quésto*, Do not blame me *for* this.  
*Fúrono provvedúti DI tútto*, or They were provided *with* every  
*D' ógni cása*, thing.  
*Il bambíno fu nutríto DI látte*, The child was fed *on* milk.

IX. *A*, or *ad*, the sign of the dative, expresses direction or aspiration towards some object, and corresponds to the preposition *to*.

*Andiámo a Nápoli*, Let us go to Naples.  
*Scrivéte ad un amíco*, Write to a friend.

X. The preposition *A* is also translated *in*, *for*, *from*, and *of* after a verb, when it represents an action done against, towards, or to the damage of a person; the direct object of such a verb being easily understood; \* as, —

*Non pómo crédere a quel che dite*, I cannot believe *in* what you say.  
*Pensáte a lui e provvedéte ai suoi bisógni*, Think *of* him, and provide *for* his wants.

XI. *Da*, the sign of the ablative, expresses derivation, separation, or dependence, and corresponds principally to the preposition *from*, which in most cases is translated; as, —

\* REMARK. — The expressions, *little BY little*, *two BY two*, etc., are rendered in Italian, *poco A poco*, *due A due*, etc.

*Da un giorno all' altro,* From one day to another.  
*Non dipendo da nessuno,* I do not depend on any one.

XII. *Da* is used before a noun which indicates use, employment, or the destination of a thing; as, —

*Cavállo da sélla,* saddle-horse.  
*Cárta da lettere,* letter-paper.

XIII. The English prepositions *at* and *with*, meaning "at the house of;" and *by*, either expressing the relation between a passive verb and its subject, or conveying the idea of solitude and exclusion, — are translated by *da*.

*Sta da mio pádre,* He lives *at* my father's.  
*Lo farà da se,* He will do it *by* himself.

XIV. *Like* and *as*, when they signify "in the manner of," "as it becomes," and followed by a noun used in an indefinite sense, are generally rendered by *da*; as, —

*Portatevi da uomo,* Bear yourself *like* a man.  
*Fátela da padrone,* Act *as* a master.

*Like*, followed by the pronouns *himself*, *herself*, *ourselves*, etc., is thus translated in Italian: *Like himself*, *da quel che è*, or *da quell' uomo ch' egli è*, etc.

#### READING LESSON.

Mólte commedióle, compóste dáll' Ariósto che le recitáva in  
 Many little comedies, composed them recited  
 compagnia de' suói fratélli e délle súa sorélla, fúrono il prelúdio  
 brothers his sisters, were prelude  
 délle immortáli súa ópere. Finalménte l' elegánte orazióne, che  
 his works.  
 pronuciò intórno álle régole che si déggiono seguíre, ed  
 he pronounced concerning rules one ought to follow  
 intórno álo scópo che ognún propórre si débbe nei própri stúdi,  
 scope every one proposes ought own  
 féce conoscére álla città di Ferrára, súa patriá, ch' éssa alleváva  
 made to know country reared

un g nio, il qu le avr bbela illustr ta; ed il p dre s o god va  
 genius who would have (her) enjoyed  
 in segr to d lla consolazi ne d' udire da' suoi concittadini  
 hearing fellow-citizens  
 prop rre il pr prio figliuolo  i l ro, c me un mod llo da imitarsi.  
 to propose own son as model imitate.

## EXERCISE.

1. In Italy there are immense plains, majestic rivers, very high mountains, lakes, cascades, forests, volcanoes, and beauty in all varieties.

2. A lady, speaking of a preacher whom she had heard from a great distance, said, "He spoke to me with<sup>t</sup> his hand, and I listened with<sup>t</sup> my eyes."

3. It is difficult to satisfy every one's desire in (the) great enterprises.

4. May God send us good princes, and may the devil not give them the fancy of wishing to be heroes!

5. (The) hypocrites cover themselves with the mask of (the) devotion.

6. Never leave flowers in a sleeping-chamber.

7. The greater part of (the) men live like crazy people, and die like fools.

8. One of the miseries of the rich is to be always deceived.

## VOCABULARY.

1. There are, *vi s no*; immense plains, *pianura sterminata*; majestic rivers, *fiume maestoso*.

2. A lady, *una Signora*; speaking, *parlando*; a preacher whom she had heard, *un predicatore ch'  lla aveva inteso*; far off, *molto distante*; said, *disse*; he has spoken to me, *egli mi ha parlato* (with the hands); I have listened to him, *io l' ho ascoltato* (with the eyes).

3. Great enterprises, *grand' impresa*; it is difficult, *  cosa difficile*; to satisfy, *secondare*; desire, *desiderio*; all, *tutti*.

4. May God send us, *Dio ci mandi*; good prince, *buono principe*; devil, *diavolo*; not give them, *non dia loro*.

5. Cover themselves, *si coprono*.

6. Never leave, *non lasciate mai*.

7. Live, *vivono*; die, *muoiono*.

8. Always deceived, *sempre ingannate*.

*Dóve?* where?  
*Che?* what?

*Chi?* who?  
*Sovénte,* often.

## CONVERSATION.

<i>Dóve éra la Signóra?</i>	<i>Mólto distánte dél predicatóre.</i>
<i>Con che si cóprono gl' ipócriti?</i>	<i>Colla máschera délla divozíone.</i>
<i>Quánti sénsi avéte?</i>	<i>Cinque.</i>
<i>Cóme si chiámáno?</i>	<i>Udíto, vísta, odoráto, gústto, tátto.</i>
<i>Abbiamo del víno?</i>	<i>Avéte una bótte dí víno.</i>
<i>È témpo dí pranzáre?</i>	<i>Io ho pranzáto con alcúni amíci.</i>
<i>Che cáne è quéstto?</i>	<i>È un cáne da cáccia.</i>
<i>Che recitáva Ariósto in compagnia de' súoi fratélli e délle súe sorélle?</i>	<i>Mólte commedióte, che fúrono il prelúdio délle immortáli súe ópere.</i>
<i>Dóve sóno maraviglie in ógni gènere?</i>	<i>In Itália.</i>
<i>Che sóno ésse (they)?</i>	<i>Frúmi maestósi, cascáte, sélve, volcáni, etc.</i>
<i>Che dísse úna Signóra d' un predicatóre?</i>	<i>Egli mi ha parláto cólla máno.</i>
<i>Quáli persóne sóno sovénte ingannáte?</i>	<i>Le persóne rícche.</i>
<i>Quáli úomini vívono cóme pázzi?</i>	<i>La maggiór parte degli úomini.</i>

## CHAPTER VII.

## PRONOUNS.

## PERSONAL PRONOUNS IN THE NOMINATIVE.

## MNEMONIC EXERCISE.

<i>Chi bátte?</i>	<i>Son IO,</i>	Who knocks? It is <i>I</i> .
<i>Se non voléte cantár vóí, canterò IO,</i>		If you do not wish to sing, <i>I</i> will sing.
<i>Non dubitáte: penserémo nói ad ógni cósá,</i>		Do not fear: <i>we</i> will think of every thing.

Così dicéva ancór IO,  
 VOI faréte quel che vorrò IO,  
 IO vòglio fare còme fate VOI,  
 Non ci va ÉGLI, e non ci andréte  
 nemméno VOI,  
 Avéte voi róba? Avéte quat-  
 trini?  
 Che bélla còsa il potér dire,  
 Comándo IO!  
 Gli faréte conóscere chi sòno IO  
 e chi siéte VOI,  
 Siéte VOI il padróno di quéstò  
 albérgo?  
 Poichè voléte che dica IO, dirò  
 IO,  
 VOI avéte migliór vísta che non  
 ho IO,

I also said so.  
 You will do what I wish.  
 I wish to do as you do.  
 He will not go; and you will  
 not go either.  
 Have you property? Have you  
 money?  
 How beautiful it is to say, I  
 command!  
 Let him know who I am, and  
 who you are.  
 Are you the master of this ho-  
 tel?  
 As you wish that I say it, I  
 will say it.  
 You have better sight than I.

### PRONOUNS IN THE OBJECTIVE (CLASS I.).

Me, te, se,\* lúí, lei, noi, voi, loro.  
 Me, thee, one, him, her, us, you, them.

### MNEMONIC EXERCISE.

Che còsa voléte da ME?  
 Ella è fuóri di sè dálla rábbia,  
 Or óra sòno a VOI,  
 Fátemi la finézza di pranzár  
 MÉCO,  
 Io ámo il mío amíco quánto ME  
 STÉSSO,  
 Sì, fate voi, io mi rimétto in  
 VOI, mi confído in VOI,  
 Égli non sa far nùlla da SE,  
 Lasciáte fare a ME, non dubi-  
 táte,  
 Degnáte far colazióne con NOI,

What do you wish of me?  
 She is beside herself with anger.  
 I am with you in a moment.  
 Do me the pleasure to dine  
 with me.  
 I love my friend as much as  
 myself.  
 Yes, do what you will, I agree  
 with you, I confide in you.  
 He does not know how to do  
 any thing by himself.  
 Let me do it: never fear (d  
 not doubt).  
 Have the kindness to breakfast  
 with us.

\* REMARK. — Se is indefinite, — one's self, themselves, etc.

*Egli non dománda VOI,  
Non dico a VOI, Signór mio,  
Verrò con VOI se voléte,  
Io non vóglío partíre da VOI,  
Quánto avéte spésó per LEI,*

He does not ask for *you*.  
I do not speak to *you*, dear sir.  
I will go with *you*, if you wish.  
I do not wish to leave *you*.  
How much have you spent for  
*her*.

PRONOUNS\* IN THE OBJECTIVE (CLASS II.).

Mi, ti, si, ci, vi, gli, le, loro.

MNEMONIC EXERCISE.

<i>Voi VI siéte dimenticáto DI ME,</i>	You have forgotten <i>me</i> .
<i>Non MI dimenticherò DI VOI,</i>	I will not forget <i>you</i> .
<i>GLI è nato un figlio,</i>	A son is born to <i>him</i> .
<i>Che mále VI ho fáto io?</i>	What ill have I done <i>you</i> ?
<i>Davvéro, io non VI capísco,</i>	Truly, I do not <u>understand</u> <i>you</i> .
<i>MI piáce la mia libertá,†</i>	I love my liberty.
<i>Fáte pur quel che VI páre,</i>	Do as seems good to <i>you</i> .
<i>La fortúna CI vuól bene,</i>	Fortune wishes <i>us</i> well.
<i>VI raccomandando di far quéstó,</i>	I recommend <i>you</i> to do this.
<i>Che cosa VI ha egli détto DI ME?</i>	What has he said to you of <i>me</i> ?
<i>Potéte dir LÓRO che éntрино,</i>	You can tell <i>them</i> to come in.
<i>Io VI lásccio, perchè ho frétta,</i>	I leave <i>you</i> , for I am in a <u>hurry</u> .
<i>Ho scrítto una lettera che MI</i> <i>préme,</i>	I have written a letter which is important to <i>me</i> .
<i>Che MI cománda il Signor</i> <i>Tisio?</i>	What does Mr. Tisio wish of <i>me</i> ?
<i>Dio dice: Aiútáti che TI aiu-</i> <i>terò,</i>	God says, Help <i>thyself</i> , and I will help <i>thee</i> .
<i>Dománi GLI darò da pránzo,</i>	I will give <i>him</i> dinner to-mor- row.
<i>Mi ricórdo ciò che MI avéte détto,</i>	I remember what you have said to <i>me</i> .
<i>Amíco, CI rivedrémo staséra,</i>	Friend, we shall see <i>each other</i> this evening.
<i>TI accérto che non LE dirò nulla,</i>	I assure <i>you</i> that I shall say nothing to <i>him</i> .

\* The conjunctive pronouns are employed only in the dative and accusative case.

† *Mi piáce*, it pleases me.



## PERSONAL PRONOUNS IN THE NOMINATIVE.

I.	<i>Io,</i>	I;	<i>Io dormo,</i>	I sleep.
	<i>Tu,</i>	thou;	<i>Tu pranzi,</i>	thou dinest.
	<i>Égli, éi, e', éssò,</i>	he;	<i>Égli balla,</i>	he dances.
	<i>Élla, éssa,</i>	she;	<i>Élla ride,</i>	she laughs.
	<i>Nói,</i>	we;	<i>Nói cantámo,</i>	we sing.
	<i>Vói,</i>	you;	<i>Vói pensáte,</i>	you think.
	<i>Églino, éssi,</i>	they, m.;	<i>Églino scrívono,</i>	they write.
	<i>Élleno, ésse,</i>	they, f.;	<i>Élleno párlano,</i>	they speak.

REMARK. — *Égli, élla, églino, élleno,* are used for persons only; *éssò, éssa, éssi, ésse,* for persons and things.

II. In Italian, the pronoun is not used before an impersonal verb; as, *Pióve,* it rains; *névica,* it snows; *túona,* it thunders.

III. When the pronoun in the nominative is before a verb, the termination of which expresses clearly the person, it is generally suppressed, and is only used when more emphasis is required, or to avoid ambiguity; as, *Cánto,* I sing; *cantò,* he sang; *canteréte,* you will sing; *ch' io cánti,* that I may sing; *che tu cánti,* that thou mayest sing; *ch' égli cánti,* that he may sing; *io lo díco,* I say it.

IV. When two or three pronouns, subjects in a phrase, are in apposition, they are expressed, and sometimes are placed after the verb; but the stress of the voice must be carefully laid upon the prosodic accent of the pronoun, because euphony must always be considered; as, —

<i>Díte quel che pensáte voi;</i>	<i>dirò</i>	Say what <i>you</i> think; then <i>I</i>
<i>pòi quel che pénso io,</i>		will say what <i>I</i> think.
<i>Se non voléte ballár voi,</i>	<i>ballerò</i>	If <i>you</i> do not wish to <u>dance</u> , <i>I</i>
<i>io,</i>		shall dance.

V. The exclusive meaning expressed in English by *self*, as "I shall go myself," may be translated thus: *Andrò io,* with a marked accent; or, *andrò io stéssò,* or *io medésimo.* Thus we say, —

<i>Andrà tu stéssu or medésimo,</i>	Thou wilt go thyself.
<i>Andrà égli medésimo,</i>	He will go himself.
<i>Andrà élla medésima,</i>	She will go herself.
<i>Andránno égli<sup>no</sup> medésimi,</i>	They will go themselves.

REMARK.—Observe that the pronoun is suppressed before the verb.\* In such phrases as “History itself proves it, his father has seen it himself,” the Italians suppress the pronoun before *stéssu* or *medésimo*, self, and say, *La stória medésima ne fa féde, súo pádre stéssu l’ha vedúto.*

VI. In interrogative phrases, the pronoun may be placed after the verb, or the interrogation marked by the inflection of the voice.

#### PERSONAL PRONOUNS IN THE OBJECTIVE.

##### CLASS I.

VII. These pronouns may be used in the direct or indirect regimen, — that is, they may be governed by the verb, or by a preposition ; as, —

<i>Me,</i>	me ;	<i>Pensáte a (to) me,</i>	Think of me.
<i>Te (thyself),</i>	thee ;	<i>Pénsa per te,</i>	Think for thyself.
<i>Se (himself),</i>	him ;	<i>È conténto di se,</i>	He is contented with him (self).
<i>Lúí, éssu,</i>	him ;	<i>Andáte con lúí,</i>	Go with him.
<i>Léi, éssa,</i>	her ;	<i>Non pensáte più a (to) léi,</i>	Think no more of her.
<i>Nói,</i>	us ;	<i>Égli párla di nói,</i>	He speaks of us.
<i>Vói,</i>	you ;	<i>Ciò dipénde da vói,</i>	That depends on you.
<i>Lóro, éssi,</i>	them, m. ;	<i>Ho bisógno di lóro,</i>	I have need of them.
<i>Lóro, ésse,</i>	them, f. ;	<i>Vánno con lóro or ésse,</i>	They go with them.

VIII. When the adjective *stéssu* or *medésimo*, self, follows these pronouns, it must agree with them in gender and number ; as, *Per léi stéssa, per lúí stéssu, per lóro stéssi*, for herself, for himself, for themselves.

\* 1. *Himself, herself*, after *to be, to appear*, etc., are translated by *déssu, déssa* ; *egli è déssu*, it is he himself ; *mi par déssa*, it seems that it is she herself.  
2. *I also, thou also*, etc., are expressed by *anch’io* ; or, *ancór io, ancór tu*, etc. ; or, *io pure, tu pure*, etc.

IX. The student will be able to analyze the construction of the following phrases without difficulty : —

<i>Io vi aspétto,</i>	I await you.
<i>Io aspétto voi,</i>	It is you that I await.
<i>Voi mi aspettáte,</i>	You await me.
<i>Voi aspettáte me?</i>	Is it me that you await?
<i>Egli non ingannáva me,</i>	It is not me that he deceived.

X. The pronouns *me* and *thee*, after an imperative, are *mi* and *ti*, which are joined to the verb ; as, *Ditemi*, tell me ; *allontanáti*, go away.

XI. The pronouns *him*, *her*, *them*, as regimen, are translated into Italian by *se*, when they represent the same person as the subject, whilst persons different from the subject are expressed by *lui*, *lei* ; as, *Égli non párla se non di lui*, he speaks only of him, — if the word *lui* does not signify *égli* ; but, if it means the same person, then say, *égli non párla che di se*. — *Égli rénde conto a se stéssó, élla rénde conto a se stéssa* or *medésima*, he is accountable to himself, she is accountable to herself.

XII. To express *with me*, *with thee*, *with him*, one can say, *con me*, *con te*, *con se* ; or, *méco*, *téco*, *séco*. For *with us*, *with you*, some poets say, *nóscó*, *vóscó*.

## CLASS II.

XIII. These pronouns are employed either as the direct or indirect regimen of a verb ; but they can never be accompanied by a preposition. They serve to conjugate the pronominal verbs.

<i>Mi,</i>	me ;	<i>Io MI ricódo,</i>	I remember.
<i>Ti,</i>	thee ;	<i>Tu TI pénti,</i>	Thou repentest.
<i>Si,</i>	him ;	<i>Égli SI arrábbia,</i>	He is enraged.
<i>Ci</i> or <i>ne,*</i>	us ;	<i>Nói CI divertíamo,</i>	We amuse ourselves.
<i>Vi,</i>	you ;	<i>Vói VI stupíte,</i>	You astonish yourself.
<i>Si,</i>	them ;	<i>Églino SI spóghiano,</i>	They undress themselves.
<i>Gli,</i>	him ;	<i>Io GLI scriveró,</i>	I write to him.
<i>Le,</i>	her ;	<i>Vói LE parleréte,</i>	You will speak to her.
<i>Lóro,</i>	to them ;	<i>Nói aprirémo LÓRO,</i>	We will open to them.

\* *It*, nominative, is not translated, or it is rendered by *égli* ; as, *Égli è un pézzo*, it is long since





## VOCABULARY.

1. Repudiated, *ripudiò*; wife, *moglie*; some persons, *alcuni*; astonished, *maravigliavano*; should (be) separated, *si fosse separato*; so pretty a woman, *una donna così vezzosa*; modest, *modesta*; showing, *mostrando*; his, *la sua*; said, *disse*; you see, *vedete*; well made, *ben fatta*; however, *però*; no one, *nessuno*; knows where, *sa dove*; hurts, *offenda*.

2. It was reported, *fu riferito*; Frederick the Great, *Federico il Grande*; had spoken ill, *sparlato*; if this person, *se costui*; a hundred thousand, *cento mila*; answered, *risposto*; no, *di no*; well, *bene*; added, *soggiunse*; I cannot, *non posso*; nothing, *nulla*; had, *avésse*; would declare war, *muoverei guerra*.

3. A young man, *un giovinotto*; passed for rich, *tenuto per ricco*; laden, *cárico*; debt, *débito*; was pensive, *stava tutto pensieroso*; evening before, *vigilia*; of his betrothal, *déi suoi sponsali*; parlor, *salotto*; of his future mother-in-law, *délla sua futura suocera*; many times, *parécchie volte*; sir, *signóre*; always, *sémpre*; eight days after, *otto giorni dopo*; seeing arrive, *vedendo capitare*; a crowd, *una turba*; deceived, *ingannata*; I well informed you, *vi feci pur avvertuta*; repeated, *ripetuta*; more than, *più di*; ten, *diéci*; in your, *nel vostro*; before, *prima*.

## CONVERSAZIONE.

*Chi batte?*

*Che cosa voléte da me?*

*Che cosa mi avéte détto?*

*Pagáte voi il pránzo?*

*Mi aspettáte?*

*Di chi párla égli?*

*Cóme si chiáma quéstá ragazza?*

*A chi scriverò io?*

*Ti pénti tu?*

*Ci divertíamo nói?*

*Chi vi dirà il nóme di tútti gli speziáli délla città?*

*Siéte voi il padróné di quéstá casa?*

*Avéte il bastóné di mio fratél-lo?*

*Voléte dármi un anéllo?*

*Son io.*

*Vóglío far colazióne con voi.*

*Non me ne ricórdo.*

*Sì, lo págo io.*

*Non vi aspétto.*

*Égli párla di nói.*

*Élla si chiáma Carolína.*

*Al pádre di María.*

*Io mi pénto.*

*Nói non ci divertíamo.*

*L' uómo scioperáto vi dirà il nóme di tútti.*

*Sóno il padróné di quéstó al-bérgo.*

*Io non ho il súo bastóné, voi l' avéte.*

*Non vóglío dárvi un anéllo, vi darò (will give) un líbro.*

## CHAPTER VIII.

## PRONOUNS, PERSONAL AND CONJUNCTIVE.

[Continuation of Preceding Lesson.]

To avoid several monosyllables, and for the sake of euphony, the Italians unite several words together. This union constitutes one of the chief beauties of the language. For example: the imperative *dátemelo* is composed of *date me lo*, give it to me; and, because the accent falls on the first syllable, the word has all the strength of the imperative, the desire of prompt obedience.

## MNEMONIC EXERCISE.

<i>LE</i> <i>reverisco divotaménte,</i>	I have the honor to salute you.
<i>In che posso servirLA?</i>	How can I serve you?
<i>Cóme VE LA passáte?</i>	How do you do?
<i>Io ME LA passo benóne,</i>	I am very well.
<i>VI do la buóna nótte,</i>	I wish you good night.
<i>Non VI vóglío incomodáre,</i>	I do not wish to trouble you.
<i>Tornátevene indíetro,</i>	Turn back.
<i>GLIÉLO posso dir IO,</i>	I can tell it to him myself.
<i>AndáteGLIÉLO a dir VOI,</i>	Go tell it to him yourself.
<i>LévamITI dinánzi, temerário,</i>	Go out of my sight, insolent one.
<i>Non MI comparíte piú dinánzi,</i>	Never appear before me again.
<i>Che VE NE páre?</i>	How does it seem to you?
<i>RagioniámOLA quí fra di NOI,</i>	Let us reason here together.
<i>FacciámOLA da buóni amíci,</i>	Let us act like good friends.
<i>Vói non ME LA daréte ad in- téndere,</i>	You will not make me believe it.

## I. A pronoun stands for a person or thing:—

<i>Lo</i> or <i>il</i> ,	him, it;	<i>Io LO védo,</i>	I see it.
<i>La,</i>	her, it;	<i>Tu LA conósci,</i>	Thou knowest it.
<i>Li</i> or <i>gli</i> , m.,	them;	<i>Noi LI vediámo,</i>	We see them.
<i>Le</i> , f.,	her;	<i>Io le aspétto,</i>	I expect them.
<i>Ne,</i>	of it;	<i>Vói NE rideréte,</i>	You will laugh at it.
<i>Ci</i> or <i>vi</i> ,	of it;	<i>Io CI or VI pénso,</i>	I think of it.

II. *It* with the negative is expressed by *nol* or *non lo*; as, *Nol négo*, I do not deny it. In affirmative phrases, we can employ *il* when we wish to soften the pronunciation, and *lo* to express a graver tone; for such are the properties of the sound of the *i* and the *o*; as, *Il salutái*, or *lo salutái*, I saluted him.

III. The pronouns *lo*, *il*, *la*, are placed before those verbs which commence with a consonant. *Lo* and *la* drop the vowel before a verb beginning with a vowel: *le* and *li* are placed both before consonants and vowels.

IV. There are a great number of Italian phrases in which the pronoun *la* refers to some noun understood; as, —

<i>Io ve LA dîco schiétta,</i>	I tell you the truth frankly.
<i>Voi ve LA godéte,</i>	You lead a joyous life.
<i>Io me LA bátto,</i>	I run away.

V. The pronoun *gli* signifies *to him*; and *le*, *to her*: but, when they are joined with *lo*, *la*, *li*, *le*, *ne*,\* *gli* is used for both masculine and feminine genders, and the letter *e* is interposed, as in the following examples: —

<i>Glíela</i> , it to her;	<i>Voi glíela daréte,</i>	You will give it to her or him.
<i>Glíeli</i> , them to him;	<i>Io glíeli manderò,</i>	I will send them to him or her.
<i>Glíele</i> , them to her;	<i>Glíele venderà,</i>	He will sell them to her.
<i>Glíene</i> , it of him;	<i>Voi glíene comperéte,</i>	You will buy it of him.

Besides *glíene* for the feminine, the ancients also said *léne*.

\* The pronouns *il*, *lo*, *li*, *la*, *le*, are the same words as the articles, and derived from the same source; as in the phrase, *Io védo il re ed il salúto*, or *lo salúto*, I see the king, and salute him. The last form is the best.

*Egli è facile*, it is easy. Its objective is generally *lo*, — *Io lo so*, I know it.

The third person singular of the feminine (*ella* or *vosignoria*) is used instead of the second person plural (*voi*), in polite address; as, *Come sta ella?* how are you?

In poetry, in familiar conversation, *tu* (thou) is used.

Speaking to equals, they say *voi*, you.

When the third person singular feminine, *ella*, and its inflexions *le*, *la*, or the title *Vosignoria* (V. S.), are employed, the verb is used in the singular, and the words agreeing with them take the feminine gender, whether the person addressed be masculine or feminine. When more than one individual is addressed in the third person feminine, *elleno*, and its inflexion *loro*, or the title *Vostre Signorie*, are used, and the words agreeing with them are put in the feminine plural.



VI. Euphony requires that the *i* of the pronouns *mi*, *ti*, *si*, *vi*, *ci*, should change the *i* into *e* when they are followed by the pronouns *lo*, *la*, *li*, *ne*; as, —

<i>Me lo</i> , it to me;	<i>Tu me lo dàì,</i>	Thou givest it to me.
<i>Te la</i> , it to thee;	<i>Io te la do,</i>	I give it to thee.
<i>Se li</i> , them to him;	<i>Egli se li fard dare,</i>	He will cause them to be given to himself.
<i>Ce ne</i> , us of it;	<i>Noi ce ne occupiàmo,</i>	We occupy ourselves with it.
<i>Ve ne</i> , them to you;	<i>Io ve le préstò,</i>	I lend them to you.

VII. *Mel*, *tel*, *sel*, *cel*, *vel*, are written before a word which commences with a consonant, instead of *me lo*, *te lo*, etc.; as, *Ègli sel figúra*, or *se lo figúra*, he figures it to himself; *io vel dicéva*, or *ve lo dicéva*, I said it to you.

VIII. Some ancient authors have often placed the pronouns *lo*, *la*, *li*, *le*, before *mi*, *ti*, *si*, *ci*, *vi*, when euphony permitted. Thus, instead of saying, *Dio te lo perdóni*, may God pardon you; they have said, *Dio il ti perdóni*.

IX. All the pronouns *mi*, *ti*, *si*, *ci*, *vi*, *lo*, *la*, *gli*, *le*, *ne*, *me lo*, *te lo*, *se lo*, etc., whether simple or compound, are generally placed before the verb, except when used with an infinitive, a gerund, the second person singular, and the first and second plural of the imperative; in which cases they are placed after the verb to which they are joined; so as to make one word; thus, —

<i>Parlarmi</i> ,	To speak to me.	<i>Cercàndolo</i> ,	Seeking him.
<i>Parlarmene</i> ,	To speak to me of it.	<i>Vendèndogliela</i> ,	Selling it to him.
<i>Scrivètele</i> ,	Write to her.	<i>Mostràtecene</i> ,	Show it to us.
<i>Ricordiàmoçi</i> ,	Let us remember.	<i>Dàtemelo</i> ,	Give it to me.
<i>Compràteglielo</i> ,	Buy it of him.	<i>Levategliela</i> ,	Take it from her.
<i>Guardàteelo</i> ,	Look at him.	<i>Pensiàmoce</i> ,	Let us think of it.

Observe that the infinitive loses the final *e* when the pronoun is joined to it; and if the infinitive terminates in *re*, as *condúrre*, it loses the syllable *re*, and we say, *Condúrmi*, conduct me.

X. To express "give it to me," "give it to us," etc., the conjunctive pronoun is placed after the personal in this way: *Dàtemela* *dàtecelo*.

XI. The pronoun is likewise placed after the word *ecco*, to which it is joined; as, *Eccōmi, éccolo*, behold me, behold him.

XII. With the negation *non*, these pronouns are placed before the verb, except when the verb is in the infinitive; as, —

<i>Non GLIÉLO domāndáte,</i>	Do not ask it of him.
<i>Non ME NE dáte,</i>	Do not give it to me.
<i>Non LO facciámo,</i>	Let us not make it.
<i>Non LO facéndo, or non facéndolo,</i>	Not making it.

XIII. These pronouns are also joined to the past participle when the auxiliary is understood; as, *Rallegrátosi*, having rejoiced.

REMARK. — These pronouns admit of other transpositions, and very much assist in expressing an energetic, rapid, or gentle sentiment. For example, the phrase "I say it" may be constructed thus: —

<i>Lo dico,</i>	to express a grave sentiment.
<i>Il dico,</i>	to give a mild form to the phrase.
<i>Dícolo,</i>	to impress with the rapidity of the thought.
<i>Dicol,</i>	to join rapidity with sweetness.

The learner should, however, be careful not to place the pronoun after any other than the imperative, infinitive, and gerund.

XIV. The first consonant of the pronoun should be doubled whenever it is joined to a verb of one syllable, or one which has the grave accent upon the final vowel; as, *Dillo, dámmi, fállò*, tell it, give me, do it.

XV. The position of the pronoun can be changed for the sake of euphony; as, —

<i>Io lo vóglío vedére, or io vóglío vedérlo,</i>	I wish to see him.
<i>Io gliéne pósito parláre, or io pósito parlárgliéne,</i>	I can speak to him of it.

XVI. In certain cases, the personal pronoun is changed into the possessive; as, *Mio malgrádo*, in spite of me: and, on the contrary, the possessive is sometimes changed into the personal; as, *Cavátevi il vestíto*, take off your coat.

## READING LESSON.

Tra le v́arie nazióni del móndo la pulitézza ha introdóto  
 politeness introduced  
 infiniti úsi di salutáre. Pláuto párla di pópoli che si salutávano  
 modes salutation. Plato speaks  
 tirándosi fórte l' orécchia. I Fránchi sí strappávano. un  
 pulling strong (hard) ear. pulled out  
 capélló, e lo presentávano álla persóna che volévano salutáre.  
 hair presented they wished  
 Al Giappóne un conoscénte vi salutá togliéndosi dal piéde úna  
 Japan acquaintance taking foot  
 pantófolá; e nélle Indie, égli viéne a préndervi per la bárba;  
 slipper comes to take beard;  
 áltri si salutano voltándosi la schiéna. Gl' isoláni del gránde  
 others turning back. islanders  
 océano frégano il lóro náso con quello délla persóna salutáta,  
 rub nose that  
 oppúre gli sóffiano nell' orécchio. Gli abitánti di Horn si  
 or blow inhabitants  
 córicano col véntre a térra, e la maggiór párté dei négri si  
 lie down belly greater negroes  
 préndono a vicénda le díta e le fáanno schricchioláre. L' Inglés  
 take turn make crack. Englishman  
 in un eccésso d' amicizia vi afférra per la máno e ve la scuóte  
 fit friendship seizes shakes  
 vigorosaménte cóme se volésse strappárvi il bráccio. Quésta  
 if he wished to pull out arm. This  
 gentilézza fá la véci dégli abbrácci dei Francési e degl' Italiáni.  
 courtesy takes the place embraces

## EXERCISE.

1. A thoughtless humorist saw three blind people in the street, who, keeping together, went begging. "Stop," said he to them; "take this crown, divide it between you, and pray God for me."

As to the crown, he gave it to neither of them. The blind men all thanked him at once, and ran quickly into a tavern, where they ordered a breakfast. When they were well satisfied, one said to the others, "Let him who has the crown pay the fare;" but each one answered, "I have it not: thou hast it." From hard words they came to blows; and gave so many blows with their sticks, that they broke every thing that was on the table, to the great detriment of the host.

2. The authors of the century of Louis XIV. have expressed great thoughts in simple words.

## VOCABULARY.

1. Humorist, *burlóne*; thoughtless, *spensieráto*; saw in, *vide per*; keeping together, *strétti insiême*; went begging, *se ne andávano accattándo*; stop, *fermátevi*; take, *togliéte*; divide it, *spartítelo*; neither of them, *nessuno*; thanked, *ringraziárono*; all at once, *concordeménte*; they ran, *córsero*; they ordered (make), *fánno*; well satisfied, *ben satólli*; that he who, *che chi*; pay, *pághi*; but each one answered, *al che ciascuno rispondéndo*; thou hast it, *tu l' hái*; they came, *vénnero*; they gave, *diédero*; so many, *tánte*; blows, *bastonáte*; they broke, *rúppero*; all that they found, *tutto che trovárono*; to the great detriment, etc., *con gran danno dell' óste*.

2. Have expressed, *háнно espresso*.

## CONVERSAZIONE.

*Che è l' Itália?*

*Che avéte?*

*Avéte il libro?*

*È giovane la sorélla del Signore?*

*Che fánno gl' isoláni del gránde oceano quándo salutáno?*

*E gli abitánti di Horn?*

*Che vide un burlóne?*

*Che disse il burlóne?*

*A chi diéde égli úno scúdo?*

*Cóme salutáno gli Inglési?*

*Quál è la prima légge?*

*Triónfa éssa sémpre?*

*Il giardíno d' Európa.*

*Ho úna rósa.*

*Non ho il libro, ho la penna.*

*Sì, élla è giovane.*

*Églino frégano il lóro náso con quéllo délla persóna salutáta.*

*Si córicano véntre a térra.*

*Égli vide tre ciéchi.*

*Pregáte Dio per me.*

*Égli non lo diéde a nessuno.*

*Vi afférrano per la máno e ve la scuótano.*

*La légge di Dio è la prima légge.*

*Sì, tósto o tárdi.*

## CHAPTER IX.

## THE ADJECTIVE — L' ADIETTIVO.

## MNEMONIC EXERCISE.

<i>Gódo di vedervi in buóna salute,</i>	I am glad to see you well.
<i>Passerémo per la piú córta,</i>	We will take the shortest.
<i>Parliámoci schiétto,</i>	Let us speak clearly.
<i>Perchè avete tanta premúra?</i>	Why are you so hurried?
<i>Quánti ánni avete?</i>	How old are you?
<i>I ricchi hánno mólti amíci,</i>	The rich have many friends.
<i>Il bello piáce a tútti,</i>	The beautiful pleases all.
<i>Mólti póchí fánno un assái,*</i>	A little repeated makes much.
<i>Gl' ingrati hánno póca memória,</i>	Ungrateful people have short memories.
<i>Chi perdóna ai cattívi, nuóce ai buóni,</i>	He who pardons the wicked, injures the good.
<i>Buon di, buóna séra, felice nótte,</i>	Good day, good evening, good night.
<i>Per mólti la fáta è pócò sana,</i>	Labor is not healthy for many people.
<i>È úno che ha póchí pári,</i>	He is a man who has few equals.

## ADJECTIVES : THEIR NUMBER, GENDER, ETC.

I. Italian adjectives all end in *o* or *e*. Those ending in *o* change the *o* into *a* for the feminine: those in *e* preserve the same form in both genders. The plural of adjectives is formed like that of nouns; as, —

## SINGULAR.

<i>Pópulo líbero ed indipendénte,</i>	Free and independent people.
<i>Nazióne líbera ed indipendénte,</i>	Free and independent nation.

## PLURAL.

<i>Pópoli líberi ed indipendénti,</i>	Free and independent peoples.
<i>Nazióni líbere ed indipendénti,</i>	Free and independent nations.

\* Idioms and proverbs are marked i

II. Some adjectives end either in *e* or in *o*; as, *Violente* or *violénto*. In this case one might say, *Un uómo violénte*, *una dónna violénte*, or *un uómo violénto*, *una dónna violénta*, a violent man, a violent woman.

III. The only adjectives terminating in *i* are *pári*, equal, and *dispári* or *impári*, unequal. These are invariable, whatever be the gender or the number of the noun to which they belong.

IV. The word *pári* is often used as a noun. It then has a possessive adjective after it; as, *Un pári mío*, *un pári vóstro*, *dei pári nóstri*, a man like me, like you, persons like us; *così si trátta cón un pári mío?* is it thus that one acts with a person of my rank?

V. Substantives used as adjectives, ending in *tóre*, change *tóre* into *tríce* for the feminine; as, *Autóre*, author; *autríce*, authoress, — except *dottóre*, *fattóre*, doctor, farmer; which make *dottoréssa*, *fattoréssa*. Other substantives used as adjectives form their feminine in *éssa*. Such are, *Poéta*, poet; *poetéssa*, poetess; *baróne*, baron; *baronéssa*, etc.

VI. Adjectives of quantity, — as, *Quánto*, how much; *tánto*, so much; *altrettánto*, as much; *tróppo*, too much; *póco*, little; *mólto*, much, — agree with their nouns; as, —

<i>Tánto orgóglio</i> ;	<i>tánta paura</i> ,	So much pride;	so much fear.
<i>Tánti sciócchi</i> ;	<i>tánte vólte</i> ,	So many fools;	so many times.
<i>Póco sánque</i> ;	<i>póca cárne</i> ,	Little blood;	little meat.
<i>Mólti disgústi</i> ,		Much (or many)	chagrins.
<i>Altrettánti soldáti</i> ;	<i>altrettánte</i>	As many soldiers;	as many
<i>dónne</i> ,		women.	
<i>Tróppo vénto</i> ;	<i>tróppe ceremónie</i> ,	Too much wind;	too many
		ceremonies.	
<i>Quánto vino?</i>	<i>quánte bontà?</i>	How much wine?	how much
		kindness?	

VII. The word "such" is sometimes translated by *così fatto*, *a*; *si fatto*, *a*; as, —

*Guardátevi da così fatta ribaldaglia,* Guard yourself against such a rabble.

VIII. The adjective *alquánto* (singular) signifies a little; *alquánti* (plural), some. *Parécchi, parécchie*, signify also *many*, and can be replaced by the word *più*; more; as, *Vi érano PARECCHIE balleríne*, or *PIÙ balleríne*, there were many dancers.

IX. The adjective *mézzo* agrees with the noun when it precedes it, but it is invariable after the noun; as, *Una mézza bottiglia*, half a bottle; *una bottiglia e mézzo*, a bottle and a half.

OBS. — *Mézzo*, when following a noun, takes no article.

X. The last syllable of the words *béllò, sánto, quéllo*, must be suppressed before masculine nouns commencing with a consonant. The adjective *gránde*, great, is written *gran* before masculine and feminine nouns, both in the singular and plural; as, —

SINGULAR.		PLURAL.
<i>Bel giardíno,</i>	fine garden.	<i>Béi or be' giardini.</i>
<i>Quél palázzo,</i>	this palace.	<i>Quéi or que' palázzi.</i>
<i>San Piétro,</i>	Saint Peter.	<i>Sánti Piétri.</i>
<i>Gran birbóne,</i>	great villain.	<i>Gran birbóni.</i>
<i>Gran regína,</i>	great queen.	<i>Gran regíne.</i>

XI. *Buóno*, good, loses the *o* before a consonant; as, *Il buón vîno fa buón sângue*, good wine makes good blood.

XII. To avoid the union of too many consonants, the last syllable of these adjectives is *not* retrenched before nouns commencing with *s*, when followed by another consonant; as, —

SINGULAR.		PLURAL.
<i>Béllò spóso,</i>	handsome spouse.	<i>Bégli spósi.</i>
<i>Quéllo straniéro,</i>	that stranger.	<i>Quégli straniéri.</i>
<i>Gránde strépito,</i>	great noise.	<i>Grándi strepiti.</i>
<i>Gránde spáda,</i>	great sword.	<i>Grándi spáde.</i>
<i>Sánto Stéfano,</i>	Saint Stephen.	<i>Sánti Stéfani.</i>
<i>Buóno scóláre,</i>	good scholar.	<i>Buóni scólári.</i>

XIII. The final vowel of the preceding adjectives is retrenched before a vowel, and replaced by an apostrophe; as, *Bell' óchio*, fine eye; *quell' ásino*, that ass; *gránd' impéro*, great empire; etc.

XIV. No fixed rules can be given to determine the place of the adjective, the Italians being guided by the ear. Usage generally places the adjectives expressive of form, color, and savor, after the noun; as, —

<i>Távola quadráta,</i>	square table.
<i>Ábito turchíno,</i>	blue coat.
<i>Colór giallo,</i>	yellow color.
<i>Un Signóre italiáno,</i>	an Italian gentleman.
<i>Ácqua inzuccheráta,</i>	sugared water.
<i>Una rósa biánca,</i>	a white rose.

## REMARKS.

The following observations will assist the student: —

The Italian adjective can be placed before or after the noun, and must agree with it in gender and number: euphony determines its position. Adjectives denoting materials, nations, dignity, color, taste, etc., are placed after the nouns; as, *Cappéllo biáncó*, white hat; *un uómo ciéco*, a blind man.

Participles and adjectives, preceded by an adverb, may be placed after the noun; as, *Una casa tróppo piccòla*, too small a house.

The position of some adjectives alters their signification: as, —

<i>Una cértá cósá,</i>	a certain (that is any) thing.
<i>Una cósá cértá,</i>	a certain (sure) thing.
<i>Grán cósá,</i>	something important.
<i>Una cósá gránde,</i>	a great thing.
<i>Un galantuómo,</i>	an honest man.
<i>Un uómo galánte,</i>	a polite man.
<i>La sóla mía figlia,</i>	my only daughter.
<i>Mía figlia sóla,</i>	my daughter alone.
<i>Un fiér uómo,</i>	a savage man.
<i>Un uómo fiéro,</i>	a proud man.
<i>Un póvero uómo,</i>	an unhappy man.
<i>Un uómo póvero,</i>	a poor man.



## READING LESSON.

Giambattista Pigna, scrittore celebre del fortunato secolo  
writer century

décimo sesto ci ha tramandato il ritratto seguente dell' Ariosto.  
sixteenth transmitted portrait following

L' Ariosto,\* in quanto alla forma e all' aspetto del corpo aveva la  
had

statura alta, la testa calva, i capelli neri e crespi, la fronte  
tall bald black curly

spaziosa, le ciglia alte e sottili, gli occhi in dentro, neri, vivaci,  
thin

e giocondi, il naso aquilino grande e curvo, le labbra raccolte,  
lively lips contracted

i denti bianchi ed eguali, le guance scarne e di colore quasi  
+ cheeks hollow almost

olivastro, la barba un poco rara che non cingeva il mento infino  
olive-colored thin covered chin

alle orecchie, il collo ben proporzionato, le spalle larghe e  
neck well shoulders

alquanto piegate, quali sogliono avere quasi tutti quelli che,  
somewhat curved, as are accustomed to have those

da fanciulli, hanno cominciato a stare inchiodati in sui libri: Le  
nailed

mani asciutte, i fianchi stretti. Egli dipinto dalla mano dell'  
thin hips narrow. painted

eccellente Tiziano, pare che ancor sia vivo. Un popolo fanatico  
seems still alive.

e superstizioso è un arma terribile nelle mani d' un despota.  
 Ove la pelle del leone non basta bisogna aggiungervi quella  
When skin sufficient to add

della volpe.

## EXERCISE FOR TRANSLATION.

1. Osley, a famous beggar of London, made a fortune by using the following stratagem. He placed himself in streets where there was the greatest concourse of fashionable people; and, when he saw elegant ladies, he asked charity of them. If they refused,

\* A few proper nouns of very remarkable people take the definite article in Italian; as, *Il Dante, l'Ariosto*, etc.

“Madam,” said he to one, “in the name of your beautiful black eyes;” to another, “in the name of your fine hair;” to this one, “in the name of your rosy lips;” and, to that one, “in the name of your admirable figure.” Finally came the divine legs, the charming feet, the majestic carriage: nothing was forgotten, and he returned home with his purse well filled.

2. A drunkard, who wished to excuse himself to his confessor for his too great love of wine, reasoned thus singularly: “My father, good wine makes good blood, good blood produces good humor, good humor creates good thoughts, good thoughts produce good works, and good works conduct man to heaven: then (the) good wine leads man to heaven.”

## VOCABULARY.

1. Made, *féce*; following, *seguénte*; he placed himself, *égli si appostáva*; where there was, *óve éra*; fashionable people, *bel móndo*; when he saw, *allorchè vedéva*; refused, *ricusaváno*; admirable, *mirábile*; came, *venívano*; forgotten, *dimenticáto*.

2. Drunkard, *bevitóre*; wished, *voléa*; too great love of wine, *po' tróppo ghióttó del buón víno*; reasoned thus singularly, *facéa quéstó curióso argométo*; makes, *fa*; produce, *producono*; creates, *fa nascere*; conduct, *ménano*.

## CONVERSAZIONE.

<i>Sóno gli Americáni líberi?</i>	<i>Si sóno líberi ed indipendéti.</i>
<i>Che proclamazióne è quélla di cui si párla?</i>	<i>Si párla mólto dell' emancipazióne dei póveri* néri.</i>
<i>Che predicatóre avéte?</i>	<i>Abbiámo un brávo predicatóre.</i>
<i>Come si chiáma (called)?</i>	<i>L' amíco dei póveri.</i>
<i>Dov' è la vóstra Signóra mádre?</i>	<i>È nélla chiésa di San Paólo.</i>
<i>Cósa è il vóstro Signór pádre?</i>	<i>È autóre.</i>
<i>E sua móglie (wife)?</i>	<i>È dottoréssa.</i>
<i>Quánti ánni ha María?</i>	<i>Ha nóve ánni.</i>
<i>Che statura ha élla?</i>	<i>Ha la statura píccola.</i>
<i>Di che cólore è il suo ábito?</i>	<i>Il suo nuóvo ábito è turchino.</i>
<i>Che buóna cósa ha egli fáttö?</i>	<i>Non póssó (I cannot) dirvelo (tell you).</i>
<i>Chi è quésta cara fanciullína?</i>	<i>Luisína. Ella è mia nipóte.</i>
<i>Che ócchi celésti!</i>	<i>Si, élla ha l' ária d' un ángioletta.</i>

\* The repetition of the objective strengthens its expression; as, *Póvero*, poor; *póvero póvero*, very poor.

## CHAPTER X.

## ADJECTIVES: THEIR COMPARATIVES.

## MNEMONIC EXERCISE.

<i>Vi sòno piú pòveri che ricchi,</i>	There are more poor than rich.
<i>Le dònne sòno piú compassion- évoli dégli uòmini,</i>	Women are more compassion- ate than men.
<i>È mégljo morire che ténér sém- pre,</i>	It is better to die than always to fear.
<i>Quánto piú vi pénso, tánto piú mi vien rábbia,</i>	The more I think of it, the more I am enraged.
<i>Táli dobbiámo éssere quáli vo- gliámo comparire,</i>	We ought to be such as we wish to appear.
<i>Il sóle è piú gránde délla térra,</i>	The sun is larger than the earth.
<i>La térra non è cosí piccòla còme la lúna,</i>	The earth is not as small as the moon.
<i>La fáma di súa bellézza è mi- nóre assái délla veritá,</i>	The renown of her beauty is much below the truth.
<i>I creditóri migliór memória háno che i debitóri,</i>	Creditors have a better memo- ry than debtors.
<i>È mégljo fáre invídia che pietá,</i>	It is better to cause envy than pity.
<i>L' usuráio è peggióre del ládro,</i>	The usurer is worse than the thief.
<i>Il víno è il mio maggiór ne- míco,</i>	Wine is my greatest enemy.

## THE COMPARISONS OF ADJECTIVES.

I. A comparison can only be made between two objects. An object may be more beautiful, less beautiful, and as beautiful as another. There are, therefore, three degrees of comparison, — the degrees of superiority, of inferiority, and of equality.

II. The comparative of superiority is indicated by the words *piú*, more; *mólto piú* or *assái piú* or *vie piú*, much more; *miglióre*, better (a.); *maggióre*, greater; *mégljo*, better (ad.).

III. The comparative of inferiority is expressed by the words *méno* or *mánco*, less; *mólto méno* or *assái méno* or *vie méno*, much less; *peggióre*, worse (a.); *minóre*, smaller; *péggio*, worse (ad.).

IV. The conjunction *than*, which joins the two terms of comparison, is translated by *di* when it is followed by a pronoun or a possessive or demonstrative adjective.

He is much happier than you,	<i>È mólto piú felice di voi.</i>
Your sister is prettier than mine,	<i>Vóstra sorélla è piú bella délla mia.</i>
There are no people more credulous than those who have an interest in being deceived,	<i>Non v'è gente piú crédula di quella che ha intérésse di essere ingannáta.</i>

V. *Than* is sometimes translated by *che*, especially if the phrase is elliptical. *Di*, however, may always be used.

VI. If *than* is followed by any other word, and there is a complement of the phrase understood, it can be translated by *di* or by *che*; as in the following examples:—

Is man more happy than woman (is happy)?	<i>È l' uómo piú felice délla donna? or che la donna?</i>
The stomach digests water more easily than wine,	<i>Lo stómaco digerisce piú facilmente l' ácqua che il vino.</i>

VII. It is better to use *che* for *than*, when the comparison is made between two verbs, two adjectives, or two adverbs; as,—

There are more poor than rich,	<i>Vi sóno piú póveri che ricchi.</i>
It is better late than never,	<i>È meglio tárdi che mái.</i>
It is better to save a culpable person, than to condemn an innocent one,	<i>È meglio salváre un colpevole, che condannáre un innocénte.</i>

VIII. If the natural order of the words is inverted, — that is to say, if the verb is placed before the subject, — it is better to use *che*. This rule may be applied to phrases where *than* is followed by a demonstrative adjective; as,—

He who attacks, always has more courage than he who defends himself, *Più ánimo ha sémpre colúì che assálta, che colúì che si difénde.*

IX. To translate "more than three years," "more than twenty thousand men," etc., we say, Three years and more, twenty thousand men and more, *tre ánni e piú vénti míla uómini e piú*, or *piú di tre ánni*, etc., *piú di tre ánni*.

X. The comparative of equality is indicated by *così* or *tánto*: and the conjunction *than* is translated by *cóme*, if *così* has been used; and by *quánto*, if *tánto* has been used; as, —

The eye of the domestic never sees as well as the eye of the master, *L' ócchio del servitóre non véde mái così béne cóme l' ócchio del padróne; or, non véde mái tánto béne quánto l' ócchio, etc.*

XI. Sometimes the word *così* or *tánto* is suppressed; as, —

A skin as white as snow, *Una pèlle biánca cóme or quánto la néve.*

XII. When the words *as many* and *as* refer to a noun, *as many* must be rendered by *tánto*, and *as* by *quánto*, making them agree in gender and number with the noun; as, —

He has as many debts as there are stars in the sky, *Égli ha tánti; or, altrettanti débiti quánte sóno le stéllé nel ciélo.*

See the strawberries. Take as many as you wish, *Écco délle frágole. Prendéte ne quánte voléte.*

XIII. In English we say (with the complement understood), —

I have as much money as you (have). *Naples is not as populous as Paris (is).*

In Italian, the complement is generally expressed in similar phrases; as, —

*Io ho tánti danári quánti ne avéte voi.* *Nápoli non ha tánta popolazióne quánta ne ha Parigi.*

XIV. Sometimes *tánto* or *quánto* is placed before *more* or *less*, so as to give more energy to the expression; as in the following phrases:—

<i>Quánto più úno è ignoránte,</i>	The more ignorant a person
<i>tánto più egli è prónto nel</i>	is, the more ready he is to
<i>giudicáre,</i>	judge.
<i>L'aria è tánto più dènsa quán-</i>	The air is much more dense as
<i>to è più propínqua álla térra,</i>	it is nearer the earth.

XV. *As well as*, and *as much as*, signifying *as*, are translated by *così*, *cóme*, or *quánto*, and are invariable; as, I know him as well as you, *io lo conóscó cóme* or *quánto voi*. One can say, also, *io lo conóscó al par di voi*.

#### READING LESSON.

I Románi, nei lóro stravízzi, bevévano tánti bicchiéri di víno  
banquets, drank

quánte érano le léttere del nóme déi lóro amíci ai quáli facé-  
they

vano bríndisi. Catóne, il censóre, che vedéa (sórgere)  
made (drank) honor (health). saw to come

la pómpa délla ménsa, dísse, che éra assái malagévole il salváre  
difficult save

úna città dóve un pésce si vendéva più cáro di un búe. Di  
fish was sold

dúe negoziatóri in política vínce sémpre il più scáltro; cioè chi  
conquers always sharp; that is

sa méglío ingannáre l'áltro. Il diávolo non è cosí brútto come  
to cheat

si dipíngé. Non è cósa nel móndo più prezíosa del témpo. La  
paintéd.

nója è fórsa il maggiór mále che sía uscító dal vaséllo di Pan-  
ennui went

dóra. I sógni sóno le immáginí del dí, guáste é corrótte. L'óro,  
spoiled corrupted.

come il fuóco, e buón servitóre ma cattívo padróne. Gli déste una  
gave

libbra, dátémene altrettánto.

## EXERCISE FOR TRANSLATION.

1. It is difficult to decide if irresolution renders man more unhappy than despicable, and if it is more inconvenient to take a bad part than not to take any.

2. Usage is always introduced by the ignorant, who form the greatest number (in society).

3. Two consolations solace the heart of the unhappy: one is, to recall the time when he lived more happily; and the other, to see that there are some in the world more unhappy than he.

4. The city of Naples is more beautiful in darkness than London is when the sun shines.

5. The fatter the kitchen, the leaner the testament.

6. Since we cannot make men what we would have them, it is necessary to bear with them as they are, and make the best of them.

## VOCABULARY.

1. Man, *se*; renders, *fa*; unhappy, *infelice*; despicable, *dispregévole*; if there are, *se vi sóno*; to take a bad part, *appigliársi ad un cattivo partito*; not to take any, *non appigliársi ad alcúno*.

2. Usage, *úso*; introduced by, *introdótto da*.

3. Solace, *sollévano*; is to recall, *il rimembrársi*; when (in which), *in cúi*; he lived, *visse*; to see (to think), *pensáre*; more unhappy, *con maggiór dóglia*.

6. Since, *poichè*; we can, *possiamo*; we would, *vorrémmo*; we must, *conviéne*; bear with, *tolleráre*.

## CONVERSAZIÓNE.

*Chi è piú felice, l' uómo o la donna?* *L' úno non è piú felice che l' áltra.*

*Qual è mégljo per lo stómaco, l' ácqua o il víno?* *Per i giòvani l' ácqua è mégljo che il víno.*

*Vi sóno mólti ricchi in Lóndra?* *Si, ma vi sóno piú póveri che ricchi.*

*Pensáte (do you think) che io sóno infelice?* *Siéte móltó piú infelice di me.*

*È bélla la Signorína Rósa?* *Si, ma vóstra sorélla è piú bélla ancóra.*

*È brútta la lóro zía?* *Non è cósi brútta cóme si díce (they say).*

<i>Hánno i creditóri buóna memó- ria?</i>	<i>Éssi hánno miglior memória che i debitóri.</i>
<i>Avéte nemíci?</i>	<i>Il víno è il mío maggiór nemíco.</i>
<i>Qual è la cósà piú preziósa nel móndo?</i>	<i>Nel móndo non è cósà piú pre- ziósa del témpo.</i>
<i>Quánte bráccia (yards) di qués- to páno vólete?</i>	<i>Ne ho quánte ne vóglío (I wish).</i>
<i>Luígi, siéte studiósó?</i>	<i>Si, ma quánto piú stúdio (I study) tánto méno impáro (I learn).</i>

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## CHAPTER XI.

### THE ADJECTIVES: SUPERLATIVES.

#### MNEMONIC EXERCISE.

<i>Parígi è úna bellíssíma città,</i>	Paris is a most beautiful city.
<i>Avéte pochíssími riguárdi,</i>	You have very little regard.
<i>Fu uómo integérrímo,</i>	He was an upright man.
<i>Di cattívo égli diventò péssímo,</i>	From bad he has become worse.
<i>Gódo un' óttíma sátúte,</i>	I enjoy excellent health.
<i>È uómo di pochíssíme paróle,</i>	He is a man of very few words.
<i>Ho vedúto úna bellíssíma ragáz- za,</i>	I have seen a very beautiful girl.
<i>Vi servirò puntualíssímamén- te,</i>	I will serve you most punctu- ally.
<i>Infelícíssímo è l' uómo che nón ha amíci,</i>	Very unhappy is the man who has no friends.
<i>Mi rincrésce assaíssímo ch' égli parta,</i>	I am very sorry that he is going away.
<i>Quélla génte è di óttímo cúore,</i>	These people have an excel- lent heart.
<i>Notáte ógni míníma cósà,</i>	Take notice of the smallest thing.
<i>A tútti il ríso è gratíssímo,</i>	A smile is very agreeable to everybody.
<i>Vénne úna dírottíssíma pióg- gia,</i>	There was a pouring rain.



## THE SUPERLATIVE ABSOLUTE.

- |                         |                       |                       |             |
|-------------------------|-----------------------|-----------------------|-------------|
| 1. <i>Cattivissimo,</i> | <i>mólto cattivo,</i> | <i>assái cattivo,</i> | very bad.   |
| 2. <i>Savissimo,</i>    | <i>mólto sávio,</i>   | <i>assái sávio,</i>   | very wise.  |
| 3. <i>Freschissimo,</i> | <i>mólto frésco,</i>  | <i>assái frésco,</i>  | very fresh. |
| 4. <i>Larghissimo,</i>  | <i>mólto lárgo,</i>   | <i>assái lárgo,</i>   | very large. |

I. We see, by the above examples, that the superlative is formed by *issimo*, *mólto*, or *assái*. *Issimo*, taken from the Latin, is united to the adjective, the final vowel of which is retrenched. When the adjective ends in *io*, both vowels are dropped. If the adjective ends in *co* or *go*, the letter *h* is placed after the *c* or *g*, to preserve the hard sound of these letters. The words *amíco* and *nemíco*, friend and enemy, are exceptions: they make *amicíssimo*, *nemicíssimo*.

II. *Very*, before a past participle, is rendered by *mólto* or *assái*; as, He is very much esteemed by every one, *égli è mólto stimáto da tútti*. We cannot say, *Égli è stimatíssimo da tútti*. But, if the past participle is used simply as a qualificative adjective, then it receives the superlative *issimo*; and we say, *Mío stimatíssimo signóre*.

III. The following words express the superlative of themselves:—

<i>Óttimo,</i>	very good.	<i>Ínfimo,</i>	very low.
<i>Péssimo,</i>	very bad.	<i>Egrégio,</i>	very noble.
<i>Sómmo,</i>	highest.	<i>Mássimo,</i>	supreme.
<i>Estrémo,</i>	extreme.	<i>Misérriamo,</i>	very unhappy.
<i>Stupéndo,</i>	wonderful.	<i>Acerrímo,</i>	very bitter.
<i>Insigne,</i>	renowned.	<i>Integérrimo,</i>	entirely honest.

IV. The particle *stra* (extra) is prefixed to a few words, giving them a superlative signification; as, *Strarícce*, very rich; *stracótto*, very much cooked.

V. The adverbs terminating in *mente* (corresponding to *ly* in English), from the Latin *mens*, which is feminine, form their superlative in *íssima*; as, *grandíssimamente*.

REMARK. — The termination *issimo* serves in Italian for the superlative absolute, and can never be translated in English by those superlatives ending in *st* or *est*, which are of the relative kind. The latter must be rendered by the adjective, preceded by *il più*, *la più*, etc.; as, *Il più corto poema* (not *cortissimo poema*), the shortest poem.

#### THE SUPERLATIVE RELATIVE.

VI. This superlative is formed by the words *il più* or *il ménò*, suppressing the article when *più* or *ménò* comes after the noun; as, *Demóstene fu l' oratóre più eloquénte délla Grécia*, Demosthenes was the most eloquent orator of Greece. But, if the adjective is placed before the noun, then the article is used; as, *Demóstene fu il più eloquénte oratóre délla Grécia*.

The words *mássimo*, *ínfimo*, are also superlative relatives, and signify *the greatest*, *the lowest*; as, —

*Io lo vedrò col mássimo piacere.* I shall see him with the greatest pleasure.

#### READING LESSON.

Il Dúca d'Épernon, prima di morire, scrisse al cardinale di before dying, Richelieu, e terminò la lettera "col vóstro umilíssimo ed obbidientíssimo sérvò," ma ricordándosi che il cardinale non gli avéa wrote

remembering

dáto che dell' affezionatíssimo, mandò úno appósta per given sent on purpose (an express)

trattenére la lettera che éra già partíta, la principiò da capo, to retain recommenced

sottoscrísse affezionatíssimo, e morì conténto. subscribed died

Un cattivíssimo autóre diéde in lúce un líbro, che avéa gave (brought) light

per título, "dell' ánima delle béstie:" Voltaire, avéndolo létto, dísse ad un amíco che gliéne chiedéva il súdo parére, l' autóre è un asked

óttimo cittadino, ma non è abbastánza informáto délla stória del  
sufficiently informed  
 súo paése.

Io non conóscó migliór preservatívo cóntro la nója che di  
know against ennui  
 adempíre esattíssimaménte i próprj dovéri.  
to fulfil own duties.

## EXERCISE FOR TRANSLATION.

1. Louis XI. and Ferdinand of Arragon were both cruel and perfidious, notwithstanding the first took the title of Very Christian, and the second that of Catholic.

2. The study of languages is very useful and very agreeable.

3. It has been said, that a nation of wise men would be the most foolish people in the world, as an army of captains would be the worst army.

4. When there was an eclipse of the moon, the Romans were accustomed to recall its light by beating upon copper vases in a very noisy manner, and by raising towards heaven a great number of flambeaus and lighted firebrands.

5. The bravest man on earth would become a coward by three days' fasting.

6. The language of a people is the most important monument of its history.

## VOCABULARY.

1. Louis XI., *Ludovico undécimo*; Ferdinand of Arragon, *Ferdinándo d' Arragóna*; notwithstanding, *nonostante*; took, *prese*; that, *quello*.

2. Agreeable, *piacevole*.

3. It has been said, *fu detto*; foolish, *pazzo*; as, *come*; worst, *il più cattivo*.

4. There was, *sucedéva* (succeeded); were accustomed, *solévano*; recall, *richiamare*; light, *chiarore*; by beating, *col battere*; very noisy, *strepitosamente*; copper, *rame*; to raise, *sollevare*; flambeau, *face*; lighted, *acceso*.

5. Three, *tre*; would make (become) *farébbe*; coward, *poltrone*; brave, *valoroso*.

## CONVERSAZIONE.

<i>Cóme avéte dormíto?</i>	<i>Ho dormíto saporitíssimaménte.</i>
<i>È il Sig. D. buón cittadino?</i>	<i>È un óttimo cittadino.</i>
<i>L'avéte vedúto?</i>	<i>Sì, spessíssime vólte.</i>
<i>Fu crudéle Ludovíco XI.?</i>	<i>Sì, crudéle e pérfido.</i>
<i>Prése égli un título?</i>	<i>Prése il título di cristianíssimo.</i>
<i>Siéte conténto?</i>	<i>Sóno contentíssimo.</i>
<i>Non è quést' elefánte mólto gránde?</i>	<i>Égli è grandíssimo e fortíssimo.</i>
<i>Qual mése è il piú fréddo (cold) dell' ánno?</i>	<i>Il mése di Febbraio è ordinariaménte freddíssimo.</i>
<i>Che stúdio è utilíssimo?</i>	<i>Lo stúdio délle língue è utilíssimo e piacevolíssimo.</i>
<i>È il vóstro generále valoróso?</i>	<i>Sì, è l' uómo piú valoróso délla térra.</i>
<i>Quali sóno i metálli piú pesánti?</i>	<i>Il plátino e l' óro sóno i piú pesánti metálli.</i>
<i>Qual animále è il piú crudéle?</i>	<i>La tigre è un animále crudelíssimo; è piú crudéle di tutti gli altri animáli.</i>

## CHAPTER XII.

## AUGMENTATIVES AND DIMINUTIVES.

The signification of many words, both nouns and adjectives, may be either increased or diminished by the addition of certain syllables to their termination.

I. The augmentatives, reducible to rules, are formed in *óne* (m.), *óna* (f.), *ótto* (m.), *óttá* (f.), to signify bigness and stoutness, in a good sense.

Likewise in *áccio* (m.), *áccia* (f.), to signify something of a disgusting or contemptible bulk.

The addition *áme* expresses a great abundance of any thing of the same species, but differing in form and qualities; generally for things not very agreeable.

EXAMPLES.

<i>Libro,</i>	book ;	<i>libróne,</i>	a very large book.
<i>Ragázza,</i> f.	a girl ;	<i>ragazzóna,</i>	a stout jolly girl.
<i>Cása,</i>	a house ;	<i>casóto, casóttá,</i>	a good roomy house.
<i>Sála,</i>	a parlor ;	<i>salóto,</i>	a good sitting-room.
<i>Caválo,</i>	a horse ;	<i>cavalláccio,</i>	a great ugly horse.
<i>Cása,</i>	a house ;	<i>casáccia,</i>	an ugly large house.
<i>Béstia,</i>	beast ;	<i>bestiáme,</i>	cattle.

Observe that many nouns have a natural ending in *áccia*, *áccio*, and *áme*, without being augmentatives. Observe, also, that masculine augmentatives often come from feminine nouns, as *cásone* (m.), from *cása* (f.).

II. The diminutives reducible to rules are formed in *íno*, *élló*, *étto*, with the variations incident to adjectives and substantives in *o*; as, —

*Caríno* (m. s.), *carína* (f. s.), *caríni* (m. p.), *caríne* (f. p.), dear pretty little creature, or creatures; from *cáro*.  
*Poverélló*, *poverélla*, *poverélli*, *poverélle*, poor little creature, or creatures; from *póvero*.  
*Libréttó*, a pretty little book; from *libro*. *Acquétta*, a clear small stream; from *acqua*. Such diminutives generally denote *endearment* and *smallness*.

Other diminutives, ending chiefly in *úccio*, *úccia*, and *úzzo*, *úzza*, indicate something small or contemptible; as,

*Casúccia*, a small mean-looking house; from *cása*, house.  
*Uomúzzo*, a puny little fellow; from *uómo*, man.

Yet all these rules are liable to exceptions, which nothing but practice can teach; for, besides the terminations which we have just given for augmentatives and diminutives, many others are freely used in familiar conversation, and in books on trivial subjects. Thus, from *dónna*, a woman, *cása*, house, *libro*, a book, may be formed the following augmentatives and diminutives: —

<i>Donnóne</i> , a tall, stout, masculine woman	. . .	from <i>dónna</i> .
<i>Donnóna</i> , a tall, strong, healthful woman	. . .	” ”
<i>Donnáccia</i> , an impudent, shameful virago	. . .	” ”

<i>Donnétta</i> , a pretty little, prattling woman . . .	from <i>dónna</i> .
<i>Donniccióla</i> , a mean-looking woman . . . . .	" "
<i>Donnicétta</i> , a pretty little woman . . . . .	" "
<i>Donnácchia</i> , a vulgar woman . . . . .	" "
<i>Donnaccióne</i> , a bold, impudent, stout woman . . .	" "
<i>Casóne</i> , a very large house; a mansion . . . . .	from <i>cása</i> .
<i>Casáccia</i> , a large, ill-contrived house . . . . .	" "
<i>Casaménto</i> , a well-built, roomy house . . . . .	" "
<i>Casipola</i> and <i>casúpola</i> , a small, despicable house .	" "
<i>Casucciáccia</i> , a small, wretched house . . . . .	" "
<i>Casíle</i> , a poor, thatched cottage . . . . .	" "
<i>Casélla</i> , a small, low-built house . . . . .	" "
<i>Casóttá</i> , a snug, comfortable house . . . . .	" "
<i>Casétta</i> , a snug house; also, a neat kennel . . . . .	" "
<i>Casellina</i> , a very little but genteel house . . . . .	" "
<i>Casettino</i> (m.), <i>casettina</i> (f.), a neat, pretty cottage,	" "
<i>Casína</i> , a very small house . . . . .	" "
<i>Casíno</i> , a small, neat, summer house . . . . .	" "
<i>Libróne</i> , a bulky, heavy book . . . . .	from <i>libro</i> .
<i>Libráccio</i> , an ugly, large book . . . . .	" "
<i>Libricólo</i> and <i>libercólo</i> , a small, contemptible book .	" "
<i>Libréttó</i> , a pretty, neat, little book . . . . .	" "
<i>Libréttino</i> , a very little and pretty book . . . . .	" "
<i>Libriccino</i> , a very small pamphlet . . . . .	" "

And so on, with thousands of other words, in all the range of humor and whims. But few augmentatives and diminutives are admitted in a style strictly correct, beyond those in *óne*, *áme*, *áccio*, for increasing; and those in *íno*, *étto*, *éllo*, for diminishing.

The termination *áglia* indicates an indeterminate number, and can be applied only to individuals, and always in a bad sense; as, *Ragázza*, child; *ragazzáglia*, a great number of wicked children; *plebáglia*, *gentáglia*, from *plébe*, *génte*, meaning a great number of low people, vulgar persons. This termination is feminine.

*Ástro* gives a bad qualification, and is applicable only to professions; as, *Médico*, a physician; *medicástro*, a bad physician; *filosofástro*, *poetástro*, a bad philosopher, a bad poet. However, we can say *giovinástro*, for a

naughty boy; *verdastro*, *olivastro*, *biancastro*, etc., of a greenish, olive, whitish color, etc.

Besides this quantity of augmentatives and diminutives which modify the nouns in so many different ways, there are still several others which are called irregular, because they only belong to a few words. Such are —

*Medicónzolo*, a bad physician; from *médico* and *ónzolo*.

*Leprátto*, small hare; from *lépre* and *átto*.

*Cagnuolino*, little dog; from *cáne*, *nólo*, *íno*.

*Omiciátto*, poor little man; from *uómo*, *íccio*, *átto*.

*Tristanzuólo*, unwholesome; from *trísto* and *anzuólo*.

A diminutive syllable may also be added to some verbs, such as *vivacchiáre*, to live poorly; from *vívère*: *leggi-chiáre*, to read carelessly; from *léggere*: *innamoracchiársi*, to be slightly in love; from *innamorársi*.

We can join together the augmentative terminations, and thus form a double augmentative; as, *Omáccio*, bad man; *omaccióne*, a very bad man: from *uómo*, *áccio*, *óne*.

MNEMONIC EXERCISE.

<i>Mangiáte un bocconcíno di páne,</i>	Eat a little mouthful of bread.
<i>Dátegli un' occhiátina,</i>	Give him a slight glance.
<i>È úna fanciullétta semplicína,</i>	She is a very simple little girl.
<i>Égli ha un póco del goffóto,</i>	He is a little foolish.
<i>Siéte un cattivéllo,</i>	You are a naughty little one.
<i>Che ventarélló che tráe!</i>	What a pleasant little wind!
<i>Abbiáte un tantíno di giudízio,</i>	Have a little sense.
<i>È un pézzo di volpóne,<sup>i</sup></i>	He is a sly-boots.
<i>Égli è un bello zerbínóto,</i>	He is an elegant young man.
<i>Com 'è bellína e leggiadrétta!</i>	How pretty she is! how graceful!
<i>Vorréi dirvi due parólíne,</i>	I wish to say two brief words to you.
<i>Ha úna brútta linguáccia,</i>	He has a very wicked tongue.
<i>Égli ha céra d' úno scimióttíno,</i>	He has the face of a little monkey.
<i>È un ragazzáccio ignorantóne,</i>	He is a very ignorant ugly child.

<i>Státe zitta, sfacciatélla!</i>	Be quiet, impudent little one!
<i>Che visíno graziosétto!</i>	What a pretty little face!
<i>Intrattenétevi un momentíno,</i>	Stop only a little moment.
<i>Vói státe benóne,</i>	You are very well.
<i>Fa cón tútti il dottorélló,</i>	He plays the wise man.
<i>Ma guardáte che amoríno!</i>	See the little darling!
<i>Quél gonnellíno è gentíle,</i>	That little skirt is very nice.
<i>Dov' è il mío berrettíno da nótte?</i>	Where is my small night-cap?
<i>È nel cassettíno délla távola,</i>	It is in the little drawer of the table.
<i>Mi rispóse con úna scrollatína di cápo,</i>	He answered me by a little shake of the head.
<i>Quélla vóstra nipotína è un angiolétta,</i>	Your little niece is a little angel.
<i>Bélla facciótta ha quésta ragazza!</i>	What a beautiful face this girl has!
<i>Va vía, asináccio, sénza creánza!</i>	Go away, great ass, without education!
<i>Quéi pasticcétti mi consólano il cuore,</i>	These little cakes rejoice my heart.
<i>In Lóndra le case non háno portóni,</i>	In London the houses have not coach-doors.
<i>Dátemi úna spazzolatína al tabárro,</i>	Give a little stroke of the brush to my cloak.
<i>Ho già fáttö un miigliarélló,</i>	I have already gone a short mile.
<i>È ricciúto, biondétto, e bassótto,</i>	He is little curly-headed, pretty blonde, and pretty small.
<i>Mi vuói tu fáre un servigétto?</i>	Will you do me a little service?
<i>Ho fáttö alcúne speserélle,</i>	I have made some trifling expenses.
<i>Aspettátemi un quarticélló d'óra,</i>	Wait for me a brief quarter of an hour.
<i>Quél birbantélló me l'ha fáтта,</i>	This little rogue has tricked me.
<i>Le seráte d'invérno són lunghétte,</i>	Winter evenings are rather long.
<i>Ha un bocchíno che innamóra,</i>	She has a ravishing small mouth.
<i>Guardátevi da quélla ribaldág- lia,</i>	Mistrust that rabble.



*Gli ho tiráto úna sassáta,  
Le mattináte sòn freschétte,  
Si è fáttá úna corpacciáta,  
Siéte un bel ribaldonáccio,  
Il poverétto è magricciúolo,  
Veníte nél mío salottíno,  
Élla ha un bél braccióttó,  
Che tempáccio fa quest' oggè!  
Che spallácce da facchíno!*

*Oh! cára la mía gioiétta!*

I have thrown a stone at him.  
The mornings are a little cool.  
He has eaten to satiety.  
You are a great villain.  
The poor fellow is rather thin.  
Come into my little parlor.  
She has a beautiful little arm.  
What bad weather it is to-day!  
What great shoulders for a porter!  
O my dear little jewel of a woman!

REMARK. — It will be seen by the above examples, that the Italian language admits of the frequent use of augmentative and diminutive terminations. These last modify the signification of words in much the same way as the terminations *kin, ling, ing, ock, en, el*, in English; as, *lamb-kin, duck-ling, hill-ock, chick-en, cock-erel*, etc. Augmentative terminations have no corresponding meaning in English.

Augmentatives and diminutives form one of the striking beauties of the Italian language; but, as no strict rules can be given concerning them, the student is cautioned not to venture upon their use until familiar with the language.

## CONVERSAZIONE.

*Chi è fanciullíno?  
Dóve dimóra (lives) égli?  
Che avéte?  
Di che colóre?  
Che uómo è égli?  
Chi è quésto cattivélló?  
Avéte vedúto (seen) mía cugína?*

*Dátemi úna canzóne, se vi piáce,*

*Abbiáte ún tantíno di giudízio  
nel parláre?*

*Míó fratélló è fanciullíno.*

*In un casíno.*

*Ho un caníno.*

*Biancástro.*

*È úna cattíva linguáccia.*

*È figlío del medicónzoló.*

*Si! Com' è bellína e leggiadrétta!*

*Non ho che quésta canzoncína,  
prendétela (take it).*

*L' ho, non vi páre, quándo vi  
dico (I say) che siéte un  
bél zerbinóttó?*

## CHAPTER XIII.

## THE NUMERAL ADJECTIVES.

## MNEMONIC EXERCISE.

<i>Vo a letto álle úndici in púnto,</i>	I go to bed precisely at eleven.
<i>Mi álzo álle díeci precise,</i>	I rise precisely at ten.
<i>Vi andrémo úna vólta per úno,</i>	We will each go there once.
<i>Vi són tórti d'ámbo le párti,</i>	There are wrongs on both sides.
<i>Gli ho détto a quátr'ócchi le</i> <i>míe ragióni,<sup>4</sup></i>	I told him my way of thinking, face to face.
<i>Il capitále mi frúttá il séi per</i> <i>cénto,</i>	The capital yields me six per cent.
<i>Quánto impórtano dúe ánni di</i> <i>frútti, al cínque per cénto, di</i> <i>un capitále di mílle sétte cénto</i> <i>novánta dúe fránchi?</i>	What is the interest of one thousand seven hundred and ninety-two francs for two years, at five per cent?
<i>Cárlo ottávo scése in Itália nel</i> <i>mílle quáttro cénto novánta</i> <i>quáttro,</i>	Charles VIII. went into Italy in one thousand four hun- dred and ninety-four.
<i>Mi par mílle ánni di rivedére</i> <i>la mía pátria,<sup>4</sup></i>	I am impatient to see my coun- try again.
<i>Égli non sa nemméno che dúe</i> <i>vía dúe fan quáttro,</i>	He does not even know that twice two make four.

## NUMERAL ADJECTIVES.

The numeral adjectives\* are divided into cardinal and ordinal.

## I. — CARDINAL NUMBERS.

<i>Úno,</i>	one.		<i>Cínque,</i>	five.
<i>Dúe,</i>	two.		<i>Séi,</i>	six.
<i>Tre,</i>	three.		<i>Sétte,</i>	seven.
<i>Quáttro,</i>	four.		<i>Ótto,</i>	eight.

\* Numbers may be divided into cardinal, ordinal, collective, distributive, and proportional.

<i>Nóve,</i>	nine.	<i>-Cinquánta,</i>	fifty.
<i>Diéci,</i>	ten.	. . . . .	. . . . .
<i>Undici,</i>	eleven.	<i>Sessánta,</i>	sixty.
<i>Dódicí,</i>	twelve.	. . . . .	. . . . .
<i>Trédici,</i>	thirteen.	<i>Settánta,</i>	seventy.
<i>Quattórdici,</i>	fourteen.	. . . . .	. . . . .
<i>Quíndici,</i>	fifteen.	<i>Ottánta,</i>	eighty.
<i>Sédici,</i>	sixteen.	. . . . .	. . . . .
<i>Diciassétte,</i>	seventeen.	<i>Novánta,</i>	ninety.
<i>Dicióttó,</i>	eighteen.	. . . . .	. . . . .
<i>Diciannóve,</i>	nineteen.	<i>Cénto,†</i>	hundred.
<i>Vénti,</i>	twenty.	<i>Duecénto,</i>	} two hundred.
<i>Vent'úno, or</i>	} twenty-one.	<i>Ducénto, or</i>	
<i>Ventúno,*</i>		<i>Dugénto,</i>	
<i>Ventidue,</i>	twenty-two.	<i>Trecénto,</i>	three hundred.
<i>Ventitrè,</i>	twenty-three.	<i>Quattrocénto,</i>	four hundred.
<i>Ventiquáttro,</i>	twenty-four.	. . . . .	. . . . .
<i>Venticínque,</i>	twenty-five.	<i>Mille,†</i>	thousand.
<i>Ventisèi,</i>	twenty-six.	<i>Duemíla, or</i>	} two thousand.
<i>Ventisétte,</i>	twenty-seven.	<i>Dumíla,</i>	
<i>Vent'otto, or</i>	} twenty-eight.	<i>Tremíla,</i>	three thousand.
<i>Ventóttó,</i>		<i>Millecénto, or</i>	} eleven hundred.
<i>Ventinóve,</i>	twenty-nine.	<i>Mille e cénto,</i>	
<i>Trénta,</i>	thirty.	. . . . .	. . . . .
<i>Trentúno,*</i>	thirty-one.	<i>Diecimíla,</i>	ten thousand.
. . . . .	. . . . .	. . . . .	. . . . .
<i>Trentóttó,</i>	thirty-eight.	<i>Centomíla,</i>	hundred thousand
. . . . .	. . . . .	. . . . .	. . . . .
<i>Quaránta,</i>	forty.	<i>Milióne,</i>	million. ‡
. . . . .	. . . . .	. . . . .	. . . . .

\* When a noun follows the numbers twenty-one, thirty-one, forty-one, etc., it remains in the singular; as, *Vent' úno líbro*, twenty-one books. But, when the noun precedes the number, it is put in the plural; as, *Libri trent' úno*.

† The numerals *cénto* and *mille* are never accompanied by the indefinite article as in English, — a hundred, or a thousand. *Cénto* is invariable.

‡ When the numerals are used to indicate the hour of the day, they are preceded by the feminine article *la, le*: but then the word *óra*, hour, *óre*, hours, is either expressed or understood; as, *Le due (óre)*, two o'clock; *le quáttro (óre)*, four o'clock.

## ITALIANISMS.

<i>Vérso le séi,</i>	at about six o'clock.	<i>Di due giórni l' úno,</i>	every other day.
<i>Suóna un' óra,</i>	it has struck one.	<i>Quíndici giórni fa, or</i>	} a fortnight ago.
<i>È l' úna, or è un óra,</i>	it is one o'clock.	<i>Sóno quíndici giórni,</i>	
<i>Ad un' óra, or al tócco,</i>	at one o'clock.	<i>Dománi a quíndici,</i>	to-morrow fortnight.

## II. — ORDINAL NUMBERS.

<i>Primo</i> . . . . .	first.
<i>Secóndo</i> . . . . .	second.
<i>Térzo</i> . . . . .	third.
<i>Quárto</i> . . . . .	fourth.
<i>Quínto</i> . . . . .	fifth.
<i>Sésto</i> . . . . .	sixth.
<i>Séttimo</i> . . . . .	seventh.
<i>Ottávo</i> . . . . .	eighth.
<i>Nóno</i> . . . . .	ninth.
<i>Décimo</i> . . . . .	tenth.
<i>Undécimo, or décimo primo</i> . . . . .	eleventh.
<i>Duodécimo, or décimo secóndo</i> . . . . .	twelfth.
<i>Tredécimo, or décimo térzo</i> . . . . .	thirteenth.
<i>Décimo quáрто</i> . . . . .	fourteenth.
<i>Décimo quánto</i> . . . . .	fifteenth.
<i>Décimo sésto</i> . . . . .	sixteenth.
<i>Décimo séttimo</i> . . . . .	seventeenth.
<i>Décimo ottávo</i> . . . . .	eighteenth.
<i>Décimo nóno</i> . . . . .	nineteenth.
<i>Ventésimo, or vigésimo</i> . . . . .	twentieth.
<i>Ventésimo primo, etc.</i> . . . . .	twenty-first.
<i>Trentésimo</i> . . . . .	thirtieth.
<i>Quarantésimo</i> . . . . .	fortieth.
<i>Cinquantésimo</i> . . . . .	fiftieth.
<i>Sessantésimo</i> . . . . .	sixtieth.
<i>Settantésimo</i> . . . . .	seventieth.
<i>Ottantésimo</i> . . . . .	eightieth.
<i>Novantésimo</i> . . . . .	ninetieth.
<i>Centésimo</i> . . . . .	one hundredth.
<i>Millésimo</i> . . . . .	one thousandth.

These adjectives agree with their nouns. (See Chapter IX.)

## III. Fractional and collective numbers are —

<i>Mézzo,</i>	half.	<i>Una dozzina,</i>	a dozen.
<i>Una metà,</i>	a half (moiety).	<i>Una quindicina,</i>	a fifteenth.
<i>Un térzo,</i>	a third.	<i>Una ventina,</i>	a score.
<i>Un quáрто,</i>	a fourth.	<i>Un centinaio,</i>	a hundred.
<i>Una decina,</i>	a ten (half-score).	<i>Un migliaio,</i>	a thousand.

IV. *Uno*, numeral adjective, like the indefinite article *un*, agrees with its noun; but the final *o* is suppressed, unless the noun begins with *s* followed by another consonant; as, *Un gállo*, one or a cock; *un autóre*, one or an author; *úno spíllo*, a pin. The feminine is *una*; as, *Una dóнна*, a woman. We write *un'* before a feminine noun beginning with a vowel; as, *Un' ánitra*, a duck.

V. There are a great many phrases in Italian in which the noun after *úno* is suppressed; as, *È úno che díce mále di tútti*, he is a man (one) who speaks ill of everybody.

VI. On the contrary, *úno* is often suppressed before nouns which express an indefinite sense; as, *È uómo di buóna fáma*, he is a man of good repute.

VII. *Per úno* signifies *per head*; as, *Il pránzo ci è costáto cínque fránchi per úno*, the dinner cost us five francs per head.

VIII. The expression *in un*, often employed by the poets, is an abridgment, signifying *in un sólo moménto*, *in un medésimo témpo*, in a single moment, in an even time; and the expression *ad úna vóce*, signifies *unanimously*.

IX. To translate "one by one," "two by two," "three by three," etc., the preposition is repeated; and we say, *ad úno ad úno*, *a dúe a dúe*, *a tre a tre*. "Both," "all three," etc., are translated *tútti e dúe*, *tútti e tre*.

X. "Firstly" and "secondly" are expressed by *primieraménte*, *secondariaménte*: afterwards we say, *in térzo luógo*, *in quáрто luógo*, for "in the third place," "in the fourth place," etc.

XI. In multiplication, *via* expresses *times*; as, Twice or two times two are four, *dúe via dúe fan quáttro*; or, by abbreviation, *dúe via dúe quáttro*.

XII. In dating letters, the article may be used either in the singular or plural; as, The 21st May, *li 21 Maggio*, or *ai 21 di Maggio*, or *il 21<sup>o</sup> Maggio*, etc.

XIII. In speaking of years,\* in Italian we use *in the*; as, *Nel 1500, nel 1862*.

XIV. For the knowledge of epochs, it is important to know that the Italians sometimes call the thirteenth century *il 200*, because it goes from 1200 to 1299; and, for the same reason, they say *il 300, il 400, il 500*, etc., for the fourteenth, fifteenth, sixteenth centuries: hence the words *un trecentista, cinquecentista, un seicentista*, etc., for "an author of the fourteenth, sixteenth, seventeenth centuries." Generally, however, they say, as in English, *il decimo terzo secolo, il decimo nono secolo*, the thirteenth century, the nineteenth century.

XV. "Both" is translated by *ámbo* or *ambedúe*; as, *Ámbo i piédi, ámbe le gámbe, ambedúe le famáglie*, Both feet, both legs, both families.

XVI. In speaking of sovereigns, the ordinal number is used, as in English; as, *Enríco quáрто*, Henry the Fourth; *Gregório decimo sésto*, Gregory the Sixteenth.

#### READING LESSON.

Ludóvico Ariósto nacque addì ótto di Settémbré, dell' áno mille quattrocénto settánta quáttro.

Dánte nacque in Firénze nel Márzo dell' áno mille ducénto sessánta cínque da Alighiéro e da Bélla. Il súo primiéro nóme di Duránte fu cangiáto per vézzo in quéllo di Dánte. Nell' áno mille trecénto ventúno, nel mése di Settémbré, morì il gránde e valénte poéta Dánte Alighiéri nélla città di Ravénna.

Petrárca nacque addì vénti di Lúglío nell' áno mille trecénto quáttro nélla città d'Árezzo. Morì d'apoplessía nélla nótte del dicióttó di Lúglío déll' áno mille trecénto settánta tre.

---

\* I am twenty, thirty, fifty years old, cannot be rendered literally; but is expressed thus: I have twenty, thirty, fifty years, *Io ho vénti' ánni, trént' ánni, cinquánt' ánni*.

Torquátò Tásso nácque in Sorrénto ágli úndici Márzo dell' áno mille cinquecénto quaránta quáttro. Spirò ai venticínque d'Apríle mille cinquecénto novánta cínque.

Giovánni Boccáccio nácque nell' áno 1313; e morì addì 21 di Dicémbre, 1374.

Machiavéllo vénne álla lúce in Firénze ai 3 di Mággio dell' áno 1467, e morì ai 22 di Giúgno 1527.

Leonárdo Salviati il piú illústre grammático di Firénze víde il giòrno nel 1540.

Leonárdo da Vínici nácque nel 1452.

Michelágnolo Buonarróti ébbe víta nel 1475; e morì in età di quási 89 ánni.

Benvenúto Cellíni vénne al móndo il dì d' ognissánti 1500.

Nácque il Galiléo nel 1564, néllo stésso giòrno e quási álla stésa óra, in cú morì Michelángelo.

Francésco Soáve, autóre délle "Novélle Moráli," víde la lúce nel 1743 e morì in età di 63.

#### EXERCISE FOR TRANSLATION.

1. It is more difficult to make five francs with six sous than to gain a million with ten thousand francs.

2. An inhabitant of Padua invented paper in the twelfth century, and a Florentine invented spectacles at the commencement of the fourteenth.

3. Man has commonly but twenty-two years to live: during these twenty-two years, he is subject to twenty-two sicknesses, of which many are incurable. In this horrible state, man still struts: he loves (makes love), he wars (makes war), he forms projects, as if he would live a thousand centuries in his delights.

4. A regimen to be followed by every man who wishes to live a hundred years: first repast, — a glass of pure water at nine o'clock in the morning; second repast, — soup, roast meat stewed fruit, a glass of old wine, at two o'clock in the afternoon third repast, — a walk, without fatigue, at four o'clock; fourth repast, — a glass of sugared water at nine o'clock at night, or going to bed.

5. A very brave soldier had lost both his arms in battle. His colonel offered him a crown. "You think, without doubt," said the grenadier, with vivacity, "that I have lost only a pair of gloves"

## VOCABULARY.

1. Sou, *sólido* ; franc, *fránco*,
2. Padua, *Pádova* ; Florentine, *Fiorentíno* ; at the commencement, *nel princípío*.
3. During these, *nel decórso di quèsti* ; is subject, *va soggétto* ; ought, *dovésse*.
4. To follow by every one who would wish, *da tenérsi da chiúnque vorrà* ; stewed fruits, *consérva* ; afternoon, *dópo mézzogiórno* ; walk, *passaggiáta* ; fatigue, *stancáre* ; sugared, *zuccherráto* ; going to bed, *nell' andáre a létto*.
5. Lost, *perdíto* ; offered him, *offérsé* ; you think, *credéte*.

## CONVERSAZIÓNE.

<i>Quánti ánni avéte?</i>	<i>Adésso (now) ho trént'óttó ánni.</i>
<i>È vóstro fratéllo?</i>	<i>Dicióttó ánni.</i>
<i>Avéte danáro nêlla vóstra tásca?</i>	<i>Sì, ho cénto cinquánda scúdi.</i>
<i>In che clásse è Luígi?</i>	<i>È nêlla secónda clásse.</i>
<i>In che áнно nácque Galiléo?</i>	<i>Nel 1564.</i>
<i>Quánti ánni visse Adámo?</i>	<i>Ègli visse nóve cénto trénta.</i>
<i>Che óra è?</i>	<i>È un quárto dópo mezzodì.</i>
<i>A che óra pranziámo óggi?</i>	<i>Pranzerémo álle dúe.</i>
<i>Quánti ne abbíamo del mése?</i>	<i>Ne abbíamo venticínque.</i>
<i>Quánti ócchi hái?</i>	<i>Dúe.</i>
<i>Quánte díta (fingers) abbíamo a ciascúna máno?</i>	<i>Ne abbíamo cínque.</i>
<i>È le díta dei piédi (feet) quánte sóno?</i>	<i>Diéci.</i>
<i>È le díta délle máni e dei piédi quánte sóno?</i>	<i>Sóno vénti.</i>
<i>Quánti abitánti ha la città di Lóndra?</i>	<i>Lóndra ha tre millióni d'abitánti.</i>
<i>Che età ha il Signór S——?</i>	<i>È nel súo sessantésimo secóndo áнно.</i>
<i>Quánti sénsi avéte?</i>	<i>Cínque: udíto, vísta, odoráto, gústo, tátto.</i>
<i>Quándo morì Napoleóne?</i>	<i>Nel mággio del mille ottocéto ventúno.</i>
<i>In che póssó servírvi?</i>	<i>Nel prestármi cinquemíla fránchi.</i>



## CHAPTER XIV.

## RELATIVE PRONOUNS.

## MNEMONIC EXERCISE. ‹

<i>Chi è che bätte? or chi bätte?</i>	Who knocks?
<i>Chi è? Chi chiáma?</i>	Who is it? Who calls?
<i>Che cosa è succésso?</i>	What has happened?
<i>Che nuóve abbiamo?</i>	What news have we?
<i>Sapéte vói chi sóno?</i>	Do you know who I am?
<i>Che rázza di pensáre?</i>	What manner of thinking?
<i>Non so che díre, davvero,</i>	Truly, I know not what to say.
<i>Che mále vi ho fáto io?</i>	What harm have I done you?
<i>Che giórno è óggi?</i>	What day is it to-day?
<i>Di chi è la cólpa?</i>	Whose fault is it?
<i>Che età avéte?</i>	How old are you?
<i>Che cosa siéte venúto a fáre?</i>	What are you come to do?
<i>Che vále avére ricchézze senza salúte?</i>	What are riches worth without health?
<i>Che bélla cosa è il giráre il móndo!</i>	What a pleasure to travel over the world!
<i>Che cosa mi daréte da mangiáre?</i>	What will you give me to eat?
<i>Qual è la minéstra che piú vi piáce?</i>	What soup do you like best?
<i>Che cosa sénto? che cosa védo?</i>	What do I hear? what do I see?
<i>Che cosa fáte di bello, amíco?</i>	What good thing are you doing, friend?
<i>Che? Cóme? Che díte?</i>	What? How? What did you say?
<i>In qual concétto mái mi tenéte?</i>	What opinion have you, then, of me?
<i>Sapéte qual sia l'ánimo suo?</i>	Do you know what is his intention?
<i>Quánti pázzi vi sóno nel móndo!</i>	How many fools there are in the world!
<i>È un uómo cùi níuno piáce,</i>	He is a man whom no one likes.

## RELATIVE PRONOUNS.

I. These pronouns are *chi*, *che*, *quále*, *cúì*, who, which, what.\*

II. "Who," *chi*, when it has no antecedent expressed; as, —

Who loves, fears,

*Chi ama, teme.*

Of whom do you speak?

*Di chi parlate?*

See who knocks,

*Guardate chi picchia.*

III. "He who," "some one who," "no one who," "those who," or "the one," "the other," may be translated by *chi*, whenever they do not relate to an antecedent; as, —

Distrust those who flatter you,

*Diffidatevi di chi vi adula.*

Those who live on hope will die of hunger,

*Chi vive di speranza morrà di fame.*

In the world, some are rich, others poor,

*Nel mondo, chi è ricco, chi è povero.*

The word *chi*, † used only for persons, and representing an individual in the singular, requires the verb of which it is the subject to agree with it in the singular.

IV. "Who," relating to an antecedent expressed, is translated by *che* when it is the subject, and by *chi* when it is the object; ‡ as, —

The woman to whom I speak,

*La donna a cui parlo.*

The master for whom I labor,

*Il padrone § per cui lavoro.*

Man is the only animal who weeps and who laughs,

*L' uomo è il sólo animale che piange e che ride.*

\* *Chi*, who, is used always in the singular; *che*, *cui*, which, singular and plural; *quále*, who, which, singular; *quáli*, plural.

† *Chi* refers to persons only: *che*, *cui*, *quále*, refer both to persons and things.

‡ *Che* is chiefly used in the nominative; *cui*, in all other relations; *chi*, *quále*, are used in all their relations. *Che*, when it relates to a person, must be translated in English by *who* or *whom*; when it relates to an animal, by *which*. In English, the relative pronouns, though understood, are often left out after the noun. In Italian, they must always be expressed; as, *Chi si umilia, si esalta*, who humbles himself, etc.; *quei giovani che voi vedete*, those young men whom you see; *il cane che vedete*, the dog which you see; *la lettera che avete scritta*, the letter you have written; *il ragazzo ch'io ho veduto*, the boy I have seen.

§ The master who teaches is *maestro*; the master who commands is *padrone*.

V. The preposition *a*, to, can be understood before *cúí*; and we may say, *La dónna cúí párlo*.

VI. "I who write," "thou who writest," etc., are translated, *Io che scrívo, tu che scrívi*, etc. In similar phrases; the verb agrees with the personal pronoun, as in English.

VII. "Which," as the regimen of a verb, is translated by *che* or by *cúí*; as, —

The bread which you eat,	<i>Il páne che mangiáte.</i>
The wall which the house conceals,	<i>Il múro cúí nascónde la cása.</i>

In the last phrase, *cúí* (*nascónde*) is better than *che*, because *che* serves either for subject or object. Petrarch says, *Quélla dónna gentíl cúí piánge amóre*.

VIII. *Che*, or *quále* (*quáli, quái*, in the plural), is used in exclamatory phrases; as, —

What a misfortune!	<i>Che disgrázia!</i>
What sin!	<i>Che peccáto!</i>
What beauties!	<i>Quái (or che) bellézze!</i>

IX. *Quále* is used in doubtful phrases, or when followed by a verb; as, Which of these two books do you wish? *quál voléte di quésti dúe libri?*

X. *Che* is generally used in interrogative phrases; as, —

What book is this?	<i>Che libro è?</i>
What man is that?	<i>Che uómo è?</i>
What house is that?	<i>Che cása è?</i>
What business have you?	<i>Che affári avéte?</i>

XI. "Which" in the genitive, signifying "of which," "for which," is rendered in Italian by *di cúí*, or *del quále*, etc.; as, It is a favor for which I thank you, *è un favóre di cúí*, or *del quále io vi ringrázio*.

XII. When the noun following *which* designates something belonging to that which precedes it, then *cúí* (whose) is used with the article; as, The hero whose exploits have astonished the world, *l' eroe le cúí gésta hánno fáttö maravigliáre il móndo.* †

XIII. The word "which" in the ablative case, signifying "by which," "from which," indicating the origin, the derivation, the point of departure of an action or thing, is rendered in Italian by *da cúí*, or *dal quále*, etc.; as, —

There is no evil from which good does not arise,	<i>Non c' è mále da cúí non násca un béne,</i>
The army by which the city is besieged,	<i>L' armáta da cúí è assediáta la città.</i>

XIV. "What," interrogative, is translated by *che* or *che cósá*; as, —

Upon what shall we dine?	<i>Con che pranzerémo?</i>
What is the use of merit with- out fortune?	<i>A che giòva il mérito sénza fortúna?</i>

XV. "To which," relating to an entire phrase, is translated by *al che*; relating to a single word, by *a cúí*, or *al quále*, or *álía quále*; as, —

To which I answered,	<i>Al che rispósi.</i>
That of which the miser thinks the least is to succor the poor,	<i>La cósá a cúí méno pénsa l' avá- ro, è il sovveníre i míseri.</i>

XVI. We translate such phrases as the following, thus: —

What are politics?	<i>Che cósá è, or cos' è la política?</i>
What do you say?	<i>Che cósá díte? che díte?</i>
What is it?	<i>Che cos' è?</i>
What is there?	<i>Che cósá c' è? che c' è?</i>
What do I hear?	<i>Che cósá sénto? che sénto?</i>
What are you doing?	<i>Che cósá fáte? che fáte?</i>
Who is going?	<i>Chi páрте?</i>
— In what manner?	<i>In che módo? in quál módo?</i>

## OBSERVATIONS.

XVII. The word *onde* is often used in Italian poetry in lieu of *di cui*, or *del quale*, *dal quale*, either in the singular or plural, masculine or feminine; as, *Di quèi sospìri ond'io nudriva il còre* (Petràrca), those sighs with which I nourished my heart. In this line the word *onde* is in place of *cói quáli*, with which.

XVIII. In poetry particularly, the word *che*, relative, is sometimes employed as an indirect object, in place of *cui* or *quáli*; as, *Gli ócchi di ch'io parlái sí calda-ménte* (Petràrca), the eyes of which I spoke so warmly. Here the word *che* is in place of *di cui*.

XIX. In using *che* as an indirect object, the Italian authors sometimes omit the preposition which ought to precede it, and which is the sign of the regimen; as, *Ed io són un di quèi che'l piànger giòva* (Petràrca), and I am one of those to whom weeping helps. Here the preposition *a* (to) before *che* is understood.

XX. It often happens that *che* is used in Italian in place of *núlla*, nothing; as, *È un dúro péso il non avér che fáre*, it is a heavy burden to have nothing to do.

XXI. *Non che* is elegantly used for "not only." But, in this case, the *non che* is placed in the second part of the phrase; as in the line from Petràrca, — *Spéro trovár pietà, non che perdóno*, I hope to find, not only pardon, but pity.

XXII. Finally, *che* is often connected with other words; thus forming adverbs and conjunctions at pleasure. In these cases, the final letter is accented, which renders the sound more striking, as in the words *primachè*, *benchè*, *fuorchè*, *perciocchè*, *avvegnachè*, *contuttochè*, etc.

XXIII. In the subjunctive mood of the verb, *che* is understood; as, *Vóglío mi diciáte*, I wish that you would say it to me.

## READING LESSON.

I Románi avéndo scélti per mandáre in Bitínia tre ambascia-  
chosen to send  
 tóri, uno déi quáli patíva di podágra, l' áltro éra státo trapánato  
suffered trapped  
 e l' último éra tenúto per uómo scémpio, Catóne dísse ridéndo,  
laughing  
 che i Románi mandávano un' ambascería che non avéva nè  
sent neither  
 piédi, nè cápo, nè ménte. Dío ci día buóni príncipi, perchè,  
nor May God send us  
 úna vólta che s' háanno, è fórza soffrírli táli quáli sóno. L'  
to bear with them  
 egoísta è un uómo che appiccherébbe fuóco ad úna cása per far  
would set to make  
 cuócere un uóvo. Ógni língua è piacévole all orécchio del  
to cook  
 pópolo per cúí è fáta. Ciceróne fu assassináto da Popélio Léna,  
made.  
 a cúí avéva già salváto la víta in úna cáusa in cúí éra accusáto  
saved  
 d' áver uccíso il próprio pádre. Síbari éra úna città délla  
killed  
 Mágna Grécia, i cúí abitánti érano móltto dáti all' effeminatézza;  
given  
 dónde viéne il nóme di sibaríta per dinotáre un uómo effemináto.  
comes denote

## EXERCISE FOR TRANSLATION.

1. I have seen this Italy which Corinne calls "the empire of the sun." What a fertile soil! What a delightful climate! What superb cities! What noble antiquities! What more sublime than the genius of the man who emulates nature, and erects eternal monuments everywhere (in all parts)!

2. Who can love repose before having experienced the pain of weariness? Who is he that finds pleasure in eating, drinking, and sleeping, before having suffered from hunger, thirst, and sleepiness?

3. "I have three sorts of friends," said Voltaire; "the friends who love me, the friends to whom I am indifferent, and the friends who detest me."

4. It is a very glorious thing for Italy, that the three powers between whom almost all America was divided, owed their first conquests to the Italians: the Spaniards, to Christopher Columbus; the English, to the two Cabots of Venice; and the French, to Florentine Verazzani.

## VOCABULARY.

1. Calls, *chiáma*; what, *che áltro v' ha*; genius, *ingégno*; erects, *innálza*; in all parts, *da ógni páрте*.

2. Can love, *può avér cáro*; before, etc., *se prima non ha sentito*.

3. Detest, *detéstano*.

4. Divided, *divíso*; almost, *quási*; owed, *dovesséro*; their first conquests, *le prime loro conquiste*; *Spagnuóli*; *Cristóforo Colómb*o; *Inglési*; *Cabótti*; *Veneziáni*.

## CONVERSAZIONE.

*Che avéte vedúto?*

*Come è élla chiamáta?*

*E del clíma che díte?*

*E che? Síete vói?*

*Che cercáte?*

*Dov' éra?*

*Che dicéva Voltáire déi suói amíci?*

*Quál differénza v' è fra óggi e iéri?*

*A chi piáce úna língua qualunque?*

*Che si (one) díce délle città d' Itália?*

*Che abbíamo per pránzo?*

*Che dísse Catóne déi tre ambasciatóri mandáti in Bitínia?*

*Cósa è assái glorióso per l' Itália?*

*Ho vedúto la bélla Itália.*

*È chiamáta l' impéro del sóle.*

*Che è delizióso!*

*Io, in persóna.*

*Il mio líbro.*

*Sópra la távola.*

*Egli dicéva, "io ho tre spécie d' amíci."*

*Óggi non è tánto cáldo.*

*Al pópolo per cúi è fátta.*

*Che són supérbe.*

*Avrémo (we shall have) uóva e frútti.*

*Che éra un' ambascería che non avéva nè piédi, nè cápo, nè ménte.*

*Che le poténza d' Európa débbono ág'l' Itáliáni le loro prime conquiste in América.*

## CHAPTER XV.

## POSSESSIVE ADJECTIVE PRONOUNS.

## MNEMONIC EXERCISE.

<i>Che intenzione è la vostra ?</i>	What is your intention ?
<i>Voglio la roba mia,<sup>4</sup></i>	I wish my property.
<i>Partiréte con vostro cómodo,</i>	You will depart at your ease.
<i>Mio pádre ha da vivere,<sup>4</sup></i>	My father has property.
<i>Égli è un po' scárso del suo,</i>	He is a little short of money.
<i>Andátemi lontáno dagli ócchi,</i>	Go far from my sight.
<i>Ho gettáto via il mio danáro,</i>	I have thrown my money away.
<i>Non ho danári in tásca,</i>	I have no money in my pocket.
<i>Ho qualche cosétta del mio,<sup>4</sup></i>	I possess something.
<i>Vi sòn sérvo,</i>	I am your servant.
<i>So che mi siéte amíco,</i>	I know that you are my friend.
<i>Ogni mia cosa è vostra,</i>	All I have is yours.
<i>Andátevi in mia véce,</i>	Go in my stead.
<i>Io atténdo ai fatti miei,</i>	I attend to my affairs.
<i>Voglio far a módo mio,</i>	I wish to do as I please.
<i>Égli ha pósto in sicúro la víta,</i>	He has put his life in security.
<i>Voi siéte del mio parére,</i>	You are of my opinion.
<i>Sentiámo il suo parére,</i>	Let us listen to his advice.
<i>Io aspetterò il vostro padróne,</i>	I expect your master.
<i>Ognúno vuol béne ai suoi,</i>	Every one loves his own.
<i>Io non ci voglio andár di mézzo per cáusá vostra,</i>	I do not wish to be comprom- ised on your account.
<i>Vi ringrázio di tante vostre bontà,</i>	I thank you for so much kind- ness.
<i>Oggidì, metterò il mio bel vestí- to,</i>	To-day I shall put on my best coat.
<i>Se siéte ciéco, vostro dánno,</i>	If you are blind, so much the worse for you.
<i>Che vi díce il cúore di tutto ciò ?</i>	What says your heart to all that ?
<i>Ognúno amár dée la pátria,</i>	Every man should love his country.



## POSSESSIVE ADJECTIVE PRONOUNS.

I. The possessive pronouns\* are —

<i>Mío,</i>	<i>mía,</i>	my or mine.
<i>Túo,</i>	<i>túa,</i>	thy or thine.
<i>Súo,</i>	<i>súa,</i>	his, her or hers, its.
<i>Nóstro,</i>	<i>nóstra,</i>	our or ours.
<i>Vóstro,</i>	<i>vóstra,</i>	your or yours.
<i>Lóro,</i>	<i>lóro,</i>	their or theirs.

*Mío, túo, súo, nóstro, vóstro,* are masculine; and are changed in the plural into —

<i>Míei,</i>	my or mine.
<i>Tuói,</i>	thy or thine.
<i>Suói,</i>	his, her or hers, its.
<i>Nóstri,</i>	our or ours.
<i>Vóstri,</i>	your or yours.

*Mía, túa, súa, nóstra, vóstra,* are feminine; and form their plural thus: —

<i>Míe,</i>	my or mine.
<i>Túe,</i>	thy or thine.
<i>Súe,</i>	his, her or hers, its.
<i>Nóstre,</i>	our or ours.
<i>Vóstre,</i>	your or yours.

II. *Lóro,* their or theirs, is of both genders, and of both numbers, and takes the article agreeing with the noun to which it belongs.

III. Possessive pronouns are generally varied with the prepositions and articles.

\* REMARK. — Galignani divides the possessive pronouns into three classes; viz., conjunctive, disjunctive, and relative.

The conjunctive are those which are united to nouns; as, *Il mio libro,* my book; *i miei parenti,* my relations.

The disjunctive are those which are not united to nouns; as, *La vostra casa, e la mia,* your house and mine; *i miei cavalli, e i vostri,* my horses and yours. *La mia* and *i vostri* are disjunctive, as they stand in place of the noun.

The relative are those which have relation to a person or a thing already spoken of; as, *È mio* or *mia,* it is mine; *sóno tuói* or *túe,* they are thine.

## Variation of a masculine possessive pronoun : —

SINGULAR.		
Subjective . . . . .	<i>Il mio,</i>	my or mine.
Relation of Possession . . . . .	<i>Del mio,</i>	of my or mine.
"    " Attribution . . . . .	<i>Al mio,</i>	to my or mine.
"    " Derivation . . . . .	<i>Dal mio,</i>	from or by my or mine.
Objective . . . . .	<i>Il mio,</i>	my or mine, etc.

IV. *Mio, tuo, suo, nostro, vostro, and loro* are sometimes used with the article substantively, — *il mio, il tuo, suo, etc.* In this case, the word *avere*, property, is understood; and the pronouns are equivalent to "my property," "thy property," etc.; as, —

*Mangi del suo,*                      Let him eat of his own [property].  
*Non mangerà del nostro,*        He will not eat of ours.

V. *Miei, tuoi, nostri, and loro*, are also used substantively, — *i miei, i tuoi, i suoi, i nostri, i loro*. Then the word *parenti*, relations, *amici*, friends, *compagni*, companions, *familiari*, domestics, *soldati*, soldiers, or *seguidi*, followers, is understood; and these pronouns are equivalent to "my relations," "thy friends," "his companions," "our domestics," "your soldiers," "their followers;" as, —

*Incóntra á miei,*                      Against my relations.  
*Pregáto da' suoi,*                      Requested by his friends.

VI. To avoid the ambiguity which in many instances would arise, in Italian,\* from the indiscriminate use of

\* REMARK. — The English language, for want of a sufficient variety of personal pronouns of the third person and their possessives, often labors under an ambiguity which is unknown in Italian. Observe the example, "He sent him to kill his own father." Nothing but the sense of that which precedes can determine whose father is meant; whereas, in Italian, the pronouns *sua* and *di lui* mark the sense.

OBSERVATION. — *Proprio* adds emphasis to the possessive pronoun, as *own* in English: it is considered by some grammarians a real possessive pronoun.

In Italian, the possessive pronoun agrees in gender and number with the thing possessed, and not with the possessor as in English; as, —

POSSESSOR (sing.).    POSSESSED OBJECT (*f.* sing.).

*Il padre áma* (loves) *sua figlia* (his daughter).  
*La madre áma* (loves) *sua figlia* (her daughter).

the possessive pronouns *súo*, *súa*, *suóí*, *súe*, when these pronouns do not relate to the subject of the proposition, they are changed for the personal pronouns *di lui*, *di léi*, of him, of her. Thus, in the phrase "John loves Peter and his children," if the pronoun "his" relates to "John," the subject of the proposition, it is expressed by *i suóí*; as, *Giovánni áma Piétro ed i suóí figliuóli*, John loves Peter and his [John's] children; but if "his" does not relate to "John," but to "Peter," the object of the proposition, then it is expressed by *i di lui*; as, *Giovánni áma Piétro ed i di lui figliuóli*, John loves Peter and his [Peter's] children.

<i>Mandò ad uccidere súo pádre,</i>	He sent to kill his father [the father of him who sent].
<i>Súa sorélla e i figli di léi,</i>	Her sister and her children [the children of her sister].

VII. The article is used, first, when titles, or the names of relationship, are in the plural; as, My brothers, *i miéi fratélli*; your majesties, *le vóstre Maestà*: second, when the possessive is placed after them; as, *Il fratélló mio*, *la Maestà súa*: third, when they are accompanied by another adjective; as, *Il mio cáro pádre*, or *il cáro pádre mio*, my dear father: fourth, when the name of the relation is a diminutive; as, My little sister, *la mia sorellína*, or *la sorellína mia*.

VIII. There are a number of expressions where the possessive pronoun does not receive an article; as, *È mio parére*, *a súo sénno*, *di súa tésta*, etc., it is my advice, at his pleasure, of his head. Such phrases are easily learned by practice.

IX. Politeness requires the Italians to say, *Il vóstro Signór pádre*, *la vóstra Signóra zía*, your father, your aunt, etc.

X. To translate "it is one of my cousins," "there are three of our domestics," "there are many of our friends," the Italians say, without the article, *È un mio cugíno*,

*sóno tre nóstri servitóri, sóno parécchi nóstri amíci, or è un déi miéi cugini, son tre déi nóstri servitóri, sóno parécchi dei nóstri amíci.* The same is the case in such phrases as, It is my fault, *è un mío errore.*

XI. To translate "these are my children," "these are my sisters," "these are my parents," etc., we say, *Sóno miéi figli, sóno mie sorélle, sóno miéi parénti.*

XII. The possessive forms an Italianism in many phrases; as, —

<i>Mío dánno,</i>	So much the worse for me.
<i>Ogni mío pensière,</i>	My every thought.

XIII. The possessive pronouns, referring to parts of the body or dress, are rendered by the pronouns *mi, ti, si, gli, ci,* and *vi,* particularly when they follow the verb.

Take off your hat,	<i>Levátevi il cappello.</i>
We shall put it in our pocket,	<i>Ce lo metterémo in tásca.</i>
He put it upon his knees,	<i>Se lo póse sulle ginóccia.</i>
I put it upon his head,	<i>Io gliélo pósi in capo.</i>

XIV. We say in the same manner, —

He is not my father,	<i>Égli non mi è pádre.</i>
I am not his friend,	<i>Io non gli sóno amíco.</i>
Remember that he is thy son,	<i>Ricórdati ch' égli ti è fíglío.</i>
Call my domestic,	<i>Chiamátemi il camerière.</i>

#### READING LESSON.

#### IL CAVÁLLO RUBÁTO.

STOLEN.

Il piú bel cavállo d' un contadíno vénne di nótte rubáto nélla  
CAME  
 súa stállá. Alcúni giòrni dópo il paesáno si recò al mercáto de'  
went  
 cavállli che si ténne nélla città vicína, per comprárne un áltro.  
one held to buy

Quále fu la súa sorprésa allorchè tra i caválli in véndita égli  
when sale

riconóbbe il súa. Súbito lo prése per la bríglia, sclamádo:  
recognized Immediately took bridle

“Quésto caválo è mío. Sóno tre giòrni che mi fu rubáto.” —

“Vói v' ingannáte, galantuómo,” rispóse tranquillaménte il  
You deceive, gentleman, replied

padróne del caválo, “è piú d' un áno che quésto caválo mi  
 appartiéne; dúnque non è il vóstro: può éssere, però, che gli  
belongs; then it may be

rassomígli qualche póco.”  
resembles

Il contadíno copérse súbito gli ócchi del caválo cólle súa máni,  
covered quickly

e díse: “Ebbéne, se l' animále vi appartiéne da tánto témpo,  
said: Well, if to you

dítemi un póco, di qual ócchio égli è ciéco?”  
tell me

L' áltro, il quále infátti avéva rubáto il caválo sénza esami-  
in fact examin-

nárlo da préso, rimáse sbigottíto un mométo. Dovéndo  
ing him' closely, remained frightened Having

però díre qualche cósa, égli rispóse all' avventúra: “Dell'  
however to say at a venture:

óchio sinístro!”  
left!

“V' ingannáte,” rispóse il contadíno, “il caválo non è ciéco  
 dell' óchio sinístro!” — “Eh!” sclamò il fúrbo, “ho fáto úno  
rogue

sbáglío di língua; il caválo è ciéco dell' óchio déstro.”  
slip right.

Allóra il contadíno scopérse gli ócchi del caválo e díse: “È  
Then uncovered

evidénte óra che séi ládro e bugiárdo. Guardáte tútti! Il  
now thou art thief liar. Look all!

caválo non è ciéco nè póco nè púnto. Gli ho fáto le dománde  
(not at all.) To him made

soltánto per iscopríre il fúrto.”  
only discover theft.

Tútti gli astánti si mísero a rídere ed a báttère le máni,  
 bystanders put laugh clap  
 gridándo: "È cólto, il fúrbo, è cólto."  
 crying: caught

## EXERCISE FOR TRANSLATION.

1. If the best man was obliged to wear his faults written on his forehead, he would never dare to raise his hat.

2. A woman of Sparta said to her son, who had returned lame from battle, "At every step which you take, you will now remember your valor and your glory."

3. A man, who had dissipated his property, complained of the injury the hail had caused to his farms. A person, who knew the boaster well, said, "It is your own fault; for, if you had had the precaution to open your umbrella when it hailed, your farms would not have been injured."

4. The great Condé — tired of hearing a certain fop continually speak of monsieur, his father; madam, his mother; misses, his sisters — called one of his servants, and said to him, "Mister, my lackey, tell mister my coachman to harness messrs. my horses to madam my carriage."

5. A superstitious prince once dreamed that he saw three mice, — a fat one, a poor one, and a blind one. The prince consulted a sibyl, who said to him, "My prince, the fat mouse is your minister, the poor mouse is your people, and the blind mouse is your portrait."

## VOCABULARY.

1. If he was obliged, *se dovésse*; written, *scrítti*; upon, *in*; to dare, *ardíre*.

2. Of Sparta, *Spartána*; return from, *tornáre da*; at every step, *ad ógni pássò*; you will remember, *rammenteréte*.

3. A man (a spendthrift), *úno spiantáto*; complained, *lagnávasi*; caused, *fátto*; farms, *podére*; boaster, *millantatóre*; it is your own fault, *la cólpa è vóstra*; it hailed, *si míse a grandináre*; injured, *danneggiáti*.

4. Tired of hearing, *annojáto d' inténdere*; fop, *sciócco vanaréllo*; Miss, *Signorína*; called, *chiamáva*; lackey, *staffiére*; tell, *díte*; harness, *attaccáre*.

5. Once, *úna vólta*; that he saw, *che víde*; consulted, *consultò*.

## CONVERSAZIONE.

<i>Chi è questa donna?</i>	<i>Una certa mia amica.</i>
<i>Dov' è il di lei ritratto (picture)?</i>	<i>Io lo posi nella sua camera.</i>
<i>Chi avete veduto?</i>	<i>Ho veduto la sorellina vostra.</i>
<i>A chi scrivete (write) voi?</i>	<i>Alla mia cara figlia.</i>
<i>Di chi è questo cavallo?</i>	<i>Del mio staffiere.</i>
<i>Come viaggia il Conte?</i>	<i>Colla propria carrozza.</i>
<i>Maria dorme ancora?</i>	<i>Non dorme, no.</i>
<i>Perchè tiene ella gli occhi chiusi?</i>	<i>Tien (she keeps) gli occhi chiusi (closed) per cèlia (sport).</i>
<i>Si dice che il Signór E., è morto, ha fatto un testamento?</i>	<i>Si, ha fatto di gran lasciiti allo spédale; resta però al figlio un bel patrimonio.</i>
<i>Avete veduto le mie sorelle?</i>	<i>No Signóre, ho veduto solamente (only) vostro fratello</i>
<i>Che volete da me?</i>	<i>Non voglio (wish) niente (no thing) da voi.</i>
<i>Signór Maéstro, desidererei (I should like) di avere da lei qualche lezione di ballo,</i>	<i>Sóno pronto a servirla.</i>

## CHAPTER XVI.

## DEMONSTRATIVE ADJECTIVE PRONOUNS.

## MNEMONIC EXERCISE.

<i>Sérvo di questi, Signóri,</i>	Your servant, gentlemen.
<i>È capitato qués? oggi,</i>	He has arrived to-day.
<i>Díte quanto vi páre,</i>	Say all that you please.
<i>Che maniere son qués?</i>	What manners are these?
<i>Non è tutt' oro quel che luce,</i>	All is not gold that glitters.
<i>Comprate questo mio cavallo,</i>	Buy my horse.
<i>Questo panno è troppo caro,</i>	This cloth is too dear.
<i>Il mio débole parére è questo,</i>	That is my weak advice.
<i>Che vuol dir questo?</i>	What does this mean?
<i>Questo si sa da tutti,</i>	Everybody knows that.

<i>È un seccatore costui,</i>	This man is importunate.
<i>Mandatè via coloro,</i>	Send those people away.
<i>Scuotétevi da cotèsta tristèzza,</i>	Shake off this sadness.
<i>Quèsto è quàn-to mi disse,</i>	This is all he said to me.
<i>Chi è costui ?</i>	Who is he ?
<i>L' uòmo ascolta volentièri quel</i>	A man willingly <u>listens</u> to what
<i>che gli piàce,</i>	pleases him.
<i>Quèsto è quello che più di tutto</i>	This is what afflicts me the
<i>m' affligge,</i>	most.
<i>Mi renderéte ragione di cotèsti</i>	You shall account for having
<i>ingànni,</i>	thus deceived me.
<i>Quànti vivono in quèsto móm-do</i>	How many people in this world
<i>dalle spése di quèsto e di quel-</i>	live at the expense of this
<i>lo!</i>	one and that!
<i>Non mi parláte più di colui,</i>	Speak no more to me of this
	man.
<i>Costui v' ingannerà di cèrto,</i>	This man will certainly cheat
	you.
<i>Staséra vi aspetterò a càsa,</i>	This evening I shall expect
	you.
<i>Maladétta sia quèsta mia curi-</i>	Cursed be my curiosity!
<i>osità !</i>	
<i>Quèsta càsa non è più vóstra,</i>	This house no longer belongs
	to you.

#### DEMONSTRATIVE ADJECTIVE PRONOUNS.

I. *Quèsto* and *quèsta*, with their plurals *quèsti* and *quèste*, signify *this* and *these*, or *this here* and *these here*, and indicate an object near to the person who speaks.

*Cotèsto*, *cotèsta*, with their plurals *cotèsti*, *cotèste*, this, these, are used to point out an object near the person to whom we speak.

*Quèllo*, *quèlla*, with their plurals *quèlli*, *quèlle*, that, those, that there, those there, indicate an object distant from the person who speaks ;\* as, —

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\* In English, we use the personal pronoun before the relative "who," "whom," or "that;" and, in Italian, we use the demonstrative instead; as, *Quèlla che mi piacque tanto*, she whom I so much admired; *colui che arcutàva pèlle stràde*, he that begged in the streets. *Quèsto*, *cotèsto*, *quèllo*, are frequently represented by *ciò*; as, *Ciò è véro*, that is true.



Take this book, and give me that,	<i>Pigliate questo libro, e datemi quello,</i>
I see that thief who has stolen from me,	<i>Vedo quel ladro che m'ha rubato.</i>
This dress becomes you very well,	<i>Cotesto vestito vi sta benone.</i>
I prefer this room to that,	<i>Preferisco questa camera a quella.</i>

II. *Questo* refers to the object last named in a phrase, and *quello* to that first mentioned; as, —

Riches and poverty are alike injurious: the former creates too many wants; the latter hardly permits the knowledge of them,	<i>La ricchezza e la povertà son del pari nocévoli: quella fa nascere troppi bisógni; questa non permette di conoscerne quasi alcuno.</i>
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III. "In the mean while," "during this time," is expressed by *in questo mentre*, *in questo mézzo*, or, abridged, *in questo*, *in questa*; and in the same sense, but referring to a more distant epoch, the Italians say, *in quel mézzo*, *in quel mentre*, or *in quello*.

IV. "That which" is translated by *ciò che* or *quel che*; as, —

He will do what (that which) I tell him,	<i>Egli farà quel che gli dirò io or ciò che gli dirò io.</i>
All that (that which) pleases the eyes pleases the heart,	<i>Tutto ciò che piace, or quanto piace agli occhi, piace al cuore.</i>

V. The demonstrative adjective may be added to the possessive pronoun in Italian; as, *Lasciate stare questa mia penna, e scrivete con cotesta, vostra*. This, literally translated, signifies, "Leave this pen which is near me, and which belongs to me, and write with that which is near you, and which belongs to you."

VI. Instead of saying *questa mattina*, *questa sera*, *questa notte*, this morning, this evening, this night, the Italians say, for abbreviation, *stamattina* or *stamane*, *stasera*, *stanotte*.

VI. *Tále*, such, often replaces the demonstrative pronoun *quésto* or *quéllo*. Thus we can say, *tále considerazióne*, instead of *quésta considerazióne*, provided that the idea has been specified in the anterior phrase.

VIII. Speaking of persons in an absolute sense, the Italians say, —

<i>Costúi</i> , this man here ;	<i>Colúi</i> , that man there.
<i>Costéi</i> , this woman here ;	<i>Coléi</i> , that woman there.
<i>Costóro</i> , these men or women here ;	<i>Colóro</i> , those <u>women</u> there.

In certain cases, the article can be transposed thus : —

<i>Per lo colúi consíglío</i> ,	By the advice of that man.
<i>Per la costúi dappocággine</i> ,	By the stupidity of this man.

Instead of *Pel consíglío di colúi*, *per la dappocággine di costúi*.

IX. *Quésti*, *quégli*, *quéri*, *cotésti*, are also used in speaking of a man; as, *Quésti fu dótto*; *quégli*, *ignordante*, this man was learned; that, ignorant. These words are used only in the singular, and may likewise be applied to animals and inanimate things personified; as in this quotation from Boccaccio: *Dáll' úna páрте mi tráe l' amóre, e dall' áltra, mi tráe giustíssimo sdégno; quégli vuóle ch' io ti perdóni, e quésti vuóle, che cóntro a mía natúra in te incrudelísca*. On one side, love influences me; and, on the other, a just anger: that wishes that I would pardon thee; and this, that I, contrary to my nature, should be cruel to thee.

#### READING LESSON.

La política di un príncipe è l' árte di conserváre quéllo che ha, o di usurpáre quéllo che non ha.

Diógene un giòrno víde un giovinétto che arrosíva: “*ánimo*,  
youth . . . blushed:  
*figliuólo mío*,” díss' égli, “*cotésto è il colóre délla virtù*.”

Non v' è pópolo cólto che créda di cédere ágli áltri in gènere  
cultivated to cede

di língua, benchè tútti convéngano nèle qualità che ne fórmano  
 although agree

la perfezióne, il che è un ségno che ognúno ha quel che gli  
 básta, ne sénte quel che gli mánca.  
 is sufficient feels is wanting.

Un contadíno tagliáva un álbero álla ríva d'un fiúme; per  
 was cutting margin river

mála sórte la scúre gli cádde nell' ácqua, ne potè ritrovarla.  
 ill luck axe fell could he

Mercúrio gli appárve: "È quésta la túa scúre, galantuómo?"  
 appeared

mostrándogliene úna d'óro. "No, cotésta scúre non è la mía." —  
 showing him

"È fórsa quésta," porgéndogliene úna d'argénto. "No, cotésta  
 presenting

non è áncora quélla che mi appartíene." — "È quésta dúnque?"  
 belongs.

mostrándogliene úna di férro, che éra veraménte quélla che avéa  
 iron

perdúta. "Écco veraménte quélla scúre la cúí pérdita mi afflig-  
 ge." — "Préndi quésta e ancóra le dúe príme che ti ho mostráte;  
 take

ricévile in prémio délla túa sincerità. La probità è la miglióre  
 receive them honesty

política."  
 policy.

## EXERCISE FOR TRANSLATION.

1. Merit depends on neither titles nor manners: these depend on ourselves; those, on chance.

2. An English banker was accused of having plotted a conspiracy to carry off George III., and conduct him to Philadelphia. "I know very well," said he to the judges, "what a king can make of a banker; but I do not know what a banker can make of a king."

3. A considerable sum of money had been stolen from a lord. He, suspecting that it was one of his domestics, called them all one morning, and said to them, "My friends, the Angel Gabriel appeared to me last night, and told me that the thief should have a parrot's feather on the end of his nose." At these words,

the guilty man immediately put his hand to his nose. "It is you, villain, who have stolen from me!" said the master: "the Angel Gabriel came to tell me of it." In this manner he recovered his money.

4. Lent is never long to him who is obliged to pay at Easter.

#### VOCABULARY.

1. Depends on, *dipénde da*.

2. Was accused, *vénné accusáto*; plotted, *tramáto*; to carry off, *rapíre*; *Giórgio*; in *Filadélfia*; I know, so; can, *può*; I do not know, *non so*.

3. Considerable, *ragguardévole*; suspecting, *sospettándo*; domestic, *servitóre*; called, *chiamò*; end, *púnta*; guilty, *réo*; put his hand on his nose, *si tócca il náso*; villain, *mariuólo*; recovered, *riébbe*.

4. Is obliged (has) to pay, *ha da pagáre*; Easter, *pásqua*.

#### CONVERSAZIÓNE.

- |  |  |
|--|--|
| <i>Che víde Diógene un giòrno?</i>               | <i>Un giovinétto che arrosíva.</i>   |
| <i>Cósa díss' égli?</i>                          | <i>"Anímo, figliuólo mío."</i>   |
| <i>Dóve tagliáva un contadíno un álbero?</i>     | <i>Alla réva d' ún fíume.</i>  |
| <i>Avéa égli dúe scúri?</i>                      | <i>No, non ne avéa che úna.</i>  |
| <i>Che gli accádde?</i>                          | <i>Per mála sórte gli cádde la síua scúre nell' ácqua.</i>                             |
| <i>La ritrovò?</i>                               | <i>Non potéva ritrovárla.</i>  |
| <i>Chi gli appárve?</i>                          | <i>Mercúrio.</i>   |
| <i>Che dísse égli?</i>                           | <i>"È quéstá la túa?" mostrándo-<br/>gli úna scúre d' óro.</i>                         |
| <i>Che rispóse il contadíno?</i>                 | <i>"No, cotésta scúre non è la mía."</i>   |
| <i>"Fórse è quéstá d' argénto?"</i>              | <i>"No, cotésta non è ancóra quélla<br/>che mi appartiéne."</i>                        |
| <i>"È dúnque quéstá di férro?"</i>               | <i>"Veraménte, quéstá è la mía."</i>   |
| <i>Che dísse Mercúrio allóra?</i>                | <i>"La proibà è la miiglióre polí-<br/>tica."</i>                                      |
| <i>Qual' è la política di un prin-<br/>cipe?</i> | <i>È l' árte di conserváre quéllo che<br/>ha, o di usurpáre quéllo che<br/>non ha.</i> |

## CHAPTER XVII.

## INDEFINITE ADJECTIVE PRONOUNS.

## MNEMONIC EXERCISE.

ÓGNI rósa ha la súa spína,	<i>Every</i> rose has its thorns.
Andáte con TÚTTA frétta,	Go with <i>all</i> haste.
La fortuna govérna óGNI cósa,	Fortune governs <i>every</i> thing.
Véngo da pártte di TÚTTI lóro,	I come for <i>all</i> of them.
QUALÚNQUE fatíca mérita prémio,	<i>Every</i> exertion deserves reward.
La pósta pártte óGNI dì per l' Itália,	The post leaves <i>every</i> day for Italy.
Mi vi tratténni ALCÚNE settimáne,	I shall remain there <i>some</i> weeks.
Spendéte il tèmpo in QUALCHE útile occupazióne,	Spend your time in <i>some</i> useful occupation.
La mórtte è il fíne di TÚTTE le sciagúre,	Death is the end of <i>all</i> our misfortunes.
QUALÚNQUE síano le mie ragióni,	<i>Whatsoever</i> be my reasons.
Starò in cása per TÚTTO qués' óggi,	I shall be at home <i>all</i> day.
TÚTTO il mále non víen per nuócere,	<i>All</i> is for the best.
È pazzía il volér sapére TÚTTO,	It is a folly to wish to know ( <i>all</i> ) <i>every</i> thing.
Lo sapréte in TÚTT' ÁLTRA guísa,	You will know it in a <i>very</i> different way.

I. Of indefinite pronouns, the following are used only in the singular, and cannot be put before nouns in the plural number : —

Qualche, m. and f. . . . .	some, any.
Ógni,* m. and f. . . . .	all, every.
Chiunque, m. and f. . . . .	whoever, whosoever.

---

\* With *ógni* are formed the words *ognidì*, every day; *ognóra*, always; *ognúno*, every one. *Ógni*, before numeral adjectives, as in the phrases, *ógni due mési*, every two months; *ógni sei págine*, every six pages; *ógni diéci soldáti*, every ten soldiers; and in the word *ognissánti*, the day of All-saints, — is used with nouns in the plural.

<i>Chisivóglia</i> , m. and f. . . . .		whoever, whosoever.
<i>Chi che</i> , m. and f. . . . .		” ”
<i>Chicchessía</i> , m. and f. . . . .		” ”
<i>Che che</i> , m. and f. . . . .		whatever, whatsoever.
<i>Checchessía</i> , m. and f. . . . .		” ”
<i>Qualúnque</i> , m. and f. . . . .		whosoever, whatsoever.
<i>Qualsivóglia</i> , m. and f. . . . .		” ”
<i>Qualsisía</i> , m. and f. . . . .		” ”
<i>Núlla</i> , m. and f. . . . .		nothing.
<i>Niénte</i> , m. and f. . . . .		”
<i>Úno</i> , m. . . . .	<i>úna</i> , f. . . . .	one.
<i>Un'áltro</i> , m. . . . .	<i>un'áltra</i> , f. . . . .	another.
<i>Qualcúno</i> , m. . . . .	<i>qualcúna</i> , f. . . . .	some, some one, somebody.
<i>Qualchedúno</i> , m. . . . .	<i>qualchedúna</i> , f. . . . .	” ” ” ”
<i>Ognúno</i> , m. . . . .	<i>ognúna</i> , f. . . . .	every one, everybody.
<i>Ciascúno</i> , m. . . . .	<i>ciascúna</i> , f. . . . .	” ” ”
<i>Ciaschedúno</i> , m. . . . .	<i>ciaschedúna</i> , f. . . . .	” ” ”
<i>Verúno</i> , m. . . . .	<i>verúna</i> , f. . . . .	no one, nobody.
<i>Nessúno</i> , m. . . . .	<i>nessúna</i> , f. . . . .	” ” ”
or <i>Nissúno</i> , m. . . . .	<i>nissúna</i> , f. . . . .	” ” ”
<i>Neúno</i> , m. . . . .	<i>neúna</i> , f. . . . .	” ” ”
or <i>Niúno</i> , m. . . . .	<i>niúna</i> , f. . . . .	” ” ”
<i>Núlló</i> , m. . . . .	<i>núlla</i> , f. . . . .	” ” ”

## II. The following are used in both numbers : —

### SINGULAR.

<i>Tále</i> , m. and f. . . . .		such.
<i>Cotále</i> , m. and f. . . . .		such, such a one.
<i>Alcúno</i> , m. . . . .	<i>alcúna</i> , f. . . . .	some, some one, somebody.
<i>Talúno</i> , m. . . . .	<i>talúna</i> , f. . . . .	” ” ” ”
<i>Cérto</i> , m. . . . .	<i>cérta</i> , f. . . . .	certain.
<i>Stéssó</i> , m. . . . .	<i>stéssa</i> , f. . . . .	same.
<i>Medésímo</i> , m. . . . .	<i>medésíma</i> , f. . . . .	”
<i>Áltro</i> , m. . . . .	<i>áltra</i> , f. . . . .	other.
<i>Tutto</i> , m. . . . .	<i>tútta</i> , f. . . . .	all.
<i>Alquántó</i> , m. . . . .	<i>alquánta</i> , f. . . . .	a little, somewhat.
<i>Tántó</i> , m. . . . .	<i>tánta</i> , f. . . . .	so much.
<i>Cotántó</i> , m. . . . .	<i>cotánta</i> , f. . . . .	” ”
<i>Altrettántó</i> , m. . . . .	<i>altrettánta</i> , f. . . . .	as much, as much more.
<i>Póco</i> , m. . . . .	<i>póca</i> , f. . . . .	a little, a few.
<i>Mólto</i> , m. . . . .	<i>mólta</i> , f. . . . .	much,
<i>Troppo</i> , m. . . . .	<i>tróppa</i> , f. . . . .	too much.

## PLURAL.

<i>Tàli</i> , m. and f., . . . . .	such.
<i>Cotàli</i> , m. and f. . . . .	such, such ones.
<i>Alcùni</i> , m. <i>alcùne</i> , f. . . . .	some, some ones.
<i>Talùni</i> , m. <i>talùne</i> , f. . . . .	" " "
<i>Cérti</i> , m. <i>cérte</i> , f. . . . .	certain.
<i>Stéssi</i> , m. <i>stésse</i> , f. . . . .	same.
<i>Medésimi</i> , m. <i>medésime</i> , f. . . . .	"
<i>Àltri</i> , m. <i>àltre</i> , f. . . . .	others.
<i>Tùtti</i> , m. <i>tùtte</i> , f. . . . .	all, every one, everybody.
<i>Alquánti</i> , m. <i>alquánte</i> , f. . . . .	a few, not many.
<i>Tánti</i> , m. <i>tánte</i> , f. . . . .	as many.
<i>Cotánti</i> , m. <i>cotánte</i> , f. . . . .	" "
<i>Altrettánti</i> , m. <i>altrettánte</i> , f. . . . .	as many, as many more.*
<i>Póchi</i> , m. <i>póche</i> , f. . . . .	few.
<i>Mólti</i> , m. <i>mólte</i> , f. . . . .	many.
<i>Tróppi</i> , m. <i>tróppe</i> , f. . . . .	too many.

III. *Chiúnque*, *chisivóglià*, *chi che*, *chicchessìa*, *qualcúno*, *qualchedúno*, *ognúno*, *talúno*, are applied to persons only: the others may be applied both to persons and things.

IV. "Every," and the word "all" meaning "every," are translated by *ògni* or *qualúnque*, which are always in the singular, and serve for the masculine and feminine; as, —

Every king, every queen,	<i>Ògni re, ògni regína.</i>
Every merit, every pain,	<i>Ògni mérito, ògni péna.</i>

Or *qualúnque re*, *qualúnque regína*, *qualúnque mérito*, *qualúnque péna*, etc. We can also say, *ciascúno re*, *ciascúna regína*, etc.; *ciascúno* agreeing in gender with its noun.

V. "All," and "the whole," expressing a collective sense, are rendered by *tùtto*, and agree with the noun; as, —

All the people, the whole city,	<i>Tùtto il pópolo, tútta la città.</i>
All hearts, all nations,	<i>Tùtti i cúori, tútte le nazióni.</i>

The inversion, *il pópolo tútto*, *la città tútta*, etc., is much used, and is very pretty.

VI. The Italianisms *tutto quánto*, *tutta quánta*, with their plurals, express collectively all the parts of a whole; as, —

<i>La casa è bruciata tutta quánta,</i>	The entire house is burned.
<i>Óggi vi aspetto a pranzo tutti quánti,</i>	To-day I expect you all (as many as you are) to dinner.
<i>Tremó tutto quánto,</i>	I tremble all over (from head to foot).

VII. "All," when it means "every thing," may be translated by *tutto*, or by *ogni cosa*, according to euphony; as, —

Idleness renders all (every thing) difficult,	<i>La pigrizia fa parér difficile ogni cosa, or fa parér tutto difficile.</i>
---	---

VIII. "All," used as an adverb, and signifying "entirely," is often rendered thus: *La faccènda è bella e finita, la cosa è bella e fatta, le návi sòno belle e apparecchiate*, the affair is entirely finished, the thing is all done, the vessels are all ready.

IX. "No," "no one," is translated by *nessuno*, *niuno*, *veruno*, or by *alcuno* employed only as the object (*alcuno* as the subject signifies "some one"). Any of these Italian words, when used after the verb, is accompanied by *non*; as, —

No country is more beautiful than Tuscany,	<i>Verun paese è più bello della Toscana.</i>
I never saw that anywhere,	<i>Non ho veduto quèsto in alcuna parte.</i>

X. "Some" is translated by *qualche* or *alcuno* (plural *alcuni* or *alquanti*), and not by *qualchi*; as, —

He has been gone some time,	<i>È partito già da qualche tempo.</i>
We have some books,	<i>Abbiamo alcuni libri.</i>
I have some of them,	<i>Ne ho alcuni.</i>

XI. "Such" is rendered by *tale* or *cotale*; as, —

I have seen such a person,	<i>Ho veduto quel tale.</i>
He has such a face as does not please me,	<i>Ègli ha una tal cera che non mi piace.</i>



## READING LESSON.

Ógni sécolo, ógni época, ógni età, ógni paése, divién célebre  
becomes  
 per quálche nuóva scopérta; e il témpo presénte aggiúnge  
discovery adds  
 sémpre quálche cósa al témpo passáto.

Se la pazzía fósse un dolóre, si sentirébbero laménti in tútte  
were should hear  
 le cáse.

Ógni língua, per se stéssa, è intraducíbile, per mótivo del súo  
untranslatable  
 caráttere particoláre, che è il frútto del clíma, del govérno, del  
 génio, dégli stúdj e délle occupazióni dei pópoli.

Pope asserísce francaménte che dópo la língua gréca, verúna  
declares  
 língua ha un' armonía cosí imitatíva cóme la língua inglése:  
 comúnque sía, nessúno è obbligáto a crédergli.  
however that may be

L' educazióne vária quási in ógni paése; ógni uómo assennáto  
 procúra di adattársi álle usánze esisténti nel síto in cúi si  
endeavors adapt existing  
 tróva.  
finds himself.

Sénza úna buóna educazióne, il dótto non è áltri che un pe-  
 dánte, il filósofo un cínico, il soldáto un brúto, e ógni uómo  
 qualsisía sarà spiacevolíssimo.

Non v' è pazzía la quále, per quánto stravagánte éssere póssa,  
it may be  
 non sía córsa per la ménte a quálche filósofo.  
may be passed

## EXERCISE FOR TRANSLATION.

1. No farmer is pleased to have grain cheap, no soldier is pleased with peace in his country, nor an architect with the solidity of houses, nor a doctor with the health of his friends.

2. After the defeat of Perseus, king of Macedon, Paulus Emilius poured such a quantity of silver into the public treasury, that the people were not obliged to pay any tribute during the space of a hundred and five years. Useful and glorious victories!

3. Newton was born on the same day that Galileo died; as if Nature had not wished to have any interval between these two philosophers.

4. A philosopher, who had the misfortune to live under a tyrant, was in the habit of feeling his neck every morning on awaking, to see if his body was still attached to it.

## VOCABULARY.

1. Is pleased, *si compiáce di*; nor, *nè*.

2. *Pérseo*; *Macedónia*; *Paólo Emílio*; poured, *versò*; such, *tánta*; during, *per*.

3. As if, *quási*; had not wished to have, *non avésse volúto lasciáre*.

4. To live, *vívère*; under, *sótto*; was in the habit, *soléva*; feeling (of to feel), *di tastársi*; awaking, *destándo*; was still attached, *ví stáva ancóra attaccáta*.

## CONVERSAZIONE.

- |   |  |
|---|--|
| <i>È ógni língua traducibile?</i>                   | <i>No, per se stéssa è intraducibile.</i>  |
| <i>Che dísse Pope délla língua inglese?</i>         | <i>Veruna língua ha un' armonía così imitativa.</i>                                    |
| <i>Cóme i divérsi paési divéntano célebri?</i>      | <i>Divéntano célebri per quálche nuóva scopérta.</i>                                   |
| <i>Aggiunge il témpo presénte al témpo passáto?</i> | <i>Il témpo presénte vi aggiunge sémpre quálche cosa.</i>                              |
| <i>Che è il dótto sénza úna buóna educazióne?</i>   | <i>Ègli non è áltro che un pedánte.</i>  |
| <i>Cósa è il filósofo sénza educazióne?</i>         | <i>È un cínico.</i>  |
| <i>Perchè?</i>                                      | <i>Perchè ha un caráttere particolare.</i>   |
| <i>In che giòrno nácque Newton?</i>                 | <i>Nélló stéssó giòrno in cúi morì il Galiléo.</i>                                     |
| <i>Di che è frútto il caráttere d' úna língua?</i>  | <i>È il frútto del clíma, del govérno, dégli stúdj e délle occupazióni déi pópoli.</i> |

## CHAPTER XVIII.

## INDEFINITE ADJECTIVE PRONOUNS.

(Continued.)

## MNEMONIC EXERCISE.

<i>Non bisogna rubare l' ALTRÚ,</i>	We must not rob <i>others</i> .
<i>NIENTE facéndo, s'impára a fár</i> <i>málè,</i>	Doing <i>nothing</i> , one learns to do evil.
<i>Dópo il fáto, OGNÚNO è buón</i> <i>consiglière,</i>	After the deed, <i>every one</i> is a good adviser.
<i>Schiávo ALTRÚ si fa chi dice il</i> <i>súo segréto,</i>	He who reveals his secret be- comes the slave of <i>others</i> .
<i>Ha da ésser prívo di ógni dif-</i> <i>fétto chi vuól censuráre gli</i> <i>ALTRÚ,</i>	He who wishes to criticise the defects of <i>others</i> should him- self be free from them.
<i>È padróne délla víta ALTRÚ</i> <i>chi sprézza la súa,</i>	He is master of the lives of others who despises his own.
<i>Gli farò parláre da QUALCHE-</i> <i>DÚNO,</i>	I will have him spoken to by <i>some one</i> .
<i>OGNÚNO è l'amíco dell' uómo</i> <i>che regála,</i>	<i>Every one</i> is the friend of the man who makes presents.
<i>V'è in CIASCÚN di noi' qualche</i> <i>séme di pazzía,</i>	In <i>every one</i> of us there is some germ of folly.
<i>NIÚNO è proféta nélla sua pá-</i> <i>tria,</i>	<i>No one</i> is a prophet in his own country.
<i>Un malvágio felice non fa in-</i> <i>vidia a NESSÚNO,</i>	<i>Nobody</i> envies a happy wicked person.
<i>Il péggio che póssa fársi è il</i> <i>nón fár NÚLLA,</i>	The worst thing that one can do, is to do <i>nothing</i> .
<i>Il páne d' ALTRI sémpre sa di</i> <i>sále,<sup>t</sup></i>	The bread of <i>others</i> is always bitter.
<i>Non mi sénto NIENTE affátto</i> <i>béne,</i>	I do not feel well at <i>all</i> .
<i>Non conviéne beffársi di NESSÚ-</i> <i>NO,</i>	We should make fun of <i>no one</i> .
<i>Non fáte ingiúrie a CHICHES-</i> <i>SÍA,</i>	Injure <i>no one</i> .

I. *Altrúi*, with the article, signifies "the property of others;" as, —

*È un ladronéccio l' usurpáre l' altrúi,* It is a theft to usurp the goods of others.

II. "One" and "another" are translated by *gli úni*, *gli áltri*; as, Fortune humbles one, and exalts another, *la fortúna abbássá gli úni, e innálza gli áltri*.

III. The above sentence may be differently constructed; as, Some ascend, others descend: thus go the wheels of fortune, *Chi sále, chi scénde*, or *áltri sále, áltri scénde*, or *quál sále, qual scénde*, or *quésti sále, quégli scénde*: *così va la ruóta délla fortúna*.

IV. For the correct use of all these forms, the choice of which depends on taste guided by the ear, we must remember, first, that *chi*, and sometimes *quále*, may be repeated many times; second, that the word *áltri*,\* employed without an article, is a noun in the singular, indicating a person.

V. "Nothing" is rendered by *niénte* or *núlla*. The negation *non* is used when one of these words comes after the verb; as, —

It is better to labor without an object than to do nothing, *È mégljo lavoráre sénza scópo che il non fár núlla*.

He who observes nothing, learns nothing, *Chi núlla ossérva, núlla impára*; or, *chi non ossérva núlla, non impára núlla*.

VI. *Niénte* or *núlla* is often used in the sense of "something," "any thing:" in which case it is generally placed after the verb; as, —

*S' io pòsso far núlla per vói, comandátemi,* If I can do any thing for you, command me.

\* *Altri* is a word very much used in elegant style, and must not be confounded with *gli áltri*, which means "the others."

This word, as well as *chi*, belongs to persons: *quále* refers to persons and things; as in this verse of Petrarca: "*Quál si posáva in térra, e qual su l' ónde*," some (flowers) were on the earth, others upon the waves. These words all require the verb in the singular.

VII. The word "nothing," employed negatively, may sometimes be translated by *che*; the verb being preceded by *non*, and sometimes by *cósa*.

The idle have nothing to do, *I pigri non hanno che fare.*  
 He who is innocent has nothing *Chi è innocente non ha che*  
 to fear, *temere.*

VIII. *Nulla* and *niénte* are sometimes used with an article; as, Sempronio rose from nothing, *Semprónio è sórto dal nulla.* The following phrases are thus translated:—

He is a man of nothing, *È un uómo di niénte.*  
 A man good for nothing, *Un uómo da niénte.*  
 He has quarrelled with us for a *S'è corrucciáto con nói per úna*  
 trifle, *inézia, or per úna bagattélla.*  
 This man is nothing to me, *Non ho alcuna affinità, or re-*  
*lazióne con lui.*

IX. *Si* is generally considered as an indefinite pronoun, and is used both for the masculine and feminine gender, singular and plural: it is equivalent to the English words "one," "we," "people," "they;" as,—

*Cóme si è détto,* As we have said.  
*Si parláva di guérra,* People talked of war.  
*Si loderà mólto il súo corággio,* They will praise his courage  
 very much.  
*Si véde che siéte un galantuómo,* One sees that you are a gentleman.

But, in these and similar phrases, *si* holds the place of a passive proposition, and may be equally well rendered in English by "it is," "it was," "it will be;" as,—

*Si credeva così generalménte,* It was generally so believed.  
*Si dice che la páce è già fer-* It is said that the peace is  
*máta,* already concluded.

X. *Non*, when used in a sentence expressing an indefinite meaning, is always placed at the commencement as, *Non si può fár nulla*, one can do nothing.

XI. "To us," "to you," is rendered by *ci*, *vi*, and is placed before the indefinite pronoun *si*; but "of it," "of him," "of her," "of them," is translated by *ne*, and is placed after *si*, which is changed into *se*; as, —

They do not speak to you,	<i>Non vi si párla.</i>
They do not speak of it,	<i>Non se ne párla.</i>

XII. The indefinite pronoun cannot be translated by *si* when it is followed by the reflective pronoun *si*, as *si si* would not be euphonious. It is then necessary to adopt another form, according to the sense of the phrase. Thus, to translate "Man believes himself happy when he lives in opulence, but he deceives himself," we can say, *Uno or tale or altri or l'uómo si créde felice quándo vive nell' opulénza, ma s' ingánna*; or *gli uómini*, or *alcúni si crédono felici quándo éssi vivono nell' opulénza*; or *noi ci crediámo felici quándo viviámo nell' opulénza, ma c' inganniámo*.

#### READING LESSON.

O vói, chiúnque siáte, povéri o rícchi, pópoli o príncipi,  
you may be

ricordátevi che la fálce délla mórte miéte nell' úmile capánna  
remember harvests

cóme néi supérbi palági.

Un gentiluómo éra travagliáto dálla podágra. Tútti gli  
tormented

consigliávano di lasciár l' úso délle cáрни saláte, ma égli rispon-  
advised leave off salted

déva che néi dolóri délla súa malattía éra assái conténto di  
potérsela pigliáre con quálche cosa, e che arrabbiándosi quándo  
to be able to blame getting angry

col presciútto e quándo col saláme si sentíva bello e confortáto.  
felt

Néi paési dispótici si sóffre móltó e si grída póco; néi paési  
suffers complains

líberi, si sóffre póco e si grída móltó.

I grándi sóno cóme quéi mulíni erétti sülle montágne, i quáli  
erected

non dánno farina se non quándo si dà lóro del vénto.  
give gives.

Alcúni si divertívano in cása di úna signóra a trováre délle  
differénze ingegnóse da un oggétto ad un áltro. "Quál differ-  
énza," dísse la Signóra, "si potrébbe fáre fra me ed un oriúolo." —  
could make

"Signóra," égli le rispóse, "un oriúolo índica le óre, e apprésso  
near  
di vói, si diménticano."  
forgets.

## EXERCISE FOR TRANSLATION.

1. There is not a man who can say, I have need of no one.

2. There is nothing more dangerous than to have for enemies  
those whom we have laden with benefits.

3. Every man may presume with reason, that no one can ever  
succeed to a perfect knowledge of all the secrets and all the riches  
of nature.

4. The same deed, the same word, awakens remembrances  
agreeable to some, and sad to others. Whosoever looked at Ca-  
lígula's forehead, excited in him sudden anger, because this action  
reminded him of his baldness, which he wished to conceal from  
everybody; but he who looked at the forehead of Scipio Afri-  
canus, gave him great pleasure, because he had a warlike wound  
there, — a witness of his valor and his glory.

5. Some one, in speaking of a tyrant who enjoyed the reputa-  
tion of liberality, said, "Judge how much liberality dominates  
in this man; who gives not only his own spoils, but even those of  
others."

6. Envy is certainly the basest and the most cruel of all the  
passions, since there is hardly any person who may not have in  
himself something to excite the passion of the envious.

7. Never do to others that which you would not wish others  
should do to you.

8. One day a lady wrote to her husband this letter, which  
may serve for a perfect model of laconism: "Having nothing to  
do, I write to you: having nothing to say to you, I finish."

## VOCABULARY.

1. There is not, *non v' è*; can, *póssa*; need, *bisógna*.
2. Laden with benefits, *beneficáto*.
3. May, *può*; presume, *presúmere*; succeed, *perveníre*.
4. Same deed, *stésso fáto*; awakens, *svégliá*; looked at, *guardáva*; excited in him sudden anger, *suscitáva in lui súbito sdé-gno*; reminded, *rammentáva*; baldness, *calvézza*; to conceal, *nas-cóndere*; *Scipióne l' Africáno*; great pleasure, *magnánimo pia-cére*; warlike, *marziále*.
5. Judge, *pensáte*; dominates, *régna*; not only, *non solaménte*; gives, *dóna*; his own spoils, *la róba sua*; even, *ancóra*.
6. There is hardly, *v' è quási*; to excite, *da suscitáre*; envious, *invidióso*.
7. Never do, *non fáte*; wish, *vorréste*.
8. Wrote, *scrísse*; may serve, *può servíre*; I write, *scrívo*.

## CONVERSAZIONE.

- |   |  |
|---|--|
| <i>Con chi siéte venúto?</i>                        | <i>Con nessúno.</i>  |
| <i>Avéte áltre amíche?</i>                          | <i>Non ne ho áltre.</i>  |
| <i>Chi ha détto ciò?</i>                            | <i>Ognúno lo díce.</i>   |
| <i>Sóno le vóstre due sorélle rícche?</i>           | <i>L' úna è rícca, l' áltra e póvera.</i>  |
| <i>Cóme sóno i comandánti?</i>                      | <i>Gelósi gli úni dégli áltrí.</i>   |
| <i>Voléte (will you) avér quálche cósá?</i>         | <i>No, vi ringrázio (thank you), non vóglío niénte.</i>                                |
| <i>Qualcúno picchia, andáte a vedére chi è?</i>     | <i>È la Signora K.</i>   |
| <i>Non crédesi che avrémo (shall have) la páce?</i> | <i>Non è probábile.</i>  |
| <i>Avéte ritrováto le léttere perdúte?</i>          | <i>Ne ho ritrováte alcúne, ma la maggiór páрте sóno perdúte.</i>                       |
| <i>Sóno fratélli questi due uómini?</i>             | <i>Non so (I do not know); si rassomíghiano (resemble) l' úno all' áltro.</i>          |
| <i>Che si díce (say) d'í nuóvo?</i>                 | <i>Non ho létto (read) néssun giornále óggi, ma si díce che ci sóno cattíve núove.</i> |
| <i>Dóve l' avéte intésó?</i>                        | <i>In cása d' un amíco e per vía d' úna léttera priváta.</i>                           |



## CHAPTER XIX.

THE PREPOSITIONS *DI*, *A*, *DA*.

A thorough acquaintance with these prepositions is absolutely necessary, and therefore requires the attention of the pupil: first, because the English and Italians differ somewhat in the use of them; and, second, because they are the signs which establish the connection between our ideas, and the slightest error in their interpretation would entirely change the sense of a phrase.\*

## MNEMONIC EXERCISE.

<i>Io sòn DEL vòstro parére,</i>	I am of your opinion.
<i>Vói mi pagáte DI cattíva monéta,<sup>4</sup></i>	You pay me with ingratitude.
<i>Il móndo va DA sè stésso,</i>	The world goes by itself.
<i>Si è cacciáto A rídere,<sup>4</sup></i>	He burst out laughing.
<i>Le Álpi sepáranò l'Ítália DÁL- LA Fráncia,</i>	The Alps separate Italy from France.
<i>La pólvère da cannóne fu inven- táta DA un fráte,</i>	Gunpowder was invented by a friar.
<i>Vói non avéte ragióne DA far valére,</i>	You have no good reason to give.
<i>Andáte A vedére che còsa c'è,</i>	Go, see what it is.
<i>Vói mi trattáte per DA piú che sóno,</i>	You do me more honor than I deserve.
<i>Io ho détto DA schérzo e vói fáte davvéro,</i>	I said it in joke, and you took it for earnest.
<i>Dátemi la mía véste DA cámera e il berrettíno DA nótte,</i>	Give me my night-gown and night-cap.
<i>DÁLL' ópera si conósce il maés- tro,</i>	We know the master by the work.
<i>Siéte vói maritáta o DA mari- táre?</i>	Are you married, or single?
<i>È venúto nessúno A domandáre dí me?</i>	Has no one come to ask for me?

\* Observe that some of the prepositions govern one, two, or three cases.

## PREPOSITIONS IN COMMON USE.

<i>Di</i> ,*	of.	<i>Accánto</i> ,	aside, about, near, by.
<i>A</i> ,†	to, in, at.	<i>Alláto</i> ,	" " " "
<i>Da</i> ,‡	from, by, on, at.	<i>Attórno</i> ,	about, around.
<i>In</i> ,§	in, on, upon.	<i>Dattórno</i> ,	" "
<i>Con</i> ,	with.	<i>Addósso</i> ,	on, upon, about.
<i>Per</i> ,	through, by, on ac- count of, in order to, for.	<i>Préssó</i> ,	near, almost.
<i>Su</i> ,	on, upon.	<i>Apprésso</i> ,	" "
<i>Sópra</i> ,	" "	<i>Vicíno</i> ,	" "
<i>Sotto</i> ,	under.	<i>Lúngi</i> ,	far, from.
<i>Fra</i> ,	amongst, within.	<i>Lontáno</i> ,	" "
<i>Tra</i> ,	" "	<i>Áppo</i> ,	at, with, in compari- son with.
<i>Ínfra</i> ,	in, in about.	<i>Vérsó</i> ,¶	towards.
<i>Íntra</i> ,	" " "	<i>Óltra</i> ,	beyond, besides.
<i>Príma</i> ,	before.	<i>Óltre</i> ,	" "
<i>Dópo</i> ,	after.	<i>Lúngo</i> ,	along.
<i>Ánzi</i> ,	before, in presence of.	<i>Fíno</i> ,	till, until, as far as.
<i>Innánzi</i> ,	" " " "	<i>Síno</i> ,	" " " " "
<i>Dinánzi</i> ,	" " " "	<i>Ífíno</i> ,	" " " " "
<i>Avánti</i> ,	" " " "	<i>Ínsíno</i> ,	" " " " "
<i>Davánti</i> ,	" " " "	<i>Cóntra</i> ,**	against.
<i>Diétro</i> ,	behind.	<i>Cóntro</i> ,	"
<i>Didiétro</i> ,	"	<i>A-frónte</i> ,††	opposite.
<i>Éntro</i> ,	in, within.	<i>Rimpétto</i> ,	"
<i>Déntro</i> ,	" "	<i>Dirimpétto</i> ,	"
<i>Fuóra</i> ,	out of, without, besides.	<i>Sénza</i> ,‡‡	without.
<i>Fuóri</i> ,	" " " "	<i>Sálvo</i> ,	except, excepted.
<i>Infuóri</i> ,	except, excepted.	<i>Eccétto</i> ,	" "
		<i>Tránne</i> ,	" "

The pupil is requested to commit to memory the phrases given under the various prepositions.

\* From the Celtic *de*, a sign of qualification.

† From the Celtic *a*, near, joining with.

‡ From the Celtic *da*, at.

§ From the Celtic *en*, in.

|| From the Latin *apud*, Celtic *ap*, joint, attached.

¶ From the Latin *versus*, Celtic *gwero*, to turn.

\*\* From the Celtic *con*, a sign of opposition; and *trach*, side.

†† From the Latin *frons*, Celtic *fron*, before.

‡‡ And *sánza* and *san* (used by old writers). From the Latin *sine*, Celtic *sy*, want privation. — *Buchi*.

## DI.\*

I. *Domandáre di úno, domandáre la presénza di úno*, to ask the presence of some one; *far d'ócchio, fáre un cénno d'ócchio*, to make a sign of the eye; *far di cappélllo, fáre un salúto di cappélllo*, to salute with the hat; *dáre di pénnna, dáre un cólpo di pénnna*, to efface with the pen; *dáre del briccóne, dáre il títollo di briccóne*, to treat as a villain; *puníre di mórtte, puníre cólla péna di mórtte*, to punish with penalty of death; *accusáre di fúrto, accusáre per delítto di fúrto*, to accuse of theft.

II. Many adverbial phrases are formed with the preposition *di*; such as *di ráro*, rarely; *di soppiátto, di nascósto*, in secret; *di cértto*, certainly; *di frésco, di nuóvo*, newly; etc.

## A.

III. The preposition *a*, in Italian, is a sign of the dative: it is used to mark the object towards which the action or the intention of the subject is directed. It expresses the idea of tendency of action, of attribution, or of proximity to a place or person; as, —

<i>Égli vénne A trovármí,</i>	He came to me.
<i>Mandáre A vedére, A cercáre,</i>	To send to see, to find.
<i>Avvicinársi AD úno,</i>	To approach some one.
<i>Appoggiársi AD úno,</i>	To lean upon some one.
<i>Appoggiársi AL múro,</i>	To lean against the wall.
<i>Vicíno AL fuóco, AL létto,</i>	Near the fire, the bed.
<i>AL témpo di Noè,</i>	At the time of Noah.
<i>Voltársi AD úno,</i>	To turn to a person.
<i>Andáre ALLA VÓLTA di Miláno,</i>	To go towards Milan.
<i>Pórre ménte AD ógni cósa,</i>	To pay attention to every thing.
<i>Passáre ALL' áltra pártte délla stráda,</i>	To go on the other side of the street.

It will be seen that all the verbs of motion, which express a direction towards some object, are followed by the preposition *a*.

\* The preposition *di* may express a relation of possession, of extraction, or of qualification, as in English.

IV. There are many other expressions in Italian in which the preposition *a* is likewise employed ; such as —

<i>Tagliáre</i> A <i>fétte</i> ,	To cut in slices.
<i>Andáre</i> A <i>dúe a dúe</i> ,	To go two by two.
<i>Morívano</i> A <i>migliáia</i> ,	They died by thousands.
<i>Imparáre</i> A <i>ménte</i> ,	To learn by heart.
<i>Stáre</i> ALL' <i>érta</i> ,*	To be upon one's guard.
<i>Andáre, parláre</i> AL <i>búio</i> ,	To walk, to speak in the dark.
<i>Tenéte le máni</i> A <i>vói</i> ,	To keep your hands off.
<i>Stáre</i> A <i>cápo chíno</i> , A <i>bócca</i> <i>apérta</i> ,	To be with the head down, and mouth open.

(V.) The Italians say, adverbially, *alla sfuggíta*, by stealth ; *all' impazzáta*, foolishly ; *all' impensáta*, suddenly ; *alla rinfúsa*, pell-mell ; *alla peggío*, at the worst ; *alla méglío*, at the best ; *alla gróssa*, nearly.

## DA.

(VI.) *Da* is the sign of the ablative : it is used to express the point from which persons or things depart ; as, —

<i>Allontanársi</i> DA <i>Parígi</i> ,	To go from Paris.
<i>Liberársi</i> DA <i>un impégo</i> ,	To get out of a difficulty.
<i>I piacéri náscono</i> DAI <i>bisógni</i> ,	Pleasures spring from wants.
<i>Separársi</i> DÁLLA <i>famíglia</i> ,	To separate from one's family.
<i>Astenérsi</i> DAL <i>ridere</i> , DAL <i>parláre</i> ,	To abstain from laughing, from talking.
<i>Riparársi</i> DAL <i>vénto</i> , DÁLLA <i>pióggia</i> ,	To shelter one's self from the wind and from the rain.
DALL' <i>ánno</i> OR <i>sin</i> DÁLL' <i>ánno scórso</i> ,	Since last year.
<i>La carità comíncia</i> DA <i>sè médesímo</i> ,	Charity begins at home.
<i>La móglie dipénde</i> DAL <i>maríto</i> ,	The wife depends on her husband.
<i>Staccáre úna cósá</i> DA <i>un áltra</i> ,	To detach one thing from another.
<i>Veníre</i> DAL <i>teátro</i> , DA <i>cása</i> ,	To come from the theatre, from the house.

\* *All' érta*. This *all' érta* has given rise to the English word "alert."

<i>Essere incalzato</i> DAL <i>nemico</i> ,	To be pursued by the enemy.
<i>Giudicare</i> DALLE <i>apparénze</i> ,	To judge by appearances.
<i>Andate</i> DA <i>quella parte</i> ,	To go on that side.
<i>Che voléte</i> DA <i>me?</i>	What do you wish of me?
<i>Fare una cosa</i> DA <i>sè</i> , OR DA <i>per sè</i> ,	To do a thing alone, or by one's self.
<i>Guardarsi</i> DA <i>uno</i> ,	To be on one's guard against one.
<i>Distinguere il véro</i> DAL <i>falso</i> ,	To distinguish the true from the false.
<i>Cadér</i> DA <i>cavállo</i> , DALL' <i>álbero</i> ,	To fall from a horse, from a tree.
<i>Difendersi</i> DAGLI <i>ipócriti</i> , DAI <i>ládri</i> , DAL <i>nemico</i> ,	To defend one's self against hypocrites, thieves, and enemies.

VII. The verbs *uscire*, *venire*, *muovére*, *levársi*, to go out, to come, to move, to rise, etc., sometimes take *di* for the sake of euphony, particularly when the article is not used; as, *Ésco di chiésa*, *si levò di távola*, I go out of church, he rose from the table. With the verb *cadére*, the Italians say, *Cadér di máno*,\* *di bócca*, to fall from the hand, from the mouth; but with the article, and, above all, in the plural, they say, *Uscir dálla chiésa*, *cadér dalle máni*, to go out of the church, to let fall from the hands.

VIII. "Out of" is translated by *fuór di*, because it sounds better than *fuór da*; as, *Fuóri di perícolo*, out of danger.

(IX.) *Da* is likewise used before words marking the use, employment, or distinction of a thing; as, —

<i>Cárta</i> DA <i>scrívère</i> ,	writing-paper.
<i>Cárta</i> DA <i>léttere</i> ,	letter-paper.
<i>Ácqua</i> DA <i>bére</i> ,	water to drink.
<i>Cása</i> DA <i>véndere</i> ,	house to sell.
<i>Bótte</i> DA <i>ólio</i> ,	oil-cask.
<i>Cámara</i> DA <i>létto</i> ,	bed-chamber.
<i>Ragázza</i> DA <i>maritáre</i> ,	a marriageable girl.

\* *Máno* admits of various significations in idiomatic phrases. (See list of idioms.)

X. *Da* is employed to express the idea of aptitude, etc. ; as, —

<i>Armi DA difendérsi,</i>	Arms proper for defence.
<i>Non sóno cöse DA dírsi,</i>	They are not things to be said.
<i>L'erráre è DA uómo,</i>	It is human to err.
<i>Uómo DA móltó, DA póco, DA niénte, DA sténto,</i>	A man fit for many things, for few things, for nothing, for fatigue.
<i>Son cöse DA rídere,</i>	They are things to cause laughter.
<i>Non è cösa DA un pári vóstro,</i>	It is not proper for such a man as you.
<i>È una ragázza DA maríto,</i>	A young lady of marriageable age.

XI. *Da* may be used in various other ways ; as, —

<i>Avéte DA fáre?</i>	Have you something to do?
<i>Dátemi DA lavoráre,</i>	Give me something to do.
<i>Veníte quà DA me,</i>	Come here near me.
<i>Díte DA búrla?</i>	Do you say it in jest?
<i>Díte DA véro, or DA véro?</i>	Do you speak seriously?
<i>Uómo DA béne, or DA béne,</i>	An honest man.
<i>Andáte DAL fornáio,</i>	Go to the baker's.
<i>Andrò DA mía mádre,</i>	I shall go to my mother's.
<i>Vive DA Signóre,</i>	He lives like a lord.
<i>Ha trattáto DA birbánte,</i>	He has behaved like a rogue.
<i>Ègli fa DA dottóre, da médi- co,</i>	He plays the doctor, the physician.
<i>Vi giúro DA galantuómo,</i>	I swear to you upon the faith of a gentleman.

#### READING LESSON.

Napoleóne andáto a Miláno a fársi incoronáre re d' Itália, vis-  
gone  
itò l' Università di Pávia. Egli si féce presentáre i professóri,  
made  
e domandò di Scárpa. Gli fu détto che era státo depósto  
was said was (had) been deposed  
dálta súa cáttedra per non avér volúto prestáre giuraménto  
to have wished to take

al nuóvo govérno. Eh! che impórta, riprése Buonapárte, il  
replied  
 giuraménto e le opinióni polítiche! Scárpa onóra l' Università  
 ed il mío státo.

Il nóme sólo di Róma è una stória di maravíglie che scálda il  
warms  
 pétto ad ógni mortále. Térra dégli éroi, cápo del móndo;  
 innánzi a léi sparírono nazióni, pópoli e città famóse, ed élla  
before disappeared  
 stétte e stà onóre e glória d' Itália, aspettándo che suóni l' óra  
stood stands awaiting may sound  
 d' úna nuóva grandézza.

Un giòrno Brásidas trovò tra alcúni fíchi sécchi un sórcio, che  
found  
 lo mórse si fattaménte che lo lasciò andár vía. Voi vedéte,  
bit let see  
 dísse a chi gli stáva intórno, che non v'è animalétto, il quále,  
stood  
 per pícolo che sía, non póssa scampár la víta óve ábbia il  
may be can save may have  
 cuóre di diféndersi da chi l' assále.

## EXERCISE FOR TRANSLATION.

1. If you wish to have a faithful servant, serve yourself.
2. "Deliver me from my friends," said a philosopher; "because I can defend myself against my enemies."
3. We should abstain from such truths as have the appearance of falsehood.
4. Amerigo Vespúcci, of Florence, made many discoveries in the New World in the year one thousand four hundred ninety-seven. Hence it was called America, from this navigator.
5. Princes ought to punish as princes, and not as executioners.
6. The knowledge of foreign languages serves to correct and perfect our own.
7. The changes of states, far from injuring, often aid in the rapid progress of civilization and the arts.
8. "From the evils which the barbarians brought into Italy," said Varchi, "two good things have come forth,—our Italian language, and the city of Venice."

## VOCABULARY.

1. If you wish, *se voléte*; serve yourself, *servítevi da voi*.
2. Deliver me, *liberátemi*; I can (shall) defend, *difenderò*.
3. We should abstain, *conviéne astenérsi*; appearance, *fáccia*.
4. Made, *féce*; hence it was called, *che venne quindi chiamáto*.
5. Ought, *débbono*.
6. Our own, *la própria*.
7. Injuring (to injure), *nuócere*; aid, *gióvano*.
8. Brought, *portáti*; have come forth, *nácquero*.

## CONVERSAZIONE.

<i>Dóve andáte?</i>	<i>Vádo a teátro.</i>
<i>Con chi andáte?</i>	<i>Con mio maríto (husband).</i>
<i>Che avéte da fáre,</i>	<i>Non ho niénte da fáre.</i>
<i>Dóve va il Dóttore?</i>	<i>Égli va in campágná.</i>
<i>Che avéte?</i>	<i>Ho del caffè e úna focáccia.</i>
<i>A chi sarà dedicáto quéstó mon- uménto?</i>	<i>Sarà dedicáto a Mozart.</i>
<i>Dóve trováste voi (did you find) i líbri?</i>	<i>Io li trovái súlla távola.</i>
<i>Cóme andávano (went) i fanci- úlli?</i>	<i>A dúe a dúe.</i>
<i>Sóno le távole e le sédie nélla cámara?</i>	<i>Si, sóno nélla cámara.</i>
<i>Veníte da me óggi?</i>	<i>Non póso; non éSCO (go out) di casa.</i>
<i>Che casa avéte?</i>	<i>Úna buóna casa a tre piáni (floors).</i>
<i>Dátemi di grázia dúe úova.</i>	<i>Non ne abbíamo, ma abbíamo páne e butírro.</i>
<i>Ha égli del pépe?</i>	<i>Si, Signóre, ha del pépe, e del sále.</i>
<i>Che voléte fáre?</i>	<i>Ho intenzióne di andáre al bál- lo, ma andrò prima da mia mádre.</i>



## CHAPTER XX.

THE PREPOSITIONS *CON, IN, PER.*

## MNEMONIC EXERCISE.

<i>Io lo vídi CO' miéi próprj ócchi,</i>	I saw him <i>with</i> my own eyes.
<i>Assistétemi CÓI vóstri consígli,</i>	Assist me <i>with</i> your counsels.
<i>La Senna métte fóce IN máre,</i>	The Seine flows <i>into</i> the sea.
<i>Léggo PER divertírmi,</i>	I read' ( <i>for</i> ) to amuse myself.
<i>Io appúnto ho mandáto PER vói,</i>	I have just sent <i>for</i> you.
<i>Égli ha dáto in luce un' ópera,</i>	He has published a work.
<i>È famóso PER le sùe imprése,</i>	He is famous <i>by</i> his exploits.
<i>Tútti parlávano IN úna vólta,</i>	They all spoke <i>at</i> once.
<i>Diéde un' occhiáta IN géro,</i>	He cast a glance <i>around</i> him.
<i>Io véngo a bélla pósta per vói,</i>	I come expressly <i>for</i> you.
<i>Lo faréte con vóstro cómodo,</i>	You will do it at your leisure.
<i>È virtù il dir mólto IN póchi détti,</i>	It is a talent to say much <i>in</i> few words.
<i>È cósá che non gli può capír in tésta,</i>	It is something which he cannot understand.
<i>Le sélle non son fátte PER gli ásini,</i>	Saddles are not made <i>for</i> asses.
<i>Díce quéllo che glí viéne IN bócca,</i>	He said what came <i>into</i> his head.
<i>Quélla dónna si adíra CON tútti,</i>	This woman gets angry <i>with</i> everybody.
<i>PER carità, non mi precipitáte!</i>	For pity's sake, do not destroy me!
<i>È un uómo chiáro PER nobilitá,</i>	He is a man illustrious <i>by</i> his nobility.
<i>Vádo ad aspettárvi IN giardíno,</i>	I shall wait for you <i>in</i> the garden.
<i>Vói cercáte d' ingarbugliármi CON paróle che non inténdo,</i>	You try to confuse me <i>with</i> words which I do not understand.
<i>Ognún per sè e Dío per tútti,</i>	Every one for himself, and God for us all.

CON (*with*).

I. *Con* is used as in English in such sentences as the following:—

<i>Strignere amicizia CON alcuno,</i>	To make friends <i>with</i> some one.
<i>Egli párla CÒGLI ócchi chiúsi,</i>	He speaks <i>with</i> his eyes shut.
<i>Dórme CÒLLA bócca apérta,</i>	He sleeps <i>with</i> his mouth open.
<i>Parlársi CÒGLI ócchi,</i>	To speak <i>with</i> the eyes.
<i>Percuótere COL piéde,</i>	To stamp <i>with</i> the feet.
<i>Far cénno CON LA máno, COL</i> <i>cápo,</i>	To make a sign <i>with</i> the hand, <i>with</i> the head.
<i>Díre CON vóce bássa, CON vóce</i> <i>sonóra,</i>	To speak <i>in</i> a low voice, <i>in</i> a sonorous voice.
<i>Lavoráre COL pennéllò, CÒLLO</i> <i>scalpéllò,</i>	To work <i>with</i> pincers, <i>with</i> a chisel.
<i>Fáre úna còsa CON piacére, CON</i> <i>facilità, CON difficoltà, CON</i> <i>destrézza,</i>	To do a thing <i>with</i> pleasure, <i>with</i> facility, <i>with</i> difficulty, <i>with</i> dexterity.
<i>Parláre COL cúore in máno,</i>	To speak <i>in</i> an open-hearted manner.
<i>È uscíto COL servitóre,</i>	He has gone out <i>with</i> his ser- vant.

II. In some phrases, the Italians use *con* where the English use *by*; as, *Illustrársi COL sùo mérito*, to make himself illustrious *by* his merit.

IN (*in*).

III. *In* follows a verb when it expresses the existence of an object in or upon another; as will be seen by the following:—

<i>Il pránzo è IN távola,</i>	The dinner is <i>upon</i> the table.
<i>Ponéte víno IN távola,</i>	Put the wine <i>upon</i> the table.
<i>Andáre IN villeggiatúra,</i>	To go <i>into</i> the country.
<i>Èssere IN máre,</i>	To be <i>upon</i> the sea.
<i>Cadére IN térra,</i>	To fall <i>to</i> the earth.
<i>Non ho denári INDÓSSO,*</i>	I have no money about me.
<i>Io non éntro NÉI fátti vóstri,</i>	I do not meddle <i>in</i> your affairs.
<i>Alzársi IN púnta di piéde,</i>	To stand <i>on</i> tiptoe.

\* *Indosso* is from *in* and *dosso*, back.

IN <i>mía</i> , IN <i>súa véce</i> ,	<i>In my, in his place.</i>
<i>Éssere</i> IN <i>potére di</i> , <i>éssere</i> NÉL- LA <i>cúna</i> ,	To be at the power of, to be <i>in</i> the cradle.
<i>Stáre</i> IN <i>piédi</i> IN <i>mézso álla</i> <i>piázza</i> ,	To stand up <i>in</i> the middle of the place.
<i>Tútti gli sgúardi érano físsi</i> IN <i>lúí</i> ,	Every look was fixed <i>upon</i> him.
<i>Stáre</i> IN <i>città</i> , IN <i>vílla</i> , IN <i>cása</i> ,	To live <i>in</i> the city, <i>in</i> the town, <i>in</i> the house.
<i>Io l' ho gettáto</i> IN <i>máre</i> ,	I have thrown him <i>into</i> the sea.
<i>Moríre</i> IN <i>età di cénto ánni</i> ,	To die <i>at</i> the age of one hun- dred.

IV. In elegant style, *in* is sometimes used instead of *cóntro* (against); as, *Vendicársi* IN *úno*, to avenge one's self *against* another; *incrudelíre* NE' *súoi schiávi*, to be cruel *to* (against) his slaves.

V. It is difficult to know when to use the article with *in*, and when to suppress it; and there can be no positive rules given on this point. We must, however, observe that *in* is generally used without an article for any thing which is, or seems to be, on the surface; as, *Il vascélló che éra* IN *máre* *si è róttó* NÉGLI *scógli*, the vessel which was *upon* the sea is broken *on* the rocks; *i pésci vívono* NEL *máre*, fish live *in* the sea.

PER (*for, by, through, etc.*).

VI. The preposition *per* indicates two distinct connections:—

1. It denotes the idea of passage; as,—

<i>Scrívère</i> PER <i>la pósta</i> ,	To write <i>by</i> post.
<i>Éssere crudéle</i> PER <i>natúra</i> ,	To be cruel <i>by</i> nature.
<i>Operáre</i> PER <i>interésse</i> ,	To work <i>for</i> interest.
<i>Préndere</i> PEL <i>bráccio</i> ,	To take <i>by</i> the arm.
<i>Pagáre</i> <i>cínque fránchi</i> PER <i>giór- no</i> ,	To pay five francs <i>a</i> day.
PER <i>pádre égli è nóbile</i> ,	<i>Through</i> his father, he is of no- ble birth.

PER un século, PER un áno,	<i>During (for) a year, a century.</i>
Una voce córre PER la città,	A rumor runs <i>through</i> the city.
Viaggiáre PER la Fráncia,	To travel <i>through</i> France.
Passáre PER la Fráncia, PER la cámara, PER la pórtá,	To pass <i>through</i> France, <i>through</i> the chamber, <i>through</i> the door.

2. *Per* serves also to mark the aim or object of a person; as, —

Egli è mórtó PER la pátria,	He died <i>for</i> his country.
Io lavóro PER i miéi scolári,	I work <i>for</i> my pupils.
Fúrono lasciáti PER mórti,	They were left <i>for</i> dead.

VII. We can also say, *nélla città, nélla stráda, in Fráncia*; but the idea of motion is better expressed by the word *per*, rendering the phrase more forcible.

VIII. We also say, —

PER verità, io non lo crédo,	In truth, I do not believe it.
Egli è venúto PER párté di úno,	He came from some one.
Éssere PER, or stáre PER,	To be about to.
PER me vi assicúro che,	As for me, I assure you that.
Io ho quel che díte piú che PER véro,	I perfectly believe all that you say.
Andáte PE' fátti vóstri,†	Let me alone; <i>or</i> , mind your business.
PER quánto si affatáchi, tútto gli va a vóto,	He may tire himself as much as he will. nothing succeeds with him.

#### READING LESSON.

Un giovinóttö avéva i capélli néri e la bárba biánca. Tútti domandávano la caúsa di un tal fenómeno. Un motteggiatóre rispóse: “Perchè fórsé quel Signóre ha lavoráto piú vólla mascél-  
labored  
la che col cervélló.

Giúlio secóndo, in età di 70 ánni, con un élmo in capo montò all' assáto délla mirándola. Si díce che un giòrno, quétto pápa guerriéro buttásse nel Tévere le chiávi di San Piéto, ~~per~~ non  
threw  
aver piú ad usáre, dicéva égli, che la spáda di San Páolo.

Un buón vécchio párroco di villa, che éra débole di vísta, e avéa le dita póco elástiche, stáva leggéndo in púlpito un cápo <sup>was reading</sup> délla génesi. A quéste paróle: “Il Signóre diéde ad Adámo <sup>gave</sup> úna móglie,” voltò dúe págine in úna vólta, e sénza abbadárvi <sup>he turned</sup> <sup>perceiving it</sup> lésse tuttavía con vóce fórte e chiára: “Ed élla éra incatramáta <sup>read</sup> <sup>pitched</sup> per di déntro e per di fuóri.” Quel buón piováno si éra <sup>without.</sup> <sup>parson</sup> disgraziataménte imbattúto nella descrizióne dell’ árca di Noè. <sup>unfortunately</sup> <sup>lighted upon</sup>

Bisógna che l’ uómo ábbia tánto sénno da sapérsi accomodáre álle costumánze délle nazióni nelle quáli si tróva. Per mancánza <sup>is.</sup> <sup>want</sup> di un chiódo si pérde il férro ad un caválo; per mancánza di <sup>lost</sup> <sup>shée (iron)</sup> un férro si pérde il caválo, e per mancánza di un caválo, ánche il cavaliére è perdúto, perchè il nemíco lo sopraggiúnge, l’ <sup>succeeded</sup> ammázza, e tútto quésto per non avér pósto ménte ad un chiódo <sup>killed</sup> <sup>put</sup> d’ un férro del súo caválo.

## EXERCISE FOR TRANSLATION.

1. It is a great misfortune not to have wit enough to speak well, nor judgment enough to keep silent.

2. In this world, we ought to be born either a king or a fool: a king, to be able to avenge injuries, and punish the vices of men; a fool, so as not to perceive injuries, or be troubled by any thing.

3. A caricature represented George III. with a very large sleeve, from which Napoleon wished to come out; but, as soon as he put out his nose, George gave him a push to force him back into the sleeve.

4. We shall be measured by the same measure as we measure others.

5. We should be careful not to lose time and words in refuting things evidently false. Zeno denied motion, and Diogenes began to walk without saying a word: Zeno persisted in his paradox, and Diogenes continued to walk.

## VOCABULARY.

1. To speak, *parláre*; to keep silent, *stáre zítto*.

2. We ought to be born, *convèrrébbe nascére*; to be able, *potére*; to avenge, *vendicáre*; to punish, *castigáre*; to perceive (to know), *conóscere*; or to be troubled, *nè dársi pensiéro*.

3. Represented, *figuráva*; *Giórgio*; wished to come out, *voléva uscíre*; put out, *sporgéva*; gave, *dáva*; to force him back, *per fárló tornár déntro*.

4. Measured, *misuráti*; we measure, *misuriámo*.

5. We should be, etc., *bisógna guardársi dal pérdere*; in refuting, *nel confutáre*; denied, *negáva*; began to walk, *si míse a passeggiáre*; persisted, *persistétte*; continued, *continud*.

## CONVERSAZIONE.

<i>Che fa il vóstro sérvó?</i>	<i>Égli fa un cénno col cápo.</i>
<i>Che vúol (wishes) díre?</i>	<i>Che il pránzo è in távola.</i>
<i>Dov' è la vóstra amíca?</i>	<i>È uscíta col servitóre.</i>
<i>Che è cadúto in térra?</i>	<i>Lo scalpéllo con cúí lavóro.</i>
<i>Perchè è il Signór M. famóso?</i>	<i>Per le sùe ópere letterárie.</i>
<i>Che cósa ha égli fáttö?</i>	<i>Ha dáto in lúce mólte ópere.</i>
<i>L' avéte létte?</i>	<i>Sì, le ho létte con piacére.</i>
<i>Cóme ha égli parláto?</i>	<i>Ha parláto col cuóre.</i>
<i>Dóve státe óra?</i>	<i>Sto in città.</i>
<i>Prestátemi un dóllaro.</i>	<i>Non ne ho in dóssó.</i>
<i>Che si díce del fù Capítáno?</i>	<i>Che égli è mórtó per la pátria.</i>
<i>Perchè lavóra il Signór B.?</i>	<i>Lavóra per suói scolári.</i>
<i>Voléte andáre in véce mía?</i>	<i>Sì, andrò in véce vóstra.</i>
<i>Che chiedéte (demand) vói?</i>	<i>Chiedo danáro in préstito.</i>
<i>È crudéle quest' animále?</i>	<i>Per natura non è crudéle.</i>
<i>Ha égli compráto úna carrózza?</i>	<i>No, è tróppo aváro per far quésta spésa.</i>

## CHAPTER XXI.

## THE PREPOSITIONS.

(Continued.)

## MNEMONIC EXERCISE.

<i>Ciò sia detto</i> <b>FRA</b> <i>di noi,</i>	That may be said among us.
<i>Égli verrà</i> <b>FRA</b> <i>dieci giorni,</i>	He will arrive in ten days.
<i>Che c'è quì</i> <b>DENTRO</b> ?	What is that within?
<i>Facciámocegli</i> <b>INCÓNTO</b> ,	Let us go to meet him.
<i>Io le sedéva</i> <b>ACCÁNTO</b> ,	I was seated beside her.
<i>Égli stétte alquánto</i> <b>SÓPRA</b> <i>di se,†</i>	He stopped some time to reflect.
<i>Noè nacque</i> <b>PRÍMA</b> <i>del dilúvio,</i>	Noah was born before the flood,
<i>e morì</i> <b>DÓPO</b> <i>il dilúvio,</i>	and died after it.
<i>Venni quéstá mane</i> <b>A</b> <i>cása vós-</i>	This morning I went to your
<i>tra,</i>	house.
<i>Non v'è cósá nuóva</i> <b>SÓTTO</b> <i>il</i>	There is nothing new under the
<i>sóle,</i>	sun.
<i>Élla ha trováto un maríto</i> <b>SE-</b>	She has found a husband ac-
<i>cóndo il súo génio,</i>	cording to her taste.
<i>Néll' invérno si sta béne</i> <b>ACCÁN-</b>	In winter, one is well near the
<i>to al fuóco.</i>	fireside.
<i>Bisógna vívere</i> <b>SECÓNDO</b> <i>le léggi</i>	We ought to live according to
<i>délla natúra,</i>	the laws of Nature.
<i>Non vo mái a létto</i> <b>PRÍMA</b> <i>déll'</i>	I never go to bed before day-
<i>álba,</i>	break.
<i>Il sónno</i> <b>IN</b> <i>sul mattíno</i> <b>è</b> <i>saluté-</i>	Sleep in the morning is healthy.
<i>vole,</i>	
<i>Ánimo. Signorína; vién tárdi:</i>	Come, miss; it is late: get up.
<i>levátevi</i> <b>SU,</b>	
<i>Che avéte fáto</i> <b>INFÍNO</b> <i>ad óra?</i>	What have you done up to the
	present moment?
<i>Ciascúno è padróne</i> <b>IN</b> <i>cása súa,</i>	Every one is master in his own
	house.
<i>Quándo avrò</i> <b>CÁSA</b> <b>MÍA,</b> <i>inviterò</i>	When I have a house of my
<i>tútti i miéi amíci,</i>	own, I will invite all my
	friends.

## UPON.

I. "Upon" is often translated by *in*; as, —

I will wait for you on the piazza,	<i>Vi aspetterò IN piázza.</i>
Ungrateful people write benefits upon the sand,	<i>Gl' ingrátì scrivono i benefizi NELL' aréna.</i>
To have no money upon (or about) you,	<i>Non avére danári IN dóssò.</i>

## BETWEEN, AMONG.

II. These prepositions are rendered by *fra* or *tra*, and occasionally by *infra* or *intra*; as, —

Among the people,	<i>FRA (OR TRA) il pópòlo.</i>
Among men,	<i>FRA (OR TRA) gl' uómìni.</i>
Between these two cities you find three villages,	<i>FRA quèste due città s' incóntrano tre paesétti.</i>

III. *Fra* (or *tra*) sometimes expresses "in" or "within;" as, —

I said within myself,	<i>Io dicéva FRA me.</i>
God has created the world in six days,	<i>Dío ha creáto il móndo IN séi giòrni.</i>
He will arrive within two months,	<i>Égli arriverà FRA due mési.</i>
To live in pleasure, in pain,	<i>Vivére FRA i piacéri, FRA le péne.</i>

## UNTIL.

IV. "Until" is translated by *fino* or *sino*; also *insino* or *infino*.

## TO or AT.

V. "To" or "at" is rendered by *da* when it signifies going to some one; as, —

I go to my banker's,	<i>Io vo DAL mío banchiére.</i>
You go to your uncle's,	<i>Vói andáte DA vóstro zío.</i>
He will send to the baker,	<i>Manderà DAL fornáio.</i>
Yesterday I went to your house to beg you to call upon me to-day,	<i>Iéri vénni DA vói per pregárvì di passáre óggi DA me.</i>



*A casa di, a casa mia, a casa vostra*, etc., are also used when we refer more particularly to the house; as, *Vói andáte a casa di vostro zio; iéri vénni a casa vostra per pregárvi di passáre óggi a casa mia.*

VI. The following examples illustrate the use of various prepositions:—

At the fireside,	ACCÁNTO <i>al fuoco.</i>
After dinner,	DÓPO <i>pránzo.</i>
After me,	DÓPO <i>di me.</i>
About the table,	INTÓRNO <i>álla távola.</i>
Against me, him,	CÓNTRO <i>di me, di lui.</i>
Against the enemy,	CÓNTRO <i>al nemico.</i>
About 3,000 francs,	CÍRCA <i>a tre míla fránchi.</i>
About three feet high,	Álto CÍRCA, or álto INTÓRNO <i>a tre piédi.</i>
Along the river,	LÚNGO <i>il fiume.</i>
According to your opinion,	SECÓNDO, or GIÚSTA <i>al vostro parere.</i>
Before all, before me,	PRÍMA <i>di tútto, PRÍMA di me.</i>
Before speaking,	PRÍMA <i>di, or AVÁNTI di párlare.</i>
Before daylight,	INNÁNZI <i>l'álba, or PRÍMA dell'álba.</i>
Beyond the sea,	AL DI LÀ <i>dal máre.</i>
Behind the door,	DIÉTRO <i>la pórtá, or álla pórtá.</i>
Before the chimney,	DAVÁNTI <i>il, or al cammíno.</i>
Beyond the Rhine,	DI LÀ <i>dal Réno.</i>
Beside that,	ÓLTRE <i>a ciò.</i>
Far from the truth,	LÚNGI, or LONTÁNO <i>dal véro.</i>
In the middle of the street,	IN MÉZZO <i>álla, or délla stráda.</i>
In face of, or opposite to,	DIRIMPÉTTO <i>A, or IN FÁCCIA A.</i>
Near the bed,	ACCÁNTO, or VICÍNO <i>al létto.</i>
Near the sea,	VICÍNO, or PRÉSSO <i>al or del máre.</i>
Outside,	PER DI FUÓRI, or AL DI FUÓRI.
Out of the house,	FUÓRI <i>or FUÓRA di casa.</i>
Towards me, thee,	VÉRSO <i>or INVÉRSO a me, a te, or di me.</i>
Towards spring,	VÉRSO <i>primavéra.</i>
Without money,	SÉNZA <i>danáro.</i>
Within him,	DÉNTRO, or PER DI DÉNTRO, <i>di lui.</i>

VII. When the above prepositions are followed by a personal pronoun, the pronoun is often placed before the verb, and the preposition terminates the phrase; as, *Non mi comparíte più dinánzi*, appear no more before me.

## READING LESSON.

*Tasso's last Letter*

Che dirà il mio Signór António, quándo udirà la mórte del  
will say will hear  
 súo Tásso? e per mio avviso nón tarderà mólto la novélla, perchè  
will not delay  
 io mi sénto al fíne délla mía víta, non esséndosi potúto trovár  
feel being able  
 mái rimédio a quèsta mía fastidiósa indisposizióne sopravvenúta  
 álle mólte áltre mie sólite, quási rápido torrènte, dal quále sénza  
accustomed  
 potére avér alcún ritégno védo chiaramente éssér rapíto. Non è  
defence taken away.  
 témpo che io párli délla mía ostináta fortúna, per non díre dell'  
speak  
 ingratiúdiene del móndo, la quále ha pur volúto avér la vittória  
 di condúrmi álla sepoltúra mendíco; quánd'ío pensáva, che quèlla  
 glória, che, mal grádo di chi non vuóle, avrà quèsto sécolo da miéi  
 scrítti, non fósse per lasciármí in alcún módo sénza guiderdóne.  
 Mi son fáttö condúrre in quèsto Monastéro di Sant' Onófrío, non  
to conduct  
 sólo perchè l' ária è lodáta da' médici, più che d'alcún' áltra  
praised  
 páрте di Róma, ma quási per cominciáre da quèsto luógo emi-  
 nénte, e cólla conversazióne di quèsti divóti Pádri, la mía con-  
 versazióne in Ciélo. Pregáte Iddío per me: e siáte sicúro che  
 siccóme vi ho amáto, ed onoráto sémpre nélla presénte víta, cosí  
 farò per voi nell' áltra più véra, ciò che álla non fínta, ma ve-  
will do feigned  
 ráce carità s' appartíene; ed álla Divína grázia raccomandádo vói,  
belongs  
 e me stéssó. Di Róma in Sant' Onófrío.

## EXERCISE FOR TRANSLATION.

1. The tears of an inheritor are smiles concealed under a mask.
2. Distrust those who love you very much on short acquaintance.
3. Private thieves spend their lives in chains and prisons; public thieves, in the midst of purple and gold.
4. With many people, love of country is none other than to kill and despoil other men.
5. There are some country towns in France where societies meet at six o'clock in the evening, in winter. They seat themselves around the fireplace; and, after the usual compliments, each one goes to sleep. At eight o'clock, one of them sneezes. Then, there is a general movement of surprise. "What is it?" — "Nothing." One of the company takes out his watch, and announces that it is eight o'clock. "Ah! it is not late: we can amuse ourselves a little longer." They sleep again till nine o'clock, when the mistress of the house gives a signal. They rise; they congratulate each other at having been much amused; and each one goes to his own home.
6. "Wit and judgment," says Pope, "are always in opposition to each other, as the husband and wife; although made to live together, and mutually help each other."
7. A preacher displayed all his eloquence in a panegyric upon St. Antonio; and, among the figures of rhetoric with which he embellished his style, there was one wherein he said, "Among what inhabitants of heaven shall I place our saint? Shall it be with angels or archangels? shall it be with cherubims or seraphims? No! Shall I place him among patriarchs, among prophets? No! Neither shall I place him among apostles, nor doctors, nor evangelists." One of his auditors, who was tired of this long declamation, said to him, in rising, "My father, if you do not know where to place your saint, you can put him here; because I am going away."

## VOCABULARY.

1. Concealed (which they conceal), *nascóndono*.
2. Distrust, *difidátevi*; love very much, *vógliono grán béne*.
3. Private, *priváto*; spend (pass), *pássano*.
4. Is none other than, *non è áltro che*; kill, *ammazzáre*; despoil, *spogliáre*.
5. There are, *vi sóno*; societies meet, *si va in conversazióne*; at six o'clock, P.M., *álle séi pomeridiáne*; usual, *sóliti*; there is

a general movement, *insórge un móto generále*; takes out, *cáva*; it is not late, *non è tárdi*; to amuse, *trattenére*; they sleep again, *ognúno tórna ad adorméntársi*; they rise *tútti si álzano*; they congratulate each other, *si rallegrano*.

6. Although made, *benchè fátti*; to live together, *tenérsi compagnia*; to help, *ajutáre*.

7. Displayed, *sfoggiáva*; to embellish, *ornáre*; to place, *collocáre*; neither, *neppure*; declamation, *filastrocca*; if you do not know, *se non sapéte*; you can put him here, *ponételo pur quì*; because, *chè*; I am going away, *io vádo vía*.

## CONVERSAZIONE.

*Che cósá avéte?*

*Díte da véro, o díte da búrla?*

*Dov' è il mio páne (roll) imbutirráto (buttered)?*

*Che féceró (do) quéi poveríni cólle lágrime in súgli ócchi?*

*Fra quáli déi celésti abitatóri fu collocáto Sant' António?*

*Ho io lasciáto (left) il mio bastóne quì?*

*Chi è felice?*

*Qual è quéll' animále, che va (goes) con quáttro piédi, pói con dúe, ed in último con tre?*

*Una bottíglia di víno.*

*Da véro; non ischérzo.*

*Non so, vádo nélla cucína per cercárló.*

*Chiéseró aiúto col piánto e cólle strída.*

*Amíco mio, non è importánte di saperlo.*

*Vói lo lasciáste da mía sorélla.*

*Vói ed ío, perchè non ci mánca (fails) un amíco sincéro.*

*È l' uómo, che da bambíno va carponi con le máni e có' piédi, e cósí con quáttro piédi, pói rítto su dúe piédi, ed in vecchiája con tre, perchè va col bastóne.*

## CHAPTER XXII.

THE VERBS *ÉSSERE* AND *AVÉRE*.

## MNEMONIC EXERCISE.

<i>Non c' è témpo da pérdere,</i>	There is no time to lose.
<i>Non c' è cárne senz' óssa,</i>	There is no meat without bones.
<i>Avéte vói in prónto la monéta?</i>	Have you the money ready?
<i>Non bisógna avérsela a mále,</i>	You must not take it ill.
<i>Io v' ho cára quánto sorélla,</i>	I cherish you as a sister.
<i>Perchè avéte così frétta?</i>	Why are you in such a hurry?
<i>Compráte délla légna; perchè in</i> <i>cantína non ce n' è piú,</i>	Buy more wood; for there is no more in the cellar.
<i>Se non avéte che fáre, veníte</i> <i>méco,</i>	If you have nothing to do, come with me.
<i>Tócca a vói a copríre i miéi</i> <i>difétti,</i>	It is for you to conceal my faults.
<i>Ora toccherà a me a raccon-</i> <i>ciarla,<sup>1</sup></i>	Now it is my turn to adjust the affair.
<i>Non ho piacére di viaggiáre di</i> <i>nótte,<sup>1</sup></i>	I feel no pleasure travelling by night.
<i>Con chi l' avéte? Io non l' ho</i> <i>con nessuno,</i>	With whom are you displeased? I am displeased with no one.
<i>Vi sóno grán ribáldi in quésto</i> <i>móndo,</i>	There are great villains in this world.
<i>Non si può dáre un cuóre piú</i> <i>perfído,</i>	There cannot be a more per- fidious heart.
<i>Abbiámo a discórrere a quáttro</i> <i>ócchi,<sup>1</sup></i>	We must speak of that to- gether tete-a-tete.
<i>Ho incontráto dúe giòrni fa</i> <i>vóstro cugíno,</i>	Two days ago I met your cous- in.
<i>I béni del móndo sóno in máno</i> <i>délla sórte,</i>	The riches of this world are in the hands of fate.
<i>A vói tócca il dir práma il vós-</i> <i>tro parére,<sup>1</sup></i>	It is for you to give your ad- vice first.
<i>Égli non è in grádo di fár quésta</i> <i>spésa.</i>	He is not in a position to in- cur this expense.

## ÉSSERE, TO BE.

I. This verb is very much used in Italian, by its forming the passive, which predominates in that language. 1st, It is its own auxiliary in compound tenses; as, *Io sono stato*, I have been: 2d, The past participle *stato* agrees in gender and number with its subject; as, *Élla è státa*, she has been; *nóí siámo státi*, we have been.

II. When *essere* is used impersonally, it agrees with the subject which follows it; as, *È un óra*, it is one o'clock; *sóno le úndici*, it is eleven o'clock.

III. The verb *venire* is very often used for *essere*.

IV. The Italian expression *essere per*, or *stare per*, signifies "to be upon the point of;" as, *Io sóno*, or *io stò per ammogliármí*, I am about to marry.

V. In the phrases "there is," "there are," "there was," etc., the Italians use *ci* and *vi* (there), abridged from *quínci* and *quívi*. *Ci* denotes proximity, and *vi* a more distant place; as, —

There is, was, etc.,

*V' è*, or *c' è*; *v' éra*, or *c' éra*, etc.

There are many people who wish to learn much without study,

*Vi sóno mólti che vorrébbero imparáre móltó sénza studíáre.*

VI. *Ci* and *vi* are changed into *ce* and *ve* when it is necessary to use the indefinite pronoun *ne* (of it, of them), etc.; as, —

*Non ce n' è piú*, or *non ve n' è piú*, There are no more of them.  
*Non ce n' è piú*, etc., There is no more of it.

VII. To express "it is ten years since," etc., the Italians say, "*Diéci ánni fa*, or *diéci ánni sóno*; and for "it is an hour," "a week," "a month," "two centuries," etc., they say *un' óra fa*, *una settimána fa*, *un mése fa*, *dúe sécoli fa*. "There is," "there are," is occasionally rendered by *vi ha*, or *hávvi*.

VIII. *Avére* (to have), besides being the auxiliary of active verbs as in English, is used idiomatically in the following phrases:—

To be judicious,	<i>Avér giudízio ; avér cervéllo.</i>
To be ready,	<i>Avére in pronto ; avére a máno.</i>
To be thirsty,	<i>Avér sète.</i>
To be hungry,	<i>Avér fáme.</i>
To be hot,	<i>Avér cáldo.</i>
To be satisfied with,	<i>Avér cáro di.</i>
To cherish some one,	<i>Avér cáro úno.</i>
To remember,	<i>Avére a ménte.</i>
To be in a hurry,	<i>Avér frétta.</i>
To be cold,	<i>Avér frédde.</i>
To be ill,	<i>Avér mále.</i>
To be ashamed,	<i>Avér vergógna.</i>
To take a thing ill,	<i>Avér per mále.</i>
To be afraid,	<i>Avér paúra.</i>
To be charmed,	<i>Avér gústo ; avér piacére.</i>
To be in possession of,	<i>Avére in máno.</i>
To have knowledge of,	<i>Avére conoscénza.</i>

## READING LESSON.

Sedúta un po' in dispárte, cólla frónte bássa e le máni intrecciáte sülle ginóccia, stáva piangéndo chéta, la póvera Laudómia. Le súde guánce in quésti mési s' éran affiláte e fátte pállide, che quel vivér sémpre in agitazióne, quel dover ad ógni óra temére le giungésse l'avvísio che Lambérto éra rimásto ucciso, esauríva in léi a póco a póco la víta. Ed óra, dópo quéstá róttá, délla quále s'ignoraváno i particolári, ed in cúi si sapéva però quási 3,000 persóne avér perdúta la víta, rimanér col treméndo dúbbio s'égli fósse vívo o mórtó! Non avér módo di usárne, non sapére a chi domandárne! "Oh! pensíamo," dicéva, "s'égli non si sarà gettáto nel maggiór pericólo! s'égli avrà volúto staccársi dal fianco del Ferrúccio! Oimè! Oimè! ch'io non ábbia próprio a vedérlo mái più?"

Le cognáte, le nipóti e gli áltri tútti di quélle tre cásé che formávano úna sóla famígliá, la venerávano piú che sorélla e zía, e la chiamávano l' Améda, nóme antíco, venúto dal latíno Amita (che vúol dír zía), e tuttóra vívo nel contádo délla Briánza.

## EXERCISE FOR TRANSLATION.

1. There was in Athens a very opulent miser, who troubled himself very little about being the talk of his fellow-citizens. "People may hiss me," said he; "but I am not angry: for, when I am at home, I rejoice at the sight of my crowns."

2. Wherever there are tears to be dried up, you will be sure to meet a woman.'

3. There are men on whom is imprinted the whole character of their nation.

4. Unhappily, it is but too true, that no nation can flourish without vices. If it were not for ambition or cupidity, there would not be a single man who would wish to take charge of the government of others. Take vanity away from women, and the fine manufactures of silk and lace, which furnish labor (cause to live) to so many thousands of artisans, would cease (would be no more). If there were no thieves, lock-makers would die of hunger. Thus good and evil are always found together.

5. Always live as if you were old, in order that you may never repent having been young.

6. There are men who know neither how to speak nor to be silent.

7. An old woman asked Mahomet what it was necessary to do so as to go to Paradise. "My dear," said he, "Paradise is not for old women." The good woman began to weep; and the prophet said, to console her, "There are no old women there, because they all become young again."

8. Dolabella said to Cicero, "Do you know that I am only thirty years old?" — "I ought to know it," said Cicero; "because you have been telling it to me these ten years."

9. If princes were obliged to combat hand to hand, there would be no more wars.

## VOCABULARY.

1. *Aténe*; who troubled himself very little, *che si dáva póca bríga*; hiss, *fa le fischiáte*; I rejoice, *mí rallégro*.

2. Wherever, *dovúnque*; to dry, *asciugáre*.

3. Imprinted, *impréssso*.

4. Unhappily, etc., *è cósa disgraziataménte pur véra*; can flourish, *può ésser flórida*; if it were not, *se non fósse*; would wish, *avésse vógliá di*; to take charge, *incaricársi*; take away, *togliéte vía*; manufacture, *fábrica*; cause to live, *dánno da vivere a*; would die, *morirébbéro*.



5. If you were, *se fóste*; may never repent, *vi abbiáte a pen-  
tíre mái*.

6. To be silent, *stáre zitti*.

7. Old woman, *vécchia*; asked, *domandáva*; *Inaométto*; it  
was necessary, *convenisse*; to go, *per andáre*; *paradiso*; my  
dear, *cára mia*; began to weep, *si cacciò a piángere*; to console,  
*racconsoláre*; become young, *ritorneránno giòvani*.

8. *Dolabélla*; *Ciceróne*; only, *solaménte*; I ought to know it,  
*io débbo sapére*; because, *perchè*; telling, *andáte dicéndo*.

9. Were obliged to, *dovéssero*; combat, *pugnáre*; hand to  
hand, *a córpo a córpo*.

## CONVERSAZIONE.

*Dov' è la Luísa?*

*Perchè?*

*Louísa, che hai?*

*Che cosa ha?*

*Bevéte (drink). È dólce abbas-  
tánza?*

*Che cos' è quéstá nóstra víta!*

*Quánti ánni sóno che siéte fuóri  
di pátria?*

*Figliuóli miéi, avéte appetíto?*

*Voléte (will you) bére (drink)?*

*È mórta la Signóra?*

*È la Giuliétta?*

*Avéte studiáto la vóstra lezióne  
di música? Avéte fáto eser-  
cizio?*

*Potréi (could I) vedérla?*

*È rimásta a casa.*

*Perchè è un póco infreddáta.*

*La mámma stà (is) mále.*

*Ha úna gróssa fébbre.*

*Sì, è buoníssimo.*

*Un sógno, sogníamo in páce.*

*Sóno ormái quíndici ánni?*

*No, cára mádre.*

*Prenderémo (we will take) úna  
limonáta.*

*Sì, la Signóra María è mórta.*

*È desoláta. Il súo vívo dolóre  
mi lácera (pierces) l'ánimo.*

*Mi son leváto quéstá mattína  
alle sétte, e non mi sóno piú  
móssa (moved) dal piano-  
fórte.*

*Sì; se voléte entráre un mo-  
ménto, ma non le dite (say)  
núlla.*

## CHAPTER XXIII.

## THE VERBS AND THEIR SYNTAX.

## MNEMONIC EXERCISE.

<i>Cóme ve la passáte, caríno? †</i>	How goes it with you, dear?
<i>Io sto ascoltándo: non mi muóvo,</i>	I listen: I do not move.
<i>Amico, gettáte vía la fatica,</i>	Friend, you lose your labor.
<i>Veníte pure avánti,</i>	You can likewise enter.
<i>Che cósa dite?</i>	What do you say?
<i>Tiráte vía, gocciólóne!</i>	Go away, great fool!
<i>Io stáva scrivéndo una léttera,</i>	I was about writing a letter.
<i>Comportátevi béne, e saréte ben</i>	Behave well, and everybody
<i>volúto da tútti,</i>	will love you.
<i>Da alcúni filósofi si créde che</i>	Some philosophers believe that
<i>la víta sia un sógno,</i>	life is a dream.
<i>Vi sóno talúni che vánno sémpre</i>	There are people always occu-
<i>macchinándo delle novità,</i>	piated in manufacturing news.
<i>Che cósa impedísce all' uómo di</i>	What prevents man from being
<i>esser felice?</i>	happy?
<i>Pióve, tuóná, e baléna, in un</i>	It rains, thunders, and lightens,
<i>púnto,</i>	all at once.
<i>Méntre státe pranzándo scriverò</i>	While you dine, I will write to
<i>állo zío,</i>	my uncle.
<i>Che andáte facéndo cosí per</i>	What are you doing so early?
<i>témpo?</i>	
<i>Non parlár mái sénza avér</i>	Never speak without reflection.
<i>pensáto,</i>	
<i>È cósa che si díce da alcúni,</i>	There are some persons who
	speak of it.
<i>Muóve piú l' interésse próprio</i>	One's own interest is always
<i>che l' altrúí,</i>	more touching than that of
	others.
<i>Non ho godúto un' óra di béne,</i>	I have never enjoyed a mo-
	ment's happiness.
<i>Appéna mi víde tirò vía súbito, ‡</i>	He no sooner saw me than he
	ran away.

The verbs in the infinitive are easily recognized in Italian by their terminations, namely, in ARE, ERE, IRE; as, *amàre*,\* to love; *vedére*, to see; *finìre*, to finish. Many verbs have two terminations for the infinitive: some end in *ere* or *ire*.

In Italian, the infinitive, when preceded by the definite article, has the nature of a noun; as, *È proibito il far male*, it is forbidden to do evil.

## GENERAL RULES.

I. The word *vía* (which signifies "way," "street") is placed after certain verbs of motion; as, —

<i>Levár vía,</i>	to take away.
<i>Portár vía,</i>	to carry away.
<i>Andár vía,</i>	to go away, etc.

II. The passive form of the verb, as we have already stated, is much used in Italian; particularly in didactic, poetic, and historic styles. The active form becomes passive by changing the construction of the phrase: the subject becomes the regimen, and takes the preposition *da*: the verb takes the addition of *si*, which is a sign of the passive; or it is conjugated through all its tenses with the verbs *éssere* or *venìre*; as, Everybody says, *si dice da tútti*, è *détto da tútti*, or *vién détto da tútti*; the people fear war, *la guérra è temúta dal pópolo*.

III. There are many impersonal verbs † in Italian; among which are the following:—

<i>Albéggia,</i>	the day appears.	} it drizzles: it rains in small drops.
<i>Raggióvna,</i>	” ” ”	
<i>Annóttá,</i>	it is growing dark.	
		<i>Piovíggina,</i>
		<i>Lámica,</i>
		<i>Sprúzzola,</i>

\* The verbs of the first conjugation — which ends in ARE — amount to more than four thousand: among them, only about thirty are irregular.

† The impersonal verbs may be divided into proper and improper. The proper are those which have only the third person singular throughout all their moods and tenses; as, *Si fa oscúro*, it grows dark; *tempésta*, it hails. The improper are those which are not impersonal by themselves, but only occasionally used in an impersonal signification; as, *Convíene*, it is proper; *bisógna*, it must.

<i>Balena,</i>	it lightens.		<i>Accáde,</i>	it happens.
<i>Lampéggia,</i>	„ „		<i>Avviéne,</i>	„ „
<i>Piöve,</i>	it rains.		<i>Interviéne,</i>	„ „
<i>Névica,</i>	it snows.		<i>Páre,</i>	it appears.
<i>Tuóna,</i>	it thunders.		<i>Sémбра,</i>	it seems.
<i>Grándina,</i>	it hails.		<i>Disdíce,</i>	it does not become.
<i>Géla,</i>	it freezes.		<i>Bisógna,</i>	it is necessary.

IV. Impersonal verbs are used in the plural when the noun which follows them is plural; as, —

<i>Accádono stráne cóse,</i>	Strange things happen.
<i>Sóno le séi,</i>	It is six o'clock.

V. All the impersonal verbs are conjugated in their compound tenses with *éssere*; as, *È tonáto, è piovúto*.

VI. Many of these verbs are conjugated with the personal pronouns; as, *Mi páre*, it seems to me; *mi dispiáce*, I am sorry.

REMARK. — In most languages, many verbs are used with an idiomatic turn very different from their proper signification.

VII. The verbs *veníre* and *volére*, for instance, do not always answer to the English verbs “to come” and “to be willing:” but the former is sometimes used instead of the verb *éssere* (to be); and the latter, being preceded by the particles *ci, vi*, and unipersonally employed, has the same meaning as the verb *bisognáre* (must or to be necessary); as, —

<i>Mi vién détto cosí,</i>	I am told so.
<i>Ci vuól paziénza,</i>	We must have patience.

VIII. The verb *dovére* is expressed in English by the verb “to owe” when it means *to be a debtor*, and by the verb “to be obliged” when it signifies *duty* or the necessity of doing an action. It is also used instead of the verb *bisognáre*, in the signification of “must;” as, *E' gli dovéva trecénto fioríni*, he owed him three hundred florins.

IX. The English verb "to be," used in the sense of "to be one's turn," "business," or "duty," is rendered in Italian by the verb *toccare*, in the signification of "to belong;" as, —

<i>Tocca a me a giuocare,</i>	It is for me to play.
<i>Tocca a lui a leggere,</i>	It is for him to read.

X. The verb "to think," used in English in the sense of "to believe" or "to suppose," is translated into Italian by the verb *credere*; and, when in the sense of "to reflect" or "meditate," by the verb *pensare*.

XI. The verb "to know" is translated by the verb *sapere* when intellectual knowledge is meant, and by the verb *conoscere* when personal knowledge derived from the evidence of one of our senses is intended.

XII. The pronouns *mi*, *ti*, *ci*, *ne*, etc., are often used as expletives\* with certain verbs; as, *Io mi son presa la liberta di scrivervi*, I have taken the liberty to write to you.

XIII. The verbs *dovere*, *potere*, *sapere*, *volere*, sometimes form their compound tenses with *essere* when followed by an infinitive; as, *Io non son potuto venire*.

XIV. The verb *suonare*, or *sonare*, is used in the sense of to play on an instrument; as, *Suona il violino, suona il corno da caccia*.

XV. The verbs *avvertire* and *badare* (to take care) are followed by a negation; as, *Avvertite or badate di non ingannarvi*, take care not to deceive yourself.

XVI. The verb may be placed before or after the subject, according to the dominant idea of either verb or

\* Expletives are particles which give strength and energy. They are *bene*, *si bene*, *pure*, *tutto*, *mi*, *ti*, *poi*, *altrimenti*, *ci*, *già*, *via*, *vi*, *mai*, *egli*, *si*, *ballo*, *non*, *ne*; as, —

*Il vostro vestito e bello e fatto,*

Your suit of clothes is finished.

*Son tutto stanco.*

I am tired.

*Che tempo fa egli?*

What is the weather?

*Egli è più dotta ch'io non credeva,*

He is more learned than I thought.

subject. This inversion sometimes gives great effect, particularly to poetry. We may see it in Tasso : —

GIÁCE l' álta Cartágo; appéna i ségni  
D'èll' álte sùe ruíne il l'ádo sérba,  
MUÓIONO le città; muóiono i régni, etc.

## REMARKS.

1. The verbs ending in CARE and GARE, as *predicáre*, *spiegáre*, take *h* in those tenses in which *c* and *g* would precede *e* or *i*, so as to preserve the hard sound of the infinitive. (See conjugation of *cercáre*.)

2. Students should be careful to notice the difference between the imperfect and perfect-definite tenses of Italian verbs. The *imperfect* expresses an action not accomplished during the time of another past action, or the repetition of an action, and may be known by its making sense with the auxiliary *was*. The *perfect-definite* expresses an action entirely past; as, I *was going* to your sister when I *saw* you, *io me ne* (imp.) ANDÁVA *da vostra sorella, quando io vi* (perfect) VIDI; I *went* almost every night to pay a visit to the famous Schiller, *io ANDÁVA quasi ogni sera a far visita al celebre Schiller*.

## READING LESSON.

Éra intánto compársa la Caterína con quálche cosarélla per céna: e chi non avésse sapúto che la casa éra andáta a sácco, l'avrébbe indovináto vedéndo quéll' imbandigíone, che tútta consistéva in un' insaláta, un pézzo di cácio, e dúe pan néri, che l'úno neppúr éra intéro. La póvera dónna, scúra e macilénta in víso, cógli ócchi gónfi e róssi, apparecchiáva sénza parláre, e mettéva ógni tánto, lúnghi sóspiri; e dópo quélle prime e brévi paróle, nessúno aprì piú bócca, e rimasér pensósi, sedéndo su úna pánca che éra tútt' in gíro confitta nel múro: e quésto silénzio paréa tánto piú mésto, che nessúna vóce, nessúno strépito s' udíva neppúre; al di fuóri, benchè fóssero nel cuór délla térra, póco lontáni di piázza. Il cánto d' un gállo o l' abbaiár d' un cáne avrébber alméno dáto ségno di cósá víva; ma quel desoláto bórgo avéva aspétto di cimitéro. — D'AZÉLIO.

## EXERCISE FOR TRANSLATION.

*The Stranger and the Guide (seated on the top of the Coliseum).*

1. *S.* — As I just now observed, as we climbed up here, the name of Rome awakens the most agreeable sensations.

2. *G.* — It is because you have read so much, sir: besides, you know Latin, and then you have travelled much.

3. *S.* — Two years of travel have profited me much more than eight years of Latin. I have studied nature: I have freed myself from my prejudices, and from the false national love which makes us so unjust towards our fellow-creatures.

4. *G.* — What think you, then, of Italy?

5. *S.* — Italy has conquered the world by her arms; she has enlightened it by her sciences; civilized us by her fine arts; governed by her genius; and, far from succumbing under the redoubtable blows of barbarians, she has triumphed over them, forcing them to lay down their ensanguined arms at her feet.

6. *G.* — Very true; and you cannot mention another nation which has held its conquests so long as Italy.

## VOCABULARY.

1. We climbed, *salivámo*; awakens, *désta*.
2. Read, *létto*; travelled, *viaggiáto*.
3. Profited, *giováto*; studied, *studiáto*; have (am) freed, *sóno spogliáto*; fellow-creatures, *símile*.
4. Think, *pensáte*.
5. Conquered, *conquistáto*; enlightened, *illumináto*; civilized, *ingentilíto*; governed, *governáto*; far from succumbing, *non che soggiacére*; triumphed, *trionfáto*; forcing (constraining them), *costringéndoli*; ensanguined, *insanguináti*.
6. You cannot mention (cite), *vossignoría non può citáre*.

## CONVERSAZIONE.

- |  |  |
|--|--|
| <i>Avéte cámara da affittáre (to let)?</i>                   | <i>Si, Signóre, ne ho várie.</i>                 |
| <i>Vorréi un appartaménto.</i>                               | <i>Con móbili o sénza móbili?</i>                |
| <i>Lo vorréi (should like) smobigliáto.</i>                  | <i>Pensáte di trattenérvì (to remain) mólto?</i> |
| <i>Non piú che l'invérno.</i>                                | <i>E al partíre?</i>                             |
| <i>Al partíre rivenderò (I will sell again) la mobíglia.</i> | <i>Non ne caveréte un térzo del cósto.</i>       |

- Allora è meglio trováre úna  
buóna padróna ed un bell'  
appartaménto.*
- Andiámo a vedére.  
Che móbili ha élla?*
- Il létto è la cósá principalíssi-  
ma.*
- La cámera rispónde súlla strá-  
da?*
- Desídera vedére un' áltra stán-  
za?*
- Che si díce dell' ostinazióne?*
- Che ci vuóle in tútte le cósé?*
- Quándo è piú lúcido il sóle?*
- Che voléte amíco mío?*
- Che bisógna fáre per godére  
buóna salute?*
- Che sta facéndo quést' uómo?*
- Che cósá è pazzía?*
- Vi condurrò io dálla Signóra  
Bianca; élla è persóna gen-  
tilíssima e discréta.*
- La situazióne è bellíssima.*
- Ha móbili di mógano (mahog-  
any), e tappéti di lúso.*
- Non potéte desiderárne un migli-  
óre.*
- No Signóre, da nel giardíno.*
- No, crédo che il létto sia buóno.*
- Non si trátta adéssó che del  
prézzo.*
- Si díce che l' ostinazióne è peg-  
giór di tútti i peccáti.*
- In tútte le cósé ci vuóle la mo-  
derazióne.*
- Dópo úna burrásca è sémpre  
piú lúcido il sóle.*
- Vóglío piú che vói potéte dár-  
mi.*
- Bisógna vivere parcaménte.*
- Sta ragionándo per passáre il  
témpo.*
- Lo sperár sémpre nell' avveníre  
e pazzía.*



## CHAPTER XXIV.

## THE VERB: THE SUBJUNCTIVE MOOD.

## MNEMONIC EXERCISE.

<i>Gli comandò che parlasse,</i>	He ordered him to speak.
<i>Dúbito che l'óra sia tárda,</i>	I fear that it is late.
<i>Dítegli ch'égli fáccia cóme vuóle,</i>	Tell him to do as he likes.
<i>Non so se ío débba dir di sí o di no,</i>	I do not know if I ought to say yes or no.
<i>Quánd'ánche ío lo sapéssi, non ve lo diréi,</i>	Even if I knew it, I would not tell you.
<i>Si dà per sicúro che la páce sia fátta,</i>	We are assured that peace is made.
<i>Bisógna che gli scriviáte vói stésso,</i>	It is necessary that you write to him yourself.
<i>È il piú brávo uómo ch'ío ábbia mái conosciúto,</i>	He is the most honest man that I have ever known.
<i>Benchè sia difficíle, bisógna peró vincere se stésso,</i>	Although it is difficult, we must conquer ourselves.
<i>Égli lo dice perchè non diáte a me la cólpa,</i>	He says it that you may not blame me.
<i>Ío gli díssi che cóme gli piacésse le rispóndesse,</i>	I told him that I would answer her as he might please.
<i>Páre ch'èlla sí fáccia ognór piú bélla,</i>	She seems to be continually growing handsomer.
<i>Gli díssi che facésse cóme volésse,</i>	I told him to do as he pleased.
<i>Se ío avéssi studiáto, saréi dótto,</i>	If I had studied, I should be learned.
<i>Può éssere ch'ío páрта dománi,</i>	It is possible that I may leave to-morrow.
<i>Se tu sapéssi quánto ío t'ámo!</i>	If thou knewest how much I love thee!
<i>Vénne da me e mi domandò chi fóssi, e dóve andássi,</i>	He came to me, and asked me who I was, and where I was going.

## THE SUBJUNCTIVE MOOD.

Every proposition is either positive or doubtful.

I. The positive indicates that the thing positively exists ; that the action is done in an absolute manner. This proposition is expressed by the *indicative* mood ; as, *Io parlo*, I speak ; *io parláva*, I was speaking.

II. The doubtful proposition, on the contrary, is expressed by the *subjunctive* mood, and serves to indicate the possibility or doubt of a thing existing : it shows that the existence of the action is conditional and relative, because it depends on an antecedent proposition, expressed or understood ; as, I wish to write, *io vóglío scrivere*, is positive, and in the *indicative* mood ; I wish that you would write, *io vóglío che voi scriviáte*, is doubtful, depending on the will of another, and therefore put in the *subjunctive*.

III. The verb is used in the *subjunctive* after all verbs that signify *asking, entreating, suspecting, wondering, rejoicing, grudging, supposing, hoping, imagining, conjecturing, intimating* ; after all verbs expressive of *desire, will, command, permission, prohibition, fear, belief* ; after all verbs implying *doubt, ignorance, uncertainty, or future action* ; and after all verbs used with a negative ; as, —

<i>Per amor di te ti prégo (che)</i>	For your sake, I beseech you
<i>te ne rimángi,</i>	to desist.
<i>Che vuoi tu ch' io sappia?</i>	What do you think that I
	know?

IV. Some of these verbs, however, appear sometimes to be used indiscriminately, either in the *indicative* or in the *subjunctive* mood : but it is not so in fact ; for, when they are so used, each mood expresses the action in a different manner, as may be seen in the following examples : —

<i>Voglio sposare una donna che mi piúce,</i>	I wish to marry a woman whom I like.
<i>Voglio sposare una donna che mi piúccia,</i>	I wish to marry a woman whom I may like.
<i>Vado cercándo úno che mi vuól béne,</i>	I am seeking one who is fond of me.
<i>Vado cercándo úno che mi vóglia béne.</i>	I am seeking one who may be fond of me.

In which, in the first instance, being certain of the existence of the action expressed, we use the indicative; and, in the second, we use the subjunctive, because the existence of the action is not certain, but doubted or desired.

V. After *sembráre*, *parére*, *bisognáre*, or any other impersonal verb, the subjunctive is always used; as, —

<i>Bisógna che vói partiate dománi,</i>	You must go away to-morrow.
<i>Mi sembráva che avésse vóglia di ridere,</i>	He appeared as if he had a wish to laugh.
<i>Parévami che élla fosse piú bianca che la néve,</i>	She appeared to me to be whiter than snow.

VI. The verb is also used in the subjunctive after the relative pronoun *che*, following a comparative or a superlative; as, —

<i>Bélla quánt' áltra dónna (che) fosse mái in Firénze,</i>	As handsome as any other lady in Florence ever was.
<i>È la miiglióre ópera che sia comparsa,</i>	It is the best work which ever appeared.

VII. And after the relative *quále*, not used in an interrogative manner; as, —

<i>Úna parte quále volésse ne reggerébbe,</i>	He might govern such a part as he should wish.
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#### OF THE TENSES OF THE DEPENDENT VERBS IN A COMPOUND SENTENCE.

VIII. When, in a compound sentence, the principal verb is in the present of the indicative, or in the future, the dependent verb must be put in the *present* of the

subjunctive, if we mean to imply the present or future time; and in the *imperfect* of the subjunctive, if we mean to imply the past; as, —

<i>Crédo mi portásse amóre,</i>	I believe that he loved me.
<i>Io crédo omái che mónti e piág-</i>	I believe, that, by this time,
<i>ge sáppian di che témpa sia</i>	mountains and plains know
<i>la mia víta,</i>	what is the condition of my
	life.

IX. When the dependent verb expresses an action which may be done at all times, it may be put either in the *imperfect* or the *present* of the *subjunctive*, although the principal verb be in the perfect-indefinite of the *indicative*; as, —

<i>Iddio ci à dato la ragióne affin-</i>	God gave us reason in order
<i>chè ci distinguiámo, or ci dis-</i>	that we might distinguish
<i>tinguéssimo, dagli animáli,</i>	ourselves from animals.

X. In suppositive or conditional phrases, the *imperfect* of the *indicative* in English — *had, was, or were* — is rendered in Italian by the *imperfect of the subjunctive*; as, —

<i>Se io avéssi quésti denári, gliéli</i>	If I had this money, I would
<i>presteréi incontanénte,</i>	lend it to you immediately.
<i>Chi starébbe méggio di me, se</i>	Who would be more happy than
<i>quéi denári fósser miéi?</i>	I, if that money was mine?

REMARK. — Some conjunctions require the subjunctive mood; as, *Affinchè*, in order that; *benchè*, though; *senza chè*, without; *dato chè*, suppose.

#### READING LESSON.

È cósá rára che s'incóntri un giureconsúlto che lítighi, un médico che prénda medicína, e un teólogo che sía buón cristiáno.

Flechier éra figlio d'un droghiere. Dícono che in un moménto di malavóglia, un véscovo gli rimproverásse la viltà dei suói natáli, e che Flechier gli rispondésse: Monsignóre, v'è quéstá differénza fra vói e me, che se vói fóste náto nélla bottéga di míc pádre vi saréste ancóra.

Tre giòrni dópo la móрте di Caterína di Fráncia, il predicatóre Lincestre cosí dall'álto del pérgamo la raccomandáva ágli

astánti: "La Regína mádre è mórta, la quále, vivéndo, féce móltó, mále, e per me crédo móltó piú mále che béne. In quést' óggi si presénta úna difficoltà, che consíste in sapére se la chiésa cattólíca déva pregáre per léi che vísse tánto mále, e cosí spésso sosténne la eresía, quantúnque si díca che in último sía státa con nói, e non ábbia acconsentíto álla mórte déi nóstri príncipi. Su dí che ío dévo dírvi, che se voléte recítarle un páter ed áve cosí a casáccio, fáte vói; varrà per quéllo che puó valére: e lo rimétto alla vóstra libertà."

## EXERCISE FOR TRANSLATION.

1. As a countryman was one day walking in the streets of Paris, he passed by a broker's shop; and, not seeing any thing but a man occupied in writing, he was anxious to know what business he did. He entered, and asked what they sold. "Asses' heads," answered the money-changer. "You must do good business," immediately replied the countryman, "since you have only your own left."

2. Semiramis ordered the following inscription to be engraved upon her tomb: "Let the king who has need of money demolish this tomb, and he will find a treasure." Darius caused the tomb to be opened: instead of money, he found this other inscription: "If thou hadst not been a bad man, and of insatiable avarice, thou wouldst not have disturbed the ashes of the dead."

3. A Turkish ambassador asked Lorenzo de Medecis why they did not see as many fools in Florence as in Cairo. Lorenzo pointed to a monastery, and said, "See where we shut them up."

4. A man having consulted the philosopher Bias, to know if he should marry, or lead a life of celibacy, he answered, "The woman you marry will be pretty or homely: if she is pretty, you will marry a Helen; if she is homely, you will marry a Fury: so you would do better not to marry."

## VOCABULARY.

1. Was walking, *girándo*; passed, *passò*; seeing, *scorgéndo*; was anxious to know, *ebbe vóglia di*, etc.; did, *facésse*; entered, *entrò*; sold, *vendésse*; you must do, etc., *ne abbiáte un gran consumo*; left (remains), *rimáne*.

2. Demolish (make to demolish), *fáccia demolíre*; will find, *troverà*.

3. Did see, *vedéssero*; pointed, *additò*; we shut, *rinchiudiámo*.

4. Should marry (if he had to take a wife); will marry, *mene-réte*.

## CONVERSAZIONE.

- Che còsa domandò égli?* *Se io avévo ben studiáto.*  
*Che dicéste vói?* *Non so s'io débba dir di sí o di no.*  
*Che voléte sapére?* *Vóglío sapére chi élla sía.*  
*Quándo ritorneréte?* *Può éssere ch'io ritórni dománi.*  
*Chi sarébbe státo generóso se fós-* *Il póvero che si móstra riconsos-*  
*se náto rícco?* *cénte di un benefízio.*  
*Che dísse María?* *Se io fóssi rícca, so ben io quel*  
*che avréi a fáre.*  
*Che còsa è rára?* *È còsa rára che s'incóntri un*  
*médico che prénda medicína.*  
*Perchè vi maravigliáte vói?* *Perchè vói avéte vendúto quel*  
*cavállo.*  
*E se io avéssi bisógno di danáro?* *Se sapéste quánt'io v'ámo, m'*  
*avréste domandáto di prestár-*  
*vene.*

## CHAPTER XXV.

## THE INFINITIVE, GERUND, PRESENT AND PAST PARTICIPLES.

## MNEMONIC EXERCISE.

- Spéssò la verità sta occólta,  
Che còsa avéte sentíto díre?* Truth is often concealed.  
What have you heard said?
- Ho sémpre odiáto l' adulazióne,  
Il fuóco è spárso in tútta la natura,* I have always hated flattery.  
Fire is spread throughout all nature.
- Bisógna andáre cáuto nel parláre,  
Giúnto álla pórtà, la tróvai chiuá,* It is necessary to be careful in speaking.  
When I arrived at the door, I found it shut.
- I Toscáni sóno acutíssimi nel motteggiáre,  
Al prímo vedérta la sorpréssa mi ha tradíto,* The Tuscans are very sharp at raillery.  
Surprise betrayed me when I first saw her.
- Lo speráre nell' avveníre è paz-zía,  
La fólla crescén-te sboccáva da ógni pártè,* It is foolish to place one's hopes on the future.  
The swelling crowd poured in from all parts.
- Il parlár póco, il fáre assái, e' l non laudáre sè stéssò, sóno virtù rare,  
Guardáti dal vantáre le cóse túe,* To speak little, to do much, and not to praise one's self, are rare virtues.  
Be careful not to boast of thy actions.
- Una búrta per éssere détta fuóri di témpo può diventáre un offésa,  
Sì può díre quélta éssere véra árte che non appáre éssere árte,* An untimely joke may become an offence.  
It may be said, that true art is that which does not appear to be so.
- Non il cominciáre, ma il perse-veráre, è dégno di lóde,* It is not the commencing, but the persevering, which merits praise.

I. The infinitive takes the place of the third person when the phrase is composed of a principal proposition and a subordinate one, connected by the conjunction "that;" as, He said that the people *ought* not to be deceived, *egli dice il pópolo non DOVER essere ingannáto*; it is said that time is the father of all truth, *dicono il t́empo ÉSSERE pádre di ógni verit́a*. This style, though very elegant and much used, is not adapted for common conversation. The above phrases may be translated word for word; as, *Égli dice che il pópolo non dee essere ingannáto*.

II. The pronouns *lui* and *lei* are used instead of *egli* and *ella* with the infinitive; as, *Sa ognúno lui essere st́ato maéstro di bel díre*, everybody knows that he was a model of eloquence.

III. The infinitive is used for the second person singular of the imperative mood, when preceded by the negative particle *non*; as, —

<i>Non fáre strépite,</i>	Do not make a noise.
<i>Non ti lusingáre, /</i>	Do not flatter thyself.
<i>Ciò non temére,</i>	Do not fear that.
<i>Non mi toccáre, ribáldo! /</i>	Do not touch me, rascal!

IV. The infinitive may be used as a noun in the nominative case, or as regimen of the verb; as, —

<i>Mi piáce móltó il súo fáre,</i>	His manners please me much.
<i>Nel danzáre, ella non ha pári nel móndo,</i>	In dancing, she has no equal anywhere.
<i>Dal parláre si conósce l' int́erno dégli uómini,</i>	We know the hearts of men by their speech.

V. The infinitive is used as follows by an able historian, in describing the movements of a camp preparing for an assault: *Quíndi éra nel cámpo un andáre,\* un*

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\* The Italians make frequent use of *andáre*, *veníre*, and *stáre*: the first two convey an idea of movement; the latter, that of rest.



*venire, un urtarsi d' uomini e di carri un jorbir d' armi, un apparecchiare di macchine murali, che l' aere ne era a molta distanza intronato.*

**VI.** Many English phrases may be translated literally ; as, —

It is a great folly to live poor, *È gran pazzia il viver povero,*  
in order to die rich, *per morir ricco.*

It is a virtue to say much in *È virtù di dir molto in pochi*  
few words, *detti.*

## THE PARTICIPLES.

**VII.** When the past participle\* is joined to the verb *essere* (to be), or to such verbs as *venire, restare* or *rimanere, vedersi*, etc., used in the signification of "to be," it should agree with the subject of the verb with which it is joined, in gender and number ; as, —

*Essi eran di frondi di quercia* They were garlanded with oak-  
*inghirlandati,* leaves.

*Ne erano le falte de' Vitelliani* Nor were the faults of Vitel-  
*punite, ma ben pagate,* lius' troops punished, but  
well paid.

**VIII.** But when the past participle is joined to the verb *avere* (to have), — if this verb is used, instead of *essere*, in the signification of "to be," or is used in the signification of "to hold," "to possess," etc., as an active and not an auxiliary verb, — the participle agrees with the object of the verb in gender and number ; as, —

*S' avèa (for s' era) mèsse alcúne* He had put some small stones  
*petrúzze in bócca,* in his mouth.

*Per non potèrti vedére t' avrésti* Thou wouldst have torn out  
*(for ti sarésti) caváti gli ócchi,* thy eyes, not to see thyself.

*Uno che foráta avèa (for tenèa,* One who had his throat pierced.  
*possedèa) la gola,*

\* There are many participles in *ato, ata*, which are contracted by suppressing the *at*: these are —

*Accétto* — a for *accettáto* — a, accepted.

*Adátto* — a for *adattáto* — a, adapted.

*Cárico* — a for *caricáto* — a, loaded, etc.

IX. If the verb *avére*, to which the past participle is joined, is used as an auxiliary verb in order to represent the idea of past time, which could be equally expressed by a single form of the verb to which the participle belongs, then this participle remains invariable; as, —

<i>Cóme io avrò dato</i> (or <i>darò</i> ) <i>loro ógni cósà,</i>	As soon as I shall have given every thing to them.
<i>Cercáto ho</i> (or <i>cercái</i> ) <i>sémpre solitária vía,</i>	I have always sought a solitary way.
<i>Chi quéstè cósè ha manifestáto</i> (or <i>manifestò</i> ) <i>al maéstro?</i>	Who has told these things to the master?

X. When the past participle is preceded by one of the pronouns *mi*, *ti*, *ci*, *vi*, *si*, *il*, *lo*, *la*, *li*, *gli*, *le*, *ne*, *che*, *cúí*, *quále*, *quáli*, *quánti*, as objects of the verb, the participle agrees with the pronouns, or the objects represented by them, in gender and number; as, —

<i>Élla medésima me le ha détte</i> (or <i>mi ha détte quéstè cósè</i> ),	She herself has told them to me.
<i>Il libérto dicéva avér-la éssò uccísa</i> (or <i>avère éssò uccísa la dónna</i> ),	The freedman said that he had killed her himself.

XI. The English present participle may be expressed in Italian, —

1. By the gerund of the corresponding verb; as, —

<i>Veggéndolo consumáre cósè la néve al sóle,</i>	Seeing him waste away like snow in the sun.
<i>Dorméndo gli párve di vedére la dónna súa,</i>	(Sleeping, or) whilst he was asleep, it seemed to him that he saw his lady.

2. By the conjunction *che*, or the adverb *quándo*, and a tense of the indicative mood; as, —

<i>Pói ch' ébbi riposáto il córpo lássò,</i>	Having rested my weary body.
<i>Quánd' ebbe détto ciò, riprése il téschio mísero có' dénti,</i>	Having said this, he took up once more that miserable skull with his teeth.

3. By a preposition and the verb in the infinitive ; as, —

<i>Consumò quella mattina in cercarli,</i>	He spent that morning in looking after them.
<i>Crèdo che le suore s'ien tutte a dormire,</i>	I believe that the nuns are all (sleeping or) asleep.

XII. When the English present participle has before it a preposition, such as "of," "from," "on," "in," etc., it is always rendered in Italian by the corresponding verb in the infinitive with a preposition.

XIII. If the participle is preceded by the prepositions "of," "from," "with," they are expressed in Italian by the preposition *di*, attended by the infinitive ; as, *Ebbi il piacere di vederlo*, I had the pleasure of seeing him.

XIV. The preposition "on," before the participle, may be expressed by the prepositions *di* or *in*; as, —

<i>Si vanta d'aver la loro conoscenza,</i>	He values himself on being acquainted with them.
<i>Nel partire gli sovvenne di lei,</i>	On his departure, he recollected her.

The preposition "in" is rendered by *a* or *in*; as, —

<i>Avéa nel quietar popolo autorità ed arte,</i>	In appeasing the people, he had both authority and art.
<i>Che a far ciò volésse aiutarlo,</i>	That he would assist him in doing that.

XV. The prepositions "for," "without," "before," "after," etc., are literally translated.

XVI. If the participle is preceded by the preposition "by," this preposition is generally omitted in Italian, and the participle rendered by the gerund of the corresponding verb ; as, —

<i>Gli scolari imparano le regole di una lingua studiándole,</i>	Scholars learn the rules of a language by studying them.
--	--

XVII. But if we wish to express the preposition, then the verb must be put in the infinitive, and "by" rendered by *con*; as, —

*Il divino Giulio rintuzzò la sedizione del suo esercito col dir sólo, "Ah, Quirítì!"*      The divine Julius checked the sedition of his army by only saying, "Ah, Romans!"

#### READING LESSON.

Díó mi creò per amáre; ío mi ricòrdo di un fanciúlló sensitívo, vágo di solitúdine, abbandonáre il trambústo délla città, e lontáno nei cámpi voltársi indiétro a contemplárla, cóme l'Alghiéri descríve il naufrago che uscíto fuóri dal pélagó álla ríva, si vólge all'ácqua perigliósa, e guáta; égli si avvolgéva péi bóschi, udíva la vóce arcána che par che mándi la natúra al súdo Creatóre, ascoltava commóso l'armonía dégli uccélli, ed invidiáva la vóce lóro per cantáre anch'égli un ínno di glória, e le áli per accostársi al firmaménto, perchè gli avévano détto il Pádre del creáto abitáre nei ciéli: quánto tesóro di affétto éra nell'ánima di quel fanciúlló! Appéna la campána délla séra indicáva l'óra déi mórti, prosternáto davánti álla immáGINE di Gesù Cristo non sénza lácrime la supplicáva per le ánime dei suói defúnti . . . per tútti quélli che purgándosi aspéttano di sollevársi álle gioíe divíne: égli avéva úna paróla di confórto per qualúnque sconsoláto. Ah! quel fanciúlló fúí ío. — GUERRÁZZI.

#### EXERCISE FOR TRANSLATION.

1. The ancients pretended that the greatest happiness was not to be born; and the next, to die young.
2. The Epicureans denied the existence of the soul, and recognized only physical principles: they said the gods did not enter into worldly things.
3. The philosopher Cleante earned his living by drawing water during the night, so that he might study by day (to come to study).
4. Apelles painted a bunch of grapes so natural, that several birds, seeing it, came to peck at it.
5. At Rome, a father emancipated his son by giving him a box on the ear.
6. In Paris, various academies are seen aiming at very different ends. There is the Academy of Music, which excites (moves)

the passions; and the School of Philosophy, to quiet them: the Fencing Academy, which teaches how to kill men; and the Medical Academy, to preserve life.

7. The painter Caracci, having been despoiled by certain thieves, knew so well how to delineate their physiognomy, and paint their faces, that they were discovered and arrested.

## VOCABULARY.

1. Pretended, *pretendévano*; to be born, *náscere*; to die, *moríre*.

2. To deny, *negáre*; recognized, *riconóbbéro*; they said, *dicévano*.

3. Earned, *guadagnáva*.

4. Painted, *dipínse*; came, *vénnero*.

5. To emancipate, *emancipáre*; box on the ear, *schíáffo*.

6. Are seen, *védono*; moves, *muóve*; to quiet, *acchetáre*; to teach, *insegnáre*; to kill, *ammazzáre*.

7. To despoil, *spogliáre*; to designate, *disegnáre*; discovered, *scopérti*.

## CONVERSAZIONE.

*Che negárono gli epicuréi?*

*Che riconóbbéro éssi?*

*Che dicévano?*

*Di chi éra Bellíni maéstro?*

*Che féce il pittóre Bellíni per  
Maométo secóndo?*

*Ne fu conténto il sultáno?*

*Cóme guadagnáva la víta il  
filósofo Cleánte?*

*A chi somágliano gli uómini in  
generále?*

*Perchè?*

*Che pretendévano gli antíchi?*

*L' esisténtza dell' ánima.*

*Soltánto i princípj físici.*

*Dicévano gli déi non entráre  
nélle cose di quésto móndo.*

*Di Tiziáno.*

*Égli dipínse la decollazióne di  
San Giovánni Battista.*

*Lodándo la pittúra, avvertì l'  
artista d' un errore.*

*Col cavár ácqua in témpo di  
nótte per atténdere állo stúdio  
di giorno.*

*A un miserábile príncipe do-  
minánte sulle cóste délla Gui-  
néa.*

*Perchè dicéva ad alcúni Fran-  
cési: " S'í párla mólto di me  
in Fráncia?"*

*Pretendévano, la prima felicità  
éssere il non náscere, la se-  
cónnda, il morir présto.*

## CHAPTER XXVI.

THE VERBS *ANDÁRE*, *DÁRE*, *FÁRE*, AND *STÁRE*.\*

## MNEMONIC EXERCISE.

<i>Mi rincrésce di dárvi distúrbo,</i>	I am sorry to disturb you.
<i>Fece vísta di non inténdere,</i>	He pretended not to hear.
<i>Veníte a stáre con nói,</i>	Come to live with us.
<i>Cóme státe d' appetíto?</i>	How is your appetite?
<i>A che óra siéte sólito far colazió- ne?</i>	At what hour do you generally breakfast?
<i>È un ragázco che non puo stár férmo,</i>	He is a child who cannot keep still.
<i>Siámo cosí stánche che nón pos- siámo piú stáre in piédi,</i>	We are so tired that we can no longer stand.
<i>Dítegli ch' égli fáccia cóme vuó- le,</i>	Tell him that he may do as he likes.
<i>Il gústo dégli uómini va soggét- to a mólte vicénde,</i>	The taste of men is liable to many changes.
<i>Égli non póse gran fáttö cúra a quéllo ch' ío díssi,</i>	He did not pay much attention to what I said.
<i>Ío scélsi úna móglte secóndo il cuór mío,</i>	I took a wife after my own heart.
<i>Non fáte capitále délla súa pa- róla,<sup>1</sup></i>	Do not depend upon his word.
<i>Da nói si va in távola álle cín- que,</i>	We dine at five at our house.
<i>Vi darò contézza del súdo státo,</i>	I will inform you of his situa- tion.
<i>Ío l' indúco quánto so e póso, a stáre allégro e a fársi ánimo,</i>	I will induce him, as much as I can, to drive away melan- choly, and take courage.

\* *Andáre*, *dáre*, *stáre*, are the only irregular verbs of the first conjugation. In some of their compounds, they become regular; as *riandáre*, *trasandáre*, etc., which are varied like *amáre*. *Fáre* is a contraction of *facére* (now obsolete), of which it retains many forms. It is considered by some grammarians as belonging to the second conjugation, and is irregular in its compounds.

ITALIANISMS WITH *ANDÁRE* (TO GO).

<i>Quèsta còsa non va fátta,</i>	This thing ought not to be done.
<i>Andár diètro ad úno,</i>	To follow some one.
<i>Andáre a vòto, in váno,</i>	Not to succeed.
<i>Andáre álla ventúra,</i>	To go without care.
<i>Andáre in cóllera,</i>	To get angry.
<i>Andár sicúro,</i>	To be sure.
<i>Lasciámo andáre quèsto,</i>	Do not speak of that.
<i>A língo andáre,</i>	In the long-run.
<i>Andáre altéro,</i>	To be proud.
<i>Io so quél che va détto,</i>	I know what I must say.
<i>Il sóle va sótto,</i>	The sun sets.
<i>Andáre béne,</i>	To succeed.
<i>Andárne la víta,</i>	To have one's life at stake.
<i>Il mérito va congiúnto cólla mo- déstia,</i>	Merit is accompanied by mod- esty.
<i>Le dónne vánno trattáte con gentilézza,</i>	Women ought to be treated with courtesy.

WITH *DÁRE* (TO GIVE).

<i>Dáre a cámbio,</i>	To put out money at interest.
<i>Dáre compiménto,</i>	To finish.
<i>Dar da dormíre,</i>	To lodge.
<i>Dar da rídere,</i>	To give cause for laughter.
<i>Dáre de' cálci,</i>	To kick.
<i>Dar féde,</i>	To believe.
<i>Dar luógo,</i>	To give an opportunity.
<i>Dar le véle a' vénti,</i>	To set sail.
<i>Dar il buón ánnó,</i>	To wish a merry new-year.
<i>Dáre il mótto,</i>	To give the word.
<i>Dar la máno,</i>	To consent.
<i>Avére a dáre,</i>	To be in debt.
<i>Dársi buón témpo,</i>	To live a merry life.
<i>Dársi l' acqúia ai piédi,</i>	To praise one's self.
<i>Dársi a gámbe,</i>	To run away.
<i>Dársi pensière,</i>	To care for.
<i>Dar che díre,</i>	To give occasion to talk.
<i>Dar giù,</i>	To lose one's credit.
<i>Dáre úna vóce ad úno,</i>	To call some one.
<i>Dáre in távola,</i>	To serve the dinner.
<i>Dáre vóce,</i>	To spread a report.

WITH *FÁRE* (TO DO).

<i>Fáte che vénga da me,</i>	Bid him come to me.
<i>Fáre le cárte,</i>	To deal at cards.
<i>Quésto non fa per me,</i>	This will not do for me.
<i>Avér mólto a fáre,</i>	To be very busy.
<i>Nón ne ho a fáre,</i>	I have no need of it.
<i>Fátevi a me,</i>	Come near me.
<i>Fársi álla finéstra,</i>	To look out of the window.
<i>Tre mési fa,</i>	Three months ago.
<i>Úna settimána fa,</i>	A week ago.
<i>Al far del giòrno,</i>	At the break of day.
<i>Far béllo,</i>	To set off.
<i>Non fa fórza,</i>	It is no matter.
<i>Far céрто,</i>	To assure.
<i>Fátevi indiétro,</i>	Go back.
<i>Far cápo ad úno,</i>	To address some one.
<i>Far del gránde,</i>	To be self-important.
<i>Far fáre úno,</i>	To cheat some one.
<i>Fáre úna prédica,</i>	To admonish.
<i>Far víta strétta,</i>	To live niggardly.
<i>Far súa vòglia,</i>	To do as one pleases.
<i>Che vi fa égli che vénga o non vénga?</i>	What is it to you if he comes or not?

WITH *STÁRE* (TO BE).

<i>Sto per partíre,</i>	I am on the point of leaving.
<i>Quí sta il púnto,</i>	This is the question.
<i>Státe quánto vi piáce,</i>	Stay as long as you please.
<i>Dóve státe di cása?</i>	Where do you live?
<i>Il tútto sta, s' égli sía buóno o no,</i>	The point is, if it be good or not.
<i>La cósa sta cóme vi díco,</i>	The thing is as I tell you.
<i>Stáre a páne ed ácqua,</i>	To live upon bread and water.
<i>Cóme státe vói?</i>	How do you do?
<i>Égli sta béne,</i>	He is well.
<i>Star chéto,</i>	To be quiet.
<i>Stándo álla finéstra lo vídi pas-sáre,</i>	Whilst I was at the window, I saw him going by.
<i>Sta cóme úna státua di márho sénza parláre,</i>	He stands like a marble statue, without speaking.
<i>Ditémi in che módo sta che égli sía vóstro fratélló?</i>	Tell me, how comes it that he is your brother?



## READING LESSON.

*Il fuoco, l'acqua e l'onore.*

Il fuoco, l'acqua e l'onore, fecero un tempo comunella insieme. Il fuoco non può mai stare in un luogo, e l'acqua anche sempre si muove; onde tratti dalla loro inclinazione, indussero l'onore a far viaggio in compagnia. Prima dunque di partirsi, tutti e tre dissero che bisognava darsi fra loro un segno da potersi ritrovare, se mai si fossero scostati e smarriti l'uno dall'altro. Disse il fuoco: "E se mi avvenisse mai questo caso che io mi segregassi da voi, ponete ben mente colà dove voi vedete fumo; questo è il mio segnale e quivi mi troverete certamente." — "E me," disse l'acqua, "se voi non mi vedete, non mi cercate colà dove vedrete seccura o spaccature di terra, ma dove vedrete salci, ontani, cannucce o erba molto alta e verde; andate costà in traccia di me, e quivi sarò io." — "Quanto a me," disse l'onore, "spalancate ben gli occhi, e ficcate negli bene addosso e tenetemi saldo, perchè se la mala ventura mi guida fuori di cammino, sicchè io mi perda una volta, non mi troverete più."

## EXERCISE FOR TRANSLATION.

1. A drop of water complained of remaining unknown in the ocean. Moved to compassion, a genius caused an oyster to swallow it. It became the most beautiful pearl of the East, and was the most splendid ornament of the Great Mogul's throne.

2. Milton, after he became blind, married, for his third wife, a woman who was very beautiful, but of a furious temper. A friend once said to him, that his wife was like a rose. "I can judge of the color of it," he replied, "only by the thorns."

3. Who would believe that smoking tobacco was in fashion with the English ladies in the sixteenth century? Every day, when Queen Elizabeth rose, there were (one saw) thirty ladies seated in a circle around her, smoking pipes. The queen set (gave) them the example; but one day she broke the pipe, saying, "We will renounce a pleasure that evaporates in smoke."

4. A doctor was translating a work. They came to tell him that his wife was very sick, and desired to speak with him. "I have only one page to translate," said he; "when I will come immediately." A second messenger came, and informed him that she was dying. "Two words more, and I have done," said the translator. "Go, return to her." A moment after, they came to tell him that she was dead. "I am very sorry for it," said he; "she was a good woman:" and he continued his work.

## VOCABULARY.

1. Complained, *si dólse*; moved, *mósso*; caused (made), *féce*; became, *divénne*.

2. Become, *divenúto*; furious, *furibóndo*; can, *póssso*; judge, *giudicàre*.

3. Would believe, *crederébbe*; one saw, *si vedévano*; seated, *sedúto*; smoking pipes, *pipávano*; gave, *dáva*; broke, *spezzò*; we will renounce, *rinunzierémo*; evaporates, *svapóra*.

4. Was translating, *stáva traducéndo*; they came, *vénnero*; will come, *verrà*; came, *vénne*; she was dying, *éra ágli estremi*; go, *andáte*; return, *tornáte*; I am sorry, *me ne rincrésce*; continued, *continuò*.

## CONVERSAZIONE.

- |  |  |
|--|--|
| <i>A chi sòno càri i nómi del Sárpi, del Parúta e del Algarótti?</i> | <i>Son tánto càri all' Európa quánto all' Itàlia.</i>                      |
| <i>Che bisógna fáre per l' infortúnio?</i>                           | <i>Bisógna compiangerlo e soccorrerlo se si può.</i>                       |
| <i>Per réggere all' ingiustízia dégli uómini che è necessário?</i>   | <i>Un gran corággio.</i>   |
| <i>Chi fu Aldo Maurízio?</i>   | <i>Il prímo célebre stampatóre che sia státo in Európa.</i>                |
| <i>E il Zéno ed il Goldóni?</i>                                      | <i>Sóno i pádri del drámma e délla commédia italiána.</i>                  |
| <i>Chi fu Bémbo?</i>   | <i>Il prímo legislatóre della lingua italiána.</i>                         |
| <i>Cóme si chiamáva anticamente Nápoli?</i>                          | <i>Parténope, nóme di una Siréna che credési ábbia fondáta la città.</i>   |
| <i>Che si dice délla poténza Venetziána?</i>                         | <i>Élla ha arricchíta l' Itàlia e l' ha difésa gran témpo dai Bárbari.</i> |

## CHAPTER XXVII.

## ADVERBS.

## MNEMONIC EXERCISE.

<i>Vi racconterò la cosa per minuto,</i>	I will relate the affair minutely.
<i>Osservate minutamente ogni cosa,</i>	Observe every thing minutely.
<i>Per ora non posso dirvi di più,</i>	I cannot tell you any more now.
<i>Dove andate così per tempo?</i>	Where do you go so early?
<i>Dite da véro, oppure burlate?</i>	Are you in earnest, or joking?
<i>Dove si va così in fretta?</i>	Where are you going so quickly?
<i>Cattiva érba nasce dappertutto,</i>	Weeds grow everywhere.
<i>Il tempo pássa presto,</i>	Time passes quickly.
<i>Mi préme assái di parlárgli,</i>	I much need to speak to him.
<i>Venite quánto più presto potete,</i>	Come as soon as possible.
<i>V'ingannate di grán lunga,<sup>4</sup></i>	You are greatly mistaken.
<i>Questa non è già colpa vostra,</i>	This is not your fault.
<i>Gli uómini imitano mólto, e ri-</i>	Men imitate much, and reflect
<i>fléttono póco,</i>	little.
<i>Chi obbedisce álla ciéca, spésso</i>	He who obeys blindly, often
<i>si pénte,</i>	repents.
<i>Chi sémpre ride, spésso ingán-</i>	He who always laughs, often
<i>na,</i>	deceives.
<i>Le súe cose vánno di béne in</i>	His affairs become better and
<i>méglio,</i>	better.
<i>Io non vi vóglío neppúr guar-</i>	I do not wish even to look at
<i>dáre!</i>	you!
<i>Gli ho réso cónto appuntíno di</i>	I have rendered an exact ac-
<i>ógni cosa,</i>	count of every thing.
<i>Di ráro il médico píglia medi-</i>	The physician rarely takes
<i>cíne,</i>	medicine.
<i>Non bisógna mái parláre a cá-</i>	We should never speak at ran-
<i>so,</i>	dom.
<i>Me ne ricorderò per un pézzo,</i>	I shall remember it for a long
	time.
<i>Dónde veníte? Dove andáte?</i>	Whence do you come? Where
	are you going?

## ADVERBS.

I. The greater portion of the Italian adverbs are formed of a feminine adjective and the noun *mén*te, manner (from the Latin *mens*); as, *Dó*tta, learned; *dotta-mén*te, learnedly; *sá*via, wise; *savia-mén*te, wisely; *dól*ce, sweet; *dolce-mén*te, sweetly.

If the adjective ends in *le* or *re*, the final *e* is dropped, for the sake of euphony, in the formation of the adverb; as, *Fedé*le, faithful; *fedel-mén*te, faithfully; *maggí*ore, greater; *maggior-mén*te, greatly.

II. These adverbs have their comparatives and superlatives formed from the comparatives and superlatives of the adjectives; as, *Più sincé*ra, more sincere; *più sinceramén*te, more sincerely; *méno felice*, less happy; *méno felicemén*te, less happily; *prudéntí*ssima, very prudent; *prudéntíssimamén*te, very prudently.

III. Some adverbs are mere adjectives, and are used also in their comparatives and superlatives; as, *Chiá*ro (*chiamén*te), clearly; *più chiá*ro, more clearly; *schí*étta (*schiettamén*te), candidly; *méno schí*étta, less candidly; *trí*ste (*tristamén*te), sadly; *tristí*ssimo, very sadly.

IV. The following are the other adverbs most in use in Italian:—

## ADVERBS OF TIME.

<i>Adé</i> ssa,	now.	<i>Avantiér</i> ,	the day before yester-
<i>Mò</i> ,	”	<i>Iér l’ á</i> ltro,	the other day. [day.
<i>Ó</i> ra,	”	<i>L’ altrié</i> ri,	” ” ”
<i>Alló</i> ra,	then.	<i>Iermattí</i> na,	yesterday morning.
<i>Ancó</i> ra,	still.	<i>Iersé</i> ra,	last evening.
<i>Tuttó</i> ra,	”	<i>Ó</i> ggi,	to-day.
<i>Taló</i> ra,	sometimes. ( <i>talvolta</i> .)	<i>Oggiá</i> ,	in our days.
<i>Ognó</i> ra,	always.	<i>Stamá</i> ne,	this morning.
<i>Sé</i> mpre,	”	<i>Stasé</i> ra,	this evening.
<i>Sové</i> nte,	often. ( <i>spesso</i> .)	<i>Stanó</i> tte,	to-night.
<i>Testé</i> so,	just now.	<i>Domattí</i> na,	to-morrow morning.
<i>Testé</i> ,	”	<i>Dimá</i> ni,	to-morrow.
<i>Ié</i> ri,	yesterday.	<i>Domá</i> ne,	”

<i>Posdimáni,</i>	the day after to-morrow.	<i>Guári,</i>	not long since.
<i>Posdománe,</i>	„ „ „ „	<i>Omái,</i>	now.
<i>Innánzi,</i>	before.	<i>Oramá,</i>	„
<i>Diánzi,</i>	„	<i>Oggimái,</i>	„
<i>Príma,</i>	„	<i>Quási,</i>	almost.
<i>Diétro,</i>	afterward.	<i>Círca,</i>	about.
<i>Dópo,</i>	„	<i>Incírca,</i>	„
<i>Póí,</i>	then, since, afterward.	<i>Intórno,</i>	„
<i>Dipóí,</i>	„ „ „	<i>Tárdi,</i>	late.
<i>Dappóí,</i>	„ „ „	<i>Pertémpo,</i>	soon.
<i>Póscia,</i>	„ „ „	<i>Préstó,</i>	quick.
<i>Índi,</i>	then, afterward.	<i>Adágio,</i>	slow.
<i>Quíndi,</i>	„ „	<i>Méntre,</i>	whilst.
<i>Apprésso,</i>	„ „	<i>Intánto,</i>	in the mean time.
<i>Infíne,</i>	in fine.	<i>Frattánto,</i>	„ „ „ „
<i>Da cápo,</i>	once more.	<i>Trattánto,</i>	„ „ „ „
<i>Già,</i>	already.	<i>Dacchè,</i>	since.
<i>Di già,</i>	„	<i>Finchè,</i>	until.
<i>Mái,</i>	never.	<i>Quándó,</i>	when.
<i>Giammái,</i>	„	<i>Tuttavía,</i>	still.

## OF PLACE.

<i>Qui,</i>	here, hither.	<i>Ovúnque,</i>	wherever.
<i>Quà,</i>	„ „	<i>Dovúnque,</i>	„ „
<i>Lì,</i>	there, thither.	<i>Ógni dóve,</i>	everywhere.
<i>Là,</i>	„ „	<i>Altróve,</i>	elsewhere.
<i>Costì,</i>	there near you.	<i>Altrónde,</i>	„
<i>Costà,</i>	„ „ „	<i>Avánti,</i>	before.
<i>Colì,</i>	there, thither.	<i>Davánti,</i>	„
<i>Colà,</i>	„ „	<i>Diétro,</i>	behind.
<i>Sù,</i>	up.	<i>Didiétro,</i>	„
<i>Giù,</i>	down.	<i>Indiétro,</i>	back.
<i>Quívi,</i>	there.	<i>Addiétro,</i>	„
<i>Glà,</i>	„	<i>Sópra,</i>	upon, above.
<i>Ívi,</i>	„	<i>Sóto,</i>	under, below.
<i>Índi,</i>	thence.	<i>Abbásso,</i>	below.
<i>Quínci,</i>	from hence.	<i>Éntro,</i>	within.
<i>Quíndi,</i>	from thence.	<i>Déntro,</i>	„
<i>Quassù,</i>	here above.	<i>Fuóri,</i>	without.
<i>Quaggiù,</i>	here below.	<i>Fuóra,</i>	„
<i>Insù,</i>	upward.	<i>Difuóri,</i>	from without.
<i>Ingiù,</i>	downward.	<i>Difuóra,</i>	„ „
<i>Lassù,</i>	there above.	<i>Alláto,</i>	aside.
<i>Laggiù,</i>	there below.	<i>Accánto,</i>	„
<i>Colassù,</i>	there above.	<i>Attórno,</i>	around.
<i>Colaggiù,</i>	there below.	<i>Dattórno,</i>	„
<i>Costaggiù,</i>	there below near you.	<i>Rimpétto,</i>	opposite.
<i>Costínci,</i>	from thence.	<i>Dirimpétto,</i>	„
<i>Óve,</i>	where.	<i>Lángi,</i>	far.
<i>Dóve,</i>	„	<i>Óltre,</i>	beyond.
<i>Dónde,</i>	whence.		

## OF ORDER.

<i>Prima,</i>	first.	<i>Assieme,</i>	together.
<i>Dipoi,</i>	then.	<i>Insieme,</i>	”
<i>Quindi,</i>	afterward.	<i>A vicenda,</i>	by turns.
<i>Infine,</i>	finally.	<i>Al tutto,</i>	altogether.
<i>In giro,</i>	by turns.	<i>Al rovescio,</i>	the reverse.
<i>Alla fila,</i>	in a row.	<i>Sossopra,</i>	topsy-turvy.

## OF QUANTITY.

<i>Più,</i>	more.	<i>Niente,</i>	nothing.
<i>Meno,</i>	less.	<i>Affatto,</i>	”
<i>Manco,</i>	”	<i>Davantaggio,</i>	more.
<i>Assai,</i>	much.	<i>Alpiù,</i>	at the most.
<i>Abbastanza,</i>	enough.	<i>Almeno,</i>	at least.
<i>A sufficienza,</i>	”	<i>Almanco,</i>	” ”

## OF QUALITY.

<i>Bene,</i>	well.	<i>Brancolone,</i>	crawlingly.
<i>Male,</i>	badly.	<i>Inginocchiòne,</i>	on one's knees.
<i>Appena,</i>	hardly.	<i>Carpone,</i>	upon all fours.
<i>Apposta,</i>	purposely.	<i>A cavalcione,</i>	astride over.
<i>A gara,</i>	emulously.	<i>Tentone,</i>	gropingly.
<i>A caso,</i>	by chance.	<i>Boccòne,</i>	with one's face
<i>A torto,</i>	wrongly.		downward.

## OF AFFIRMATION.

<i>Sì,</i>	yes.	<i>Maisi,</i>	yes, indeed.
<i>Già,</i>	yes, certainly.	<i>Sì, bene,</i>	yes, truly.
<i>Bene,</i>	well.	<i>Affè,</i>	in faith.
<i>Invéro,</i>	indeed, truly, in truth.	<i>Appunto,</i>	just.
<i>Davvéro,</i>	” ” ”	<i>Volentieri,</i>	willingly.
<i>Da dovéro,</i>	” ” ”	<i>Benvolentieri,</i>	very willingly.
<i>In verità,</i>	” ” ”	<i>Malvolentieri,</i>	unwillingly.

## OF NEGATION.

<i>No,</i>	no, not.	<i>Nonmái,</i>	never.
<i>Mái,</i>	never.	<i>Mica,</i>	not.
<i>Mainò,</i>	no, indeed.	<i>Nonmica,</i>	not at all.
<i>Certo no,</i>	certainly not.	<i>Per nulla,</i>	by no means.
<i>Nongià,</i>	not, not at all.	<i>Niente affatto,</i>	nothing at all.

## OF DOUBT.

<i>Forse,</i>	perhaps.	<i>Per accidente,</i>	perchance.
<i>Forsechè,</i>	”	<i>Per sorte,</i>	”
<i>Può essere,</i>	may be.	<i>Per avventura,</i>	”
<i>Può darsi,</i>	”		

## OF COMPARISON.

<i>Si</i> ,	so, thus.		<i>Viappiù</i> ,	a great deal more.
<i>Così</i> ,	" "		<i>Vioppiù</i> ,	" " " "
<i>Cóme</i> ,	as.		<i>Viamménò</i> ,	a great deal less.
<i>Siccóme</i> ,	so, as.		<i>Viemménò</i> ,	" " " "
<i>Più</i> ,	more.		<i>A gutsa</i> ,	like.
<i>Méno</i> ,	less.		<i>A módo</i> ,	"
<i>Assái</i> ,	much.		<i>Al pári</i> ,	"

## OF INTERROGATION.

<i>Ove?</i>	where?		<i>Chè?</i>	how?
<i>Dóve?</i>	where? whither?		<i>Cóme?</i>	how?
<i>Dónde?</i>	whence?		<i>Perchè?</i>	why?
<i>Quándo?</i>	when?		<i>Quánto?</i>	how much?

## OF CHOICE.

<i>Anzi</i> ,	rather, sooner.		<i>Piuprésto</i> ,	rather, sooner.
<i>Príma</i> ,	" "		<i>Piuttósto</i> ,	" "

## OF DEMONSTRATION.

<i>Écco</i> ,	here or there is; lo! behold!		<i>Eccoñ</i> ,	there is, there are.
<i>Eccoquí</i> ,	here is, here are.		<i>Eccogñ</i> ,	" " "
<i>Eccoquà</i> ,	" " " "		<i>Eccolà</i> ,	" " "

V. A list of the adjectives which are used in Italian as adverbs:—

<i>Fórtè</i> ,	very much.		<i>Ráro</i> ,	rarely.
<i>Spéssò</i> ,	often.		<i>Sólo</i> ,	only.
<i>Sódo</i> ,	fast, hard.		<i>Tiúto</i> ,	all.
<i>Álto</i> ,	softly.		<i>Póco</i> ,	little.
<i>Cérto</i> ,	certainly.		<i>Mólto</i> ,	much.
<i>Trístè</i> ,	sadly.		<i>Tróppo</i> ,	too much.
<i>Dólce</i> ,	sweetly.		<i>Bello</i> ,	handsomely.
<i>Chiáro</i> ,	clearly.		<i>Buóno</i> ,	very well.
<i>Schiétto</i> ,	candidly.		<i>Mégljo</i> ,	better.
<i>Piáno</i> ,	low, softly.		<i>Péggjo</i> ,	worse.
<i>Tárdo</i> ,	late.		<i>Apérto</i> ,	openly.
<i>Lénto</i> ,	slowly.		<i>Súbjto</i> ,	immediately.
<i>Préstò</i> ,	soon.		<i>Sicúro</i> ,	surely.
<i>Prónto</i> ,	readily.		<i>Diméssò</i> ,	lowly.
<i>Tósto</i> ,	speedily.		<i>Somméssò</i> ,	humbly.
<i>Rátto</i> ,	"		<i>Vicíno</i> ,	near.
<i>Tánto</i> ,	so much.		<i>Lontáno</i> ,	far.

In order to know when these words are adjectives, and when adverbs, it is sufficient to observe, whether they

stand by themselves, or are added to or used for a noun : for, in the former case, they are always adverbs ; and, in the latter, adjectives.

VI. Besides the above adverbs, there are some expressions called *adverbial phrases* ; chiefly the following : —

<i>Di subito,</i>	suddenly.	<i>Di rádo,</i>	seldom, rarely.
<i>I/i bótto,</i>	presently.	<i>Di ráro,</i>	" "
<i>In un baléno,</i>	in an instant.	<i>Infátti,</i>	in fact.
<i>In un báter d' ócchio,</i>	in the twinkling of an eye.	<i>Difátti,</i>	" "
<i>Póco fa,</i>	a little while ago.	<i>Di gran lúnga,</i>	by far.
<i>Fra póco,</i>	in a short time.	<i>A lúngo andáre,</i>	in the long-run, in time.
<i>Un pézzo fa,</i>	some time ago.	<i>A piú potére,</i>	with all one's might.
<i>Delle vólte,</i>	at times.	<i>Di mála vóglia,</i>	unwillingly.
<i>All' improvviso,</i>	unexpectedly.	<i>A un di présso,</i>	almost.
<i>All' avventúre,</i>	in future.	<i>D' allóra in quà,</i>	since that time.
<i>A minuto,</i>	in detail.	<i>D' óra innánzi,</i>	henceforth.
<i>Di fresco,</i>	newly.	<i>In quel méntre,</i>	in or at that time.
<i>Di buon grádo,</i>	willingly.	<i>Di púnto in púnto,</i>	exactly.
<i>Mío malgrádo,</i>	against my will.	<i>Di púnto in bíanco,</i>	point-blank.
<i>Sénza méno,</i>	positively.	<i>Di quándo in quándo,</i>	now and then.
<i>Quánto práma,</i>	very soon.	<i>Di trátto in trátto,</i>	" " "
<i>A bello stúdio,</i>	designedly.	<i>Di tánto in tánto,</i>	" " "
<i>A bella pósta,</i>	"	<i>Il piú per lo piú,</i>	on the whole, at the utmost.
<i>A méno che,</i>	unless.		
<i>Da per tátto,</i>	everywhere.		
<i>Per ógni dóve,</i>	"		
<i>Ad un trátto,</i>	at once.		

#### READING LESSON.

##### *La Póvera Ciéca.*

È brúna l' ária — per le contráde,  
 A fiócche a fiócche la néve cáde ;  
 E là in ginóccchio présso la chiésa,  
 Géme una vécchia dóнна prostésa :  
 Órba dégli ócchi, la poverétta  
 Atténde il páne, che a léi si géttá . . .  
 Fáte limósina, pietósá génte,  
 Fáte limósina álla dolénte !

Vói non sapéte che quélla dóнна,  
 Máceró il víso, lórda la gónna,  
 De' suói concénti cóll' armonía  
 Di cénto pópoli l' álme rapía ;



Oh quánta invídia ai fortunáti  
 Che d' un sorríso rendéa beáti!  
 Fáte limósina, pietósa génte,  
 Fate limósina álla dolénte!

Oh quánte vólte fuór de' teátri  
 L' imménsa fólla dégl' idolátri  
 Fra mílle plaúsi le féa codázze  
 Fíno álla pórtá del súdo palázze,  
 E riverénte stendéa il ginóccchio  
 Perchè scendésse dál' auréo cócchio!  
 Fáte limósina, pietósa génte,  
 Fáte limósina álla dolénte!

Quánte dovízie spandéva intórno  
 Il súdo magnífico vásto soggiórno!  
 Brónzi, colónne, vási, cristáli,  
 Argénto ed óro, cócchi e caváli . . .  
 Di fióri e gémme da tútte bándé,  
 Sóvra i súoi pássi piovéan ghirlánde . . .  
 Fáte limósina, pietósa génte,  
 Fáte limósina álla dolénte!

Ma un d'í fra l' ánsie d' un dúolo atróce  
 Perdè la vísta, perdè la vóce —  
 Ahi sventuráta! or per le stráde  
 Va mendicándo l' altrúi pietáde,  
 Élla che un giòrno per chi geméa  
 De' suói tesóri l' árche schiudéa!  
 Fáte limósina, pietósa génte,  
 Fáte limósina álla dolénte!

Ma il frédde addóppia — gelída e spéssa  
 La néve cópre la genufléssa,  
 Che, pur pregándo, intirizzíta  
 Strínge il Rosário fra le súde díta —  
 Perchè la mísera confídi ancóra  
 Nélla pictáde del ciel, che implóra,  
 Fáte limósina, pietósa génte,  
 Fáte limósina álla dolénte!

## EXERCISE FOR TRANSLATION.

1. A truly courageous man is he who has a knowledge of danger. We often see men who neither fear nor are afraid of death: yet we cannot call them courageous; because (being), ignorant of danger, they rush forward foolishly.

2. Francis I., going out from the council which had determined upon war with Italy, met his buffoon, who said to him, "Sire, it seems to me that your councillors are fools."—"Why?" asked the king. "Because," he replied, "they have been so long discussing what part of Italy they intend to enter, and have never said a word about the part to go out. Therefore, O sire! take care not to go there at all." A month after this, Francis was a prisoner in Pavia.

3. There are many people who think that they can learn the Italian language in three months; and (these people), after six months' study, do not know how to say, "I have just written; the clock has just struck ten; I should like to know it for certain."

## VOCABULARY.

1. We see, *si vedono*; they rush, *spingono*.
2. Going, *uscendo*; met, *incontro*; have (been discussing) discussed, *hanno discusso*; said, *détto*; take care, *avvertite*.
3. Think, *stímamo*; do know, *sánno*; I should like, *vorréi*.

## CONVERSÀZIONE.

<i>Che cosa dimandò egli?</i>	<i>Il perchè.</i>
<i>Che ora è?</i>	<i>Sóno appena battute le dieci.</i>
<i>Perchè non siéte venúto?</i>	<i>Perchè sóno státo alla villa.</i>
<i>È quèlla dúnque la vóstra amíca?</i>	<i>È ben léi.</i>
<i>Avéte víno, páne, formággio, quálche cosa?</i>	<i>Non ho próprio nùlla da dárvi?</i>
<i>Non avéte neppure úna scodélla di látte?</i>	<i>Non ho nùlla in verità.</i>
<i>È dúnque un ánno e mézzo ch'èlla è partíta?</i>	<i>No, non sóno ancóra quíndici mési?</i>
<i>Dóve dimóra il súo Signór pádre?</i>	<i>Dimóra què vicino.</i>
<i>Che effétto fa la medicína?</i>	<i>Guarísce talvóltà e consóla spésso.</i>
<i>Quándo conósce úno il valóre dell' ácqua?</i>	<i>Quándo è asciútto (dry) il pózso.</i>

## CHAPTER XXVIII.

## CONJUNCTIONS AND INTERJECTIONS.

## MNEMONIC EXERCISE.

<i>Via, via ; méno ciárle !</i>	Come, come ; less talk !
<i>Oimè ! che védo mái ?</i>	Alas ! what do I see ?
<i>Deh ! non lo fáte,</i>	Do not do it, I beg of you.
<i>Oh bélla ! son venúto per quésto,</i>	Indeed ! I came on purpose.
<i>Quándo è cosí, vádo vía,</i>	Since it is so, I shall go.
<i>Cosí díco ; ancór ío,</i>	I say so ; even I.
<i>La cósa andò pur cosí,</i>	It went off well.
<i>Éhi, quél giòvine !</i>	Here, young man !
<i>Ánimo, ánimo básta cosí !</i>	Courage ! that will do.
<i>Éhi, quélla giòvine,</i>	Well, miss.
<i>Euvíva, il nóstro Semprónio !</i>	Bravo, our Sempronio !
<i>Ío ve l' ho pur détto,</i>	I have, however, told you.
<i>Non ha púre mostrúto dí conós-</i>	He did not even appear to know
<i>cermí,</i>	me.
<i>Oh ! se potéssi rídere, rideréi</i>	Oh ! if I could laugh, I would
<i>pur dí cuóre,</i>	laugh willingly.
<i>Al cán che fúgge, ognún grída,</i>	When a dog runs, people cry
<i>dágli, dágli,</i>	after him, after him.
<i>Per Bácco, piú ci pénso, e</i>	Truly, the more I think of it,
<i>méno so compréndere il mo-</i>	the less I understand the
<i>tívo,</i>	motive.
<i>Quésto partíto è il miiglióre ;</i>	This part is the best ; nay, the
<i>ánzi, il sólo cúi débba appi-</i>	only one which I ought to
<i>gliármí,</i>	take.
<i>E cosí, che cósa faciámo ?</i>	Well, what are we going to
	do ?
<i>Addío, cáro : dóve si va ?</i>	Adieu, my dear : where are
	you going ?
<i>Vía, non lo sgridáte : poveríno !</i>	There, don't scold him : poor
	boy !
<i>Ío vi ámo, perchè lo meritáte,</i>	I love you, because you deserve
	it.

## CONJUNCTIONS IN COMMON USE.

<i>E,</i>	and.	<i>Nonostante,</i>	} still, nevertheless, notwithstanding, for all that.	
<i>O,</i>	or, either.	<i>Nondimeno,</i>		
<i>Nè,</i>	nor, neither.	<i>Nientediméno,</i>		
<i>Se,</i>	if, whether.	<i>Con tutto ciò,</i>		
<i>Ma,</i>	but.	<i>Non per tanto,</i>		
<i>Però,</i>	"	<i>Non per questo,</i>		
<i>Che,</i>	that.	<i>Ciò non ostante,</i>		
<i>Pùre,</i>	yet, nevertheless.	<i>Ciò non di méno,</i>		
<i>Già,</i>	yet, already.	<i>Tuttavia,</i>		
<i>Anzi,</i>	nay, rather, on the contrary.	<i>Non già,</i>		not at all, not in- deed.
<i>Anche,</i>	also, even.	<i>Non sólo, }</i>	} not only, not mere- ly.	
<i>Anco,</i>	" "	<i>Non che, }</i>		
<i>Eziandío,</i>	" "	<i>Purchè,</i>	provided.	
<i>Altresì,</i>	" "	<i>A méno chè,</i>	unless.	
<i>Ancóra,</i>	also, even, again.	<i>Anzi che,</i>	rather, sooner.	
<i>Eppùre,</i>	yet, nevertheless.	<i>Anzi che no,</i>	rather than not, rather so than otherwise.	
<i>Ossia,</i>	or, either.	<i>Sì,</i>	so, thus.	
<i>Ovvéro,</i>	" "	<i>Così,</i>	" "	
<i>Oppùre,</i>	" "	<i>Cóme,</i>	as, like.	
<i>Nemméno,</i>	neither, not even.	<i>Siccóme,</i>	" "	
<i>Nemmánco,</i>	" " "	<i>Sicchè,</i>	so, thus, wherefore.	
<i>Neppùre,</i>	" " "	<i>Così che,</i>	" " "	
<i>Neánche,</i>	" " "	<i>Talchè,</i>	so, so that. "	
<i>Tampóco,</i>	if "ever, if "indeed.	<i>Giacchè,</i>	since.	
<i>Se mái,</i>	" " "	<i>Cioè,</i>	that is.	
<i>Se pùre,</i>	if however.	<i>Cioè a díre,</i>	that is to say. —	
<i>Se però,</i>	unless, except, but.	<i>Vále a díre,</i>	" "	
<i>Se non,</i>	" " "	<i>Alméno,</i>	at least.	
<i>Se non che,</i>	" " "	<i>Almánco,</i>	" "	
<i>Acciò,</i>	} in order that, to the end that.	<i>Di pù,</i>	moreover.	
<i>Acciocchè,</i>		} even that.	<i>Inóltre,</i>	besides, besides this.
<i>Affine,</i>			<i>Oltrecchè,</i>	" " "
<i>Affinchè,</i>			<i>Oltracciò,</i>	" " "
<i>Ancorchè,</i>	<i>D'altrónde,</i>		" " "	
<i>Contuttochè,</i>	for, why, because.	<i>Dunque,</i>	then, therefore.	
<i>Chè,</i>	" " "	<i>Adunque,</i>	" "	
<i>Perchè,</i>	" " "	<i>Ónde,</i>	} wherefore, where- upon.	
<i>Poichè,</i>	because, since, as,	<i>Laónde,</i>		
<i>Poicchiè,</i>	after.	<i>Quíndi,</i>	} therefore, for which reason.	
<i>Perocchè,</i>	} because, whereas, as, since.	<i>Perciò,</i>		
<i>Imperocchè,</i>		<i>In sómma,</i>	in short, in conclu- sion.	
<i>Perciocchè,</i>		although.	<i>In fine,</i>	whether, or, either.
<i>Imperciocchè,</i>		" "	<i>Sia che,</i>	} " " " " otherwise, besides. " "
<i>Conciosiacchè,</i>	" "	<i>Vuóí,</i>		
<i>Quantunque,</i>	" "	<i>Del résto,</i>		
<i>Sebbéne,</i>	" "	<i>Per áltro,</i>		
<i>Benchè,</i>	" "			
<i>Comechè,</i>	" "			
<i>Avvegnachè,</i>	" "			



## INTERJECTIONS IN COMMON USE.

<i>Ah!</i>	ah! ha! alas!	<i>Ahimè!</i> <i>aimè!</i>	alas (me)!	
<i>Eh! e!</i>	eh!	<i>Ehimè!</i> <i>eimè!</i>	"	
<i>Ih!</i>	ih!	<i>Ohimè!</i> <i>oimè!</i>	"	
<i>Oh! o!</i>	oh! ho!	<i>Omè!</i>	"	
<i>Uh!</i>	uh!	<i>Oùè!</i>	alas (thee)!	
<i>Áhi!</i>	ah! alas! [there!]	<i>Oisè!</i>	alas (him or her)!	
<i>Èhi!</i>	here! ho hey! ho	<i>Guà!</i>	woe!	
<i>Óhi! ó!</i>	ah! oh!	<i>Áiúto!</i>	help!	
<i>Úhi!</i>	ah! alas!	<i>O Dío!</i>	O Heavens!	
<i>Deh!</i>	ah! alas! pray!	<i>Lásso!</i>	alas!	
	prithée!	<i>Lásso me!</i>	"	
<i>Doh!</i>	oh! pshaw!	<i>Áhi lássò!</i>	"	
<i>Ah, ah!</i>	ah, ah!	<i>Póvero me!</i>	wretched that I	
<i>Eh, eh!</i>	eh, eh!	<i>Misero me!</i>	am! unfortu-	
<i>Oh, oh!</i>	oh, oh!	<i>Meschíno me!</i>	nate that I am!	
<i>Poh!</i>	poh!	<i>Dolénte me!</i>	wretched me!	
<i>Puh! pu!</i>	pu! pooh!		poor me!	
<i>Éia!</i>	halloo!	<i>O me beáto!</i>	} happy that I am!	
<i>Olù!</i>	holla! ho there!	<i>O me felice!</i>		
<i>Così!</i>	so! thus!	<i>Beáto me!</i>	happy me!	
<i>Sì!</i>	yes, certainly!	<i>Felíce me!</i>		
<i>Già!</i>	" "	<i>Álto!</i>	halt!	
<i>Púre!</i>	yet!	<i>Stà!</i>	stop!	
<i>Cóme!</i>	how! how then!	<i>Ohè!</i>	} take care! have	
	why! why so!	<i>Guárda!</i>		care! beware!
<i>Su!</i>	} up, up! come!	<i>Lárgo!</i>	} softly! gently!	
<i>Orsù!</i>		} come then!		<i>Piáno,</i>
<i>Su, su!</i>				<i>Adágio,</i>
<i>Via!</i>				<i>Zì! zúto!</i>
<i>Vía, vía!</i>	away!	<i>Chéto!</i>	quiet! still!	
<i>Eh vía!</i>	fie! fie upon!	<i>Non piú!</i>	enough!	
<i>Vergógna!</i>	for shame!	<i>Básta!</i>	"	
<i>Oibò!</i>	oh, fie! oh, fough!	<i>Silénzio!</i>	silence!	
<i>Ánimo!</i>	courage! cheer up!	<i>Tacéte!</i>	"	
<i>Corággio!</i>	" "	<i>Andáte!</i>	away!	
<i>Fáte cuóre!</i>	" "	<i>Badáte!</i>	} mind! have care!	
<i>Béne!</i>	well!	<i>All' értà!</i>		beware!
<i>Brávo!</i>	bravo! very well!	<i>Státe all' értà!</i>		
<i>Buóno!</i>	good!	<i>Di grázia!</i>	pray!	
<i>Víva!</i>	long live!	<i>Per carità!</i>	for charity's sake!	
<i>Eh víva! evvíva!</i>	huzza!	<i>Per amór del ciélo!</i>	for heaven's sake!	
<i>Cápperi!</i>	} ay! heyday! mar-	<i>Mercè,</i>	} mercy! mercy	
<i>Cáppita!</i>		} ry!		<i>Misericórdia,</i>
<i>Poffáre!</i>				
<i>Oh bella!</i>	fine!	<i>Possíbile!</i>	is it possible!	
<i>Ecco!</i>	lo! behold!	<i>Apprínto!</i>	exactly! just!	
		<i>Pensáte!</i>	just think!*	

\* It is important to observe, that, as some of these interjections are used to express different and even contrary emotions or affections of the mind, their exact signification can only be determined by the sense of the words which accompany them, or give rise to the exclamation.

The interjections *lásso*, *póvero*, *mísero*, *meschíno*, *beáto* (*me!*), are mere adjectives; and, when used by a female, take the feminine termination, — *lássá*, *póvera*, *mísera* (*me!*), etc.; and in the plural make *lássí*, *póverí* (*nóí!*), etc., for the masculine; and *lássé*, *póvere* (*nóí!*), etc., for the feminine; as, —

<i>Lássá me! in che mal' óra nác- qui?</i>	Alas! in what evil hour was I born?
<i>Míseri nóí! che siám, se Iddío cí láschia?</i>	Miserable that we are! what becomes of us, if God for- sakes us?

*Brávo*, *zítto*, *chéto*, are also adjectives; and when used in speaking to a female, or to more than one male or female, follow the same rule; as, —

<i>Bráva! cóme cuándo?</i>	Bravo! as when?
<i>Zítte, un pó!</i>	Hush, a little!

*Brávo* is also used in its superlative, and makes *bravíssimo*, *bravíssima*, *bravíssimi*, *bravíssime*, “bravissimo.”

## READING LESSON.

*La Rondinella.*

Rondinella pellegrina  
 Che ti pòsi in sul veróne  
 Ricantándo ógni mattína  
 Quella flébile canzóne,  
 Che vuói dírimi in túa favélla  
 Pellegrína rondinella?

Solitaria nell' oblío,  
 Dal túo spóso abandonáta,  
 Piangi fórse al piánto mío  
 Vedovélla sconsoláta?  
 Piangi, piangi in tua favélla,  
 Pellegrína rondinella.

Pur di me máncó infelíce  
 Tu álle pénne almén t' affídi.

Scórri il lágo e la pendíce,  
 Èmpi l' ária de' tuói grídi,  
 Tútto il giòrno in túa favélla,  
 Lúi chiamándo, o rondinélla!

Oh, se ánc' io! Ma lo conténde  
 Quésta bássa angústa vólta,  
 Dóve sóle non risplénde,  
 Dóve l' ária ancór m' è tólta,  
 D' ónde a te la mía favélla  
 Giúnge appéna, o rondinélla!

Il settémbre innánzi viéne,  
 E a lasciármi ti prepári:  
 Tu vedrái lontáne aréne,  
 Nuóvi mónti, nuóvi mári,  
 Salutándo in túa favélla,  
 Pellegrína rondinélla.

Ed ío tútte le mattíne  
 Ripréndo gli ócchi al piánto  
 Fra le névi e fra le bríne  
 Crederò d' údir quel cánto,  
 Ónde par che in túa favélla  
 Mi compíanga, o rondinélla.

Una cróce a primavéra  
 Troverái su quésto suólo;  
 Rondinélla in su la séra  
 Sóyra a léi raccógli il vólo:  
 Dílle páce in túa favélla,  
 Pellegrína rondinélla!

#### EXERCISE FOR TRANSLATION.

1. Lycurgus prohibited those who returned from a feast taking a light, in order that the fear of not being able to find their homes might prevent their becoming intoxicated.

2. There is nothing meaner than to see hypocrites launching their thunders against the weaknesses of humanity, whilst their heart is the sink of every vice.

3. Vespasian incurred the danger of being condemned to death, because he gaped while the fool Nero was singing on the stage in Rome.



4. During summer evenings, Dante was accustomed to sit upon a stone, which is still religiously preserved in Florence. One evening, a man unknown to him passed before him, and said, "Sir, I have promised to give an answer, and know not how to get myself out of the difficulty: you, who are so learned, can suggest it to me. What is the best mouthful?" Dante immediately answered, "An egg." A year after, at the same hour, Dante being seated on the same stone, the same man, whom he had not since seen, returned, and asked, "With what?" Dante, without hesitation, answered, "With salt."

## VOCABULARY.

1. Prohibited, *vietò*; returned, *tornavano*; might prevent, *impedisce*; intoxicated, *ubbricate*.
2. Launching thunders, *scagliare i fulmini*; sink, *sentina*.
3. Incurred (ran), *corse*; gaped, *sbadigliava*.
4. Was accustomed, *soléva*; unknown, *sconosciuto*; to get out, etc., *trarmi d'affare*; can suggest, *potreste suggerire*; mouthful, *boccóne*; without hesitation, *senza metter tempo in mezzo*.

## CONVERSAZIONE.

- |   |  |
|---|--|
| <p><i>Qual fu il regalo che féce un colonnello ad uno de suoi granatieri che pugnando valorosissimamente aveva perdute ambe le braccia?</i></p> <p><i>Tale meschinità non eccitò essa lo sdegno del bravo soldato?</i></p> <p><i>Quale fama hanno lasciata Ludovico XI. e Ferdinando d'Arragóna?</i></p> <p><i>Non si chiamarono, il primo cristianissimo e l'altro cattolico?</i></p> <p><i>Che rispose Dante a chi gli domandava qual fosse il miglior boccóne?</i></p> | <p><i>Uno scudo, credendo forse con ciò di ricompensarlo di tanta perdita.</i></p> <p><i>Certamente, e con ragione disse al suo Colonnello — Credete forse ch'io non abbia perduto che un paio di guanti?</i></p> <p><i>Una tristissima fama, perchè furono entrambi crudeli e perfidi.</i></p> <p><i>Sì, e ciò prova che l'ombra del trono può coprire immensi delitti.</i></p> <p><i>Un uovo con sale.</i></p> |
|---|--|

## Auxiliary Verbs.

*Avére*, to have.INFINITIVE MOOD. — *Avére*, to have.

## INDICATIVE MOOD.

## PRESENT TENSE.

<i>ho</i> or <i>ò</i> ,	I have.	<i>abbiamo</i> ( <i>avémo</i> ),	we have.
<i>hai</i> or <i>ái</i> ,	thou hast.	<i>avéte</i> ,	you have.
<i>ha</i> or <i>á</i> ( <i>ave</i> ),	he has.	<i>hanno</i> or <i>anno</i> ,	they have.

## IMPERFECT TENSE.

<i>io avéva</i> or <i>avéa</i> ,	I had.	<i>avevamo</i> ,	we had.
<i>tu avévi</i> ,	thou hadst.	<i>avevate</i> ,	you had.
<i>egli avéva</i> or <i>avéa</i> ,	he had.	<i>avevano</i> ( <i>avieno</i> ),	they had.

## PERFECT TENSE.

<i>ebbi</i> ,	I had.	<i>avémmo</i> ,	we had.
<i>avésti</i> ,	thou hadst.	<i>avéste</i> ,	you had.
<i>ebbe</i> ,	he had.	<i>ebbero</i> ,	they had.

## FUTURE TENSE.

<i>avrò</i> ,	I shall have.	<i>avrémo</i> ,	we shall have.
<i>avrái</i> ,	thou wilt have.	<i>avréte</i> ,	you will have.
<i>avrà</i> ,	he will have.	<i>avranno</i> ,	they will have.

## CONDITIONAL MOOD.

## PRESENT TENSE.

<i>avréi</i> ( <i>avria</i> ),	I should have.	<i>avrémmo</i> ,	we could have.
<i>avrésti</i> ,	thou wouldst have.	<i>avréte</i> ,	you should have.
<i>avrébbe</i> ( <i>avria</i> ),	he would have.	<i>avrébbero</i> ( <i>avriano</i> ),	they would have.

## SUBJUNCTIVE MOOD.

## PRESENT TENSE.

<i>che io abbia</i> ,	if I may have.	<i>che abbiamo</i> ,	if we may have.
<i>che tu abbia</i> or <i>abbí</i> ,	if thou mayst have.	<i>che abbiate</i> ,	if you may have.
<i>che egli abbia</i> ,	if he may have.	<i>che abbiano</i> ,	if they may have.

## IMPERFECT TENSE.

<i>che io avéssi</i> ,	if I might have.	<i>che avéssimo</i> ,	if we should have.
<i>che tu avéssi</i> ,	if thou couldst have.	<i>che avéste</i> ,	if you might have.
<i>che egli avésse</i> ,	if he would have.	<i>che avéssero</i> ( <i>-ino</i> ),	if they might have.

## IMPERATIVE MOOD.

<i>abbí tu</i> ,	have thou.	<i>abbiamo noi</i> ,	let us have.
<i>abbia egli</i> ,	let him have.	<i>-abbiate voi</i> ,	have ye.
		<i>abbiano egli</i> ,	let them have.

## GERUND.

<i>avéndo</i> ,	having.
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## COMPOUND TENSES.

<i>avénte</i> ,	having.	<i>io ho avúto</i> ,	I have had.
<i>avúto</i> , <i>avúta</i> (s.), } <i>avúti</i> , <i>avúte</i> (p.), } <i>avéndo avúto</i> ,	had.	<i>io avéva avúto</i> ,	I had had.
	having had.	<i>io ebbi avúto</i> ,	I had had.
		<i>io avrò avúto</i> ,	I shall have had.
		<i>io avréi avúto</i> ,	I should have had.
		<i>che io abbia avúto</i> ,	if I may have had.
		<i>che io avéssi avúto</i> ,	if I might have had.

*Èssere*, to be.

INFINITIVE MOOD. — *Èssere*, to be.

INDICATIVE MOOD.

PRESENT TENSE.

<i>io sono,</i> <i>séi or se',</i> <i>è,</i>	I am. thou art. he is.		<i>siàmo (sémo),</i> <i>siète (séte),</i> <i>sóno,</i>	WE ARE. you are. they are.
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IMPERFECT TENSE.

<i>io éra,</i> <i>éti,</i> <i>éti,</i> <i>éti,</i>	I was. thou wast. he was.		<i>eravàmo (éramo),</i> <i>eravàte,</i> <i>éramo,</i>	WE WERE. you were. they were.
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PERFECT TENSE.

<i>fui,</i> <i>fósti,</i> <i>fú (fúe),</i>	I was. thou wast. he was.		<i>fummo,</i> <i>fóste,</i> <i>fúrono (fúнно),</i>	we were. you were. they were.
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FUTURE TENSE.

<i>sarò (fia),</i> <i>sarài,</i> <i>sarà (fia, fie),</i>	I shall be. thou wilt be. he will be.		<i>sarémo,</i> <i>sarète,</i> <i>saranno (fiano),</i>	we shall be. you will be. they will be.
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CONDITIONAL MOOD.

PRESENT TENSE.

<i>saréi (saria, fóra),</i> <i>sarésti,</i> <i>sarèbbe (saria, fóra),</i>	I should be. thou wouldst be. he would be.		<i>sarémmo,</i> <i>sarète,</i> <i>sarèbbero (sariano),</i>	we should be. you should be. they should be'
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SUBJUNCTIVE MOOD.

PRESENT TENSE.

<i>che io sia,</i> <i>che tu sia, or sti,</i> <i>che egli sia,</i>	if I may be. if thou mayst be. if he may be.		<i>che siàmo,</i> <i>che siàte,</i> <i>che siano, or sieno,</i>	if we may be. if you may be. if they may be.
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IMPERFECT TENSE.

<i>che io fóssi (fússi),</i> <i>che tu fóssi,</i> <i>che egli fósse,</i>	if I were, or should be. if thou wert. if he were.		<i>che fóssimo,</i> <i>che fóste,</i> <i>che fóssero (fússino),</i>	if we were. if you were. if they were.
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IMPERATIVE MOOD.

<i>sia, or sti tu,</i> <i>sia egli,</i>	be thou. let him be.		<i>siàmo nói,</i> <i>siàte vói,</i> <i>siano, or sieno egliño,</i>	let us be. be ye. let them be.
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GERUND.

<i>esséndo,</i>	being.
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PARTICIPLES.

<i>stàto, stàta* (s.),</i> }	} been.
<i>stàti, stàte (p.),</i> }	
<i>esséndo stàto,</i>	

COMPOUND TENSES.

<i>io sono stàto,</i>	I have been.
<i>io éra stàto,</i>	I had been.
<i>io sarò stàto,</i>	I shall have been.
<i>io saréi stàto,</i>	I should have been.
<i>che io sia stàto,</i>	if I may have been.
<i>che io fóssi stàto,</i>	if I might have been.

\* The past participle of the verb *èssere* always agrees with the subject in gender and number : thus we say, *io sono stàto*, if the subject is masculine singular ; *io sono stàta*, if feminine singular ; *noi siàmo stàti*, if masculine plural ; *noi siàmo stàte*, if feminine plural ; and so on.

## Regular Verbs.

### VARIATION OF ACTIVE VERBS.

Active verbs, in the compound tenses, are varied with the auxiliary verb *avére*, to have.

#### FIRST CONJUGATION.

*Amáre*, to love.

#### PARADIGM OF THE VERBS ENDING IN *áre*.

##### INFINITIVE MOOD.

<i>Present.</i>				<i>Past.</i>
<i>am-áre</i> ,	to love.		<i>avére amáto</i> ,	to have loved.

##### GERUND.

<i>Present.</i>				<i>Past.</i>
<i>am-ándo</i> ,	loving.		<i>avéndo amáto</i> ,	having loved.

##### PARTICIPLE.

<i>Present.</i>				<i>Past.</i>
<i>am-ánte</i> (s.), <i>am-ánti</i> (p.),*	loving.		<i>am-áto</i> (m. s.), <i>am-áti</i> (p.),	loved.
			<i>am-áta</i> (f. s.), <i>am-áte</i> (p.),*	loved.

#### INDICATIVE MOOD.

##### SIMPLE TENSES.

##### *Present.*

<i>ám-o</i> ,	I love, or do love.		<i>am-íamo</i> ,	we love.
<i>ám-i</i> ,	thou lovest.		<i>am-áte</i> ,	you love.
<i>ám-a</i> ,	he loves.		<i>ám-ano</i> ,	they love.

##### *Imperfect.*

<i>to am-áva</i> ,	I loved, or did love.		<i>am-avámo</i> ,	we loved.
<i>am-ávi</i> ,	thou lovedst.		<i>am-aváte</i> ,	you loved.
<i>égli am-áva</i> ,	he loved.		<i>am-ávano</i> ,	they loved.

##### *Perfect.*

<i>am-ái</i> ,	I loved, or did love.		<i>am-ámmo</i> ,	we loved.
<i>am-ásti</i> ,	thou lovedst.		<i>am-áste</i> ,	you loved.
<i>am-d</i> ,	he loved.		<i>am-árono</i> ( <i>am-áro</i> ),	they loved.

##### *Future.*

<i>am-erò</i> ,†	I shall or will love.		<i>am-erémo</i> ,	we shall or will love.
<i>am-erái</i> ,	thou wilt love.		<i>am-eréte</i> ,	you will love.
<i>am-erá</i> ,	he will love.		<i>am-eránno</i> ,	they will love.

\* The present participle of active verbs, like that of *avére*, agrees with the subject of the proposition in gender and number. The past participle agrees, sometimes, with the object in gender and number.

† The verbs of this conjugation in the future and the conditional change the *a* of their terminations for *e*, and make *am-erò*, instead of *am-arò*, etc.

## COMPOUND TENSES.

*Second Perfect.*

<i>ho amáto,</i>	I have loved.	<i>abbiamo amáto,</i>	we have loved.
<i>hai amáto,</i>	thou hast loved.	<i>avete amáto,</i>	you have loved.
<i>ha amáto,</i>	he, she, or it has loved.	<i>hanno amáto,</i>	they have loved.

*Pluperfect.*

<i>to avéva amáto,</i>	I had loved.	<i>avevamo amáto,</i>	we had loved.
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*Second Pluperfect.*

*ebbi amáto,* I had loved.

*Future Anterior.*

*avrò amáto,* I shall have loved

## SUBJUNCTIVE MOOD.

## SIMPLE TENSES.

*Present.*

<i>che io am-i (ám-e),</i>	that I love, or may love.	<i>che am-iámo,</i>	that we love.
<i>che tu am-i,</i>	that thou lovest.	<i>che am-iáte,</i>	that you love.
<i>che egli am-i (ám-e),</i>	that he loves.	<i>che am-ino,</i>	that they love.

*Imperfect.*

<i>che io am-ássi,</i>	if I loved, or should love.	<i>che am-ássino,</i>	if we loved.
<i>che tu am-ássi,</i>	if thou lovedst.	<i>che am-áste,</i>	if you loved.
<i>che egli am-ásse,</i>	if he loved.	<i>che am-ássero (-ino),</i>	if they loved.

## COMPOUND TENSES.

*Perfect.*

*che io ábbia amáto,* that I have loved, or may have loved.

*Pluperfect.*

*che io avéssi amáto,* if I had loved.

## CONDITIONAL MOOD.

## SIMPLE TENSE.

*Present.*

<i>am-eréi (am-ería),</i>	I should love.	<i>am-erémmo,</i>	we should love.
<i>am-erésti,</i>	thou wouldst love.	<i>am-eréste,</i>	you would love.
<i>am-erébbe (am-eria),</i>	he would love.	<i>am-erébbéro (ameriano),</i>	they would love.

## COMPOUND TENSE.

*Past.*

*avréi amáto,* I should, would, or could have loved, or might have loved.

## IMPERATIVE MOOD.

<i>ám-a tu,</i>	love thou.	<i>am-iámo náti,</i>	let us love.
<i>ám-i egli,</i>	let him love.	<i>am-áte vói,</i>	love ye.
		<i>ám-ino egliño,</i>	let them love.

Besides the foregoing changes of termination, there are some verbs of the first conjugation which undergo in some persons and tenses a change of orthography.

Verbs ending in *ciäre, giäre*, drop the *i*, which follows *c, g*, whenever *ci, gi*, precede *e, i*; as, *Baciäre*, to kiss; *fregiäre*, to adorn.

Verbs ending in *iäre*, in which *ia* form one syllable, drop the *i* whenever it is followed by another *i*; as, *Noiäre*, to annoy.

Verbs ending in *iäre*, in which *ia* form two syllables, drop the *i* only when it would be followed by the vowels *ia*; as, *Inviäre*, to send.

## Variation of the Verb Cercáre.

PARADIGM OF THE VERBS ENDING IN *cáre*.

## INDICATIVE MOOD.

*Present.*

<i>cerc-o,</i> <i>cercH-i,</i> <i>cerc-a,</i>	I search, or 'do search. thou searchest. he searches.		<i>cercH-iámo,</i> <i>cerc-áte,</i> <i>cerc-ano,</i>	we search. you search. they search.
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*Future.*

<i>cercH-erò,</i> <i>cercH-erái,</i> <i>cercH-erá,</i>	I shall or will search. thou wilt search. he will search.		<i>cercH-erémo,</i> <i>cercH-eréte,</i> <i>cercH-eránnno,</i>	we shall search. you will search. they will search.
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## SUBJUNCTIVE MOOD.

*Present.*

<i>chè io cercH-i (-e),</i> <i>che tu cercH-i,</i> <i>che egli cercH-i (-e),</i>	that I search. that thou search. that he search.		<i>che cercH-iámo,</i> <i>che cercH-iáte,</i> <i>che cercH-ino,</i>	that we search. that you search. that they search.
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## CONDITIONAL MOOD.

*Present.*

<i>cercH-eréi (-erá),</i> <i>cercH-eréstí,</i> <i>cercH-erébbe,</i>	I should search. thou wouldst search. he would search.		<i>cercH-erémmo,</i> <i>cercH-eréste,</i> <i>cercH-erébbero,</i>	we should search. you would search. they would search.
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## IMPERATIVE MOOD.

<i>cerc-a tu,</i> <i>cercH-i egli,</i>	search thou. let him search.		<i>cercH-iámo nói,</i> <i>cerc-áte voi,</i> <i>cercH-ino égliño,</i>	let us search. search ye. let them search.
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Tenses conjugated like those of the regular verb are omitted.

Variation of the Verb *Pregáre*.PARADIGM OF THE VERBS ENDING IN *gáre*.

## INDICATIVE MOOD.

*Present.**preg-o,*  
*prég-h-i,*  
*prég-a,*I entreat, or do entreat.  
thou entreatest.  
he entreats.*preg-h-iámo,*  
*prég-áte,*  
*prég-ano,*we entreat.  
you entreat.  
they entreat.*Future.**preg-h-erò,*  
*prég-h-erá,*  
*prég-h-erá,*I shall or will entreat.  
thou wilt entreat.  
he will entreat.*preg-h-erémo,*  
*prég-h-eréte,*  
*prég-h-erámmo,*we shall entreat.  
you will entreat.  
they will entreat.

## SUBJUNCTIVE MOOD.

*Present.**che io prég-h-i (-e),*  
*che tu prég-h-i,*  
*che egli prég-h-i (-e),*that I entreat.  
that thou entreat.  
that he entreat.*che prég-h-iámo,*  
*che prég-h-iáte,*  
*che prég-h-ino,*that we entreat.  
that you entreat.  
that they entreat.

## CONDITIONAL MOOD.

*Present.**prég-h-eréi,*  
*prég-h-erésti,*  
*prég-h-erébbe,*I should entreat.  
thou wouldst entreat.  
he would entreat.*prég-h-erémmo,*  
*prég-h-eréste,*  
*prég-h-erébbéro,*we should entreat.  
you would entreat.  
they would entreat.

## IMPERATIVE MOOD.

*prég-a tu,*  
*prég-h-i egli,*entreat thou.  
let him entreat.*prég-h-iámo nòí,*  
*prég-áte vòí,*  
*prég-h-ino eglió,*let us entreat.  
entreat ye.  
let them entreat.

## SECOND CONJUGATION.

The verbs of this conjugation are commonly divided into two classes, — those ending in *ēre* (long), accented, and those ending in *ĕre* (short), unaccented: both of these in the perfect have two terminations, *ĕi* and *ĕtti*, except a few which have the termination *ĕi* only.

Variation of the Verb *Temere*.

PARADIGM OF THE VERBS ENDING IN *ēre* (LONG), ACCENTED, AND OF THOSE WHICH, IN THE PERFECT, END IN *ĕi* AND *ĕtti*.

## INFINITIVE MOOD.

<i>tem-ēre,</i>	<i>Present.</i> to fear		<i>Past.</i> <i>quēre temūta,</i>	to have feared.
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## GERUND.

<i>tem-ēndo,</i>	<i>Present.</i> fearing.		<i>Past.</i> <i>avēndo temūto,</i>	having feared.
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## PARTICIPLE.

<i>tem-ēnte</i> (s.), <i>tem-ēnti</i> (p.),	<i>Present.</i> fearing.		<i>Past.</i> <i>tem-ūto</i> (m. s.), <i>tem-ūti</i> (p.),	feared.
			<i>tem-ūta</i> (f. s.), <i>tem-ūte</i> (p.),	feared.

## INDICATIVE MOOD.

## SIMPLE TENSES.

<i>tēm-o,</i> <i>tēm-i,</i> <i>tēm-e,</i>	<i>Present.</i> I fear, or do fear. thou fearest. he fears.		<i>tem-iāmo,</i> <i>tem-ēte,</i> <i>tēm-ono,</i>	we fear. you fear. they fear.
<i>io tem-ēva</i> or <i>tem-ēa,</i> <i>tem-ēvi,</i> <i>ēgli tem-ēva,</i>	<i>Imperfect.</i> I feared, or did fear. thou fearedst. he feared.		<i>tem-evāmo,</i> <i>tem-evāte,</i> <i>tēm-evāno,</i>	we feared. you feared. they feared.
<i>tem-ĕi</i> or <i>tem-ĕtti,</i> <i>tem-ĕsti,</i> <i>tem-ĕ</i> or <i>tem-ĕtte,</i>	<i>Perfect.</i> I feared, or did fear. thou fearedst. he feared.		<i>tem-ĕmmo,</i> <i>tem-ĕste,</i> <i>tem-ĕrono,</i>	we feared. you feared. they feared.



## Future.

<i>tem-erò,</i> <i>tem-erai,</i> <i>tem-erà,</i>	I shall or will fear. thou wilt fear. he will fear.		<i>tem-eremo,</i> <i>tem-erete,</i> <i>tem-eranno,</i>	we shall or will fear. you will fear. they will fear.
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## COMPOUND TENSES.

## Second Perfect.

<i>ho temúto,</i>	I have feared.		<i>abbiamo temúto,</i>	we have feared.
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## Pluperfect

*io aveva temúto,* I had feared, etc.

## SUBJUNCTIVE MOOD.

## SIMPLE TENSES.

## Present.

<i>che io tem-a,</i> <i>che tu tem-a</i> or <i>-i,</i> <i>che egli tem-a,</i>	that I fear. that thou fear that he fear.		<i>che tem-iamo,</i> <i>che tem-iate,</i> <i>che tem-ano,</i>	that we fear. that you fear. that they fear.
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## Imperfect.

<i>che io tem-essi,</i> <i>che tu tem-essi,</i> <i>che egli tem-esse,</i>	if I feared. if thou fearedst. if he feared.		<i>che tem-essimo,</i> <i>che tem-este,</i> <i>che tem-essero,</i>	if we feared. if you feared. if they feared.
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## COMPOUND TENSES.

## Perfect.

*che io abbia temúto,* that I have feared.

## Pluperfect.

*che io avessi temúto,* if I had feared.

## CONDITIONAL MOOD.

## SIMPLE TENSE.

## Present.

<i>tem-erei (-eria),</i> <i>tem-eresti,</i> <i>tem-erebbe (-eria),</i>	I should fear. thou wouldst fear. he would fear.		<i>tem-eremmo,</i> <i>tem-ereste,</i> <i>tem-erebbero,</i>	we should fear. you would fear. they would fear.
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## COMPOUND TENSE.

## Past.

*avrei temúto,* I should, would, or could have feared, or might have feared.

## IMPERATIVE MOOD.

<i>tem-i tu,</i> <i>tem-a egli,</i>	fear thou. let him fear.		<i>tem-iamo noi,</i> <i>tem-ete voi,</i> <i>tem-ano egli,</i>	let us fear. fear ye. let them fear.
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### Variation of the Verb *Téssere*.

PARADIGM OF THE VERBS ENDING IN *ère* (SHORT), UNACCENTED;  
AND OF THOSE WHICH, IN THE PERFECT, END IN *éi* ONLY.

#### INFINITIVE MOOD.

<i>téss-ère,</i>	<i>Present.</i> to weave.		<i>avère tessúto,</i>	<i>Past.</i> to have woven.
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#### GERUND.

<i>téss-éndo.</i>	<i>Present.</i> weaving.		<i>avéndo tessúto,</i>	<i>Past.</i> having woven.
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#### PARTICIPLE.

<i>téss-énte</i> (s.), <i>téss-énti</i> (p.), weaving.	<i>Present.</i>		<i>téss-úto</i> (m. s.), <i>téss-úti</i> (p.), woven. <i>téss-úta</i> (f. s.), <i>téss-úte</i> (p.), woven.	<i>Past.</i>
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#### INDICATIVE MOOD.

##### SIMPLE TENSES.

###### *Present.*

*téss-o*, I weave, or do weave, or am weaving. | *téss-iámo* (*téss-émo*), we weave.

###### *Imperfect.*

to *téss-éva* or *téss-éa*, I wove, or did weave, or was weaving.

###### *Perfect.*

<i>téss-éi,</i> <i>téss-ésti,</i> <i>téss-é</i> ( <i>téss-éa</i> ),	I wove, or did weave. thou wovest. he wove.		<i>téss-énmo,</i> <i>téss-éste,</i> <i>téss-érono,</i>	we wove. you wove. they wove.
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###### *Future.*

*téss-erd*, I shall or will weave.

## COMPOUND TENSES.

*Second Perfect.**Pluperfect.*

<i>ho tessúto,</i>	I have woven		<i>io avéva tessúto,</i>	I had woven, etc
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## SUBJUNCTIVE MOOD.

## SIMPLE TENSE.

*Present.**Imperfect.*

<i>che io téss-a,</i>	that I weave.		<i>che io tess-éssi,</i>	that I wove.
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## COMPOUND TENSES.

*Perfect.**Pluperfect.*

<i>che io ábbia tessúto,</i>	that I may have woven.		<i>che io avéssi tessúto,</i>	if I might have woven.
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## CONDITIONAL MOOD.

## SIMPLE TENSE.

*Present.**tess-eréi (tess-eria),* I should, would, or could weave, or might weave.

## COMPOUND TENSE.

*Past.**avréi tessúto,* I should, would, or could have woven, or might have woven.

## IMPERATIVE MOOD.

*téss-i tu,* weave thou.

Verbs ending in *cēre* (long), accented, in order to preserve the soft sound of *c* in all their inflections, take an *i* after that consonant, whenever it is followed by *a, o, u*; as, *Tacere*, to be silent.

Verbs ending in *iere* drop the *t* whenever it is followed by another *i*; as, *Émpiere*, to fill.

## THIRD CONJUGATION.

The verbs of this conjugation are divided into three classes, — those which, in the present of the indicative, end in *o*; those which end in *isco*; and those which have both of these terminations.

*Variation of the Verb Sentire.*

PARADIGM OF THE VERBS OF THE THIRD CONJUGATION, WHICH, IN THE PRESENT OF THE INDICATIVE, END IN *o* ONLY.

## INFINITIVE MOOD.

<i>sent-ire,</i>	<i>Present.</i> to hear.		<i>Past.</i> <i>avere sentito,</i>	to have heard.
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## GERUND.

<i>sent-endo,</i>	<i>Present.</i> hearing.		<i>Past.</i> <i>avendo sentito,</i>	having heard.
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## PARTICIPLE.

<i>sent-ente</i> (s.), <i>sent-enti</i> (p.), hearing.	<i>Present.</i>		<i>sent-ito</i> (m. s.), <i>sent-iti</i> (p.), heard. <i>sent-ita</i> (f. s.), <i>sent-ite</i> (p.), heard.	<i>Past.</i>
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## INDICATIVE MOOD.

## SIMPLE TENSES.

<i>sent-O,</i> <i>sent-I,</i> <i>sent-E,</i>	I hear, or do hear. thou hearest. he hears.		<i>sent-iàmo,</i> <i>sent-ite,</i> <i>sent-ONO,</i>	we hear. you hear. they hear.
<i>Present.</i>				
<i>io sent-iva</i> or <i>sent-ia,</i> <i>sent-ivi,</i> <i>egli sent-iva</i> or <i>sent-ia,</i>	I heard, or did hear. thou heardst. he heard.		<i>sent-ivàmo,</i> <i>sent-ivate,</i> <i>sent-ivano,</i>	we heard. you heard. they heard.
<i>Imperfect.</i>				
<i>sent-ii,</i> <i>sent-isti,</i> <i>sent-i</i> ( <i>sent-io</i> ),	I heard, or did hear. thou heardst. he heard.		<i>sent-immo,</i> <i>sent-iste,</i> <i>sent-irono,</i>	we heard. you heard. they heard.
<i>Perfect.</i>				

*Future.*

<i>sent-irò,</i> <i>sent-irài,</i> <i>sent-irà,</i>	I shall or will hear. thou wilt hear. he will hear.		<i>sent-irèmo,</i> <i>sent-irète,</i> <i>sent-iràno,</i>	we will hear. you will hear. they will hear.
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## COMPOUND TENSES.

<i>Second Perfect.</i>			<i>Pluperfect.</i>	
<i>ho sentito,</i>	I have heard.		<i>io avèva sentito,</i>	I had heard, etc.

## SUBJUNCTIVE MOOD.

## SIMPLE TENSES.

*Present.*

<i>che io sent-A,</i> <i>che tu sent-A or -I,</i> <i>che egli sent-A,</i>	that I hear. that thou hear. that he hear.		<i>che sent-iàmo,</i> <i>che sent-iàte,</i> <i>che sent-àno,</i> ‡	that we hear. that you hear. that they hear.
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*Imperfect.*

<i>che io sent-issi,</i> <i>che tu sent-issi,</i> <i>che sent-isse,</i>	that I heard. that thou heardst. that he heard.		<i>che sent-issimo,</i> <i>che sent-iste,</i> <i>che sent-issero,</i>	if we heard. if you heard. if they heard.
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## COMPOUND TENSES.

<i>Perfect.</i>			<i>Pluperfect.</i>	
<i>io àbbia sentito,</i>	that I may have heard.		<i>io avèssi sentito,</i>	if I had heard.

## CONDITIONAL MOOD.

## SIMPLE TENSE.

*Present.*

<i>sent-iréi (-iria),</i> <i>sent-irèsti,</i> <i>sent-irèbbe (-iria),</i>	I should hear. thou wouldst hear. he would hear.		<i>sent-irèmmo,</i> <i>sent-irèste,</i> <i>sent-irèbbero,</i>	we should hear. you would hear. they would hear.
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## COMPOUND TENSE.

*Past.*

*avrei sentito,* I should, would, or could have heard, or might have heard.

## IMPERATIVE MOOD.

<i>sént-I tu,</i> <i>sént-A egli,</i> ‡	hear thou. let him hear.		<i>sent-iàmo noi,</i> <i>sent-ite voi,</i> <i>sént-ANO egli,</i>	let us hear. hear ye. let them hear.
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Variation of the Verb *Esibire*.

PARADIGM OF THOSE VERBS OF THE THIRD CONJUGATION, WHICH,  
IN THE PRESENT OF THE INDICATIVE, HAVE THE  
TERMINATION *isco* ONLY.

## INFINITIVE MOOD.

<i>Esib-ire</i> ,	<i>Present.</i> to offer.		<i>avere esibito</i> ,	<i>Past.</i> to have offered.
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## GERUND.

<i>esib-endo</i> ,	<i>Present.</i> offering.		<i>avendo esibito</i> ,	<i>Past.</i> having offered.
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## PARTICIPLE.

<i>esib-ente</i> (s.), <i>esib-enti</i> (p.),	<i>Present.</i> offering.		<i>esib-ito</i> (m. s.), <i>esib-iti</i> (p.), <i>esib-ita</i> (f. s.), <i>esib-ite</i> (p.),	<i>Past.</i> offered.
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## INDICATIVE MOOD.

## SIMPLE TENSES.

*Present.*

<i>esib-isco</i> , <i>esib-isci</i> , <i>esib-isco</i> ,	I offer, or do offer. thou offerest. he offers.		<i>esib-iamo</i> , <i>esib-ite</i> , <i>esib-iscono</i> ,	we offer. you offer. they offer.
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*Imperfect.*

to <i>esib-iva</i> or <i>-ia</i> , <i>esib-ivi</i> , <i>esib-iva</i> or <i>-ia</i> ,	I offered, or did offer. thou offeredst. he offered.		<i>esib-ivamo</i> , <i>esib-ivate</i> , <i>esib-ivano</i> ,	we offered. you offered. they offered.
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*Perfect.*

<i>esib-ii</i> , <i>esib-isti</i> , <i>esib-i</i> ( <i>esib-io</i> ),	I offered, or did offer. thou offeredst. he offered.		<i>esib-immo</i> , <i>esib-iste</i> , <i>esib-irono</i> ( <i>esib-iro</i> ),	we offered. you offered. they offered.
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*Future.*

<i>esib-irò</i> , <i>esib-irai</i> , <i>esib-irà</i> ,	I shall or will offer. thou wilt offer. he will offer.		<i>esib-iremo</i> , <i>esib-iréte</i> , <i>esib-iranno</i> ,	we will offer. you will offer. they will offer.
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## COMPOUND TENSES.

	<i>Second Perfect.</i>		<i>Pluperfect.</i>	
<i>ho esibito,</i>	I have offered, etc.		<i>to avéva esibito,</i>	I had offered, etc.

## SUBJUNCTIVE MOOD.

## SIMPLE TENSES.

*Present.*

<i>che io esib-ísca,</i>	that I offer.		<i>che esib-íamo,</i>	that we offer.
<i>che tu esib-ísca,</i>	that thou offer.		<i>che esib-íate,</i>	that you offer.
<i>che égli esib-ísca,</i>	that he offer.		<i>che esib-íscano,</i>	that they offer.

*Imperfect.*

<i>che io esib-issi,</i>	if I offered.		<i>che esib-issimo,</i>	if we offered.
<i>che tu esib-issi,</i>	if thou offeredst.		<i>che esib-iste,</i>	if you offered.
<i>che égli esib-isse,</i>	if he offered.		<i>che esib-issero,</i>	if they offered.

## COMPOUND TENSES.

	<i>Perfect.</i>		<i>Pluperfect.</i>	
<i>che to ábbia esibito,</i>	that I have offered.		<i>che io avéssi esibito,</i>	if I had offered.

## CONDITIONAL MOOD.

## SIMPLE TENSE.

*Present.*

<i>esib-iréi (esib-iria),</i>	I should offer.		<i>esib-irémmo,</i>	we should offer.
<i>esib-irésti,</i>	thou wouldst offer.		<i>esib-iréste,</i>	you would offer.
<i>esib-irébbe (esib-iria),</i>	he would offer.		<i>esib-irébbéro,</i>	they would offer.

## COMPOUND TENSE.

*Past.*

*avréi esibito,* I should, would, or could have offered, or might have offered.

## IMPERATIVE MOOD.

<i>esib-íscl,</i>	offer thou.		<i>esib-íamo,</i>	let us offer.
<i>esib-ísca,</i>	let him offer.		<i>esib-íte,</i>	offer ye.
			<i>esib-íscano,</i>	let them offer.

*Cucire*, to sew.

Verbs ending in *cire*, in order to preserve the soft sound of the *c* in all their inflections, take an *i* after that consonant, whenever it is followed by *a*, *o*; as, *Cucire*, to sew.

PARADIGM OF THE VERBS ENDING IN *cire*.

## INDICATIVE MOOD.

*Present.*

<i>cucì-o,</i>	I sew, or do sew.		<i>cuc-iamo</i> ( <i>-imo</i> ),	we sew.
<i>cuc-i,</i>	thou sewest.		<i>cuc-ite,</i>	you sew.
<i>cuc-e,</i>	he sews.		<i>cucì-ono,</i>	they sew.

## SUBJUNCTIVE MOOD.

*Present.*

<i>che io cucì-a,</i>	that I sew or may sew.		<i>che cuc-iamo,</i>	that we sew.
<i>che tu cucì-a</i> or <i>cuc-i,</i>	that thou sew.		<i>che cuc-iate,</i>	that you sew.
<i>che egli cucì-a,</i>	that he sew.		<i>che cucì-ano,</i>	that they sew.

## IMPERATIVE MOOD.

<i>cucì tu,</i>	sew thou.		<i>cuciamo-noi,</i>	let us sew.
<i>cucia egli,</i>	let him sew		<i>cuc-ite voi,</i>	sew ye.
			<i>cuciano egli-no,</i>	let them sew.



*Abborrere*, to abhor.

PARADIGM OF THOSE VERBS OF THE THIRD CONJUGATION, WHICH,  
IN THE PRESENT OF THE INDICATIVE, END BOTH  
IN *o* AND *isco*.

## INDICATIVE MOOD.

*Present.*

<i>abborr-o</i> or <i>abborr-isco</i> , I abhor, or do abhor.		<i>abborr-iāmo</i> ,	we abhor.
<i>abborr-i</i> or <i>abborr-isci</i> , thou abhorrest.		<i>abborr-ite</i> ,	you abhor.
<i>abborr-e</i> or <i>abborr-isce</i> , he or she abhors.		<i>abborr-ono</i> or <i>-isco</i> ,	they abhor.

## SUBJUNCTIVE MOOD.

*Present.*

<i>che abborr-a</i> or <i>-isca</i> , that I abhor.		<i>che abborr-iāmo</i> ,	that we abhor.
<i>che abborr-a,-i</i> , or <i>-isca</i> , that thou abhor.		<i>che abborr-iāte</i> ,	that you abhor.
<i>che abborr-a</i> or <i>isca</i> , that he abhor.		<i>che abborr-ano</i> or <i>-is-</i> <i>cano</i> ,	that they abhor.

## IMPERATIVE MOOD.

<i>abborr-i</i> or <i>abborr-isci</i> , abhor thou.		<i>abborr-iāmo</i> ,	let us abhor.
<i>abborr-a</i> or <i>-isca</i> , let him abhor.		<i>abborr-ite</i> ,	abhor ye.
		<i>abborr-ano</i> or <i>-iscano</i> ,	let them abhor.

# A Synoptical Table

OF THE

## VARIATIONS OF THE REGULAR VERBS,

*Showing their different Terminations in their Simple Tenses.*

FIRST CONJUGATION.

SECOND CONJUGATION.

THIRD CONJUGATION.

### INFINITIVE MOOD.

PRESENT.

[Am-] *äre.*[Tem-] *ére.* [Créd-] *ere.*[Abborr-] *ire.*

### GERUND.

PRESENT.

[Am-] *ándo.*[Tem-] *éndo.*[Abborr-] *éndo.*

### PARTICIPLES.

PRESENT.

[Am-] *ánte.*[Tem-] *énte.*[Abborr-] *énte.*

PAST.

[Am-] *úto, -a,  
áti, -e.*[Tem-] *úto, -a,  
úti, -e.*[Abborr-] *íto, -a,  
íti, -e.*

### INDICATIVE MOOD.

PRESENT.

[Am-] *o,  
i,  
a;  
iámo,  
áte,  
ano.*[Tem-] *o,  
i,  
e;  
iámo,  
éte,  
ono.*[Abborr-] *o, isco,  
i, isci,  
e, isce;  
iámo,  
íte,  
ono, iscono.*

IMPERFECT.

[Am-] *áva,  
ávi,  
áva;  
avámo,  
aváte,  
ávano.*[Tem-] *éva, éa (ia),  
évi,  
éva, éa;  
evámo,  
eváte,  
évano, éano.*[Abborr-] *íva, ía,  
ívi,  
íva, ía;  
ivámo,  
iváte,  
ívano, íano*

PERFECT DEFINITE.

[Am-] *ái,  
ásti,  
ò;  
ámmo,  
áste,  
árono (áro, ár).*[Tem-] *éi, étti,  
ésti,  
è, étte (eo);  
émmo,  
éste,  
érono, éttero (éro).*[Abborr-] *ii,  
ísti,  
ì (ío);  
immo,  
iste,  
irono.*

FIRST CONJUGATION.

SECOND CONJUGATION.

THIRD CONJUGATION.

FUTURE INDEFINITE.

[Am-] erò,  
erái,  
erà ;  
erémo,  
eréte,  
eránno.

[Tem-] erò,  
erái,  
erà ;  
erémo,  
eréte,  
eránno.

[Abborr-] irò,  
irái,  
irá ;  
irémo,  
iréte,  
iránno.

CONDITIONAL MOOD.

PRESENT.

[Am-] eréi (ería),  
erésti,  
erébbe (ería);  
erémmo,  
eréste,  
erébbero (eriano)

[Tem-] eréi (ería),  
erésti,  
erébbe (ería);  
erémmo,  
eréste,  
erébbero (eriano).

[Abborr-] iréi (iria),  
irésti,  
irébbe (iria);  
irémmo,  
iréste,  
irébbero (iriano)

IMPERATIVE MOOD.

[Am-] a,  
i;  
iámo,  
áte,  
ino.

[Tem-] i,  
a;  
iámo,  
áte,  
ano.

[Abborr-] i, isci,  
a, isca;  
iámo,  
íte,  
ano, iscano

SUBJUNCTIVE MOOD.

PRESENT.

[Am-] i (e),  
i,  
i (e);  
iámo,  
iáte,  
ino.

[Tem-] a,  
a, i,  
a;  
iámo,  
iáte,  
ano.

[Abborr-] a, isca,  
a, i, isca, ischi,  
a, isca;  
iámo,  
iáte,  
ano, iscano.

IMPERFECT.

[Am-] ássi,  
ássi,  
ése ;  
ássimo,  
áste,  
ássero.

[Tem-] éssi,  
éssi,  
ése ;  
éssimo,  
éste,  
éssero.

[Abborr-] íssi,  
íssi,  
ísse ;  
íssimo,  
íste,  
íssero.

## VARIATION OF PASSIVE VERBS.

Passive verbs are formed by joining the verb *éssere*, to be, to the past participle of active verbs. They are, therefore, through all their tenses, varied with the auxiliary verb *éssere*.

Variation of the Verb *Éssere amáto*.

## PARADIGM OF THE PASSIVE VERBS.

## INFINITIVE MOOD.

*Present.*

*éssere amáto* (m. s.), *amáti* (p.), to be loved.  
*éssere amáta* (f. s.), *amáte* (p.), to be loved.

*Past.*

*éssere státo amáto* (m. s.), *státi amáti*\* (p.), to have been loved.  
*éssere státa amáta* (f. s.), *státe amáte* (p.), to have been loved.

## PARTICIPLE.

*Present.*

*esséndo amáto* (m. s.), *amáti* (p.), being loved.  
*esséndo amáta* (f. s.), *amáte* (p.), being loved.

*Past.*

*esséndo státo amáto* (m. s.), *státi amáti* (p.), having been loved.  
*esséndo státa amáta* (f. s.), *státe amáte* (p.), having been loved.

## INDICATIVE MOOD.

## SIMPLE TENSES.

*Present.*

<i>io sóno amáto</i> (m.), -a (f.), I am loved.	<i>siámo amáti</i> (m.), -e (f.), we are loved.	
<i>séi amáto</i> , -a, thou art loved.	<i>siéte amáti</i> , -e, you are loved.	
<i>é amáto</i> , -a, he is loved.	<i>églino sóno amáti</i> , they are loved.	

*Imperfect.*

<i>io éra amáto</i> , -a, I was loved.	<i>eravámo amáti</i> , -e, we were loved.	
<i>éři amáto</i> , -a, thou wast loved.	<i>eraváte amáti</i> , -e, you were loved.	
<i>éra amáto</i> , -a, he was loved.	<i>éranó amáti</i> , -e, they were loved.	

*Perfect.*

<i>fúi amáto</i> , -a, I was loved.	<i>fúmmo amáti</i> , -e, we were loved.	
<i>fósti amáto</i> , -a, thou wast loved.	<i>fóste amáti</i> , -e, you were loved.	
<i>fu amáto</i> , -a, he was loved.	<i>fúrono amáti</i> , -e, they were loved.	

*Future.*

<i>saró amáto</i> , -a, I shall be loved.	<i>saréno amáti</i> , -e, we shall be loved.	
<i>sarái amáto</i> , -a, thou wilt be loved.	<i>saréte amáti</i> , -e, you will be loved.	
<i>sará amáto</i> , -a, he will be loved.	<i>saránno amáti</i> , -é, they will be loved.	

\* The past participle of passive verbs, like that of *éssere*, agrees with the subject of the verb in gender and number.

## COMPOUND TENSES.

*Second Perfect.*

*io sóno státo amato, státa amáta*, I have been loved.  
*siámo státi amáti, státe amáte*, we have been loved.

*Pluperfect.*

*io éra státo amato, státa amáta*, I had been loved.

*Future Anterior.*

*sarò státo amáto, státa amáta*, I shall or will have been loved.

## SUBJUNCTIVE MOOD.

## SIMPLE TENSES.

*Present.*

<i>io sia amáto, -a,</i>	that I be loved.		<i>siámo amáti, -e,</i>	that we be loved.
<i>tu sia amáto, -a,</i>	that thou be loved.		<i>siáte amáti, -e,</i>	that you be loved.
<i>égli sia amáto, -a,</i>	that he be loved.		<i>siano amáti, -e,</i>	that they be loved.

*Imperfect.*

<i>io fóssi amáto, -a,</i>	if I were loved.		<i>fóssimo amáti, -e,</i>	if we were loved.
<i>tu fóssi amáto, -a,</i>	if thou wert loved.		<i>fóste amáti, -e,</i>	if you were loved.
<i>fósse amáto, -a,</i>	if he were loved.		<i>fóssero amáti, -e,</i>	if they were loved.

## COMPOUND TENSES.

*Perfect.*

*io sia státo amáto, státa amáta*, that I have been loved.

*Pluperfect.*

*io fóssi státo amáto, státa amáta*, if I had been loved.

## CONDITIONAL MOOD.

## SIMPLE TENSE.

*Present.*

<i>saréi amáto, -a,</i>	I should be loved.		<i>sarémmo amáti, -e,</i>	we should be loved.
<i>sarésti amáto, -a,</i>	thou wouldst be loved.		<i>saréste amáti, -e,</i>	you would be loved.
<i>sarébbe amáto, -a,</i>	he would be loved.		<i>sarébbéro amáti, -e,</i>	they would be loved.

## COMPOUND TENSE.

*Past.*

*saréi státo amáto, státa amáta*, I should, would, or could have been loved.

## IMPERATIVE MOOD.

<i>si amáto, amáta,</i>	be thou loved.		<i>siámo amáti, amáte,</i>	let us be loved.
<i>sia amáto, égli,</i>	let him be loved.		<i>siáte amáti, amáte,</i>	be ye loved.
			<i>siano amáti égliño,</i>	let them be loved.

Many active verbs become passive by taking the particle *si*, as, *Domandársi*, to be asked: but then they are used in the third person only; as, *Si domándá*, it is asked; *si è domándáto*, it has been asked; etc.

## VARIATION OF NEUTER VERBS.

Neuter verbs are generally varied with the auxiliary verb *éssere*, to be, according to the conjugation to which they belong.

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*Variation of the Verb Partire.*

## PARADIGM OF THE NEUTER VERBS.

## INFINITIVE MOOD.

*Present.**partire*, to depart.*Past.**éssere partito* (m. s.), *partiti* (p.), *partita* (f. s.), *partite* (p.),\* to have departed

## GERUND.

*Present.**parténdo*, departing.*Past.**esséndo partito*, having departed.

## PARTICIPLE.

*Present.**'parténte* (m. s.), departing.*parténte* (p.), departing.*Past.**partito* (m. s.),  
*partita* (f. s.),  
departed.  
departed.*partiti* (p.),  
*partite* (p.),  
departed.  
departed.

## INDICATIVE MOOD.

## SIMPLE TENSES.

*Present.**parto*, I depart.*io partiva*,  
I departed.*Imperfect.**Perfect.**partí*, I departed.*partirò*,  
I shall or will depart.*Future.*


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\* The past participle of the neuter verbs that are varied with *éssere*, agrees with the subject of the verb in gender and number.

## COMPOUND TENSES.

<p><i>Second Perfect.</i>  <i>io sono partito, -a,</i> I have departed.</p>	<p><i>Pluperfect.</i>  <i>io era partito, -a,</i> I had departed.</p>
<p><i>Second Pluperfect.</i>  <i>fui partito, -a,</i> I had departed.</p>	<p><i>Future Anterior.</i>  <i>sarò partito, -a,</i> I shall have departed.</p>

## SUBJUNCTIVE MOOD.

## SIMPLE TENSES.

<p><i>Present.</i>  <i>che io parta,</i> that I depart.</p>	<p><i>Imperfect.</i>  <i>che io partissi,</i> if I departed.</p>
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## COMPOUND TENSES.

<p><i>Perfect.</i>  <i>che io sia partito, -a,</i> that I have departed.</p>	<p><i>Pluperfect.</i>  <i>che io fossi partito, -a,</i> if I had departed</p>
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## CONDITIONAL MOOD.

## SIMPLE TENSE.

*Past.*

*partirei,* I should, would, or could depart, or might depart.

## COMPOUND TENSE.

*Present.*

*sarei partito,* I should, would, or could have departed, or might have departed.

## IMPERATIVE MOOD.

*parti tu,* depart thou.

## VARIATION OF PRONOMINAL VERBS.

Pronominal verbs are varied with the auxiliary *éssere*, to be, according to the conjugation to which their termination belongs.

Variation of the Reflective Verb *Pentirsi*.

## PARADIGM OF THE PRONOMINAL VERBS.

## INFINITIVE MOOD.

<i>pentir-si</i> ,	<i>Present.</i> to repent one's self.		<i>ésser-si pentito</i> ,	<i>Past.</i> to have repented one's self.
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## GERUND.

<i>penténdo-si</i> ,	<i>Present.</i> repenting one's self.		<i>esséndo-si pentito</i> ,	<i>Past.</i> having repented one's self.
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## PARTICIPLE.

*Present.*

*penténte-si* (s.), repenting one's self.

*Past.*

*pentito-si* (m. s.), *pentiti-si* (p.), having repented one's self.  
*pentita-si* (f. s.), *pentite-si* (p.), having repented one's self.

## INDICATIVE MOOD.

## SIMPLE TENSES.

*Present.*

<i>to mi pénto</i> , <i>ti pénti</i> , <i>si pénte</i> ,	I repent myself. thou repentest thyself. he repents himself.		<i>nói ci pentiámo</i> , <i>vi pentíte</i> , <i>si péntonó</i> ,	we repent ourselves. you repent yourselves. they repent themselves.
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*Imperfect.*

*mi pentiva*, I repented myself.

<i>mi pentii</i> ,	<i>Perfect.</i> I repented myself.		<i>mi pentirò</i> ,	<i>Future.</i> I shall repent myself.
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COMPOUND TENSES.

<p><i>Second Perfect.</i>  <i>mi sono pentito, -a,</i> I have repented myself.</p>	<p><i>Pluperfect.</i>  <i>mi era pentito, -a,</i> I had repented myself.</p>
<p><i>Second Pluperfect.</i>  <i>mi fui pentito, -a,</i> I had repented myself.</p>	<p><i>Future Anterior.</i>  <i>mi sarò pentito, -a,</i> I shall or will have repented myself.</p>

SUBJUNCTIVE MOOD.

SIMPLE TENSES.

<p><i>Present.</i>  <i>che mi penta,</i> that I repent myself.</p>	<p><i>Imperfect.</i>  <i>che mi pentissi,</i> if I repented myself.</p>
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COMPOUND TENSES.

<p><i>Perfect.</i>  <i>che mi sia pentito, -a,</i> that I have repented myself.</p>	<p><i>Pluperfect.</i>  <i>che mi fossi pentito, -a,</i> if I had repented myself.</p>
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CONDITIONAL MOOD.

SIMPLE TENSE.

<p><i>Present.</i>  <i>mi pentiréi,</i> I should, would, or could repent myself.</p>
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COMPOUND TENSE.

<p><i>Past.</i>  <i>mi sarei pentito, -a,</i> I should, would, or could have repented myself.</p>
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IMPERATIVE MOOD.

<p><i>pénti-ti,</i> repent thyself.  <i>si penta or penta-si,</i> let him repent himself.</p>	<p><i>pentiámo-ci,</i>  <i>pentite-vi,</i>  <i>si pentano, or</i>  <i>péntan-si,</i></p>	<p>let us repent ourselves.          repent yourselves.          let them repent themselves.</p>
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A great number of active and neuter verbs may become pronominal by the addition of the conjunctive pronouns *mi, ti, si,* &c., either in the objective or in the relation of attribution: and then these verbs are varied with the auxiliary *essere*, to be; as, *Lodáre*, to praise; *dáre*, to give; *tacére*, to keep silent:—

<p><i>mi sono dato un colpo,</i>  <i>ti sei dato per vinto,</i>  <i>si è lodato,</i>  <i>ci siamo taciuti,</i></p>	<p>I have given [to] myself a blow.          thou hast given thyself up as conquered.          he has praised himself.          we have kept ourselves silent.</p>
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Usage, however, in some instances, allows us also to employ the auxiliary *avére*, to have: but then the conjunctive pronouns *mi, ti, si,* are always in the relation of attribution; as,—

<p><i>melo sono or mel' ho goduto,</i>  <i>telo sei or tel' hai creduto,</i>  <i>sel' è or sel' ha bevuto,</i></p>	<p>I have enjoyed it.          thou hast believed it.          he has drunk it.</p>
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## VARIATION OF UNIPERSONAL VERBS.

Unipersonal verbs are generally varied with the auxiliary *avére*, to have, according to the conjugation to which they belong.

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*Variation of the Verb Pióvere.*

## PARADIGM OF THE UNIPERSONAL VERBS.

## INFINITIVE MOOD.

<i>pióvere,</i>	<i>Present.</i> to rain.		<i>avére pióvuto,</i>	<i>Past.</i> to have rained.
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## GERUND.

<i>pióvendo,</i>	<i>Present.</i> raining.		<i>avendo pióvuto,</i>	<i>Past.</i> having rained.
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## PARTICIPLE.

*Past.*  
*pióvuto,* rained.

## INDICATIVE MOOD.

## SIMPLE TENSES.

<i>pióve,</i>	<i>Present.</i> it rains.		<i>pióveva,</i>	<i>Imperfect.</i> it rained.
<i>pióvè, pióvétte,</i>	<i>Perfect.</i> it rained.		<i>pióverà,</i>	<i>Future.</i> it will rain.

## COMPOUND TENSES.

<i>ha pióvuto,</i>	<i>Second Perfect.</i> it has rained.		<i>avéva pióvuto,</i>	<i>Pluperfect.</i> it had rained.
<i>ebbe pióvuto,</i>	<i>Second Pluperfect.</i> it had rained.		<i>avrà pióvuto,</i>	<i>Future Anterior.</i> it will have rained.

## SUBJUNCTIVE MOOD.

## SIMPLE TENSES.

<i>che pióva,</i>	<i>Present.</i> that it rains.		<i>che piovésse,</i>	<i>Imperfect.</i> if it rained.
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## COMPOUND TENSES.

<i>che ábbia pióvuto,</i>	<i>Perfect.</i> that it has rained.		<i>che avésse pióvuto,</i>	<i>Pluperfect.</i> if it had rained.
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## CONDITIONAL MOOD.

## SIMPLE TENSE.

*Present.*

*pioverébbe (piovería),* it would or could rain, or might rain.

## COMPOUND TENSE.

*Past.*

*avrébbe pióvuto,* it would or could have rained, or might have rained.

## IMPERATIVE MOOD.

*pióva,* let it rain.

The following are the unipersonal verbs most in use:—

<i>aggiornáre,</i>	to be day.		<i>geláre,</i>	to freeze.
<i>annottáre,</i>	to grow night.		<i>ghiacciáre,</i>	” ”
<i>balenáre,</i>	to lighten.		<i>dighiacciáre,</i>	to thaw.
<i>lampeggiáre,</i>	” ”		<i>far fréddo,</i>	to be cold.
<i>tuonáre,</i>	to thunder.		<i>far chiáro,</i>	to be light.
<i>nevicáre,</i>	to snow.		<i>far búio,</i>	to be dark.
<i>grandináre,</i>	to hail.		<i>far cáldo,</i>	to be hot.
<i>tempestáre,</i>	” ”		<i>far vénto,</i>	to be windy.
<i>pióvere,</i>	to rain.		<i>far buón témpo,</i>	to be good weather.
<i>diluviáre,</i>	to rain very hard, to deluge.		<i>far cattívo témpo,</i>	to be bad weather.

*Éssere*, to be, is also used unipersonally, both in the singular and plural, when it is joined to the particles *ci* or *vi*; as, *Ésserci* or *ésservi*, to be here, or to be there. It is varied as follows:—

*Variation of the Verb Éssere, unipersonally used.*

INFINITIVE MOOD.

*Present.*

*ésser-ci* or *ésser-vi*, to be here, or to be there.

*Past.*

*ésser-ci* or *ésser-vi státo* (m. s.), (*státi* (p.), *státa* (f. s.), *státe* (p.)), to have been there

GERUND.

*Present.*

*esséndo-ci*, or *esséndo-vi*, there being.

*Past.*

*esséndo-ci* or *esséndo-vi státo* (m. s.), (*státi* (p.), *státa* (f. s.), *státe* (p.)), there having been.

INDICATIVE MOOD.

SIMPLE TENSES.

*Present.*

*c' é* or *v' é*, here is, or there is. | *ci sóno* or *vi sóno*, there are.

*Imperfect.*

*c' éra* or *v' éra*, there was. | *c' érano* or *v' érano*, there were.

*Perfect.*

*ci fu* or *vi fu*, there was. | *ci fúrono* or *vi fúrono*, there were.

*Future.*

*ci sard* or *vi sard*, there shall be. | *ci saránno* or *vi saránno*, there shall be.

COMPOUND TENSES.

*Second Perfect.*

*c' é* or *v' é státo* (m.), -*a* (f.), there has been.  
*ci sóno* or *vi sóno*, *státi* (m.), -*e* (f.), there have been.

*Pluperfect.*

*c' éra* or *v' éra státo*, -*a*, there had been.  
*c' érano* or *v' érano státi* -*e*, there had been.

*Future Anterior.*

*ei sard* or *vi sard státo*, -*a*, there will have been.  
*ei saránno* or *vi saránno státi*, -*e*, there will have been.

## SUBJUNCTIVE MOOD.

## SIMPLE TENSES.

*Present.*

*che ci sia or vi sia,* that there be or may be.  
*che ci siano, vi siano or ci sieno, vi sieno,* that there be or may be.

*Imperfect.*

*ci fósse or vi fósse,* if there were or should be.  
*ci fóssero or vi fóssero,* if there were or should be.

## COMPOUND TENSES.

*Perfect.*

*ci sia or vi sia státo, -a,* that there has been.  
*ci siano or vi siano státi, -e,* that there have been or may have been.

*Pluperfect.*

*ci fósse or vi fósse státo, -a,* if there had been.  
*ci fóssero or vi fóssero státi, -e,* if there had been.

## CONDITIONAL MOOD.

## SIMPLE TENSE.

*Present.*

*ci sarébbe or vi sarébbe,* there should, would, or could be, or might be  
*ci sarébbéro or vi sarébbéro,* there should, would, or could be, or might be

## COMPOUND TENSE.

*Past.*

*ci sarébbe or vi sarébbe státo, -a,* there should, would, or could have been.  
*ci sarébbéro or vi sarébbéro státi, -e,* there should, would, or could have been.

## IMPERATIVE MOOD.

*ci sia, vi sia, or sia-ci, sia-vi,* let there be.  
*ci siano, vi sieno, or sian-ci, sien-vi,* let there be.

The verb *avére*, to have, is often substituted for the verb *éssere* when unipersonally used, and then it is varied after the same manner; as, *Avérci* or *avérvi*, to be here or to be there; *ci ha* or *vi ha*, here is or there is; *ci hánno* or *vi hánno*, there are; etc.

The verb *avére* not only may be used with propriety for the verb *éssere*, but it is also elegantly used in the singular, although the noun to which it is joined is in the plural; as, *Quánte míglia ci HA?* how many miles is it? *ÉBBEVI mólti uómini*, there were a great many men there; etc.

To express in Italian "here or there is some of it," "here or there are some of them," we join the particle *ne*, of it, of them, to *ci* or *vi*, and say, *éssercene* or *ésservene*.

## Irregular Verbs.

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THE irregularities of Italian Verbs are chiefly confined to the perfect tense of the indicative mood, and to the past participle.

Some verbs, however, are also irregular in the present of the indicative; and then they are irregular likewise in the present of the subjunctive and in the imperative.

When verbs are contracted in the infinitive mood, they are contracted also in the future tense and in the conditional mood.

In those tenses in which verbs are irregular, the irregularity, generally, does not extend to all the persons. Thus, with very few exceptions, in the perfect of the indicative, the second person singular, and the first and second persons plural; and in the present of the indicative and subjunctive, and in the imperative, the first and second persons plural, — are regular.

In the variation of these verbs, we will give only those tenses in which they depart from the paradigms already given, to which we must refer for the formation of the other tenses. The persons which are irregular are here printed in small capitals.

For the assistance of learners, we have added to each verb the auxiliary with which it is varied in its compound tenses.

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### VARIATION OF THE IRREGULAR VERBS OF THE FIRST CONJUGATION.

There are but four simple verbs in the first conjugation, which are not varied like *amére*; viz.: —

*andére,*  
*dére,*

to go.  
to give.

*fére,*  
*stére,*

to do, or to make.  
to be, to dwell, to  
stand, or to stay.

Andáre (*varied with Éssere*).

## INFINTIVE MOOD.

*andáre*, to go.

## GERUND.

*andándo*, going.

## PARTICIPLE.

*andáto*, gone.

## INDICATIVE MOOD.

*Present.*

VO or VÁDO,\*  
VÁI,  
VA.

I go or am going.  
thou goest.  
he goes.

| *andiámo*,  
*andáte*,  
VÁNNO,

we go.  
you go.  
they go.

*Future.**andrò* (by contraction for *anderò*), I shall or will go.

## SUBJUNCTIVE MOOD.

*Present.*

io VÁDA,  
tu VÁDA (*vádi*),  
égli VÁDA,

that I go or may go.  
that thou go.  
that he go.

| *andiámo*,  
*andiáte*,  
VÁDANO,

that we go.  
that you go.  
that they go.

## CONDITIONAL MOOD.

*Present.**andréi* (*andría*), by contraction for *anderéi* (*andéria*), I should, would, or could go.

## IMPERATIVE MOOD.

VA (*vá'*) tu,  
VÁDA *égli*,

go thou.  
let him go.

| *andiámo nói*,  
*andáte víi*,  
VÁDANO *égli*no,

let us go.  
go ye.  
let them go.

*Andáre* is sometimes varied with the conjunctive pronouns *mi*, *ti*, *si*, *ci*, *vi*, and the particle *ne*; thus, ME NE *vo*, I go hence; TE NE *vái*, thou goest hence; etc. *Me*, *te*, etc., are then mere expletives.

*Riandáre*, signifying to examine, or to go over again; and *trasandáre*, to go beyond, — are regular and varied like *amáre*.

\* *Andáre* is also a defective verb, and borrows these forms from the Latin verb *vádere*.

Dàre (*varied with Avére*).

## INFINITIVE MOOD.

*dàre*, to give.

## GERUND.

*dàndo*, giving.

## PARTICIPLE.

*dàto*, given.

## INDICATIVE MOOD.

*Present.*

<i>do</i> ,	I give or am giving.		<i>dàmo</i> ,	we give.
<i>DÀI</i> ,	thou givest.		<i>dàte</i> ,	you give.
<i>dà</i> ,	he gives.		<i>DÀNNO</i> ,	they give.

*Perfect.*

DÈTTI or DIÉDI,	I gave or did give.		DÈMMO,	we gave.
DÈSTI,	thou gavest.		DÈSTE,	you gave.
DÈTTE or DIÉDE,	he gave.		DÈTTERO,	they gave.

*Future.*

DARÒ, I shall or will give

## SUBJUNCTIVE MOOD.

*Present.*

to DÌA,	that I give.		<i>dàmo</i> ,	that we give.
tu DÌA or DÌI,	that thou give.		<i>dàte</i> ,	that you give.
egli DÌA,	that he give.		DÌANO or DÌENO,	that they give.

*Imperfect.*

to DÈSSI, if I gave or should give.

## CONDITIONAL MOOD.

*Present.*DARÉI (*dària*), I should, would, or could give, or might give.

## IMPERATIVE MOOD.

dà ( <i>dà'</i> ) tu,	give thou.		<i>dàmo noi</i> ,	let us give.
DÌA egli,	let him give.		<i>dàte voi</i> ,	give ye.
			DÌANO,	let them give.

The compounds of *dàre* — as, *ridàre*, to give again; *addàrsi*, to devote one's self; etc. — have the same irregularities.



Fáre (*varied with Avére*).

## INFINITIVE MOOD.

FÁRE (*facere*),\* to do, or to make.

## GERUND.

*facendo*, doing.

## PARTICIPLE.

FÁTTO, done.

## INDICATIVE MOOD.

*Present.*fo (*facio*),  
FÁI (*faci*),  
fa (*face*),I do or am doing.  
thou doest.  
he does.FACCIÁMO,  
fáte,  
FÁNNO (*fán*),we do.  
you do.  
they do.*Imperfect.*to *faceva* or *facea* (*fa*), I did or was doing*Perfect.*FÉOI (*féi*),  
FACÉSTI (*fésti*),  
FÉCE (*fe'*, *féo*),I did.  
thou didst.  
he did.facémmo (*fénmo*),  
facéste (*féste*),  
FÉCERO (*féro*),we did.  
you did.  
they did*Future.*

FARÒ, I shall or will do.

## SUBJUNCTIVE MOOD.

*Present.*io FÁCCIA,  
tu FÁCCIA,  
egli FÁCCIA,that I do or may do.  
that thou do.  
that he do.FACCIÁMO,  
FACCIÁTE,  
FÁCCIANO,that we do.  
that you do.  
that they do.*Imperfect.*to *facessi* (*féssi*), if I did or should do.

## CONDITIONAL MOOD.

*Present.*FARÉI (*faria*, *faré'*), I should, would, or could do, or might do.

## IMPERATIVE MOOD.

fa (*fá'*) tu,  
FÁCCIA egli,do thou.  
let him do.FACCIÁMO,  
fáte,  
FÁCCIANO,let us do  
do ye.  
let them do.

The compounds of *fáre* — as, *assuefáre*, to accustom; *confáre*, to suit, to agree; *contraffáre*, to mimic, to imitate; *disfáre*, to undo; *misfáre*, to do wrong; etc. — have the same irregularities. *Sodisfáre*, or *soddisfáre*, to satisfy, is both regular and irregular.

\* This verb belongs properly to the second conjugation; it being but a contraction of *facere*, now become obsolete, of which it retains many of the forms.

Stàre (*varied with Èssere*).

## INFINITIVE MOOD.

*Present.*

Stàre, to stand, to stay, to dwell, or to be.

## GERUND.

stàndo, standing.

## PARTICIPLE.

stàto, stood.

## INDICATIVE MOOD.

*Present.*sto,  
STÀI,  
sta,I stand.  
thou standest.  
he stands.| stìamo,  
stàte,  
STÀNNO,we stand.  
you stand.  
they stand*Perfect.*STÈTTI (*stéi*),  
STÈSTI,  
STÈTTE (*sté*),I stood.  
thou stoodst.  
he stood.| STÈMMO,  
STÈSTE,  
STÈTTERO (*stéro*),we stood.  
you stood.  
they stood.*Future.*

STARÒ, I shall or will stand.

## SUBJUNCTIVE MOOD.

*Present.*to STÌA,  
tu STÌA or STÌI,  
ègli STÌA,that I stand.  
that thou stand.  
that he stand.| stìamo,  
stiate,  
STÌANO or STÌENO,that we stand  
that you stand  
that they stand*Imperfect.*

to STÈSSI, if I stood or should stand.

## CONDITIONAL MOOD.

*Present.*STARÈI (*staria*), I should, would, or could stand, or might stand.

## IMPERATIVE MOOD.

sta (*stà?*) tu,  
STÌA ègli,stand thou.  
let him stand.| stiamò,  
stàte,  
STÌANO or STÌENO èghino, let them stand.let us stand.  
stand ye.

*Stáre* is sometimes varied with the conjunctive pronouns, *mi*, *tí*, *si*, etc., and the particle *ne*: thus, *ME NE sto*, I remain here; *TE NE stái*, thou remainest here; etc. *Me*, *te*, etc., are then mere expletives.

*Contrastáre*, signifying to deny, to dispute; *soprastáre* or *sov-rastáre*, signifying to stand over, to threaten; *ostáre*, to oppose; *restáre*, to remain, — are *regular*, and are varied like *amáre*.

The foregoing verbs, *andáre*, *dáre*, *fáre*, and *stáre*, in all those forms in which, when they are simple, they make but one syllable, have, in their compounds, the grave accent on the last syllable; as, *vo*, *da*, *fe'*, *sta*: *Rivò*, I go again; *ridà*, he gives back again; *disfè'*, he destroyed; *instà*, entreat thou; etc.

## VARIATION OF THE IRREGULAR VERBS OF THE SECOND CONJUGATION.

### *Variation of the Irregular Verbs in ēre (long).*

The simple irregular verbs in *ēre* (long) are the following, viz.:—

<i>cadere,</i>	to fall.	<i>rimanere,</i>	to remain.
<i>dissuadere,</i>	to dissuade.	<i>sapere,</i>	to know.
<i>dolere,</i>	to grieve.	<i>sedere,</i>	to sit down.
<i>dovere,</i>	to owe.	<i>tacere,</i>	to be or keep silent.
<i>giacere,</i>	to lie down.	<i>tenere,</i>	to hold.
<i>parere,</i>	to seem.	<i>valere,</i>	to be worth.
<i>persuadere,</i>	to persuade.	<i>vedere,</i>	to see.
<i>piacere,</i>	to please.	<i>volere,</i>	to wish, to will, or to be willing.
<i>potere,</i>	to be able.		

Cadere (*varied with Éssere*).

## INFINITIVE MOOD.

*cadere*, to fall.

## PARTICIPLE.

*caduto*, fallen.

## INDICATIVE MOOD.

*Present.*

<i>cadò</i> ( <i>caggio</i> ), <i>cadì</i> , <i>cadè</i> ,	I fall. thou fallest. he falls.		<i>cadiamo</i> ( <i>caggiamo</i> ), <i>cadete</i> , <i>cadono</i> ( <i>caggiono</i> ),	we fall. you fall they fall.
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*Perfect.*

<i>cadde</i> ( <i>cadéi, cadétti</i> ), <i>cadésti</i> , <i>cadde</i> ( <i>cadéo</i> ),	I fell. thou fellest. he fell.		<i>cademmo</i> , <i>cadéste</i> , <i>cadde</i> ( <i>cadéro, cadér</i> ),	we fell. you fell. they fell.
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*Future.**cadèrò* (*cadrò*), I shall or will fall.

## SUBJUNCTIVE MOOD.

*Present.*

<i>to cada</i> , <i>tu cada</i> , <i>egli cada</i> ,	that I fall or may fall. that thou fall. that he fall.		<i>cadiamo</i> ( <i>caggiamo</i> ), <i>cadiate</i> ( <i>caggiate</i> ), <i>cadano</i> ( <i>caggiano</i> ),	that we fall. that you fall. that they fall.
--	--	--	--	--

## CONDITIONAL MOOD.

*Present.**cadereì* (*cadréi, caderia, cadria*), I should, would, or could fall, or might fall.

## IMPERATIVE MOOD.

*cadì tu*, fall thou.Dissuadere (*varied with either Avère or Éssere*).

## INFINITIVE MOOD.

*dissuadere*, to dissuade

## PARTICIPLE.

DISSUÁSO, dissuaded.

## INDICATIVE MOOD.

*Perfect.*

DISSUÁSI, <i>dissuadésti</i> , DISSUÁSE,	I dissuaded. thou dissuadest. he dissuaded.		<i>dissuadémmo</i> , <i>dissuadéste</i> , DISSUÁSERO,	we dissuaded. you dissuaded. they dissuaded.
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*Dissuadere*, properly speaking, is a compound of the Latin verb *suadere*, as well as *persuadere*, to persuade, which has the same irregularities.

*Dolére* (varied with *Éssere*, and the Conjunctive Pronouns, *mi*, *ti*, *si*, etc.).

## INFINITIVE MOOD.

*dolér-si*, to grieve.

## PARTICIPLE.

*dolúto-si*, grieved.

## INDICATIVE MOOD.

*Present.*

<i>mi</i> DÓLGO ( <i>dóghio</i> ),	I grieve.		<i>ci</i> DOGLIÁMO ( <i>doléme</i> ),	we grieve.
<i>ti</i> DUÓLI,	thou grievest.		<i>vi</i> <i>doléte</i> ,	you grieve.
<i>si</i> DUÓLE ( <i>dóle</i> ),	he grieves.		<i>si</i> DÓLGONO ( <i>dóghiono</i> ),	they grieve.

*Perfect.*

<i>mi</i> DÓLSI,	I grieved.		<i>ci</i> <i>dolémmo</i> ,	we grieved.
<i>ti</i> <i>dolésti</i> ,	thou grievedst.		<i>vi</i> <i>doléste</i> ,	you grieved.
<i>si</i> DÓLSE,	he grieved.		<i>si</i> DÓLSERO,	they grieved.

*Future.*

*dorrò* (by contraction for *dolerò* \*), I shall or will grieve.

## SUBJUNCTIVE MOOD.

*Present.*

<i>mi</i> DÓLGA ( <i>dóghia</i> ),	that I grieve.		<i>ci</i> DOGLIÁMO,	that we grieve.
<i>ti</i> DÓLGA ( <i>dóghia</i> ),	that thou grieve.		<i>vi</i> DOGLIÁTE,	that you grieve.
<i>si</i> DÓLGA ( <i>dóghia</i> ),	that he grieve.		<i>si</i> DÓLGANO ( <i>dóghiano</i> ),	that they grieve.

## CONDITIONAL MOOD.

*Present.*

*dorréi* (*dorría*), by contraction for *doleréi* (*dolería*), † I should, would, or could grieve.

## IMPERATIVE MOOD.

DUÓLI- <i>ti</i> ,	grieve thou.		DOGLIÁMO- <i>ci</i> ,	let us grieve.
<i>si</i> DÓLGA ( <i>dóghia</i> ),	let him grieve.		<i>doléte-vi</i> ,	grieve ye.
			<i>si</i> DÓLGANO ( <i>dóghiano</i> ),	let them grieve

The compounds of *dolére* — as, *condolére*, to condole, etc. — have the same irregularities.

\* To distinguish it from *doleró*, future of the verb *dolére*, to defraud.

† To distinguish them from *doleréi* (*dolería*), forms of the conditional of the verb *dolére*, to defraud.

Dovére (*varied with Avére*).

## INFINITIVE MOOD.

*dovére* (*dévère* \*), to owe.

## PARTICIPLE

*dovúto*, owed.

## INDICATIVE MOOD.

*Present.*

<i>aveo</i> or <b>DÉBBO</b> ( <i>déggio</i> ),	I owe.		<b>DOBBIÁMO</b> ( <i>debbiámo</i> ),	we owe.
<i>dévi</i> ( <i>déi</i> ),	thou owest.		<i>dovéte</i> ,	you owe.
<i>déve</i> or <b>DÉBBE</b> ( <i>dée dé'</i> ),	he owes.		<i>dévono</i> or <b>DÉBBONO</b> ,	they owe.

*Perfect.**dovéi* or *dovétti*, I owed.*Future.**doverò* or *dovrò*, I shall or will owe.

## SUBJUNCTIVE MOOD.

*Present.*

<b>io</b> <b>DÉBBA</b> ( <i>déggia</i> ),	that I owe.		<b>DOBBIÁMO</b> ( <i>deggiámo</i> ),	that we owe.
<b>tu</b> <b>DÉBBA</b> ( <i>déggia</i> ),	that thou owe.		<b>DOBBIÁTE</b> ( <i>deggiáte</i> ),	that you owe.
<b>egli</b> <b>DÉBBA</b> ( <i>déggia</i> ),	that he owe.		<b>DÉBBANO</b> ( <i>déggiano</i> ),	that they owe.

## CONDITIONAL MOOD.

*Present.**doveréi* or *dovréi* (*doveria* or *dovria*), I should, would, or could owe, or might owe.IMPERATIVE MOOD (*wanting*).\* The Latin *debere*, from which *dovére* derives some of its forms.

Giacére (*varied with either Avére or Éssere*).

## INFINITIVE MOOD.

*giacére*, to lie down.

## PARTICIPLE.

*giaciuto*, lain down.

## INDICATIVE MOOD.

*Present.*

GIÁCCIO, <i>giaci</i> , <i>giáce</i> ,	I lie down. thou liest down. he lies down.		GIACCIÁMO, <i>giacéte</i> , GIÁCCIONO,	we lie down. you lie down. they lie down.
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*Perfect.*

GIÁCQUI, <i>giacésti</i> , GIÁCQUE,	I lay down. thou layest down. he lay down.		<i>giacémmo</i> , <i>giacéste</i> , GIÁCQUERO,	we lay down. you lay down. they lay down.
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## SUBJUNCTIVE MOOD.

*Present.*

io GIÁCCIA, tu GIÁCCIA, egli GIÁCCIA,	that I lie down. that thou lie down. that he lie down.		GIACCIÁMO, <i>giacciáte</i> , GIÁCCIANO,	that we lie down. that you lie down. that they lie down.
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## IMPERATIVE MOOD.

<i>giaci tu</i> , GIÁCCIA <i>égli</i> ,	lie thou down. let him lie down.		GIACCIÁMO <i>nóti</i> , <i>giacéte vóti</i> , GIÁCCIANO <i>égliño</i> ,	let us lie down. lie ye down. let them lie down.
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The compounds of *giacére* (as, *soggiacére*, to be subject, etc.), as well as *piacére* and its compounds (*compiacére*, to please; *dispiacére*, to displease; etc.), have the same irregularities.

*Piacére*, and its compounds *compiacére*, etc., in the second person plural of the present of the subjunctive, and in the second person plural of the imperative mood, make *PIACCIÁTE*, etc.

Parére (*varied with Éssere*).

## INFINITIVE MOOD.

*parére*, to seem.

## PARTICIPLE.

*parúto* (*pá so*), seemed.

## INDICATIVE MOOD.

*Present.*

<b>PÁIO</b> ,	I seem.		<i>pariámo</i> ,	we seem.
<i>pári</i> ,	thou seemest.		<i>paréte</i> ,	you seem.
<i>páre</i> ( <i>pár</i> ),	he seems.		<i>párono</i> , or <b>PÁIONO</b> ,	they seem.

*Perfect.*

<b>PÁRVI</b> ( <i>pársi</i> ),	I seemed.		<i>parémmo</i> ,	we seemed.
<i>parésti</i> ,	thou seemedst.		<i>paréste</i> ,	you seemed.
<b>PÁRVE</b> ( <i>párse</i> ),	he seemed.		<b>PÁRVERO</b> ( <i>pársero</i> ),	they seemed.

*Future.**parrò* (by contraction for *parerò* \*), I shall or will seem.

## SUBJUNCTIVE MOOD.

*Present.*

<b>io PÁIA</b> ,	that I seem.		<i>pariámo</i> ,	that we seem.
<i>tu PÁIA</i> ,	that thou seem		<i>pariáte</i> ,	that you seem.
<i>égli PÁIA</i> ,	that he seem.		<b>PÁIANO</b> ,	that they seem.

## CONDITIONAL MOOD.

*Present.**parréi* (*parría*), by contraction for *pareréi* (*parería*†), I should, would, or could seem.

## IMPERATIVE MOOD.

<i>pári tu</i> ,	seem thou.		<i>pariámo nói</i> ,	let us seem.
<b>PÁIA</b> <i>égli</i> ,	let him seem.		<i>paréte vói</i> ,	seem ye.
			<b>PÁIANO</b> <i>égli</i> no,	let them seem.

## Persuadére.

(See "Dissuadére," p. 220.)

## Piacére.

(See "Giacére," p. 223.)

\* To distinguish it from *parerò*, future of the verb *parére*, to parry, to adorn.† To distinguish them from *pareréi* (*parería*), corresponding forms of the verb *parére*, to parry, etc.



Potére (*varied with either Avére or Éssere*).

## INFINITIVE MOOD.

*Potére*, to be able.

## PARTICIPLE.

*potúto*, been able.

## INDICATIVE MOOD.

*Present.*

POSSO,	I am able.		POSSÍAMO,	we are able.
FUÓI ( <i>puó'</i> ),	thou art able.		potéte,	you are able.
FUÒ ( <i>puóte, póte</i> ),	he is able.		POSSONO ( <i>pónno</i> ),	they are able.

*Future.**potrò* (by contraction for *poterò*),\* I shall or will be able.

## SUBJUNCTIVE MOOD.

*Present.*

POSSA, that I be able, or may be able.

## CONDITIONAL MOOD.

*Present.*

<i>potréi</i> ( <i>potria</i> ), by contraction for <i>poteréi</i>		I should, would, or could be able, or might
( <i>poteria, † poria</i> ),		be able.

IMPERATIVE MOOD (*wanting*).\* To distinguish it from *poterò*, future of the verb *potére*, to prune.† To distinguish them from *poteréi* (*poteria*), corresponding forms of the verb *potére*, to prune.

Rimanére (*varied with Éssere*).

## INFINITIVE MOOD.

*rimanére*, to remain.

## PARTICIPLE.

RIMÁSTO (*rimáso*), remained.

## INDICATIVE MOOD.

*Present.*RIMÁNGO (*rimángo*),  
*rimáni*,  
*rimáne*,I remain.  
thou remainest.  
he remains.| *rimaniámo*,  
*rimanéte*,  
RIMÁNGONO,we remain.  
you remain.  
they remain.*Perfect.*RIMÁSI,  
*rimanésti*,  
RIMÁSE.I remained.  
thou remainedst.  
he remained.| *rimanémmo*,  
*rimanéste*,  
RIMÁSERO,we remained.  
you remained.  
they remained*Future.**rimarrò* (by contraction for *rimanerò*), I shall or will remain.

## SUBJUNCTIVE MOOD

*Present.*io RIMÁNGA (*rimagna*), that I remain.  
tu RIMÁNGA (*rimagna*), that thou remain.  
egli RIMÁNGA, that he remain.| *rimaniámo*,  
*rimaniáte*.  
RIMÁNGANO,that we remain.  
that you remain.  
that they remain.

## CONDITIONAL MOOD.

*Present.**rimarréi* (*rimarria*), by contraction for *ri-*  
*maneréi* (*rimanería*),| I should, would, or could remain, or might  
remain.

## IMPERATIVE MOOD.

*rimáni tu*,  
RIMÁNGA *égli*,remain thou.  
let him remain.| *rimaniámo nós*,  
*rimanéte vói*,  
RIMÁNGANO *égliño*,let us remain  
remain ye.  
let them remain

Sapére (*varied with Avére*).

## INFINITIVE MOOD.

*sapére*, to know.

## PARTICIPLE.

*sapúto*, known.

## INDICATIVE MOOD.

*Present.*SO,  
SÁI,  
SA (*sápe*),I know.  
thou knowest.  
he knows.SAPPIÁMO,  
*sapéte*,  
SÁNNO,we know.  
you know.  
they know.*Perfect.*SÉPPI,  
*sapésti*,  
SÉPPE,I knew.  
thou knewest  
he knew.| *sapémmo*,  
*sapéste*,  
SÉPPERO,we knew.  
you knew.  
they knew.*Future.**sapré* (by contraction for *saperò*), I shall or will know.

## SUBJUNCTIVE MOOD.

*Present.*

to SÁPIA, that I know, or may know.

## CONDITIONAL MOOD.

*Present.**sapési* (*sappés*),  
(*sappésia*),by contraction for *saperési*

| I should, would, or could know, or might know.

## IMPERATIVE MOOD.

SÁPI tu,  
SÁPIA égli,know thou  
let him know.| SAPPIÁMO *nói*,  
SAPPIÁTE *vói*,  
SAPPIÁNO *églino*,let us know.  
know ye.  
let them know.

The compounds of *sapére* — as *risapére*, to learn, or to come to know — follow the same irregularities.

Sedére (*varied with Avére*).

## INFINITIVE MOOD.

*sedére* (*seggere* \*), to sit down.

## GERUND.

*sedéndo* (*seggéndo*), sitting.

## PARTICIPLE.

*sedúto*, seated.

## INDICATIVE MOOD.

*Present.*SIÉDO or SÉGGO,  
SIÉDI,  
SIÉDE (*séde*),I sit.  
thou sittest.  
he sits.| *sedíamo*,  
*sedéte*,  
SIÉDONO,we sit.  
you sit.  
they sit.*Perfect.**sedéi* or *sedétti*, I sat.*Future.**sederò* (*sedrò*), I shall or will sit.

## SUBJUNCTIVE MOOD.

*Present.*Io SIÉDA or SÉGGA, that I sit, or may sit.  
tu SIÉDA or SÉGGA, that thou sit.  
egli SIÉDA or SÉGGA, that he sit.| *sedíamo* or *seggíamo*,  
*sedíate* (*seggíate*),  
SIÉDANO or SÉGGANO,that we sit.  
that you sit.  
that they sit

## CONDITIONAL MOOD.

*Present.**sederéi* (*sedréi*, *sederia*), I should, would, or could sit, or might sit.

## IMPERATIVE MOOD.

SIÉDI tu, sit thou.  
SIÉDA or SÉGGA *égli*, let him sit.| *sedíamo* or (*seggíamo*) *noi*, let us sit.  
*sedéte voi*, sit ye.  
SIÉDANO *églino*, let them sit.

*Sedére* is sometimes varied with the pronouns *mi*, *ti*, *si*, etc., and then it requires the auxiliary *éssere*; as, *mi siédo*, I sit (myself); *ti séi sedúto*, thou hast sat (thyself); etc.

The compounds of *sedére* — as, *possedére*, to possess; *risedére*, to reside; *soprassedére*, to supersede — have the same irregularities.

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\* This verb, now become obsolete, is still used in many of the forms of the modern verb *sedére*.

*Tacere* (varied with *Avère*).

INFINITIVE MOOD.

*tacere*, to be or keep silent.

PARTICIPLE.

*taciúto*, been silent.

INDICATIVE MOOD.

*Present.*

*tácio* (*táccio*), I am silent.

*Perfect.*

*tÁCQUI,*  
*tacésti,*  
*TÁCQUE,*

I was silent.  
thou wast silent.  
he was silent.

| *tacémmo,*  
| *tacéste,*  
| *TÁCQUERO,*

we were silent.  
you were silent.  
they were silent.

•  
SUBJUNCTIVE MOOD.

*Present.*

*to tácia* (*táccia*), that I be silent or may be silent.

CONDITIONAL MOOD.

*taceréi*, I should, would, or could be silent.

IMPERATIVE MOOD.

*táci tu*, be thou silent.

*Tacere* is sometimes varied with the pronouns, *mi*, *ti*, *si*, etc., and then it requires the auxiliary *éssere*: *mi tácio*, I keep silent; *si è taciúto*, he has kept silent; &c.

The compound of *tacere* — *ritacere*, to become once more silent — follows the same irregularities.

Tenére (*varied with Avére*).

## INFINITIVE MOOD.

*tenére*, to hold.

## PARTICIPLE.

*tenúto*, holden.

## INDICATIVE MOOD.

*Present.*

TÉNGO ( <i>tégno</i> ), TIÉNI ( <i>tégni</i> ), TIÉNE,	I hold. thou holdest. he holds.		teniámo ( <i>tegnámo</i> ), tenéte, TÉNGONO,	we hold. you hold. they hold.
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*Perfect.*

TÉNNI, tenésti, TÉNNE,	I held. thou heldest. he held.		tenémmo, tenéste, TÉNNERO,	we held. you held. they held.
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*Future.**terrò* (by contraction for *tenerò*), I shall or will hold.

## SUBJUNCTIVE MOOD.

*Present.*

io TÉNGA ( <i>tégna</i> ), tu TÉNGA, egli TÉNGA ( <i>tégna</i> ),	that I hold. that thou hold. that he hold.		teniámo ( <i>tegnámo</i> ), teniáte ( <i>tegnáte</i> ), TÉNGANO ( <i>tégnano</i> ),	that we hold. that you hold. that they hold.
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## CONDITIONAL MOOD.

*Present.*

<i>terrèi</i> ( <i>terria</i> ), by contraction for <i>tenerèi</i> ( <i>teneria</i> ),		I should, would, or could hold, or might hold.
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## IMPERATIVE MOOD.

TIÉNI ( <i>té'</i> ) tu, TÉNGA ( <i>tégna</i> ) egli,	hold thou. let him hold.		teniámo ( <i>tegnámo</i> ) noi, tenéte voi, TÉNGANO egli, no,	let us hold. hold ye. let them hold.
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*Tenére* is sometimes varied with the pronouns *mi*, *ti*, *si*, etc., and then it requires the auxiliary *éssere*; as, *mi sòno tenúto*, I have holden or restrained myself; etc.

Valére (*varied with either Avére or Éssere*).

## INFINITIVE MOOD.

*valére*, to be worth *or* to avail.

## PARTICIPLE.

*valúto* (*válso*), been worth.

## INDICATIVE MOOD.

*Present.***VÁLGO** (*váglio*),  
*váli*,  
*vále* (*vál*),I am worth.  
thou art worth.  
he is worth.| *valiámo*,  
*valéte*,  
VÁLGONO,we are worth.  
you are worth.  
they are worth*Perfect.***VÁLSI**,  
*valésti*,  
VÁLSE,I was worth.  
thou wast worth.  
he was worth.| *valémmo*,  
*valéste*,  
VÁLSERO,we were worth.  
you were worth.  
they were worth*Future.**varrò* (by contraction for *valerò*), I shall *or* will be worth.

## SUBJUNCTIVE MOOD.

*Present.**io* VÁLGA *or* VÁGLIA, that I be worth.  
*tu* VÁLGA *or* VÁGLIA, that thou be worth.  
*egli* VÁLGA *or* VÁGLIA, that he be worth.| *valiámo*,  
*valiáte*.  
VÁLGANO,that we be worth.  
that you be worth.  
that they be worth.

## CONDITIONAL MOOD.

*Present.**varrí* (*varria*), by contraction for *valerí*  
(*valeria*).| I should, would, *or* could be worth, *or*  
might be worth.

## IMPERATIVE MOOD.

*váh tu*,  
VÁLGA (*vágliá*) *égli*,  
let thou be worth.  
let him be worth.| *valiámo nói*,  
*valéte vói*,  
VÁLGANO *églino*,let us be worth  
be ye worth.  
let them be worth.

Vedere (*varied with Avére*).

## INFINITIVE MOOD.

*vedére, <sup>to</sup> see.*

## GERUND.

*vedéndo or VEGGÉNDO, seeing.*

## PARTICIPLE.

*vedúto (visto), seen.*

## INDICATIVE MOOD.

*Present.**védo, VÉGGO,  
védi (vé'),  
véde,*I see.  
thou seest.  
he sees.*vediámo or VEGGIÁMO,  
vedéte,  
vedono or VÉGGONO,*we see.  
you see.  
they see.*Perfect.**VÍDI (viddi),  
vedésti,  
VÍDE,*I saw.  
thou sawest.  
he saw.*vedémmo,  
vedéste,  
VÍDERO, (vider),*we saw.  
you saw.  
they saw.*Future.**vedrò (by contraction for vederò), I shall or will see.*

## SUBJUNCTIVE MOOD.

*Present.**to véda or VÉGGA,  
tu véda or VÉGGA,  
égli véda or VÉGGA,*that I see or may see.  
that thou see.  
that he see.*vediámo or VEGGIÁMO,  
vedíate or VEGGIÁTE,  
védano or VÉGGANO,*that we see.  
that you see.  
that they see.

## CONDITIONAL MOOD.

*Present.**vedréi (vedria), by contraction for vederéi  
(vederia),*

I should, would, or could see, or might see.

## IMPERATIVE MOOD.

*védi (vé') tu, see thou.  
véda or VÉGGA égli, let him see.**vediámo nói,  
vedéte voi,  
védano égliño,*let us see.  
see ye.  
let them see.



Volére (*varied with Avére*).

## INFINITIVE MOOD.

*volére*, to wish, to will, or to be willing.

## PARTICIPLE.

*volúto*, been willing.

## INDICATIVE MOOD.

*Present.*VÓGLIO or VÓ',  
VUÓI (*vuóli, vuó'*),  
VUÓLE (*vóle*),I am willing.  
thou art willing.  
he is willing.VOGLIÁMO (*volémo*), we are willing.  
*voléte*, you are willing.  
VÓGLIONO (*vónno*), they are willing.*Perfect.*VÓLLI,  
*volésti*,  
VÓLLE,I was willing.  
thou wast willing.  
he was willing.*volémmo*, we were willing.  
*voléste*, you were willing.  
VÓLLERO, they were willing.*Future.**corró* (by contraction for *volerò* \*), I shall or will be willing

## SUBJUNCTIVE MOOD.

*Present.*

io VÓGLIA, that I be willing or may be willing.

## CONDITIONAL MOOD.

*Present.**corréi* (*corria*), by contraction for *voleréi*  
(*voleríat*),I should, would, or could be willing, or  
might be willing.IMPERATIVE MOOD (~~wanting~~)

The compounds of *volére* — as, *disvolére*, to desire the contrary of what one has wished; *rivolére*, to wish again, or to be once more willing — have the same irregularities.

\* To distinguish it from the *future* of the verb *volére*, to fly.† To distinguish them from the corresponding forms of *volére*, to fly.

## VARIATION OF THE IRREGULAR VERBS OF THE THIRD CONJUGATION.

The following are the simple irregular verbs of the third conjugation; viz.,—

<i>dire,</i> <i>morire,</i> <i>salire,</i> <i>seguire,</i>	to say or to tell. to die. to ascend. to follow.		<i>udire,</i> <i>uscire,</i> <i>venire,</i>	to hear. to go out. to come.
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### Dire (*varied with Avère*).

#### INFINITIVE MOOD.

DIRE, to say.

#### GERUND.

*dicendo*, saying.

#### PARTICIPLE.

DITTO (*ditto*), said.

#### INDICATIVE MOOD.

##### *Present.*

<i>dico,</i> <i>dici or di,</i> <i>dice,</i>	I say. thou sayest. he says.		<i>diciamo,</i> <i>dite,</i> <i>dicono,</i>	we say. you say. they say.
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##### *Imperfect.*

*io diceva or dicea*, I said.

##### *Perfect.*

<i>dissi,</i> <i>dicesti,</i> <i>disse,</i>	I said. thou saidst. he said.		<i>dicemmo,</i> <i>diceste,</i> <i>dissero,</i>	we said. you said. they said.
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##### *Future.*

DIRÒ (by contraction for *dicerò*), I shall or will say.

## SUBJUNCTIVE MOOD.

*Present.*to *dīca*, that I say or may say.*Imperfect.*to *dīcéssi*, if I said or should say.

## CONDITIONAL MOOD.

*Present.*

**DIREI** (*dīria*), by contraction for *dicerēi* | I should, would, or could say; or might say,  
(*dicerīa*),

## IMPERATIVE MOOD.

Dī' tu,  
*dīca* *égli*,

say thou.  
let him say.

■

*diciāmo* *nói*,  
DīTE *vói*,  
*dīcano* *égli*no,

let us say.  
say ye.  
let them say.

The compounds of *dīre* — as, *ridīre*, to say again; *contradīre* or *contraddīre*, to contradict; *interdīre*, to forbid; *bendīre*, to speak well of; *maldīre*, to speak ill of — have the same irregularities.

*Benedīre*, to bless, and *maledīre*, to curse, in the *perfect*, are both regular and irregular, and make *benedīi* or *benedīssi*, I blessed; *maledīi* or *maledīssi*, I cursed.

## Moríre (*varied with Éssere*).\*

### INFINITIVE MOOD.

*moríre*, to die.

### PARTICIPLE.

MÓRTO, dead.

### INDICATIVE MOOD.

*Present.*

MUÓRO ( <i>móio</i> ),	I die.		<i>moriámo</i> ,	we die.
MUÓRI,	thou diest.		<i>moríte</i> ,	you die.
MUÓRE ( <i>muór</i> ),	he dies.		MUÓRONO ( <i>mubiono</i> ),	they die.

*Future.*

*morirò* or *morrò*, I shall or will die

### SUBJUNCTIVE MOOD.

*Present.*

io MUÓRA ( <i>móia</i> ),	that I die or may die.		<i>moriámo</i> ,	that we die.
tu MUÓRA ( <i>móra</i> ),	that thou die.		<i>moríte</i> ,	that you die.
egli MUÓRA ( <i>móra</i> ),	that he die.		MUÓRANO ( <i>mórano</i> ),	that they die.

### CONDITIONAL MOOD.

*Present.*

*moriréi* or *morréi* (*moriria* or *morria*), I should, would, or could die, or might die.

### IMPERATIVE MOOD.

MUÓRI <i>tu</i> ,	die thou.		<i>moriámo nói</i> ,	let us die.
MUÓRA ( <i>móra</i> ) <i>égli</i> ,	let him die.		<i>moríte vói</i> ,	die ye.
			MUÓRANO <i>églino</i> ,	let them die.

The compounds of *moríre* — as, *premoríre*, to die before, etc. — have the same irregularities.

\* *Moríre* may be varied also with *avére*; but it then takes the nature of an active verb, and signifies “to kill,” and not “to die.”

Salire (varied with either *Avére* or *Éssere*).

## INFINITIVE MOOD.

*salire* (*saglire* \*), to ascend.

## PARTICIPLE.

*salito*, ascended.

## INDICATIVE MOOD.

*Present.*

<b>SÁLGO</b> ( <i>ságljo</i> ), <i>sáli</i> or <i>salisci</i> ( <i>ságlji</i> ), <i>sále</i> or <i>salisce</i> ( <i>ságlie</i> ),	I ascend. thou ascendest. he ascends.		<i>saliamo</i> or <b>SAGLIÁMO</b> , <i>salite</i> , <b>SÁLGONO</b> ( <i>ságliono</i> ),	we ascend. you ascend. they ascend.
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*Perfect.*

<i>salí</i> ( <i>sálsi</i> ), <i>salisti</i> , <i>salí</i> ( <i>sálse</i> , <i>saño</i> ),	I ascended. thou ascendedst. he ascended.		<i>salimmo</i> , <i>saliste</i> , <i>salirono</i> ( <i>salíro</i> , <i>salir</i> ),	we ascended. you ascended. they ascended.
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## SUBJUNCTIVE MOOD.

*Present.*

to <b>SÁLGA</b> ( <i>ságlia</i> ), tu <b>SÁLGA</b> ( <i>ságlhi</i> ), égli <b>SÁLGA</b> or <i>salisca</i> ,	that I ascend. that thou ascend. that he ascend.		<i>saliamo</i> or <b>SAGLIÁMO</b> , <i>saliate</i> or <b>SAGLIÁTE</b> , <b>SÁLGANO</b> ( <i>ságlhano</i> ),	that we ascend. that you ascend that they ascend
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## IMPERATIVE MOOD.

<i>sáli</i> or <i>salisci</i> tu, <b>SÁLGA</b> or <i>salisca</i> égli,	ascend thou. let him ascend.		<i>saliamo</i> nói, <i>salite</i> vói, <b>SÁLGANO</b> églino,	let us ascend. ascend ye. let them ascend.
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The compounds of *salire* — as, *risalire*, to re-ascend; *assalire*, to assail; etc. — have the same irregularities.

\* From this verb, now become obsolete, are derived many of the forms of the modern verb *salire*

## Seguire (*varied with either Avère or Éssere*)

### INFINITIVE MOOD.

*seguire*, to follow.

### PARTICIPLE.

*seguito*, followed.

### INDICATIVE MOOD.

*Present.*

<i>seguo</i> or <b>SIÉGUO</b> ,	I follow.		<i>seguiamo</i> ,	we follow.
<i>segui</i> or <b>SIÉGUI</b> ,	thou followest.		<i>seguite</i> ,	you follow.
<i>segue</i> or <b>SIÉGUE</b> ,	he follows.		<i>seguono</i> or <b>SIÉGUONO</b> ,	they follow.

### SUBJUNCTIVE MOOD.

*Present.*

<i>to segua</i> or <b>SIÉGUA</b> ,	that I follow.		<i>seguiamo</i> ,	that we follow.
<i>tu segua</i> or <b>SIÉGUA</b> ,	that thou followest.		<i>seguiate</i> ,	that you follow.
<i>egli segua</i> or <b>SIÉGUA</b> ,	that he follow.		<i>seguano</i> or <b>SIÉGUANO</b> ,	that they follow.

### IMPERATIVE MOOD.

<i>segui</i> or <b>SIÉGUI tu</b> ,	follow thou.		<i>seguiamo noi</i> ,	let us follow.
<i>segua</i> or <b>SIÉGUA egli</b> ,	let him follow.		<i>seguite voi</i> ,	follow ye.
			<i>seguano egli</i>	let them follow.

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The compounds of *seguire* have the same irregularities.

Udíre (*varied with Avére*).

## INFINITIVE MOOD.

*udíre* (*odíre*), to hear.

## PARTICIPLE.

*udíto*, heard.

## INDICATIVE MOOD.

*Present.*ÓDO,  
ÓDI,  
ÓDE.I hear.  
thou hearest.  
he hears.| *udiámo*,  
*udíte*,  
| ÓDONO,we hear.  
you hear.  
they hear.*Future.**udirò* or *udrò*, I shall or will hear.

## SUBJUNCTIVE MOOD.

*Present.*to ÓDA,  
tu ÓDA (*ódí*),  
égli ÓDA,that I hear or may hear.  
that thou hear.  
that he hear.| *udiámo*,  
*udíte*,  
| ÓDANO,that we hear.  
that you hear.  
that they hear.

## CONDITIONAL MOOD.

*Present.**udriéi* or *údréi* (*udírta* or *udría*), I should, would, or could hear, or might hear.

## IMPERATIVE MOOD.

ÓDI tu,  
ÓDA égli,hear thou.  
let him hear.| *udiámo nói*,  
*udíte vói*,  
| ÓDANO égliño,let us hear.  
hear ye.  
let them hear.

The compounds of *udíre* — as, *riudíre*, to hear again, etc. — have the same irregularities.

*Esaudíre*, to grant, is regular, and varied like *esíbire*.

Uscíre (*varied with Éssere*).

## INFINITIVE MOOD.

*uscíre (escíre), to go out.*

## PARTICIPLE.

*uscito, gone out.*

## INDICATIVE MOOD

*Present.*

ÉSCO,  
 ÉSOI,  
 ÉSCÈ,

I go out.  
 thou goest out.  
 he goes out.

| *usciamo,*  
 | *uscite,*  
 | ÉSCONO,

we go out.  
 you go out.  
 they go out.

## SUBJUNCTIVE MOOD.

*Present.*

io ÉSCA,  
 tu ÉSCA,  
 egli ÉSCA,

that I go out *or* may go out.  
 that thou go out.  
 that he go out.

| *usciamo,*  
 | *usciate,*  
 | ÉSCANO,

that we go out.  
 that you go out.  
 that they go out.

## IMPERATIVE MOOD.

ÉSOI tu,  
 ÉSCA egli,

go thou out.  
 let him go-out.

| *usciamo noi,*  
 | *uscite voi,*  
 | ÉSCANO egli,

let us go out.  
 go ye out.  
 let them go out.

---

The compound of *uscíre* — *riuscíre*, to succeed — has the same irregularities.



Venire (*varied with Éssere*).

## INFINITIVE MOOD.

*venire*, to come.

## PARTICIPLE.

VENÚTO, come.

## INDICATIVE MOOD.

*Present.*

VENGO ( <i>végnò</i> ),	I come.		veniàmo ( <i>vegnàmo</i> ),	we come,
VIÉNI,	thou comest.		venite,	you come.
VIÈNE,	he comes.		VÉNGONO ( <i>végnono</i> ),	they come.

*Perfect.*

VÉNNI,	I came.		venimmo,	we came.
venisti,	thou camest,		veniste,	you came.
VÉNNE,	he came.		VÉNNERO ( <i>venirol</i> ),	they came.

*Future.**verrò* (by contraction for *venirò*), I shall or will come.

## SUBJUNCTIVE MOOD.

*Present.*

io VÉNGA,	that I come or may come.		veniàmo ( <i>vegnàmo</i> ),	that we come.
tu VÉNGA,	that thou come.		veniàte ( <i>vegnàte</i> ),	that you come.
egli VÉNGA,	that he come.		VÉNGANO ( <i>végnano</i> ),	that they come.

## CONDITIONAL MOOD.

*Present.*

verrei ( <i>verria</i> ), ( <i>veniria</i> ),	by contraction for <i>venirei</i>		I should, would, or could come, or might come.	

## IMPERATIVE MOOD.

VIÉNI tu,	come thou.		veniàmo noi,	let us come.
VÉNGA egli,	let him come.		venite voi,	come ye.
			VÉNGANO egli, no,	let them come.

*Venire* is sometimes varied with the conjunctive pronouns *mi*, *ti*, *si*, etc., and the particle *ne*: thus, ME NE *véngo*, I am coming thence; TE NE *viéni*, thou art coming thence, etc. *Me*, *te*, etc., are then mere expletives.

The compounds of *venire* — as, *convenire*, to agree; *divenire*, to become; etc. — have the same irregularities.

## TABLE OF IRREGULAR VERBS.

INFINITIVE.	PRESENT.	PERFECT.	FUTURE.	PARTICIPLE.
Accendere, to light	accendo	accési	accenderò	accésó
Accórgersi, to perceive	m' accórgeo	m' accórsi	m' accórgerò	accórtó
Addúrre, to allege (Addúcere), to allege	addúco	addússi	addurrò (adducerò)	addóttó (addúttó)
Affliggere, to afflict	affliggo	afflissi	affliggerò	afflittó
Ancidere, to kill	ancido	ancísi	anciderò	anciso
Andáre, to go	vádo (vo)	andái	andrò	andáto
Apparire, to appear	apparisco	apparíi	apparirò	apparíto
(Appáre), to appear	(appáro)	(appárvi)	apparerò	appárso
Appartenére, to belong	(appájo)	(appársi)		(apparáto)
	apparténgo	apparténni	apparterrò	appartenúto
		(appartenétti)	appartererò	
Applaudíre, to applaud	applaudisco	applaudíi	applaudirò	applaudíto
(Appláudere), to applaud	appláudo	(appláuosi)	applauderò	(appláuóto)
Apríre, to open	áprou	aprii, apérsi	aprirò	apértó
Árdere, to burn	árdo	ársi	arderò	ársó
Ascéndere, to ascend	ascéndo	ascési	ascenderò	ascésó
		ascendéi		
		ascendétti		
Ascóndere, to conceal	ascóndo	ascósi	asconderò	ascóso, ascósto
Aspérgere, to sprinkle	aspérgeo	aspérsi	aspergerò	aspérso
Assídere, } (Assédere), } to sit down	assido	assisi	assiderò	assiso
Assístere, to assist	assisto	assistéi	assisterò	assistito
Assólvere, to absolve	assólvo	assólvéi	assolverò	assólúto
Assórbire, to absorb	assorbisco	assorbíi	assorberò	assorbíto
(Assórbere), to absorb	(assórbo)	(assórsi?)		
Assúmere, to assume	assúmo	assúnsi	assumerò	assúntó
Astringere, to compel	astringo	astrínsi	astringerò	astrétto
(Astrígnere), to compel	(astríngo)		(astrígnere)	
Atténdere, to wait	atténdo	attési	attenderò	atténtó
Avére, to have	ho	ébbi	avrò	avúto
Avvéllere, to roast up	avvélló	avvélsi	avvellerò	avvéltó
Bévere, to drink	bévo	bévvi, bevéi	beverò, bevrrò	bevúto, beúto
(Bére), to drink	(bíbo), béo	(bébbi)	(berò)	
Bollíre, to boil	bóllo	bolii	boliro	bolíto
Cadére, to fall	cádo (cággio)	cáddi, cadéi	caderò, cadrò	cadúto
Calére, to care for	cále	cálse	calerà (carrà)	calúto
Capére, to comprehend	cápo	capéi (capétti)	caperò, capirò	capúto, capíto
(Capíre), to comprehend	(capisco)	capíi		
Cédere, to submit	cédo	cedéi, céssi	cederò	cedúto, céssó
Chiédere, to ask	chiédo	chiési	chiederò	chiéstó
Chiúdere, to shut	chiúdo	chiúsi	chiuderò	chiúso
Cígnere, to gird	cíngo	cínsi	cingerò	cíntó
(Cígnere), to gird	(cíngo)			
Cógliere, } (Córe), } to gather	cóglío, cólgo	cólsi	coglierò, corrò	cólto
Cómpiere, to accomplish	cómpio	compíei	compierò	compíúto
(Cómpire), to accomplish		compíi		
Concépire, to conceive	concepisco	concepíi	conceperò	concepíto
(Concépere), to conceive	(concípio)	(concepétti)	(conceperò)	concepúto
Connéttere, to connect	connétto	connettéi	connetterò	connéssó
		(connéssi)		(connettúto)
Conoscere, to know	conóscó	conóbbi	conoscerò	conosciúto
		(conoscétti)		
Consumáre,* } (Consumére), } to consume	consúmo	consúnsi	consumerò	consúntó
Copríre, to cover	cópro	coprii, copérsi	coprirò	copértó

\* This verb is regular.

INFINITIVE.	PRESENT.	PERFECT.	FUTURE.	PARTICIPLE.
<b>Córrere, to run</b>	córró	córsi	correrò	córsó
<b>Costringere, to constrain</b> (Costringere), to constrain	costringo	costrinsi	costringerò (costringerò)	costrétto
<b>Créscere, to grow</b>	créscó	crébbi (crescetti)	crescerò	crecinto
<b>Cuócere, to cook</b>	cuóco	cóssi (cocéi)	cocerò	cótto
<b>Dáre, to give</b>	do	diédi, diéi	darò	dáto
<b>Decidere, to decide</b>	decido	decisi (?)	deciderò	deciso
<b>Delúdere, to delude</b>	delúdo	delúsi	deluderò	delúso
<b>Deprimere, to depress</b>	deprimo	depréssi	deprimerò	depréssó
<b>Difendere, to defend</b>	diféndo	difési	difenderò	diféssó
<b>Dire, to say</b>	dico	díssi	dirò	détto
<b>Dirigere, to direct</b>	dirigo	diréssi	dirigerò	dirétto
<b>Discéndere, to descend</b>	discéndo	discési	discenderò	discéso
<b>Dispérgere, to disperse</b>	dispérgo	dispérsi	dispergerò	dispérsó
<b>Distinguere, to distinguish</b>	distinguo	distinsi (distinguétti)	distinguerò	distingúto
<b>Divedére, to</b>	divédo	dividi (dividéi)	divedrò	divedúto (diviso)
<b>Divéllere, to root out</b>	divélló	divélsi	divellerò (diverrò)	divélló
<b>Dolére, to grieve</b>	dólgo, dóglio	dólsi	dorrò	dolúto (dólto)
<b>Dovére, to owe</b> (Devére), to owe	débbo, dévo (déó)	dovéi, dovétti (devéi)	dovrò (doverò)	dovúto
<b>Emérgere, to emerge</b>	emérgo	emérsi	emergerò	emérso
<b>Erigere, érgere, to erect</b>	érgo, érgo	éressi, érsi	erigerò, ergerò	érettó (érto)
<b>Esigere, to exact</b>	esigo	esigéi	esigerò	esátto
<b>Espéllere, to expel</b>	espélló	espúlsi	espellerò	espúlsó
<b>Espónere, to expose</b> (Espórrere), to expose	espóngo (espóno)	espósi (espuósi)	esporrò (esponerò)	espósto (esposito)
<b>Esprimere, to express</b>	esprimo	espréssi	esprimerò	espréssó
<b>Éssere, to be</b>	sóno	fúí	sarò	státo
<b>Esténdere, to extend</b>	esténdo	estési (estendétti)	estenderò	estéso
<b>Estinguere, to extinguish</b>	estinguo	estinsi	estingnerò	estinto
<b>Facére or fáre, to do</b>	fo (faccio)	féci (féi)	farò	fátto
<b>Féndere, to cleave</b>	féndo	féndeí (féssi)	fenderò	féssó
<b>Figere or figgere, to fix</b>	figo, figgo	físsi (fisi)	figerò, figgerò	fitto, fisso, fiso
<b>Fingere or fingere, to feign</b>	fingo (figno)	finsi	fingerò	fitto (fitto)
<b>Fóndere, to melt</b>	fóndo	fúsi (fondéi)	fonderò	fúso, fondúto
<b>Frángere, } to break</b> (Fragnére), }	frángo	fránsi	frangerò	fránto
<b>Friggere, to fry</b>	friggo	fríssi	friggerò	fritto
<b>Genufféttere, to kneel</b>	genuffétto	genufféssi	genuffetterò	genufféssó
<b>Giacére, to lie down</b>	giácio	giácqui (giacétti)	giacerò	giaciúto
<b>Gíre, to go</b>	giúngo	gíi giúnsi	girò giungerò	(gíto) giúnto
<b>Giúngere, to arrive</b>	gódo	godétti, godéi	goderò	godúto
<b>Giúgnere, to arrive</b>	illúso	illúsi	illuderò	illúso
<b>Godére (gaudére), to enjoy</b>	innmérgo	innmérsi	immergerò	immérso
<b>Illúdere, to delude</b>	impélló	impúlsi	impellerò	impúlsó
<b>Immérgere, to immerse</b>	imprimo	impréssi	imprimerò	impréssó
<b>Impéllere, to impel</b>	incédo	incési	inciderò	inciso
<b>Imprimere, to print</b>	incórró	incórsi	incorrerò	incórso
<b>Incidere, to grave</b>	incréscó	incrébbi (increscétti)	increscerò	incresciúto
<b>Incórrere, to incur</b>	inténdo	intési	intenderò	intéso, inténto
<b>Incréscere, to be sorry</b>	intéssó	intesséi	intesserò	intessúto
<b>Inténdere, to understand</b>	intrído	intrísi	intriderò	intriso
<b>Intéssere, to weave</b>	intrúdo	intrúsi	intruderò	intrúso
<b>Intridere, to temper</b>	invádo	invási	invaderò	inváso
<b>Intrúdere, to intrude</b>	invólgo	invólsi	involverò	invólúto
<b>Invádere, to invade</b>	invólvo		involverò	
<b>Invólgere, to wrap up</b>	irrído	irrisi	irriderò	irrisó
<b>Invólvere, to wrap up</b>				
<b>Íre, to go</b>				íto
<b>Irridere, to deride</b>				irrisó

INFINITIVE.	PRESENT.	PERFECT.	FUTURE.	PARTICIPLE.
Iscrivere, <i>to inscribe</i>	iscrivo	iscrissi	iscriverò	iscritto
Istruire, <i>to instruct</i>	istruisco	istruíi	istruirò	istruíto
Lédere, <i>to offend</i>	ledo	(lési) (ledéi)	lederò	lésio
Léggere, <i>to read</i>	léggo	léssi (leggei)	leggerò	létto
(Licere), } <i>to be lawful</i>	lice, léce			(licito) lecito
(Lécere), }				
Maledicere, }				
Maledire, } <i>to curse</i>	maledico	maledéssi	maledirò	maledétto
(Maladire), }				
Mérgere, <i>to dive</i>	mérgo	mérsi	mergerò	mérso
Méscere, <i>to mix</i>	méscio	mescéi	mescerò	(mesciúto)
Méttere, <i>to put</i>	métto	mísi, (mési)	metterò	méssio (míssio)
Mólcere, <i>to assuage</i>	{ 2d pers. mólei	(múlse)		
Mórdere, <i>to bite</i>	{ 3d pers. mólce			
Morire, <i>to die</i>	mórdo	mórsi	morderò	mórso
	{ muóro, móro	morii	morirò, morrò	mórto
	{ muójo, mójo			
Múgnere, }	múngo	múnsi	mugnerò	múnto
Múngere, }				
Muóvere, <i>to move</i>	muóvo	móssi (movéi)	moverò	móssio
Náscere, <i>to be born</i>	násco	náccoli	nascerò	nátto
Nascóndere, <i>to conceal</i>	nascóndo	nascósi	nasconderò	nascóssio
Negligere, <i>to neglect</i>	neglíggo	negligéi	negligerò	neglétto
Nuócere, }	nuóce, nocció	nocqui	nocerò	nosciúto
(Nócere), }				
Offéndere, <i>to offend</i>	offéndo	offéssi	offenderò	offéssio
Offerire, <i>to offer</i>	offerisco	offeríi	offerirò, offerirò	offeríto
Offrire, <i>to offer</i>	offéro	offérsi	(offerò)	
(Offerere), <i>to offer</i>	óffro			
Opprimere, <i>to oppress</i>	opprimo	oppréssi	opprimerò	oppréssio
Parére, <i>to appear</i>	pájo (páro)	parví (pársi)	parrò (parerò)	parúto (pársio)
Páscere, <i>to feed</i>	pásco	pascéi	pascero	pasciúto
Percuótere, <i>to strike</i>	percuóto	percóssi	percuoterò	percóssio
Pérdere, <i>to lose</i>	pérdo	perdéi	perderò	perdíto
Persuadére, <i>to persuade</i>	persuádo	persuási	persuaderò	persuásio
		(persuadéi)		(persuadúto)
Piavére, <i>to please</i>	piaccio, piáció	piáccoli	piacerò	piaciúto
Piangere, }	piángo, piángo	piánsi	piangerò	piánto
Piagnere, }				
Pingere, <i>to paint</i>	pingo	pínsi	pingerò	pínto (píttio)
Piovere, <i>to rain</i>	pióvo	piovéi	pioverò	piovúto
(Pónere) or pórrere, <i>to put</i>	póngo (póno)	pósi (puósi)	porrò	pósto
Pórgere, <i>to offer</i>	pórgo	pórsi	porgerò	pórto
Potére, <i>to be able</i>	póssio	potéi, potétti	potrò (poterò)	potúto
		(possétti)	(porò)	
Precidere, <i>to shorten</i>	precido	precísi	preciderò	precísio
Prémere, <i>to press</i>	prémo	préméi	premerò	prémúto
Préndere, <i>to take</i>	préndo	préssi	prenderò	préssio
Presúmere, <i>to presume</i>	presúmo	presúnsi	presumerò	presúnto
Protéggere, <i>to protect</i>	protéggo	protéssi (?)	proteggerò	protétto
Púngere, púgnere, <i>to prick</i>	púngo	púnsi	pungerrò	púnto
Rádere, <i>to shave</i>	rádo	rási (radéi)	raderò	rásio
Recidere, <i>to retrench</i>	recido	recísi	reciderò	recísio
Redimere, <i>to redeem</i>	redimo	rediméi	redimerò	redénto
Réggere, <i>to govern</i>	réggio	réggi	reggerò	rétto
Réndere, <i>to render</i>	réndo	rendéi	renderò	rendúto (résio)
Repéllere, <i>to repel</i>	repéllio	repúlsi	repellerò	repúlsio
Reprimere, <i>to repress</i>	reprimo	représsi	reprimerò	représsio
Ridere, <i>to laugh</i>	rido	rísi (ridéi)	riderò	riso
Rilúcere, <i>to shine</i>	rilúco	rilússi	rilucerrò	
Rimanére, <i>to remain</i>	rimángo	rimási	rimarrò	rimásio
Risólvere, <i>to resolve</i>	risólvo	risólsi, risólvéi	risolverò	risólto
Rispóndere, <i>to answer</i>	rispóndo	rispósi	risponderò	rispóssio
Ristáre, <i>to desist</i>	risto	ristétti	ristarò	ristátto
Rístringere, }	ristringo	ristrínsi	ristringerrò	ristrétto
Rístringere, }				
Ródere, <i>to gnaw</i>	ródo	rósi	roderò	róssio

INFINITIVE.	PRESENT.	PERFECT.	FUTURE.	PARTICIPLE.
Rómperre, <i>to break</i>	rómpo	rúppi (róppi)	romperò	róttö
Salire, <i>to ascend</i>	sálgo, salisco	salii (sálsi)	salivo (sarrò)	salito
Sapere, <i>to know</i>	so (sáppo)	séppi (sapéi)	saprò (saperò)	sapúto
Scogliere (scérre), <i>to choose</i>	scélgio, scégljo	scelsi	sceglierò	scelto
Scéndere, <i>to descend</i>	scéndo	scési (scendéi)	scenderò	scéso
Scéindere, <i>to cleave</i>	scéindo	scínsi	scéinderò	scéisso
Scégnere, } <i>to unbind</i>	scéigno, scéingjo	scéinsi	scéignerò	scéinto
(Scéingere), }				
Sciogliere, } <i>to untie</i>	scióglio	sciólsi	scioglerò	sciólto
Sciórre, }				
Scórgere, <i>to perceive</i>	scórgo	scórsi	scorgerò	scórtto
Scórrere, <i>to lay waste</i>	scórrjo	scórsi	scorrerò	scórtto
Scrivere, <i>to write</i>	scrivo (scribo)	scrissi	scriverò	scritto
Scuótere, <i>to shake</i>	scuóto (scóto)	scóssi (scotéi)	scoterò	scóso
Sedére, <i>to sit down</i>	siédo, séggo	sedéi, sudétti	sederò (sedrò)	sedúto
Seguire, <i>to follow</i>	séguo, siéguo	seguii	seguirò	seguito
Serpere, <i>to creep</i>	serpo	serpéva		serpénte
Soffrire, } <i>to suffer</i>	soffro	soffrii	soffrirò	sofférto
(Sofferrere), }				
Sólere, <i>to be wont</i>	sólgio	sóno, solito		solíto
Sólvere, <i>to solve</i>	sólvo	sólvei	solverò	solúto
Sórgere (súrgere), <i>to arise</i>	sórgo (súrgjo)	sórsi (súrsi)	sorgerò	sórtto (súrtt)
Sospéndere, <i>to suspend</i>	sospéndo	sospési	sospenderò	sospésjo
Spándere, <i>to pour out</i>	spándo	spandéi	spanderò	spandúto
Spárgere, <i>to spread</i>	spárgjo	spársi	spargerò	spársjo
Spégnere, } <i>to extinguish</i>	spéngjo	spénsi	spegnerò	spéntto
Spéngere, }				
Spéndere, <i>to spend</i>	spéndo	spési	spenderò	spésjo
Spérgere, <i>to disperse</i>	spérgjo	spérsi	spargerò	spérsjo
Spingere, } <i>to push</i>	spíngjo	spínsi	spingerò	spíntto
(Spígnere), }				
Stáre, <i>to stand</i>	sto	stétti (stéi)	starò (sterò)	státo
Sténdere, <i>to extend</i>	sténdo	stési (stendéi)	stenderò	stésjo
Stridere, <i>to cry out</i>	strido	stridéi	striderò	
Stignere, } <i>to stain</i>	stíngjo (stíngjo)	stínsi	(stíngnerò)	stíntto
Stíngere, }				
Stringere, } <i>to bind fast</i>	stringjo	strínsi	stringerò	stréttto
Stríngere, }				
Strúggere, <i>to dissolve</i>	strúggjo,	strússi	struggerrò	strúttto
Svéllere, } <i>to root up</i>	svélljo, svélgjo	svélsi	svellerò	svéltto
Svégliere, }				
Súggere, <i>to suck</i>	súggo	súggéi (sússi)	suggerò	
Tacére, <i>to be silent</i>	táció (táció)	tacqui (tacéi)	tacerò	táciúto
Téndere, <i>to tend</i>	téndo	tési (tendéi)	tenderò	tésjo
Tenére, <i>to hold</i>	téngjo (téngjo)	ténni (tenéi)	terrò (tenerò)	tenúto
Téssere, <i>to weave</i>	téssjo	tésséi	tesserò	téssúto
Tígnere, <i>tingere, to dye</i>	tíngjo (tíngjo)	tínsi	tígnere	tíntto
Tógljere, } <i>to take away</i>	tógljo, tólgjo	tólsi	torrò	tóltto
Tórrre, }				
Tóndere, <i>to shear</i>	tóndjo	tondéi	tonderò	tondúto
Tórcére, <i>to twist</i>	tórcjo	tórsi	torcerò	tórtto
Tórpere, <i>to be benumbed</i>	tórpjo			torpénte
Tráre, } <i>to draw</i>	trággjo (tráncjo)	trássi	trarrò	tráttto
(Trárrere), }				
Uccidére, <i>to kill</i>	uccído	uccéi	ucciderò	uccísjo
Udíre, <i>to hear</i>	ódo	udíi	udirò (udrò)	udítto
Úgnere, <i>úgnere, to anoint</i>	úngjo (úngjo)	únssi	ungerò	úntto
Uscíre, <i>to go out</i>	éscjo	uscíi (escíi)	uscíro	uscítto (escítto)
Valére, <i>to be worth</i>	válgo (váglio)	válsi (valéi)	varrò (valerò)	valúto (válsjo)
Vedére, <i>to see</i>	védjo, véggjo	vidí (véddi)	vedrò	vedúto (vístto)
Veníre, <i>to come</i>	véngjo	vénni (veníi)	verrò (venirò)	venúto (véntto)
Vincere, <i>to conquer</i>	vínco	vínsi	vincerò	víntto (vítto)
Vívere, <i>to live</i>	vívjo	víssi (vívéi)	viverò	vívúto
Vólere, <i>to will</i>	vógljo, vó'	vólli (vólsi)	vorrò	vólúto
Vólvere, <i>to turn</i>	vólgjo	vólssi	volgerò	vólto
Vólgere, <i>to turn</i>	vólvo		volverò	

## Defective Verbs.

### *Defective Verbs ending in ĕre (long), accented.*

<i>calĕre,</i> <i>colĕre or cĕlere,</i> <i>lecĕre and licĕre, }  <i>lĕcere and licere, }</i> </i>	to care for. to adore. to be lawful.		<i>parĕre,</i> <i>silĕre,</i> <i>solĕre,</i> <i>stupĕre,</i>	to fear. to be or keep silent. to be wont. to be astonished.
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### *Defective Verbs ending in ěre (short).*

<i>Ālgere,</i> <i>Āngere,</i> <i>arrĕgere,</i> <i>cĀpere,</i> <i>chĕrere,</i> <i>convĕllere,</i> <i>fiĕdere,</i> <i>licere,</i> <i>mĕlcere,</i>	to be chill. to afflict. to add. to contain. to ask. to convulse. to wound. to shine. to assuage.		<i>riĕdere,</i> <i>sĕrpere,</i> <i>soffĕlcere, }  <i>soffĕlyere, }</i>  <i>tĀngere,</i>  <i>tĕllere,</i>  <i>tĕrpere,</i>  <i>ĭrgere,</i>  <i>vĕgere,</i> </i>	to return. to creep. to support. to touch. to take away. to be benumbed. to urge. to be vigorous.
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### *Defective Verbs ending in ĩre.*

<i>ĭre,</i>	to go.
<i>gĭre,</i>	to go.
<i>olĭre,</i>	to smell.

## VARIATION OF DEFECTIVE VERBS.

(These verbs are used only in the tenses and persons which are here given.)

## Calére.

## INFINITIVE MOOD.

<i>calére,</i>	<i>Present.</i> to care for.		<i>éssere calúto,</i>	<i>Past.</i> to have cared for.
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## GERUND.

*caléndo,* caring for.

## PARTICIPLE.

*calúto,* cared for.

## INDICATIVE MOOD.

<i>cále</i> or <i>cál,</i>	<i>Present.</i> he cares for.		<i>caléva</i> or <i>caléa,</i>	<i>Imperfect.</i> he cared for.
			<i>Perfect.</i>	
			<i>CÁLSE,</i>	he cared for.

## SUBJUNCTIVE MOOD.

<i>CÁGLIA,</i>	<i>Present.</i> that he care for.		<i>calésse,</i>	<i>Imperfect.</i> if he cared for.
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## IMPERATIVE MOOD.

*CÁGLIA égli,* let him care for.

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*Calére* is generally used with the conjunctive pronouns *mi, ti, ci, vi, gli*: thus, *mi cále,* I care for; *ci caléva,* we cared for; etc.

## Colére or Cólere.

## INFINITIVE MOOD.

*colére* or *cólere*, to adore.

## INDICATIVE MOOD.

*Present.**(cóllo),*  
*(cólle),*I adore.  
he adores.

| : : : : : : : : : :

## Lecére and Licére, or Lécere and Lícere.

## INFINITIVE MOOD.

*lecére* and *licére*, to be lawful. | *éssere lécito* or *licito*,\* to be lawful.

## INDICATIVE MOOD.

*Present.**léce* or *lice*, it is lawful.

## Pavére.

## INFINITIVE MOOD.

*pavére*, to fear.

## INDICATIVE MOOD.

*Present.**páve*, he fears.

## Silére.

## INFINITIVE MOOD.

*silére*, to be or keep silent.

## INDICATIVE MOOD.

*Present.**sili,*  
*sile,*thou art or keepest silent.  
he is or keeps silent.

| : : : : : : : : : :

\* From this form are derived *é lécito*, it is lawful; *era* or *fu lécito*, it was lawful; *sará lécito*, it will be lawful; etc., which are used to supply the tenses in which *lecére* is defective.



## Solére.

## INFINITIVE MOOD.

*solére,*

to be wont.

| *èssere sólito,*

to be wont.

## GERUND.

*soléndo,* being wont.

## INDICATIVE MOOD.

*Present.**SÓGLIO,  
SUÓLI,  
SUÓLE (sóle),*I am wont.  
thou art wont.  
he is wont.| *SÓGLIÁMO (solémo),  
soléte,  
SÓGLIONO,*we are wont.  
you are wont.  
they are wont.*Imperfect.**to soléva or soléa,* I was wont.

## SUBJUNCTIVE MOOD.

*Present.**to SÓGLIA,* that I am wont or may be wont.*Imperfect.**to soléssi,* if I were wont or should be wont.

## Stupére.

## INFINITIVE MOOD.

*stupére,* to be astonished.

## INDICATIVE MOOD.

*Present.**stúpe,* he is astonished.

## Álgere.

## INFINITIVE MOOD.

*álgere,* to be chill.

## INDICATIVE MOOD.

*Perfect.**álsi,  
algésti,  
álsa,*I was chill.  
thou wast chill.  
he was chill.| *algémmo,  
algéste,  
álséro,*we were chill.  
you were chill.  
they were chill.

## Ángere.

### INFINITIVE MOOD.

*ángere*, to afflict.

### INDICATIVE MOOD.

<i>Present.</i>		<i>Imperfect.</i>
<i>ánga</i> , it afflicts.		<i>angéva</i> , it afflicted.

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## Arrógere.

### INFINITIVE MOOD.

*arrógere*, to add.

### GERUND.

*arrogéndo*, adding.

### PARTICIPLE.

**ARRÓTO** or **ARRÓSO**, added.

### INDICATIVE MOOD.

<i>Present.</i>			
$\overset{\cdot}{a}\overset{\cdot}{r}\overset{\cdot}{r}\overset{\cdot}{o}\overset{\cdot}{g}\overset{\cdot}{e}$ , <i>arróge</i> ,	he adds:	<i>arrogíamo</i> , <i>arrógono</i> ,	we add. they add.
<i>Imperfect.</i>			
to <i>arrogéva</i> or <i>arrogéa</i> , I added			
<i>Perfect.</i>			
<b>ARRÓSI</b> , <i>arrogésti</i> , <b>ARRÓSE</b> ,	I added. thou addedst. he added.	<i>arrogémmo</i> , <i>arrogéste</i> , <b>ARRÓSERO</b> ,	we added. you added. they added.

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## Cápere.

### INFINITIVE MOOD.

*cápere*, to contain.

### INDICATIVE MOOD.

<i>Present.</i>		<i>Imperfect.</i>
<i>cápe</i> , it contains.		<i>capéva</i> , it contained.

## Chérere.

## INFINITIVE MOOD.

*chérere*, to ask.

## INDICATIVE MOOD.

*Present.**chéro,*  
*chére,*I ask.  
he asks.

| : : : : : : : : : :

## Convèllere.

## INFINITIVE MOOD.

*convèllere*, to convulse.

## GERUND.

*convèlléndo*, convulsing.

## PARTICIPLE.

CONVÚLSO, convulsed.

## INDICATIVE MOOD.

*Present.**convèlle,*

he convulses.

| *convèllono,*

they convulse.

*Imperfect.**convèlléva* or *-léa,*

he convulsed.

| *convèllévano* or *-léano,* they convulsed.*Future.**convèllerà,*

he shall convulse.

| *convèlléranno,*

they shall convulse

## SUBJUNCTIVE MOOD.

*Imperfect.**convèllésse,*

if he convulsed.

| *convèlléssero,*

if they convulsed.

## CONDITIONAL MOOD.

*Present.**convèllérébbe,*

he should convulse.

| *convèllérébbero,*

they should convulse.

## Fiédere.

## INFINITIVE MOOD.

*fiédere*, to wound.

## GERUND.

*fiédendo*, wounding.

## INDICATIVE MOOD.

*Present.**fiédo,*  
*fiédi,*  
*fiéde,*I wound.  
thou woundest.  
he wounds.|     : : :  
          *fiédono,*: : : : :  
they wound.*Imperfect.*to *fiédéva* or *fiédéa*, I wounded.*Perfect.**fiédéi*, I wounded.

## SUBJUNCTIVE MOOD.

*Present.*to *fiéda* (*fiéggia*),  
*égi* *fiédia* (*fiéggia*),that I wound.  
that he wound.|     *fiédano,*

that they wound.

*Imperfect.*to *fiédéssi*, if I wounded.

## Lúcere.

## INFINITIVE MOOD

*lúcere*, to shine.

## GERUND.

*lúcendo*, shining.

## INDICATIVE MOOD.

*Present.*

· · · lúci, · · · lúca,	· · · · · thou shinest. · · · · · he shines.		lucíamo, lucéte, · · · · ·	we shine. you shine. · · · · ·
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*Imperfect.*to *lúcéva*, I shone.*Perfect.*

· · · · · lúcésti,	· · · · · thou shinest.		lucémmo, lucéste,	we shone. you shone.
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*Future.**lucero*, I shall or will shine.

## SUBJUNCTIVE MOOD.

*Present.*

· · · · · égú (lúca),	· · · · · that he shine.		lucíamo, lucíate, (lúcáno),	that we shine. that you shine. that they shine.
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*Imperfect.*to *lúcéssi*, if I shone or should shine.

## CONDITIONAL MOOD.

*Present.**luceréi* (*luceria*), if I should, would, or could shine, or might shine.

## Mólcere.

## INFINITIVE MOOD.

*mólcere*, to assuage.

## INDICATIVE MOOD.

*Present.*

· · · · · mólci, · · · · · mólce,	· · · · · · · · · thou assuagest. · · · · · he assuages.
--	---

*Imperfect.*

to <i>mólcéva</i> , <i>mólcevi</i> , <i>égú mólcéva</i> ,	I assuaged. thou assuagedst. he assuaged.
---	---

## Riédere.

## INFINITIVE MOOD.

*riédere*, to return.

## INDICATIVE MOOD.

*Present.*

<i>riédo,</i>	I return.		· · ·	· · · · ·
<i>riédi,</i>	thou returnest.		· · ·	· · · · ·
<i>riéde,</i>	he returns.		<i>riédono,</i>	they return.

*Imperfect.*

<i>io riédéva</i> or <i>riedéa,</i>	I returned.		· · · · ·	· · · · ·
<i>riedévi,</i>	thou returnedst.		· · · · ·	· · · · ·
<i>égli riedéva,</i>	he returned.		<i>riédévano,</i>	they returned.

## SUBJUNCTIVE MOOD.

*Present.*

<i>io riéda,</i>	that I return.		· · ·	· · · · ·
<i>tu riéda,</i>	that thou return.		· · ·	· · · · ·
<i>égli riéda,</i>	that he return.		<i>riédano,</i>	that they return.

## Sérpere.

## INFINITIVE MOOD.

*sérpere*, to creep.

## GERUND.

*sérpendo*, creeping.

## INDICATIVE MOOD.

*Present.*

<i>sérpo,</i>	I creep.		· · ·	· · · · ·
<i>sérpi,</i>	thou creepest.		· · ·	· · · · ·
<i>sérpe,</i>	he creeps.		<i>sérpono,</i>	they creep.

*Imperfect.*

<i>io sérpéva,</i>	I crept.		· · · · ·	· · · · ·
<i>sérpévi,</i>	thou creptest.		· · · · ·	· · · · ·
<i>égli sérpéva,</i>	he crept.		<i>sérvévano,</i>	they crept.

## SUBJUNCTIVE MOOD.

*Present.*

<i>io sérpa,</i>	that I creep.		· · ·	· · · · ·
<i>tu sérpa,</i>	that thou creep.		· · ·	· · · · ·
<i>égli sérpa,</i>	that he creep.		<i>sérvano,</i>	that they creep.

## Soffólcere or Soffólgere.

## INFINITIVE MOOD.

*soffólcere* or *soffólgere*, to support.

## PARTICIPLE.

*soffólto*, supported.

## INDICATIVE MOOD.

<i>Present.</i>		<i>Perfect.</i>
<i>soffólce</i> or <i>soffólge</i> ,		<i>soffólse</i> ,
he supports.		he supported.

## Tángere.

## INFINITIVE MOOD.

*tángere*, to touch.

## INDICATIVE MOOD:

*Present.*  
*tánge*, he touches.

## Tóllere.

## INFINITIVE MOOD.

*tóllere*, to take away.

## INDICATIVE MOOD.

<i>Present.</i>		
<i>tólli</i> ,		: : : : :
<i>tólle</i> ,		: : : : :
thou takest away.		: : : : :
he takes away.		: : : : :

## SUBJUNCTIVE MOOD.

<i>Present.</i>		
<i>tu tólla</i> ,		: : : : :
<i>égli tólla</i> .		● : : : :
that thou take away.		: : : : :
that he take away.		: : : : :

## IMPERATIVE MOOD.

*tólla égli*, let him take away.

*Estóllere* (to lift), compound of *tóllere*, is defective only in the participle, and in all the persons of the perfect of the indicative.

## Tórpere.

## INFINITIVE MOOD.

*tórpere*, to become numb.

## INDICATIVE MOOD.

*Present.**tórpo,*  
*tórpe,*I become numb.  
he becomes numb.

| : : : : : : : : : :

## SUBJUNCTIVE MOOD.

*Present.**io tórpa,*  
*tu tórpa,*  
*egli tórpa,*that I become numb.  
that thou become numb.  
that he become numb.

| : : : : : : : : : :

## Úrgere.

## INFINITIVE MOOD.

*úrgere*, to urge.

## INDICATIVE MOOD.

*Present.**úrge*, he urges.*Imperfect.**egli úrgéva* or *úrgeá*, he urged.| *úrgévano*,

they urged.

## Vígere.

## INFINITIVE MOOD.

*vígere*, to be vigorous.

## INDICATIVE MOOD.

*Present.**víge*, he is vigorous.*Future.**vígerá*, it will be vigorous.



Gíre.

INFINITIVE MOOD.

*gíre*, to go.

PARTICIPLE.

*gíto*, gone.

INDICATIVE MOOD.

*Present.*

· · · · ·	· · · · ·		<i>gíámo</i> ,	we go.
· · · · ·	· · · · ·		<i>gíte</i> ,	you go.
			· · ·	· · ·

*Imperfect.*

*gíva* or *gía*, I went.

*Perfect.*

to *gíi*, I went.

*Future.*

*gírò*, I shall or will go.

SUBJUNCTIVE MOOD.

*Present.*

· · · · ·	· · · · ·		<i>gíámo</i> ,	that we go or may go.
· · · · ·	· · · · ·		<i>gíáte</i> ,	that you go.
			· · · · ·	· · · · ·

*Imperfect.*

to *gíssi*, if I went or should go.

CONDITIONAL MOOD.

*gírét*, *gíría*, I should, would, or could go, or might go.

IMPERATIVE MOOD.

· · · · ·	· · · · ·		<i>gíámo</i> ,	let us go.
			<i>gíte</i> ,	go ye.

## Íre.

## INFINITIVE MOOD.

*ire*, to go.

## PARTICIPLE.

*ito*, gone.

## INDICATIVE MOOD.

*Present.**ite*, you go.*Imperfect.**to íva,*  
*egli íva,*I went  
he went.| *ívano,*  
| . . .we went.  
. . .*Perfect.**isti,*

thou wentest.

| (*iro, ir*),

they went.

*Future.*. . . . .  
. . . . .. . . . .  
. . . . .| *irémo,*  
| *iréte,*  
| *iráno,*we shall or will go  
you will go.  
they will go.

## CONDITIONAL MOOD.

*(ívano)*, they should, would, or could go, or might go.

## IMPERATIVE MOOD.

*ite*, go ye.

## Olíre.

## INFINITIVE MOOD.

*ólire*, to smell.

## INDICATIVE MOOD.

*Imperfect.**to olíva,*  
*olivi,*  
*egli olíva,*I smelled.  
thou smelledst.  
he smelled.| . . .  
| *olívano,*. . . . .  
they smelled.

## P R O V E R B S.

- A word to the wise is enough,  
 All that is fair must fade,  
 A ragged coat finds little credit,
- Any thing for a quiet life,  
 A great liar has need of a good  
 memory,  
 An old horse for a young soldier,  
 A buttered mouth cannot say no,  
 A good appetite needs no sauce,  
 A good beginning makes a good  
 ending,  
 A barking dog does not bite,  
 A voluntary burden is no burden,  
 A gold key opens every door,  
 A fat kitchen, a lean testament,  
 A new broom sweeps clean,  
 Aught is better than naught,  
 All is not gold that glitters,  
 A sin confessed is half forgiven,
- A little spark kindles a great fire,  
 A rolling stone gathers no moss,  
 A little gall makes a great deal of  
 honey bitter,  
 As you would have a daughter,  
 choose a wife,  
 Anger increases love,  
 All's well that ends well,  
 A married man is a caged bird,  
 An ounce of discretion is worth  
 more than a pound of knowl-  
 edge,  
 A fasting stomach has no ears,  
 After the horse is stolen, shut the  
 barn-door,  
 A bird in the hand is worth two in  
 the bush,  
 Bend the tree while it is young,  
 Better late than never,  
 Better a happy heart than a full  
 purse,  
 Better bend than break,  
 Better give the wool than the sheep,  
 Big head and little wit,
- A buon intenditor poche parole.  
 Bélla cosa tósto è rapíta.  
 A véste logoráta póca féde vien pres-  
 táta.  
 Álla páce si può sacrificár tútto.  
 A un gran bugiárdo ci vuól buóna  
 memória.  
 A giòvane soldáto vécchio caválo.  
 Bócca únta non può dir di no.  
 Buón appetíto non vuól sálsa.  
 Buón princípio fa buón fíne.
- Can che abbaía non mórde.  
 Cárica volentária non cárica.  
 Chiáve d'óro ápre ógni pórtá.  
 Grássá cucína, mágro testaménto.  
 Granáta nuóva spázza ben la cása.  
 Méglio è póco che niénte.  
 Óro non è tútto quel che risplénde.  
 Peccáto confessáto è mézzo perdo-  
 náto.  
 Piccóla favílla accénde gran fuóco.  
 Piétra móssa non fa múschio.  
 Póco fiéle fa amáro mólto miéle.
- Qual fíglia vúoi, tal móglie píglia.
- Sdégno auménta amóre.  
 Tútto è béne che riésce béne.  
 Uómo ammogliáto, uccélló in gábbia.  
 Val piú un' oncia di discrezione che  
 úna líbbra di sapére,
- Véntre digiúno non óde nessúno.  
 Dópo che i caválli sóno prési, serrár  
 la stálla.  
 È méglío un uccélló in gábbia che  
 cénto fuóri.  
 Piéga l'álbero quándo è giòvane.  
 Méglio tárdi che mái.  
 È méglío il cuór felice che la bórsa  
 piéna,  
 È méglío piegáre che rompére.  
 È méglío dar la lána che la pécora.  
 Cápó grássó, cervélló mágro.

Bad news travels fast,	Le cattive nuóve vólano.
Counsel is nothing against love,	Cóntro amóre non è consíglío.
Comparisons are odious,	I paragóni son tútti odiósi.
Christmas comes but once in a year,	Natále non viéne che úna vólta l'áno.
Do what you ought, come what may,	Fa quel che dévi, n' arrívi ciò che potrà.
Do not count your chickens before they are hatched,	Non far cónto dell' uóvo non ancór náto.
Delays are dangerous,	L' indugiáre è pericóloso.
Different times, different manners,	Áltri témpi, áltri costúmi.
Drop by drop wears away a stone,	A góccia à góccia si trafóra la piétra.
Do not look a gift horse in the mouth,	A cavál donáto, non guardár in bócca.
Every thing is good in its season,	Da stagióne tútto è buóno.
Every dog is a lion at home,	Ógni cáne è leóne a cása súa.
Every truth is not good to be told,	Ógni véro non è buóno a díre.
Every body knows where his shoe pinches,	Ognúno sa dóve la scárpa lo strínge.
Every one for himself, and God for us all,	Ognún per sè, e Dío per tútti.
Every body praises his own saint,	Ognúno lóda il próprio sánto.
Every body's friend, nobody's friend,	Amíco d' ognúno, amíco di nessúno.
Every one thinks his own cross the heaviest,	Ad ognúno par piú gráve la croce súa.
Extreme ills, extreme remedies,	Ai máli estrémi, estrémi rimédi.
Friends in need are friends indeed,	A bisógni si conóscen gli amíci.
For a web begun, God sends thread,	A téla ordíta Dío mánda il filo.
Fair words, but look to your purse,	Béle paróle, ma guárda la bórsa.
Four eyes see more than two,	Vedón piú quattr' óchi che dúe.
Fortune comes to him who seeks her,	Vién la fortúna a chi la procúra.
Forbidden fruit is sweet,	I frútti proibíti sóno dólci.
Father Modest never was a prior,	Fra modésto non fu mái prióre.
From those I trust, God guard me;	Da chi mi fído, mi guárdi Iddío; da
from those I mistrust, I will guard myself,	chi non mi fído mi guarderò io.
God helps him who helps himself,	Chi s'aiúta, Dío l'aiúta.
Give to him that has,	Dà del túo a chi ha del súdo.
Give time, time,	Dà témpo al témpo.
God sends meat, and the devil sends cooks,	Dío ci mánda la cárne, ma il diávolo i cuóchi.
Great griefs are mute,	I gran dolóri sóno múti.
Great smoke, little fire,	Gran fúmo, póco arrósto.
Gold does not buy every thing,	L'óro non cómpra tútto.
Good wine makes good blood,	Buón víno fa buón sángue.
He who succeeds is reputed wise,	A chi la riésece béne, è tenúto pe- sávio.
He who knows nothing, knows enough if he knows how to be silent,	Assái sa, chi non sa, se tácer sa.
He is blind who cannot see the sun,	Ben è ciéco chi non véde il sóle
He who sings drives away sorrow,	Chi cánta, i suói máli spavénta

- He who buys in time, buys cheap, Chi còmpra a témpo, còmpra a buón mercátò.
- He laughs well who laughs last, Ríde béne che ríde l'último.
- Hear, see, and say nothing, if you Ódi, védi e táci se vuói vivér in would live in peace, páce.
- He is master of another man's life È padròne délla víta altrúì chi la súa who is indifferent to his own, sprézza.
- He gives twice who gives in a trice, Chi dà préstò, da il dóppio.
- He who stands may fall, Chi è rítto può cadére.
- He that reckons without his host Chi fa il cònto sénza l'òste, gli con- must reckon again, vién fàrlo dúe vòlte.
- Hell is full of good intentions, Di buóna volontà è piéno l'inférno.
- Habit is a second nature, L' ábito è úna secónda natúra.
- In at one ear, and out at the other, Déntro da un orecchio e fuóri dall' áltro.
- Ill weeds grow apace, La mal érba crésce préstò.
- Look before you leap, Guárda innánzi che tu salti.
- Like master, like man, Tal padròne, tal servitóre.
- Live, and let live, Vívi, e láschia vívere.
- Love me, love my dog, Chi áma me, áma il mío cánè.
- Love rules without law, Amór régge sénza légge.
- Love me little, and love me long, Ámami póco, ma continúa.
- Love knows not labor, Amór non conósce traváglío.
- Let him who is well off stay where Chi sta béne non si muóva. he is,
- Long tongue, short hand, Lúnga língua, córta máno.
- Marry in haste, repent at leisure, Chi si márita in fréttà, sténta adágio.
- Many a true word spoken in jest, Quel che páre búrla, ben sovénte è véro.
- Much smoke and little fire, Mólto fúmo e póco fuóco.
- Make me a prophet, and I will make Fámmi indovíno, e ti farò rícco. you rich,
- Nothing venture, nothing have, Chi non s'arríschì non guadágna.
- Nothing is difficult to a willing mind, A chi vuóle, non è còsa difícilè.
- Near the church, far from God. Vicíno álla chiésa lontán di Dío.
- Old reckonings, new disputes, A cònti véccì, contése nuóve.
- One enemy is too many, and a hun- È tróppo un nemíco, e cénto amíci dred friends are too few, non bástano.
- One hand washes the other, and Úna máno láva l'áltra e tútt' e dúe both hands wash the face, lávano il víso.
- One word brings another, Úna paróla tíra l'áltra.
- One swallow does not make a sum- Un fióre non fa Primavéra. mer,
- One man warned is as good as two, Un avvertíto ne val dúe.
- Out of sight, out of mind, Lontáno dágli ócchi, lontáno del cuóre.
- Poor as a church mouse, Povéro cóme un tópo in chiésa.
- Poverty has no kin, Povertà non ha parénti.
- Physician, heal thyself, Médico, cúra te stéssò.
- Pluck the rose and leave the thorns, Cógli la rósa, e láschia le spíne.
- Rather hat in hand than hand in Piuttóstò cappéllò in máno, che purse, máno álla bórsa.
- Roses grow among thorns, Áncò trà le spíne náscono le róse.

Saying is one thing, and doing is another,

Silence gives consent,  
Strike while the iron is hot,  
See Naples, and then die,  
Savings are the first gain,  
Seeing is believing,  
Second thoughts are best,  
The full belly does not believe in hunger,

To pay one in his own coin,  
Think much, speak little, and write less,

Translators, traitors,  
The weakest goes to the wall,  
They say, is a liar,  
The people's voice, God's voice,  
To fall out of the frying-pan into the fire,

The biter is sometimes bit,  
The world is governed with little brains,

True love never grows old,  
The liar is not believed when he speaks the truth,

The workman is known by his work,

There is always a calm before a storm,

The beard does not make the philosopher,

There is no love without jealousy,  
There is no smoke without fire,

The steed is starving whilst the grass is growing,

The devil is not so ugly as he is painted,

The best is the cheapest,  
Teaching we learn,  
To cast pearls before swine,  
The earth covers the errors of the physician,

There is no disputing about tastes,  
The doctor seldom takes medicine,

The world was not made in one day,  
Tell me the company you keep, and I will tell you what you are,

Whoever brings, finds the door open for him,

Where there is a will, there's a way,

Well begun is half done,

Áltra cósà è il díre, áltra il fáre.

Chi táce, acconsénte.  
Bátti il féro quánd è cáldo.  
Védi Nápoli e pói muóri.  
Lo sparágno è il primo guadágno.  
Chi con l'ócchio véde, di cuór créde  
Il secóndo pensiéro è il miglióre.  
Córpo satóllo non créde al digiúino.

Pagár úno délla súa própria monéta.  
Pénsa mólto, párla póco, scrívi méno

Traduttóri, traditóri.  
Sémpre ha tórtó il piú débole.  
Si díce, è mentitóre.  
Vóce di pópolo, vóce di Dío.  
Cadér délla padélla nélle brágie.

Chi búrla, víen burláto.  
Con póco cervéllo si govérna il móndo.

Amór véro non divénta canúto.  
Al bugiárdo non si créde la verità.

All ópera si conósce il maéstro.

La bonáccia burráscá mináccia.

La bárba non fa il filósofo.

Non c'è amór sénza gelosía.  
Non c'è fúno sénza fuóco.  
Méntre l'ériba créscé il caválla muóre di fáme.

Il diávolo non è cósi brútto cóme si dipíngé.

Il miglióre è men cáro.  
Insegnándo s'impára.  
Gettár le marghérite ai pórci.  
Gli erróri del médico gli cópre la térra.

Dei gústi non se ne dispúta.  
Di rádo il médico píglia medicína.  
In un giòrno non si fe' Róma.  
Dímmi con chi trátti, e ti dirò chi séi.

Apérta ha la pórtá chiúnque appórtá.

A chi vuóle, non máncano módi.

Buón princípío è la metá dell' ópra.

Who does too much often does little,	Spésso chi tróppo fa, póco fa.
Who knows most believes least,	Chi più sa, ména créde.
Who comes seldom is welcome,	Chi ráro viéne, vién béne.
While there is life, there is hope,	Finchè v'è fiáto, v'è speránza.
Who knows nothing never doubts,	Chi niénte sa, di niénte dúbita.
What's done can't be undone,	Quel che è fáto non si può disfáre.
What costs little is little valued,	Quéllo che cósta póco, si stúma póco.
Who judges others condemns himself,	Chi áltri giúdice se condánna.

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 I D I O M S .
 

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Non vale un <i>acca</i> ,	It is not worth a pin.
A bell' <i>ágio</i> ,	Leisurely.
Mangiár cárne d' <i>allódola</i> ,	To take pleasure in being praised.
Fáre álto e básso,	To do as one pleases.
<i>Amíco</i> da bonáccia,	A table friend.
È all' <i>artícólo</i> di móрте,	He is at the point of death.
Dar la <i>báia</i> ,	To laugh at.
Da <i>básto</i> é sélla,	Fit for any thing.
In un <i>bátter</i> d' ócchio,	In an instant.
Dirizzáre il <i>bécco</i> ágli <i>sparviéri</i> ,	To attempt impossibilities.
Andáre di <i>béne</i> in méglío,	To grow better and better.
Un uómo da <i>béne</i> ,	A good honest man.
Dir del <i>béne</i> ,	To speak well of a person.
Mi convién <i>bér</i> la,	I must bear it.
Tenér l' <i>ánima</i> co' <i>dénti</i> ,	To be almost dead.
Dal <i>détto</i> al fáto v' è un grán <i>trátto</i> ,	To say and to do are two different things.
Chi <i>dórme</i> non píglia <i>pésci</i> ,	Idleness begets poverty.
Quésta <i>cósa</i> non m' <i>éntra</i> ,	I do not comprehend this.
Non è <i>érba</i> del <i>vóstro</i> órto,	This is not of your own making.
Mangiársi l' <i>érba</i> sótto,	To spend what one has.
Ascónder l' <i>ámo</i> nell' <i>ésca</i> ,	To deceive one under the color of friendship.
Le <i>cóse</i> sóno in buón <i>éssere</i> ,	Things are in a good way.
<i>Éssere</i> all' <i>estrémo</i> délla <i>víta</i> ,	To be at the point of death.
Stáre all' <i>érta</i> ,	To be upon one's guard.
<i>Ésser</i> di buóna <i>bócca</i> ,	To be a great eater.
Favelláre con le <i>máni</i> ,	To strike.
Non avér <i>fiéle</i> ,	To be good-natured.
Far <i>filáre</i> úno,	To make one do what you please.
Pagár il <i>fió</i> ,	To pay dear for.
Dáre ad úno <i>cárta</i> <i>biánca</i> .	To give one full power.
<i>N'ra</i> tre <i>giórni</i> ,	In three days.

Dolérsi di *gamba sána*,  
 Dárla a *gámbe*,  
 Vín cere la *gára*,  
 Con bel *gárbo*,  
 Fáre la *gátta mórtá*,  
 Cóme méglío vi aggráda,  
*Imbarcársi sénza biscóttó*,

È *impastáto* di vizj,  
 Véndere all' *incánto*,  
 Dár l' *incénso* a' *mórti*,  
 Il túo *inchióstro* nón tigne,  
 Mostráre altrúí *lucióle* per lanterné,

In *cása súa* v' è il *látte* di gallína,

Uno máno *láva* l' *áltra*,  
*Legársela* al díto,  
 Tenére in *lívra*,  
 Dáre in *lúce*,  
 Veníre *máncó*,  
 Uscír del *mánico*,  
 Far un *marróne*,  
*Méttre* álla *véla*,  
*Miráre* con la *códa* dell' *óchio*,  
 Ti farò *mórdere* le *únghe*,  
*Mutár vérsó*,  
 Dar l' *última máno*,  
 Fuór di *máno*,  
 Éssere álla *máno*,  
 Avére la *máno*,  
 Méttre *máno* ad *úna cósa*,  
 Imbottár *nébbia*,  
 Tésta di *pollástra*,  
 Fáre il *bécco* all' *oca*,  
*Óchio* mío,  
 In un *bátter d' óchio*,  
 A *quátr' óchi*,  
 Va in *buón óra*,  
 Far *orecchie* di *mercánte*,  
 Tútto' l' *móndo* e *paése*,  
 Col *témpo* e *cólla páglia* *matúrano*  
 le *néspole*,  
 Stársi ne' *propíi pánni*,  
 Cavár le *pénne maéstre*,  
 La *vóstra opinióne* non mi *quádra*,  
*Quésto* è il *quánto*,  
 Di *quándo* in *quándo*,  
 Dár *nélla ragnátela*,  
 Menár *tútti a rastrello*,  
*Rénder* l' *ánima*,  
*Rídere* ágli *ángeli*,  
 Ha *póco sále* in *zúcca*,

To complain without reason.

To run away.

To carry the prize.

In a civil manner.

To dissemble.

As you think fit.

To undertake a thing without means.

He is very vicious.

To sell by auction.

To make almanacs for the last year.

Your credit is not good.

To make one believe that the moon is made of green cheese.

In his house they always eat of the best.

To help one another.

To owe one a spite.

To keep in suspense.

To publish.

To faint.

To be extravagant.

To make a mistake.

To set sail.

To cast sheeps' eyes.

I'll make you repent it.

To alter the course of one's life.

To finish.

Out of the way.

To be ready.

To have the advantage.

To begin a thing.

To lose time.

Giddy brained.

To finish any work.

My darling.

In an instant.

Face to face.

God speed you.

To give no ear.

One may live everywhere.

Time brings every thing to maturity.

To be contented with what one has.

To take away the best one has.

I am not of your opinion.

This is the point.

Now and then.

To fall into a snare.

To use all alike.

To give up the ghost.

To laugh at nothing.

He has not a great deal of judgment.



I a gallina che canta è quella che ha fatto l'uovo,	The man who is too earnest in justifying himself is guilty.
Venir la schiuma alla bocca,	To be in a great passion.
Levársi all'álba de' tafáni,	To rise late.
Chi tardi arriva male alloggiá,	Those who come too late must kiss the cook.
Tenere il piéde in dúe stáffe,	To have two strings to one's bow.
Pighúr gli uccellini,	To play the fool.
Uccél da välle,	A sly man.
Ugnér le máni,	To bribe one with money.
Far venir l'acqua all' úgola,	To make the mouth water.
Vedére il pel nell' uovo,	To be clear-sighted.
Dár le véle a' vénti,	To set sail.
A véla e rémo,	With all speed.
Vendémia méntra hái témpo,	Get money while you can.
La candéla è al vérdé,	The candle is almost out.
La verità sta sémpre a gála,	Truth always prevails at last.
I miéi affári háanno présó buóna piéga,	My affairs are going on successfully.
Náscer vestíto,	To be born lucky.
Zára a chi tócca,	Let every one care for himself.
Far d'úna lancia un zípulo,	To make a little out of a great deal.
Cantáre ad úno la zólfá,	To chide.

## ITALIAN AND ENGLISH VOCABULARY.

*Abbáglío*, mistake.  
*accánto*, aside.  
*acqua*, water.  
*addóssó*, on, upon.  
*affánno*, grief.  
*affátto*, entirely.  
*affétto*, good-will, kindness.  
*ágo*, needle.  
*álba*, dawn.  
*álbero*, tree.  
*allóra*, then.  
*allóro*, laurel.  
*álma*, soul.  
*alméno*, at least.  
*al par*, equal, alike.  
*altéro*, proud.  
*áltro*, other.  
*amarézza*, bitterness.  
*ámbo*, both.  
*amicízia*, friendship.  
*amíco*, friend.  
*amístáde*, friendship.  
*ámo*, fish-hook.  
*amóre*, love.  
*ancélla*, waiting-maid.  
*anélló*, panting.  
*anélló*, a ring.  
*ánima*, soul.  
*ánino*, courage, mind.  
*ansánti*, panting.  
*antíco*, ancient.  
*apérta*, hole, gap.  
*áquila*, eagle.  
*arátro*, plough.  
*arcáno*, secret.  
*ardénte*, hot, burning.  
*aréna*, sand, gravel.  
*argénto*, silver.  
*uscóso*, hidden.  
*aspétto*, aspect.  
*assennátó*, sensible.  
*astánte*, by-stander.  
*ástro*, star.  
*augellétto*, small bird.

*áura*, gale, breeze.  
*avélló*, grave, tomb.  
*avvenénza*, comeliness.  
*avventúre*, future.  
*avverténza*, precaution.  
*avvísó*, advice.

*Báció*, a kiss.  
*baléna*, whale.  
*bállo*, ball.  
*bambíno*, child, infant.  
*bandító*, an outlaw.  
*bellézza*, beauty.  
*bellù*, beauty.  
*benchè*, although.  
*bicchíere*, drinking-glass.  
*bíle*, anger, passion.  
*bióndo*, fair, light.  
*birbánte*, vagabond.  
*bisógno*, need, want.  
*bizzárro*, whimsical.  
*bórgo*, suburb.  
*bórsa*, a purse, bag.  
*bóscó*, a wood.  
*bottéga*, shop.  
*bráccío*, an arm.  
*brándó*, sword.  
*brézza*, cold, breeze.  
*brína*, frost.  
*bríno*, brown, dark.  
*brúttó*, ugly.  
*bugía*, a lie.  
*budí*, oxen.  
*burrásca*, tempest.  
*búrro*, butter.

*Cáccia*, hunting.  
*cáqna*, dog.  
*cálca*, confusion.  
*calvézza*, baldness.  
*calvo*, bald.  
*cálza*, stocking.  
*cambiavólúte*, broker.  
*camminó*, way, road.  
*cámppo*, field.

*cánto*, song.  
*canzóné*, song.  
*capánna*, cottage.  
*capélli*, pan.  
*cáro*, dear.  
*cárne*, meat.  
*carabína*, carbine.  
*carézza*, caress.  
*carnéfica*, executioner.  
*cárta*, paper.  
*cascáta*, cascade.  
*cáso*, case.  
*caténa*, chain.  
*cáttedra*, cathedral.  
*cattívo*, bad.  
*caúto*, wary, cautious.  
*cávo*, hollow.  
*céna*, supper.  
*cénere*, ashes, cinders.  
*céppo*, stump, log.  
*céra*, wax.  
*cérto*, certain, sure.  
*cétra*, cistern.  
*cervélló*, brain.  
*chéto*, quiet, still.  
*chiáro*, clear, fair.  
*chiáve*, key.  
*chiaróre*, brightness, clearness.  
*chína*, declivity.  
*chiódo*, nail.  
*chitárra*, guitar.  
*ciabbattíno*, cobbler.  
*cíbo*, food.  
*ciéco*, blind.  
*ciélo*, sky, heaven.  
*címa*, top, summit.  
*cinghiále*, a wild boar.  
*cittadíno*, citizen.  
*códa*, tail.  
*cognizióne*, knowledge.  
*cognátó*, brother-in-law.  
*colazióne*, breakfast.  
*cólle*, hill.  
*cóllera*, anger.

*roltivatóre*, farmer.  
*concorrénza*, competi-  
 tion.  
*contadino*, peasant.  
*cónto*, account.  
*contráda*, country.  
*convito*, banquet, feast.  
*cóppa*, cup.  
*cortina*, curtain.  
*costúme*, custom, man-  
 ner.  
*crúccio*, anguish.  
*cucína*, kitchen.  
*cúlla*, cradle.  
*cuóre*, heart.  
*cupidúgia*, covetousness.  
*cúpo*, deep.

*Dabbéne*, good, honest.  
*danáro*, money.  
*delitto*, crime.  
*débole*, weak.  
*détto*, word.  
*dí*, day.  
*difétto*, fault.  
*disgrázia*, misfortune.  
*dóglia*, grief, pain.  
*dólce*, sweet.  
*dolcézza*, sweetness.  
*dóno*, gift.  
*donzella*, damsel.  
*dótto*, skilful, learned.  
*droghière*, druggist.  
*dritto*, right, straight.  
*duolo*, grief, pain.

*Ebbrezza*, drunkenness.  
*élmo*, helmet.  
*elsa*, the hilt of a sword.  
*entrámbi*, both.  
*entrío*, the treasury.  
*érba*, grass.  
*erbóso*, grassy.  
*eréde*, the heir.  
*eróe*, hero.  
*erránte*, wandering.  
*érto*, steep, ascent.  
*estáte*, summer season.  
*età*, age.  
*etáde*, age.  
*etéree*, ethereal.

*Fáccia*, face.

*fálce*, scythe.  
*fállo*, fault.  
*fáme*, hunger.  
*farfálla*, butterfly.  
*fáta*, fairy.  
*fatíca*, fatigue.  
*fato*, fate, destiny.  
*favélla*, discourse,  
 speech.  
*féde*, faith.  
*férro*, iron.  
*fiámma*, flame.  
*fiáncó*, side.  
*fiáto*, breath.  
*figo*, fig.  
*fidánza*, trust, hope,  
*figúra*, figure, shape.  
*figliúolo*, son.  
*fiéro*, cruel, savage.  
*fiévole*, feeble, weak.  
*fióre*, flower.  
*fiócco*, tassel, flake of  
 snow.  
*fischíata*, whistling.  
*fiórído*, flowery.  
*fólla*, crowd.  
*fórté*, strong.  
*frettolóso*, hasty.  
*fulgído*, bright.  
*fúmo*, smoke.  
*fúne*, a rope.  
*fuóco*, fire.  
*furibóndo*, like a mad-  
 man.

*Gállo*, a cock.  
*gelo*, ice.  
*gélido*, frozen.  
*gémíto*, groan.  
*gemebóndo*, groaning.  
*gènere*, gender, kind.  
*genitóre*, father.  
*génte*, people.  
*ginóccchio*, a knee.  
*giója*, joy, a jewel.  
*giórno*, day.  
*gióvane*, young.  
*gioventù*, youth.  
*giúbilo*, rejoicing.  
*giubilánte*, merry-mak-  
 ing.  
*giudizio*, judgment.  
*giuramén'to*, oath.

*giústizia*, justice.  
*gobbo*, hunch-backed.  
*góla*, the throat.  
*góta*, cheek.  
*gradássó*, a boaster.  
*gragnuóla*, hail.  
*grássó*, fat.  
*gráto*, grate, an iron  
 gate.  
*grádo*, cry.  
*grifágnó*, rapacious.  
*guái*, woe.  
*guáncia*, cheek.  
*guárdo*, look, sight.  
*guástó*, spoil, havoc.  
*guerriéro*, warrior.  
*guiderdóne*, reward.

*Ignóto*, unknown.  
*imbandigióne*, setting of  
 dishes on the table  
 at a feast.  
*ingánnó*, deceit, fraud.  
*indovína*, fortune-teller.  
*ingégnó*, wit, art, skill.  
*intórno*, about.  
*invérno*, winter.  
*invidía*, envy.

*Là*, there.  
*labbro*, lip.  
*lácrima*, a tear.  
*ladro*, thief.  
*luggiù*, below.  
*lárva*, ghost.  
*láto*, side.  
*lavóro*, work.  
*légge*, law.  
*legúne*, pulse.  
*lénto*, slow.  
*lettóre*, reader.  
*léve*, light.  
*libbra*, pound.  
*lido*, bank, shore.  
*liéto*, merry, cheerful.  
*liève*, lightly.  
*língua*, tongue, lan-  
 guage.  
*lítte*, strife.  
*lógoro*, worn out.  
*lórdo*, dirty.  
*lucénte*, shining.  
*lúne*, light.

*lúngo*, long.  
*luógo*, place.  
*lusinghiéro*, flattering.  
*lústro*, lustre.

*Macilénte*, thin.  
*magía*, magic.  
*maglia*, mail, armor, a net.

*mágro*, lean.  
*mále*, ill.  
*malattía*, sickness.

*malóre*, ills.  
*malóra*, ruin.  
*mánto*, cloak.

*máre*, sea.  
*maríto*, husband.  
*mariuólo*, a cheat.  
*mascella*, jaw-bone.  
*masnade*, a crowd of soldiers.

*méno*, less.  
*ménte*, mind.  
*ménsa*, table.  
*méntre*, whilst.  
*mercanzia*, goods.

*merlétti*, lace.  
*meschinélló*, poor.  
*mestízia*, melancholy.  
*méstó*, sad.

*méta*, moiety.  
*mézzo*, middle, midst.  
*migliáia*, thousands.

*minéstra*, soup.  
*miséria*, misery.  
*módo*, manner.

*móglie*, wife.  
*mólle*, tender.  
*monéta*, money.

*móndo*, world.  
*mórso*, bit.  
*montágná*, mountain.

*mórte*, death.  
*móto*, motion.  
*mottegiatóre*, a jester.  
*multíno*, wind-mill.

*Náno*, a dwarf.  
*náso*, nose.  
*natále*, nativity.  
*náto*, son, child.  
*náve*, ship.  
*ne*, of it, of them.

*nebbia*, mist, fog.  
*nemíco*, enemy.  
*negutízia*, wickedness.  
*néve*, snow.  
*niénte*, nothing.  
*noja*, weariness.  
*nóce*, walnut-tree.  
*nótte*, night.  
*nózze*, marriage.  
*núbe*, cloud.  
*núvota*, cloud.

*Occúltó*, hidden.  
*olézzo*, odor.  
*óltre*, besides.  
*ómbra*, shadow.  
*ónda*, wave.  
*óra*, an hour, now, at present.

*orgóglío*, haughtiness.  
*órdine*, order.  
*oriénte*, east.  
*órma*, track, trace.  
*oriuólo*, watch.  
*óro*, gold.  
*órso*, bear.  
*oscúro*, obscure, dark.  
*óssó*, bone.  
*ostélló*, tavern.

*Páce*, peace.  
*paése*, country.  
*palágio*, palace.  
*pálma*, palm.  
*palúde*, marsh.  
*pánca*, bench.  
*paragóne*, comparison.  
*parére*, opinion.  
*pári*, equally.  
*paróla*, word.  
*parróco*, pastor.  
*pásco*, pasture.  
*pásqua*, easter, pass-over.

*passéggio*, a walk.  
*pástó*, food.  
*pátto*, bargain.  
*pazzía*, folly.  
*pázzo*, mad.  
*péggio*, worse.  
*péna*, punishment.  
*pensóso*, painful.  
*pensiéro*, thought.

*péntola*, pot.  
*perchè*, why, because.  
*perícólo*, danger.  
*perénne*, perennial.  
*pésco*, fish.  
*péssimo*, worst.  
*pétto*, breast.  
*pézzo*, piece.  
*pío*, pious.  
*piáno*, plain.  
*piánto*, a tear.  
*piázza*, square.  
*piccino*, little one.  
*pietra*, stone.  
*pigióne*, house-rent.  
*pióggia*, rain.  
*piúóre*, painter.  
*piúma*, down, feathers.  
*póco*, little.  
*podágra*, the gout.  
*podére*, farm, power.  
*podestiá*, power, dominion.

*póggio*, hill.  
*póti*, then.  
*poichè*, since.  
*pólvere*, dust.  
*pomeridiáne*, post-meridian.  
*pórco*, hog.  
*pórpora*, purple.  
*portaménto*, carriage.  
*poténza*, power.  
*potére*, power.  
*poltróne*, poltroon.  
*pózzo*, well.  
*práto*, meadow.  
*prédica*, sermon.  
*prémio*, recompense.  
*premiúra*, importance.  
*presciútto*, ham.  
*préssó*, near.  
*prénce*, prince.  
*primavéra*, spring.  
*progéttó*, project.  
*prodézza*, prowess, valor.  
*próprio*, proper.  
*pugnále*, poniard.  
*púre*, yet.

*Quà*, here.  
*quaggiù*, down here.  
*qualche*, some.

*qualunque*, whoever.  
*quarésima*, lent.  
*quási*, almost.  
*quassù*, here above.

*Rádo*, rare, scarce.  
*rággio*, beam, ray.  
*ragióne*, reason, faculty.  
*rámo*, branch.  
*ráme*, copper.  
*rè*, king.  
*reáme*, kingdom.  
*rédiua*, rein of a bridle.  
*regálo*, present, gift.  
*regina*, queen.  
*regola*, rule, regimen.  
*ricchézza*, riches.  
*ridénte*, smiling.  
*rimembrázza*, remembrance.  
*rió*, crook, wicked.  
*ripiéno*, full.  
*ríso*, laughter.  
*ritrátto*, portrait.  
*ríva*, shore.  
*rózzo*, rough.  
*romíta*, hermitess.  
*rugiáda*, dew.  
*rúggine*, rust.

*Sággio*, sage, wise.  
*sála*, a hall.  
*saláme*, sausage.  
*salíce*, willow-tree.  
*sángue*, blood.  
*sappiénte*, learned.  
*sásso*, stone.  
*scále*, stairs.  
*scápulo*, not married.  
*scárpu*, a shoe.  
*scárso*, rare.  
*scémpio*, simple.  
*schérno*, raiillery.  
*schíaffo*, a box or cuff on the ear.  
*schierà*, a troop.  
*sconfitta*, defeat.  
*scopérta*, discovery.  
*scúdo*, a shield.  
*scúro*, dark.  
*sdégno*, anger.  
*se*, himself, herself.  
*secolo*, a century.

*secco*, dry.  
*séga*, saw.  
*ségnò*, sign.  
*segreto*, secret.  
*selva*, wood.  
*sembiánze*, face, look.  
*sémpre*, always.  
*senno*, judgment.  
*senso*, sense.  
*sentiero*, path.  
*seta*, silk.  
*simile*, equal.  
*síto*, situation, seat.  
*scáve*, sweet, agreeable.  
*sógno*, a dream.  
*sólito*, accustomed.  
*sónmo*, top, height.  
*sónno*, sleep.  
*sórcio*, a mouse.  
*sorriso*, smile.  
*sórtè*, destiny.  
*sospíro*, a sigh.  
*sótto*, under.  
*spáda*, a sword.  
*spásso*, amusement.  
*spécia*, sort.  
*spéme*, hope.  
*speránza*, hope.  
*spésso*, often.  
*spína*, a thorn.  
*spáglia*, clothes.  
*spónda*, shore.  
*spúrco*, dirty.  
*squallóre*, paleness.  
*stanchézza*, weariness.  
*stélla*, star.  
*stivále*, boot.  
*strépito*, noise.  
*stréga*, witch.  
*súbito*, quick.  
*súcco*, juice, sap.  
*suólo*, earth, ground.  
*suóno*, sound, noise.

*Tále*, such, like.  
*tárde*, late.  
*tázza*, a cup.  
*tedésco*, a German.  
*téma*, fear.  
*ténebre*, darkness.  
*térta*, earth.  
*téstta*, the head.  
*tóro*, bull.

*tórtora*, a turtle-dove.  
*tósto*, quick.  
*trà*, between.  
*trécce*, tress of hair.  
*tríbolo*, sorrow, a thistle.  
*tróno*, throne.  
*tútto*, all.

*Uccello*, bird.  
*uffizio*, office.  
*uómini*, men.  
*úsce*, passage.

*Vácca*, cow.  
*vágo*, fine, handsome.  
*vámpto*, lightning.  
*váno*, vain, empty.  
*vásò*, vessel, pot.  
*vecchio*, an old man.  
*vece*, instead.  
*velo*, veil.  
*véltro*, a grayhound.  
*vénto*, wind.  
*ventúra*, fortune, luck.  
*vergógna*, shame.  
*véro*, winter.  
*véro*, truth.  
*veróne*, gallery.  
*vestúto*, clothes.  
*vézzo*, pastime, pleasure.  
*vía*, way, road.  
*vicíno*, near.  
*villággio*, village.  
*viltà*, cowardice.  
*vínte*, vanquished, persuaded.  
*vístta*, sight.  
*víso*, face.  
*víta*, life.  
*vittória*, victory.  
*vivánda*, victuals.  
*vóglia*, mind, desire.  
*vólo*, flight.  
*vólpe*, fox.  
*vólpíno*, cunning.  
*vólta*, turn, revolution.  
*vólto*, face.

*Zingara*, gypsy.  
*zimbello*, allurement.  
*zútto*, hush, silence.  
*zólla*, clod, lump.  
*zóppo*, lame.

## ENGLISH AND ITALIAN VOCABULARY.

Accident, *accidente*.  
 acquaintance, *conoscenza*.  
 act (action), *atto*.  
 admirable, *ammirabile*.  
 advantage, *vantaggio*.  
 adversity, *avversità*.  
 advocate, *avvocato*.  
 age, *età, secolo*.  
 ago, a while ago, long ago, *qualche tempo fa, molto tempo fa*.  
 agreeable, *piacevole*.  
 almighty, *onnipotente*.  
 aloud, *forte*.  
 although, *benchè*.  
 always, *sempre*.  
 ambition, *ambizione*.  
 ancient, *anziano*.  
 anger, *degno*.  
 answer, *risposta*.  
 appearance, *apparenza, faccia*.  
 apple, *pomo or mela*.  
 architect, *architetto*.  
 army, *esercito*.  
 art, *arte*.  
 assiduous, *assiduo*.  
 astonishment, *stupore*.  
 auditors, *ascoltatori*.  
 author, *autore*.  
 away, *via*.  
 Back, *dosso*.  
 baker, *fornaio*.  
 baldness, *calvizza*.  
 balloon, *pallone*.  
 banker, *banchiere*.  
 bargain, *contratto*.  
 base, *vile*.  
 battle, *battaglia*.  
 beard, *barba*.  
 beautiful, *bello*.  
 beauty, *beltù*.  
 because, *perchè*.

bed, *letto*.  
 beggar, *mendicante*.  
 behind, *per di dietro*.  
 behold, *ecco*.  
 bell, *campana*.  
 benefit, *beneficio*.  
 better, *migliore*.  
 birth, *natalità*.  
 bishop, *vescovo*.  
 black, *nero*.  
 body, *corpo*.  
 bold, *ardito*.  
 bouquet, *mazzo di fiori*.  
 breakfast, *colazione*.  
 broth, *brodo*.  
 burst (of laughter), *scoppiare delle risa*.  
 business, *affare*.  
 Cabbage, *cavolo*.  
 cabinet-maker, *ebanista*.  
 calm, *calma*.  
 candle, *candela*.  
 caricature, *caricatura*.  
 carriage, *carrizza*.  
 cause, *causa*.  
 certainly, *certo*.  
 chance, *ventura*.  
 change, *mutazione*.  
 charming, *affascinante*.  
 chimney, *cammino*.  
 chair, *sedia*.  
 character, *carattere*.  
 charitable, *caritativo*.  
 child, *fanciullo*.  
 chin, *mento*.  
 circle, *circolo*.  
 civil, *civile*.  
 clear, *chiaro*.  
 clever, *abile*.  
 climate, *clima*.  
 cloak, *mantello*.  
 coast, *costa*.  
 coat, *vestito*.  
 conducive, *profittevole*.

confessor, *confessore*.  
 consequence, *conseguenza*.  
 contrary, *contrario*.  
 conquest, *conquista*.  
 copper, *rame*.  
 correct, *corretto*.  
 country, *paese or patrio*.  
 coward, *poltrone*.  
 crazy, *pazzo*.  
 crime, *delitto*.  
 crowd, *turba*.  
 cruel, *crudel*.  
 cup, *coppa, tazza*.  
 cupidity, *cupidigia*.  
 custom, *costume*.

Dangerous, *pericolosa*.  
 day, *giorno*.  
 debt, *dibeto*.  
 decay, *declinazione*.  
 decent, *decente*.  
 defeat, *sconfitta*.  
 defiance, *disfida*.  
 desire, *desiderio*.  
 despite, *dispetto*.  
 despotic, *dispotico*.  
 difference, *differenza*.  
 difficult, *difficile*.  
 discovery, *scoperta*.  
 disease, *malattia*.  
 distance, *distanza*.  
 doctor, *dottore*.  
 dress, *gonna*.  
 dry, *secco*.

Early, *mattutino*.  
 eclipse, *eccissi*.  
 effect, *effetto*.  
 eloquence, *eloquenza*.  
 employment, *impiego*.  
 empire, *impero*.  
 end, *fine*.  
 endurance, *sofferenza*.  
 enemy, *nemico*.

ensuing, *sequente*.  
 enterprise, *intrapresa*.  
 entirely, *interamente*.  
 envy, *invidia*.  
 eternal, *eterno*.  
 evidently, *palpabilmente*.  
 ever, *sempre, tuttavìa*.  
 executioner, *carnefice*.  
 eye, *occhio*.  
 eyebrows, *ciglia*.  
 eyelids, *palpebre*.

Face, *faccia*.  
 false, *falso*.  
 falsehood, *menzogna*.  
 fancy, *fantasia*.  
 farmer, *fattore*.  
 fat, *grasso*.  
 fault, *fallo*.  
 favor, *favore*.  
 fear, *timore*.  
 feather, *piuma*.  
 feature, *fattezza*.  
 fellow, *uguale, compagno*.  
 fellow-citizen, *concittadino*.  
 few, *poco*.  
 fine, *fino*.  
 finger, *dito*.  
 fire, *fuoco*.  
 firebrand, *tizzone*.  
 fleet, *flotta*.  
 flock, *gregge*.  
 flower, *fiore*.  
 fog, *nebbia*.  
 tool, *matto*.  
 forehead, *fronte*.  
 foreigner, *forestiero*.  
 fork, *forca*.  
 fox, *volpe*.  
 fruit, *frutto*.  
 fury, *furia*.

General, *generale*.  
 genius, *genio*.  
 gentle, *gentile*.  
 gentleman, *gentiluomo*.  
 girl, *fanciulla*.  
 glass, *vetro*.  
 glory, *gloria*.  
 gloves, *guanti*.  
 goodness, *bontà*.  
 grandchild, *nipotino*.

grandfather, *avo* or *nonno*.  
 grandmother, *ava* or *nonna*.  
 grain, *grano*.  
 grateful, *grato*.  
 grief, *dolore*.  
 grocer, *droghiere, bottegaio*.  
 gross, *grasso*.  
 guide, *guida*.  
 guilty, *colpevole*.  
 guinea, *ghinea*.

Hail, *gragnuola*.  
 hair, *capello*.  
 happiness, *felicità*.  
 hare, *lepre*.  
 haste, *premura*.  
 head, *testa, capo*.  
 heaven, *cielo*.  
 health, *salute*.  
 heart, *cuore* or *core*.  
 heavy, *pesante*.  
 heel, *calcagno*.  
 here, *quà, quì*.  
 hero, *eroe*.  
 high, *alto*.  
 hip, *anca*.  
 historian, *istórico* or *storico*.  
 hither, *què o quà*.  
 home, *dimora*.  
 homely, *rozzo*.  
 hope, *speranza*.  
 how, *come*.  
 human, *umano*.  
 humble, *umile*.  
 hunger, *fame*.

Idea, *idea*.  
 idle, *pigro*.  
 ill, *male*.  
 immediate, *immediato*.  
 indolence, *indolenza*.  
 infinite, *infinità*.  
 influence, *influenza*.  
 ingenious, *ingegnoso*.  
 inhabitant, *abitante*.  
 inheritor, *erede*.  
 injury, *torito*.  
 inn, *albergo*.  
 inquisitive, *curioso*.

instrument, *istrumento*.  
 Joke, *burla*.  
 journey, *viaggio*.  
 joy, *gioia*.  
 judge, *giudice*.  
 judgment, *guidizio*.  
 just, *giusto*.

Key, *chiave*.  
 kingdom, *regno*.  
 kitchen, *cucina*.  
 knife, *coltello*.  
 knowledge, *cognizione*.

Labor, *lavoro*.  
 lace, *merlèto*.  
 lame, *zoppo*.  
 language, *lingua*.  
 large, *grande*.  
 laughter, *riso*.  
 law, *legge*.  
 lawyer, *legista*.  
 leaf, *foglia*.  
 least, *minimo*.  
 leg, *gamba*.  
 lie, *menzogna*.  
 life, *vita*.  
 light, *lume*.  
 lightning, *lampo*.  
 lion, *leone*.  
 lip, *labbro*.  
 lock-maker, *chiavajusto*.  
 loss, *perdita*.  
 loud, *alto*.  
 love, *amore*.

Maid, *fanciulla*.  
 majesty, *maestà*.  
 manner, *maniera*.  
 marriage, *sposalizio*.  
 marvelous, *maraviglioso*.  
 mask, *maschera*.  
 master, *maestro*.  
 meal, *farina*.  
 meat, *carne*.  
 medicine, *medicina*.  
 merriment, *allegria*.  
 midst, *mezzo*.  
 mind, *spirito, mente*.  
 mindful, *diligente*.  
 minister, *ministro*.

miserable, *miserabile*.  
 miser, *aváro*.  
 misery, *miséria*.  
 misfortune, *sventúra*.  
 mistake, *erróre*.  
 money, *donáro*.  
 motion, *móto*.  
 mouthful, *una boccáta*.  
 moon, *lúna*.  
 much, *mólto*.

Nail, *chiódo*.  
 name, *nóne*.  
 napkin, *salviétta*.  
 natural, *naturále*.  
 naughty, *cattivello*.  
 navigator, *navigatóre*.  
 near, *vicíno*.  
 necessary, *necessáριο*.  
 neck, *collo*.  
 need, *bisógno*.  
 neighbor, *vicíno*.  
 neither, *nè*.  
 new, *nuóve*.  
 next, *segúente*.  
 night, *notte*.  
 no, *nò, non*.  
 noble, *nobíle*.  
 north, *setteñtríone*.  
 nose, *náso*.  
 notice, *notízia*.

Oats, *avéna*.  
 object, *oggetto*.  
 obstinate, *ostináto*.  
 occupation, *occupazióne*.  
 odd, *impári*.  
 often, *spéssó*.  
 opinion, *opimíone*.  
 order, *órdine*.  
 ostrich, *strúzzo*.

overseer, *soprainten-  
 dénte*.

Page, *pággio*.  
 panegyric, *panegríco*.  
 painter, *pittóre*.  
 patriarch, *patriárco*.  
 paper, *cárta*.  
 paradox, *paradóssó*.  
 parrot, *pappagállo*.  
 peace, *páce*.  
 perfidious, *pérfido*.  
 perhaps, *fórsé*.  
 person, *persóna*.  
 picture, *pittúra*.  
 piece, *pézzo*.  
 pike, *picca*.  
 pity, *pietà*.  
 plate, *piátto*.  
 pleasure, *piacére*.  
 plenty, *abbondánte*.  
 portrait, *ritrátto*.  
 poverty, *povertà*.  
 power, *poténza*.  
 precipitately, *precipita-  
 ménte*.

pretty, *leggiádro*.  
 price, *valóre*.  
 pride, *orgóglío*.  
 prisoner, *prigioniéro*.  
 prompt, *prónto*.  
 promise, *proméssa*.  
 purple, *pórpóra*.  
 purse, *bórsa*.

Quarrel, *queréla*.  
 queer, *stráno*.  
 quick, *vívo*.  
 quite, *tutt' affátto*.

Remembrance, *memó-  
 ria*.

rich, *ricco*.

Secret, *segreto*.  
 signal, *segno*.  
 sink, *sentína*.  
 sleeve, *mánico*.  
 sleepiness, *sónno*.  
 smile, *riso*.  
 soil, *sudlo*.  
 soldier, *soldáto*.  
 solidity, *solidézza*.  
 spectacles, *occhiali*.  
 step, *pásso*.  
 strife, *líte*.  
 superstitious, *supersti-  
 zióso*.  
 surprise, *maraviglia*.

Tear, *lágrima*.  
 thief, *ladro*.  
 thirst, *sete*.  
 title, *títolo*.  
 treasury, *erário*.  
 truth, *verità*.  
 tyrant, *tiránno*.

Umbrella, *ombrelló*.

Vase, *váso*.  
 vice, *vizio*.  
 victory, *vittória*.

Walk, *passéggio*.  
 weariness, *stanchézza*.  
 wit, *ingégnó*.  
 witness, *testimónio, mon-  
 uménto*.  
 work, *ópera*.  
 word, *paróla, détto*.  
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**I N D E X.**



# I N D E X.

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# EXERCISES

ADAPTED TO

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AND OTHER GRAMMARS.



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S



## EXERCISES FOR TRANSLATION.

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### EXERCISE I.

#### *The Article.*

THE father and mother. The uncle and his son. The brother has the pens. I have the books. Who has the house? What has he? He has the wine. She has not the book. The servant has the apples. What has the shoemaker? The shoemaker has the shoes. Hast thou the penknife? Which seal has she? Who has the peach? I have not the peach. I have the bread and the meat. He has the herbs. The man has a fig. The scholar has a book. Thou hast a pear. Have I a mirror? Who has a house? Has he a memory? She has a guide. The tailor has money. What has the domestic? The domestic has the linen. Who has a friend? My uncle has a friend. The mistress has no time.

1. There are seven primitive colors,—red, orange, yellow, green, blue, indigo, and violet. 2. See the churches, the palaces, the amphitheatres, and the arches, which have outlived so many generations of men! 3. Annina looked at her weeping sister, at her dear old father, and then expired. 4. Vasco di Gama presented to the King of Malabar the gifts, and the letters written, one in Arabic, and the other in Portuguese. 5. The ant is the emblem of industry. 6. Exercise and temperance strengthen the constitution. 7. Iron and steel are more useful than gold and silver. 8. Secrecy is the key of prudence. 9. Avarice is despicable. 10. The end crowns the work. 11. Walking

increases the appetite. 12. The gentle answer appeases anger. 13. Errors and wickednesses draw ridicule upon us. 14. Nations ought to love peace, and avoid war. 15. Employ your time well; cultivate your mind; love order. 16. Reading forms the heart, and enlightens the mind. 17. Health is the first condition of a happy life. 18. Gratitude produces all the other virtues. 19. At the age of eighteen, Romulus laid the foundation of a city which gave laws to the world.

## EXERCISE II.

### *Union of the Articles and Prepositions.*

The gardens of the brother. We are in the room. The knife is upon the table. The friends are in the garden. I have the handkerchiefs in my pocket. You are his friend. The voice of the man. The shoes are in the room. The wine is upon the table. I am not in the house. They are not in the city. The girl has no spectacles. She has no gold. Who is in the street? Has he the neighbor's book (the book of the neighbor)? Who has the father's stick? Is she in the house? No; she is in the garden, under a tree. Has the tailor my brother's horse? Who has your mother's pocket-handkerchief? I have it in the pocket of my coat. Is the key in the door, or under the table? The man has bread and wine for his dinner. In the streets of the city. He has the roses from his friend. He writes with a pen.

1. Give me some bread, wine, butter, cheese, boiled meat, mutton, veal, pie, mustard, and salt. 2. The power of speech is a faculty peculiar to man. 3. The bird is known by his song. 4. Flowers are the ornament of gardens. 5. Riches are often the tariff of esteem. 6. They say that our honor is in the opinion of others. 7. The eyes are the mirror of the soul. 8. The value of things is founded upon wants. 9. Climate influences the character of men. 10. We prove gold and silver with the touchstone, and the heart of men with gold and silver. 11. The

law of necessity is always the first law. 12. The miser allows himself to die of hunger in the lap of plenty. 13. Poverty and misfortune bring about equality. 14. Best is the enemy of good. 15. Fortune has the first place in the things of the world. 16. Abundance of words is not always an (the) indication of the perfection of language. 17. History is the picture of times and of men. 18. The lamb and the dove are the emblems of meekness and humility. 19. True merit is always accompanied by modesty. 20. Clouds and fogs are formed by the vapors which come out of the earth. 21. He who opens his heart to ambition shuts it to repose. 22. The wise man prefers the useful to the agreeable, and the necessary to the useful. 23. Poverty and ignorance are the followers of negligence and sloth. 24. The road from virtue to vice is much shorter than from vice to virtue. 25. Health is the daughter of exercise and temperance. 26. A salutation, a word of love to the unhappy, is a great kindness.

### EXERCISE III.

#### *The Noun.*

My brother is a dentist. Your father is my neighbor. My mother is your neighbor. We have a horse and a mare. They have a peach-tree and an apple-tree in their garden. This woman has flowers in her garden. Have you seen the king? Is the soup cold? This is a hare. Is study a pleasure? They have seen the Pope of Rome. I have an apple in my hand. Have you a fig and an orange? Give some fruit to my brother. The man has a cow and an ox. Iron is a metal. Silver is also a metal. We are in the path. My uncle has a crane. Is this your daughter? Am I your friend (f)? Who is a philosopher? Is your neighbor poor or rich? Who has gold? This man has gold; but he has no heart. The cathedral of this city is rich; but the people are poor. I am a neighbor to a poor woman. The frog is in the hedge. In the morning. The basket of fruit is on the table. Eggs are good for breakfast.

Give me some bread and butter with my good eggs. My brother has a basket of good fruit. The cat is in the yard. Is the meat in the kitchen? The child has a dove. This woman has some currants.

1. Paper, pencils, inkstand, ink, sponge, chalk, sand, &c., are used in school. 2. The bench, chair, desk, table, arm-chair, and sofa, are articles of furniture. 3. Among instruments, we have the hammer, the awl, the axe, the mallet, the saw, the needle, the file, and the screw. 4. For table-ware, there are the table-cloth, the napkin, the plate, the salt-cellar, the porringer, the knife, the fork, the fruit-dish, basket, &c. 5. The mason, the builder, the tailor, the shoemaker, the weaver, the baker, the carpenter, the farrier, the wheelwright, the barber, the butcher, the hatter, are all artisans. 6. Affected behavior is the mask of ignorance. 7. We should never judge of the good or bad character of persons by the expression of their face. 8. The only rose without thorns is the Alpine rose. 9. Tobacco is an American plant. 10. A good conscience is a good pillow. 11. The moth which flies about the lamp finally burns his wings. 12. We obtain love and friendship by modesty and humility. 13. The eye delights in the verdure of the earth and the beauty of the sky. 14. In that valley, I saw a little village, an old castle in ruins, and a convent.

#### EXERCISE. IV.

##### *The Plural of Nouns and Adjectives.*

The good sisters. Celebrated men. Gray coats. The men are good, and the women are good. The girl has handsome hands. My shoes are narrow. The kings are in the city. You are not unhappy. The tailor has a pair of boots. Her sleeves are narrow. This baker has good bread. Give me some of his bread and cheese. Is the king in his palace. I have a cow and two oxen. The physicians are in a hotel. We have asparagus upon the table. I have seen mice upon the table.

She has rings on her fingers. Give me two bushels of oranges. Who has two wives? The Romans have good oxen. We have good horses and cows. Children are not fools. Your sisters have no sweetmeats for supper. I have seen the bones and the claws of the crane. Has your sister seen the beautiful houses of the rich ladies? No; but she has seen their beautiful lakes and woods.

1. The merchants sell tea and chocolate. 2. The shoemaker makes boots and shoes. 3. There are many ancient temples in Italy. 4. The scholars have neither ink, writing-paper, nor pens. 5. The stone urns in the garden came from Naples. 6. I have sent a dozen handkerchiefs to the washerwoman. 7. The tailor makes cloaks and overcoats. 8. Oxen and horses are useful animals. 9. There are birds upon the flowers and upon the trees. 10. The strangers have bought coats. 11. There are diamonds, pearls, emeralds, and other precious stones. 12. The streets of B. are narrow. 13. The country bakers are not friends of the city bakers. 14. All workmen and workwomen are employed at this season. 15. God is the father of man, and the preserver of all creatures. 16. The inhabitants of Gadara honored poverty with a peculiar worship; they considered it as the mother of industry and the arts. 17. The man who does not see good in others is not good himself. 18. Misers resemble the horses who carry wine and drink water, and the asses who carry gold and eat thistles. 19. The rivers of Nigrizia and Guinea do not flow through plains and valleys, but rush from cataract to cataract. 20. It has been said, that a fine city without monuments is like a beautiful woman without a soul. 21. Ribbons, flowers, and lights make incredible metamorphosis. 22. The variety of trees and precious shrubs of landscape gardening were things unknown to the ancients. 23. The verdant, rich, and luxurious plains which are found in Piedmont are the best-cultivated lands of all Europe. 24. The order and beauty of the world are manifest proofs of the existence of a Supreme Being. 25. We know good fountains in dry

weather, and friends in adversity. 26. The grass grows to the height of twelve feet in the vast plains of Africa; and, under this gigantic grass, wander panthers, lions, and the enormous reptile boa. 27. When Orpheus was playing on the lyre, tigers, bears, and lions came to fawn upon him and lick his feet. 28. The muses were goddesses of science and art. 29. Men kill oxen, sheep, deer, and even birds and fish, to feed upon them.

### EXERCISE. V.

#### *Cases of Nouns.*

I have no good letter-paper. I wish to write letters to Paris. Have you a pocket-dictionary? Is it not time to dine? Give me the silver spoons. My brother has a cask of good wine. The children are in the yard. Have you not seen the flowers on the walls? Here are your father's books. We see with our eyes, and hear with our ears. The cows are in the water. The eggs are in the nests of the birds. My father has a saddle-horse and two hunting-dogs. Have you my brother's pens? Who gave me this book? Have you seen the gunpowder? Have you dined to-day? Yes; I have dined with some relations. What have you for breakfast? I have bread alone for breakfast. What does he sell? He sells tobacco and gunpowder. Let us go to buy some ink. Send Luigi to the post. Whose hat is this? It is not my friend's hat. To whom do you write? Write to your sister. I write to my friends. Whom do you see? I see some girls in the street. Have you money? No; but I have good friends. Is this a hunting-dog?

1. In the city, there are tailors and tailoresses, men-shoemakers and women-shoemakers. 2. The sun shines by day, and the moon by night. 3. No one is sheltered from calumny. 4. The language of a modest man gives lustre to truth. 5. A babbler is troublesome to society. 6. A foolish man doubts nothing. 7. Abundance of riches do not make us happy. 8. Adonis was a youth of extreme beauty. 9. Hope leads us by an agreeable



road to the end of life. 10. The goods which the merchant consigned to his sons have arrived. 11. The soldiers have come from Georgia. 12. The rules of this Grammar are easy. 13. Patriarchs are monarchs of the Church. 14. Mr. A. has received the catalogues from the library. 15. Success is for him who seizes upon it. 16. Fanaticism is, to superstition, what excitement is to fever; what rage is to anger. 17. Woe to the man whose only ambition is to please mean men! 18. The religious fanaticism of the Puritans was the promoter and the support of the revolution in England.

## EXERCISE VI AND VII.

*Pronouns.*

Who are you? I am your friend. What do you wish of me? Have you money? I have need of money. He has written a letter. What have you said to me? A daughter is born to him. Does it rain? No; it snows. They are with her in my father's house. Tell him and her that I love them. I wrote a letter to her. They are writing to you. I shall go to the post myself. Do you think of me? I think of you. Give me a good stick. Think no more of them. What has he said to you of them? Let him do it. I do not wish to do as you do. Who is there? It is I. It is he. He speaks of us. I give you this ring because I love you. Will you send this letter to him? He loves his friend. I love you, and you love me. I will go with you. She speaks of you. Think no more of him. Go with them. I wish to see you. She can speak to him of it. Do not ask it of her. Behold him. Behold her. Behold us. He gives it to us. We lend them to you. He will give the flowers to her. I will give them to him. She does not deny it. Give it to her. She gives it to her neighbor. I do not wish to see them. Tell them so (it).

1. Silvio Pellico says, "We read, or meditate in silence, a great part of the day." 2. "I wrote the tragedy of 'Leoniero da

Dertona, and many other things." 3. "From my heart, I pardon my enemies." 4. "Although Mr. M. was in a deplorable state, he sang, he conversed, and did every thing to conceal a part of his sufferings from me." 5. If you do not embrace fortune when she presents herself, you may hope for her in vain when she has turned her shoulders upon you. 6. Do not disturb opinions which render a man happy, unless you can give him better ones. 7. If we wish to know what any one says of us when we are absent, let us only observe what they say of others in our presence. 8. Some one asked Diogenes what was the best method of vindicating himself from his enemy. "You will succeed," said Diogenes, "by showing yourself an honest man." 9. A vagabond dog went into a forest, and, finding a lion, he said to him, "You go wandering through the woods; you suffer from hunger and the inclemencies of the season. See me: I live, and enjoy much, without any trouble. Does my life please you? Will you come with me? You know it will be for your good." The proud and generous lion answered, "You eat; you are sheltered; you take pleasure, and have no trouble, it is true: but you are a servant, and I am free, and will never serve upon any terms." 10. It is not the abundance of riches we possess which can make us happy, but the use we make of them. 11. Behold! it is Rome which presents herself to your view; it is Rome, the eternal city, the city of wonders. 12. Misfortunes shake hands; they seldom come alone. 13. The joys of friendship make us almost forget our misfortunes. 14. The prisoner said to the chief keeper, "What is your name?" To which he answered, "Fortune, sir, made fun of me, giving me the name of a great man. My name is Schiller." 15. All the most amiable gifts of mind and heart are united in Raphael to render him dear to me. 16. Every one complains of his memory, and no one of his judgment. 17. The soul of Bice was worthy of the heaven which now possesses it; and her example sustains me in the fear which often oppresses me since her death. 18. I heard Ellen praying; and, kneeling down without interrupting her, I

followed her words, with my eyes filled with tears. 19. A bad poet had a satire printed against Benedict XIV. The pontiff examined, corrected, and returned it to the author; informing him, that it would sell better thus corrected. 20. Great men recognize, fraternize, and embrace each other, through the lapse of ages. 21. A crow dressed himself with the fallen feathers of a peacock, and, despising his companions, went among the peacocks, who, recognizing him, stripped him of his false plumes, and drove him away. Then he returned in confusion to his companions, seeking to unite with them again; but they made fun of and refused to receive him. Let the misfortune of the crow be a lesson to us.

## EXERCISE VIII.

*Adjectives.*

The honest man. The diligent scholar. A sweet apple. Good books. Are you idle? She is generous. They are obedient. We are merry. Who are weak? He is not strong. I am tired. Life is short. Who is ready? That boy is a good scholar. The little girl has a new dress. We are poor. Mrs. S. is modest and amiable. Your friend (f) is generous. I am not strong. Give him half a bottle of good wine. Have you seen the beautiful flowers in the king's garden? Those strangers are not innocent of the great crime. We are in a small house. There are beautiful trees in this garden. That lady has fine eyes. I have many apples and few pears. Have you many friends? Is he deaf, or is he dumb? My dog is faithful. The poor woman was lame. Your coat is not blue; it is black. Her hat is white, and mine is yellow. That girl is not ill; she is obstinate and ungrateful. Who is that proud young man? The lady is very polite. The streets of Boston are not large. What useless work! Is she inquisitive? This writing-paper is not good. They are imprudent. The men who are in that large white house are honest and wise.

1. Milton's "Paradise Lost" is a fine poem. 2. The Queen of England is a kind lady; she loves the good and industrious. 3. The German lady is very generous; she always thinks of the poor, and takes care of many orphans. 4. There are large forests in France and Germany. 5. A constant, sincere, and disinterested friend is rare. 6. The short dress, the close black-velvet waist, and the coarse red handkerchief which partly covered her face, clearly showed her to be an Alpine girl (to have come from the Alps). 7. Doctor S. had great love for justice, great tolerance, great faith in human virtue and in the help of Providence, and a vivid sentiment of the beautiful in art. 8. All social posts can be occupied by honest men. 9. The moral and political vicissitudes of nations transform a people of heroes into a horde of slaves. 10. Why are there upon the earth so much beauty and so many imperfections? why, in man, so much grandeur and so much misery? 11. Aosta, a Roman city, is full of beautiful ruins of the time of Augustus. 12. Columbus said, "My thoughts are such as please few (persons): they are, as I think, wise, certain, reasonable, meditative; but yet, to most men, they would appear vain, foolish, adventurous, and frivolous." 13. I love Torino: I love its beautiful squares, its large and clean streets; and I love, more than all, its slow, but industrious, silent, and progressive life. 14. Crescenzo, of illustrious birth and fine person, was rich, and brave in arms. 15. The Dutch are generally a patient, laborious, neat, sober, frugal, and industrious people. 16. Death spares neither rich nor poor. 17. The diligent hand conquers want; and prosperity and success accompany the industrious. 18. The tongue is a little member; but it says great things. 19. A mild, polite, and affable person is esteemed by everybody.

## EXERCISE IX.

*Adjectives in the Comparative.*

Charles is more inquisitive than his sister. Maria is handsomer than her mother. These pears are sweet; but the plums are sweeter. The dog is more faithful than the cat. We are more tired than unhappy. He is happier than his brothers. You are more wicked than I. He is as dexterous as generous. You are happy; but we are happier. Mr. L. is richer than his neighbor. In summer the days are longer than in winter. Gold is more valuable than silver. The girls are more discreet than the boys. Rafaello is handsomer than his brothers. Her cheeks are red as roses. White as milk.

1. The richer man is, the more avaricious he is. 2. The more Napoleon conquered, the more he wished to conquer. 3. The term of life is short; that of beauty is still shorter. 4. The stork has a longer neck than the goose. 5. In summer the days are longer than they are in winter. 6. Brass is more useful than lead. 7. The General was less successful than skilful. 8. Charles fell into an indifference, which was worse than doubt. 9. There is more true glory in forgiveness than in revenge. 10. Antonio was perhaps as great a man as Augustus; but he was less fortunate. 11. The Savoyards have more active blood than we have: they have more of the impetuous temper of the French; we, more of the blessed "far niente" of the Italians. 12. Nothing is so contagious as example. 13. Generally, the more populous a country, the richer it is. 14. Few people have a more celebrated, and, at the same time, a more miserable country. 15. It is in thy own power, O man! to be less unhappy. Arm thyself with firmness against present ills, and forget the happier days which are passed. 16. Women produce much stronger sentiments in the heart of man by their wit than by their beauty. 17. A philosopher said, that it was better to consult women than learned men in doubts concerning language;

because the latter do not speak so well or so easily as the former, who study less. 18. There are as many kinds of hypocrisy as there are of virtue. 19. Alphonso, King of Spain, said, "I am more afraid of the tears of my people, than the strength of my enemies."

### EXERCISE X.

#### *Adjectives: their Superlatives.*

How do you feel to-day? I feel very well; I have no pain in my head; I am very strong. They have little bread, and less meat. Your house is convenient, ours is more so; but that of Mrs. S. is the most convenient of all. That is the finest tree in the country. We have the best water in town. Your well is the deepest I ever saw. Her hat is more fashionable than handsome, and very large. It is better to have too much than too little. Maria is more industrious than Sara; she is the most industrious person in the house.

1. The Campidoglio was the most celebrated edifice of Rome.
2. Nestor was the oldest and the wisest of all the Greeks who were at the siege of Troy.
3. It is a most bitter thing to be forever separated from our friends.
4. There are very valiant men upon the American battle-field.
5. Princes are often more unhappy than the greatest part of their subjects.
6. Self-love is the most cunning of all flatterers.
7. The most pernicious of all sins is calumny: it very often ruins the reputation of the most honest people, makes discord among the most intimate friends; in fact, it is the most abominable sin in the world.
8. The most agreeable quality that a man can have, is to be civil and courteous.
9. He who is difficult in selecting, often chooses the worst.
10. A philosopher says, that the grandest object in the world is a good man struggling against adversity.
11. Intemperance and idleness are our most dangerous enemies.
12. It is said that there was a very happy and a very rare exuberance of loyalty in C. Balbo, which commanded love and respect.
13. "The Life of Dante" is a work about which history and literature

dispute, as to which shall enumerate it among the best in their respective categories. 14. Naples and Florence are among the most ancient and most beautiful cities. 15. We call that medium distance, which holds the middle place between the longest and the shortest. 16. The most noted States are not those which possess the most fertile country, but those which give themselves up with the greatest activity to arts and trade. 17. The discovery by Columbus was the fruit of a most vivid intellect, exalted by a very warm imagination, and sustained by an iron and indomitable nature. 18. Fidelity, which comprehends in itself almost all virtues, has no merit, is almost no virtue, when it can be inculcated by fear; but it is one of the sublimest virtues when it is inspired by love.

### EXERCISE XI.

#### *Numerals.*

My sister has five books, and I have but two. Your brother has a new cane. The farmer has 54 apple and 10 pear-trees in his little orchard. I have two horses, three cows, one dog, and 50 hens. There are four weeks in a month. February has 28 days. A year has 12 months, 52 weeks, or 365 days. He is 25 years old; he was born in the year 1840. Is your father 60 years old? No, he was born in 1810. I have bought three bottles of wine, and six bottles of cider. Give me 22 rolls for 20 cents. In Boston there are 104 churches, 19,500 houses, and nearly 185,000 inhabitants. How much is 5 times 25? 9 times 72? 40 and 50 make 90. 65 and 70 make 135. We sailed for Europe on 1st of June, 1820, and returned Oct. 17, 1827. The first day of the week. The third month of the year. We have had sixteen bottles of wine, and this is the seventeenth. My son is three years and a half old. Lula is the third in her class. Give me five different kinds of fruit. We are in the nineteenth century. This is the sixth bird I have seen to-day. He has spent three dollars and three-quarters for trifles. Tell

us what o'clock it is. It is a quarter past five, and almost time for supper. Fifteen gentlemen and ten ladies. Twenty boys and three girls. Twenty-one dollars and seventy-five cents. The poor old woman said she was eighty-one years old.

1. In our times, it is not rare to see decrepit people of twenty-five years. 2. Cæsar conquered more than eight hundred cities in less than ten years. 3. Sophocles and Euripides, two famous tragedians, were both Athenians. 4. The exhibition which Titus gave to the Roman people, at one time, cost him eighty millions. 5. Lewis Fourteenth was said to be one of the greatest kings in the world. 6. Where do we see men of the stamp of those depicted by Dante in the fifteenth and sixteenth canto of his Paradise? 7. Herodotus relates of the ancient Persians, that, from the age of five years to twenty, they taught their children only three things, — to manage a horse, to use the bow, and to tell the truth. 8. About the year one thousand, St. Bernard, a Savoyard, founded the useful and famous monastery on one of the highest summits of the Alps, which still flourishes. 9. A foolish young man asked an old lady how old she was. "I do not know exactly," she replied; "but I have always heard, that an ass is older at twenty years than a woman at seventy." 10. Masinissa, King of Numidia, died at the age of ninety-seven years, leaving forty-four children; he had been an ally of Rome nearly seventy years. 11. Hospitality is one of the first duties of man. 12. The Venetians imposed a singular tribute upon the Patriarch of Aquila, in the year one thousand one hundred and seventy-three: every year, on Shrove-Tuesday, he was obliged to send a bull and a dozen pigs to Venice; they represented the Patriarch and his twelve canons. They were led through the city in pomp, and then killed. 13. Henry Dandolo, whose eyes had been put out by order of the Emperor Manuel Comnene, was, however, elected Doge of Venice, in the year one thousand one hundred ninety-two, at the age of eighty-four years. Soon after, he took command of the Venetian fleet of five hundred vessels, and succeeded in taking possession of Constantinople in



the year one thousand two hundred and four. After this conquest, he added to his other titles that of Lord of the Fourth and Eighth of the Roman Empire. 14. The activity of the Savoyards is shown by two classes; for it not only sends street-sweeps and servants into France, but soldiers also, fifteen or eighteen Savoyard generals having been in the French army. 15. Count Cæsar Balbo expired on the evening of the third of June, one thousand eight hundred fifty-three, after a few days of acute suffering.

## EXERCISE XII.

*Relative Pronouns.*

Who are you? What is that? Which is it? What have you for me? To whom did you give the chocolate? Whose coat is that? What does he say? Whose children are they? Which of these oranges is the sweetest? A man eats what he likes. He will give this book to her whom he likes best. The shoes which you bought are not good. Which flowers are the handsomest? Of whom have you bought this linen? What have you given for it? To whom does she write? For what do you study? What is good for you? What have you seen? That is the lady of whom I spoke. He who is rich is not always happy. Upon what does he live? What a beautiful tree! What beautiful flowers! He who is speaking is the teacher. The lady for whom she works has much business. Which of these two pears do you wish? What is the (f) domestic doing? Who is going with you? The boy whom you have seen with me. Whose horse is that? It is mine, which I bought of your father's friend. What is the use of appetite without food? That of which you think the least is to amuse yourself.

1. Cleopatra wore two pearls in her ears, each of which cost more than a million. 2. Tell me whose company you keep, and I will tell you who you are. 3. There are faces in which the character of goodness is well expressed. 4. He who acts conscientiously may err; but he is pure in the sight of God. 5. What

is learned in youth is easily impressed upon the mind. 6. Happy are those who can content themselves with the necessaries of life. 7. He who does not love his brother does not deserve to live. 8. Modesty is to merit what a gauze veil is to beauty: it diminishes its splendor, but augments its value. 9. That which is most delicate in a work is lost by translating it into another language. 10. There is a certain art in conversation which gives grace to the simplest thing. 11. Contact with other men is necessary for him who has to write history. 12. The coconut-tree is of medium size; the leaves of which fall and shoot forth alternately, so that it is always covered with foliage. 13. Venice is a city unique to the world by its situation; it is precisely like an immense ship, which tranquilly reposes upon the water, and which no one can reach, but by means of boats. 14. There is nothing, however mean it may be, that is not useful for something. 15. Charles Bonnet, who was almost perfect in heart and mind, tells us that after death all the species mount one ladder of the scale which leads to perfection. 16. At the commencement of a feast, the Romans used to present a list of the viands which were to appear upon the table to the guests, in order that each one might reserve his appetite for that which most pleased him. 17. A preacher had annoyed all his audience preaching upon the beatitudes. After the sermon, a lady told him that he had forgotten one. "Which?" asked the preacher. "That," answered the lady, "blessed is he who did not hear your sermon." 18. Listlessness is a disease, the only remedy for which is labor. 19. That which is called Eldorado is only a sandy desert, which will not offer you a drop of water if you are thirsty, nor the shade of a tree if you are weary.

### EXERCISE XIII.

#### *Possessive Adjective Pronouns.*

Is this your brother's pen? No, it is mine. All that I have is hers. His book is very good. Our relations are not poor.

The daughter loves her father and mother. The son loves his mother and sister. I love you and your children. Do not speak against my relations. It is one of my sisters. She is in the kitchen with her aunt. To-day she will put on her best white hat, and her new shoes. Go in her stead. He spoke continually of his father, mother, and sister. Their female friends are not in the city. Is that your glove? No, it is not mine; it is yours. Their good dog is not in our yard. Look at your watch. Give me my property. Go to his store. These are your apples, his pears, and my cherries. Who has her nice ribbons? Where is my lace? Give my aunt her money. My dear friend, I have nothing to give him. They were her people. Her neighbor was left to guard her house and her cows. She and her mother. My dear children. Put it in your pocket. She put it upon her head. He did it with his hands.

1. England owes her wealth to the protection which she accords to her commerce.
2. Oh, what a longing a prisoner has to see his fellow-creatures!
3. There is no doubt, that every human condition has its peculiar duties.
4. Nothing serves better to confound our enemies, than not to notice their offence.
5. Every condition has its pleasures and its pains.
6. The great wisdom of man consists in knowing his folly.
7. Our friends forsake us when fortune ceases to favor us.
8. A wise man often doubts: a foolish man never; he knows every thing but his own ignorance.
9. Euripides complained to one of his friends, that he had been three days making a few verses.
10. Conscience is a just judge of our actions.
11. A sick man almost always says to his physician, My head and all my body pains me.
12. Hannibal distinguished himself from his equals not by the magnificence of his dress, but by the beauty of his horse and his arms.
13. Self-love is our prime mover.
14. "And he also, when he saw me, arose, and, throwing his arms about my neck, embraced me."
15. A simpleton joked a man of wit about his large ears. "I acknowledge having them too large for a man," he answered; "but you must at the same

time agree, that yours are too small for an ass." 16. If you attempt to enter into conversation with an Englishman who does not know you, he will certainly take you for a knave. He will button up his vest, put his handkerchief well into his pocket, see that his watch is safe, and look crabbedly at you. Notice his face: it says to you, "Leave me alone." Yet this same person is perhaps the most friendly of mortals; he only wishes to protect his own independence. 17. A fox seeing a crow, which had a piece of cheese in her beak, upon a tree, began to praise her very much. "What fine feathers!" he said; "what a beautiful body! If you knew how to sing, upon my word there could be no finer bird." The foolish bird, to allow her voice to be heard, opened her beak, and let the cheese fall; and the fox, seizing it, carried it away. But the fox soon paid for his fraud; for the shepherd came, and killed him for his skin.

#### EXERCISE XIV.

##### *Demonstrative Adjective Pronouns.*

This is my penknife; that is yours. These are her pens. Is that ink good? Who is he? Who is she? Who are they? This house no longer belongs to me. What have you in that trunk? Who are those men? What did your father buy to day? Who has given me this beautiful bouquet? What is in that closet? She will do what the master tells her. We shall go and take a little walk this evening. In the meantime you can go to our neighbors. Take this inkstand, and give me that. That is the lady of whom I was speaking. This rich man is sick. Those poor women are well. That poor child is handsome and good. Give those gloves to that man. To this or to that? This man was learned, that was ignorant. That axe was lost. I have found this gold axe. Is this your axe, sir? This morning I worked in the garden. He planted those seeds which you gave him. This book is incorrect. That grammar is much used. He loves those dear children. Where have I

seen those faces? To whom have you given those plums? Have you written to that lady? What did she say to that news? I prefer this table to that. This hat is very becoming to your daughter. She likes these red ribbons, not those yellow ones. Give me that small piece of cheese.

1. Happy are those who love to read. 2. We love those who admire us; but we do not always love those whom we admire. 3. Those who believe that happiness consists in riches deceive themselves. 4. We often forgive those who annoy us, but rarely those whom we annoy. 5. Ariosto is the poet of the imagination, Tasso that of the intellect. 6. James I. was one of those kings who are discontented with their state, and envious of others' glory. 7. Plato banished music from his republic. 8. All the works of nature merit our admiration. 9. The words of a sincere man are the thoughts of his heart. 10. "His eyes were closed by his physician, his friend from infancy, and a man all religion and charity." 11. "I have never known a more noble spirit than his, and few similar to his." 12. True grief weeps little; the tear of the soul is much more bitter than that shed from the eye. 13. Those who flatter the great, ruin them. 14. We must do what God sets us to do, and take what he sends us. 15. There are human beings to whom nature shows herself a real step-mother; poor Joanne was one of these unhappy creatures. 16. The hour of twilight exercises a mysterious influence upon weak minds; that light and those shadows which seem to meet only to take leave of each other (to give an adieu) awaken a thousand delicate and affectionate thoughts. 17. From time to time, conscience wars against pride, and attempts to conquer its bad reasonings (the bad reasonings of this) by bearing witness to the truth. 18. That sky, that country, that distant motion of creatures in the valley, those voices of the villagers, those laughs, those songs, exhilarated us very much. 19. Wounds of body are nothing in comparison to those of the mind.

## EXERCISE XV.

*Indefinite Adjective Pronouns.*

They have spoken of nobody. She gave it to somebody. I had nothing for dinner. The children love each other. One goes, and another comes. Both are in the city. Give him all you have. Tell me all you know. The woman knows everybody. The good man loves everybody. Has any one been here? It is said that Celia will go to France. No one is without faults. Some are good, others are bad. I hear somebody's voice. They are not going into Washington Street. They say it was a long procession. Is there any thing new to-day?

1. Every man is exposed to criticism. 2. All men are subject to death. 3. Every one has his faults. 4. Take those books, and put them each in its place. 5. Justice includes all other virtues. 6. Scipio displayed grandeur in all his actions. 7. All nations appear to desire to obtain merit from the splendor of their origin. 8. We must have patience, and every thing will come right in time. 9. People judge others' things in a different manner from that in which they would judge their own. 10. People drink good wine in France, and eat good meat in England. 11. Every period of life has pleasures proper and natural to it. 12. Whatever reasons one may have for being absent from his country, there can be none sufficiently strong to make him forget it. 13. Vice disunites men, keeping them on guard, one against the other. 14. That which thou desirest others to keep silent, keep thou silent. 15. Other times, other customs. 16. It is foolish not to wish to know any thing. 17. No language is perfect in itself. 18. It is easier to be wise for others than for ourselves. 16. Every body seeks happiness, few find it. 20. A preacher, who had not been invited to dine with any one through Lent, said, in his last sermon, that he had preached against all sins except that of gluttony, because it had not appeared to him that such a vice

ruled in the country. 21. Some one asked an American, why there had not been a monument erected to Christopher Columbus. 22. Every beginning is difficult.

### EXERCISE XVI.

#### *Indefinite Adjective Pronouns Continued.*

What is the best news? What is the talk about town? There is no news. I have read no paper to-day. Do they still speak of war? No, they speak only of peace. Every flower has its beauty. Every man has his virtues. Our friends will remain in France some weeks. She spends her time in some useful occupation. They have some good books. One sees that he is only a child. No servant was ever more faithful. We shall remain in the city all summer. He goes somewhere every season. Every one is her friend, because she is good. One can do much. Every little helps. It is not well to do nothing. Some make money, others lose it. The girls were jealous of one another. One has a fine face, the other a handsome hand. Both mother and child were here.

1. Any loss is more honorable than to lie. 5. All the laws and the prophets, all the collection of sacred books, is reduced to the precept of loving God and man. 3. The pleasure derived from things, in appearance almost nothing, when we wish well to some one, is indescribable. 4. Speaking with one and another is a pleasant recreation for every one. 5. No friendship, however intimate it may be, can authorize the violation of a secret. 6. God knows how much more pleasant the name of Naples, the city of my fathers, is to me than that of any other name of Italian country. 7. Nothing is durable here below. 8. Every thing has its time; and the usages of war, perhaps, more than any other thing. 9. In plains we wish for hills, and on hills we naturally wish to walk on plains. 10. There is almost no great capital in Europe where they do not

seek servants from some remote, hidden province, and for the most part from the mountains.

### EXERCISE XVII.

#### *Prepositions di, a, da.*

Have you come to find me? Do not go near the bed. That boy has fallen from the tree. Give the boy milk to drink, and some bread to eat. Have you good writing-paper? My sister has a good saddlehorse to sell. They say that our enemy is out of danger. Whilst the child is starving at home, the mother goes to church to pray. Give that man something to do. Do not say it in jest. That domestic is not fit for many things. The little boy plays the teacher, and the little girl the mistress of the house. He lives out of the town, and keeps arms for defence in his house. Why have you not something to do? I have been sick since last year. Those girls depend upon their aunt. Have you learned your lesson by heart?

1. We must be careful not to expose ourselves to danger. 2. Cæsar said to some one who was reading in his presence, "Are you reading, or are you singing? If you are singing, you sing very badly." 3. When the gods love princes, says an ancient philosopher, they pour a mixture of good and evil into their cup of fate, so that they may never forget that they are men. 4. There is no true friendship without virtue. 5. Riches and poverty have great influence upon men. 6. The city of Florence enjoyed tranquillity and abundance under the government of the Medici. 7. Have three things open to your friend, — your face, your purse, and your heart. 8. Charlemagne sealed treaties with the hilt of his sword. 9. "Dying, we find an asylum against the misfortunes of life," said Seneca. 10. We ought to learn more from observation than from books. 11. "The eternal God has poured out happiness; and I, I alone, am without help, without friends, without company." 12. God save you from living alone, by force (being forced to live alone)! 13. It was ordered



by Providence, that, when man is struck with calamity, woman shall be his support and consolation. 14. The last of the Vallesa was one of the best and most noble — noble in actions — among the ministers of our good and popular king. 15. It is not possible not to find some enchantment in the presence, in the looks, and in the conversation, of a good, vivacious, and affectionate old lady. 16. It is said that the suffering of man upon earth is for the good of mankind.

### EXERCISE XVIII.

#### *Prepositions in, con, per.*

From this time forward. From that time forward. My house is in one of the principal streets of the city. Are you angry? Where is the bunch of grapes which your uncle had for me? Go to the tailor's for your father's coat. With whom do you study music? We study with the schoolmaster. Are you going to Mrs. G.'s to-day? How did the boys go into the church? They went four-by-four. The lady saw a little girl pass over (through) the meadow with a faggot of wood upon her head. I only wish to speak with you. We earn our bread by labor. Money is to pay the house-rent. What do you do to earn your food? Will you come with me? The hostess led us into a clean room. The father returned with the clothes which he had bought in the village. A dog was sleeping at his ease in a manger full of hay. An ox came to the manger to eat. The envious dog barked, and would not allow the ox to approach the hay. The poor hungry animal was angry at such an overbearing act, and said to the ribald dog, "May God reward you according to your deserts, uncharitable villain! You do not eat the hay yourself, nor permit others to enjoy it. Make use of the good things given you by Heaven, and permit others to enjoy theirs."

## EXERCISE XIX.

*Prepositions.*

She will be here in ten days. It is said there is nothing new under the sun. We will go together after dinner. They praise her to the skies. Until now I have been your friend. He is beloved even by his enemies. Do not hesitate. I shall have finished this book shortly. He has been in France nearly three years. There are nearly one thousand souls in this town. I can do nothing without you. Poor women! They appear to be friendless. The good man could not see my husband without speaking to him. There is no entrance for any one. Mary set out for the city with her mamma. She had a little bed at the side of the lady's bed.

1. Before publishing his poem, Tasso wished to submit it to the criticisms of the bravest men of his times.
2. The poet was presented to the king by the generous duke.
3. To that unfortunate woman, Rome alone appeared to be a secure asylum.
4. The soldier has every proof of esteem from the most celebrated men who live here.
5. Mrs. U. presents her compliments to Mr. M. She cannot have the pleasure of seeing him to-day, and begs him to excuse her.
6. Mrs. U. presents her compliments to Mrs. M., and requests the favor of her company on Tuesday evening next.
7. If you do not call upon me in the morning, I shall certainly wait on you in the evening.
8. The country is submerged from time to time, and once Charles was up to his head in water.
9. Who lives according to the laws of health, in this city?
10. Caroline has found some strawberries between the two stones at the side of the wall.
11. Mr. L. was silent; and sadly he fixed his eyes upon Peter, who cast his down to the earth.
12. Captain S. yields to civil orders, is a sincere lover of peace, and aspires to no other dignity than that of being able to be useful to his beloved country.
13. The captain was named Schiller; he was a Swiss, of a peasant family;

he had served against the Turks under General Landon in the times of Joseph II.; then in all the wars of Austria against France, until the fall of Napoleon. 14. The hospitality of the French is the most complete in the actual state of society. 15. Among the Sybarites, women invited to feasts and public dinners were notified a year previous, that they might have time to appear with all the pomp of beauty and dress.

## EXERCISE XX.

*The Verbs essere and avere.*

We are poor and sick. Are you not rich enough? Were they all here? Have you had time to go to Rome? I shall be at home next week. There is no time to lose. Why are you in such a hurry? Be quiet, and you shall have some figs. Be so kind as to give that old man a glass of wine. There are many people who do not love to work. We have no meat for dinner. I am ill, and have no appetite. The physician is charmed with the progress of his patient. They have a cold. The parents of those children have been too indulgent. He has been to the tailor's; but the coat was not finished. I shall be happy to see her in my new house. They have been very polite to us. She is about to marry. I will come to your house to-morrow. It may be that I shall not be at home. Her things are all in a good way now. I look upon thee as a good friend. There is no hope left. Mr. R. is a rich man, or a man of great wealth. The rich are not always happy. Good health is better than wealth. What is the matter with you? I am no longer hungry. That would be useless. Is his bird tame? Have they green worsted? Give her needle, thread, and cotton.

1. The city of Brünn is the capital of Moravia. 2. To be a slave to the judgment of others, when you are persuaded that it is false, is the height of villany. 3. Happy are those who hate violent pleasures, and know how to be contented with an innocent life. 4. Whoever is capable of lying, is unworthy of being enu-

merated among men. 5. It was a sweet pleasure to hear those songs and the organ which accompanied them. 6. It is easy to give advice, but very difficult to follow it. 7. Albert R. had changed his hope of being one of the great of Europe, into that of being one of the first of his own little province. 8. Arduino, Marquis of Ivrea, was the last Italian king of Italy. 9. It is curious that Piedmont, one of the most picturesque countries perhaps in the world, was nevertheless one of the last to admit picturesque gardening. 10. The city of Tyre is refreshed by the north wind which comes from the sea. 11. The greater the number of men there are in a country, provided they are industrious, the more abundance they enjoy. 12. The ambition and avarice of men are the sole origin of all their misfortunes. 13. The most unhappy of all men is he who believes himself to be so. 14. The most free of all men, is he who can be free even in slavery. 15. Misfortune is the school of great intellects. 16. Friendship and religion are two inestimable advantages (goods). 17. Not to remember happy days is a great diminution of misery, particularly when we are young. 18. General B. said, "I have always believed that the education of war is the best education that a man can have."

### EXERCISE XXI.

#### *The Verbs and their Syntax.*

Have you seen the violets? There are beautiful tulips in your cousin's garden. How fresh every thing looks! Every thing looks alive. The rain has done a great deal of good. This is the warmest summer I can remember. I think we shall have more rain. I have a little business to do. I have had a very pleasant journey. You never will do like others. You wait for nobody. I will not stay a moment longer. I wish for a steel pen and a sheet of paper. Tell me to whom you write. I write to the dear friend whom you have seen at my house. What noise do I hear? You said it. I thought you were mis-

taken. Come home before it grows dark. Take away those things. Never speak without thinking. They say that he has never enjoyed a moment's happiness. Do not go out; it rains. She was about writing a letter when you entered. It is Henry's turn to go to the city. To-morrow I shall play the cook: will you come to dine with me? We shall have macaroni with cheese for dinner. Now they ring the bell for supper, and we are not all ready to go. Let us wait a little. See, my suit of clothes is finished. How well he plays the violin! it is a pleasure to hear him.

1. The music of Bellini says sadly, as he who hopes for nothing here below, "Weep and pray." 2. Let us remember that suffering is the common heritage of the sons of man; that earth without heaven would be too hard an exile; and that life without God is an insoluble enigma! 3. "Heaven be thanked, that I can remember my good mother without the least remorse!" said R. 4. The will of God be done. 5. It is a shame to the human race, that war is inevitable at certain times, or on certain occasions. 6. Labor and cares do not frighten the wise man; they are the exercise of his mind, which they keep in vigor and health. 7. Those disasters which cast down, discourage, and mortify the spirits of a man, seem to rouse up the energies of the softer sex. 8. We should foresee danger, and shun it; but, when it comes upon us, we have only to despise it. 9. In war, fortune is capricious and inconstant. 10. Men wish to have every thing, and make themselves miserable with the desire for superfluity. 11. Great conquerors, like those rivers which overflow their banks, appear majestic, but lay waste all those fertile countries which they should only water. 12. Everybody says what comes into his mind. 13. When the heart of a man is exercised and strengthened in virtue, he ought easily to console himself for the wrinkles which come upon his face. 14. Justice, moderation, and good faith are the securest defence of a State. 15. Misfortune fraternizes souls, stifles bad passions, and binds around us ties of love. 16. St. Cecilia is a popular institution which

appears to be transmitted from the middle ages. 17. Letters! are they not the children of heaven, descended to earth to console us in grief? 18. Ah! there is much comfort in the alternations of care and hope for a person who is all that is left to us. 19. Who, in the noise of our streets, with railways, the smoke of the engines, and the monotonous rolling of the omnibuses, would not sometimes sigh for the quiet of a country life?

### EXERCISE XXII.

#### *Subjunctive Mood.*

The mistress of the house ordered her to go. I fear that you will be late to school. Tell her that she cannot do as she likes. He does not know if he ought to buy it of him. If he knew it, he would not tell it to me. We are assured that your friend (f) has come. If you had studied, you would be more learned. It seems that she will not give the cake to her son. It is possible that she may give it to him to-morrow. I want to be home in good time. I am afraid the roads are very dusty. I think we shall have some rain. Do you not think that it is very warm for the season? I want something good to eat. Here is a piece of toast, which I think will please you. Make yourself at home. What fruit do you like best? It does not appear to me that there is much difference. You say so, that you may not blame me. She seems to be growing homelier. The master asked me who I was, and where I went to school. What does he think that I know? I wish to give her the flowers which please her. She appeared to me more beautiful than ever. More beautiful than any other lady in Boston. If I had such a house. He wishes to know who she is. I wish that you would write to my mother. Let me feel your pulse. Is there any thing I can do for you? It seems to me to be very late. Now I must see your flower-garden and your kitchen-garden. Although it is difficult, I will do it. If he knew how much he was beloved! I must go. I am afraid that I shall not be able to go there. I

cannot believe any such thing. What is it to you if he comes or not?

1. The preacher said to his hearers, "If I offered you only promises, you would be excused for not believing me; but I offer you certain and present things." 2 "Let us see if you now have the courage to do better, and to allow yourself to be humiliated by the truth which condemns your weakness." 3. Do not say things which are not true. 4. Do not go in search of perils, when necessity does not require it. 5. We must found public schools, where we can teach our youth to prefer honor to pleasure. 6. Very soon James and Charles had the same confidence as if they had passed their lives together, although they had never seen each other before. 7. People generally pray that God would reward them for every good action. 8. If we do not flatter ourselves, the flattery of others will never hurt us. 9. "Alas!" cried Mrs. P., "I fear that my son is dead; and I know not what I shall do." 10. Whatever may have been Louisa's intentions, she has not done as well as she might. 11. The larger a kingdom is, the more officers are required to do what the chief magistrate could not accomplish by himself. 12. What a shame it is, that the most elevated men make their grandeur consist in their money-bags. 13. Who has not need of a friend who loves the truth only, and who will tell you the truth in spite of yourself? 14. The statue of Zenobia was in so life like a posture, that one could almost believe that she would walk. 15. How many exiles have exclaimed, "Would to God that I had never left my country!" 16. When a good general is killed, all the camp is like a disconsolate family which has lost the father, who was the cherished hope of his tender little ones. 17. It was only with the good parent, that the discreet child did not use circumspection in manifesting all the secrets of his heart.

## EXERCISE XXIII.

*Infinitive and Participles.*

We are beloved by all our friends. I have been out of town all winter. They have arrived in England. When he arrived, at the church door, he found it shut. She is very acute at railery. They have not found the dog which was lost. I have seen a green worm on the rose-bush. It is not all in commencing. The fire is spread throughout the city. Do not fear that I go away; your manners please me too much. She has had time to repent of it. Who can say much in few words? Seeing her going away. It seemed to him that he saw his lady. When I had said thus. Who can have done that? She must go very soon. I have always loved good old people. He has been very kind to us. She has given two dresses to her servant. Having rested his weary body, he got up. On his departure, he gave each child a dollar. I believe that you are all asleep. Who has told all these things to our father? Where has he bought that fine horse? I have paid more for my feathers than they are worth. If I could have some pretty ribbon to trim my dress. That man has gained much money. Your son has spent more than you can ever earn. He has not rendered an exact account of every thing. Never speak at random. When the night was spent. He is spent with cares. To be master of a thing. He has been the Lord Mayor of London. They have spent about twenty crowns. I walked about ten miles. To condemn one without hearing. My friend is about to marry a fortune. Have you fed that little white dog of yours? Mr. S. has brought you a gold ring from the city. I have eaten so much that I cannot go. Who would have believed it? How can that be? It looks so very nice. Will you have the goodness to ring the bell? My brother has taken three cups of tea, and asks for more.

1. The providence of God keeps us from perishing; the power



of God prevents us doing those things which displease him; and the goodness of God preserves us from suffering. 2. There are but few people who are satisfied with their lot. 3. It is easy to give advice, but difficult to follow it. 4. Signor Domenico, believing himself a learned and wise man, but not knowing what to with his knowledge, made a physician of himself, without ever having studied medicine. 5. Even in prison, there are persons afflicted to console, sick to cure, weak to comfort, and strong to confirm. 6. We are obliged to confess that our soul, mind, heart, and all our affections, have too restricted limits. 7. Many cities have desired to become the capital of a great empire. 8. The lack of maritime power is a great injury to a nation. 9. We are machines moved by habit. 10. Let us write from the dictation of our heart, provided it is free and uncorrupt. 11. We see ruined churches, castles, and convents of the middle ages throughout all Europe; the surface of Italy is covered with them. 12. "I stood at that window palpitating, shuddering, and staring about until morning, when I descended oppressed with a mortal sadness, and imagining myself much more injured than I really was." 13. It is always sad to be obliged to leave one's country through misfortune; but to leave it in chains, and be carried into horrible climates, is so afflicting that no terms can express it! 14. Saint Nilo, moved to pity by the cruel treatment inflicted on his countryman Filigato, went to the young emperor Otto, and, supplicating and weeping, demanded mercy for the prisoner. 15. The twins Romulus and Remus, being exposed by order of the king, were found and secretly educated by a shepherd named Faustolo.

## EXERCISE XXIV.

*The Verbs andare, fare, stare, and dare.*

The sun sets. I have much to do. Three months ago. I have never harmed any one. He will go at daybreak. He did his best. He will set sail at three o'clock. We live a regular

life. He did not know how to wish a happy new year. He has just published my new work. That parrot has disturbed me very much. She pretended not to hear what the beggar said. I beg you to come to live with us. We are accustomed to take breakfast at seven o'clock. Can you not keep still? Tell her, that I say she may do as she likes. How she stands like a marble statue! How is it that this man is your husband? Go for the doctor. Mr. Lewis has given me a beautiful white hen. I am on the point of leaving for Europe. Where do you live? How do you do? How is your mother? Are your sisters well? When I was standing at the window, I saw the soldiers pass by. Be quiet, child! This is the question. Stay as long as you please. Where does she live? This city stands in a plain. He is obliged to live on bread and water. These clothes cost me twenty crowns. Why are you so thoughtful? I am reading. I love to live friendly with everybody. When the worst comes to the worst, he will sell the house. You must welcome them. Give me good fruit, bread, and wine, and I shall be satisfied.

1. True dignity is not in pride.
2. So goes the world.
3. Minerva gave the olive, fruit of a tree planted by her, to the inhabitants of proud Athens.
4. Wild beasts are not so cruel as men: lions do not wage war upon lions, nor tigers upon tigers: yet man alone, despite his reason, does that which animals without reason never do.
5. Is there not land enough to give to all men more than they can cultivate?
6. If we eat more food than is necessary, it poisons instead of nourishing us.
7. Hasten, O young man! to go where destiny calls: go unhesitatingly to the field of battle.
8. As represented, the frightful Pluto was seated upon a throne of ebony.
9. Virtue is the greatest gift which the good God can give us.
10. We must not take the life of one man into account, when the safety of the nation is at stake.
11. "Go, good mother, go to heaven, and find your child."
12. When misfortunes commence in a house, it often happens that even indifferent people fear for themselves.
13. "Then I

saw how things came, how they went, and how they would go." 14. "This silence is not to my taste," said the captain; "it presages no good." 15. The country of Phœnecia is at the foot of the Lebanon Mountains, whose tops pierce the clouds, and go to touch the stars. 16. The unhappy father does not know where he is, what he is doing, or what he ought to do, and goes calling his lost son. 17. True praise is that which is given in the absence of the person praised. 18. Whilst we are in the midst of delights, we do not wish to see or hear any thing which can interrupt their enjoyment.

## EXERCISE XXV.

*Adverbs.*

Where are you going? Where is your stick? They are often unhappy. My aunt is seldom satisfied. Henceforth I shall do nothing for that family. They have treated me most ungenerously. Bravo my friend! you have spoken very well. I am afraid it will be too late to do good. We will go directly. Have you finished already? You read newspapers continually. I shall finish in the twinkling of an eye. The young man came unexpectedly. We seldom go out. I am always in a hurry. How quickly he moves! They must go very soon. I heard of it a short time ago. They were seen near the house. The men whom you wish to see are not here. The good general is welcome everywhere. I am better to-day than I was yesterday. Now-a-days she is seldom at home. They are constantly coming here. I am almost asleep. I have waited a long time, and she does not come. In general, he is very proud to his inferiors. When he leaves, I shall leave also. You are advised to go immediately. At what o'clock does the packet start? Let us walk faster. Write to me immediately. Without fail. They can sleep here. Your rooms are ready. How much are we indebted to you? It is very disagreeable to travel alone. I

have travelled this way several times. With best wishes, yours truly. Do not wait longer.

1. Sextus V., when he was cardinal, pretended to be extenuated by years and infirmities, and went very stooping. 2. It often happens that men reap more advantage from some mistakes, than from the good deeds they have done. 3. Happy are those who have never wandered from the straight road of virtue! 4. People are continually talking of virtue and of merit, without knowing what they are. 5. The wise man loves truth, and never tells a lie. 6. We never repent of speaking too little, but often of speaking too much. 7. Cato the censor never ceased to represent to the Senate the sad consequences of luxury. 8. Perhaps there is no greater absurdity than that so often repeated, of the peace of mind of the just. 9. At any rate, Napoleon was certainly, in a military point of view, greater than Charlemagne, or any other; and particularly so in the conception of the wonderful campaign of 1800. 10. Good-luck, like ill-luck, never comes alone. 11. Behold me, then, in a sort of society, when I was prepared for more solitude than ever. 12. The secretary was very humane, and spoke of religion with affection and dignity. 13. In Germany, priests are accustomed to dress like laymen. 14. True dignity consists in being ashamed only of mean actions.

### EXERCISE XXVI.

#### PROMISCUOUS EXERCISES.

Go! what nonsense (childishness)! And so! What is it? Speak, then. The man is never satisfied. Will you never have done? The sky is as fine now as it ever was. He was near his end. Oh, how happy I am! He is so-so. Such like. Whilst you read, I write. Come with me, and show me where I may go. He goes willingly. I am very well. It would go ill with us if I had nothing else to live upon.

1. Alas, how full of contradictions is man! 2. Oh, how pleasant is the sympathy of our fellow-creatures! 3. Oh, how

unjust are men, judging by appearances, and according to their own superb prejudices! 4. O Italy, Italy! when shall I have the pleasure of seeing you again? 5. Oh! if I could do it, I would do it willingly. 6. He loves me because I merit it. 7. Oh, so! let us speak of something else. 8. There is no honorable retreat for a good and wise man, except in company of the Muses. 9. We should never be prejudiced against a man because he has a fierce aspect. 10. The rich, who have never experienced want nor the necessity of considering or paying for the comforts of life, know nothing of the pleasure of economy.

11. Have you made all your preparations for departure? 12. Every thing is ready. 13. Send for a porter to carry my luggage. 14. I shall take the railway omnibus, and start in five minutes. 15. It seems to me to be very late. 16. How soon shall we be at the terminus? 17. I am afraid of being too late for the nine o'clock train. 18. Here we are at the terminus: we are never too late. 19. The train will start in five minutes. 20. Make haste and take your ticket. 21. What luggage have you? 22. I have two trunks, three carpet-bags, and one hat-box. 23. Here is the locomotive engine that is to draw us. 24. Have we two engines? 25. It requires a very great force to draw a train of twenty-five carriages. 26. What is the power of those engines? 27. They are each of twenty-horse power. 28. Are you going by the express train? 29. No, this is the accommodation train. 30. At what o'clock does the baggage train start? 31. There are two a day: one starts at ten o'clock in the morning, and the other at three in the afternoon. 32. Does your father come with us? 33. No: he goes in the express train. 34. Make haste: the train is just going to start. 35. That is the signal for starting. We are off. 36. We are already far from the terminus. 37. We have already gone four or five leagues. 38. We have gone just six miles. 39. We went the last mile in two minutes. 40. We go a mile and a half in a minute. 41. This is quick travelling. 42. But for your assistance, I should have lost all. 43. Should you have undertaken it, if you

had thought it so difficult? 44. Persevere, and you will succeed. 45. I heard them firing all the morning. 46. I felt her hand trembling in mine. 47. He saw his dog torn in pieces at his feet. 48. It would be necessary for him to see her. 49. I want some sealing-wax. 50. Do you want any thing else? 51. We often lose more time in idly regretting an evil than would be necessary to remedy it. 52. I would certainly do it, if it were necessary. 53. You might have broken your neck. 54. You might have forwarded your letter by his servant. 55. He would answer though he had been advised not to speak. 56. It must not be told to any one. 57. I would not have acted thus. 58. They would have neither roast beef nor pie. 59. His sister is ill: he ought to go and see her. 60. The design was to have been executed an hour after nightfall. 61. He owes me now a thousand pounds; last year he owed me twelve hundred. 62. Always carry an umbrella when it is fine. 63. Is not friendship the greatest of earthly blessings? 64. Have you not been to see the crater of Mount Vesuvius? 65. Did you not go as far as Turin by the railroad? 66. Is your uncle's agent yet arrived? 67. Should you be displeased, if I gave you any more examples? 68. Do you write to her sister to-day? 69. He is so silly and so tiresome that I cannot bear him. 70. He has so much wealth that he does not know what to do with it. 71. I like neither his person, his family, nor his fortune. 72. In the sweat of thy brow shalt thou eat bread till thou return to the ground from whence thou wast taken; for dust thou art, and to dust thou shalt return. 73. You shall not speak English: you shall speak Italian, nothing but Italian, with your teacher. 74. Do not go into the current: you will be drowned, as you cannot swim. 75. I shall die in a land of strangers, and not a tear will be shed upon my grave. 76. Yes; and your death will be just as much felt in the world as that of a worm or a fly. 77. True; but it will not be the less a matter of infinite moment to me. 78. Speak well of your friend; of your enemy, neither well nor ill. 79. The truly virtuous man

fears neither poverty, afflictions, nor death. 80. The poor man has neither relatives, acquaintances, nor friends. 81. Either say nothing of the absent, or speak like a friend. 82. The good man possesses a happiness which the world can neither give nor take away. 83. On the fifteenth of next month, when I have won the capital prize. 84. Chaucer, the father of English poetry, was born in thirteen hundred and twenty-eight, and died in fourteen hundred, in the seventy-second year of his age. He had thus lived in the reigns of Edward the Third, Richard the Second, and Henry the Fourth. 85. Swans are an ornament to lakes and rivers. The swans of Australia are black. 86. Knowledge is the eye of youth, and the staff of age. 87. I flatter myself you will be satisfied with your daughter's pronunciation. 88. One should avail one's self of every opportunity to acquire knowledge. 89. Mr. B. thinks himself a great man; but he deceives himself. 90. The horseman and horse that fell down the precipice are both dead. 91. Is this the lady from whom you received the letter which you mentioned? 92. That is the goldsmith by whom this ring was made. 93. The fruit of that forbidden tree, whose mortal taste brought death into the world. 94. The lightning has blasted that beautiful tree, the fruit of which was so delicious. 95. Never defer till to-morrow what you can do to-day. 96. Shun poverty: whatever be your income, spend less. 97. This is bad; that is worse: these are so-so; those are the worst of all. 98. There is but one lasting affliction,—that which is caused by the loss of self-esteem. 99. Share this melon with your play-fellows; give each of them a slice. 100. My brothers are both returned from college; each has obtained a prize. 101. All fools are not knaves; but all knaves are fools. 102. Mr. A. has failed: shall you lose the money he owes you? 103. I shall have published the second edition of my Dictionary before the end of the year. 104. When you have studied Italian two years, you will understand what you read. 105. He will have spent half his fortune before inheriting it. 106. He who listens through a hole may hear what will not

please him. 107. "Doctor, may ma eat oysters for supper?" "Yes: she may eat shells and all, if she likes." 108. My brother might have made a fortune by his trade. 109. Before you say or do any thing, reflect what the consequences may be. 110. If I went by the steamer, I should be sea-sick. 111. You would arrive sooner if you went by the mail. 112. While you are passing through the Tunnel under the Thames, hundreds of large ships are sailing over your head. 113. Since habit is a second nature, let us early form good ones. 114. The universe is composed of two things only, — mind and matter. 115. In educating the mind, we should not forget to educate the heart. 116. In Italy the eye sees much, but the memory more. 117. Victoria the First, Queen of the United Kingdom of Great Britain and Ireland, is the grand-daughter of George the Third, and the neice of King William the Fourth. 118. The Arabs call the camel the ship of the desert. 119. Egypt was the cradle of arts and sciences. 120. There are, in your exercise, as many errors as words. 121. The prospect brightens as you ascend. 122. Beauty is potent, but money is omnipotent. 123. Though I had written the letter, I had not forwarded it. 124. He is still rich, notwithstanding his losses. 125. He has acted an unworthy part: nevertheless I will assist him. 126. I forgive him, on condition that I never see him more. 127. Tell the truth: otherwise you will be despised by every one. 128. She was both young and lovely, and rich also. 129. The earth is divided into five parts; namely, Europe, Asia, etc. 130. You might learn a great many things: as, for instance, music, painting, etc. 131. It has happened just as I expected. 132. Whence comes it that you are so melancholy? 133. You are young and inexperienced: therefore you ought to be guided by the advice of your elders. 134. You have promised: then you must perform. 135. Since she has written to you, you must reply.

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The pagan gods chose various trees. The oak pleased Jupiter; the ash, Mars; the pine, Cybele; the poplar-tree, Hercules; and the laurel, Apollo. Minerva and Pallas asked why they took unfruitful trees. Jupiter replied, "On account of the honor." "Say what you will," added Pallas, "I like the olive on account of its fruit." "You are right, dear daughter," replied Jupiter; and immediately they all called her the Goddess of Wisdom, because, if what we do is useless, the honor is vain.

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The celebrated Venetian painter, Titian, let his pencil fall whilst painting the Emperor Charles V. The emperor picked it up immediately, saying, "A Titian merits to be served by an emperor." There are few fine galleries where pictures of Titian and Correggio are not to be found.

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Aspasia of Miletus was celebrated in Athens for her wit and her beauty. She was so skilful in eloquence and politics, that Socrates himself took lessons of her. She was the teacher and wife of Pericles, and lived 428 years before the Christian era.

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Count Mansfield, one of the greatest captains of the age, had certain proofs that an apothecary had received a considerable sum to poison him. He sent for him; and, when he appeared before him, he said, "My friend, I cannot believe that a person whom I have never injured should wish to take my life. If necessity induces you to commit such a crime, here is money: be honest."

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Whilst a countryman was sowing his field, a young man passed by, who, trying to be witty, said with rather an insolent air, "Good man, *you* have to sow, and *we* reap the fruits of your labors." To which the countryman replied, "It is very probable, sir; for I am sowing hemp."

A young man of distinction, having just returned from making the tour of Europe, and using the privilege of travellers to embellish things with the flowers of invention, was telling an officer, one day, of the magnificent presents which he had received from different reigning princes; among others, he mentioned a very superb bridle, which had been given to him by the King of France. "It is so elegantly ornamented with gold and precious stones," said he, "that I cannot persuade myself to put it into my horse's mouth; what can I do with it?" — "Put it into your own" (mouth), replied the officer with whom the traveller was speaking.

## TESTIMONIALS.

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NEW YORK, February, 1865.

I have used "Otto's French Grammar" since its publication, and consider it the best book on the subject. It is based on the most modern Grammars published in Paris; it is thorough, and full of idiomatical expressions that can be found in no other work.

LUCIEN OUDIN, A.M.

*Instructor of the French Language, N.Y. Free Academy.*

I have used "Otto's German Grammar." I consider it a very good book; its abundant vocabularies, and its fulness in idioms, are especially useful. The appendix, also, is very valuable, containing, as it does, some of the most popular and characteristic German Poems which may be turned to many uses.

FEB. 1, 1865.

ADOLPH WERNER,

*Professor of German, New-York Free Academy.*

WASHINGTON UNIVERSITY, ST. LOUIS, Jan. 2, 1865.

MR. S. R. URBINO.

DEAR SIR — It gives me great pleasure to inform you that I have introduced your edition of "Otto's German Grammar" in my classes in this University, and that I regard it as the very best German Grammar for school purposes, that has thus far come to my notice. Your German editions of the "Immensee," "Vergissmeinnicht," and "Irrlichter," are great favorites among my pupils; and your "College Series of Modern French Plays," edited by Mr. Ferdinand Bôcher of Harvard College, I regard as very useful for the recitation room, and for private reading.

Yours very truly,

B. L. TAFEL, Ph. D.

*Professor of Modern Languages and Comparative Philology in Washington University.*

**DICTION EXERCISES.** By E. M. SEWELL, author of "Amy Herbert," and by L. B. URBINO. Boston: S. R. URBINO.

"We are already deeply indebted to Miss Sewell, and this little book adds one item more to the list of valuable books which she has furnished to us and our children. This is emphatically a school-book with a soul in it, and we think nothing can exceed the skill and ingenuity with which these exercises are drawn up. No teacher can glance at it without at once perceiving its importance to him; and in our opinion, in the teaching and spelling, it has not its equal." — *Transcript.*

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**DICTION EXERCISES.** By E. M. SEWELL and L. B. URBINO. (pp. 174.) Boston: S. R. URBINO.

"Bad spelling is so common, in spite of all our schools, that it is worth the while even of an accomplished writer like the author of 'Amy Herbert' to prepare a good spelling-book; for such is the volume before us.

"It is arranged, however, on a plan so novel, in English, as to deserve special attention. The words are arranged in continuous, though rather comical, sentences, which are to be written down, from dictation, by the learner. The lessons are progressive, and cannot fail to interest more than the old columns of disconnected words. It is well printed by Mr. Urbino." — *Commonwealth.*

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If a child of average capacity, that has been drilled in an ordinary spelling-book, and then subjected to a course of lessons in this book of Dictation Exercises, cannot spell correctly the words of the language, it would prove, what I do not believe, that correct spelling *cannot* be attained by *all* pupils, by seasonable *study and drill*. I believe that every public and private school in *America* would be greatly benefited by using this valuable treatise.

Very truly yours,

WILLIAM E. SHELDON.







