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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 *k*, *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 <i>eel</i> ;
O, as	. . . . o . . . .	in 'Rome;
U, as	. . . . ou . . . .	in <i>soup</i> .

## 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 :
Téma, subject.	Téma, fear.
Vénti, winds.	Vénti, twenty.
Avéna, oats.	Méla, apple.

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

<i>O</i> open, as in CORD :	<i>O</i> close, as in BONE :
Bóttta, blow.	Bótte, cask.
Rósá, rose.	Óra, 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 *q* 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.

<i>C</i> & <i>A.</i>	CH sounds . . .	like <i>k</i> in English.
<i>G</i> H	" . . .	hard as in English.
<i>G</i> N	" . . .	like <i>n</i> in the word <i>ONION</i> .
<i>G</i> LI	" . . .	like <i>ll</i> in the word <i>WILLIAM</i> .
<i>S</i> CI	" . . .	like <i>SHE</i> .
<i>S</i> C <i>E</i>	" . . .	like <i>SHA</i> .
<i>S</i> CH	" . . .	like <i>SK</i> .

*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 Dánté, Alfiéri, Boccáccio, Arióstó, 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'óro*, 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, *cittâ* (formerly *cittade*) : or as a termination which must be pronounced sharply ; as, *avrà*, *amò*, *cessò*

## EXERCISE IN PRONUNCIATION.

A . . . . .	Cásá, música, dánza.
A . . . . .	Felicità, darà, sarà.
E (close) . . . . .	Béne, pedóne.
E (open) . . . . .	Téma, péna, érba.
J . . . . .	Princípj, provérbj, compéndj.
I . . . . .	Inímico, cíbo, ripiéno.
O (close) . . . . .	Córso, amóre, fónte.
O (open) . . . . .	Póvero, tólto, pópolo.
U . . . . .	Dúo, túo, súo.
CE . . . . .	Cénto, céce, felíce.
CI . . . . .	Pacífico, diéci, cíbo.
CH . . . . .	Chiódó, chi, che.
GA, Go, GU . . . . .	Gámbara, págo, gústo.
GE, GI . . . . .	Germáno, dígito, legióne.
GN . . . . .	Campágna, magnético.
GLI (liquid) . . . . .	Fíglío, figlia, gli, méglío.
S (strong) . . . . .	Sánto, stúdio, sénso.
S (soft) . . . . .	Guísá, cásá, cósa.
SCA, Sco, Scu . . . . .	Scábro, scoláre, scúola.
SCE, Sci . . . . .	Scéna, scínto, fascía.
Zz (z like ts) . . . . .	Nózze, fazzoléttó.
Zz (z like ds) . . . . .	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 ÍDOLE.

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 villa, 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 rúuppe,  
 chambermaid and a footman. wheel of the broke,  
 e benchè per búona sórte non rimanésse ferito 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 quásí tre míglia. La Marchésa  
 distant from there almost three miles.  
 mandò innánzi il servitóre per fáre avvisáre un carrozzíeré  
 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.

Era sul mezzogiórno, e il sóle dáva lóro móltá nójá;  
 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 uscír di stráda, ed  
 was tired for to repose had leave street  
 entráre in un práto dóve érano délle quérce. Là si míse 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 prospéttó che le éra dinánzi. A un trátto 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 più bélla di quélla non éra mái pásstá sott'  
 Girl more beautiful than that was ever before  
 ócchio álla Marchésa. Le súe cárni parévanó látte e róse, i suói  
 eye her cheeks appeared milk roses her  
 gránd' ócchi celéstí érano piéni di dolcézza, e sótto una pezzuóla  
 great eyes blue were full sweetness under handkerchief  
 di cotóne giáollo, annodáta intórno al cápo, venívan fuóri le  
 cambric yellow, tied about the head, came out  
 ciócce de' suói bióndi capélli, e dávan grázia vieppiù a quélla  
 tufts fair hair gave grace much more that  
 bélla fisonomía. La signóra non avéva fígli, e se ne  
 had children herself of it  
 addoloráva. A vedér dúnque quélla cára fanciullína, non potè  
 grieved. see then dear girl was able  
 a méno d'invidiáre la mágdre súa; e dísse álla cameriéra di andáre  
 at least to envy said go  
 a chiamár la bambína e condúrgliela. Quésta si avvicinò con un  
 call child conduct her to her advanced  
 contégno modésto ma fráncio, posò il súo fastéollo, 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, rispóse la dámá; vóglia soltánto 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 tutto  
 little thee: put thyself sit here grass before all  
 dímami cóme tu ti chiámí? Rósa Lúci, al comándo súo.  
 tell me how thou thyself callest? at your.  
 Il báppo e la mámma gli hai vivi? Il mío báppo 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' immágino che non siáte móltó félici. Oh, perchè?  
 near. I imagine may be very happy. why?  
 Nói ci vogliámó béne, e siámó conténte. Ma mi páre  
 We ourselves wish well are to me it seems  
 che vói siéte móltó póvère!  
 you are very poor!  
 Nói ci guadagniámó il páne cón le nóstre fátiche:  
 We to ourselves gain the bread the our labors:

abbiámo délle gallíne che ci fánno le uóva; e la mía mámma  
 we have some hens which make eggs  
 óggi è andáta al paése a vénderle, ed i quattríni si sérbano  
 to-day is gone to the country to sell them the money serves  
 per la pigióne di cásá. E in che lavoráte voi per guadagnárvi  
 rent house. work you gain  
 da mangiare? Nell' estáte noi andiámo a sarchiáre, e dópo la  
 to eat? In the summer we go to weed after  
 mietitúra andiámo a spigoláre. Ma se duráte tánta fatíca,  
 harvest glean. But if endure so much fatigue,  
 mangiáte mále e andáte mal vestíte, cóme potéte voi éssere  
 you eat badly go ill dressed, how can you be  
 contenté? Noi a tútte qúeste cóse non ci pensiáma  
 We (of all these things not ourselves think  
 nemménó; qúando s' ha fáme si ringrázia Iddio di avére di  
 at all; when one has hunger one thanks God to have of  
 che satollársi, e ógni cosa par buóna. Se nói non abbiámo  
 what satisfy every thing seems good. If we not have  
 vestíti belli, siámo púre copérte e decénti; sóno solaménte i  
 clothes fine we are yet covered are only  
 pígrí che vánno sémpre strappáti e súdici; la mámma pénsa a  
 lazy who go always ragged dirty thinks  
 rassettáre le nóstre robbiccíole, ed io già comíncio ad aiutárla.  
 to repair our clothes I already begin to help her.  
 Rosa, vuói vénir méco a quel villággio? Volontíeri: tánto la  
 wilt come with me to that Willingly whilst  
 mía mámma fíno a stasséra non tórná; ma bisórgna che  
 until this evening returns it is necessary  
 intánto io pórti a cásá mía quéstó fastéllo. E se lo comprássi  
 meanwhile carry house my if it should buy  
 io? Allóra poi! ma cósta séi sóldi, veh! Éccoti sei sóldi  
 I? Then but costs six cents, hum! Behold  
 (rispóse la Marchésa alzándosí), pósá lì il túo fastéllo, e viéni  
 rising, put there como  
 con nói. Ma s' ella l' ha compráto, bisórgna ch' io gliélo pórti  
 But if you have it bought, it is necessary that I it carry  
 (e voléva ripigliárlo), ma la Marchésa gliélo impedi, e prése  
 she wished to take it again prevented took  
 la vía del villággio, dóve arriváta, entrò in un albérgo (*hotel*)  
 way where entered  
 d' apparenza assái decénte.  
 appearance enough

Lo staffiére vénne a dírle che per accomodáre la sua  
 The footman came to tell her mend  
 carrózza gli bisognávano cíngue óre. La Marchésa ordinò il  
 needed five hours. ordered  
 pránzo, l' ostéssa la condússe in úna stánza pulíta óve éssa entrò  
 dinner hostess conducted room clean where she entered  
 insiéme con le áltre dúe; diéde pói segretamente dégli órdini  
 together other two; gave then secretly of the orders  
 álla` cameriéra che uscì per eseguirli. In quéstó frattémpo la  
 went out execute meanwhile  
 Marchésa continuò a parláre con Rosína, e si trovò conténta  
 to speak found  
 sémpre più del candóre délle súe rispóste, e soprátutto délla sua  
 always more candor her answers above all  
 tenerézza per la própria mádre.  
 tenderness own  
 La cameriéra 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  
 míse indóssso úna camícia di cotóne, un sottaníno ricamáto, e  
 put upon her shirt cambric petticoat embroidered  
 úna vestína di séta colór vérde chiáro, con un ornaménto di  
 gown silk green light ornament  
 merlétti colór di rósia; pói le acconciò i capélli, cólle trécce le  
 lace then dressed hair braids  
 formò una spécie di coróna sul cápo, e vi pôse una ghirlánda di  
 formed sort crown head put garland  
 fióri. Rósia dappríma facéva la ritrósa, e si vergognáva a  
 flowers at first made shy was ashamed  
 vedérsi vestíre da signóra; ma pói, siccóme éra di naturále  
 to see to dress then as she was by  
 móltó compiacénte, si sottomíse a túutto. Quándo fu assettáta  
 very complaisant submitted all. When she was fitted out  
 per béne, la Marchésa la condússe davánti állo spéccchio, e le  
 fully her conducted before her mirror and to her  
 dísse che si guardásse. La piccína si guardò sott' ócchio  
 said that herself she should look at little one regarded  
 néllo spéccchio, sorríse ed arrosì.  
 smiled and blushed.

Che ne díci eh! dísse la Marchésa; non ci avrésti  
 What to it sayest thou would have

gústo di stár sémpre vestíta in quésto 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 quésto 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 spásso in carrózza, e ti faréi giocáre in tánte  
 would lead would make to amuse so many

maniére. A me, la mía mámma ha détto sémpre 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 figiolína, 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 cameriéra la gentilézza déi suói módi, le  
 she made admire gentleness

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

lodáva ánche piú 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 píccola sála con Rósa per máno, e la  
 passed into a little parlor hand he

féce méttere 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 sc almost to weep

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

póco.

La minéstra le párve si buóna, che ne mangiò assái;  
 soup to her seemed of it she eat enough  
 e il lésso che vénne dópo, le párve una vivánda squisíta; e si  
 boiled meat came after to her seemed food exquisite  
 saziò affátto; dimodochè, quándo vénnero in távola gli áltre  
 satiated so that when came the other  
 piátti per quanto la Signóra la pregásse, non potè più mangiare.  
 dishes begged was able to eat.  
 Il víno pói non vi fu módo di fargliélo bérre; appéna l' ébbe  
 wine then there was to make to drink; hardly had  
 ella assaggiáto si riscósse, e chiése che per caritá le déssero  
 she tasted shuddered asked for charity her should give  
 dell' ácqua. Allorchè élla víde veníre le frútta e i dólci, mandò  
 When saw to come fruit sweets uttered  
 un grído di sorprésa. Un áltro pránzo! eh! Élla potéva  
 cry surprise dinner could  
 chiamáre tútti i ragázzi del villággio, v' éra da sfamárlí tútti  
 call children there was to satisfy  
 Ebbéne Rósa, se tu víuoí veníre a stár con me, tu sarái  
 Well if thou wishest to come to be shalt be  
 trattáta tútti i górní cóme óggi, e ánche mérglio. Per me,  
 treated days as to-day even better.  
 Signóra mía, faréi tutto per compiacérla; ma égli è  
 I would do to please you  
 impossíbile ch' io láscí la mia mámma, che non ha áltro che  
 should leave has other than  
 me per ajutárla e vegliárla quand' è maláta. Io pagherò úna  
 to help her to care for her when sick will pay  
 dóんな perchè la sérva. Si, ma quéta dóんな non le vorrà  
 woman for her serve (that she may serve her). would wish  
 béne cóme io glíene vóglie e la servirà solaménte per  
 well as to her wish her would serve only  
 guadagnáre. La mía mámma ha préso cúra di me quánd' io  
 to gain taken care  
 éra piccína; óra ch' io sóno gránde, non vóglie abandonárla;  
 I wish  
 quándo élla sarà véccchia, io lavorerò per dárle da mangiare  
 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 dái sentiméti di quéta  
 bread. affected by the  
 fanciúlla, e non ébbe più il corággio d' insistere: le permíse di  
 had permitted  
 riprendére la sua vesticciola, e tornár dália 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 quéis pasticcíni  
 to depart, she embraced her filled pockets cakes  
 e di quélle pastíne che éssa non avéva neppúre assaggiáte.  
 that pastry had not even tasted.

La Rosína paréva un uccellétto 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 così scálza corréva tánto lésta, che la cameriéra, a  
 hand so barefooted ran so quickly to  
 cui la marchésa avéva comandáto di tenérle diétra, durò fática  
 whom keep found it difficult  
 a non la pérder di vista. Éssa nonostánte arrivò al casoláre  
 her to lose from sight notwithstanding arrived house  
 quásí sùbito dópo Rosa, la trovò nélle bráccie délla sua  
 soon after her she found in the arms  
 mámma, álla quale élla raccontáva che túna béllo signóra la  
 related  
 voléva condúrre con sè, prometténdole vestíti belli e tre  
 wished to take her with her, promising her clothes fine three  
 pránzi ógni giórno. Io nondiméno son venúta vía (aggiungéva  
 dinners 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 dísse a quélla contadína che álla súa padróna  
 told  
 éra piaciúto tánto il buon cuóre délla Rosína, che voléva  
 pleased wished

---

\* *La* for *ella*, she.

assicurárle úna pensióne di dugénto fránci, e al suo ritórno  
 to secure to her two hundred francs return

alla città ne avrébbe segnáto il contráctto: le lasciò l' indírizzo,  
 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 dóんな gliélo promíse.  
 to bring with her it to her promised.

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

contradíre, siccóme d' áltra párté élla éra generósa e di cuór  
 contradicted, on other hand heart

buóno riconóbbe che non avéa potestà di dispórre di Rósa cóntro  
 recognized power dispose against

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

perciò si determinò a fárle in áltro módo tútto quel béne ch'  
 therefore determined another manner all the good

élla potéva. Accólse dúnque le contadíne con móltá affabilità,  
 she could. She approached then

e dópo ch' élla ébbe parláto con la mádre, non si maravigliò più  
 after had spoken was astonished

délle qualitá buóne délla figliuóla. Quélla dóんな in fátti éra  
 daughter. That lady fact was

tútta probitá e delicázza: conténta del suo státo, non invidiáva  
 all delicacy state envy

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

gli áltri uómini, álle malattíe ed ai dispiacéri, e dovránno 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 álla Rosína il regálo che le avéva  
 made present for her she had

destináto, ed éranó tre vaccherélle, le quálí élla féce consegnáre  
 three young cows which she made to consign

álla mádre perchè le conducéssse con se: ed aggiúnse, éssere  
 should conduct added to be(it was)

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

campágna, ma badásse soltánto 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 insegnérà a far la trína: álle  
 pass teacher her will teach to make lace

spése che occorreránno per la súa istruzione penserò io. Rósia  
 expense shall incur I will think.

e la súa madre volévano ringraziáre la Signóra, ma vínte dálle  
 wished to thank

lácrime non potérano articoláre paróla.  
 tears were able word.

Quésto benefízio non potéva éssere fatto a persóne piú dégne:  
 was able made any one more worthy  
 l' educazióne sviluppò nélla fanciullína tútte le buóne qualitá  
 developed

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

portò in regálo 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 quéllea famíglia, résa da léi agiáta, risparmiáva per  
 rendered saved

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

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

Marchésa cárde in una gravíssima malattía: súo marító 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 vaccherélle, partì per la città  
 guard cows, she set out

insiéme cólla mámma. Arríváte 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  
 alcúnio; e da quéllo státo di delírio, cadéva poi in un profondo  
 no one fell  
 letárgo che paréva mórtta. Tútta la génte di cásá éra costernáta,  
 appeared dead. people confounded  
 la cameriéra, sommaménte affezionáta álla súa padróna, non  
 greatly attached  
 sapéva far áltero che piángere, e non éra buóna a núlla. La  
 knew to do than to weep she was for nothing.  
 buóna Lúci féce rizzáre accánto al léットo délla signóra un  
 made to be placed by the side bed  
 letticciúolo: ed élla e Rosína vegliávano la signóra úna nótte  
 little bed watched  
 per úna.

I médici s' intendévan con lóro per la cùra dell' ammaláta;  
depended upon them care sick (lady)  
e tutto éra adempíto con la mássima puntualità. In cápo a nóve  
fulfilled greatest At the end of nine  
giórni la malattia pigliò buóna piéga: la Marchesa ritornò in sè e  
days took turn recovered  
sonóbbe quanto dovéva állo zélo e all' affécto délle sue amoróse  
knew owed loving  
assisténti. La póvera Rosina éra scolorita dálle inquietézze e  
pale  
lálle nottáte perdúte; ma i suói ócchi abbattuti ripigliárono  
nights lost (sleepless nights) languid took again  
ta lóro vivacitá appéna élla cominciò a sperare nélla guarigione  
as soon as began hope cure  
Nella súa benefattrice. Ella con le súe premúre rése méno  
cares rendered  
spiacévole álla signóra il témpo délla convalescénza; óra le  
disagreeable now  
Leggéva un bel libro, ora le raccontáva qualche fatto interessante  
read then related fact  
accaduto nel suo villaggio: voléva anche pensare 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 perfécta salúte, gli mostrò quánto dovéva a  
 returned health showed she owed  
 Rosína ed álla mádre di lei, e gli dísse che oramái non le dáva  
 now gave (had)  
 più il cuóre di separársi da lóro. Concertárono dúnque di  
 heart They agreed then  
 méttere la Lúci alla direzíone délla cása, sicúri che non  
 put sure  
 potévanó affidárla méglia: la figlia pói non dovéva avér áltro  
 were able should have  
 título che di compágna ed amíca délla Marchésa. Voi vi potéte  
 can  
 figuráre, figliúoli miéi, quánto volontíeri accettárono ésse tálé  
 children they accepted  
 proposiéón.

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## ETYMOLOGY.

## PARTS OF SPEECH.

There are *nine* parts of speech in the Italian language :  
 — 1. The ARTICLE ; 2. The NOUN ; 3. The ADJECTIVE ; 4. The PRONOUN ; 5. The VERB ; 6. The ADVERB ; 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?*

## CHAPTER II.

### THE ARTICLE — L' ARTICOLO.

#### MNEMONIC EXERCISE.

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

\* 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* (*hi*),† masculine ; *le*, feminine.

## REMARKS.

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

*Il tempérino*, *i tempérini*; *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 spéccchio*, *gli spéccoli*; *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' ámico*, *gli ámici*.  
 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 piú*, at most ; *per lo méno*, at least.

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

*La péenna*, *le péenne*; *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 *hi*, 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' ánima, le ánime.*

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 nella chiésa di San Cárlo, vádo nella 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 cásá, in cámara, a léutto, 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 :—

*Vádo —*

I am going —

- |  |                            |
|--|----------------------------|
| <i>nélla cásá di mía mádre . . .</i>     | into my mother's house.    |
| <i>nélla cámara di mío pádre . . .</i>   | into my father's chamber.  |
| <i>nel léutto di suo fratéollo . . .</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, fortúna, e virtù, gli déttero tróno e poténza;* or, *L' audácia, la fortúna, e la virtù, gli déttero il tróno e la poténza.*

Boldness, fortune, and merit gave him the sceptre and the power.

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 imпрesa, la fortúna che lo secondo, la virtù che lo distinse, gli déttero il tróno della nazióne e la poténza sovrána.\**

The boldness which he manifested in all his enterprises, the fortune which favored him, the merit which distinguished 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; *Stáva 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 pérle, e i fiór vermigli e biánchi*, 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 málé*, the great evil; *Il grán precáto*, the great sin.

All words used as nouns require the article before them; as, *Il bello, il buono*, the beautiful, the good: *Son cérta del sì*, I am certain of the affirmative; *Ciascuno rispóse del no*, every one answered in the negative; *Il suo parlare mi piace*, his conversation pleases me.

When a noun is used in an indeterminate sense, the article is omitted; as, *Non uóm, uómo gíd fui*, now I am not a man, formerly I was a man.

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

XVI. Possessive adjective pronouns often take the article ; as, *Il mío, il túo, il suo, la nostra, la vóstra*, 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 mórite fánno eguáli i re ed i pastóri.  
Love and death make equal kings and shepherds.

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

Il témpo, che fortifica 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 govérra il móndo.  
Fear governs world.

La prudénsa è la gúida 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.) coltiva memória (f.).

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

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

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

## WORDS.

<i>Il pâne,</i>	the bread.	<i>Io ho,</i>	I have.
<i>La carne,</i>	the meat.	<i>Tu hái,</i>	thou hast.
<i>Il vîno,</i>	the wine.	<i>Egli ha,</i>	he has.
<i>Le frutta,</i>	the fruits.	<i>Ella ha,</i>	she has.
<i>Le mêle,</i>	the apples.	<i>Non ho,</i>	I have not.
<i>Il fratéollo,</i>	the brother.	<i>Ho io?</i>	have I?
<i>La péra,</i>	the pear.	<i>Hái tu?</i>	hast thou?
<i>La péscâ,</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>Che, what.</i>	
<i>Si,</i> yes.		<i>Chi,</i> who.	

## CONVERSATION.

<i>Ho io la pénna?</i>	<i>Si, tu hái la pénna.</i>
<i>Hái tu il temperíno?</i>	<i>No, non ho il temperíno.</i>
<i>Che há mio fratéollo?</i>	<i>Il fratéollo vóstro ha la cárta.</i>
<i>Ha lo zio dèl Signóre il libro?</i>	<i>No, égli nón ha il libro.</i>
<i>Che spéndi tu?</i>	<i>Spéndo il danáro.</i>
<i>Chi ha compráto la cásâ?</i>	<i>Il Signór dottóre.</i>
<i>Che cásâ ha égli compráto?</i>	<i>La cásâ dí mio pádre.</i>
<i>Che ha la Signóra?</i>	<i>Élla ha lo spéccchio.</i>
<i>Chi aspéttó il Lunedì?</i>	<i>Aspéutto il sárto.</i>
<i>Che cámara hái?</i>	<i>Ho la cucína.</i>

## CHAPTER III.

## UNION OF THE ARTICLES AND PREPOSITIONS.

## MNEMONIC EXERCISE.

<i>I giórni DELLA settimána</i>	.	.	The days of the week.
<i>Le stagíoni DELL' ánnò</i>	.	.	The seasons of the year.
<i>Nelle stráde DELLA cittâ.</i>	.	.	In the streets of the city.
<i>Il lapis è SULLÀ távola</i>	.	.	The pencil is upon the table.
<i>Síamo NEL cuór délla státe</i>	.	.	We are in midsummer.
<i>La pénna è NEL calamáio</i>	.	.	The pen is in the inkstand.
<i>Ballâte CON LE ragázze</i>	.	.	Dance with the girls.
<i>Léggó 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>	<i>DELLO spérpero</i> ,	of the havoc.
<i>A lo</i>	<i>ALLO spérpero</i> ,	to the havoc.
<i>Da lo</i>	<i>DALLO spérpero</i> ,	by the havoc.
<i>In lo</i>	<i>NELLO spérpero</i> ,	in the havoc.
<i>Con lo</i>	<i>COLLO spérpero</i> ,	with the havoc.
<i>Su lo</i>	<i>SULLO spérpero</i> ,	upon the havoc.

## PLURAL.

<i>Gli</i>	<i>spérperi</i> ,	the havocs.
<i>Di gli</i>	<i>DEGLI spérperi</i> ,	of the havocs.
<i>A gli</i>	<i>AGLI spérperi</i> ,	to the havocs.
<i>Da gli</i>	<i>DAGLI spérperi</i> ,	from or by the havocs.
<i>In gli</i>	<i>NEGLI spérperi</i> ,	in the havocs.
<i>Con gli</i>	<i>COGLI spérperi</i> ,	with the havocs.
<i>Su gli</i>	<i>SUGLI 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>	<i>DELL'</i>	<i>amico</i> ,	of the friend.
<i>A lo</i>	<i>ALL'</i>	<i>amico</i> ,	to the friend.
<i>Da lo</i>	<i>DALL'</i>	<i>amico</i> ,	from the friend.
<i>In lo</i>	<i>NELL'</i>	<i>amico</i> ,	in the friend.
<i>Con lo</i>	<i>COLL'</i>	<i>amico</i> ,	with the friend.
<i>Su lo</i>	<i>SULL'</i>	<i>amico</i> ,	upon the friend.

Before nouns in the plural commencing with an *i*, we write *degl'*, *cogl'*, *dagl'*, etc.; as, *Cogl' infelici*, with the unhappy.

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

## SINGULAR.

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

## PLURAL.

<i>I</i> . . . . .	<i>fazzoléttī</i> ,	the handkerchiefs.
<i>Di i</i> . . . . .	<i>DEI or DE' fazzoléttī</i> ,	of the handkerchiefs.
<i>A i</i> . . . . .	<i>AI or A' fazzoléttī</i> ,	to the handkerchiefs.
<i>Da i</i> . . . . .	<i>DAI or DA' fazzoléttī</i> ,	from the handkerchiefs.
<i>In i</i> . . . . .	<i>NEI or NE' fazzoléttī</i> ,	in the handkerchiefs.
<i>Con i</i> . . . . .	<i>COI or CO' fazzoléttī</i> ,	with the handkerchiefs.
<i>Su i</i> . . . . .	<i>SUI or SU' fazzoléttī</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> . . . . .	<i>DELLA saccóccia</i> ,	of the pocket.
<i>A la</i> . . . . .	<i>ALLA saccóccia</i> ,	to the pocket.
<i>Da la</i> . . . . .	<i>DALLA saccóccia</i> ,	from the pocket.
<i>In la</i> . . . . .	<i>NELLA saccóccia</i> ,	in the pocket.
<i>Con la</i> . . . . .	<i>COLLA saccóccia</i> ,	with the pocket.
<i>Su la</i> . . . . .	<i>SULLA 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> . . . . .	<i>DELLE saccócce</i> ,	of the pockets.
<i>A le</i> . . . . .	<i>ALLE saccócce</i> ,	to the pockets.
<i>Da le</i> . . . . .	<i>DALLE saccócce</i> ,	from or by the pockets.
<i>In le</i> . . . . .	<i>NELLE saccócce</i> ,	in the pockets.
<i>Con le</i> . . . . .	<i>COLLE saccócce</i> ,	with the pockets.
<i>Su le</i> . . . . .	<i>SULLE 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 péenna*, or *cóllo stúdio*, *cólla péenna*, — 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 téutto*, or *sopra il téutto*; *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 rósia</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.

Andiamo nelle strade délla città. La donna è partita. Non  
 Let us go streets city. woman is departed. Not<sup>2</sup>  
 andáte cólla cameriéra. Préndo la chiáve délla cámara. 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 apértá. Il gáutto è nella cámara del padróne. Il  
 air open. cat master.  
 lápis non è sulla távola. Lérggo con le ragázze. Il calamáio  
 pencil not is table. I read girls. inkstand  
 è sulla távola. La chiáve è nell' úscio. Si va álla cáccia nell'  
 door. One goes chase  
 autúnno. La péenna è nel calamáio sulla távola. La víta è  
 autumn.  
 bréve, e l'árte è lúngá. La moderázione génera la felicità. L'óro  
 short long. generates happiness. gold  
 govérna il móndo. La veritá prodúce l' ódio. L' úomo propóné,  
 governs world. truth produces hatred. man proposes  
 e Dío dispónē. La víoce, gli ócchi, il córpo, l' ánima dell' úomo.  
 God disposes. voice eyes body soul  
 La víoce del pôpulo è la víoce di Dío.  
 people

### **EXERCISE FOR TRANSLATION.**

Italy is the garden of Europe. The passions are the  
 Itália é giardino Európa. passíoni sóno  
 elements of life. The voice of the people is the voice of God.  
 eleménti vitta. véce pôpolo Dfo.  
 The whip (is) for the horse, the halter for the ass, and the stick  
 frústa (f.) ~~per~~ cavállo cavézza ásino bastón  
 for the shoulders of the insolent (one). (The) pride is the  
 spálle impertinénte. supérbia  
 daughter of (the) ignorance. An ancient philosopher said, that  
 figlia ignoránsa. Un antico<sup>2</sup> filósofo<sup>1</sup> lísse, che  
 (the) pride breakfasts with (the) abundance, dines with (the)  
 orgóglia fa colazíone abbondánza, pránza  
 poverty, and sups with (the) shame.  
 povertà céna vergógnia.

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

## CONVERSATION.

<i>Ohe cósa avéte ?</i>	<i>Ho il fazzoléttó.</i>
<i>Dov' è ?</i>	<i>Nélia mía saccóccia.</i>
<i>Són' io póvero (poor) ?</i>	<i>Tu non séi póvero, séi rícco.</i>
<i>Cósa è l' Itália ?</i>	<i>L' Itália è il giardíno dell' Európa.</i>
<i>Hái tu la péenna del vicíno ?</i>	<i>No, Signóre, mío fratélllo l' ha.</i>
<i>Qual libro (book) hái ?</i>	<i>Ho il libro del sárto.</i>
<i>Ha suo pádre un cavállo ?</i>	<i>Non ha un cavállo, ha un ásino.</i>
<i>Che cósa ho io ?</i>	<i>Tu hái il bastóne di mío fratélllo.</i>
<i>Séi tu filósofo ?</i>	<i>Non sóno filósofo.</i>
<i>Hái tu il mío temperíno ?</i>	<i>No, è sópra la távola.</i>
<i>Siéte il mío amíco ?</i>	<i>Sóno il vóstro (your) amíco.</i>
<i>Non hai un (a) giardíno ?</i>	<i>Si, 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 FIÓRI délla PRIMAVÉRA . . . . .</i>	The flowers of spring.
<i>Il COLÓRE délla RÓSA . . . . .</i>	The color of the rose.
<i>Il CAMMINÉTTO 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*, *sminia*, *puntiglio*, *fúria*, *orgásimo*, *éstro*, *sbuf-fare*, 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</i>	<i>è nel</i>	<i>CASSETTÍNO</i>	. . .	The paper is in the drawer.
<i>Il PÓZZO</i>	<i>è nel</i>	<i>CORTÍLE</i>	. . .	The well is in the yard.
<i>Lo STÚDIO</i>	<i>è un</i>	<i>GODIMÉNTO</i>	. . .	Study is a pleasure.
<i>Gli ÁNNI</i>	<i>fúggono</i>	<i>rápidi</i>	. . .	Years fly rapidly.
<i>La MINÉSTRA</i>	<i>è fréddá</i>		. . .	The soup is cold.
<i>L'ÓZIO</i>	<i>è il</i>	<i>PÁDRE di</i>	<i>ógni</i>	<i>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>Anagrámma</i> ,	anagram.	<i>Idióma</i> ,	idiom.
<i>Anatéma</i> ,	anathema.	<i>Pianéta</i> ,	planet.
<i>Assiómá</i> ,	axiom.	<i>Poémá</i> ,	poem.
<i>Clímá</i> ,	climate.	<i>Prísma</i> ,	prism.
<i>Diadémá</i> ,	diadem.	<i>Problémá</i> ,	problem.
<i>Dilémma</i> ,	dilemma.	<i>Prográmmá</i> ,	programme.
<i>Diplómá</i> ,	diploma.	<i>Scísma</i> ,	schism.
<i>Dógma</i> ,	dogma.	<i>Sistéma</i> ,	system.
<i>Drámmá</i> ,	drachm.	<i>Sofísma</i> ,	sophism.
<i>Emblémá</i> ,	emblem.	<i>Stémma</i> ,	coat of arms.
<i>Enígma</i> ,	enigma.	<i>Stratágémma</i> ,	stratagem.
<i>Epigrámma</i> ,	epigram.	<i>Témá</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 cárcere,	the prison.	IL or LA grégge,	the flock.
IL or LA céñere,*	the cinders.	IL or LA fúne,	the cord.
IL or LA fine,	the end.	IL or LA lépre,	the hare.
IL or LA fólgore,	the thunder.	IL or LA márgine,	the margin.
IL or LA fónte,	the fountain.	IL or LA sérpē,	the serpent.
IL or LA fróntē,†	the forehead.	IL or LA tigre,	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); *la 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.

<i>Il cavadénti</i> ,	the dentist.
<i>Il lavacéci</i> ,	the dunce.
<i>Il Tamígi</i> ,	the Thames.

FEMININE.

<i>La metrópoli</i> ,	the metropolis.
<i>La sintássi</i> ,	the syntax.
<i>La tési</i> ,	the thesis.

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

VII. Nouns ending in *o* are of the masculine gender, except *la máño*, 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 ranóccchio*, m., *la ranóchia*, f., frog; *il gátto*, m., *la gáttia*, f., cat; *cavállo*, horse; *caválla*, mare; *colómbo*, *colómba*, dove, etc.

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

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

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

‡ *Fanciúlla*, or *ragazzo*, is said of a child who has not yet reached the age of adolescence. *Fanciúlla* and *ragazza*, 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; *chérimes*, 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' ombréollo,</i>	the umbrella.
<i>Il cioccoláto,</i>	the chocolate.	<i>L' orécchio,</i>	the ear.
<i>Il frútto,*</i>	the fruit.	<i>Il ranócchio,</i>	the frog.
<i>Il lérgno,*</i>	the wood.	<i>Lo scritto,*</i>	the writing.
<i>Il mattíno,</i>	the morning.	<i>Il soffítto,</i>	the ceiling.

Feminine : *La casáta; la canéstra, la frútta, la lérgna*, 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 péscō*, the peach-tree ; *La péscā*, the peach.  
*Il mélo*, the apple-tree ; *La méla*, the apple.

The words *fíco*, *pómō*, *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 *zíone* or *síone* 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>Viale,</i>	path.	<i>Arnése,</i>	utensil.
<i>Flúme,</i>	river.		

\* Of the words *frútto*, *lérgno*, and *scritto*, which are masculine, and become feminine by changing the *o* into *a*, it must be observed that *il frútto* is the fruit in general, properly and figuratively ; while *la frútta* or *le frútta* means the dessert. *Lérgno* means the woods, and *la lérgna* is the wood to burn. *Scritto* is a writing ; and *la scritta*, 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>Immágine</i> ,	image.	<i>Cicatríce</i> ,	scar.
<i>Ragiónе</i> ,	reason.	<i>Legióne</i> ,	lesson.
<i>Páce</i> ,	peace.	<i>Cróce</i> ,	cross.

The words *Abbici*, alphabet ; *Apocalíssi*, 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 rispéttò per le dóinne è l' indízio più sicúro dell' inciviliménto  
respect women indication most sure civilization  
di un pópolo. La schiavitù è la vergórgna dégli uómini. L' età  
slavery shame men age  
e il sónno inségnano all' uómo la stráda délla mórtle. Bisórgna  
sleep teach death. It is necessary  
vedér l' Itália nélla primavéra e nélla státe per potér méglia  
to see summer to be able better  
giudicáre délla serenità del suo ciélo e délla cálma dél máre che  
to judge sky sea  
la circónada. L' árte di regnare 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  
vediámó il lámpo prima di sentíre lo scóppio del fúlmine. Il  
see lightning before to hear burst thunder.  
filósofo cércá la súa felicità nello 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 bisogno vendéッta. perdere libertà

greatest of misfortunes. The philosopher seeks his happiness  
 príma disgrázie. filósofo cerca felicita

in the study of (the) nature. (The) Innocence of life  
 natura. innocenza vita

takes away the fear of death. (The) Tears are the tacit  
 tóglie spavento lágrime tacito<sup>2</sup>

language of grief.  
 linguaggio<sup>1</sup> dolore.

Dátemi dell' óro e dell' argénto. L' ária délla mattína è un  
 Give me gold silver. air morning

balsámo nella primavéra. Non è arriváto óggi il pádre del  
 balm spring. Not arrived to-day

Signór Dúca?

Nói abbiámo, we have.  
 Vói avéte, you have.  
 Églino hánno, m., they have.  
 Elleno hánno, f., they have.

Abbiámo nós? have we?  
 Avéte vóis? have you?  
 Hánno églino? have they?  
 Hánno elleno? have they?

## CONVERSATION.

Che avéte nel canéstro?  
 Qual' è il nóme délla lavandáia?  
 Avéte veduto (seen) il cavállo?  
 Dóve?  
 Abbiámo nós sigílli?  
 Dóve sóno gli uómini inérti?  
 Avéte veduto la cárta?  
 Chi è quést' (this) Italiáno?  
 Chi è nel giardíno?  
 Chi è quésta ragázza?  
 Avéte veduta la mia cásá?  
 La cásá néllea stráda del Re?  
 Avéte frútta nel vóstro giardíno?

Ho dell' uóva nel mío canéstro.  
 Il suo nóme è Catarína.  
 Io l' (it) ho veduto.  
 Nella stráda.  
 Vói non avéte sigílli, avéte cárta.  
 Dóve il suólo è móltó fértile.  
 Sí, è nel cassettíno.  
 È il cameriére del médico.  
 Il cavadénti.  
 È mía sorélla.  
 Quále cásá?  
 No, Signóra, non l' ho vedúta.  
 No, ma (but) abbiámo un péscó  
 ed un mélo che ne daránnó  
 l' ánno 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 ciéchi hánno buóne orécchie,</i>	The blind have good ears.
<i>Le lenzíole sóno pulíte,</i>	The sheets are clean.
<i>Le bélle antichità di Rómá,</i>	The beautiful antiquities of Rome.
<i>Le bottéghé sóno sótto ai pórtili,</i>	The shops are under the porticos.
<i>L' arátro fa i sólchi profóndi,</i>	The plough makes deep furrows.
<i>Écco due páia di stiválí,</i>	Here are two pairs of boots.
<i>I funghi náscono nei bóschi,</i>	Mushrooms grow in the woods.
<i>Mi dólgonos le calcágna,*</i>	My heels pain me.
<i>Benéfici sóno i rággí del sóle,</i>	The rays of the sun are beneficent.
<i>Mi piáce il giúoco dégli scácchi,</i>	I like the play of chess.
<i>Le pioggé ristóran la térra,</i>	The rains refresh the earth.
<i>Altri témpi, áltri costúmi,</i>	Other times, other manners.
<i>I malvágí non sóno felíci,</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 poéta célebre,</i>	the celebrated poet.	<i>I poéti célebri.</i>
<i>Il letto mórbido,</i>	the soft bed.	<i>I létti mórbidi.</i>
<i>Il m áre burrascoso,</i>	the stormy sea.	<i>I m ári burrascosi.</i>
FEM.		
<i>La passi óne infelice,</i>	the unhappy passion.	<i>Le passi óni infelíci.</i>
<i>La máno débole,</i>	the feeble hand.	<i>Le máni 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 stréttta,</i>	the narrow shoe.	<i>Le scárpe strétte.</i>
<i>La bélла dórrna,</i>	the handsome woman.	<i>Le bélle dórrne.</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 citta*, the city; *le citta*, 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; *lóro*, their, are invariable; as, *Gli addío*, *i lóro 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 bósco</i> ,	the wood;	<i>i hóschi</i> ,	the woods.
<i>Il lágo</i> ,	the lake;	<i>i lághí</i> ,	the lakes.

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

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'</i> albergó,	the hotel.	<i>Gli</i> albérghi.
<i>Il</i> rinfresco,	the refreshment.	<i>I</i> rinfreschi.

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

<i>Il</i> médico,	the physician;	<i>i</i> médici,	the physicians.
<i>Lo</i> spárago,	the asparagus;	<i>gli</i> spáragi,	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>fásци</i> ,	bundles.
<i>Máschio</i> ,	boy ;	<i>máschi</i> ,	boys.
<i>Artígio</i> ,	claw ;	<i>artigli</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>Arbítrio</i> ,	will.	<i>Cérchio</i> ,	circle.
<i>Átrio</i> ,	vestibule.	<i>Dóppio</i> ,	double.
<i>Dúbbio</i> ,	doubt.	<i>Próprio</i> ,	proper.
<i>Gráffio</i> ,	scratch.	<i>Sécchio</i> ,	milk-pail.
<i>Impróprio</i> ,	improper.	<i>Sóffio</i> ,	a blow.
<i>Pátrio</i> ,	of the country.	<i>Spíccchio</i> ,	a clove of garlic.

\* *Mendico*, beggar; *equívoco*, equivocal; *diálogo*, dialogue; *apólogo*, apologetic, — are written with or without the *h*; as, *Mendici* or *mendichi*, beggars.

OBS.— Some nouns in the singular in *ere* also end in *ero*; as, *Il pensiére*, the thought; *il pensiéro*: *il destriére*, the steed; *il destriéro*: *lo scoláre*, the scholar; *lo scoláro*: *il cónsole*, the consul; *il cónsolo*. When said of bones cleared from the table, *óssa*, bone, makes *óssi*; when of a skeleton, it makes *óssa*. *Fila*, thread, makes *fila*, threads. *Fili* is used when speaking of the edge of cutting instruments.

These nouns make, in the plural, *arbitrj*, *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>Giudício</i> ,  | judgment;  | <i>giudícj</i> ,  | judgments.  |
| <i>Principio</i> , | beginning; | <i>principj</i> , | beginnings. |
| <i>Proverbio</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>Grigio</i> ,	gray.
<i>Bácio</i> ,	kiss.	<i>Indúgio</i> ,	delay.
<i>Barbógio</i> ,	dotard.	<i>Malvágio</i> ,	wicked.
<i>Bigio</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> , }<br><i>Pii</i> , <i>zii</i> , <i>natii</i> , <i>rii</i> , } | pious, uncle, native, brook. |
|--|------------------------------|

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

- |   |                             |
|---|-----------------------------|
| <i>Dário</i> , <i>Tibério</i> , <i>Cláudio</i> ,<br><i>IDárii</i> , <i>ITibérii</i> , <i>I Cláuidii</i> , } | Darius, Tiberius, Claudius. |
|---|-----------------------------|

\* 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; *rosolia*,

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 cóscia,</i>	the thigh ; —	<i>le cósce,</i>	the thighs.
<i>La spiaggia,</i>	the shore ; —	<i>le spiágge,</i>	the shores.
<i>La caccia,</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 *cía* and of *gía* when it is accented, and the accent must be strongly marked by the voice ; as, —

<i>La bugía,</i>	the lie ; —	<i>le bugié,</i>	the lies.
<i>La farmacia,</i>	the pharmacy ;	<i>le farmacíe,</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>Moglie,</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*, *tuái*, *suái*, 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 : —

measles. And some are used only in the plural ; as, *I calzóni*, the trowsers ; *le réni*, the kidneys ; *i dólci*, the sweetmeats ; *le fórbi*, the scissors ; *i víteri*, the victuals ; *le ténebre*, darkness. Some nouns have a different signification in the plural ; as, *Il cérho*, the trunk of a tree ; *i céppi*, the fetters : *il ferro*, the iron ; *i ferri*, 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 míglia,</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' anéllu,</i>	the ring.	<i>Il fondaménto,</i>	the base.
<i>Il bráccio,</i>	the arm.	<i>Il frútto,</i>	the fruit.
<i>Il budéllu,</i>	the intestine.	<i>Il fúso,</i>	the spindle.
<i>Il calcágno,</i>	the heel.	<i>Il géstó,</i>	the gesture.
<i>Il castéllu,</i>	the castle.	<i>Il ginocchio,</i>	the knee.
<i>Il cíglia,</i>	the eyebrow.	<i>Il gómito,</i>	the elbow.
<i>Il coltéllu,</i>	the knife.	<i>Il grido,</i>	the cry.
<i>Il éarna,</i>	the horn.	<i>Il lábbro,</i>	the lip.
<i>Il dító,</i>	the finger.	<i>Il lérgno,</i>	the wood.
<i>Il filó,</i>	the thread.	<i>Il lenzuólo,</i>	the sheet.
<i>Il mémbro,</i>	the member.	<i>Il ríso,</i>	the laugh.
<i>Il muro,</i>	the wall.	<i>Il sácco,</i>	the sack.
<i>L' osso,</i>	the bone.	<i>Lo strído,</i>	the cry.
<i>Il pómó,</i>	the apple.	<i>Il vestígio,</i>	the vestige.
<i>Il quadréllu,</i>	the dart.	<i>Il vestiménto,</i>	the garment.

REMARK. — *Córna*, in the plural, signifies horns ; *córni*, instruments : *géstá*, exploits ; *géstí*, gestures : *gómita*, elbows ; *gómiti*, cubits : *mémbrá*, members of the body ; *mémbri*, members of an assembly : *múra*, ramparts ; *múri*, walls.

## READING LESSON.

Préssó i Románi, i soldáti éranó agricoltóri, e le casáte houses<sup>2</sup>  
Among

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

che venívano, a preferénza, coltiváti dái lóro antenáti; tálí  
came (wera) ancestors

fúrono i Léntuli, i Fábii, i Pisóni. I regáli plácano non sólo gli  
 presents appease only  
 uómini ma pur áncó gli déi. I pittóri antíchi non usávano nélle  
 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 avvértó, fratélli, che  
 sermon Palm: I you<sup>2</sup> inform<sup>1</sup>  
 per isfuggíre la cálca, confessero 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 fránci e  
 fools imagine francs  
 vénti ánni ábbiano a durár sémpre. Ho vedúto le óssa di tre  
 years have last, always.  
 gióvani 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 genítore  
 teachers, and citizens (to) the laws. When we read certain  
 maestro cittadíno lége. 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 díe o tre indivíduo decoráto  
 the title of emperors, kings, popes, generals, and ministers. Men  
 título imperatóre ministro.

are generally idle in countries where the soil is very fertile.  
 sóno per lo più inerte paése dóve suólo móltó fértil.  
 (The) stars, (the) animals, and even plants were (enumerated)  
 ástro animále ánche 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)  
 Jéríco cáddero, in véce  
 trumpet. The large sacks are filled with grain. My sisters  
 cárno. empjúto gráno.  
 have some silver spoons.  
 alcúno argénto

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

## CONVERSATION.

*Chi è quéta dóンna?*  
*Avéte vedúto il re?*  
*E égli Francése?*  
*Sóno i poéti felíci (happy)?*  
*Che hánno i ciéchi?*  
*Dóve náscono i fúnghi?*  
*Quánti anélli avéte?*  
*Mangiáte frútti?*  
*Quánti (how many) giórni fá úna settimána?*  
*Cóme si chiámano? (How are they called?)*

*Ed i mési quánti sóno?*  
*Cóme si chiámano?*

*E le stagióni (seasons)?*

*È la mádre del poéta célebre.*  
*Abbiámo vedúto il re.*  
*No, è Tedéscò (German).*  
*Generalménte non sóno felíci.*  
*I ciéchi hánno buóne oréccchie*  
*I fúnghi náscono néi bóschi.*  
*Ne ho díe.*  
*Si, quándo sóno matúri.*

*Sétte.*  
*Doménica, Lunedì, Martedì,*  
*Mercoledì, Giovedì, Venerdì,*  
*Sábato.*  
*Dódici.*  
*Gennájo, Febbrájo, Márzo,*  
*Apríle, Mággio, Giúgno,*  
*Lúglia, Agosto, Settémbre,*  
*Ottóbre, Novémbre, Decémbre.*  
*Sóno quátro: Primavéra, Estáte o (or) Siáte, Autúnno, Invérno o Vérno.*

## CHAPTER VI.

## THE CASES OF NOUNS.

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

<i>Vi piáce la cittá di Parígi?</i>	Does the city of Paris please you?
<i>Il fíttio DÉLLE cásé 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 Rómá,</i>	Spoletó is not far from Rome.
<i>Vóglia scrivere DÉLLE léttere,</i>	I wish to write some letters.
<i>Io non vóglia bríghe,</i>	I do not wish cares.
<i>Vói non avéte fratélli,</i>	You have no brothers.
<i>L' uómo vive DÉLLE súe fatíche,</i>	Man lives by (of) his labors.
<i>Io non témo púnito di vói,</i>	I do not fear you at all.
<i>Ecco un dizionário DA tásca,</i>	Here is a pocket dictionary.
<i>L'Arióstó è il pittóre DÉLLA na- túra,</i>	Ariosto is the painter of nature.
<i>L' ócchio del padróne ingrásса il caválló,</i>	The eye of the master fattens the horse.
<i>Mi è soréllu dal láto DEL pádre, e non DAL cánto DÉLLA má- dre,</i>	She is a sister on my father's side, but not on the side of my mother.
<i>Égli ha póstó DÉLLA pólvere DA schióppo in úna scátola DA tabácco,</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 libri di mío fratélico*, 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 servitore*, 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, *Cucchiáio d' argento*, 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 bevete di quel vino,* 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 *certi*, *diversi*, *alcuni*, and *várii*, or their feminine form, before plural nouns, according to their gender; as,—

*Ho pranzato con qualche amico,* I have dined with *some* friend  
 or *con alcuni amici*, or friends.  
*Prendete un poco di vino,* 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.

*Bevete vino o birra?* Do you drink wine or beer?  
*Chi ha danari ha amici,* 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:—

*Temere DEL popolo*, for *temere* *LO SDÉGNO* *del popolo*, To fear the anger of the people.  
*Sapér DI música, DI álgebra*, etc., etc., To know a little music, algebra, 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 facile DI studiare, DI parlare,* It is easy to study, to speak.  
 for *è facile LO studiare, IL parlare*,

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

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 cásá*; that To come out of the house.  
is, *fuóri* or *vía di cásá* for  
*dállea cásá*,

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*.

<i>Ella véste DI néró,</i>	She dresses <i>in</i> black.
<i>Non mi biasimáte DI quéstó,</i>	Do not blame me <i>for</i> this.
<i>Fírono provvedúti DI tutto, or</i> <i>D' ógni cosa,</i>	They were provided <i>with</i> every thing.
<i>Il bambino fu nutríto DI látte,</i>	The child was fed <i>on</i> milk.

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

<i>Andiámó a Nápoli,</i>	Let us go to Naples.
<i>Scrívete ad un amico,</i>	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,—

<i>Non posso crédere a quel che</i> <i>díté,</i>	I cannot believe <i>in</i> what you say.
<i>Pensáte a lui e provvedéte ai suoi</i> <i>bisógni,</i>	Think of him, and provide <i>for</i> 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,—

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

*Da un górnó all' altro,* From one day to another.  
*Non dipéndo da nessúno,* 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,—

*Caválo da sélla,* saddle-horse.  
*Cárta da léttere,* 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 mío 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,—

*Portátevi DA uómo,* Bear yourself *like* a man.  
*Fátela DA padróne,* 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' uónto ch' égli è*, etc.

#### READING LESSON.

Mólte commedióle, compóste dál' Arióstó che le recitáva in  
 Many little comedies, composed them recited  
 compagnía de' suói fratélli e délle súe sorélle, fúrono il prelúdio  
 brothers his sisters, were prelude  
 délle immortáli súe ópere. Finalménte l' elegánte orazíone, che  
 his works.

pronunciò intórno álle régole che si déggidno seguíre, ed  
 he pronounced concerning rules one ought to follow  
 intórno állo scópo che ognún propórre si débbe nei própri stúdi, a  
 scope every one proposes ought own  
 féce conoscére álla città di Ferrára, súa patriá, ch' éssa alleváva  
 made to know country reared

un génio, il quale avrébbela illustráta; ed il pádre suo godéva  
 genius who would have (her) enjoyed  
 in segréto délla consoláziona d' udíre da' suói concittadíni  
 hearing fellow-citizens  
 propórre il próprio figliúolo ái lóro, cóme un modélllo da imitársi.  
 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>i</sup> his hand, and I listened with<sup>i</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 sóno*; immense plains, *pianúra stermináta*; majestic rivers, *fiume maestoso*.
2. A lady, *una Signóra*; speaking, *párlando*; a preacher whom she had heard, *un predicatóre ch' ella avéa intéso*; far off, *mólto distánte*; said, *dísse*; he has spoken to me, *égli mi ha parláto* (with the hands); I have listened to him, *io l' ho ascoltáto* (with the eyes).
3. Great enterprises, *gránd' imprésa*; it is difficult, *è cosa difficile*; to satisfy, *secondáre*; desire, *desidério*; all, *tútti*.
4. May God send us, *Dio ci mándi*; good prince, *buóno príncipe*; devil, *diávolo*; not give them, *non díá lóro*.
5. Cover themselves, *si cóprono*.
6. Never leave, *non lasciáte mái*.
7. Live, *vívono*; die, *muóiono*.
8. Always deceived, *sémpre ingannáte*.

<i>Dóve?</i> where?	<i>Chi?</i> who?
<i>Che?</i> what?	<i>Sovénte,</i> 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 divoziónē.</i>
<i>Quánti sénsi avéte?</i>	<i>Cinque.</i>
<i>Cóme si chiámano?</i>	<i>Udítō, vísta, odoráto, gústo, táutto.</i>
<i>Abbiámo del vino?</i>	<i>Avéte una bótte dí vino.</i>
<i>È témpo di pranzáre?</i>	<i>Io ho pranzáto con alcúni amíci.</i>
<i>Che cánē è quéstō?</i>	<i>È un cánē da caccia.</i>
<i>Che recitáva Arióstō in compagnia de' suoi fratélli e délle súe sorélle?</i>	<i>Mólte commedióle, che fúrono il prelúdio délle immortáli súe ópere.</i>
<i>Dóve sóno maravíglie in ógni génere?</i>	<i>In Itália.</i>
<i>Che sóno ésse (they)?</i>	<i>Flúmi maestósi, cascáte, sélves, volcáni, etc.</i>
<i>Che díssse 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 uómini vivono cóme pázzī?</i>	<i>La maggiór pártē degli uómini.</i>

## CHAPTER VII.

## PRONOUNS.

## PERSONAL PRONOUNS IN THE NOMINATIVE.

## MNEMONIC EXERCISE.

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

<i>Così diceva ancora io,</i>	<i>I also said so.</i>
<i>Voi farete quel che vorro io,</i>	<i>You will do what I wish.</i>
<i>Io voglio fare come fate voi,</i>	<i>I wish to do as you do.</i>
<i>Non ci va egli, e non ci andrete nemmeno voi,</i>	<i>He will not go; and you will not go either.</i>
<i>Avete voi roba? Avete quattrini?</i>	<i>Have you property? Have you money?</i>
<i>Che bella cosa il poter dire, Comando io!</i>	<i>How beautiful it is to say, I command!</i>
<i>Gli farete conoscere chi sono io e chi siete voi,</i>	<i>Let him know who I am, and who you are.</i>
<i>Siete voi il padrone di questo albergo?</i>	<i>Are you the master of this hotel?</i>
<i>Poichè volete che dica io, dirò io,</i>	<i>As you wish that I say it, I will say it.</i>
<i>Voi avete migliore vista che non ho io,</i>	<i>You have better sight than I.</i>

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

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

## MNEMONIC EXERCISE.

<i>Che cosa volete da me?</i>	<i>What do you wish of me?</i>
<i>Ella è fuori di sé dàlla rabbia,</i>	<i>She is beside herself with anger.</i>
<i>Or ora sono a voi,</i>	<i>I am with you in a moment.</i>
<i>Fatemi la finenza di pranzar Méco,</i>	<i>Do me the pleasure to dine with me.</i>
<i>Io amo il mio amico quanto me stesso,</i>	<i>I love my friend as much as myself.</i>
<i>Si, fate voi, io mi rimetto in voi, mi confido in voi,</i>	<i>Yes, do what you will, I agree with you, I confide in you.</i>
<i>Egli non sa far nulla da se,</i>	<i>He does not know how to do any thing by himself.</i>
<i>Lasciate fare a me, non dubitate;</i>	<i>Let me do it: never fear (doubt).</i>
<i>Degnate far colazione con noi,</i>	<i>Have the kindness to breakfast with us.</i>

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

*Ègli non domanda voi,  
Non dico a voi, Signor mio,  
Verrò con voi se voléte,  
Io non voglio partire da voi,  
Quanto avete speso 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.

*Voi vi siete dimenticato di me,  
Non mi dimenticherò di voi,  
GLI è nato un figlio,  
Che male vi ho fatto io?  
Davvero, io non vi capisco,  
Mi piace la mia libertà,†  
Fate pur quel che vi pàre,  
La fortuna ci vuol bene,  
Vi raccomando di far questo,  
Che cosa vi ha egli detto di me?  
Potete dir loro che entrino,  
Io vi lascio, perchè ho fretta,  
Ho scritto una lettera che mi*

You have forgotten *me*.  
I will not forget *you*.  
A son is born to *him*.  
What ill have I done *you*?  
Truly, I do not understand *you*.  
I love my liberty.  
Do as seems good to *you*.  
Fortune wishes us well.  
I recommend *you* to do this.  
What has he said to you of *me*?  
You can tell them to come in.  
I leave *you*, for I am in a hurry.  
I have written a letter which  
is important to *me*.

*prême,  
Che mi comanda il Signor  
Tisio?*

What does Mr. Tisio wish of  
*me*?

*Dio dice: Aiutati che ti aiu-  
terò,*

God says, Help thyself, and I  
will help thee.

*Domani GLI darò da pranzo,*

I will give him dinner to-mor-  
row.

*Mi ricordo ciò che mi avete detto,*

I remember what you have  
said to *me*.

*Amico, ci rivedremo stasera,*

Friend, we shall see each other  
this evening.

*Ti accerto che non le dirò nulla,*

I assure *you* that I shall say  
nothing to *him*.

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

† *Mi piace*, it pleases me.

## PERSONAL PRONOUNS IN THE NOMINATIVE.

I.	<i>Io,</i>	I ;	<i>Io dórmo,</i>	I sleep.
	<i>Tu,</i>	thou ;	<i>Tu pránzi,</i>	thou dinest.
	<i>Égli, éi, e', éssó,</i>	he ;	<i>Égli bálla,</i>	he dances.
	<i>Élla, éssa,</i>	she ;	<i>Élla ríde,</i>	she laughs.
	<i>Nói,</i>	we ;	<i>Nói cantiámo,</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>Elleno, ésse,</i>	they, f. ;	<i>Elleno párlano,</i>	they speak.

**REMARK.**—*Égli, ella, églino, elleno*, are used for persons only; *éssø, éssa, éssi, ésse*, for persons and things.

II. In Italian, the pronoun is not used before an impersonal verb ; as, *Piöve*, it rains ; *névica*, it snows ; *tuóna*, 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, —

*Dite quél che pensáte voi; dirò  
poi quél che pénsó io,  
Se non voléte ballár voi, ballerò  
io,*

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 stesso*, or *io medesimo*. Thus we say,—

<i>Andrái tu stéssso or medésimo,</i>	Thou wilt go thyself.
<i>Andrà égli medésimo,</i>	He will go himself.
<i>Andrà ella medésima,</i>	She will go herself.
<i>Andránno églino 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 *stéssso* or *medésimo*, self, and say, *La storia medésima ne fa féde, suo padre stéssso l' ha veduto.*

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>Tu (thyself),</i>	thee;	<i>Pensa per te,</i>	Think for thyself.
<i>Se (himself),</i>	him ;	<i>È conténto di se,</i>	He is contented with him (self).
<i>Lui, éssso,</i>	him ;	<i>Andáte con lui,</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 nós,</i>	He speaks of us.
<i>Vói,</i>	you ;	<i>Ciò dipende da vói,</i>	That depends on you.
<i>Lóro, éssi,</i>	them, m. ;	<i>Ho bisogno di lóro,</i>	I have need of them.
<i>Lóro, ésse,</i>	them, f. ;	<i>Vanno con lóro or ésse,</i>	They go with them.

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

\* 1. *Himself, herself*, after *to be, to appear*, etc., are translated by *déssso, déssa*; as, *Egli è déssso, 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 piso, tu piso*, etc.

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

<i>Io vi aspéutto,</i>	I await you.
<i>Io aspéutto vói,</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, *Dítemi*, tell me ; *allontándati*, 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 *lúi*, *léi*; as, *Égli non párla se non di lúi*, he speaks only of him,—if the word *lúi* does not signify *égli*; but, if it means the same person, then say, *égli nón párla che di se*.—*Égli rénde cónto a se stésso*, *élla rénde cónto 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, *nóscō*, *vósco*.

#### 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 ricórdo,</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 spógliano,</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

XIV. *To him* is *gli*, and *to her* is *le*; thus, *Se gli scrivo, egli mi risponderà*, if I write to him, he will answer me; *ella piange quando uno le parla*, she weeps when one speaks to her.

XV. The pronoun *lóro* is ordinarily placed after the verb; as, *Vóí manderéte lóro quéstó libro*, you will send this book to them.

XVI. The *i* in the pronouns *mi*, *ti*, *si*, etc., may or may not be dropped before a vowel; as, *Égli mi onóra*, or *m'onóra*, he honors me. *Ci* never loses the *i* except before *e* or *i*. These rules are, however, euphonic.

We repeat, that *we* and *you* are *nóí* and *vóí* when subjects of the verb, or when preceded by a preposition; as, *Nóí ridiámo*, *vóí ridéte*, we laugh, you laugh; *parláte per nóí*, *e nóí parlerémo per vóí*, speak for us, and we will speak for you. And, finally, they are expressed by *ci* and *vi* when they are in the objective, without a preposition expressed; as, *Égli ci guárda*, *io vi scriverò*, it regards us, I will write to you.

XVII. OBS.—We see that the pronouns in the objective, *me*, *thee*, *him*, etc., are divided into two classes,—*me*, *te*, *se*, *lúi*, *léi*, etc., for the first class; and *mi*, *ti*, *si*, *ci*, *vi*, for the second. This arrangement is not, however, strictly followed in Italian, as the first class is often used in preference to the second, because the pronunciation is more striking. This is particularly the case in phrases where there is an apposition of pronouns; as, for example, *Io amo vóí più che vóí amáte me*, I love you more than you love me; *io do a vóí quéstá spilla perché vóí avéte dátó a me un anéllo*, I give you this pin because you have given me a ring.

#### READING LESSON.

L' uómo scioperáto è l' uómo più affaccendáto. *Égli ha*  
*idle* *most occupied.*

cinquánta amíci      che      si créde in óbbligo di coltiváre.  
*fifty friends whose (friendship)*      *believes*      *obliged*

### **EXERCISE FOR TRANSLATION.**

1. When Paulus Emilius repudiated Papiria, his wife, some persons were astonished that he should separate himself from so modest and so handsome a woman; but Emilius, showing them his shoe, said, "You see that it is well made, but none of you know where it hurts me."
  2. It was reported to Frederick the Great, that some one had spoken ill of him. He asked if this person had a hundred thousand men. He was answered, "No."—"Ah! well," added the king, "I can do nothing with him: if he had a hundred thousand men, I would declare war against him."
  3. A young man who passed for rich, but who was laden with debts, sat very pensive, the evening before his betrothal, in his future mother-in-law's parlor. Several times she said to him, "*Che cosa avete?*" "What have you?" (meaning, "What is the matter with you?") To which he continually answered, "*Non ho niente*," "I have nothing," (meaning, "Nothing is the matter with me.") Eight days after his marriage, his mother-in-law, seeing a crowd of creditors, said to him, "Sir, you have deceived me."—"Madam," added he, "I well informed you that I had nothing; and I repeated the same thing to you more than ten times in your parlor before my betrothal."

## VOCABULARY.

1. Repudiated, *ripudiò*; wife, *móglie*; some persons, *alcúni*; astonished, *maravigliávano*; should (be) separated, *si fósse separáto*; so pretty a woman, *úna dóんな cosí vezzósa*; modest, *modésta*; showing, *mostrándo*; his, *la súa*; said, *dísse*; you see, *vedéte*; well made, *ben fáftta*; however, *però*; no one, *nessúno*; knows where, *sa dóve*; hurts, *offénda*.

2. It was reported, *fu riferito*; Frederick the Great, *Federico il Grández*; had spoken ill, *sparlátó*; if this person, *se costuí*; a hundred thousand, *cénto mila*; answered, *rispóstó*; no, *di no*; well, *béne*; added, *soggiúnse*; I cannot, *non pósso*; nothing, *núlla*; had, *avésse*; would declare war, *muçvérei guérra*.

3. A young man, *un giovinótto*; passed for rich, *tenúto per rícco*; laden, *cárico*; debt, *débito*; was pensive, *stáva tutto pensieroso*; evening before, *vigília*; of his betrothal, *déi suói sponsáli*; parlor, *salótto*; of his future mother-in-law, *délla súa futúra suócera*; many times, *parécchie vólte*; sir, *signóre*; always, *sémpre*; eight days after, *ótto giórni dópo*; seeing arrive, *vedéndo capitáre*; a crowd, *úna túrba*; deceived, *ingannáta*; I well informed you, *vi fíeci pur avvertítta*; repeated, *ripetúta*; more than, *più di*; ten, *diéci*; in your, *nel vóstro*; before, *príma*.

## CONVERSAZIONE.

<i>Chi bátte ?</i>	<i>Son io.</i>
<i>Che cósa voléte da me ?</i>	<i>Vóglia far colazíone con vóii.</i>
<i>Che cósa mi avéte déttó ?</i>	<i>Non me ne ricórdò.</i>
<i>Pagáte vóii il pránzo ?</i>	<i>Sí, lo págo io.</i>
<i>Mi aspettáte ?</i>	<i>Non vi aspéttò.</i>
<i>Di chi párla égli ?</i>	<i>Égli párla di nói.</i>
<i>Cóme si chiáma quéstá ragázza ?</i>	<i>Élla si chiáma Carolína.</i>
<i>A chi scriverò io ?</i>	<i>Al pádre di María.</i>
<i>Ti pénti tu ?</i>	<i>Io mi pénto.</i>
<i>Ci divertiámo nói ?</i>	<i>Nói non ci divertiámo.</i>
<i>Chi vi dirà il nómé di tútti gli speziáli délla cittá ?</i>	<i>L' uómo scioperáto vi dirà il nómé di tutti.</i>
<i>Siéte vóii il padróne di quéstá cása ?</i>	<i>Sóno il padróne di quéstó al-bérgo.</i>
<i>Avéte il bastóne di mio fratél-lo ?</i>	<i>Io non ho il suo bastóne, vóii l' avéte.</i>
<i>Voléte dármi un anélllo ?</i>	<i>Non vóglia dárvi un anélllo, vi darò (will give) un libra.</i>

## 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.

*LE reverisco divotamente,  
In che pôsso servîrla ?  
Côme ve la passâte ?  
Io ME LA pôsso benône,  
Vi do la buôna nôtte,  
Non vi voglio incomodâre,  
Tornâtevene indiéstro,  
GLIÉLO pôsso dir io,  
AndâteGLIÉLO a dir voi,  
Lévamiti dinânzi, temerário,  
Non MI comparíte più dinânzi,  
Che ve ne páre ?  
Ragioniámola qui fra di NOI,  
Facciámola da buóni amíci,  
Voi non ME LA daréte ad intêndere,*

I have the honor to salute you.  
How can I serve you?  
How do you do?  
I am very well.  
I wish you good night.  
I do not wish to trouble you.  
Turn back.  
I can tell it to him myself.  
Go tell it to him yourself.  
Go out of my sight, insolent one.  
Never appear before me again.  
How does it seem to you?  
Let us reason here together.  
Let us act like good friends.  
You will not make me believe it.

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

<i>Lo or 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 or gli, m.,</i>	them;	<i>Noi LI vediâmo,</i>	We see them.
<i>Le, f.,</i>	her;	<i>Io le aspéutto,</i>	I expect them.
<i>Ne,</i>	of it;	<i>Voi NE rideréte,</i>	You will laugh at it.
<i>Ci or vi,</i>	of it;	<i>Io CI or VI péndo,</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 díco schiéttta,</i>	I tell you the truth <u>frankly</u> .
<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>Gliéla</i> , it to her;	<i>Voi gliéla daréte</i> ,	You will give it to her or him.
<i>Gliéli</i> , them to him;	<i>Io gliéli manderò</i> ,	I will send them to him or her.
<i>Gliéle</i> , them to her;	<i>Gliéle venderò</i> ,	He will sell them to her.
<i>Gliéne</i> , it of him;	<i>Voi gliéne compreréte</i> ,	You will buy it of him.

Besides *gliéne* for the feminine, the ancients also said lène.

\* 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 saluto*, or *lo saluto*, 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 (*voti*), 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 inflections *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 inflection *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 dái</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 dáre</i> ,	He will cause them to be given to himself.
<i>Ce ne</i> ,	us of it;	<i>Noi ce ne occupiámo</i> ,	We occupy ourselves with it.
<i>Ve ne</i> ,	them to you;	<i>Io ve le préstó</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, *Égli 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>Parlármi</i> ,	To speak to me.	<i>Cercándolo</i> ,	Seeking him.
<i>Parlármene</i> ,	To speak to me of it.	<i>Vendéndogliela</i> ,	Selling it to him.
<i>Scrívetele</i> ,	Write to her.	<i>Mostrátécene</i> ,	Show it to us.
<i>Ricordiámoci</i> ,	Let us remember.	<i>Dátemelo</i> ,	Give it to me.
<i>Compráteglielo</i> ,	Buy it of him.	<i>Levátegliela</i> ,	Take it from her.
<i>Guardátele</i> ,	Look at him.	<i>Pensiámolo</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 *rre*, 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 : *Dátemela dátcecelo*.

XI. The pronoun is likewise placed after the word *écco*, to which it is joined; as, *Eccómi*, *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 domàndate,</i>	Do not ask it of him.
<i>Non ME NE dàte,</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:—

- Lo dico*, to express a grave sentiment.
- Il dico*, to give a mild form to the phrase.
- Dícolo*, to impress with the rapidity of the thought.
- Dícol*, 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, *Díllo*, *dámmi*, *fállo*, tell it, give me, do it.

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

*Io lo vóglia vedér*, or *io vóglia vedérlo*, I wish to see him.

*Io gliéne pósso parláre*, or *io pósso parlárgliene*, I can speak to him of it.

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

## READING LESSON.

Tra le váríe nazióni del móndo la pulitézza ha introdótto politeness introduced infiníti 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 capéollo, e lo presentávano álla persóna che volévano salutáre. hair presented they wished Al Giappónne un conoscénte vi salúta togliéndosi dal piéde úna Jaþan acquaintance taking foot pantófola ; e nélle Indie, égli viéne a préndervi per la bárba ; slipper comes to take beard ; áltrei si salútano voltándose la schiéna. Gl' isoláni del gránde others turning back islanders océano frégano il lóro násø con quéllo 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 fánno schricchioláre. L' Inglése take turn make crack Englishman in un eccésso d' amicízia vi afférra per la máno e ve la scuóte fit friendship seizes shakes vigorosamente cóme se volésse strappárvi il bráccio. Quéstá if he wished to pull out arm. This gentilézza fa 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, *víde per*; keeping together, *strétti insiéme*; went begging, *se ne andávano accattándo*; stop, *fermátevi*; take, *togliéte*; divide it, *spartítelo*; neither of them, *nessúno*; thanked, *ringraziárono*; all at once, *concordeménte*; they ran, *córsero*; they ordered (make), *fánno*; well satisfied, *ben satólli*; that he who, *che chi*; pay, *pághì*; but each one answered, *al che ciascúno rispondéndo*; thou hast it, *tu l' hái*; they came, *vénnero*; they gave, *diédero*; so many, *tánté*; blows, *bastonáte*; they broke, *rúppero*; all that they found, *tútto che trovárono*; to the great detriment, etc., *con gran dánno dell' óste*.

2. Have expressed, *hánno espréssò*.

#### CONVERSAZIONE.

<i>Che è l' Itália?</i>	<i>Il giardino d' Európa.</i>
<i>Che avéte?</i>	<i>Ho úna rósá.</i>
<i>Avéte il libro?</i>	<i>Non ho il libro, ho la pénná.</i>
<i>È gióbane la sorélla del Signóre?</i>	<i>Sí, élla è gióbane.</i>
<i>Che fánno gl' isoláni del gránde océano quándo salútano?</i>	<i>Églino frégano il lóro násco con quéllo délla persóna salutáta.</i>
<i>E gli abitánti di Horn?</i>	<i>Si córicano véntre a térra.</i>
<i>Che víde un burlóne?</i>	<i>Égli víde tre ciéchi.</i>
<i>Che dísse il burlóne?</i>	<i>Pregáte Dio per me.</i>
<i>A chi diéde égli úno scúdo?</i>	<i>Égli non lo diéde a nessúno.</i>
<i>Cóme salútano gli Inglési?</i>	<i>Vi afférrano per la máno e ve la scuótano.</i>
<i>Quál' è la prima légge?</i>	<i>La légge di Dio è la prima légge.</i>
<i>Triónfa éssa sémpre?</i>	<i>Sí, tóstó o tárdi.</i>

## CHAPTER IX.

## THE ADJECTIVE — L' ADDIETTIVO.

## MNEMONIC EXERCISE.

<i>Gódo dì vedérvi in buóna salúte,</i>	I am glad to see you well.
<i>Passerémo per la più córta,</i>	We will take the shortest.
<i>Parliámoci schiéttò,</i>	Let us speak clearly.
<i>Perchè avéte tánta premúra?</i>	Why are you so hurried?
<i>Quánti ánni avéte?</i>	How old are you?
<i>I ricchi hánno mólti amíci,</i>	The rich have many friends.
<i>Il béllo piáce a tútti,</i>	The beautiful pleases all.
<i>Mólti póchi fánno un assái,*</i>	A little repeated makes much.
<i>Gl' ingrátí 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 dì, buóna séra, felíce nótte,</i>	Good day, good evening, good night.
<i>Per mólti la fatíca è póco sána,</i>	Labor is not healthy for many people.
<i>È úno che ha póchi 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.

*Pópolo líbero ed indipendénte,* Free and independent people.  
*Naziónе líbera ed indipendénte,* Free and independent nation.

## PLURAL.

*Pópoli líberi ed indipendénti,* Free and independent peoples.  
*Nazióni líbere ed indipendénti,* Free and independent nations.

\* Idioms and proverbs are marked *i*

II. Some adjectives end either in *e* or in *o*; as, *Violente* or *violento*. In this case one might say, *Un uomo violento*, *una donna violenta*, or *un uomo violento*, *una donna violenta*, a violent man, a violent woman.

III. The only adjectives terminating in *i* are *pári*, equal, and *dispári* or *impári*, unequal. These are *inváriable*, 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 tráttta cóm 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 orgóglia</i> ; <i>tánta paúra</i> ,	So much pride; so much fear.
<i>Tánti sciócchi</i> ; <i>tánte vólte</i> ,	So many fools; so many times.
<i>Póco sángue</i> ; <i>póca cárne</i> ,	Little blood; little meat.
<i>Mólti disgústi</i> ,	Much (or many) chagrins.
<i>Altrettánti soldáti</i> ; <i>altrettánte dóinne</i> ,	As many soldiers; as many women.
<i>Tróppo vénto</i> ; <i>tróppa 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 ribal-* Guard yourself against such a  
*dáglio,* 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; *úna bottiglia e mézzo*, a bottle and a half.

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

X. The last syllable of the words *bélico, 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' giardíni.</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 víno fa buón sángue*, 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>Bélico spóso,</i>	handsome spouse.	<i>Bégli spósi.</i>
<i>Quéllo straniéro,</i>	that stranger.	<i>Quegli straniéri.</i>
<i>Gránde strepító,</i>	great noise.	<i>Grándi strepítí.</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 scolári.</i>

XIII. The final vowel of the preceding adjectives is retrenched before a vowel, and replaced by an apostrophe ; as, *Bell' occhio*, 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 giáetto,</i>	yellow color.
<i>Un Signóre italiáno,</i>	an Italian gentleman.
<i>Ácquaq inzuccheráta,</i>	sugared water.
<i>Una rósá 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, *Cappélló biánco*, white hat ; *un uómo ciéco*, a blind man.

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

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

<i>Una cérrta cósa,</i>	a certain (that is any) thing.
<i>Una cósa cérrta,</i>	a certain (sure) thing.
<i>Grán cósa,</i>	something important.
<i>Una cósa gránde,</i>	a great thing.
<i>Un galantuómo,</i>	an honest man.
<i>Un uómo galánte,</i>	a polite man.
<i>La sóla mía fíglia,</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 célebre del fortunato sècolo writer century  
décimo sésto 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 fronde tall bald black curly  
spaziosa, le ciglia alte e sottili, gli occhi in dentro, neri, vivaci, thin  
e giocandi, il naso aquilino grande e curvo, le labbra raccolte, lively lips contracted  
i denti bianchi ed equali, le guance scárne e di colore quasi + cheeks hollow almost  
olivastro, la barba un poco rara che non cingea il mento infino olive-colored thin covered chin  
alle orecchie, il collo ben proporzionato, le spalle larghe e neck well shoulders  
alquanto piegata, 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,

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\* 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, *miráble*; came, *venívano*; forgotten, *dimenticáto*.

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

#### CONVERSAZIONE.

<i>Sóno gli Americáni lìberi?</i>	<i>Si sóno lìberi ed indipendénti.</i>
<i>Che proclaimaziónе è quéllea di cui si párla?</i>	<i>Si párla móltò dell' emancipaziónе dei póveri* néri.</i>
<i>Che predicatóre avéte?</i>	<i>Abbiámó un brávo predicatóre.</i>
<i>Come si chiáma (called)?</i>	<i>L' amico 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 súa móglie (wife)?</i>	<i>È dottoréssa.</i>
<i>Quánti ánni ha María?</i>	<i>Ha nóve ánni.</i>
<i>Che statúra ha élla?</i>	<i>Ha la statúra piccola.</i>
<i>Di che cólore è il súo ábito?</i>	<i>Il súo nuóvo ábito è turchino.</i>
<i>Che buóna cósa ha egli fáttó?</i>	<i>Non pósso (I cannot) dírvelo (tell you).</i>
<i>Chi è quéstá cára fanciullína?</i>	<i>Luisina. Ella è mía nipóte.</i>
<i>Che ócchi celésti!</i>	<i>Si, ella 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</i> sóno più pôveri che ríchhi,	There are more poor than rich.
<i>Le</i> dônnæ sóno più compassion- évoli dégli uómini,	Women are more compassion- ate than men.
<i>È</i> méglio moríre che temér sém- pre,	It is better to die than always to fear.
<i>Quânto</i> più vi pénsø, tânto più mi vién rábbia,	The more I think of it, the more I am enraged.
<i>Tâli</i> dobbiámo éssere quâli vo- gliámo comparire,	We ought to be such as we wish to appear.
<i>Il</i> sóle è più grânde délla térra,	The sun is larger than the earth.
<i>La</i> térra non è così píccola cóme la lúna,	The earth is not as small as the moon.
<i>La</i> fâma di súa bellézza è mi- nóre assái délla veritâ,	The renown of her beauty is much below the truth.
<i>I</i> creditóri migliór memória hánno che i debitóri,	Creditors have a better memo- ry than debtors.
<i>È</i> méglio fâre invídia che pietà,	It is better to cause envy than pity.
<i>L'</i> usuráio è peggióre del ládro,	The usurer is worse than the thief.
<i>Il</i> vîno è il mío maggiór ne- mico, +	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 *più*, more; *mólto più* or *assái più* or *vie più*, much more; *miglióre*, better (a.); *maggióre*, greater; *méglio*, better (ad.).

III. The comparative of inferiority is expressed by the words *ménō* or *mánco*, less ; *mólto ménō* or *assái ménō* or *víe ménō*, 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,  
Your sister is prettier than  
mine,

There are no people more cred-  
ulous than those who have an  
interest in being deceived,

*È móltó piú felíce di vói.*  
*Vóstra sorélla è piú bélla délla  
mía.*

*Non v' è génte piú crédule di  
quélla che ha interéssé di éssere  
ingannáta.*

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 wo-  
man (is happy) ?

The stomach digests water more  
easily than wine,

*È l'uómo piú felíce délla dóna?* or *che la dónya?*

*Lo stómaco digerísce piú facil-  
ménte l' ácqua che il vino.*

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,  
It is better late than never,  
It is better to save a culpable  
person, than to condemn an  
innocent one,

*Vi sóno piú póveri che ríicchi.*  
*È méglío tárdi che mái.*

*È méglío salváre un colpévole,  
che condannáre un innocénte.*

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 colui che assálta, che colui che si difende.*

**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 più vénti míla uómini e più*, or *più di tre anni*, etc., *più di tre anni*.

**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 pélle biánca cóme or quán-to 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 stélle nel ciélo.*

See the strawberries. Take as many as you wish,

*Ecco délle frágole. Prendétene 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 popola-ziónè quánta ne ha Parígi.*

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

*Quanto più uno è ignorante,* The more ignorant a person  
*tanto più egli è pronto nel giudicare,* is, the more ready he is to judge.

*L'aria è tanto più densa quanto è più propinqua alla terra,* The air is much more dense as it is nearer the earth.

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

#### READING LESSON.

I Románi, nei lóro stravízzi, bevévanó tanti bicchiéri di víno  
 quânte érano le léttore del nóme déi lóro amíci ai quálí facé-  
 vano bríndisi. Catóne, il censóre, che vedéa (sórgere)  
 la pómpa délla ménsa, dísse, che éra assái malagévole il salváre  
 úna città dóve un péscce si vendéva più cáro di un bée. Di  
 díe negoziatóri in política vínce sémpre il più scálstro; cioè chi  
 sa méglia ingannáre l' altro. Il diávolo non è cosí brútto come  
 si dipínge. Non è cósa nel móndo più preziosa del témpo. La  
 nója è fórse il maggiór mále che sía uscito dal vasélio di Pan-  
 dóra. I sógni sóno le immágini del dì, guáste e corrótte. L' óro,  
 come il fuóco, e buón servítore ma cattívo padróne. Gli déste una  
 líbra, dátemene 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, *disprezzevole*; if there are, *se vi sóno*; to take a bad part, *appigliarsi ad un cattivo partito*; not to take any, *non appigliársi ad alcuno*.

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

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

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

## CONVERSAZIONE.

*Chi è più felice, l'uomo o la donna?* *L'uno non è più felice che l'altra.*

*Quál è méjlio per lo stómaco, l'ágqua o il víno?* *Per i gióvani l'ágqua è méjlio che il vino.*

*Vi sóno mólti ricchi in Lón-dra?* *Si, ma vi sóno più póveri che ricchi.*

*Pensáte (do you think) che io sóno infelice?* *Síe é molto più infelice dí me.*

*È béllea la Signorina Rósia?* *Si, ma vóstra sorélla è più béllea ancóra.*

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

<i>Hánno i creditóri buóna memória?</i>	<i>Éssi hánno miglior memória che i debitóri.</i>
<i>Avéte nemíci?</i>	<i>Il vino è il mio maggiór nemico.</i>
<i>Qual è la cósa più preziósa nel móndo?</i>	<i>Nel móndo non è cósa più preziósa del témpo.</i>
<i>Quánte bráccia (yards) di qués-to pánnو vólete?</i>	<i>Ne ho quánte ne vógliono (I wish).</i>
<i>Luígi, siéte studiósо?</i>	<i>Sì, ma quanto più studio (I study) tanto meno impáro (I learn).</i>

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## CHAPTER XI.

## THE ADJECTIVES: SUPERLATIVES.

## MNEMONIC EXERCISE.

<i>Parígi è úna bellíssima ciittà,</i>	Paris is a most beautiful city.
<i>Avéte pochíssimi riguárdi,</i>	You have very little regard.
<i>Fu uómo integérriño,</i>	He was an upright man.
<i>Di cattivo égli diventò péssimo,</i>	From bad he has become worse.
<i>Gódo un' óttima salúte,</i>	I enjoy excellent health.
<i>E uómo di pochíssime paróle,</i>	He is a man of very few words.
<i>Ho veduto úna bellíssima ragáz-za,</i>	I have seen a very beautiful girl.
<i>Vi servirò puntualissimamén-te,</i>	I will serve you most punctually.
<i>Infelicíssimo è l' uómo che nón ha amíci,</i>	Very unhappy is the man who has no friends.
<i>Mi rincrésce assaíssimo ch' égli parta,</i>	I am very sorry that he is going away.
<i>Quélla génte è di ótimo cuore,</i>	These people have an excellent heart.
<i>Notáte ógni mínima cósa,</i>	Take notice of the smallest thing.
<i>A tútti il ríso è gratíssimo,</i>	A smile is very agreeable to everybody.
<i>Vénne úna dirottíssima pioggia,</i>	There was a pouring rain.

## THE SUPERLATIVE ABSOLUTE.

- |                         |                       |                       |             |
|-------------------------|-----------------------|-----------------------|-------------|
| 1. <i>Cattivíssimo,</i> | <i>mólto cattivo,</i> | <i>assái cattivo,</i> | very bad.   |
| 2. <i>Savíssimo,</i>    | <i>mólto sávio,</i>   | <i>assái sávio,</i>   | very wise.  |
| 3. <i>Freshíssimo,</i>  | <i>mólto fréscó,</i>  | <i>assái fréscó,</i>  | very fresh. |
| 4. <i>Largíssimo,</i>   | <i>mólto largo,</i>   | <i>assái largo,</i>   | very large. |

I. We see, by the above examples, that the superlative is formed by *íssimo*, *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 *íssimo*; and we say, *Mío stimatíssimo signóre*.

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

<i>Ottimo,</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>Misérrimo,</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, *Straricco*, 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 poéma* (not *cortíssimo poéma*), the shortest poem.

## THE SUPERLATIVE RELATIVE.

VI. This superlative is formed by the words *il più* or *il meno*, suppressing the article when *più* or *meno* comes after the noun; as, *Demóstene fu l'oratôre 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 oratôre 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, wrote

Richelieu, e terminò la lèttera "col vóstro umilíssimo ed obbidenteissimo sérvo," ma ricordándose che il cardinale non gli avea  
remembering

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

trattenére la léttera che éra già partita, la principiò da capo,  
to retain recommenced

sottoscrísse affezionatíssimo, e morì conténto.  
subscribed died

Un cattivissimo autore diede in luce un libro, che aveva  
gave (brought) light  
per titolo, "dell'anima delle bestie :" Voltaire, avendolo letto,  
disse ad un amico che gliene chiedeva il suo parere, l'autore è un  
asked

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

Io non conóscò migliór preservatívo cóntro la nója che di  
                                    know                            against               ennui  
adempíre esattissimaménte 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' Arrágona*; notwithstanding, *nonostántē*; took, *prése*; that, *quéllō*.
2. Agreeable, *piacévole*.
3. It has been said, *fu détto*; foolish, *pázzo*; as, *cóme*; worst, *il più cattivo*.
4. There was, *sucedéva* (succeeded); were accustomed, *solévanō*; recall, *richiamáre*; light, *chiaróre*; by beating, *col báttere*; very noisy, *strepitosaménte*; copper, *rámē*; to raise, *solleváre*; flambeau, *fáce*; lighted, *accéso*.
5. Three, *tre*; would make (become) *farébbe*; coward, *poltrónē*; brave, *valorósō*.

## CONVERSAZIONE.

<i>Cóme avéte dormíto?</i>	<i>Ho dormíto saporitissimamente.</i>
<i>E il Sig. D. buón cittadino?</i>	<i>E un ótimo cittadino.</i>
<i>L'avéte veduto?</i>	<i>Sì, spessissime volte.</i>
<i>Fu crudéle Ludovico XI.?</i>	<i>Sì, crudéle e pérfido.</i>
<i>Prése égli un título?</i>	<i>Prése il título di cristianíssimo.</i>
<i>Síete conténto?</i>	<i>Sóno contentíssimo.</i>
<i>Non è quést elefánte móltó gránde?</i>	<i>Égli è grandíssimo e fortíssimo.</i>
<i>Qual mése è il piú fréddo (cold) dell'áanno?</i>	<i>Il mése di Febbráio è ordinariamente freddíssimo.</i>
<i>Che stúdio è utilíssimo?</i>	<i>Lo stúdio délle língue è utilíssimo e piacevolíssimo.</i>
<i>È il vóstro generále valorósó?</i>	<i>Sì, è l'uómo piú valorósó délla térra.</i>
<i>Quálí 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 crudelísimo; 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.), *ótta* (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>Líbro,</i>	book ;	<i>libróne,</i>	a very large book.
<i>Ragázza, f.</i>	a girl ;	<i>ragazzóna,</i>	a stout jolly girl.
<i>Cásá,</i>	a house ;	<i>casótto, casóttá,</i>	a good roomy house.
<i>Sálá,</i>	a parlor ;	<i>salótto,</i>	a good sitting-room.
<i>Cavállo,</i>	a horse ;	<i>cavalláccio,</i>	a great ugly horse.
<i>Cásá,</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 *cásá* (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 *líbro*. *Acquétta*, a clear small stream; from *ácqua*. 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 *cásá*, 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, *cásá*, house, *líbro*, a book, may be formed the following augmentatives and diminutives:—

<i>Donnóna</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>Donnicuóla</i> , a mean-looking woman . . . . .	"	"
<i>Donnicéttá</i> , a pretty little woman . . . . .	"	"
<i>Donnáccia</i> , a vulgar woman . . . . .	"	"
<i>Donnaccíone</i> , a bold, impudent, stout woman . . . . .	"	"
<i>Casóne</i> , a very large house; a mansion . . . . .	from	<i>cásá</i> .
<i>Casáccia</i> , a large, ill-contrived house . . . . .	"	"
<i>Casaménto</i> , a well-built, roomy house . . . . .	"	"
<i>Casípolá</i> and <i>casúpolá</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>Casótta</i> , a snug, comfortable house . . . . .	"	"
<i>Caséttá</i> , a snug house; also, a neat kennel . . . . .	"	"
<i>Caselína</i> , a very little but genteel house . . . . .	"	"
<i>Casettíno</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>Librícolo</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>Libriccíno</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 *áne*, *áme*, *áccio*, for increasing; and those in *íno*, *éttó*, *élló*, 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 ; *verdástro*, *olivástro*, *biancástro*, 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*.

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

*Cagnuolíno*, little dog ; from *cáne*, *nólō*, *íno*.

*Omiciáttō*, poor little man ; from *uómō*, *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 *vívere* : *leggi-chiáre*, to read carelessly ; from *leggere* : *innamoracchi-ársi*, 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 *uómō*, *áccio*, *óne*.

#### MNEMONIC EXERCISE.

<i>Mangiáte un bocconcíno di páne,</i>	Eat a little mouthful of bread.
<i>Dátegli un' occhiatína,</i>	Give him a slight glance.
<i>È una fanciulléttā semplicína,</i>	She is a very simple little girl.
<i>Égli ha un pócō del goffóttō,</i>	He is a little foolish.
<i>Siéte un cattivéllo,</i>	You are a naughty little one.
<i>Che ventaréllō che tráe !</i>	What a pleasant little wind !
<i>Abbiáte un tantíno di giudízio,</i>	Have a little sense.
<i>È un pézzo di volpónie,<sup>i</sup></i>	He is a sly-boots.
<i>Égli è un béllo zerbinótto,</i>	He is an elegant young man.
<i>Com 'è bellína e leggiadréttā !</i>	How pretty she is ! how graceful !
<i>Vorréi dírvi dúa parolíne,</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 scimiottíno,</i>	He has the face of a little monkey.
<i>È un ragazzáccio ignorantíone,</i>	He is a very ignorant ugly child.

- Státe zitta, sfacciatélla !* Be quiet, impudent little one !  
*Che visíno graziosétto !* What a pretty little face !  
*Intrattenétevi un momentíno,* Stop only a little moment.  
*Vói státe benóne,* You are very well.  
*Fa cón tutti il dottoréllu,<sup>i</sup>* He plays the wise man.  
*Ma guardáte che amoríno !* See the little darling !  
*Quél gonnellíno è gentíle,* That little skirt is very nice.  
*Dov' è il mío berrettíno da nótte ?* Where is my small night-cap ?  
*È nel casettíno délla távola,* It is in the little drawer of the table.  
  
*Mi rispóse con úna scrollatína* He answered me by a little  
*di cápo,* shake of the head.  
*Quélla vóstra nipotína è un* Your little niece is a little an-  
*angioléttta,* gel.  
*Bélla facciótta ha quéstá ra-* What a beautiful face this girl  
*gázza !* has !  
*Va vía, asináccio, sénza cre-* Go away, great ass, without  
*ánza !* education !  
*Quéi pasticcétti mi consólano il* These little cakes rejoice my  
*cuóre,* heart.  
*In Lóndra le cáse non hánno* In London the houses have not  
*portóni,* coach-doors.  
*Dátemi úna spazzolatína al* Give a little stroke of the brush  
*tabárro,* to my cloak.  
*Ho già fáutto un migliaréllu,* I have already gone a short  
  
*È ricciúto, biondétto, e bassótto,* mile.  
*Mi vuói tu fáre un servigéttò ?* He is little curly-headed, pret-  
  
*Ho fáutto alcúne speserélle,* ty blonde, and pretty small.  
*Aspettátemi un quarticéllu d'óra,* Will you do me a little ser-  
  
*Quél birbantéllu me l'ha fáitta,* vice ?  
*Le seráte d'invérno són lunghétté,* I have made some trifling ex-  
  
*Ha un bocchíno che innamóra,* penses.  
*Guardáteri da quélla ribaldág-* Wait for me a brief quarter of  
*ha,* an hour.  
  
This little rogue has tricked  
me.  
Winter evenings are rather  
long.  
She has a ravishing small  
mouth.  
Mistrust that rabble.

*Gli ho tiráto úna sassáta,  
Le mattináte són freschétte,  
Si è fáttta úna corpacciáta,  
Siéte un bel ribaldonáccio,  
Il poveréttó è magricciuólo,  
Veníte nél mio salottíno,  
Élla ha un bél bracciótto,  
Che tempáccio fa quest' oggi!  
Che spallácce da facchíno!*

*Oh! cára la mía gioiéttá!*

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.

<i>Chi è fanciullíno?</i>	<i>Mio fratéllo è fanciullíno.</i>
<i>Dóve dimóra (lives) égli?</i>	<i>In un casíno.</i>
<i>Che avéte?</i>	<i>Ho un caníno.</i>
<i>Di che colóre?</i>	<i>Biancástro.</i>
<i>Che uómo è égli?</i>	<i>È úna cattíva lingúaccia.</i>
<i>Chi è quéstó cattivélló?</i>	<i>È figlio del medicónzolo.</i>
<i>Avéte vedúto (seen) mía cugína?</i>	<i>Si! Com' è bellína e leggiadréttata!</i>
<i>Dátemi úna canzóne, se vi piáce,</i>	<i>Non ho che quéstá canzoncíná, prendétela (take it).</i>
<i>Abbiáte ún tantíno di giudízio nel parláre?</i>	<i>L'ho, non vi páre, quándo vi dico (I say) che siéte un bél zerbinótto?</i>

## CHAPTER XIII.

## THE NUMERAL ADJECTIVES.

## MNEMONIC EXERCISE.

<i>Vo a lètto álle úndici in pùnto,</i>	I go to bed precisely at eleven.
<i>Mi álzo álle diéci precíse,</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 quáttro ócchi le míe ragíoni,<sup>t</sup></i>	I told him my way of thinking, face to face.
<i>Il capitále mi frútta il séi per cénto,</i>	The capital yields me six per cent.
<i>Quánto impórtano díue ánni di frútti, al cíngue per cénto, di un capitále di mille sétte cénto novánta díue 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 scésse in Itália nel mille quáttro cénto novánta quáttro,</i>	Charles VIII. went into Italy in one thousand four hun- dred and ninety-four.
<i>Mi par mille ánni di rivedére la mía pátria,<sup>t</sup></i>	I am impatient to see my coun- try again.
<i>Égli non sa nemménno che díue vía díue 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>Uno,</i>	one.	<i>Cíngue,</i>	five.
<i>Díue,</i>	two.	<i>Séi,</i>	six.
<i>Tre,</i>	three.	<i>Sétte,</i>	seven.
<i>Quáttro,</i>	four.	<i>Otto,</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>Úndici,</i>	eleven.	<i>Sessánta,</i>	sixty.
<i>Dódici,</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>Diciótto,</i>	eighteen.	• • • •	• • • •
<i>Diciannóve,</i>	nineteen.	<i>Cénto,†</i>	hundred.
<i>Vénti,</i>	twenty.	<i>Duecénto,</i>	two hundred.
<i>Vent'uno, or } Ventúno,*</i>	twenty-one.	<i>Ducénto, or }</i>	
<i>Ventidue,</i>	twenty-two.	<i>Dugénto,</i>	three hundred.
<i>Ventitrè,</i>	twenty-three.	<i>Trecénto,</i>	
<i>Ventiquáattro,</i>	twenty-four.	<i>Quattrocénto,</i>	four hundred.
<i>Venticinque,</i>	twenty-five.	<i>Mille,†</i>	thousand.
<i>Ventiséi,</i>	twenty-six.	<i>Duemila, or }</i>	
<i>Ventisétte,</i>	twenty-seven.	<i>Dumila,</i>	two thousand.
<i>Vent'otto, or }</i>	twenty-eight.	<i>Tremila,</i>	
<i>Ventótto,</i>	• • • •	<i>Millecénto, or }</i>	three thousand.
<i>Ventinóve,</i>	twenty-nine.	<i>Mille e cénto, } Mille e cénto,</i>	
<i>Trénta,</i>	thirty.	<i>Diecimila,</i>	eleven hundred.
<i>Trentúno,*</i>	thirty-one.	<i>Centomila,</i>	ten thousand.
• • • •	• • • •	<i>Milióne,</i>	hundred thousand
<i>Trentótto,</i>	thirty-eight.	• • • •	million.‡
• • • •	• • • •	• • • •	• • • •
<i>Quaránta,</i>	forty.	• • • •	• • • •
• • • •	• • • •	• • • •	• • • •

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

† The numerals *cénto* and *mille* are never accompanied by the indefinite article as in English,—a hundred, or a thousand. *Cento* 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 quattro (óre)*, four o'clock.

## ITALIANISMS.

<i>Vérso le sei,</i>	at about six o'clock.	<i>Di due giorni l'uno,</i>	every other day.
<i>Súdona un' óra,</i>	it has struck one.	<i>Quíndici giorni fa, or }</i>	a fortnight ago.
<i>È l' una, or è un óra,</i>	it is one o'clock.	<i>Sono quíndici giorni,</i>	to-morrow fortnight.
<i>Ad un' óra, or al tócco,</i>	at one o'clock.	<i>Dománi a quíndici,</i>	

## II.—ORDINAL NUMBERS.

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

### III. Fractional and collective numbers are —

<i>Mezzo</i> ,	half.	<i>Una dozzina</i> ,	a dozen.
<i>Una metà</i> ,	a half (moiety).	<i>Una quindicina</i> ,	a fifteenth.
<i>Un terzo</i> ,	a third.	<i>Una ventina</i> ,	a score.
<i>Un quarto</i> ,	a fourth.	<i>Un centinaio</i> ,	a hundred.
<i>Una decima</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 gallo*, one or a cock ; *un autore*, one or an author ; *uno spillo*, a pin. The feminine is *una* ; as, *Una donna*, a woman. We write *un'* before a feminine noun beginning with a vowel ; as, *Un' anitra*, a duck.

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

VI. On the contrary, *uno* is often suppressed before nouns which express an indefinite sense ; as, *È uomo di buona fama*, he is a man of good repute.

VII. *Per uno* signifies *per head* ; as, *Il pranzo ci è costato cinque franchi per uno*, 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 momento*, *in un medesimo tempo*, in a single moment, in an even time ; and the expression *ad una voce*, signifies *unanimously*.

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

X. "Firstly" and "secondly" are expressed by *primieramente, secondariamente* : afterwards we say, *in terzo luogo, in quarto luogo*, for "in the third place," "in the fourth place," etc.

XI. In multiplication, *vía* expresses *times* ; as, Twice or two times two are four, *due vía due fan quattro* ; or, by abbreviation, *due vía due quattro*.

XII. In dating letters, the article may be used either in the singular or plural; as, *The 21st May, li 21 Mággio*, or *ai 21 di Mággio*, or *il 21º Mággio*, 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 décimo térsco sécolo, il décimo nóno sécolo*, the thirteenth century, the nineteenth century.

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

XVI. In speaking of sovereigns, the ordinal number is used, as in English; as, *Enrício quárto*, Henry the Fourth; *Gregório décimo sésto*, Gregory the Sixteenth.

#### READING LESSON.

Ludóvico Arióstó nácque addì ótto di Settémbre, dell' anno mílle quattrocénto settánta quattro.

Dánté nácque in Firénze nel Márzo dell' anno mílle ducénto sessánta cíngue da Alighiéro e da Bélla. Il suo primíero nóme di Duránte fu cangiáto per vézzo in quéllo di Dánté. Nell' anno mílle trecénto ventúno, nel mésse di Settémbre, morì il gránde e valénte poéta Dánté Alighiéri nella città di Ravénna.

Petrárca nácque addì vénti di Lúglio nell' anno mílle trecénto quáttro nella città d'Arezzo. Morì d' apoplessía nella nótte del diciótto di Lúglio dell' anno mílle 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 vén' anni, trént' anni, cinqúant' anni*.

Torquáto Tásso nácque in Sorrénto ágli úndici Márzo dell' anno mille cinquecénto quaránta quáttro. Spirò ai venticínque d'Apríle mille cinquecénto novánta cíngue.

Giovánni Boccáccio nácque nell' anno 1313; e morì addì 21 di Dicembre, 1374.

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

Leonárdo Salviati il più illústre grammático di Firénze víde il giórno nel 1540.

Leonárdo da Vínci nácque nel 1452.

Michelágñolo Buonarrótì ébbe víta nel 1475; e morì in età di quásí 89 ánni.

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

Nácque il Galiléo nel 1564, néllo stéssso giórno e quásí álla stéssa óra, in cui 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 princípio.
3. During these, nel decórso di quéstì ; is subject, va soggettò ; ought, dovéssè.
4. To follow by every one who would wish, da tenérsi da chiùnque vorrà ; stewed fruits, consérva ; afternoon, dópo mézzo-giorno ; walk, passaggiáta ; fatigue, stancáre ; sugared, zuccheráto ; going to bed, nell' andáre a létto.
5. Lost, perdúto ; offered him, offérsè ; you think, credéte.

## CONVERSAZIONE.

<i>Quánti ánni avéte ?</i>	<i>Adéssò (now) ho trént'ótto ánni.</i>
<i>E vóstro fratéllò ?</i>	<i>Diciótto ánni.</i>
<i>Avéte danáro nella vóstra tásca ?</i>	<i>Sì, ho cénto cinquánta scúdi.</i>
<i>In che clásse è Luígi ?</i>	<i>È nella secónda clásse.</i>
<i>In che ánno nácque Galiléo ?</i>	<i>Nel 1564.</i>
<i>Quánti ánni vísse Adámò ?</i>	<i>Égli vísse 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 díue.</i>
<i>Quánti ne abbiámo del mése ?</i>	<i>Ne abbiámo venticínque.</i>
<i>Quánti ócchi hái ?</i>	<i>Dúe.</i>
<i>Quánte dítá (fingers) abbiámo a ciascúna máno ?</i>	<i>Ne abbiámo cíngue.</i>
<i>E le dítá dei piédi (feet) quánte sóno ?</i>	<i>Diéci.</i>
<i>E le dítá délle máni e déi piédi quánte sóno ?</i>	<i>Sóno vénti.</i>
<i>Quánti abítanti ha la città di Lóngra ?</i>	<i>Lóngra ha tre millióni d' abitanti.</i>
<i>Che età ha il Signór S—— ?</i>	<i>È nel suo sessantésimo secóndo ánno.</i>
<i>Quánti sénsi avéte ?</i>	<i>Cinque : udíto, vista, odoráto, gusto, táutto.</i>
<i>Quándo morì Napoleóne ?</i>	<i>Nel mággio del mille ottocénto ventúno.</i>
<i>In che pósso servírvi ?</i>	<i>Nel prestármci cinquemila fránchi.</i>

## CHAPTER XIV.

## RELATIVE PRONOUNS.

## MNEMONIC EXERCISE.

<i>Chi è che bátte?</i> or <i>chi bátte?</i>	Who knocks?
<i>Chi è? Chi chiáma?</i>	Who is it? Who calls?
<i>Che cosa è succéssu?</i>	What has happened?
<i>Che nuóve abbiámó?</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, d'avvéró,</i>	Truly, I know not what to say.
<i>Che mále vi ho fáttu 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 salute?</i>	What are riches worth without health?
<i>Che bélла cosa è il giráre il móndo!</i>	What a pleasure to trayel over the world!
<i>Che cosa mi daréte da mangiare?</i>	What will you give me to eat?
<i>Quál è la minéstra che più 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 béllo, amíco?</i>	What good thing are you doing, friend?
<i>Che? Cómé? Che díte?</i>	What? How? What did you say?
<i>In quál concéutto mái mi tenéte?</i>	What opinion have you, then, of me?
<i>Sapéte quál 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 niúmo piáce,</i>	He is a man whom no one likes.

## RELATIVE PRONOUNS.

I. These pronouns are *chi*, *che*, *quale*, *cui*, who, which, what.\*

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

Who loves, fears,	<i>Chi áma, téme.</i>
Of whom do you speak?	<i>Di chi parláte?</i>
See who knocks,	<i>Guardáte chi píccchia.</i>

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,	<i>Diffidátevi di chi vi adúla.</i>
Those who live on hope will die of hunger,	<i>Chi vive di speránza morrà di fáme.</i>
In the world, some are rich, others poor,	<i>Nel móndo, chi è rícco, chi è póvero.</i>

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 *cui* when it is the object; ‡ as,—

The woman to whom I speak,	<i>La dóんな a cui párlo.</i>
The master for whom I labor,	<i>Il padróne § per cui lavóro.</i>
Man is the only animal who weeps and who laughs,	<i>L'uómo è il sólo animále che piánge e che ride.</i>

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

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

‡ *Che* is chiefly used in the nominative; *cui*, in all other relations; *chi*, *quale*, 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 esálta*, who humbles himself, etc.; *quei grívani che voi vedéte*, those young men whom you see; *il cane che vedéte*, the dog which you see; *la létera che avéte scritta*, the letter you have written; *il ragazzo ch'io ho vedito*, the boy I have seen.

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

V. The preposition *a*, to, can be understood before *cúi*; and we may say, *La dóんな cui párlo*.

VI. "I who write," "thou who writest," etc., are translated, *Io che scrivo*, *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 *cúi*; as,—

The bread which you eat,      *Il páne che mangiáte.*

The wall which the house con- *Il múro cui nascónde la cásá.*  
ceals,

In the last phrase, *cui* (*nascónde*) is better than *che*, because *che* serves either for subject or object. Petrarch says, *Quélla dóんな gentil cui piánge amóre.*

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

What a misfortune!      *Che disgrázia!*

What sin!      *Che peccáto!*

What beauties!      *Quái* (or *che*) *bellézze!*

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 quéstí due libri?*

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

What book is this?      *Che libro è?*

What man is that?      *Che uómo è?*

What house is that?      *Che cásá è?*

What business have you?      *Che affári avéte?*

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

XII. When the noun following *which* designates something belonging to that which precedes it, then *cúi* (whose) is used with the article; as, The hero whose exploits have astonished the world, *l' eroe le cui gesta hanno fatto maravigliare il mondo.*

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 cui*, or *dal quale*, etc.; as,—

There is no evil from which good does not arise,      *Non c' è male da cui non nasca un béne,*  
The army by which the city is besieged,      *L' armata da cui è assediata la città.*

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

Upon what shall we dine?      *Con che pranzeremo?*  
What is the use of merit without fortune?      *A che giova il merito senza fortuna?*

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

To which I answered,      *Al che risposi.*  
That of which the miser thinks the least is to succor the poor,      *La cosa a cui meno pensa l'avaro, è il sovvenire i miseri.*

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

What are politics?  
What do you say?  
What is it?  
What is there?  
What do I hear?  
What are you doing?  
Who is going?  
In what manner?

*Che cosa è, or cos' è la política?*  
*Che cosa dite? che dite?*  
*Che cos' è?*  
*Che cosa c' è? che c' è?*  
*Che cosa sento? che sento?*  
*Che cosa fáte? che fáte?*  
*Chi párte?*  
*In che módo? in quál módo?*

## 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 sospíri ond' io nudriva il córe* (Petrárca), 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 si calda-ménte* (Petrárca), 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 piángere gióva* (Petrárca), 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 Petrárca, — *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, *Vóglia mi diciáte*, I wish that you would say it to me.

## READING LESSON.

I Románi avéndo scélti per mandáre in Bitínia tre ambasciatori, uno déi quálí patíva di podágra, l' altro éra státo trapánato suffered e l' último éra tenuto per uómo scémpio, Catóne dísse ridéndo, laughing che i Románi mandávano un' ambascería che non avéva né sent piédi, nè cápo, nè ménte. Dío ci día buóni príncipi, perchè, nor úna volta che s' hánno, è fórza soffrírlì tali quálí sóno. L' to bear with them egoísta è un uómo che appiccherébbe fuóco ad úna cásá per far would set cuócere un uóvo. Ógni língua è piacévole all orécchio del to cook pópolo per cui è fáttta. Ciceróne fu assassináto da Popélio Léna, made. a cui avéva già salváto la víta in úna cáusa in cui éra accusáto saved d' áver uccíso il próprio pádre. Síbari éra úna città délla killed Mágna Grécia, i cui abitánti éranó móltó dáti all' effeminatézza; given dónde viéne il nóme di sibaríta per dinotáre un uómo effemináto. comes denotes

### **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 altro v' ha*; genius, *ingérgno*; erects, *innálza*; in all parts, *da ógni pártē*.

2. Can love, *può aver cárō*; before, etc., *se prima non ha sentito*.

3. Detest, *detéstano*.

4. Divided, *diviso*; almost, *quásí*; owed, *dovesséro*; their first conquests, *le prime lóro conquíste*; *Spagnuóli*; *Cristóforo Colómbo*; *Inglési*; *Cabótti*; *Veneziáni*.

## CONVERSAZIONE.

<i>Che avéte vedúto?</i>	<i>Ho vedúto la bélia Itália.</i>
<i>Come è ella chiamáta?</i>	<i>È chiamáta l' impéro del sóle.</i>
<i>E del clíma che díte?</i>	<i>Che è deliziós!</i>
<i>E che? Siéte voi?</i>	<i>Io, in persóna.</i>
<i>Che cercáte?</i>	<i>Il mio libro.</i>
<i>Dov' éra?</i>	<i>Sópra la távola.</i>
<i>Che dicéva Voltáire déi suói amíci?</i>	<i>Egli dicéva, "io ho tre spécie d' amíci."</i>
<i>Quál differénza v' è fra óggi e iéri?</i>	<i>Óggi non è tanto cálido.</i>
<i>A chi piáce úna língua qual- únque?</i>	<i>Al pópolo per cui è fátta.</i>
<i>Che si (one) dice délle città d' Itália?</i>	<i>Che són supérbe.</i>
<i>Che abbiámo per pránzo?</i>	<i>Avrémo (we shall have) uóva e frútti.</i>
<i>Che disse Catóne déi tre ambas- ciatóri mandáti in Bitínia?</i>	<i>Che éra un' ambascería che non avéva nè piédi, nè cápo, nè ménte.</i>
<i>Cósa è assái gloriósso per l' Itália?</i>	<i>Che le poténtza d' Európa débbono ágl' Italiáni le lóro prime conquíste in América.</i>

## CHAPTER XV.

## POSSESSIVE ADJECTIVE PRONOUNS.

## MNEMONIC EXERCISE.

*Che intenzióne è la vóstra?*

What is your intention?

*Vóglia la róba mía;*

I wish my property.

*Partiréte con vóstro cómodo,*

You will depart at your ease.

*Mio pádre ha da vivere;*

My father has property.

*Égli è un po' scárso del suo,*

He is a little short of money.

*Andátemi lontáno dágli ócchi,*

Go far from my sight.

*Ho gettáto vía il mío danáro,*

I have thrown my money away.

*Non ho danári in tásca,*

I have no money in my pocket.

*Ho quálche cosétta del mío,*

I possess something.

*Vi són sérvo,*

I am your servant.

*So che mi siéte amíco,*

I know that you are my friend.

*Ógni mía cosa è vóstra,*

All I have is yours.

*Andátevi in mía véce,*

Go in my stead.

*Io atténdo ái fátti miéi,*

I attend to my affairs.

*Vóglia far a módo mío,*

I wish to do as I please.

*Égli ha póstó in sicúro la víta,*

He has put his life in security.

*Vói siéte del mío parére,*

You are of my opinion.

*Sentiámo il suo parére,*

Let us listen to his advice.

*Io aspetterò il vóstro padróne,*

I expect your master.

*Ognuno vuol béne ái suoi,*

Every one loves his own.

*Io non ci vóglia andár di mézzo  
per cáusa vóstra,*

I do not wish to be compro-  
mised on your account.

*Vi ringrázio di tánte vóstre  
bonta,*

I thank you for so much kind-  
ness.

*Oggidì, metterò il mío bel vestí-  
to,*

To-day I shall put on my best  
coat.

*Se siéte ciéco, vóstro dánno,*

If you are blind, so much the  
worse for you.

*Che vi dice il cuore di tutto ciò?*

What says your heart to all  
that?

*Ognuno amár dée la pátria,*

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>Tuíoi,</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. — Gallignani 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 vóstra casa, e la mia*, your house and mine; *i míei caváli, e i vóstri*, my horses and yours. *La mia* and *i vóstri* 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, *E mio or mia*, it is mine; *sóno túoi 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. *Mío, túo, suo, nóstro, vóstro*, and *lóro* are sometimes used with the article substantively, — *il mío, il túo, suo*, etc. In this case, the word *avére*, property, is understood ; and the pronouns are equivalent to "my property," "thy property," etc. ; as, —

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

V. *Miéi, tuói, nóstri*, and *lóro*, are also used substantively, — *i miéi, i tuói, i suói, i nóstri, i lóro*. Then the word *parénti*, relations, *amíci*, friends, *compágni*, companions, *familiári*, domestics, *soldáti*, soldiers, or *seguáci*, followers, is understood ; and these pronouns are equivalent to "my relations," "thy friends," "his companions," "our domestics," "your soldiers," "their followers ;" as, —

*Incóntra d' miéi,* Against my relations.  
*Pregáto da' suói,* 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 *súa* 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 pádre áma* (loves) *súa figlia* (his daughter).  
*La madre áma* (loves) *súa figlia* (her daughter).

the possessive pronouns *suo*, *sua*, *suoi*, *sue*, when these pronouns do not relate to the subject of the proposition, they are changed for the personal pronouns *di lui*, *di lei*, 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 suoi*; as, *Giovanni ama Piétro ed i suoi figliuoli*, 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, *Giovanni ama Piétro ed i di lui figliuoli*, John loves Peter and his [Peter's] children.

- |                                      |   |
|--------------------------------------|---|
| <i>Mandò ad uccidere suo padre,</i>  | He sent to kill his father [the father of him who sent].  |
| <i>Sua sorella e i figli di lei,</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 miei fratelli*; your majesties, *le vostre Maestà*: second, when the possessive is placed after them; as, *Il fratello mio*, *la Maestà sua*: third, when they are accompanied by another adjective; as, *Il mio caro padre*, or *il caro padre mio*, my dear father: fourth, when the name of the relation is a diminutive; as, My little sister, *la mia sorellina*, or *la sorellina mia*.

VIII. There are a number of expressions where the possessive pronoun does not receive an article; as, *È mio parere*, *a suo sénno*, *di sua 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 vostro Signor padre*, *la vostra Signora zia*, 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 cugino*,

*sóno tre nóstri servitóri, sóno paréccchi nóstri amíci,*  
 or è un déi miéi cugíni, son tre déi nóstri servitóri, sóno paréccchi dei nóstri amíci. The same is the case in such phrases as, It is my fault, è un mío erróre.

XI. To translate "these are my children," "these are my sisters," "these are my parents," etc., we say, *Sóno miéi figli, sóno míe 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 pensiére,</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 cappélo.</i>
We shall put it in our pocket,	<i>Ce lo metterémo in táscia.</i>
He put it upon his knees,	<i>Se lo pósse súlle ginócchia.</i>
I put it upon his head,	<i>Io gliélo pósí in cápo.</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 fíglio.</i>
Call my domestic,	<i>Chiamátemi il cameriére.</i>

#### READING LESSON.

##### IL CAVÁLLO RUBÁTO.

STOLEN.

Il piú bel cavállo d' un contadíno vénne di nótte rubáto nélla <sup>name</sup> stálla. Alcúni giórni dópo il paesáno si recò al mercáto de' <sup>went</sup> caválli che si ténne nélla città vicína, per comprárne un altro. <sup>one held to buy</sup>

Quále fu la súa sorprésa allorchè tra i caválli in vénrita égli  
 when sale  
 riconóbbe il suo. Súbito lo prése per la bríglia, sclamando:  
 recognized Immediately took bridle  
 "Quésto cavállo è mio. Són tre giórni che mi fu rubáto." —  
 You deceive, gentleman, replied  
 padróne del cavállo, "è più d'un árno che quésto cavállo mi  
 appartiéne; dúnque non è il vóstro: può éssere, però, che gli  
 belongs; then it may be  
 rassomígli qualche pócō."  
 resembles

Il contadíno copérse súbito gli ócchi del cavállo cólle súe máni,  
 covered quickly  
 e dísse: "Ebbéne, se l'animále vi appartiéne da tánto témpo,  
 said: Well, if to you  
 dítemi un pócō, di qual ócchio égli è ciéco?"  
 tell me

L'áltro, il quále infátti avéva rubáto il cavállo sénza esami-  
 in fact examin-  
 nárlo da presso, rimáse sbigottito un moménto. Dovéndo  
 ing him closely, remained frightened Having  
 però díre qualche cosa, égli rispóse all'avventúra: "Dell'  
 however to say at a venture:  
 ócchio sinístro!"  
 left!

"V'ingannáte," rispóse il contadíno, "il cavállo non è ciéco  
 dell' ócchio sinístro!" — "Eh!" sclamò il fúrbo, "ho fátto úno  
 rogue

sbáglia di língua; il cavállo è ciéco dell' ócchio déstro."  
 slip right

Allóra il contadíno scopérse gli ócchi del cavállo e dísse: "È  
 Then uncovered  
 evidénte óra che séi ládro e bugiárdó. Guardáte tútti! Il  
 now thou art thief liar. Look all!  
 cavállo non è ciéco nè pótio nè púnto. Gli ho fátto le dománde  
 (not at all.) To him made  
 soltánto per iscopríre il fúrto."  
 only discover theft.

Tútti gli astánti si misero a rídere ed a bátttere 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 dovéssse*; written, *scritti*; upon, *in*; to dare, *ardíre*.

2. Of Sparta, *Spartána*; return from, *tornáre da*; at every step, *ad ógni pásso*; you will remember, *rammenteréte*.

3. A man (a spendthrift), *úno spiantáto*; complained, *lag-návasti*; caused, *fátto*; farms, *podére*; boaster, *millantatóre*; it is your own fault, *la cólpa è vóstra*; it hailed, *si misé a grandináre*; injured, *danneggiáti*.

4. Tired of hearing, *annojáto d'inténdere*; fop, *sciócco vanaréollo*; Miss, *Signorína*; called, *chiamáva*; lackey, *staffiére*; tell, *díte*; harness, *attaccáre*.

5. Once, *úna volta*; that he saw, *che víde*; consulted, *consultò*.

## CONVERSAZIONE.

- Chi è questa donna?*      *Una certa mia amica.*  
*Dov'è il di lei ritratto (picture)?*      *Io lo posso nella sua camera.*  
*Chi avete veduto?*      *Ho veduto la sorellina vostra.*  
*A chi scrivete (write) voi?*      *Alla mia cara figlia.*  
*Di chi è questo cavallo?*      *Del mio staffiere.*  
*Come viaggia il Conte?*      *Colla propria carrozza.*  
*Maria dorme ancora?*      *Non dorme, no.*  
*Perchè tiene ella gli occhi chiusi?*      *Tien (she keeps) gli occhi chiusi (closed) per celia (sport).*  
*Si dice che il Signor E., è morto, ha fatto un testamento?*      *Si, ha fatto di gran lasciti allo spedale; resta però al figlio un bel patrimonio.*  
*Avete veduto le mie sorelle?*      *No Signore, ho veduto solamente (only) vostro fratello.*  
*Che volrete da me?*      *Non voglio (wish) niente (no thing) da voi.*  
*Signor Maestro, desidererei (I should like) di avere da lei qualche lezione di ballo,*      *Sono pronto a servirla.*
- 

## CHAPTER XVI.

## DEMONSTRATIVE ADJECTIVE PRONOUNS.

## MNEMONIC EXERCISE.

*Servo di questi, Signori,  
È capitato quest'oggi,  
Dite quanto vi pare,  
Che maniére son queste?  
Non è tutt'oro quel che luce,  
Comprate questo mio cavallo,  
Questo panno è troppo caro,  
Il mio débole parére è questo,  
Che vuol dir questo?  
Questo si sa da tutti,*

Your servant, gentlemen.  
He has arrived to-day.  
Say all that you please.  
What manners are these?  
All is not gold that glitters.  
Buy my horse.  
This cloth is too dear.  
That is my weak advice.  
What does this mean?  
Everybody knows that.

<i>È un seccatóre costúi,</i>	This man is importunate.
<i>Mandáte vía colóro,</i>	Send those people away.
<i>Scuotétevi da cotésta tristézza,</i>	Shake off this sadness.
<i>Quésto è quánto mi disse,</i>	This is all he said to me.
<i>Chi è costúi?</i>	Who is he?
<i>L'uómo ascolta volentiéri quél che gli piáce,</i>	A man willingly <u>listens</u> to what pleases him.
<i>Quésto è quéllo che più di tutto m'afflígge,</i>	This is what afflicts me the most.
<i>Mi renderéte ragióne di cotésti ingánni,</i>	You shall account for having thus deceived me.
<i>Quánti vivono in quésto móndo álle spése di quésto e di quéllo!</i>	How many people in this world live at the expense of this one and that!
<i>Non mi parláte più di colúi,</i>	Speak no more to me of this man.
<i>Costúi v' ingannerà di cértò,</i>	This man will certainly cheat you.
<i>Staséra vi aspetterò a cásá,</i>	This evening I shall expect you.
<i>Maladéttá sia quéstá mía curiositá!</i>	Cursed be my curiosity!
<i>Quéstá cásá non è più vóstra,</i>	This house no longer belongs to you.

## DEMONSTRATIVE ADJECTIVE PRONOUNS.

I. *Quésto* and *quéstá*, with their plurals *quéstí* and *quésté*, signify *this* and *these*, or *this here* and *these here*, and indicate an object near to the person who speaks.

*Cotésto*, *cotésta*, with their plurals *cotésti*, *cotéste*, *this*, *these*, are used to point out an object near the person to whom we speak.

*Quéllo*, *quélla*, with their plurals *quélli*, *quélle*, *that*, *those*, *that there*, *those there*, indicate an object distant from the person who speaks; \* as, —

\* In English, we use the personal pronoun before the relative "who," "whom," or "that;" and, in Italian, we use the demonstrative instead; as, *Quélla che mi piáque tñto*, she whom I so much admired; *colúi che accutáva pélle stráde*, he that begged in the streets. *Quésto*, *cotésto*, *quéllo*, are frequently represented by *ciò*; as, *Ciò è véro*. that is true.

- I like this book, and give me that, *Pigliáte quéstó libro, e dátemi quéllo,*  
 I see that thief who has stolen from me, *Védo quél ládro che m'ha rubáto.*  
 This dress becomes you very well, *Cotéstó vestito vi sta benóne.*  
 I prefer this room to that, *Preferisco quéstá cámara a quéllo.*

II. *Quésto* refers to the object last named in a phrase, and *quéllo* 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, *La ricchézza e la povertà son del párí nocévoli : quéllo fa nascere tróppi bisogni ; quéstta non permétte di conoscerne quásí alcúno.*

III. "In the mean while," "during this time," is expressed by *in quéstó méntre*, *in quéstó mézzo*, or, abridged, *in quéstó*, *in quéstá*; and in the same sense, but referring to a more distant epoch, the Italians say, *in quél mézzo*, *in quél méntre*, or *in quéllo*.

IV. "That which" is translated by *ciò che* or *quél che* ; as, —

- He will do what (that which) I tell him, *Égli farà quél che gli dirò io or ciò che gli dirò io.*  
 All that (that which) pleases the eyes pleases the heart, *Tutto ciò che piáce, or quanto piáce ágli ócchi, piáce al cuóre.*

V. The demonstrative adjective may be added to the possessive pronoun in Italian ; as, *Lasciáte stáre quéstá mía pénna, e scrivéte con cotéstá, vóstra.* 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 *quéstá mattína*, *quéstá séra*, *quéstá nótte*, this morning, this evening, this night, the Italians say, for abbreviation, *stamattína* or *stamáne*, *sta-séra*, *stanótte*.

VI. *Tále*, such, often replaces the demonstrative pronoun *quésto* or *quéllo*. Thus we can say, *tále considerazione*, instead of *quésta considerazione*, 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 women there.

In certain cases, the article can be transposed thus : —

<i>Per lo colúi consíglia</i> ,	By the advice of that man.
<i>Per la costúi dappocággine</i> ,	By the stupidity of this man.

Instead of *Pel consíglia di colúi*, *per la dappocággine di costúi*.

IX. *Quéstí*, *quégli*, *quéi*, *cotéstí*, are also used in speaking of a man; as, *Quéstí fu dótto*; *quégli*, *ignorán-te*, 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' una párte mi tráe l' amóre, e dall' altra, mi tráe giustíssimo sdégno; quégli vuóle ch' io ti perdóni, e quéstí 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 górnno víde un giovinétto che arrosíva: “ *ánimó*,  
figliuólo mío,” díss’ égli, “ cotéstó è il colóre délla virtù.”

Non v’ è pópolo cólto che créda di cédere ágli áltri in género  
cultivated to cede

di língua, benchè tútti convéngano nélle qualità che ne fórmano  
 although agree

la perfezioné, il che è un ségno che ognúno ha quél che gli  
 básta, ne sénte quél 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 cárde nell' ácqua, ne potè ritrovárla.  
 ill luck axe fell could he

Mercúrio gli appárve: "È quéta la túa scúre, galantuómo?"  
 appeared

mostrándogliene úna d' óro. "No, cotésta scúre non è la mía." —  
 showing him

"È fórse quéta," orgéndogliene úna d' argénto. "No, cotésta  
 presenting

non è áncora quéllo che mi appartiéne." — "È quéta dúnque?"  
 belongs

mostrándogliene úna di férró, che éra veraménte quéllo che avéa  
 iron

perdúta. "Ecco veraménte quéllo scúre la cui pérdita mi afflígge." — "Préndi quéta e ancóra le dúa prime che ti ho mostráte;  
 take

ricévile in prémio délla túa sincerità. La probitá 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, *vénne accusáto*; plotted, *tramáto*; to carry off, *rapíre*; *Giórgio*; in *Filadélphia*; 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 násó*; villain, *mariuólo*; recovered, *riébbe*.
4. Is obliged (has) to pay, *ha da pagáre*; Easter, *pásqua*.

#### CONVERSAZIONE.

<i>Che víde Diógene un giórno?</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 ríva d' ún fiúme.</i>
<i>Avéa égli dúa scúri?</i>	<i>No, non ne avéa che úna.</i>
<i>Che gli accádde?</i>	<i>Per mála sórte gli cárde la súa scúre nell' ácqua.</i>
<i>La ritrovò?</i>	<i>Non potéva ritrovárla.</i>
<i>Chi gli appárve?</i>	<i>Mercúrio.</i>
<i>Che disse égli?</i>	<i>"È quéstá la túa?" mostrándo-gli úna scúre d' óro.</i>
<i>Che rispóse il contadíno?</i>	<i>"No, cotéstá scúre non è la mía."</i>
<i>"Fórse è quéstá d' argénto?"</i>	<i>"No, cotéstá non è ancóra quélla che mi appartiéne."</i>
<i>"È dúnque quéstá di ferro?"</i>	<i>"Veramente, quéstá è la mia."</i>
<i>Che disse Mercúrio allóra?</i>	<i>"La probítà è la miglióre polí-tica."</i>
<i>Qual' è la política di un prín-cipe?</i>	<i>È l' árte di conserváre quéllo che ha, o di usurpáre quéllo che non ha.</i>

## CHAPTER XVII.

## INDEFINITE ADJECTIVE PRONOUNS.

## MNEMONIC EXERCISE.

<i>Ógni rosa ha la sua spína,</i>	<i>Every</i> rose has its thorns.
<i>Andáte con TÚTTA fréttta,</i>	<i>Go with all</i> haste.
<i>La fortúna govérna ógni cósa,</i>	<i>Fortune governs every</i> thing.
<i>Véngó da párté di TÚTTI lóro,</i>	<i>I come for all</i> of them.
<i>QUALÚNQUE fatica mérita pré-mio,</i>	<i>Every</i> exertion deserves reward.
<i>La póstta párté ógni dì per l'Itália,</i>	The post leaves <i>every</i> day for Italy.
<i>Mi vi tratténni ALCÚNE settimáne,</i>	<i>I shall remain there some</i> weeks.
<i>Spendéte il témpo in QUÁLCHE útile occupazíone,</i>	<i>Spend your time in some</i> useful occupation.
<i>La mórite è il fine di TÚTTE le sciagúre,</i>	Death is the end of <i>all</i> our misfortunes.
<i>QUALÚNQUE siano le mie ragíoni,</i>	<i>Whatsoever</i> be my reasons.
<i>Starò in cásá per TÚTTO quést' oggi,</i>	<i>I shall be at home all</i> day.
<i>TÚTTO il mále non vién per nuó-cere,</i>	<i>All</i> is for the best.
<i>È pazzía il volér sapére TÚTTO,</i>	It is a folly to wish to know ( <i>all</i> ) <i>every</i> thing.
<i>Lo sapréte in TÚTT' ÁLTRA guísá,</i>	You will know it in a <i>very different</i> way.

I. Of indefinite pronouns, the following are used only in the singular, and cannot be put before nouns in the plural number :—

*Quálche*, m. and f. . . . . some, any.

*Ogni,\** m. and f. . . . . all, every.

*Chiúngue*, m. and f. . . . . whoever, whosoever.

\* With *ógni* are formed the words *ognidí*, every day; *ognóra*, always; *ognúno*, every one. *Ógni*, before numeral adjectives, as in the phrases, *ógni díu mési*, every two months; *ógni sei páginas*, 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.



## PLURAL.

<i>Táli</i> , m. and f., . . . . .	such.
<i>Cotáli</i> , m. and f., . . . . .	such, such ones.
<i>Alcúni</i> , m. <i>alcúne</i> , f., . . . . .	some, some ones.
<i>Talúni</i> , m. <i>talúne</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>Áltri</i> , m. <i>áltre</i> , f., . . . . .	others.
<i>Tútti</i> , m. <i>tútte</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*, *chisivóglia*, *chi che*, *chicchessía*, *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 *ógni* or *qualúnque*, which are always in the singular, and serve for the masculine and feminine ; as,—

Every king, every queen,	<i>Ogni re</i> , <i>ógni régina</i> .
Every merit, every pain,	<i>Ogni mérito</i> , <i>ógni péna</i> .

Or *qualúnque re*, *qualúnque régina*, *qualúnque mérito*, *qualúnque péna*, etc. We can also say, *ciascúno re*, *ciascúna régina*, etc. ; *ciascúno* agreeing in gender with its noun.

V. "All," and "the whole," expressing a collective sense, are rendered by *tútto*, and agree with the noun ; as,—

All the people, the whole city,	<i>Tútto il popólo</i> , <i>tútta la città</i> .
All hearts, all nations,	<i>Tútti i cùori</i> , <i>tútte le nazioni</i> .

The inversion, *il popólo tutto*, *la città tutta*, etc., is much used, and is very pretty.

**VI.** The Italianisms *tutto quânto*, *tutta quânta*, with their plurals, express collectively all the parts of a whole; as,—

<i>La cásá è brucciáta tutta quânta,</i>	The entire house is burned.
<i>Oggi vi aspéttó a pránzo tutti quânti,</i>	To-day I expect you all (as many as you are) to dinner.
<i>Trémo tutto quânto,</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>
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**VIII.** "All," used as an adverb, and signifying "entirely," is often rendered thus: *La faccénda è bélла e finita*, *la cosa è bélла e fâtta*, *le návi sóno bélle e apparecchiâte*, the affair is entirely finished, the thing is all done, the vessels are all ready.

**IX.** "No," "no one," is translated by *nessúno*, *niúno*, *verúno*, or by *alcúno* employed only as the object (*alcúno* 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>Verún paése è più béllo délla Toscâna.</i>
--	---

I never saw that anywhere,	<i>Non ho vedúto quéstó in alcúna párté.</i>
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**X.** "Some" is translated by *quálche* or *alcúno* (plural *alcúni* or *alquânti*), and not by *quálchi*; as,—

He has been gone some time,	<i>È partíto già da quálche témpo.</i>
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We have some books,	<i>Abbiámó alcúni lìbri.</i>
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I have some of them,	<i>Ne ho alquânti.</i>
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**XI.** "Such" is rendered by *tále* or *cotále*; as,—

I have seen such a person,	<i>Ho vedúto quél tále.</i>
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He has such a face as does not please me,	<i>Égli ha úna tál céra che non mi piáce.</i>
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## READING LESSON.

Ógni sécolo, ógni época, ógni età, ógni paése, diviéen célebre  
 becomes  
 per qualche nuóva scopérta; e il témpo presénte aggiúnge  
 discovery adds  
 sémpre qualche cosa al témpo passáto.

Se la pazzía fósse un dolóre, si sentirébbero laménti in tútte  
 were should hear  
 le cásé.

Ógni língua, per se stéssa, è intraducíbile, per motívo del suo  
 untranslatable  
 caráttore particoláre, che è il frútto del clíma, del govérno, del  
 génio, dégli stúdj e délle occupazíoni dei pópoli.

Pope asserísce francaménte che dópo la língua gréca, verúna  
 declares  
 língua ha un' armonía cosí imitatíva cóme la língua inglése:  
 coménque 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 sito in cui si  
 endeavors adapt existing  
 tróva.  
 finds himself.

Sénza úna buóna educazióne, il dótto non è áltre che un pe-  
 dánte, il filósofo un cínico, il soldáto un brúto, e ógni uómo  
 qualsisia sarà spiacevolíssimo.

Non v' è pazzía la quále, per quánto stravagánte éssere póssa,  
 it may be  
 non sía córsa per la ménte a qualche filósofo.  
 may be passed

## EXERCISE FOR TRANSLATION.

- 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, *sí compiáce dí*; nor, *nè*.
2. *Pérseo*; *Macedónia*; *Paólo Emílio*; poured, *versò*; such, *tánta*; during, *per*.
3. As if, *quásí*; had not wished to have, *non avésse volúto lasciáre*.
4. To live, *vívere*; 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 disse Pope délla língua in-glése?</i>	<i>Veruna língua ha un' armonía così imitativa.</i>
<i>Cóme i divérsi paési divéntano célebri?</i>	<i>Diventáno célebri per qualche nuóva scopérta.</i>
<i>Aggiúnge il témpo presénte al témpo passáto?</i>	<i>Il témpo presénte vi aggiunge sempre qualche cosa.</i>
<i>Che è il dótto sénza úna buóna educazióne?</i>	<i>Égli non è áltro che un pedánte.</i>
<i>Cosa è il filósofo sénza educa-zión?</i>	<i>È un cínico.</i>
<i>Perchè?</i>	<i>Perchè ha un caráttere particolare.</i>
<i>In che giórno nácque Newton?</i>	<i>Nélllo stéssso giórno in cui morì il Galiléo.</i>
<i>Di che è frútto il caráttere d' úna língua?</i>	<i>È il frútto del clíma, del govérgno, dégli stúdj e délle occupazióni déi pòpoli.</i>

## CHAPTER XVIII.

## INDEFINITE ADJECTIVE PRONOUNS.

(Continued.)

## MNEMONIC EXERCISE.

- Non bisogna rubáre l' ALTRÚI,* We must not rob *others*.  
*NIÉNTE facéndo, s'impára a fár málè,* Doing *nothing*, one learns to do evil.  
*Dópo il fatto, OGNÚNO è buón consigliére,* After the deed, *every one* is a good adviser.  
*Schiávo ALTRÚI si fa chi dice il suo segréto,* He who reveals his secret becomes the slave of *others*.  
*Ha da ésser prívo di ógni diféutto chi vuól censuráre gli ALTRÚI,* He who wishes to criticise the defects of *others* should himself be free from them.  
*È padróne délla víta ALTRÚI chi sprézza la sua,* He is master of the lives of others who despises his own.  
*Gli farò parláre da QUALCHEDÚNO,* I will have him spoken to by some one.  
*OGNÚNO è l' amíco déll' uomo che regála,* Every one is the friend of the man who makes presents.  
*V'è in CIASCÚN di noi qualche séme di pazzía,* In every one of us there is some germ of folly.  
*NIÚNO è proféta nella sua pátria,* No one is a prophet in his own country.  
*Un malvágio felíce non fa invidia a NESSÚNO,* Nobody envies a happy wicked person.  
*Il péggio che póssa fársi è il nón fár NÚLLA,* The worst thing that one can do, is to do nothing.  
*Il páne d' ÁLTRI sémpre sa di sále,* The bread of *others* is always bitter.  
*Non mi sénto NIÉNTE affáttobéné,* I do not feel well at all.  
*Non conviéne beffársi di NESSÚNO,* We should make fun of no one.  
*Non fáte ingiúrie a CHICCHES- sía,* Injure no one.

I. *Altrui*, with the article, signifies "the property of others ;" as,—

*È un ladronéccio l' usurpáre l'* It is a theft to usurp the goods of others.

II. "One" and "another" are translated by *gli úni*, *gli áltrei*; as, Fortune humbles one, and exalts another, *la fortúna abbássa gli úni, e innálza gli áltrei*.

III. The above sentence may be differently constructed; as, Some ascend, others descend: thus go the wheels of fortune, *Chi sále, chi scénde*, or *áltrei sále, áltrei scénde*, or *quál sále, quál 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 *áltrei*,\* 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 méglie 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 pósso far núlla per vói, If I can do any thing for you,*  
*comandátemi,* command me.

\* *Áltrei* is a word very much used in elegant style, and must not be confounded with *gli áltrei*, which means "the others."

This word, as well as *chi*, belongs to persons: *quále* refers to persons and things; as in this verse of Petrarcha: "*Quál si posáva in térra, e quál 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 pígri non hánno che fáre.*  
 He who is innocent has nothing *Chi è innocenté non ha che  
to fear,* *temére.*

VIII. *Núlla* and *niénte* are sometimes used with an article; as, Sempronio rose from nothing, *Semprónio è sórto dal núlla.* The following phrases are thus translated:—

He is a man of nothing,	<i>È un uómo di niénte.</i>
A man good for nothing,	<i>Un uómo da niénte.</i>
He has quarrelled with us for a trifle,	<i>S'è corrucciáto con nós per úna inézia, or per úna bagattélla.</i>
This man is nothing to me,	<i>Non ho alcúna affinità, or relaziónе con lúi.</i>

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,—

<i>Cóme si è détto,</i>	As we have said.
<i>Si parláva di guérра,</i>	People talked of war.
<i>Si loderà móltó il suo corággio,</i>	They will praise his courage very much.
<i>Si véde che siéte un galantuómo,</i>	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,—

<i>Si credéva cosí generalménte,</i>	It was generally so believed.
<i>Si dice che la páce è già fermáta,</i>	It is said that the peace is already concluded.

X. *Non*, when used in a sentence expressing an indefinite meaning, is always placed at the commencement as, *Non si può fár núlla*, 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,      *Non vi si párla.*  
They do not speak of it,      *Non se ne párla.*

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'uomo si crede felice quando vive nell' opulenza, ma s' inganna*; or *gli uomini, or alcuni si credono felici quando essi vivono nell' opulenza; or noi ci crediamo felici quando viviamo nell' opulenza, ma c' inganniamo.*

## READING LESSON.

O vói, chiúunque siáte, povéri o rícci, pópoli o príncipi,  
 you may be  
 ricordátevi che la fálce délla mórté miéte nell' úmile capánna  
 remember harvests  
 cóme néi supérbi palágí.

Un gentiluómo éra travagliáto dállo podágra. Tútti gli tormented consigliávano di lasciár l' úso délle cární saláte, ma égli rispon- advised leave off salted déva che néi dolóri délla súa malattía éra assái conténto di potérsela pigliáre con qualche cosa, e che arrabbiándosi quando to be able to blame getting angry col presciútto e quando col saláme si sentíva béllo e confortáto. felt

Néi paési dispótici si sóffre móltó e si grída pôco; néi paési  
 suffers complains  
 líberi, si sóffre pôco e si grída móltó.

I grándi sóno cóme quéi mulíni erétti súlle montágne, i quálí  
 erected  
 non dánno farína se non quándo si dà lóro del vénto.  
 give gives

Alcúni si divertívano in cásá di úna signóra a trováre délle  
 differénze ingegnóse da un oggéto 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 appréssó  
 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 Caligula'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 Africanus, 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 reputation 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, *benefícáto*.
3. May, *può*; presume, *presúmere*; succeed, *pérveníre*.
4. Same deed, *stéssó fátto*; awakens, *svéglia*; looked at, *guardáva*; excited in him sudden anger, *suscitáva in l'ui súbito sdégnō*; reminded, *rammentáva*; baldness, *calvézza*; to conceal, *nascéndere*; *Scipíone 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 súa*; even, *ancóra*.
6. There is hardly, *v' è quásí*; to excite, *da suscítare*; envious, *invidíoso*.
7. Never do, *non fáte*; wish, *vorréste*.
8. Wrote, *scrisse*; 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 dice.</i>
<i>Sóno le vóstre díue sorélle ricche?</i>	<i>L' úna è ricca, l' áltra e póvera.</i>
<i>Cóme sóno i commandánti?</i>	<i>Gelósí gli úni dégli áltri.</i>
<i>Voléte (will you) avér quálche cosa?</i>	<i>No, vi ringrázio (thank you), non vóglia niénte.</i>
<i>Qualcúno pícchia, andáte a vedere chi è?</i>	<i>È la Signora K.</i>
<i>Non crédesi che avrémo (shall have) la páce?</i>	<i>Non è probáble.</i>
<i>Avéte ritrováto le létttere perdiúte?</i>	<i>Ne ho ritrováte alcúne, ma la maggiór párté sóno perdíute.</i>
<i>Sóno fratélli quéstí díue uómini?</i>	<i>Non so (I do not know); si rassomigliano (resemble) l' úno all' áltro.</i>
<i>Che si dáce (say) dí nuóvo?</i>	<i>Non ho léutto (read) néssun giornále óggi, ma si dáce che ci sóno cattive núove.</i>
<i>Dóve l' avéte intéso?</i>	<i>In cásá d' un amíco e per vía d' úna létttera 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 són DEL vóstro parére,</i>	I am of your opinion.
<i>Vói mi pagáte DI cattiva monéta,</i>	You pay me with ingratitude.
<i>Il móndo va DA sé stésso,</i>	The world goes by itself.
<i>Si è cacciáto A ridere,</i>	He burst out laughing.
<i>Le Álpi sepárano l'Itália DÁLLA Fráncia,</i>	The Alps separate Italy from France.
<i>La pólvere da cannóne fu inventáta 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 cósa c' è,</i>	Go, see what it is.
<i>Vói mi trattáte per DA più 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 véstue DA cámara e il berrettíno DA nótte,</i>	Give me my night-gown and night-cap.
<i>DÁLL' ópera si conósce il maestro,</i>	We know the master by the work.
<i>Siéte vói marítata o DA mari-táre?</i>	Are you married, or single?
<i>È venúto nessúno A domandáre di 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>Addóssø,</i>	on, upon, about.
<i>Per,</i>	through, by, on account of, in order to, for.	<i>Préssø,</i>	near, almost.
<i>Su,</i>	on, upon.	<i>Appréssø,</i>	" "
<i>Sópra,</i>	" "	<i>Vícino,</i>	" "
<i>Sotto,</i>	under.	<i>Lúngi,</i>	far, from.
<i>Fra,</i>	amongst, within.	<i>Lontáno,</i>	" "
<i>Tra,</i>	in, in about."	<i>Áppo,  </i>	at, with, in comparison with.
<i>Ínfra,</i>	" " "	<i>Vérso,¶</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>Fino,</i>	till, until, as far as.
<i>Innánzi,</i>	" " " "	<i>Síno,</i>	" " " " "
<i>Dinánzi,</i>	" " " "	<i>Infíno,</i>	" " " " "
<i>Avánti,</i>	" " " "	<i>Insíno,</i>	" " " " "
<i>Davánti,</i>	" " " "	<i>Cóntra,**</i>	against.
<i>Diéstro,</i>	behind.	<i>Cóntro,</i>	"
<i>Didiéstro,</i>	"	<i>Afrón্তe,††</i>	opposite.
<i>Éntro,</i>	in, within.	<i>Rímpéttø,</i>	"
<i>Déntro,</i>	" "	<i>Dirímpéttø,</i>	"
<i>Fuóra,</i>	out of, without, besides.	<i>Sénza,‡‡</i>	without.
<i>Fuóri,</i>	" " " "	<i>Salvo,</i>	except, excepted.
<i>Infuóri,</i>	except, excepted.	<i>Eccéttø,</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 *síze*, Celtic *sy*, want privation.—*Bachi*.

## DI.\*

I. *Domandáre di úno*, *domandáre la presenza di úno*, to ask the presence of some one; *fár d' ócchio*, *fáre un cénto d' ócchio*, to make a sign of the eye; *far di cappéollo*, *fáre un salúto di cappéollo*, to salute with the hat; *dáre di pénna*, *dáre un cólpo di pénna*, to efface with the pen; *dáre del briccóne*, *dáre il titolo di briccóne*, to treat as a villain; *puníre di mórté*, *puníre cólla péna di mórté*, 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 soppiáutto*, *di nascosto*, in secret; *di céerto*, certainly; *di fréscó*, *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 cosa,</i>	To pay attention to every thing.
<i>Passáre ALL' áltra párté 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 A fétte,</i>	To cut in slices.
<i>Andáre A dúe a dúe,</i>	To go two by two.
<i>Morívano A migliária,</i>	They died by thousands.
<i>Inparáre A mente,</i>	To learn by heart.
<i>Stáre ALL' érta,*</i>	To be upon one's guard.
<i>Andáre, parláre AL búio,</i>	To walk, to speak in the dark.
<i>Tenéte le máni A vói,</i>	To keep your hands off.
<i>Stáre A cápo chíno, A bócca apérta,</i>	To be with the head down, and mouth open.

(V.) The Italians say, adverbially, *alla sfuggita*, by stealth ; *all' impazzáta*, foolishly ; *all' impensáta*, suddenly ; *alla rinfúsa*, pell-mell ; *alla peggio*, at the worst ; *alla meglio*, 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 DA Parígi,</i>	To go from Paris.
<i>Liberársi DA un impérgno,</i>	To get out of a difficulty.
<i>I piacerí náscono DAI bisógni,</i>	Pleasures spring from wants.
<i>Separársi DÁLLA famiglia,</i>	To separate from one's family.
<i>Astenérsi DAL ridere, DAL parláre,</i>	To abstain from laughing, from talking.
<i>Riparársi DAL vénto, DÁLLA pioggia,</i>	To shelter one's self from the wind and from the rain.
<i>DALL' áanno or sin DÁLL' áanno scórso,</i>	Since last year.
<i>La caritá comíncia DA sè medésimo,</i>	Charity begins at home.
<i>La móglie dipénde DAL marítio,</i>	The wife depends on her husband.
<i>Staccáre úna cosa DA un áltra,</i>	To detach one thing from another.
<i>Veníre DAL teátro, DA cása,</i>	To come from the theatre, from the house.

\* *All' érta.* This *all' érta* has given rise to the English word "alert."

<i>C' Essere incalzato DAL nemico,</i>	To be pursued by the enemy.
<i>C' Giudicare DÁLLE apparenze,</i>	To judge by appearances.
<i>Andáte DA quella parte,</i>	To go on that side.
<i>Che voléte DA me?</i>	What do you wish of me?
<i>Fáre una cosa DA sè, or DA per sè,</i>	To do a thing alone, or by one's self.
<i>Guardársi DA úno,</i>	To be on one's guard against one.
<i>Distinguére il véro DAL falso,</i>	To distinguish the true from the false.
<i>Cadér DA cavállo, DÁLL' álbero,</i>	To fall from a horse, from a tree.
<i>Diféndersi DÁGLI ipócriti, DÁI ládri, DAL 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, *Esco di chiésa*, *si levò di tavola*, I go out of church, he rose from the table. With the verb *cadére*, the Italians say, *Cadér di máno*,\* *di bocca*, to fall from the hand, from the mouth ; but with the article, and, above all, in the plural, they say, *Uscir dalla chiésa*, *cadér dálle 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 DA scrivere,</i>	writing-paper.
<i>Cárta DA léttore,</i>	letter-paper.
<i>Ácqua DA bérre,</i>	water to drink.
<i>Cásá DA véndere,</i>	house to sell.
<i>Bótte DA ólio,</i>	oil-cask.
<i>Cáméra DA létto,</i>	bed-chamber.
<i>Ragázza DA marítáre,</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</i> DA difendérsi,	Arms proper for defence.
<i>Non</i> sóno còse DA dírsi,	They are not things to be said.
<i>L'</i> erráre è DA uómo,	It is human to err.
<i>Uómo</i> DA móltó, DA póco, DA niénte, DA sténto,	A man fit for many things, for few things, for nothing, for fatigue.
<i>Son</i> còse DA rídere,	They are things to cause laugh- ter.
<i>Non</i> è cósa DA un pári vóstro,	It is not proper for such a man as you.
<i>È</i> una ragázza DA marító,	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>Venite quà DA me,</i>	Come here near me.
<i>Díte DA búrla?</i>	Do you say it in jest?
<i>Díte DA véro, or DAVvéro?</i>	Do you speak seriously?
<i>Uómo DA béne, or DABBéne,</i>	An honest man.
<i>Andáte DAL fornáio,</i>	Go to the baker's.
<i>Andró DA mia mágdre,</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>Égli 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.**

Napoleone andato a Miláno a fársi incoronáre re d' Itália, vis-  
gone  
itò l' Università di Pávia. Egli si féce presentare i professóri,  
made  
e domandò di Scárpa. Gli fu détto che era státo depósto  
was said was (had) been deposed  
dálla súa cátedra 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 mio státo.

Il nóme sólo di Róma è una stória di maravíglie che scálda il  
 warms  
péttó ad ógni mortále. Térra dégli éroi, cápo del móndo;  
 innánzi a léi sparírono nazióni, pópoli e città famóse, ed ella  
 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 giórno 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 animaléttó, il quál,  
 stood  
per píccolo 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 vénne quíndi chiamató*.
5. Ought, *débbono*.
6. Our own, *la própria*.
7. Injuring (to injure), *nuócere*; aid, *gióvano*.
8. Brought, *portáti*; have come forth, *náquer*.

## CONVERSAZIONE.

<i>Dóve andáte?</i>	<i>Vádo a teátro.</i>
<i>Con chi andáte?</i>	<i>Con mío 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 campágna.</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 lìbri?</i>	<i>Io li trovái súlla távola.</i>
<i>Cóme andávano (went) i fanci- úlli?</i>	<i>A díue a díue.</i>
<i>Sóno le távole e le sédie nella cáméra?</i>	<i>Si, sóno nella cáméra.</i>
<i>Veníte da me óggi?</i>	<i>Non pósso; non éscó (go out) di cásá.</i>
<i>Che cásá avéte?</i>	<i>Úna buóna cásá a tre piáni (floors).</i>
<i>Dátemi di grázia díue uóva.</i>	<i>Non ne abbiámo, ma abbiámo 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 andró prima da mía 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>Léggó PER divertírmì,</i>	I read' ( <i>for</i> ) to amuse myself.
<i>Io appúnto ho mandátu PER vói,</i>	I have just sent <i>for</i> you.
<i>Egli ha dátó in luce un' ópera,</i>	He has published a work.
<i>È famóso PER le súe 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 gíro,</i>	He cast a glance <i>around</i> him.
<i>Io véngo a bélла póstá 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 móltó IN pójchi détti,</i>	It is a talent to say much <i>in</i> few words.
<i>È cosa che non gli può capír in tésta,</i>	It is something which he can- not understand.
<i>Le sélle non son fátte PER gli ásini,</i>	Saddles are not made <i>for</i> asses.
<i>Dice quéllo che glí viéne IN bócca,</i>	He said what came <i>into</i> his head.
<i>Quélla dóんな si adíra CON tútti,</i>	This woman gets angry <i>with</i> everybody.
<i>PER carítà, non mi precipitáte!</i>	For pity's sake, do not destroy me!
<i>È un uómo chiáro PER nobilità,</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 gar- den.
<i>Vói cercáte d' ingarbugliármì CON paróle che non inténdo,</i>	You try to confuse me <i>with</i> words which I do not under- stand.
<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 CÓGLI ócchi chiúsi,</i>	He speaks <i>with</i> his eyes shut.
<i>Dórmre CÓLLA bócca apérta,</i>	He sleeps <i>with</i> his mouth open.
<i>Parlársi CÓGLI ócchi,</i>	To speak <i>with</i> the eyes.
<i>Percuótere COL piéde,</i>	To stamp <i>with</i> the feet.
<i>Far céntro CON LA máno, COL cápo,</i>	To make a sign <i>with</i> the hand, <i>with</i> the head.
<i>Díre CON vóce bássa, CON vóce sonóra,</i>	To speak <i>in</i> a low voice, <i>in</i> a sonorous voice.
<i>Lavoráre COL pennéllo, cóllo scalpéllo,</i>	To work <i>with</i> pincers, <i>with</i> a chisel.
<i>Fáre una cósa CON piacére, CON facilità, CON difficoltà, CON 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 cùore in máno,</i>	To speak <i>in</i> an open-hearted manner.
<i>È uscito COL servitóre,</i>	He has gone out <i>with</i> his servant.

II. In some phrases, the Italians use *con* where the English use *by*; as, *Illustrársi COL suo 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 vino IN távola,</i>	Put the wine <i>upon</i> the table.
<i>Andáre IN villeggiatúra,</i>	To go <i>into</i> the country.
<i>Éssere 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.

\* *Indósso* is from *in* and *dóssso*, back.

<i>In mia, in sua véce,</i>	<i>In my, in his place.</i>
<i>Essere in potére di, éssere NELLA cúna,</i>	To be at the power of, to be <i>in</i> the cradle.
<i>Stáre in piédi in mézzo álla piázza,</i>	To stand up <i>in</i> the middle of the place.
<i>Tutti gli sguárdi éranó físsi in l'ui,</i>	Every look was fixed <i>upon</i> him.
<i>Stáre in cittá, in vílla, in cásá,</i>	To live <i>in</i> the city, <i>in</i> the town, <i>in</i> the house.
<i>Io l' ho gettáto in máre,</i>	I have thrown him <i>into</i> the sea.
<i>Moríre in età di cénto ánni,</i>	To die <i>at</i> the age of one hundred.

IV. In elegant style, *in* is sometimes used instead of *cóntró* (against); as, *Vendicársi in úno*, to avenge one's self *against* another; *incrudelíre NE' suoí 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 rótto NÉGLI scógli*, the vessel which was *upon* the sea is broken *on* the rocks; *i péscí vivono 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>Scrívere PER la pósta,</i>	To write <i>by</i> post.
<i>Essere crudéle PER natúra,</i>	To be cruel <i>by</i> nature.
<i>Operáre PER interéssé,</i>	To work <i>for</i> interest.
<i>Préndere PEL bráccio,</i>	To take <i>by</i> the arm.
<i>Pagáre cinque fránchi PER giór-no,</i>	To pay five francs <i>a</i> day.
<i>PER pádre égli è nóbile,</i>	<i>Through</i> his father, he is of noble birth.

*PER un sécolo, PER un ánno,  
Una vóce córre PER la cittá,  
Viaggiáre PER la Fráncia,  
Passare PER la Fráncia, PER la  
cámara, PER la pórta,*

*During (for) a year, a century.  
A rumor runs through the city.  
To travel through France.  
To pass through France, through  
the chamber, through the  
door.*

2. *Per* serves also to mark the aim or object of a person ; as, —

*Egli è mórtio PER la pátria,  
Io lavouró PER i miéi scolári,  
Fúrono lasciáti PER mórti,*

*He died for his country.  
I work for my pupils.  
They were left for dead.*

VII. We can also say, *nélle cittá, nélle 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 veritá, io non lo crédo,  
Egli è venúto PER párté di úno,  
Essere PER, or stáre PER,  
PER me vi assicúro che,  
Io ho quél che díte piú che PER  
véro,  
Andáte PE' fátti vóstri,  
PER quánto si affatichi, tutto gli  
va a vóto,*

*In truth, I do not believe it.  
He came from some one.  
To be about to.  
As for me, I assure you that.  
I perfectly believe all that you  
say.  
Let me alone; or, mind your  
business.  
He may tire himself as much  
as he will. nothing succeeds  
with him.*

#### READING LESSON.

Un giovinótto avéva i capélli néri e la bárba biánca. Tútti domandávano la caúsa di un tal fenómeno. Un motteggiatóre rispóse: " Perchè fórse quel Signóre ha lavoráto piú vólla mascél-la che col cervélo.

Giúlio secóndo, in età di 70 ánni, con un élmo ir vópo montò all' assálto délla mirándola. Si dice che un górnó, quéto pápa guerriéro buttásse nel Tévere le chiávi di San Piétro, *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 vista, e  
avéa le díta pôco elástiche, stáva leggéndo in púlpito un cápo  
was reading  
délia génesi. A quéste paróle: "Il Signóre diéde ad Adámô  
gave  
úna móglie," voltò díue páginas in úna vólta, e sénza abbadárvi  
he turned  
perceivin it  
lésse tuttavia con vóce fôrte e chiára: "Ed élla éra incastramáta  
pitched  
read  
per di déntro e per di fuóri." Quel buón piováno si éra  
without.  
parson  
disgraziatamente imbattuto nella descrizioné dell' árca di Noè.  
unfortunately  
lighted upon  
Bisórgna che l' uómo ábbia tânto sénno da sapérsi accomodare  
alle costumánze délle nazióni nelle quálí si tróva. Per mancánza  
is.  
want  
di un chiódo si pérde il férro ad un cavállo; per mancánza di  
lost  
shoe (iron)  
un férro si pérde il cavállo, e per mancánza di un cavállo, ánche  
il cavaliére è perduto, perchè il nemico lo sopraggiúngue, l'  
succeeded  
ammázza, e tútto quéstó per non avér pôsto ménte ad un chiódo  
killed  
put  
d' un férro del suo cavállo.

## 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, *parlare*; to keep silent, *stare zitto*.
2. We ought to be born, *converrébbe nascere*; to be able, *potere*; to avenge, *vendicare*; to punish, *castigare*; to perceive (to know), *conoscere*; or to be troubled, *nè darsi pensiero*.
3. Represented, *figurava*; *Giorgio*; wished to come out, *voleva uscire*; put out, *sporgéva*; gave, *dáva*; to force him back, *per fárlo tornar dentro*.
4. Measured, *misurati*; we measure, *misuriamo*.
5. We should be, etc., *bisogna guardarsi dal perdere*; in refuting, *nel confutare*; denied, *negava*; began to walk, *si mise a passeggiare*; persisted, *persistette*; continued, *continuò*.

## CONVERSAZIONE..

<i>Che fa il vóstro sérvo ?</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 uscita col servitóre.</i>
<i>Che è caduto in térra ?</i>	<i>Lo scalpélio con cíui lavóro.</i>
<i>Perchè è il Signór M. famoso ?</i>	<i>Per le súe ópere letterárie.</i>
<i>Che cósa ha égli fátto ?</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 dóssio.</i>
<i>Che si dice del fù Capitáno ?</i>	<i>Che égli è mórtio 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, andró in véce vóstra.</i>
<i>Che chiedéte (demand) voi ?</i>	<i>Chiédo danáro in préstito.</i>
<i>E crudéle quést' animále ?</i>	<i>Per natúra non è crudéle.</i>
<i>Ha égli compráto úna carrózza ?</i>	<i>No, è tróppo aváro per far qués-ta spésa.</i>

## CHAPTER XXI.

## THE PREPOSITIONS.

(Continued.)

## MNEMONIC EXERCISE.

<i>Ciò sía déutto FRA di noi,</i>	That may be said among us.
<i>Egli verrà FRA diéci giórni,</i>	He will arrive in ten days.
<i>Che c' è quì DÉNTRO?</i>	What is that within ?
<i>Facciámocagli INCÓNTRO,</i>	Let us go to meet him.
<i>Io le sedéva ACCÁNTO,</i>	I was seated beside her.
<i>Egli stétte alquánto SÓPRA di se;</i>	He stopped some time to reflect.
<i>Noè nácque PRÍMA del diluvio,</i>	Noah was born before the flood,
<i>e morì DÓPO il diluvio,</i>	and died after it.
<i>Venni quésta máne a cása vós-trá,</i>	This morning I went to your house.
<i>Non v' è cósa nuóva sótto il sóle,</i>	There is nothing new under the sun.
<i>Ella ha trováto un maríto SE-CÓNDO il suo génio,</i>	She has found a husband according to her taste.
<i>Nell' invérno si sta béne ACCÁNTO al fuóco.</i>	In winter, one is well near the fireside.
<i>Bisórgna vivere SECÓNDO le léggi délla natúra,</i>	We ought to live according to the laws of Nature.
<i>Non vo mái a létto PRÍMA dell' álba,</i>	I never go to bed before day-break.
<i>Il sórno IN SUL mattíno è saluté-vole,</i>	Sleep in the morning is healthy.
<i>Ánimo, Signorína; vién tárdi: levátevi SU,</i>	Come, miss ; it is late : get up.
<i>Che avéte fátto INFÍNO ad óra?</i>	What have you done up to the present moment ?
<i>Ciascúno è padróne IN cása súa,</i>	Every one is master in his own house.
<i>Quándo avrò CÁSA MÍA, inviterò tútti i miéi amíci,</i>	When I have a house of my 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<br>upon the sand, | <i>Gli ingrátí scrívono i benefízi<br/>NELL' aréna.</i> |
| To have no money upon (or<br>about) you,           | <i>Non avére danári IN dósso.</i>                       |

## BETWEEN, AMONG.

II. These prepositions are rendered by *fra* or *tra*, and occasionally by *infra* or *íntra*; as,—

- |  |   |
|--|---|
| Among the people,                                    | <i>FRA (or TRA) il pópolo.</i>                                |
| Among men,   | <i>FRA (or TRA) gli uómini.</i>                               |
| Between these two cities you<br>find three villages, | <i>FRA quéste dúe città s' incón-<br/>trano tre paesétti.</i> |

III. *Fra* (or *tra*) sometimes expresses "in" or "with-in;" as,—

- |   |  |
|---|--|
| I said within myself,                     | <i>Io dicéva FRA me.</i>                         |
| God has created the world in<br>six days, | <i>Dio ha créato il móndo IN séi<br/>giórni.</i> |
| He will arrive within two<br>months,      | <i>Égli arriverà FRA dúe mési.</i>               |
| To live in pleasure, in pain,             | <i>Vivére FRA i piacéri, FRA le<br/>péne.</i>    |

## UNTIL.

IV. "Until" is translated by *fíno* or *síno*; also *insíno* or *infíno*.

## 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<br>to beg you to call upon me<br>to-day, | <i>Iéri vénni DA vói per pregárvi<br/>di passáre óggi DA me.</i> |

*A cásā di, a cásā mía, a cásā vóstra, etc.,* are also used when we refer more particularly to the house; as, *Vói andáte a cásā di vóstro zío; iéri vénni a cásā vóstra per pregárvi di passáre oggi a cásā mía.*

**VII.** The following examples illustrate the use of various prepositions:—

At the fireside,	ACCÁNTO <i>al fúoco.</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 lúi.</i>
Against the enemy,	CÓNTRO <i>al nemíco.</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 fúume.</i>
According to your opinion,	SECÓNDO, or GIÚSTA <i>al vóstro parére.</i>
Before all, before me,	PRÍMA <i>di tutto, PRÍMA di me.</i>
Before speaking,	PRÍMA <i>di, or AVÁNTI di párlare.</i>
Before daylight,	INNÁNZI <i>l' álba, or PRÍMA déll' álba.</i>
Beyond the sea,	AL DI LÀ <i>dal máre.</i>
Behind the door,	DIÉTRO <i>la pórta, or álla pórta.</i>
Before the chimney,	DAVÁNTI <i>il, or al cammino.</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 A, or IN FÁCCIA A.
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 or FUÓRA <i>di cásā.</i>
Towards me, thee,	VÉRSO or INVÉRSO <i>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 lúi.</i>

**VIII.** 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 mórté del  
 will say will hear

súo Tásso? e per mío avvísso 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 quésta mía fastidiósa indisposizíone sopravvenúta  
 alle mólte áltre míe sólite, quási rápido torrénte, dal quálé sénza  
 accustomed

potére avér alcún ritégno védo chiaraménte éssér rapító. Non è  
 defence taken away.

témpo che io párali délla mía ostináta fortúna, per non díre dell'  
 speak

ingratitúdine del móndo, la quálé ha pur volúto avér la vittória  
 di condúrmi álla sepoltúra mendíco ; quánd'io pensáva, che quélla  
 glória, che, mal grádo di chi non vuóle, avrà quéstó sécolo da miéi  
 scrítti, non fósse per lasciármì in alcún módo sénza guiderdóne.

Mi son fáttò condúrre in quéstó Monastéro di Sant' Onófrio, non  
 to conduct

sólo perchè l'ária è lodáta da' médici, più che d'alcún' áltra  
 praised

párte di Róma, ma quási per cominciáre da quéstó luógo emi-  
 nénte, e cólla conversazíone di quésti divóti Pádri, la mía con-  
 versazíone in Ciélo. Pregáte Iddío per me : e siáte sicúro che  
 siccóme vi ho amáto, ed onoráto sémpre nélla presénte víta, così  
 farò per voi nell' áltra più véra, ciò che álla non fínta, ma ve-  
 will do feigned

ráce carità s' appartiéne ; ed álla Divína grázia raccomándo vói,  
 belongs

e me stéssso. Di Róma in Sant' Onófrio.

## 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 bénē*.
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 conversazíone*; 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 tórnna ad adormentársi*; they rise *tútti si álzano*; they congratulate each other, *si rallégrano*.

6. Although made, *benchè fátti*; to live together, *tenérsi compagnía*; to help, *ajutáre*.

7. Displayed, *sfoggiáva*; to embellish, *ornáre*; to place, *collocáre*; neither, *neppúre*; declamation, *filastrócca*; if you do not know, *se non sapéte*; you can put him here, *ponételo pur quí*; because, *chè*; I am going away, *io vádo vía*.

### CONVERSAZIONE.

<i>Che cosa avéte?</i>	<i>Una bottiglia di víno.</i>
<i>Dite da véro, o díte da búrla?</i>	<i>Da véro; non ischérzo.</i>
<i>Dov' è il mío páne (roll) imbuttiráto (buttered)?</i>	<i>Non so, vádo nella cucina per cercárlo.</i>
<i>Che féceró (do) quéi poveríni collé lágrime in súgli ócchi?</i>	<i>Chiésero aiúto col piánto e cólle strída.</i>
<i>Fra quálí déi célesti abitatóri fu collocáto Sant'António?</i>	<i>Amíco mío, non è importánte di sapérlo.</i>
<i>Ho io lasciáto (left) il mío bastóne quí?</i>	<i>Vói lo lasciáste da mía sorélla.</i>
<i>Chi è felíce?</i>	<i>Vói ed io, perchè non ci máncá (fails) un amíco sincéro.</i>
<i>Qual è quéll' animále, che va (goes) con quáttro piédi, pói con dúe, ed in último con tre?</i>	<i>È l'uómo, che da bambíno va carpóni con le máni e co' piédi, e cósi con quáttro piédi, pói rítto su dúe piédi, ed in vecchiája con tre, perchè va col bastóne.</i>

## CHAPTER XXII.

## THE VERBS ÉSSERE AND AVÉRE.

## MNEMONIC EXERCISE.

- Non c' è témpo da pérdere,* There is no time to lose.  
*Non c' è cárne senz' óssa,* There is no meat without bones.  
*Avéte vói in prónsto la monéta?* Have you the money ready?  
*Non bisórgna avérsela a málē,* You must not take it ill.  
*Io v' ho cára quánto sorélla,* I cherish you as a sister.  
*Perchè avéte cosí fréttā?* Why are you in such a hurry?  
*Compráte délla légna; perchè in cantína non ce n'è più,* Buy more wood; for there is no more in the cellar.  
*Se non avéte che fáre, venité méoco,* If you have nothing to do, come with me.  
*Tócca a vói a copríre i miéi difétti,* It is for you to conceal my faults.  
*Ora toccherà a me a racconciárla,*<sup>4</sup> Now it is my turn to adjust the affair.  
*Non ho piacére di viaggiáre di nótte,*<sup>5</sup> I feel no pleasure travelling by night.  
*Con chi l' avéte? Io non l' ho con nessúno,* With whom are you displeased?  
*Vi sóno grán ribáldi in quéstto móndo,* I am displeased with no one.  
*Non si può dáre un cuóre più perfido,* There are great villains in this world.  
*Abbiámoo a discórrere a quáttro ócchi,*<sup>6</sup> There cannot be a more perfidious heart.  
*Ho incontráto dúa giórni fa vóstro cugino,* We must speak of that together tete-a-tete.  
*I béní del móndo sóno in máno délla sórte,* Two days ago I met your cousin.  
*A vói tóCCA il dir prima il vóstro parére,*<sup>7</sup> The riches of this world are in the hands of fate.  
*Égli non è in grádo di fár quéstta spésa.* It is for you to give your advice first.  
*He is not in a position to incur this expense.*

*ESSERE, 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 sóno státo*, I have been : 2d, The past participle *státo* agrees in gender and number with its subject ; as, *Ella è STÁTA*, she has been ; *nóti siámo STÁTI*, we have been.

II. When *éssere* 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 *veníre* is very often used for *éssere*.

IV. The Italian expression *éssere per*, or *stáre per*, signifies "to be upon the point of;" as, *Io sóno*, or *io stò per ammogliármi*, 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

*Vi sóno mólti che vorrébbero*

wish to learn much without  
study,

*imparáre móltó sénza studi-  
áre.*

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,  
To be ready,  
To be thirsty,  
To be hungry,  
To be hot,  
To be satisfied with,  
To cherish some one,  
To remember,  
To be in a hurry,  
To be cold,  
To be ill,  
To be ashamed,  
To take a thing ill,  
To be afraid,  
To be charmed,  
To be in possession of,  
To have knowledge of,

*Avér giudízio ; avér cervéllo.*  
*Avére in prón̄to ; avére a máno.*  
*Avér séte.*  
*Avér fáme.*  
*Avér cálđo.*  
*Avér cáro di.*  
*Avér cáro úno.*  
*Avére a ménte.*  
*Avér frétt̄a.*  
*Avér fréddo.*  
*Avér málē.*  
*Avér vergógna.*  
*Avér per málē.*  
*Avér paúra.*  
*Avér gústo ; avér piacére.*  
*Avére in máno.*  
*Avére conoscénza.*

#### READING LESSON.

Sedúta un po' in dispárte, cólla frónte bássa e le máni intrecciáte súlle ginóccchia, stáva piangéndo chéta, la póvera Laudómia. Le súe guánce in quéstí mési s' éran affiláte e fátte pállide, che quél vivér sémpre in agitazíone, quél dovér ad ógni óra temére le giungésse l' avvíso che Lambérto éra rimásto ucciso, esauríva in léi a pocó a pocó la víta. Ed óra, dópo quésta rótta, délla quále s' ignoraváno i particolári, ed in cui si sapéva però quásí 3,000 persóne avér perdúta la víta, rimanér col treméndo dúbbio s' égli fósse vívo o mórtō ! Non avér módo di uscírne, non sapére a chi domandárne ! “ Oh ! pensiámō,” dicéva, “ s' égli non si sarà gettáto nel maggiór pericólo ! s' égli avrà volútō staccársi dal fiánco del Ferrúccio ! Oimè ! Oimè ! ch' io non ábbia pròprio a vedérlo mái più ? ”

Le cognáte, le nipót̄i e gli áltri tútti di quélle tre cásē che formávano úna sóla famíglia, la venerávano piú che sorélla e zía, e la chiamávano l' Améda, nóme antíco, venúto dal latínó 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 poca  
briga*; hiss, *fa le fischiáte*; I rejoice, *mí rallégro*.

2. Wherever, *dovunque*; to dry, *asciugáre*.

3. Imprinted, *impréssó*.

4. Unhappily, etc., *è cosa disgraziatamente pur véra*; can flourish, *può ésser flórida*; if it were not, *se non fósse*; would wish, *avésse vóglia di*; to take charge, *incaricársi*; take away, *togliéte vía*; manufacture, *fábbrica*; cause to live, *dánno da vivere a*; would die, *morirébbero*.

5. If you were, *se fóste*; may never repent, *vi abbiáte a pentire mái*.

6. To be silent, *stáre zítti*.

7. Old woman, *vécchia*; asked, *domandáva*; *Inaométto*; it was necessary, *convenísse*; to go, *per andáre*; *paradíso*; my dear, *cára mía*; began to weep, *si cacciò a piángere*; to console, *raccoonsoláre*; become young, *ritorneránno gióvani*.

8. *Dolabélla*; *Ciceróne*; only, *solanéménte*; 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*.

#### CONVERSAZIÓNÉ.

*Dov' è la Luísa?*

*È rimásta a casa.*

*Perchè?*

*Perchè è un pôco infreddáta.*

*Louísa, che hai?*

*La mâmma stà (is) mále.*

*Che cósa ha?*

*Ha úna gróssa febbre.*

*Bevéte (drink). È dólce abbastánza?*

*Si, è buoníssimo.*

*Che cos' è quéstia nóstra vita!*

*Un sórgo, sogniámó in páce.*

*Quánti ánni sóno che siéte fuóri di pátria?*

*Sóno ormái quíndici ánni?*

*Figliuóli miéi, avéte appetítio?*

*No, cára mádre.*

*Voléte (will you) bérre (drink)?*

*Prenderémo (we will take) úna limonáta.*

*È mórtia la Signóra?*

*Si, la Signóra María è mórtia.*

*È la Giuliéttá?*

*È desoláta. Il suo vivo dolore*

*Avéte studiáto la vóstria lezióné di música? Avéte fátto esercizio?*

*mi lácera (pierces) l'âmico.*

*Mi son leváto quéstia mattína álle sette, e non mi sóno più móssa (moved) dul piano-fórte.*

*Potréi (could I) vedérla?*

*Si; se voléte entráre un moménto, ma non le dite (say) nûlla.*

## CHAPTER XXIII.

## THE VERBS AND THEIR SYNTAX.

## MNEMONIC EXERCISE.

- Cóme ve la passáte, caríno ?* How goes it with you, dear ?  
*Io sto ascoltándo: non mi muóvo,* I listen : I do not move.  
*Amico, gettáte vía la fática,* Friend, you lose your labor.  
*Veníte púre avánti,* You can likewise enter.  
*Che cósa dite ?* What do you say ?  
*Tiráte vía, gocciolóně !* Go away, great fool !  
*Io stáva scrivéndo úna léttera,* I was about writing a letter.  
*Comportátevi béne, e saréte ben*  
*volúto da tútti,* Behave well, and everybody  
*Da alcúni filósofi si créde che*  
*la víta sía un sógno,* will love you.  
*Vi sóno talúni che vánno sémpre*  
*macchinándo délle novità,* Some philosophers believe that  
*Che cósa impedisce all' uómo di*  
*esser felíce ?* life is a dream.  
*Pióve, tuóna, e baléna, in un*  
*púnто,* There are people always occu-  
*Méntre státe pranzándo scriverò*  
*állo zío,* pied in manufacturing news.  
*Che andáte facéndo cosí per*  
*témpo ?* What prevents man from being  
*Non parlár mái sénza avér* happy ?  
*pensáto,* It rains, thunders, and lightens,  
*È cósa che si dice da alcúni,* all at once.  
*Muóve più l' interésse próprio*  
*che l' altrúi,* While you dine, I will write to  
*Non ho godúto un' óra di béne,* my uncle.  
*Appéna mi víde tirò vía súbito,* What are you doing so early ?  
*I have never enjoyed a mo-*  
*ment's happiness.* Never speak without reflection.  
*He no sooner saw me than he*  
*ran away.* There are some persons who  
*speak of it.* One's own interest is always  
*more touching than that of*  
*others.*

The verbs in the infinitive are easily recognized in Italian by their terminations, namely, in ARE, ERE, IRE ; as, *amáre*,\* to love ; *vedére*, to see ; *finíre*, 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 *veníre* ; as, Everybody says, *si dice da tutti*, è détto da tutti, or *vién détto da tutti* ; the people fear war, *la guérра è temúta dal pópolo*.

III. There are many impersonal verbs † in Italian ; among which are the following :—

<i>Albéggiá,</i>	the day appears.	<i>Piovíggina,</i>	it drizzles: it
<i>Raggióvna,</i>	” ” ”	<i>Lámica,</i>	rains in small
<i>Annóttá,</i>	it is growing dark.	<i>Sprúzzola,</i>	drops.

\* 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 oscuro*, 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, *Conviéne*, it is proper ; *bisógna*, it must.

<i>Baléna,</i>	it lightens.	<i>Accáde,</i>	it happens.
<i>Lampéggia,</i>	” ”	<i>Avviéne,</i>	” ”
<i>Próve,</i>	it rains.	<i>Interviéne,</i>	” ”
<i>Névica,</i>	it snows.	<i>Páre,</i>	it appears.
<i>Tuóna,</i>	it thunders.	<i>Sémbla,</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 *venírr* 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 così,</i>	I am told so.
<i>Ci vuól paziénta,</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>Tócca a me a giuocáre,</i>  | It is for me to play.  |
| <i>Tócca a l'ui 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 *crédere*; and, when in the sense of "to reflect" or "meditate," by the verb *pensare*.

**XI.** The verb "to know" is translated by the verb *sapére* when intellectual knowledge is meant, and by the verb *conóscere* 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 libertà di scrívervi*, I have taken the liberty to write to you.

**XIII.** The verbs *dovére*, *potére*, *sapére*, *volére*, sometimes form their compound tenses with *éssere* when followed by an infinitive; as, *Io non son potuto venire*.

**XIV.** The verb *suonáre*, or *sonáre*, is used in the sense of to play on an instrument; as, *Suóna il violíno*, *suóna il cárno da cáccia*.

**XV.** The verbs *avvertíre* and *badáre* (to take care) are followed by a negation; as, *Avvertíte* or *badáte di non ingannárvi*, 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 *béne*, *si béne*, *páre*, *tútio*, *mi*, *ti*, *pói*, *altriménti*, *ci*, *gid*, *via*, *vi*, *mái*, *égli*, *si*, *bello*, *non*, *ne*; as,—

<i>Il vóstro vestito e bell' e fáatto,</i>	Your suit of clothes is finished.
<i>Son tutto stanco,</i>	I am tired.
<i>Che témpo fa égli?</i>	What is the weather?
<i>Egli è più dótto ch'io non credéva,</i>	He is more learned than I thought.

subject. This inversion sometimes gives great effect, particularly to poetry. We may see it in Tasso :—

*GIACE l' áltá Cartágo ; appéna i ségni  
Dell' álte súe ruíne il lido 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 vóstra sorélla, quándo io vi* (perfect) *VÍDI*; I *went* almost every night to pay a visit to the famous Schiller, *io ANDÁVA quásí ógni séra a far visita al célebre Schiller*.

#### READING LESSON.

Éra intánto compársa la Caterína con qualche cosarélla per céna: e chi non avésse saputo che la cása éra andáta a sacco, l' avrébbe indovinato vedéndo quell' imbandigione, che tútta consistéva in un' insaláta, un pézzo di cácio, e dúa pan néri, che l' úno neppúr éra intéro. La póvera dóんな, scúra e macilénta in víso, cogli ócchi gónfi e róssi, apparecchiáva sénza parlare, e mettéva ógni tánto, lúnghi sóspiri; e dópo quélle prime e brévi paróle, nessuno aprì piú bócca, e rimasér pensosi, sedéndo su úna páanca che éra tútt' in gíro confitta nel múro: e quéstò silénzio paréa tánto piú mésto, che nessúna véce, nessúno strépito s' udíva neppúre, al di fuóri, benchè fóssero nel cuór délla térra, pôco lontáni di piázza. Il cánto d' un gállo o l' abbaiár d' un cáne avrébber alméno dátó ségno di cosa víva; ma quel desoláto bórgo avéva aspéutto 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, *déstá*.

2. Read, *léutto*; 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 soggiaciére*; triumphed, *trionfáto*; forcing (constraining them), *costringéndoli*; ensanguined, *insanguináti*.

6. You cannot mention (cite), *vossignoría non può citáre*.

## CONVERSAZIONE.

*Avéte cámere da affittáre* (to let)?

*Vorréi un appartaménto.*

*Lo vorréi* (should like) *smobigliáto*.

*Non più che l'invérno.*

*Al partíre rivenderò* (I will sell again) *la mobiglia*.

*Con móbili o sénza móbili?*

*Pensáte di trattenérvi* (to remain) *mólto*?

*E al partíre?*

*Non ne caveréte un térzo del cósto.*

<i>Allora è meglio trovare una buona padrona ed un bell' appartamento.</i>	<i>Vi condurrò io dalla Signora Bianca; ella è persona gentilissima e discreta.</i>
<i>Andiamo a vedere.</i>	<i>La situazione è bellissima.</i>
<i>Che móbili ha ella?</i>	<i>Ha móbili di mógano (mahogany), e tappéti di lússo.</i>
<i>Il léutto è la cosa principalissima.</i>	<i>Non potéte desiderárne un migliore.</i>
<i>La cámara rispónde súlla strada?</i>	<i>No Signore, da nel giardino.</i>
<i>Desídéra vedére un' áltra stánza?</i>	<i>No, crédo che il léutto sia buono.</i> <i>Non si tráttta adesso che del prezzo.</i>
<i>Che si dice dell' ostinazione?</i>	<i>Si dice che l' ostinazione è peggiór di tutti i peccati.</i>
<i>Che ci vuóle in tutte le cósas?</i>	<i>In tutte le cósas ci vuóle la moderazione.</i>
<i>Quándo è più lúcido il sóle?</i>	<i>Dópo una burráscia è sempre più lúcido il sóle.</i>
<i>Che voléte amíco mío?</i>	<i>Vóglia più che vóvi potéte dármi.</i>
<i>Che bisórgna fáre per godere buóna salúte?</i>	<i>Bisórgna vivere parcaménte.</i>
<i>Che sta facéndo quést' uómo?</i>	<i>Sta ragionando per passare il témpo.</i>
<i>Che cosa è pazzia?</i>	<i>Lo sperár sémpre nell' arveníre e pazzia.</i>

## CHAPTER XXIV.

## THE VERB: THE SUBJUNCTIVE MOOD.

## MNEMONIC EXERCISE.

<i>Gli comandò che parlásse,</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 io débba dír di si o di no,</i>	I do not know if I ought to say yes or no.
<i>Quánd' anche io lo sapéssì, non ve lo diréi,</i>	Even if I knew it, I would not tell you.
<i>Si dà per sicúro che la páce sía fáttta,</i>	We are assured that peace is made.
<i>Bisórgna che gli scriviáte vóí stéssso,</i>	It is necessary that you write to him yourself.
<i>È il piú brávo uómo ch' io ábbia mái conosciúto,</i>	He is the most honest man that I have ever known.
<i>Benchè sía diffíclle, bisórgna però víncere se stéssso,</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>Io gli díssi che cóme gli piacésse le rispondésse,</i>	I told him that I would answer her as he might please.
<i>Póre ch' élla si fáccia ognór più béllo,</i>	She seems to be continually growing handsomer.
<i>Gli díssi che facésse cóme vo- lesse,</i>	I told him to do as he pleased.
<i>Se io avéssi studiáto, saréi dótto,</i>	If I had studied, I should be learned.
<i>Può éssere ch' io párta dománi,</i>	It is possible that I may leave to-morrow.
<i>Se tu sapéssì quánto io 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 párlo*, 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 vóglia scrívere*, is positive, and in the indicative mood ; I wish that you would write, *io vóglia che voi scrividé*, 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, —

*Per amór di te ti prégo (che)* For your sake, I beseech you  
to desist.

*Che vuói tu ch' io sáppia?* 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 :—

- Vóglia sposáre úna dónna che mi piáce,* I wish to marry a woman whom I like.  
*Vóglia sposáre úna dónna che mi piáccia,* I wish to marry a woman whom I may like.  
*Vádo cercándo úno che mi vuól béne,* I am seeking one who is fond of me.  
*Vádo cercándo úno che mi vó-glia béne.* 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,—

- Bisórgna che vói partiáte dománi,* You must go away to-morrow.  
*Mi sembráva che avésse vóglia di rídere,* He appeared as if he had a wish to laugh.  
*Parévami che élla fósse piú bi-áncia che la néve,* 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,—

- Bélla quánt' áltra dónna (che) fósse mái in Firénze,* As handsome as any other lady in Florence ever was.  
*È la migliore ópera che sía compársa,* It is the best work which ever appeared.

VII. And after the relative *quále*, not used in an interrogative manner ; as,—

- Úna párté quále volésse ne reg-gerébbe,* He might govern such a part as he should wish.

#### 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-ge sáppian di che témpora sía la mia víta,</i>	I believe, that, by this time, mountains and plains know 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 dátó la ragióne affin-chè ci distinguiámó, or ci dis-tinguéssimo, dágli animáli,</i>	God gave us reason in order that we might distinguish ourselves from animals.
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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 quéstí denári, gliéli presteréi incontanénte,</i>	If I had this money, I would lend it to you immediately.
<i>Chi starébbe méglia di me, se quéi denári fósse miéi?</i>	Who would be more happy than 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 cósa 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 respondésse: Monsignóre, v' è quéstá differénza fra vói e me, che se vói fóste náto nella bottéga di mía pádre vi sareste ancóra.

Tre giórni dópo la mórté di Caterína di Fráncia, il predicatoré Lineestre così dall' áltó del pérgamo la raccomandáva ágli

astánti: "La Regína madre è mórtta, 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 cattólica déva pregáre per léi che vísse tánto mále, e così spésso sosténne la eresía, quantúnque si díca che in último sía státa con nóni, e non ábbia acconsentito álla mórtte déi nóstri príncipi. Su di che ío dévo dírvi, che se voléte recitárle un páter ed áve così a casáccio, fáte vói; varrà per quéllo che può 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 wouldest 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, *ébbe vóglia di*, etc.; did, *facéssse*; entered, *entrò*; sold, *vendéssse*; you must do, etc., *ne abbiáte un gran consúmo*; left (remains), *rimáne*.

2. Demolish (make to demolish), *fáccia demolíre*; will find, *troverà*.

3. Did see, *vedéssero*; pointed, *addítò*; we shut, *rinchiudiámo*.

4. Should marry (if he had to take a wife); will marry, *mene-réte*.

## CONVERSAZIONE.

- Che cosa domandò egli?* Se io avévo ben studiáto.  
*Che dicéste voi?* Non so s'io débba dir di si o di no.  
*Che voléte sapére?* Vóglia sapére chi élla sía.  
*Quándo ritorneréte?* Può éssere ch' io ritórni dománi.  
*Chi sarébbe státo generoso se fosse náto rícco?* Il póvero che si móstra riconoscénte di un benefízio.  
*Che dísse María?* Se io fossi rícca, so ben io quél che avréi a fáre.  
*Che cosa è rára?* È cosa rára che s' incontrí un médico che prénda medicína.  
*Perchè vi maravigliáte voi?* Perchè voi avéte vendúto quel cavállo.  
*E se io avéssi bisogno di danáro?* Se sapéste quánt' io v' amo, m' avréste domandáto di prestár-vene.

## CHAPTER XXV.

## THE INFINITIVE, GERUND, PRESENT AND PAST PAR-TICIPLES.

## MNEMONIC EXERCISE.

*Spésso la verità sta occulta,**Che cosa avéte sentito dire?**Ho sémpre odiato l' adulazionē,**Il fuóco è spárso in túta la na-túra,**Bisogna andare cárto nel par-láre,**Giúnto álla pórtā, la tróvai chiúsa,**I Toscáni sóno acutíssimi nel motteggiáre,**Al primo vedérla la sorprésa mi ha tradito,**Lo speráre nell' arveníre è paz-zia,**La fólla crescénte sboccáva da ógni pártē,**Il parlár póco, il fáre assái, e'l non laudáre sè stéssō, sóno virtù rárē,**Guardáti dal vantáre le cóse túe,**Una búrla per éssere détta fuóri di témpo può diventáre un offesa,**Si può dire quéllo éssere véra árte che non appáre éssere árte,**Non il cominciáre, ma il perse-veráre, è dégno di lóde,*

Truth is often concealed.

What have you heard said?

I have always hated flattery.

Fire is spread throughout all nature.

It is necessary to be careful in speaking.

When I arrived at the door, I found it shut.

The Tuscans are very sharp at raillery.

Surprise betrayed me when I first saw her.

It is foolish to place one's hopes on the future.

The swelling crowd poured in from all parts.

To speak little, to do much, and not to praise one's self, are rare virtues.

Be careful not to boast of thy actions.

An untimely joke may become an offence.

It may be said, that true art is that which does not appear to be so.

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, *égli dice il popolo non DOVER essere ingannato*; it is said that time *is* the father of all truth, *dicono il tempo ESSERE padre di ogni verità*. 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 popolo non deve essere ingannato*.

II. The pronouns *lui* and *lei* are used instead of *égli* and *ella* with the infinitive; as, *Sa ognuno lui essere stato maestro di bel dire*, 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 strépito,</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, ribaldo!</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 suo 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' intérno 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*, *venire*, and *stáre*: the first two convey an idea of movement; the latter, that of rest.

*venire, un urtársi d' uómini e di cárri un jorbír d' ármi, un apparecchiáre di mácchine muráli, che l' áere ne éra a móltá distánza intronáto.*

(VI.) Many English phrases may be translated literally ; as, —

*It is a great folly to live poor, È gran pazzia il vivér póvero,  
in order to die rich, per morir ricco.*

*It is a virtue to say much in È virtù di dir móltó in póchi  
few words, détti.*

#### THE PARTICIPLES.

(VII.) When the past participle \* is joined to the verb *éssere* (to be), or to such verbs as *veniré, restáre* or *rimanére, vedérsi*, 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, —

*Éssi éran di fróndi di quércia They were garlanded with oak-  
inghirlandáti, leaves.*

*Né éranó le fálte de' Vitelliáni Nor were the faults of Vitel-  
puníte, ma ben pagáte, lius' troops punished, but  
well paid.*

(VIII.) But when the past participle is joined to the verb *avére* (to have), — if this verb is used, instead of *éssere*, 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' avéa (for s' érá) mésse alcúne He had put some small stones  
petrúzze in bócca, in his mouth.*

*Per non potérti vedére t' avrésti Thou wouldest have torn out  
(for ti sarésti) caváti gli ócchi, thy eyes, not to see thyselv.*

*Úno che foráta avéa (for tenéa,  
possedea) la góla,* One who had his throat pierced.

\* There are many participles in *áto, áta*, which are contracted by suppressing the *at*: these are —

*Accéttó — a* for *accettáto — a*, accepted.  
*Adáttó — 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, —

*Cóme io avrò dátó* (or *dardò*) As soon as I shall have given  
lóro ógni cosa, every thing to them.

*Cercáto ho* (or *cercái*) *sémpre* I have always sought a solitary  
solitária via, way.

*Chi quésté cóse ha manifestáto* Who has told these things to  
(or *manifestò*) *al maestro?* 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*, *cuí*, *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, —

*Élla medésima me le ha détte* She herself has told them to  
(or *mi ha détte quésté cóse*), me.

*Il libérto dicéva avérla éssو uccisa* (or *avére éssо uccisa la* The freedman said that he had  
*dónna*), killed her himself.

**XI.** The English present participle may be expressed in Italian, —

1. By the gerund of the corresponding verb ; as, —

*Veggéndolo consumáre cóme la néve al sóle,* Seeing him waste away like  
snow in the sun.

*Dorméndo gli párve di vedére la dóonna sua,* (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, —

*Pói ch' ébbi riposáto il córpo lássso,* Having rested my weary body.

*Quánd' ébbe détto ciò, riprése il téscchio mísero có' dénti,* 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,—

*Consumò quellà mattina in cercárlì,* He spent that morning in looking after them.

*Crédo che le suóre sién tutte a dormire,* 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, *Ébbi il piacéré di vedérlo*, I had the pleasure of seeing him.

XIV. The preposition "on," before the participle, may be expressed by the prepositions *di* or *in*; as,—

*Si vánta d' avér la lóro conoscenza,* He values himself on being acquainted with them.

*Nel partíre gli sovénne di léi,* On his departure, he recollects her.

The preposition "in" is rendered by *a* or *in*; as,—

*Avéa nel quetár pôpulo autorità ed árte,* In appeasing the people, he had both authority and art.

*Che a far ciò volésse aitárlo,* 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,—

*Gli scolári impárano le régole di úna língua studiándole,* 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 solo, "Ah, Quiriti!"*      The divine Julius checked the sedition of his army by only saying, "Ah, Romans!"

#### READING LESSON.

Dio mi creò per amáre; io mi ricórdo di un fanciúllo sensitívo, vágó di solitúdine, abandonáre il trambústo délla città, e lontáno nei cámpi voltársi indiétra a contemplárla, cóme l'Alghiéri descríve il naufrago che uscito fuóri dal pélago álla ríva, si vólge all'acqua perigliósa, e guáta; égli si avvolgéva péi bóschi, udíva la véce arcána che par che mándi la natúra al suo Creatóre, ascoltáva commóssso l'armonía dégli uccélli, ed invidiáva la véce lóro per cantáre anch'égli un ínno di glória, e le áli per accostársi al firmaménto, perchè gli avévanó détto il Pádre del creáto abitérre nei ciéli: quánto tesoro di afféttu éra nell'ánima di quel fanciúllo! Appéna la campána délla séra indicáva l'óra déi mórti, prosternáto davánti álla immágine di Gesù Crísto non sénza lácrime la supplicáva per le ánime dei suóis defúnti . . . per tútti quélli che purgándosi aspéttano di sollevársi álle gióie divíne: égli avéva úna paróla di confórto per qualúnque sconsoláto. Ah! quel fanciúllo fui io.—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 Cleánte 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, *riconóbbbero*; they said, *dicévano*.
3. Earned, *guadagnáva*.
4. Painted, *dipínse*; came, *vénnero*.
5. To emancipate, *emancipáre*; box on the ear, *schiáffo*.
6. Are seen, *védono*; moves, *muóve*; to quiet, *acchetáre*; to teach, *insegnáre*; to kill, *ammazzáre*.
7. To despoil, *spogliáre*; to designate, *disegnáre*; discovered, *scopérти*.

## CONVERSAZIONE.

<i>Che negárono gli epicuréi?</i>	<i>L' esistéenza dell' ánima.</i>
<i>Che riconóbbbero éssi?</i>	<i>Soltánto i príncipi físici.</i>
<i>Che dicévano?</i>	<i>Dicévano gli déi non entráre nelle cóse di quéstó móndo.</i>
<i>Di chi éra Bellini maéstro?</i>	<i>Di Tiziáno.</i>
<i>Chc féce il pittóre Bellini per Maoméットo secóndo?</i>	<i>Égli dipínse la decolláziona di San Giovánni Battista.</i>
<i>Ne fu conténto il sultáno?</i>	<i>Lodándo la pittúra, avvertì l' artísta d' un erróre.</i>
<i>Cóme guadagnáva la víta il filósofo Cleánte?</i>	<i>Col cavár ácqua in témpo di nótte per atténdere állo stúdio di giórno.</i>
<i>A chi somígliano gli uómini in generále?</i>	<i>A un miseráble príncipe dominánte sulle cóste délla Gui-néa.</i>
<i>Perchè?</i>	<i>Perchè dicéva ad alcúni Fráncési: "Si párla móltó di me in Fráncia?"</i>
<i>Che pretendévano gli antíchi?</i>	<i>Pretendévano, la prima felicità éssere il non náscere, la se-cónda, il morír présto.</i>

## 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 vista di non inténdere,</i>	He pretended not to hear.
<i>Veníte a stáre con nós,</i>	Come to live with us.
<i>Cóme státe d' appetító?</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 ragázzo che non puo stár férmo,</i>	He is a child who cannot keep still.
<i>. Siámó cosí stánche che nón pos-siámó piú stáre in piédi,</i>	We are so tired that we can no longer stand.
<i>Ditegli ch' égli fáccia cóme vuó-le,</i>	Tell him that he may do as he likes.
<i>Il grústo dégli uómini va soggéto a mólti vicénde,</i>	The taste of men is liable to many changes.
<i>Égli non póse gran fátto cúra a quéllo ch' io díssi,</i>	He did not pay much attention to what I said.
<i>Io scélsi úna mólti secóndo il cuór mío,</i>	I took a wife after my own heart.
<i>Non fáte capitále délla súa pa-róla;</i>	Do not depend upon his word.
<i>Da nós si va in távola álle cín-que,</i>	We dine at five at our house.
<i>Vi darò contézza del súo státo,</i>	I will inform you of his situation.
<i>Ío l' indúco quánto so e pósso, a stáre allégro e a fársi ánimo,</i>	I will induce him, as much as I can, to drive away melancholy, 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 *faccére* (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>Quésta cosa non va fatta,</i>	This thing ought not to be done.
<i>Andár dietro ad úno,</i>	To follow some one.
<i>Andáre a vóto, 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 quésto,</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 dónné 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' cálcii,</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 móttó,</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' acqúa ai piédi,</i>	To praise one's self.
<i>Dársi a gámbe,</i>	To run away.
<i>Dársi pensiére,</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 cárté,</i>	To deal at cards.
<i>Quéstó non fa per me,</i>	This will not do for me.
<i>Avér móltó 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 giórno,</i>	At the break of day.
<i>Far béllo,</i>	To set off.
<i>Non fa fórza,</i>	It is no matter.
<i>Far cértó,</i>	To assure.
<i>Fátevi indiéstro,</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 íuno,</i>	To cheat some one.
<i>Fáre úna prédica,</i>	To admonish.
<i>Far víta stréttá,</i>	To live niggardly.
<i>Far súa vóglia,</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>Qui sta il púnто,</i>	This is the question.
<i>Státe quánto vi piáce,</i>	Stay as long as you please.
<i>Dóve státe di cásá?</i>	Where do you live?
<i>Il túutto 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 béné,</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 mármo sénza parláre,</i>	He stands like a marble statue, without speaking.
<i>Dítémi in che módo sta che égli sía vóstro fratélló?</i>	Tell me, how comes it that he is your brother?

## READING LESSON.

*Il fuóco, l' ácqua e l' onóre.*

Il fuóco, l' ácqua e l' onóre, fécerò un témpo comunélla insiéme. Il fuóco non può mái stáre in un luégo, e l' ácqua ánche sémpre si muóve; ónde trátti dália lóro inclinázioñe, indússero l' onóre a far viággio in compagnía. Príma dúnque di partírsi, tútti e tre díssero che bisognáva dársi fra lóro un ségno da potérsi ritrováre, se mái si fósnero scostáti e smarrítí l' úno dall' altro. Dísse il fuóco: "E se mi avvenísse mái quéstó cásò che io mi segregássi da vói, ponéte ben ménte colà dóve vói vedéte fumo; quéstó è il mío segnále e quívi mi troveréte certaménte." — "E me," dísse l' ácqua, "se vói non mi vedéte, non mi cercáte colà dówe vedréte seccúra o spaccatúre di térra, ma dówe vedréte sálci, ontáni, cannúcce o érba móltó álta e vérde; andáte costá in tráccia di me, e quívi sarò io." — "Quánto a me," dísse l' onóre, "spalancáte ben gli ócchi, e ficcátémegli béne addósso e tenétemi saldo, perchè se la mala ventúra mi guída fuóri di cammíno, sicchè io mi pérda úna vólta, non mi troveréste piú."

## 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, *furibónedo*; can, *pósso*; judge, *giudicáre*.
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, *verrò*; came, *vénne*; she was dying, *éra ágli estrémi*; go, *andáte*; return, *tornáte*; I am sorry, *me ne rincrésce*; continued, *continuò*.

## CONVERSAZIONE.

<i>A chi sóno cári i nómi del Sárpi, del Parúta e del' Algarótti?</i>	<i>Son tanto cári all' Európa quánto all' Itália.</i>
<i>Che bisogna fáre per l' infortúnio?</i>	<i>Bisogna compiángerlo 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 Áldo Maurízio?</i>	<i>Il primo célebre stampatóre che sía státo in Európa.</i>
<i>E il Zeno ed il Goldóni?</i>	<i>Sóno i pádri del drámma e délla commédia italiána.</i>
<i>Chi fu Bémbo?</i>	<i>Il primo legislatóre della língua italiána.</i>
<i>Cóme si chiamáva anticaménte Nápoli?</i>	<i>Parténope, nóme di una Siréna che credési ábia fondáta la città.</i>
<i>Che si dice délla poténda Veneziána?</i>	<i>Élla ha arricchítala l' Itália e l' ha difesa 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 vero, 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 erba nasce dappertutto,</i>	Weeds grow everywhere.
<i>Il tempo passa presto,</i>	Time passes quickly.
<i>Mi preme assai di parlargli,</i>	I much need to speak to him.
<i>Venite quanto più presto potete,</i>	Come as soon as possible.
<i>V'ingannate di gran lunga,</i>	You are greatly mistaken.
<i>Questa non è già colpa vostra,</i>	This is not your fault.
<i>Gli uomini imitano molto, e riflettono poco,</i>	Men imitate much, and reflect little.
<i>Chi obbedisce alla cieca, spesso si pentte,</i>	He who obeys blindly, often repents.
<i>Chi sempre ride, spesso ingaña-</i>	He who always laughs, often deceives.
<i>na,</i>	
<i>Le sue cose vanno di bene in meglio,</i>	His affairs become better and better.
<i>Io non vi voglio neppur guardare!</i>	I do not wish even to look at you!
<i>Gli ho reso conto appuntino di ogni cosa,</i>	I have rendered an exact account of every thing.
<i>Di raro il medico piglia medicina,</i>	The physician rarely takes medicine.
<i>Non bisogna mai parlare a caso,</i>	We should never speak at random.
<i>Me ne ricorderò per un pezzo,</i>	I shall remember it for a long time.
<i>Dónde veníte? Dóve 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 *ménte*, manner (from the Latin *mens*) ; as, *Dotta*, learned ; *dotta-ménte*, learnedly ; *sávia*, wise ; *savia-ménte*, wisely ; *dólce*, sweet ; *dolce-ménte*, 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, *Fedéle*, faithful ; *fedel-ménte*, faithfully ; *maggioré*, greater ; *maggior-ménte*, greatly.

II. These adverbs have their comparatives and superlatives formed from the comparatives and superlatives of the adjectives ; as, *Più sincéra*, more sincere ; *più sinceraménte*, more sincerely ; *méno felíce*, less happy ; *méno feliceménte*, less happily ; *prudentíssima*, very prudent ; *prudentíssimaménte*, very prudently.

III. Some adverbs are mere adjectives, and are used also in their comparatives and superlatives ; as, *Chiáro* (*chiaraménte*), clearly ; *più chiáro*, more clearly ; *schiéttta* (*schiettaménte*), candidly ; *méno schiéttta*, less candidly ; *tríste* (*tristaménte*), sadly ; *tristíssimo*, very sadly.

IV. The following are the other adverbs most in use in Italian :—

## ADVERBS OF TIME.

<i>Adesso</i> ,	now.	<i>Avantiéri</i> ,	the day before yesterday.
<i>Mô</i> ,	"	<i>Iér l' altro</i> ,	the other day. [day.]
<i>Óra</i> ,	"	<i>L' altriéri</i> ,	
<i>Allóra</i> ,	then.	<i>Iermattína</i> ,	yesterday morning.
<i>Ancóra</i> ,	still.	<i>Ierséra</i> ,	last evening.
<i>Tuttóra</i> ,	"	<i>Oggi</i> ,	to-day.
<i>Talóra</i> ,	sometimes. ( <i>talvolta.</i> )	<i>Oggidì</i> ,	in our days.
<i>Ognóra</i> ,	always.	<i>Siamáne</i> ,	this morning.
<i>Sémpré</i> ,	"	<i>Staséra</i> ,	this evening.
<i>Sovénte</i> ,	often. ( <i>spesso.</i> )	<i>Stanotte</i> ,	to-night.
<i>Testéso</i> ,	just now.	<i>Domattína</i> ,	to-morrow morning.
<i>Testé</i> ,	"	<i>Dimáni</i> ,	to-morrow.
<i>Iéri</i> ,	yesterday.	<i>Dománe</i> ,	"

<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>Oramái</i> ,	"
<i>Dianzi</i> ,	"	<i>Oggimái</i> ,	"
<i>Príma</i> ,	"	<i>Quási</i> ,	almost.
<i>Dietro</i> ,	afterward.	<i>Círca</i> ,	about.
<i>Dópo</i> ,	"	<i>Incírca</i> ,	"
<i>Poi</i> ,	then, since, afterward.	<i>Intórno</i> ,	"
<i>Dipói</i> ,	" " "	<i>Tárdi</i> ,	late.
<i>Dappói</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>Appréssó</i> ,	" "	<i>Intánto</i> ,	in the mean time.
<i>Insíne</i> ,	in fine.	<i>Frattánto</i> ,	" " " "
<i>Da cápo</i> ,	once more.	<i>Trattánto</i> ,	" " " "
<i>Giù</i> ,	already.	<i>Dacchè</i> ,	since.
<i>Di già</i> ,	"	<i>Finchè</i> ,	until.
<i>Mái</i> ,	never.	<i>Quándo</i> ,	when.
<i>Giammái</i> ,	"	<i>Tuttavia</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>La</i> ,	" near " you.	<i>Altróve</i> ,	elsewhere.
<i>Costà</i> ,	" " "	<i>Altrónde</i> ,	"
<i>Costá</i> ,	there, thither.	<i>Avánti</i> ,	before.
<i>Colà</i> ,	" " "	<i>Davánti</i> ,	"
<i>Colà</i> ,	up.	<i>Diétro</i> ,	behind.
<i>Sù</i> ,	down.	<i>Didiétro</i> ,	"
<i>Giù</i> ,	there.	<i>Indiétro</i> ,	back.
<i>Quíni</i> ,	"	<i>Addiétro</i> ,	"
<i>Glì</i> ,	"	<i>Sópra</i> ,	upon, above.
<i>Ívi</i> ,	"	<i>Sotto</i> ,	under, below.
<i>Índi</i> ,	thence.	<i>Abdássø</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>Costaggìu</i> ,	there below near you.	<i>Rimpéttó</i> ,	opposite.
<i>Costínci</i> ,	from thence.	<i>Dirimpéttó</i> ,	"
<i>Óve</i> ,	where.	<i>Língi</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>In fine,</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>Davantaglio,</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>Almánco,</i>	" "

## OF QUALITY.

<i>Bene,</i>	well.	<i>Brancolone,</i>	crawlingly.
<i>Male,</i>	badly.	<i>Inginocchióne,</i>	on one's knees.
<i>Appena,</i>	hardly.	<i>Carpóne,</i>	upon all fours.
<i>Apposta,</i>	purposely.	<i>A cavalcione,</i>	astride over.
<i>A gára,</i>	emulously.	<i>Tentone,</i>	gropingly.
<i>A caso,</i>	by chance.	<i>Boccóne,</i>	with one's face downward.
<i>A tórtó,</i>	wrongly.		

## OF AFFIRMATION.

<i>Sì,</i>	yes.	<i>Maisi,</i>	yes, indeed.
<i>Già,</i>	yes, certainly.	<i>Si, bene,</i>	yes, truly.
<i>Béne,</i>	well.	<i>Affè,</i>	in faith.
<i>Invéro,</i>	indeed, truly, in truth.	<i>Appunto,</i>	just.
<i>Davvéro,</i>	" " "	<i>Volentiéri,</i>	willingly.
<i>Da dovéro,</i>	" " "	<i>Benvolentiéri,</i>	very willingly.
<i>In veritá,</i>	" " "	<i>Malvolentiéri,</i>	unwillingly.

## OF NEGATION.

<i>No,</i>	no, not.	<i>Nonmái,</i>	never.
<i>Mái,</i>	never.	<i>Míca,</i>	not.
<i>Maindò,</i>	no, indeed.	<i>Nonmíca,</i>	not at all.
<i>Cérto no,</i>	certainly not.	<i>Per nílla,</i>	by no means.
<i>Nongiù,</i>	not, not at all.	<i>Niente affatto,</i>	nothing at all.

## OF DOUBT.

<i>Fórse,</i>	perhaps.	<i>Per accidénte,</i>	perchance.
<i>Forsechè,</i>	"	<i>Per sorte,</i>	"
<i>Pud èssere,</i>	may be.	<i>Per avventúra,</i>	"
<i>Pud dársi,</i>	"		

## OF COMPARISON.

<i>Sì,</i>	so, thus.	<i>Viappiù,</i>	a great deal more.
<i>Così,</i>	" "	<i>Vieppiù,</i>	" " " "
<i>Come,</i>	as.	<i>Viamméno,</i>	a great deal less.
<i>Siccome,</i>	so, as.	<i>Viemméno,</i>	" " " "
<i>Più,</i>	more.	<i>A guisa,</i>	like.
<i>Meno,</i>	less.	<i>A modo,</i>	"
<i>Assai,</i>	much.	<i>Al pari,</i>	"

## OF INTERROGATION.

<i>Ove?</i>	where?	<i>Chè?</i>	how?
<i>Dove?</i>	where? whither?	<i>Come?</i>	how?
<i>Dónde?</i>	whence?	<i>Perchè?</i>	why?
<i>Quando?</i>	when?	<i>Quanto?</i>	how much?

## OF CHOICE.

<i>Anzi,</i>	rather, sooner.	<i>Piupresto,</i>	rather, sooner.
<i>Prima,</i>	" "	<i>Piuttosto,</i>	" "

## OF DEMONSTRATION.

<i>Ecco,</i>	here or there is; lo! behold!	<i>Eccoli,</i>	there is, there are.
<i>Eccoquà,</i>	here is, here are.	<i>Eccogli,</i>	" " "
<i>Eccoquà,</i>	" " " "	<i>Eccolà,</i>	" " "

## V. A list of the adjectives which are used in Italian as adverbs:—

<i>Forte,</i>	very much.	<i>Raro,</i>	rarely.
<i>Spesso,</i>	often.	<i>Solo,</i>	only.
<i>Sodo,</i>	fast, hard.	<i>Tutto,</i>	all.
<i>Alto,</i>	softly.	<i>Poco,</i>	little.
<i>Certo,</i>	certainly.	<i>Molto,</i>	much.
<i>Triste,</i>	sadly.	<i>Troppò,</i>	too much.
<i>Dolce,</i>	sweetly.	<i>Bello,</i>	handsomely.
<i>Chiùro,</i>	clearly.	<i>Buono,</i>	very well.
<i>Schiètto,</i>	candidly.	<i>Meglio,</i>	better.
<i>Piano,</i>	low, softly.	<i>Peggio,</i>	worse.
<i>Tardo,</i>	late.	<i>Aperto,</i>	openly.
<i>Lento,</i>	slowly.	<i>Subito,</i>	immediately.
<i>Présto,</i>	soon.	<i>Sicuro,</i>	surely.
<i>Pronto,</i>	readily.	<i>Dimesso,</i>	lowly.
<i>Tosto,</i>	speedily.	<i>Sommesso,</i>	humblly.
<i>Ratto,</i>	" "	<i>Vicino,</i>	near.
<i>Tanto,</i>	so much.	<i>Lontano,</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 rado,</i>	seldom, rarely.
<i>Ja botto,</i>	presently.	<i>Di raro,</i>	" " "
<i>In un baleno,</i>	in an instant.	<i>Infatti,</i>	in fact. "
<i>In un batter d' occhio,</i>	in the twinkling of an eye.	<i>Diffatti,</i>	" " "
<i>Poco fa,</i>	a little while ago.	<i>Di gran lunga,</i>	by far.
<i>Fra poco,</i>	in a short time.	<i>A lungo andare,</i>	in the long-run, in time.
<i>Un pezzo fa,</i>	some time ago.	<i>A più potere,</i>	with all one's might.
<i>Delle volte,</i>	at times.	<i>Di mala voglia,</i>	unwillingly.
<i>All' improvviso,</i>	unexpectedly.	<i>A un di presso,</i>	almost.
<i>All' avvenire,</i>	in future.	<i>D' allora in qua,</i>	since that time.
<i>A minuto,</i>	in detail.	<i>D' ora innanzi,</i>	henceforth.
<i>Di fresco,</i>	newly.	<i>In quel mentre,</i>	in or at that time.
<i>Di buon grado,</i>	willingly.	<i>Di punto in punto,</i>	exactly.
<i>Mio malgrado,</i>	against my will.	<i>Di punto in bianco,</i>	point-blank.
<i>Senza meno,</i>	positively.	<i>Di quando in quando,</i>	now and then.
<i>Quanto prima,</i>	very soon.	<i>Di tratto in tratto,</i>	" " "
<i>A bello studio,</i>	designedly.	<i>Di tanto in tanto,</i>	" " "
<i>A bella posta,</i>	unless.	<i>Il più per lo più,</i>	on the whole, at the utmost.
<i>A meno che,</i>	everywhere.		
<i>Da per tutto,</i>	"		
<i>Per ogni dove,</i>	"		
<i>Ad un tratto,</i>	at once.		

#### READING LESSON.

##### *La Povera Cieca.*

È brúna l' ária — per le contráde,  
 A fiócce a fiócce la néve cáde ;  
 E là in ginóccchio préssò la chiésa,  
 Géme una vécchia dóんな prostésa :  
 Órba dégli ócchi, la poverétta  
 Atténde il páne, che a léi si géッta . . .  
 Fáte limósina, pietósa génte,  
 Fáte limósina álla dolénte !

Vói non sapéte che quéllea dóんな,  
 Mácero il víso, lórda la góんな,  
 De' suói concénti cóll' armonía  
 Di cénto pópoli l' álme rapía ;

Oh quánta invídia ai fortunáti  
 Che d' un sorriso rendéa beáti !  
 Fáte limósina, pietósa génte,  
 Fáte limósina álla dolénte !

Oh quánte vólte fuór de' teátri  
 L' imménsa fólla dégl' idolátri  
 Fra mille plaúsi le féa codázzo  
 Fíno álla pórta del súo palázzo,  
 E riverénte stendéa il ginóchchio  
 Perchè scendésse dál' auréo cóccchio !  
 Fáte limósina, pietósa génte,  
 Fáte limósina álla dolénte !

Quánte dovízie spandéva intórno  
 Il súo magnífico vásto soggiórno !  
 Brónzi, colónne, vási, cristálli,  
 Argénto ed óro, cócchi e caválli ...  
 Di fióri e gémme da tútte bández,  
 Sóvra i súoi pássi piovéan ghirlández ...  
 Fáte limósina, pietósa génte,  
 Fáte limósina álla dolénte !

Ma un dì fra l' ánsie d' un dúolo atróce  
 Perdè la vísta, perdè la víoce —  
 Ahi sventuráta ! or per le stráde  
 Ya mendicándo l' altruí pietáde,  
 Ella che un giórno per chi geméa  
 De' suói tesóri l' árche schiudéa !  
 Fáte limósina, pietósa génte,  
 Fáte limósina álla dolénte !

Ma il fréddo addóppia — gelída e spéssa  
 La néve cópre la genufléssa,  
 Che, pur pregándo, intirizzítá  
 Strínge il Rosário fra le súe 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, *incontrò*; have (been discussing) discussed, *hanno discusso*; said, *detto*; take care, *avvertite*.

3. Think, *stímano*; do know, *sárno*; I should like, *vorréi*.

## CONVERSÁZIONE.

*Che cosa dimandò egli?*

*Il perchè.*

*Che ora è?*

*Sóno appéna battúte le diéci.*

*Perchè non siéte venuto?*

*Perchè sóno státo alla vílla.*

*È quéllea dunque la vóstra amíca?*

*È ben léi.*

*Avéte vino, páne, formággio,  
qualche cosa?*

*Non ho próprio nulla da dárví?*

*Non avéte neppúre úna scodélla  
di látte?*

*Non ho nulla in verità.*

*È dunque un árno e mézzo ch'  
ella è partita?*

*No, non sóno ancóra quíndici  
mési?*

*Dóve dimóra il suo Signór pá-  
dre?*

*Dimóra quì vicíno.*

*Che efféto fa la medicína?*

*Guarísce talvóltá e consóla spés-  
so.*

*Quándo conósce úno il valóre  
dell' ácqua?*

*Quándo è asciútto (dry) il páz-  
zo.*

## CHAPTER XXVIII.

## CONJUNCTIONS AND INTERJECTIONS.

## MNEMONIC EXERCISE.

- Via, via ; meno ciárle !* Come, come ; less talk !  
*Oimè ! che védo mái ?* Alas ! what do I see ?  
*Deh ! non lo fáte,* Do not do it, I beg of you.  
*Oh bélла ! son venúto per quéstо,* Indeed ! I came on purpose.  
*Quándo è così, vádo via,* Since it is so, I shall go.  
*Così díco ; ancór io,* I say so ; even I.  
*La cósa andò pur così,* It went off well.  
*Éhi, quél gióvine !* Here, young man !  
*Ánimo, ánimo básta così !* Courage ! that will do.  
*Éhi, quélla gióvine,* Well, miss.  
*Evviva, il nóstro Semprónio !* Bravo, our Sempronio !  
*Io ve l' ho pur détto,* I have, however, told you.  
*Non ha püre mostrato di conós-* He did not even appear to know  
*cermi,* me.  
*Oh ! se potéssi rídere, rideréi* Oh ! if I could laugh, I would  
*pur di cuóre,* laugh willingly.  
*Al cán che fúgge, ognún grída,* When a dog runs, people cry  
*dágli, dágli,* after him, after him.  
*Per Bácco, piú ci péndo, e* Truly, the more I think of it,  
*meno so compréndere il mo-* the less I understand the  
*tivo,* motive.  
*Quéstо partíto è il miglióre ;* This part is the best ; nay, the  
*ánzi, il sólo cui débba appi-* only one which I ought to  
*gliármì,* take.  
*E così, che cósa facciámò ?* Well, what are we going to  
*Addio, cárò : dóve si va ?* do ?  
*Vía, non lo sgridáte : poveríno !* Adieu, my dear : where are  
*Io vi ámo, perchè lo meritáte,* you going ?  
*I love you, because you deserve* There, don't scold him : poor  
*it.* boy !

## CONJUNCTIONS IN COMMON USE.

<i>E,</i>	and.	<i>Nonostante,</i>	still, nevertheless, notwithstanding, for all that.
<i>O,</i>	or, either.	<i>Nondi neno,</i>	
<i>Nè,</i>	nor, neither.	<i>Niente diméno,</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>Pure,</i>	yet, nevertheless.	<i>Ciò non di meno,</i>	
<i>Già,</i>	yet, already.	<i>Tuttavia,</i>	
<i>Anzi,</i>	nay, rather, on the contrary.	<i>Non già,</i>	
<i>Anche,</i>	also, even.	<i>Non solo, {</i>	not at all, not indeed.
<i>Anco,</i>	" "	<i>Non che, }</i>	not only, not merely.
<i>Eziandio,</i>	" "	<i>Purchè,</i>	provided.
<i>Altresì,</i>	" "	<i>A meno chè,</i>	unless.
<i>Ancora,</i>	also, even, again.	<i>Anzi che,</i>	rather, sooner.
<i>Eppure,</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>Ovvero,</i>	" "	<i>Così,</i>	" like.
<i>Oppure,</i>	" "	<i>Come,</i>	so, thus, wherefore.
<i>Nemmeno,</i>	neither, not even.	<i>Siccome,</i>	" so that. "
<i>Nemmáno,</i>	" " "	<i>Sicchè,</i>	since.
<i>Neppure,</i>	" " "	<i>Così che,</i>	that is.
<i>Neanche,</i>	" " "	<i>Talchè,</i>	that is to say. —
<i>Tampoco,</i>	" " "	<i>Giacchè,</i>	at least.
<i>Se mai,</i>	if ever, if indeed.	<i>Cioè,</i>	" moreover.
<i>Se pure,</i>	if however.	<i>Cioè a dire,</i>	besides, besides this.
<i>Se però,</i>	unless, except, but.	<i>Vale a dire,</i>	" " "
<i>Se non,</i>	" " "	<i>Almeno,</i>	" " "
<i>Se non che,</i>	in order that, to the end that.	<i>Almáno,</i>	" " "
<i>Acciò,</i>	even that.	<i>Di più,</i>	" " "
<i>Acciocchè,</i>	" " "	<i>Inoltre,</i>	" " "
<i>Affine,</i>	for, why, because.	<i>Oltrechè,</i>	then, therefore.
<i>Affinchè,</i>	" " " because, since, as, after.	<i>Oltracciò,</i>	" " "
<i>Ancorchè,</i>	" " "	<i>D'altronde,</i>	" " "
<i>Contuttochè,</i>	because, whereas, as, since.	<i>Dunque,</i>	" " "
<i>Chè,</i>	although.	<i>Adúnque,</i>	wherefore, whereupon.
<i>Perchè,</i>	" "	<i>Ónde,</i>	therefore, for which reason.
<i>Poichè,</i>	" " "	<i>Laónde,</i>	in short, in conclusion.
<i>Posciachè,</i>	" " "	<i>Quíndi,</i>	whether, or, either.
<i>Perocchè,</i>	" " "	<i>Perciò,</i>	" " " otherwise, besides.
<i>Imperocchè,</i>	" " "	<i>In somma, {</i>	" " "
<i>Perciocchè,</i>	" " "	<i>In fine,</i>	" " "
<i>Imperciocchè,</i>	" " "	<i>Sia che,</i>	" " "
<i>Conciosiacchè,</i>	" " "	<i>Vuoi,</i>	" " "
<i>Quantunque,</i>	" " "	<i>Del resto,</i>	" " "
<i>Sebbene,</i>	" " "	<i>Per altro,</i>	" " "
<i>Benchè,</i>	" " "		
<i>Comechè,</i>	" " "		
<i>Avvegnachè,</i>	" " "		

<i>Tánto,</i>	as.	<i>Intánto,</i>	in the mean time, mean-
<i>Quánto,</i>	"	<i>Frattánto,</i>	while, whilst.
<i>Quándo,</i>	when.	<i>Méntre,</i>	whilst, whilst that.
<i>Quánd' ánche,</i>	even when.	<i>Mentrecchè,</i>	
<i>In guisa che,</i>		<i>Salvo,</i>	save, saving, except.
<i>In modo che,</i>		<i>Eccéto,</i>	" " "
<i>In maniera che,</i>	so that, in such a	<i>Tránne,</i>	" " "
<i>Di modo che,</i>	manner.	<i>Fuorchè,</i>	" " "
<i>Di maniera che,</i>		<i>Fórse,</i>	perhaps.
		<i>Óra,</i>	now.

I. *Púre* is often used in the sense of *ancóra* (even), and *sólo* (only).

II. *Perchè* has four significations : 1. In an interrogative phrase, it has the meaning of "why ;" as, *Perchè andáte vià?* why do you go away? 2. Followed by a verb in the subjunctive, it signifies "in order that ;" as, *Non vi ho dáto il denáro perchè lo spendiáte súbito*, I did not give you the money that (in order that) you should immediately spend it. 3. It is used for "though ;" as in the phrase of Dante, *Non lasciávam l' andár, perchè e' dicésse*, Let us not cease walking, although he speaks. 4. It also signifies "because ;" as, *Perchè ridéte? Perchè ho vóglia di ridere*, Why do you laugh? Because I wish to laugh.

III. *Ánzi* is sometimes used for "before ;" as, *Ánzi témpo, ánzi l' óra, ánzi la mía mórté*, before the time, before the hour, before my death.

IV. *Méntre, nel méntre che or méntre che, in témpo che*, signifies "whilst" or "whilst that ;" as, *Méntr' égli cantáva, io balláva*, whilst he sung, I danced.

V. Many conjunctions, as *nondiméno, ciò non ostánte, etc.*, contain in themselves a pronoun, a preposition, an adverb, etc. ; but, from their office of joining sentences together, they are commonly reckoned amongst conjunctions, though in fact they are but *conjunctive phrases*.

## INTERJECTIONS IN COMMON USE.

<i>Ah!</i>	ah ! ha ! alas !	<i>Ahimè ! aimè !</i>	alas (me) !
<i>Eh ! e !</i>	eh !	<i>Ehimè ! eimè !</i>	"
<i>Ih !</i>	ih !	<i>Ohimè ! oimè !</i>	"
<i>Oh ! oh !</i>	oh ! ho !	<i>Omè !</i>	
<i>Uh !</i>	uh !	<i>Oitè !</i>	alas (thee) !
<i>Áhi !</i>	ah ! alas ! [there !	<i>Oisè !</i>	alas (him or her) !
<i>Éhi !</i>	here ! ho hey ! ho	<i>Guái !</i>	woe !
<i>Óhi ! ói !</i>	ah ! oh !	<i>Avíto !</i>	help !
<i>Úhi !</i>	ah ! alas !	<i>O Dio !</i>	O Heavens !
<i>Deh !</i>	ah ! alas ! pray !	<i>Lásso !</i>	alas !
	prithe !	<i>Lásso me !</i>	"
<i>Doh !</i>	oh ! pshaw !	<i>Áhi lásso !</i>	"
<i>Ah, ah !</i>	ah, ah !	<i>Póvero me !</i>	wretched that I
<i>Eh, eh !</i>	eh, eh !	<i>Mísero me !</i>	am ! unfortunate that I am !
<i>Oh, oh !</i>	oh, oh !	<i>Meschíno me !</i>	wretched me !
<i>Poh !</i>	poh !	<i>Dolénte me !</i>	poor me !
<i>Puh ! pu !</i>	pu ! pooh !	<i>O me beatò !</i>	happy that I am !
<i>Éia !</i>	halloo !	<i>O me felice !</i>	happy me !
<i>Ola !</i>	holla ! ho there !	<i>Beátò me !</i>	
<i>Così !</i>	so ! thus !	<i>Felíce me !</i>	
<i>Sí !</i>	yes, certainly !	<i>Áltò !</i>	halt !
<i>Gia !</i>	" "	<i>Sta !</i>	stop !
<i>Páre !</i>	yet !	<i>Ohè !</i>	take care ! have
<i>Cóme !</i>	how ! how then !	<i>Guárda !</i>	care ! beware !
	why ! why so !	<i>Lárgo !</i>	
<i>Su !</i>	up, up ! come !	<i>Piáno, {</i>	softly ! gently !
<i>Orsù !</i>	come then !	<i>Adágio, {</i>	slowly !
<i>Su, su !</i>		<i>Zi ! zúttò !</i>	whist ! hush !
<i>Vía !</i>	away !	<i>Chéto !</i>	quiet ! still !
<i>Vía, vía !</i>	fie ! fie upon !	<i>Non più !</i>	enough !
<i>Eh vía !</i>	for shame !	<i>Bástò !</i>	
<i>Vergógnà !</i>	oh, fie ! oh, fough !	<i>Silénzio !</i>	silence !
<i>Oíbò !</i>	courage! cheer up !	<i>Tacete !</i>	"
<i>Ánimo !</i>	" "	<i>Andáte !</i>	away !
<i>Corággio !</i>		<i>Badáte !</i>	mind ! have care !
<i>Fáte cuóre !</i>	" "	<i>All' érta !</i>	beware !
<i>Béné !</i>	well !	<i>Státe all' érta !</i>	
<i>Brávo !</i>	bravo ! very well !	<i>Di grázia !</i>	pray !
<i>Buóno !</i>	good !	<i>Per carità !</i>	for charity's sake !
<i>Viva !</i>	long live !	<i>Per amór del cielo !</i>	for heaven's sake !
<i>Eh viva ! evviva !</i>	huzza !	<i>Mercè, {</i>	mercy ! mercy
<i>Cápperi !</i>		<i>Misericórdia, {</i>	upon us !
<i>Cáppita !</i>	ay ! heyday ! mar-	<i>Possible !</i>	is it possible !
<i>Poffáre !</i>	ry !	<i>Appúnto !</i>	exactly ! just !
<i>Oh bella !</i>	fine !	<i>Pensáte !</i>	just think ! *
<i>Écco !</i>	lo ! behold !		

\* 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,— *lássa*, *póvera*, *mísera* (*me!*), etc.; and in the plural make *lássi*, *póveri* (*nói!*), etc., for the masculine; and *lásse*, *póvere* (*nói!*), etc., for the feminine; as,—

*Lássa me! in che mal óra nác-* Alas! in what evil hour was I  
qui? born?

*Míseri nós!* che siám, se *Iddio* Miserable that we are! what  
cí lascia? 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,—

*Bráva! cóme quándo?* Bravo! as when?  
*Zitti, un pó!* Hush, a little!

*Brávo* is also used in its superlative, and makes *bravíssimo*, *bravíssima*, *bravíssimi*, *bravíssime*, “bravíssimo.”

#### READING LESSON.

##### *La Rondinella.*

Rondinella pellegrína  
Che ti póni in sul veróne  
Ricantando ógni mattína  
Quélla flébile canzóne,  
Che vuói dírmi in túa favélla  
Pellegrína rondinélla?

Solitária nell' oblío,  
Dal túo spóso abandonáta,  
Piángi fórse al piánto mío  
Vedovélla sconsoláta?  
Piángi, piángi in tua favélla,  
Pellegrína rondinélla.

Pur di me máńco infelíce  
Tu álle pénne almén t' affídi.

Scórri il lágo e la pendíce,  
 Empi l' ária de' tuói grídi,  
 Tútto il giórno in túa favélla,  
 Lúi chiamándo, o rondinélla !

Oh, se ánch' io ! Ma lo conténde  
 Quéstá 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  
 Riapréndo gli ócchi al piánto  
 Fra le névi e fra le bríne  
 Crederò d' údir quel cánto,  
 Ónde par che in túa favélla  
 Mi compiánga, o rondinélla.

Una cróce a primavéra  
 Troverái su quéstó 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, *tornávano*; might prevent, *impedisce*; intoxicated, *ubriacáte*.
2. Launching thunders, *scagliáre i fulmíni*; sink, *sentína*.
3. Incurred (ran), *córse*; gaped, *sbadigliáva*.
4. Was accustomed, *soléva*; unknown, *sconosciúto*; to get out, etc., *trármi d' affáre*; can suggest, *potréste suggeríre*; mouthful, *boccóne*; without hesitation, *sénza métter témpo in mézzo*.

## CONVERSAZIONE.

*Quál fu il regálo che féce un colonnéllo ad uno de suoi granatiéri che pugnándo valorosissimaménte avéva perdute ámbe le bráccia?*

*Tále meschinità non eccitò éssa lo sdégno del brávo soldáto?*

*Quále fáma hánno lasciáta Ludovico XI. e Ferdinando d' Arragóna?*

*Non si chiamárono, il primo cristianíssimo e l' altro cattólico?*

*Che rispóse Dánté a chi gli domandáva qual fósse il migliór boccóne?*

*Úno scúdo, credéndo fórse con ciò di ricompensárlo di tánta pérdita.*

*Certaménte, e con ragióne disse al suo Colonnéllo — Credéte fórse ch' io non ábbia perduto che un páio di guánti?*

*Úna tristíssima fáma, perchè fúrono entrámbi crudéli e pér-fidi.*

*Sí, e ciò próva che l' ómbra del tróno può coprìre imménsi delitti.*

*Un uóvo con sále.*

## Auxiliary Verbs.

*Avére*, to have.

INFINITIVE MOOD.—*Avére*, to have.

### INDICATIVE MOOD.

#### PRESENT TENSE.

<i>ho or ò,</i> <i>hai or ài,</i> <i>ha or a (áve),</i>	I have. thou hast. he has.	<i>abbiamo (avémo),</i> <i>avéte,</i> <i>hanno or anno,</i>	we have. you have. they have.
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#### IMPERFECT TENSE.

<i>io avéva or avéa,</i> <i>tu avévi,</i> <i>egli avéva or avéa,</i>	I had. thou hadst. he had.	<i>avéramo,</i> <i>avérate,</i> <i>avévano (avieno),</i>	we had. you had. they had
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#### PERFECT TENSE.

<i>ebbi,</i> <i>avésti,</i> <i>ebbe,</i>	I had. thou hadst. he had.	<i>avénmo,</i> <i>avéste,</i> <i>élbero,</i>	we had. you had. they had.
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#### FUTURE TENSE.

<i>avrò,</i> <i>avrás,</i> <i>avrà,</i>	I shall have. thou wilt have. he will have.	<i>avrémo,</i> <i>avréte,</i> <i>avránno,</i>	we shall have. you will have. they will have.
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### CONDITIONAL MOOD.

#### PRESENT TENSE.

<i>avréi (avria),</i> <i>avréstí,</i> <i>avrébbe (avria),</i>	I should have. thou wouldst have. he would have.	<i>avrémmo,</i> <i>avrésté,</i> <i>avrébboro (avriano),</i>	we could have. you should have. they would have.
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### SUBJUNCTIVE MOOD.

#### PRESENT TENSE.

<i>che io ábbia,</i> <i>che tu ábbia or abbi,</i> <i>che egli ábbia,</i>	if I may have. if thou mayst have. if he may have.	<i>che abbiámo,</i> <i>che abbiáte,</i> <i>che ábbiano,</i>	if we may have. if you may have. if they may have.
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#### IMPERFECT TENSE.

<i>che io avéssi,</i> <i>che tu avéssi,</i> <i>che egli avésse,</i>	if I might have. if thou couldst have. if he would have.	<i>che avéssimo,</i> <i>che avéste,</i> <i>che avéssero (-ino),</i>	if we should have. if you might have. if they might have.
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### IMPERATIVE MOOD.

<i>ábbi tu,</i> <i>ábbia egli,</i>	have thou. let him have.	<i>abbiámo nòi,</i> <i>-abbiáte vói,</i> <i>ábbiano églino,</i>	let us have. have ye. let them have.
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#### GERUND.

<i>avéndo,</i>	having.
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#### PARTICIPLES.

<i>avénte,</i> <i>avúto, avúta (s.),</i> <i>avúti, avúte (p.),</i> <i>avéndo avúto,</i>	having. had. having had.
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#### COMPOUND TENSES.

<i>io ho avúto,</i> <i>io avéva avúto,</i> <i>io ébbi avúto,</i> <i>io avréi avúto,</i> <i>che io ábbia avúto,</i> <i>che io avéssi avúto,</i>	I have had. I had had. I had had. I shall have had. I should have had. if I may have had. if I might have had.
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*Essere*, to be.INFINITIVE MOOD.—*Essere*, to be.

## INDICATIVE MOOD.

## PRESENT TENSE.

<i>Io sono,</i> <i>sóis or sé;</i> <i>é,</i>	I am. thou art. he is.	<i>siámo (sémo),</i> <i>siáte (séte),</i> <i>sóno,</i>	we are. you are. they are.
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## IMPERFECT TENSE.

<i>Io éra,</i> <i>éri,</i> <i>éra,</i>	I was. thou wast. he was.	<i>eravámo (éramo),</i> <i>eraváte,</i> <i>érano,</i>	we were. you were. they were.
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## PERFECT TENSE.

<i>fui,</i> <i>fostí,</i> <i>fu (fue),</i>	I was. thou wast. he was.	<i>fummo,</i> <i>foste,</i> <i>fúrono (funno),</i>	we were. you were. they were.
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## FUTURE TENSE.

<i>sard (fia),</i> <i>sarái,</i> <i>sard (fia, fia),</i>	I shall be. thou wilt be. he will be.	<i>sarémo,</i> <i>saréte,</i> <i>saránno (fiano),</i>	we shall be. you will be. they will be.
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## CONDITIONAL MOOD.

## PRESENT TENSE.

<i>sartí (saria, fbra),</i> <i>saresti,</i> <i>sarebbe (saria, fbra),</i>	I should be. thou wouldst be. he would be.	<i>sarémimo,</i> <i>saréste,</i> <i>sarebbero (sariano),</i>	we should be. you should be. they should be.
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## SUBJUNCTIVE MOOD.

## PRESENT TENSE.

<i>Che to 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 siámo,</i> <i>Che siáte,</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 to fóssi (fussi),</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 (fóssino),</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>siámo nói,</i> <i>siáte vói,</i> <i>siano, or sieno églino,</i>	let us be. be ye. let them be.
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## GERUND.

<i>esséndo,</i>	being.
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## PARTICIPLES.

<i>státo, státa* (s.),</i> <i>státi, státe (p.),</i> <i>esséndo státo,</i>	been. having been.
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## COMPOUND TENSES.

<i>Io sóno státo,</i> <i>Io éra státo,</i> <i>Io sard státo,</i> <i>Io sareí státo,</i> <i>Che io sia státi,</i> <i>Che io fóssi státo,</i>	I have been. I had been. I shall have been. I should have been. If I may have been. If I might have been.
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\* The past participle of the verb *essere* always agrees with the subject in gender and number: thus we say, *Io sóno státo*, if the subject is masculine singular; *Io sóno státa*, if feminine singular; *nói siámo státi*, if masculine plural; *nói siámo státe*, if feminine plural; and so on.

## Regular Verbs.

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### VARIATION OF ACTIVE VERBS.

Active verbs, in the compound tenses, are varied with the auxiliary verb *avére*, to have.

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### 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-iámo</i> ,	we love.
<i>ám-i</i> ,	thou lovest.	<i>am-áte</i> ,	you love.
<i>ám-a</i> ,	he loves.	<i>am-anó</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-aváno</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-ó</i> ,	he loved.	<i>am-árono</i> ( <i>am-áro</i> ),	they loved.

###### *Future.*

<i>am-eró</i> ,†	I shall or will love.	<i>am-erámo</i> ,	we shall or will love.
<i>am-erái</i> ,	thou wilt love.	<i>am-eráte</i> ,	you will love.
<i>am-erá</i> ,	he will love.	<i>am-eránnō</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-eró*, instead of *am-ard*, etc.

## COMPOUND TENSES.

*Second Perfect.*

<i>ho amáto,</i>	I have loved.	<i>abbiámo amáto,</i>	we have loved.
<i>hai amáto,</i>	thou hast loved.	<i>avéte amáto,</i>	you have loved.
<i>ha amáto,</i>	he, she, or it has loved.	<i>hánno amáto,</i>	they have loved.

*Pluperfect.*

<i>Io avéva amáto,</i>	I had loved.	<i>avevámó amáto,</i>	we had loved.
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*Second Pluperfect.*

<i>Ebbi amáto,</i>	I had loved.	<i>avrò amáto,</i>	I shall have loved.
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## SUBJUNCTIVE MOOD.

## SIMPLE TENSES.

*Present.*

<i>Che io ám-i (ám-e),</i>	that I love, or may love.	<i>Che am-iámo,</i>	that we love.
<i>Che tu ám-i,</i>	that thou lovest.	<i>Che am-iáte,</i>	that you love.
<i>Che égli ám-i (ám-e),</i>	that he loves.	<i>Che ám-ino,</i>	that they love.

*Imperfect.*

<i>Che io am-ássi,</i>	if I loved, or should love.	<i>Che am-ássimo,</i>	if we loved.
<i>Che tu am-ássi,</i>	if thou lovedst.	<i>Che am-áste,</i>	if you loved.
<i>Che égli am-ásse,</i>	if he loved.	<i>Che am-ássero (-ino),</i>	if they loved.

## COMPOUND TENSES.

*Perfect.*

<i>Che io ábia amátó,</i>	that I have loved, or may have loved.	<i>Che io avéssi amáto,</i>	if I had loved.
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## CONDITIONAL MOOD.

## SIMPLE TENSE.

*Present.*

<i>am-eréti (am-ertia),</i>	I should love.	<i>am-erémmo,</i>	we should love.
<i>am-eréstí,</i>	thou wouldst love.	<i>am-eréste,</i>	you would love.
<i>am-erébbo (am-ertia),</i>	he would love.	<i>am-erébbero (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 nái,</i>	let us love.
<i>ám-i égli,</i>	let him love.	<i>am-iáte vói,</i>	love ye.

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 *cíáre*, *giáre*, drop the *i*, which follows *c*, *g*, whenever *ci*, *gi*, precede *e*, *i*; as, *Baciáre*, to kiss; *fregiáre*, to adorn.

Verbs ending in *iáre*, in which *ia* form one syllable, drop the *i* whenever it is followed by another *i*; as, *Noíáre*, to annoy.

Verbs ending in *íáre*, in which *ia* form two syllables, drop the *i* only when it would be followed by the vowels *ia*; as, *Inviáre*, to send.

## Variation of the Verb Cercáre.

### PARADIGM OF THE VERBS ENDING IN *cáre*.

#### INDICATIVE MOOD.

##### *Present.*

<i>cérco-o,</i> <i>cérch-i,</i> <i>cérca-a,</i>	I search, or do search. thou searchest. he searches.	<i>cercH-iámo,</i> <i>cerc-áte,</i> <i>cérca-no,</i>	we search. you search. they search.
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##### *Future.*

<i>cercH-erd,</i> <i>cercH-erát,</i> <i>cercH-erd,</i>	I shall or will search. thou wilt search. he will search.	<i>cercH-erémo,</i> <i>cercH-créte,</i> <i>cercH-eránno,</i>	we shall search. you will search. they will search.
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#### SUBJUNCTIVE MOOD.

##### *Present.*

<i>ché io cercH-i (-e),</i> <i>ché tu cercH-i,</i> <i>ché egli cercH-i (-e),</i>	that I search. that thou search. that he search.	<i>che cercH-iámo,</i> <i>che cercH-áte,</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 (-erta),</i> <i>cercH-eréstii,</i> <i>cercH-crébbe,</i>	I should search. thou wouldst search. he would search.	<i>cercH-erémmo,</i> <i>cercH-eréste,</i> <i>cercH-erébbro,</i>	we should search. you would search. they would search.
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#### IMPERATIVE MOOD.

<i>cérca tu,</i> <i>cérch-i egli,</i>	search thou. let him search.	<i>cercH-iámo nbi,</i> <i>cerc-áte vbi,</i> <i>cérca-no églino,</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.*

<i>preg-o,</i> <i>pregH-i,</i> <i>préga-</i> ,	I entreat, or do entreat. thou entreatest. he entreats.	<i>pregH-iámo,</i> <i>preg-áte,</i> <i>préga-no,</i>	we entreat. you entreat. they entreat.
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*Future.*

<i>pregH-erð,</i> <i>pregH-erði,</i> <i>pregH-erð,</i>	I shall or will entreat. thou wilt entreat. he will entreat.	<i>pregH-erémo,</i> <i>pregH-eréte,</i> <i>pregH-eránno,</i>	we shall entreat. you will entreat. they will entreat.
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## SUBJUNCTIVE MOOD.

*Present.*

<i>che io prégh-i (-e),</i> <i>che tu prégh-i,</i> <i>che égli prégh-i (-e),</i>	that I entreat. that thou entreat. that he entreat.	<i>che pregH-iámo,</i> <i>che pregH-iáte,</i> <i>che pregH-iño,</i>	that we entreat. that you entreat. that they entreat.
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## CONDITIONAL MOOD.

*Present.*

<i>prégh-eréti,</i> <i>prégh-erésti,</i> <i>prégh-erébbe,</i>	I should entreat. thou wouldst entreat. he would entreat.	<i>pregH-erémmo,</i> <i>pregH-eréste,</i> <i>pregH-erébbero,</i>	we should entreat. you would entreat. they would entreat.
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## IMPERATIVE MOOD.

<i>preg-a tu,</i> <i>pregH-i égli,</i>	entreat thou. let him entreat.	<i>pregH-iámo nóbí,</i> <i>preg-áte vódi,</i> <i>prégh-iño églino,</i>	let us entreat. entreat ye. let them entreat.
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## SECOND CONJUGATION.

The verbs of this conjugation are commonly divided into two classes, — those ending in *ére* (long), accented, and those ending in *ére* (short), unaccented: both of these in the perfect have two terminations, *éi* and *étti*, except a few which have the termination *éi* only.

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*Variation of the Verb Temére.*

**PARADIGM OF THE VERBS ENDING IN *ére* (LONG), ACCENTED, AND OF THOSE WHICH, IN THE PERFECT, END IN *éi* AND *étti*.**

## INFINITIVE MOOD.

<i>Present.</i>		<i>Past.</i>
<i>tem-ére</i> ,	to fear	<i>avére temíta</i> , to have feared.

## GERUND.

<i>Present.</i>		<i>Past.</i>
<i>tem-éndo</i> ,	fearing.	<i>avéndo temíuto</i> , having feared.

## PARTICIPLE.

<i>Present.</i>		<i>Past.</i>
<i>tem-énte</i> (s.), <i>tem-énti</i> (p.), fearing.		<i>tem-úto</i> (m. s.), <i>temúti</i> (p.), feared. <i>tem-úta</i> (f. s.), <i>temúte</i> (p.), feared.

## INDICATIVE MOOD.

## SIMPLE TENSES.

		<i>Present.</i>	
<i>tem-o</i> ,	I fear, or do fear.	<i>tem-iámo</i> ,	we fear.
<i>tem-i</i> ,	thou fearest.	<i>tem-éte</i> ,	you fear.
<i>tem-e</i> ,	he fears.	<i>tem-onó</i> ,	they fear.

*Imperfect.*

<i>Io tem-éva</i> or <i>tem-éa</i> ,	I feared, or did fear.	<i>tem-evámo</i> ,	we feared.
<i>tem-évi</i> ,	thou fearedst.	<i>tem-eváte</i> ,	you feared.
<i>égli tem-éva</i> ,	he feared.	<i>tem-évanó</i> ,	they feared.

*Perfect.*

<i>tem-éI</i> or <i>tem-ÉTTI</i> ,	I feared, or did fear.	<i>tem-émmo</i> ,	we feared.
<i>tem-éstI</i> ,	thou fearedst.	<i>tem-éstE</i> ,	you feared.
<i>tem-é</i> or <i>tem-ÉTTE</i> ,	he feared.	<i>tem-ÉRONO</i> ,	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-éremo,</i> <i>tem-érete,</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 temuto,</i>	I have feared.	<i>abbiamo temuto,</i>	we have feared.
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*Pluperfect**to avéva temuto*, I had feared, etc.**SUBJUNCTIVE MOOD.****SIMPLE TENSES.***Present.*

<i>che io tém-a,</i> <i>che tu tém-a or -i,</i> <i>che égli tém-a,</i>	that I fear. that thou fear that he fear.	<i>che tem-iámo,</i> <i>che tem-iáte,</i> <i>che tém-anó,</i>	that we fear. that you fear. that they fear.
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*Imperfect.*

<i>che io tem-éssi,</i> <i>che tu tem-éssi,</i> <i>che égli tem-ésse,</i>	if I feared. if thou fearedst. if he feared.	<i>che tem-éssimo,</i> <i>che tem-éste,</i> <i>che tem-éssero,</i>	if we feared. if you feared. if they feared.
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**COMPOUND TENSES.***Perfect.*

<i>che io abbia temuto,</i> that I have feared.	<i>che io avéssì temuto</i> , if I had feared.
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*Pluperfect.***CONDITIONAL MOOD.****SIMPLE TENSE.***Present.*

<i>tem-eréi (-eria),</i> <i>tem-erésti,</i> <i>tem-erebbe (-eria),</i>	I should fear. thou wouldst fear. he would fear.	<i>tem-erémmo,</i> <i>tem-eréste,</i> <i>tem-erébbero,</i>	we should fear. you would fear. they would fear.
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**COMPOUND TENSE.***Past.**avréi temuto*, I should, would, or could have feared, or might have feared.**IMPERATIVE MOOD.**

<i>tém-i tu,</i> <i>tém-a égli,</i>	fear thou. let him fear.	<i>tem-iámo nōi,</i> <i>tem-éte vōi,</i> <i>tém-anó églino,</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>Present.</i>		<i>Past.</i>	
<i>téss-ere</i> ,	to weave.	<i>avére tessúto</i> ,	to have woven.

## GERUND.

<i>Present.</i>		<i>Past.</i>	
<i>tess-éndo</i> .	weaving.	<i>avéndo tessúto</i> ,	having woven.

## PARTICIPLE.

<i>Present.</i>		<i>Past.</i>	
<i>tess-énte</i> (s.), <i>tess-énti</i> (p.), weaving.		<i>tess-úto</i> (m. s.), <i>tess-úti</i> (p.), woven.	

## INDICATIVE MOOD.

## SIMPLE TENSES.

*Present.*

*tess-o*, I weave, or do weave, or am weaving. | *tess-iámo* (*tess-émo*), we weave.

*Imperfect.*

*io tess-éva* or *tess-éa*, I wove, or did weave, or was weaving.

*Perfect.*

<i>tess-éi</i> ,	I wove, or did weave.	<i>tess-émmo</i> ,	we wove.
<i>tess-éstí</i> ,	thou wovest.	<i>tess-ésté</i> ,	you wove.
<i>tess-é</i> ( <i>tess-éo</i> ),	he wove.	<i>tess-érONO</i> ,	they wove.

*Future.*

*tess-erò*, I shall or will weave.

## COMPOUND TENSES.

*Second Perfect.**Pluperfect.**Ho tessuto,*

I have woven

*io avéva tessuto,*

I had woven, etc

## SUBJUNCTIVE MOOD.

## SIMPLE TENSE.

*Present.**Imperfect.**che io tess-a,*

that I weave.

*che io tess-essi,*

that I wove.

## COMPOUND TENSES.

*Perfect.**Pluperfect.**che io abbia tessuto,* that I may have woven. | *che io avéssi tessuto,* if I might have woven.

## CONDITIONAL MOOD.

## SIMPLE TENSE.

*Present.**tess-eréi (tess-eria),* I should, would, or could weave, or might weave.

## COMPOUND TENSE.

*Past.**avréi tessuto,* I should, would, or could have woven, or might have woven.

## IMPERATIVE MOOD.

*tess-i tu,* weave thou.

Verbs ending in *cere* (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 *i* whenever it is followed by another *i*; as, *Empiere*, 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.

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*Variation of the Verb Sentíre.*

PARADIGM OF THE VERBS OF THE THIRD CONJUGATION, WHICH, IN THE PRESENT OF THE INDICATIVE, END IN *o* ONLY.

## INFINITIVE MOOD.

<i>Present.</i>		<i>Past.</i>
<i>sent-ire,</i>	to hear.	<i>avére sentito,,</i> to have heard.

## GERUND.

<i>Present.</i>		<i>Past.</i>
<i>sent-éndo,</i>	hearing.	<i>avéndo sentito,,</i> having heard.

## PARTICIPLE.

<i>Present.</i>		<i>Past.</i>
<i>sent-énte</i> (s.), <i>sent-énti</i> (p.), hearing.		<i>sent-ito</i> (m. s.), <i>sent-itii</i> (p.), heard. <i>sent-ita</i> (f. s.), <i>sent-ite</i> (p.), heard.

## INDICATIVE MOOD.

## SIMPLE TENSES.

<i>Present.</i>			
<i>sent-o,</i> <i>sent-i,</i> <i>sent-E,</i>	I hear, or do hear. thou hearest. he hears.	<i>sent-iámo,</i> <i>sent-ite,</i> <i>sent-ONO,</i>	we hear. you hear. they hear.

*Imperfect.*

<i>Io sent-iva</i> or <i>sent-ia</i> , I heard, or did hear. <i>sent-ivi,</i> thou heardst. <i>Egli sent-iva</i> or <i>sent-ia</i> , he heard.	<i>sent-ivámo,</i> <i>sent-iváte,</i> <i>sent-ivano,</i>	we heard. you heard. they heard.
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*Perfect.*

<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.
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## Future.

<i>sent-irò,</i> <i>sent-irái,</i> <i>sent-ird,</i>	I shall or will hear. thou wilt hear. he will hear.	<i>sent-irémo,</i> <i>sent-iréte,</i> <i>sent-iránno,</i>	we will hear. you will hear. they will hear.
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## COMPOUND TENSES.

<i>Second Perfect.</i> <i>ho sentito,</i>	I have heard.	<i>Pluperfect.</i> <i>io avéva sentito,</i>	I had heard, etc.
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## SUBJUNCTIVE MOOD.

## SIMPLE TENSES.

## Present.

<i>che io sént-A,</i> <i>che tu sént-A or -I,</i> <i>che egli sént-A,</i>	that I hear. that thou hear. that he hear.	<i>che sent-iámo,</i> <i>che sent-iáte,</i> <i>che sént-ANO,</i>	that we hear. that you hear. that they hear.
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## Imperfect.

<i>che io sent-isssi,</i> <i>che tu sent-isssi,</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>Io abbia sentito,</i>	that I may have heard.	<i>Pluperfect.</i> <i>io avéssì sentito,</i>	if I had heard.
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## CONDITIONAL MOOD.

## SIMPLE TENSE.

## Present.

<i>sent-iréi (-iria),</i> <i>sent-irésti,</i> <i>sent-irébbe (-iria),</i>	I should hear. thou wouldst hear. he would hear.	<i>sent-irémmo,</i> <i>sent-iréste,</i> <i>sent-irébbero,</i>	we should hear. you would hear. they would hear.
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## COMPOUND TENSE.

## Past.

*avréi sentito*, I should, would, or could have heard, or might have heard.

## IMPERATIVE MOOD.

<i>sént-I tu,</i> <i>sént-Á egli,</i>	hear thou. let him hear.	<i>sent-iámo noi,</i> <i>sent-iáte vóti,</i> <i>sént-ANO églino,</i>	let us hear. hear ye. let them hear.
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## Variation of the Verb Esibíre.

**PARADIGM OF THOSE VERBS OF THE THIRD CONJUGATION, WHICH,  
IN THE PRESENT OF THE INDICATIVE, HAVE THE  
TERMINATION *isco* ONLY.**

### INFINITIVE MOOD.

<i>Present.</i>	<i>Past.</i>
<i>Esib-ire,</i> to offer.	<i>avére esibito,</i> to have offered.

### GERUND.

<i>Present.</i>	<i>Past.</i>
<i>esib-éndo,</i> offering.	<i>avéndo esibito,</i> having offered.

### PARTICIPLE.

<i>Present.</i>	<i>Past.</i>
<i>esib-énte</i> (s.), <i>esib-énti</i> (p.), offering.	<i>esib-íto</i> (m. s.), <i>esib-iti</i> (p.), offered. <i>esibita</i> (f. s.), <i>esib-ite</i> (p.), offered.

### INDICATIVE MOOD.

#### SIMPLE TENSES.

<i>Present.</i>		
<i>esib-fSCO,</i>	I offer, or do offer.	<i>esib-iámo,</i>
<i>esib-fSCl,</i>	thou offerest.	<i>esib-ite,</i>
<i>esib-fSCM,</i>	he offers.	<i>esib-iSOONO,</i>

<i>Imperfect.</i>		
<i>to esib-iva</i> or <i>-ia</i> ,	I offered, or did offer.	<i>esib-ivámo,</i>
<i>esib-ivi,</i>	thou offeredst.	<i>esib-iváte,</i>
<i>esib-iva</i> or <i>-ia</i> ,	he offered.	<i>esib-ivano,</i>

<i>Perfect.</i>		
<i>esib-ii,</i>	I offered, or did offer.	<i>esib-immo,</i>
<i>esib-isti,</i>	thou offeredst.	<i>esib-iste,</i>
<i>esib-i</i> ( <i>esib-io</i> ),	he offered.	<i>esib-irono</i> ( <i>esib-iro</i> ), they offered.

<i>Future.</i>		
<i>esib-írd,</i>	I shall or will offer.	<i>esib-irémo,</i>
<i>esib-írái,</i>	thou wilt offer.	<i>esib-iréte,</i>
<i>esib-írd,</i>	he will offer.	<i>esib-iránno,</i>

## COMPOUND TENSES.

<i>Second Perfect.</i>		<i>Pluperfect.</i>
<i>ho esibito,</i>	I have offered, etc.	<i>io avéva esibito,</i> I had offered, etc.

## SUBJUNCTIVE MOOD.

## SIMPLE TENSES.

*Present.*

<i>che io esib-fsoa,</i>	that I offer.	<i>che esib-iámo,</i>	that we offer.
<i>che tu esib-fsca,</i>	that thou offer.	<i>che esib-iáte,</i>	that you offer.
<i>che égli esib-fsoa,</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-isce,</i>	if he offered.	<i>che esib-issero,</i>	if they offered.

## COMPOUND TENSES.

*Perfect.*

<i>che io ábia esibito,</i>	that I have offered.	<i>che io avéssi esibito,</i>	if I had offered.
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*Pluperfect.*

## CONDITIONAL MOOD.

## SIMPLE TENSE.

*Present.*

<i>esib-iréi (esib-iria),</i>	I should offer.	<i>esib-irémmo,</i>	we should offer.
<i>esib-irési,</i>	thou wouldst offer.	<i>esib-iréste,</i>	you would offer.
<i>esib-irébbe (esib-iria),</i>	he would offer.	<i>esib-irébbero,</i>	they would offer.

## COMPOUND TENSE.

*Past.*

*avréi esibito,* I should, would, or could have offered, or might have offered.

## IMPERATIVE MOOD.

<i>esib-fsci,</i>	offer thou.	<i>esib-iámo,</i>	let us offer.
<i>esib-fsca,</i>	let him offer.	<i>esib-iáte,</i>	offer ye.

*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>cúci-o,</i>	I sew, or do sew.	<i>cuc-íamo (-imo),</i>	we sew.
<i>cúci-i,</i>	thou sewest.	<i>cuc-ite,</i>	you sew.
<i>cúci-e,</i>	he sews.	<i>cuc-íano,</i>	they sew.

## SUBJUNCTIVE MOOD.

*Present.*

<i>che io cúci-a,</i>	that I sew or may sew.	<i>che cuc-íamo,</i>	that we sew.
<i>che tu cúci-a or cuc-i,</i>	that thou sew.	<i>che cuc-íate,</i>	that you sew.
<i>che égli cúci-a,</i>	that he sew.	<i>che cuc-íano,</i>	that they sew.

## IMPERATIVE MOOD.

<i>cúci tu,</i>	sew thou.	<i>cucíamo-noi,</i>	let us sew.
<i>cúcia égli,</i>	let him sew	<i>cuc-ite voi,</i>	sew ye.

*Abborrīre*, 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>abbōrr-O or abbōrr-fSCO</i> , I abhor, or do abhor.	<i>abbōrr-iámo,</i>	we abhor.
<i>abbōrr-I or abbōrr-fSCI</i> , thou abhorrest.	<i>abbōrr-ite,</i>	you abhor.
<i>abbōrr-B or abbōrr-fSCE</i> , he or she abhors.	<i>abbōrr-ONO or -fSCONO,</i>	they abhor.

**SUBJUNCTIVE MOOD.***Present.*

<i>che abbōrr-A or -fSCA</i> , that I abhor.	<i>che abbōrr-iámo,</i>	that we abhor.
<i>che abbōrr-A, -I, or -fSCA</i> , that thou abhor.	<i>che abbōrr-iáte,</i>	that you abhor.
<i>che abbōrr-A or fSCA</i> , that he abhor.	<i>che abbōrr-ANO or -fs-CANO,</i>	that they abhor.

**IMPERATIVE MOOD.**

<i>abbōrr-I or abbōrr-fSCI</i> , abhor thou.	<i>abbōrr-iámo,</i>	let us abhor.
<i>abbōrr-A or -fSCA</i> , let him abhor.	<i>abbōrr-ite,</i>	abhor ye.

## 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-] áre.

[Tem-] ére. [Créd-] ere.

[Abborr-] ire.

## GERUND.

## PRESENT.

[Am-] ándo.

[Tem-] éndo.

[Abborr-] éndo.

## PARTICIPLES.

## PRESENT.

[Am-] énte.

[Tem-] énte.

[Abborr-] énte.

## PAST.

[Am-] áto, -a,  
áti, -e.[Tem-] úto, -a,  
úti, -e.[Abborr-] ito, -a,  
iti, -e.

## INDICATIVE MOOD.

## PRESENT.

[Am-] o,  
i,  
a;  
íamo,  
áte,  
ano.[Tem-] o,  
i,  
e;  
íamo,  
éte,  
ono.[Abborr-] o, isco,  
i, isci,  
e, isce;  
íamo,  
ite,  
ono, iscono.

## IMPERFECT.

[Am-] áva,  
ávi,  
áva;  
avámo,  
aváte,  
ávano.[Tem-] éva, éa (ia),  
évi,  
éva;  
evámo,  
eváte,  
évano, éano.[Abborr-] iva, ia,  
ívi,  
íva, ia;  
ívamo,  
ívate,  
ívano, iano

## PERFECT DEFINITE.

[Am-] ái,  
ásti,  
ó;  
ámmo,  
áste,  
árono (áro, ár).[Tem-] éi, étti,  
éstí,  
é, étte (eo);  
émmo,  
éste,  
érono, éttero (éro).[Abborr-] ii,  
ísti,  
í (io);  
ímmo,  
íste,  
írono.

## FIRST CONJUGATION.

## SECOND CONJUGATION.

## THIRD CONJUGATION.

## FUTURE INDEFINITE.

[Am-] erò,  
erai,  
erà;  
erémo,  
erete,  
eránno.

[Tem-] erò,  
erai,  
erà;  
erémo,  
erete,  
eráhno.

[Abborr-] irò,  
irai,  
irà;  
irémo,  
irête,  
iránno.

## CONDITIONAL MOOD.

## PRESENT.

[Am-] eréi (eria),  
eréstí,  
erébbe (eria);  
erémmo,  
eréste,  
erébbero (eriano)

[Tem-] eréi (eria),  
eréstí,  
erébbe (eria);  
erémmo,  
eréste,  
erébbero (eriano).

[Abborr-] iréi (iria),  
iréstí,  
irébbe (iria);  
irémmo,  
iréste,  
irébbero (iriano)

## IMPERATIVE MOOD.

[Am-] a,  
i;  
íamo,  
íate,  
íno.

[Tem-] i,  
a;  
íamo,  
íte,  
ano.

[Abborr-] i, isci;  
a, isca;  
íamo,  
íte,  
ano, iscano

## SUBJUNCTIVE MOOD.

## PRESENT.

[Am-] i (e),  
í,  
í (e);  
íamo,  
íate,  
íno.

[Tem-] a,  
a, i,  
a;  
íamo,  
íate,  
ano.

[Abborr-] a, isca,  
a, i, isca, ischi,  
a, isca;  
íamo,  
íate,  
ano, iscano.

## IMPERFECT.

[Am-] ássi,  
ássi,  
ásse;  
ássimo,  
áste,  
ássero.

[Tem-] éssi,  
éssi,  
ésse;  
éssimo,  
éste,  
éssero.

[Abborr-] issi,  
issi,  
isse;  
issimo,  
iste,  
issero.

## 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.), - <i>a</i> (f.), I am loved.	<i>Siámo amáti</i> (m.), - <i>e</i> (f.), we are loved.
<i>séi amáto</i> , - <i>a</i> ,	<i>siéte amáti</i> , - <i>e</i> ,
<i>é amáto</i> , - <i>a</i> ,	<i>égli/o sóno amáti</i> , they are loved.

*Imperfect.*

<i>Io éra amáto</i> , - <i>a</i> ,	<i>I was loved.</i>	<i>eravámo amáti</i> , - <i>e</i> ,	<i>we were loved.</i>
<i>éri amáto</i> , - <i>a</i> ,	<i>thou wast loved.</i>	<i>eraváte amáti</i> , - <i>e</i> ,	<i>you were loved.</i>
<i>éra amáto</i> , - <i>a</i> ,	<i>he was loved.</i>	<i>érano amáti</i> , - <i>e</i> ,	<i>they were loved.</i>

*Perfect.*

<i>fui amáto</i> , - <i>a</i> ,	<i>I was loved.</i>	<i>fimmo amáti</i> , - <i>e</i> ,	<i>we were loved.</i>
<i>fósti amáto</i> , - <i>a</i> ,	<i>thou wast loved.</i>	<i>foste amáti</i> , - <i>e</i> ,	<i>you were loved.</i>
<i>fu amáto</i> , - <i>a</i> ,	<i>he was loved.</i>	<i>fúrono amáti</i> , - <i>e</i> ,	<i>they were loved.</i>

*Future.*

<i>sarò amáto</i> , - <i>a</i> ,	<i>I shall be loved.</i>	<i>sarémo amáti</i> , - <i>e</i> ,	<i>we shall be loved.</i>
<i>sarai amáto</i> , - <i>a</i> ,	<i>thou wilt be loved.</i>	<i>saréte amáti</i> , - <i>e</i> ,	<i>you will be loved.</i>
<i>sarà amáto</i> , - <i>a</i> ,	<i>he will be loved.</i>	<i>saránno amáti</i> , - <i>e</i> ,	<i>they will be loved.</i>

\* 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 amáto, státa amáta, I have been loved.  
*siámo* státi amáti, státe amáte, we have been loved.

*Pluperfect.*

*Io* éra státo amáto, státa amáta, I had been loved.

*Future Anterior.*

*sard* státo amáto, státa amáta, I shall or will have been loved.

## SUBJUNCTIVE MOOD.

## SIMPLE TENSES.

*Present.*

<i>Io</i> sia amáto, -a,	that I be loved.	<i>siámo</i> amáti, -e,	that we be loved.
<i>Tu</i> sia amáto, -a,	that thou be loved.	<i>siáte</i> amáti, -e,	that you be loved.
<i>égli</i> sia amáto, -a,	that he be loved.	<i>siano</i> amáti, -e,	that they be loved.

*Imperfect.*

<i>Io</i> fóssi amáto, -a,	if I were loved.	<i>fóssimo</i> amáti, -e,	if we were loved.
<i>Tu</i> fóssi amáto, -a,	if thou wert loved.	<i>fóste</i> amáti, -e,	if you were loved.
<i>fóssse</i> amáto, -a,	if he were loved.	<i>fóssero</i> amáti, -e,	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</i> amáto, -a,	I should be loved.	<i>sarémmo</i> amáti, -e,	we should be loved.
<i>sarésti</i> amáto, -a,	thou wouldst be loved.	<i>saréste</i> amáti, -e,	you would be loved.
<i>sarebbe</i> amáto, -a,	he would be loved.	<i>sarebbero</i> amáti, -e,	they would be loved.

## COMPOUND TENSE.

*Past.*

*saréi* státo amáto, státa amáta, I should, would, or could have been loved.

## IMPERATIVE MOOD.

<i>sii</i> amáto, amáta,	be thou loved.	<i>siámo</i> amáti, amáte,	let us be loved.
<i>sia</i> amáto, égli,	let him be loved.	<i>siáte</i> amáti, amáte,	be ye 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 dománda*, it is asked; *si è domandáto*, it has been asked; etc.

## VARIATION OF NEUTER VERBS.

Neuter verbs are generally varied with the auxiliary verb *essere*, 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.*

*essere partito* (m. s.), *partiti* (p.), *partita* (f. s.), *partite* (p.),\* to have departed

##### GERUND.

###### *Present.*

*partendo*, departing.

###### *Past.*

*essendo partito*, having departed.

##### PARTICIPLE.

###### *Present.*

*partente* (m. s.), departing. | *partenti* (p.), departing.

###### *Past.*

*partito* (m. s.), departed. | *partiti* (p.), departed.  
*partita* (f. s.), departed. | *partite* (p.), departed.

##### INDICATIVE MOOD.

###### SIMPLE TENSES.

###### *Present.*

*parto*, I depart.

| *io partiva*,

###### *Imperfect.*

I departed.

###### *Perfect.*

*partii*, I departed.

| *partirdi*,

###### *Future.*

I shall or will depart.

---

\* The past participle of the neuter verbs that are varied with *essere*, agrees with the subject of the verb in gender and number.

## COMPOUND TENSES.

<i>Second Perfect.</i>	<i>Pluperfect.</i>
<i>io sono partito, -a;</i> I have departed.	<i>io era partito, -a,</i> I had departed.

<i>Second Pluperfect.</i>	<i>Future Anterior.</i>
<i>fui partito, -a,</i> I had departed.	<i>sarò partito, -a,</i> I shall have departed.

## SUBJUNCTIVE MOOD.

## SIMPLE TENSES.

<i>Present.</i>	<i>Imperfect.</i>
<i>che io parta,</i> that I depart.	<i>che io partissi,</i> if I departed.

## COMPOUND TENSES.

<i>Perfect.</i>	<i>Pluperfect.</i>
<i>che io sia partito, -a,</i> that I have departed.	<i>che io fossi partito, -a,</i> if I had departed

## CONDITIONAL MOOD.

## SIMPLE TENSE.

*Past.*  
*partiréi,* I should, would, or could depart, or might depart.

## COMPOUND TENSE.

*Present.*  
*saréi partito,* I should, would, or could have departed, or might have departed.

## IMPERATIVE MOOD.

*párti tu,* depart thou.

## VARIATION OF PRONOMINAL VERBS.

Pronominal verbs are varied with the auxiliary *essere*, to be, according to the conjugation to which their termination belongs.

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### *Variation of the Reflective Verb Pentírsi.*

#### PARADIGM OF THE PRONOMINAL VERBS.

##### INFINITIVE MOOD.

	Present.		Past.
<i>pentir-si,</i>	to repent one's self.		<i>ésser-si pentito,</i> to have repented one's self.

##### GERUND.

	Present.		Past.
<i>penténdo-si,</i>	repenting one's self.		<i>esséndo-si pentito,</i> having repented one's self.

##### PARTICIPLE.

	Present.	
	<i>penténte-si</i> (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>Io mi pénto,</i>	I repent myself.	<i>nói ci pentíamo,</i>	we repent ourselves.
<i>ti pénti,</i>	thou repente thyself.	<i>vi pentíte,</i>	you repent yourselves.
<i>si pénte,</i>	he repents himself.	<i>si péntono,</i>	they repent themselves.

###### Imperfect.

*mi pentiva,* I repented myself.

###### Perfect.

<i>mi pentii,</i>	I repented myself.	<i>mi pentird,</i>	Future.
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I shall repent myself.

## COMPOUND TENSES.

## Second Perfect.

<i>miséndone pentito, -a,</i>	I have repented my-	<i>Pluperfect.</i>
	self.	<i>mi éra pentito, -a,</i> I had repented myself.

## Second Pluperfect.

<i>mi fui pentito, -a,</i>	I had repented myself.	<i>Future Anterior.</i>
		<i>mi sard pentito, -a,</i> I shall or will have re-
		pentido myself.

## SUBJUNCTIVE MOOD.

## SIMPLE TENSES.

## Present.

<i>che mi pénta,</i>	that I repent myself.	<i>Imperfect.</i>
		<i>che mi pentissi,</i> if I repented myself.

## COMPOUND TENSES.

## Perfect.

<i>che mi sia pentito, -a,</i> that I have repented	myself.	<i>Pluperfect.</i>
		<i>che mi fóssi penti-</i> if I had repented my
		<i>to, -a,</i> self.

## CONDITIONAL MOOD.

## SIMPLE TENSE.

## Present.

*mi pentiréi,* I should, would, or could repent myself.

## COMPOUND TENSE.

## Past.

*mi sarei pentito, -a;* I should, would, or could have repented myself.

## IMPERATIVE MOOD.

<i>pénti-ti,</i>	repent thyself.	<i>pentiamoci,</i>	let us repent ourselves.
<i>si pénta or pénta-si,</i>	let him repent himself.	<i>pentite-vi,</i>	repent yourselves.
		<i>si péntano, or</i>	let them repent them-
		<i>péntan-si,</i>	selves.

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:—

<i>mi sóno dátio un colpo,</i>	I have given [to] myself a blow.
<i>ti séi dátio per vñto,</i>	thou hast given thyself up as conquered.
<i>si è lodáto,</i>	he has praised himself.
<i>ci siámoo tacíuti,</i>	we have kept ourselves silent.

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,—

<i>mélo sóno or mélo ho godíuto,</i>	I have enjoyed it.
<i>télo séi or tel' hai credúto,</i>	thou hast believed it.
<i>sel' è or sel' ha bevíuto,</i>	he has drunk it.

## 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>Present.</i> <b>pióvere,</b> to rain.	<i>Past.</i> <b>avére pióvuto,</b> to have rained.
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##### GERUND.

<i>Present.</i> <b>piovendo,</b> raining.	<i>Past.</i> <b>avendo pióvuto,</b> having rained.
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##### PARTICIPLE.

<i>Past.</i> <b>pióvuto,</b> rained.
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##### INDICATIVE MOOD.

###### SIMPLE TENSES.

<i>Present.</i> <b>pióve,</b> it rains.	<i>Imperfect.</i> <b>piovéva,</b> it rained.
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<i>Perfect.</i> <b>piovè, pióvette,</b> it rained.	<i>Future.</i> <b>pioverà,</b> it will rain.
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###### COMPOUND TENSES.

<i>Second Perfect.</i> <b>ha pióvuto,</b> it has rained.	<i>Pluperfect.</i> <b>avéra pióvuto,</b> it had rained.
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<i>Second Pluperfect.</i> <b>abbe pióvuto,</b> it had rained.	<i>Future Anterior.</i> <b>avrò pióvuto,</b> it will have rained.
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## SUBJUNCTIVE MOOD.

## SIMPLE TENSES.

<i>Present.</i>		<i>Imperfect.</i>
<i>che pióva,</i>	that it rains.	<i>che piovéssse,</i> if it rained.

## COMPOUND TENSES.

<i>Perfect.</i>		<i>Pluperfect.</i>
<i>che ábbia piovuto,</i>	that it has rained.	<i>che avéssse piovuto,</i> if it had rained.

## CONDITIONAL MOOD.

## SIMPLE TENSE.

*Present.*

*pioverébbe (pioveria),* it would or could rain, or might rain.

## COMPOUND TENSE.

*Past.*

*avrébbe piovuto,* it would or could have rained, or might have rained.

## IMPERATIVE MOOD.

*pióva,* let it rain.

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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>balendáre,</i>	to lighten.	<i>dighiacciáre,</i>	to thaw.
<i>lampeggíáre,</i>	" "	<i>far fréddo,</i>	to be cold.
<i>tuonáre,</i>	to thunder.	<i>far chiáro,</i>	to be light.
<i>nevícáre,</i>	to snow.	<i>far buíio,</i>	to be dark.
<i>grandináre,</i>	to hail.	<i>far cálido,</i>	to be hot.
<i>tempestáre,</i>	" "	<i>far vénito,</i>	to be windy.
<i>pióvere,</i>	to rain.	<i>far buón témpo,</i>	to be good weather.
<i>diluvíáre,</i>	to rain very hard, to deluge.	<i>far cattivo témpo,</i>	to be bad weather.

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*Essere,* to be, is also used unipersonally, both in the singular and plural, when it is joined to the particles *ci* or *vi*; as, *Esserci* or *ésservi*, to be here, or to be there. It is varied as follows:—

*Variation of the Verb Essere, 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.*

<i>c' è</i> or <i>v' è</i> ,	here is, or there is.		<i>ci sóno</i> or <i>vi sóno</i> ,	there are.
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*Imperfect.*

<i>c' éra</i> or <i>v' éra</i> ,	there was.		<i>c' érano</i> or <i>v' érano</i> ,	there were.
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*Perfect.*

<i>ci fu</i> or <i>vi fu</i> ,	there was.		<i>ci fúrono</i> or <i>vi fúrono</i> ,	there were.
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*Future.*

<i>ci sard</i> or <i>vi sard</i> ,	there shall be.		<i>ci saránno</i> or <i>vi saránno</i> ,	there shall be.
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COMPOUND TENSES.

*Second Perfect.*

<i>c' è</i> or <i>v' è</i> <i>státo</i> (m.), - <i>a</i> (f.),			there has been.
<i>ci sóno</i> or <i>vi sóno</i> , <i>státi</i> (m.), - <i>e</i> (f.),			there have been.

*Pluperfect.*

<i>c' éra</i> or <i>v' éra</i> <i>státo</i> , - <i>a</i> ,			there had been.
<i>c' érano</i> or <i>v' érano</i> <i>státi</i> , - <i>e</i> ,			there had been.

*Future Anterior.*

<i>ci sard</i> or <i>vi sard</i> <i>státo</i> , - <i>a</i> ,			there will have been.
<i>ci saránno</i> or <i>vi saránno</i> <i>státi</i> , - <i>e</i> ,			there will have been.

## SUBJUNCTIVE MOOD.

## SIMPLE TENSES.

*Present.*

<i>che ci sia or vi sia,</i>	that there be <i>or</i> may be.
<i>che ci siano, vi siano or ci sieno, vi sieno,</i>	that there be <i>or</i> may be.

*Imperfect.*

<i>ci fôsse or vi fôsse,</i>	if there were <i>or</i> should be.
<i>ci fôssero or vi fôssero,</i>	if there were <i>or</i> should be.

## COMPOUND TENSES.

*Perfect.*

<i>ci sia or vi sia stâto, -a,</i>	that there has been.
<i>ci siano or vi siano stâti, -e,</i>	that there have been <i>or</i> may have been.

*Pluperfect.*

<i>ci fôsse or vi fôsse stâto, -a,</i>	if there had been.
<i>ci fôssero or vi fôssero stâti, -e,</i>	if there had been.

## CONDITIONAL MOOD.

## SIMPLE TENSE.

*Present.*

<i>ci sarebbe or vi sarebbe,</i>	there should, would, <i>or</i> could be, <i>or</i> might be
<i>ci sarebbero or vi sarebbero,</i>	there should, would, <i>or</i> could be, <i>or</i> might be

## COMPOUND TENSE.

*Past.*

<i>ci sarebbe or vi sarebbe stâto, -a,</i>	there should, would, <i>or</i> could have been.
<i>ci sarebbero or vi sarebbero stâti, -e,</i>	there should, would, <i>or</i> could have been.

## IMPERATIVE MOOD.

<i>ci sia, vi sia, or sia-ci, sia-vi,</i>	let there be.
<i>ci siano, vi sieno, or sian-ci, sien-vi,</i>	let there be.

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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, *Quânte 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 *amáre*; viz.:—

*andáre,*  
*dáre,*

to go.  
to give.

*fáre,*  
*stáre,*

to do, or to make.  
to be, to dwell, to stand, or to stay.

**Andáre (varied with Essere).****INFINTTIVE MOOD.***andáre*, to go.**GERUND.***andándo*, going.**PARTICIPLE.***andáto*, gone.**INDICATIVE MOOD.***Present.*

<b>VO or VÁDO,*</b>	I go <i>or</i> am going.	<b>andiámo,</b>	we go.
<b>VÁI,</b>	thou goest.	<b>andáte,</b>	you go.
<b>VÁ,</b>	he goes.	<b>VÁNNO,</b>	they go.

*Future.**andrò* (by contraction for *anderò*), I shall *or* will go.**SUBJUNCTIVE MOOD.***Present.*

<b>to VÁDA,</b>	that I go <i>or</i> may go.	<b>andiámo,</b>	that we go.
<b>tu VÁDA (vádi),</b>	that thou go.	<b>andiáte,</b>	that you go.
<b>égli VÁDA,</b>	that he go.	<b>VÁDANO,</b>	that they go.

**CONDITIONAL MOOD.***Present.**andréi (andria)*, by contraction for *anderéi (anderia)*, I should, would, *or* could go.**IMPERATIVE MOOD.**

<b>VÁ (vá') tu,</b>	go thou.	<b>andiámo nóbí,</b>	let us go.
<b>VÁDA égli,</b>	let him go.	<b>andáte vóbí,</b>	go ye.

*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 *vadere*.

**Dáre (varied with Avére).****INFINITIVE MOOD.***dáre*, to give.**GERUND.***dándo*, giving.**PARTICIPLE.***dáto*, given.**INDICATIVE MOOD.***Present.*

<i>do</i> ,	I give or am giving.	<i>díamo</i> ,	we give.
<i>DÁI</i> ,	thou givest.	<i>dáte</i> ,	you give.
<i>dá</i> ,	he gives.	<i>DÁNNO</i> ,	they give.

*Perfect.*

<i>DÉTTI</i> OR <i>DIÉDI</i> ,	I gave or did give.	<i>DÉMMO</i> ,	we gave.
<i>DÉSTI</i> ,	thou gavest.	<i>DÉSTE</i> ,	you gave.
<i>DÉTTERE</i> OR <i>DIÉDE</i> ,	he gave.	<i>DÉTTERO</i> ,	they gave.

*Future.**DARò*, I shall or will give**SUBJUNCTIVE MOOD.***Present.*

<i>to DfA</i> ,	that I give.	<i>díamo</i> ,	that we give.
<i>tu DfA</i> OR <i>DfI</i> ,	that thou give.	<i>díate</i> ,	that you give.
<i>égli DfA</i> ,	that he give.	<i>DÍANO</i> OR <i>DfENO</i> ,	that they give.

*Imperfect.**to DÉSSI*, if I gave or should give.**CONDITIONAL MOOD.***Present.**DARÉI* (*daria*), I should, would, or could give, or might give.**IMPERATIVE MOOD.**

<i>dá (dá') tu</i> ,	give thou.	<i>díamo nói</i> ,	let us give.
<i>DfA égli</i> ,	let him give.	<i>dáte vói</i> ,	give ye.

The compounds of *dáre* — as, *ridáre*, to give again; *addársi*, to devote one's self; etc. — have the same irregularities.

*Fáre (varied with Avére).*

## INFINITIVE MOOD.

FÁRE (*fácerē*),\* to do, or to make.

## GERUND.

*facéndo*, doing.

## PARTICIPLE.

FÁTTO, done.

## INDICATIVE MOOD.

*Present.*

<i>fo</i> ( <i>fáccio</i> ),	I do or am doing.	<b>FACCIÁMO,</b>	we do.
<i>FÁI</i> ( <i>fáci</i> ),	thou doest.	<i>fáte,</i>	you do.
<i>fa</i> ( <i>fáce</i> ),	he does.	<b>FÁNNO</b> ( <i>fán</i> ),	they do.

*Imperfect.**to facéva* or *facéa* (*féa*), I did or was doing*Perfect.*

<b>FÉCI</b> ( <i>féi</i> ),	I did.	<b>facémmo</b> ( <i>fénmo</i> ),	we did.
<b>FACÉSTI</b> ( <i>féstī</i> ),	thou didst.	<i>facéste</i> ( <i>féstē</i> ),	you did.
<b>FÉCE</b> ( <i>fé</i> ), <i>féo</i> ,	he did.	<b>FÉCERRO</b> ( <i>férono</i> ),	they did

*Future.*

FARò, I shall or will do.

## SUBJUNCTIVE MOOD.

*Present.*

<i>to FÁCCIA,</i>	that I do or may do.	<b>FACCIÁMO,</b>	that we do.
<i>tu FÁCCIA,</i>	that thou do.	<b>FACCIÁTE,</b>	that you do.
<i>égli FÁCCIA,</i>	that he do.	<b>FACCIÁNO,</b>	that they do.

*Imperfect.**to facéssi* (*féssi*), if I did or should do.

## CONDITIONAL MOOD.

*Present.*FARÉI (*faria, faré*), I should, would, or could do, or might do.

## IMPERATIVE MOOD.

<i>fa</i> ( <i>fá</i> ) <i>tu,</i>	do thou.	<b>FACCIÁMO,</b>	let us do
<i>FÁCCIA</i> <i>égli,</i>	let him do.	<i>fáte,</i>	do ye.

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 *fácerē*, now become obsolete, of which it retains many of the forms.

## Stáre (*varied with Essere*).

### INFINITIVE MOOD.

*Present.*

*Stáre*, to stand, to stay, to dwell, or to be.

### GERUND.

*stándo*, standing.

### PARTICIPLE.

*státo*, stood.

### INDICATIVE MOOD.

*Present.*

<i>sto,</i> <b>STÁI,</b> <i>sta,</i>	I stand. thou standest. he stands.	<i>stiámo,</i> <i>státe,</i> <b>STÁNNO,</b>	we stand. you stand. they stand
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*Perfect.*

<b>STÉTTI</b> ( <i>stéi</i> ), <b>STÉSTI</b> , <b>STÉTTE</b> ( <i>sté</i> ),	I stood. thou stoodst. he stood.	<b>STÉMMO,</b> <b>STÉSTE,</b> <b>STÉTTERO</b> ( <i>stéro</i> ),	we stood. you stood. they stood.
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*Future.*

*STARò*, I shall or will stand.

### SUBJUNCTIVE MOOD.

*Present.*

<i>to STÍA,</i> <i>tu STÍA</i> or <b>STÍI</b> , <i>égli STÍA,</i>	that I stand. that thou stand. that he stand.	<i>stiámo,</i> <i>státe,</i> <b>STÍANO</b> or <b>STÍENO</b> ,	that we stand that you stand that they stand
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*Imperfect.*

*to STÉSSI*, if I stood or should stand.

### CONDITIONAL MOOD.

*Present.*

*STARÉI* (*staria*), I should, would, or could stand, or might stand.

### IMPERATIVE MOOD.

<i>sta</i> ( <i>stá'</i> ) <i>tu,</i> <b>STÍA</b> <i>égli,</i>	stand thou. let him stand.	<i>stiámo,</i> <i>státe,</i> <b>STÍANO</b> or <b>STÍENO</b> <i>égli</i> ,	let us stand. stand ye. let them stand.
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*Stáre* is sometimes varied with the conjunctive pronouns, *mi*, *ti*, *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; *soprástáre* or *sorastáre*, 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 ère (long).*

The simple irregular verbs in *ère* (long) are the following, viz.:—

<i>cadére,</i>	to fall.	<i>rimanére,</i>	to remain.
<i>dissuadére,</i>	to dissuade.	<i>sapére,</i>	to know.
<i>dolére,</i>	to grieve.	<i>sedére,</i>	to sit down.
<i>dovére,</i>	to owe.	<i>tacére,</i>	to be or keep silent.
<i>giacére,</i>	to lie down.	<i>tenére,</i>	to hold.
<i>parére,</i>	to seem.	<i>valére,</i>	to be worth.
<i>persuadére,</i>	to persuade.	<i>vedére,</i>	to see.
<i>piacére,</i>	to please.	<i>volére,</i>	to wish, to will, or to be willing.
<i>potére,</i>	to be able.		

Cadére (*varied with Essere*).

## INFINITIVE MOOD.

*cadére*, to fall.

## PARTICIPLE.

*cadíto*, fallen.

## INDICATIVE MOOD.

*Present.*

<b>cádo</b> ( <i>cággio</i> ),	I fall.	<b>cadiámó</b> ( <i>caggiámō</i> ),	we fall.
<b>tádi</b> ,	thou fallest.	<b>cadéte</b> ,	you fall.
<b>táde</b> ,	he falls.	<b>cádono</b> ( <i>cággiorno</i> ),	they fall.

*Perfect.*

<b>CÁDDI</b> ( <i>cadéti, cadétti</i> ),	I fell.	<b>cadémmo</b> ,	we fell.
<i>cadésti,</i>	thou fellest.	<b>cadéste</b> ,	you fell.
<b>CÁDDE</b> ( <i>cadéo</i> ),	he fell.	<b>CÁDDERO</b> ( <i>cadéro, cadér</i> ),	they fell.

*Future.**caderò* (*cadrò*), I shall or will fall.

## SUBJUNCTIVE MOOD.

*Present.*

<b>to cáda,</b>	that I fall or may fall.	<b>cadiámó</b> ( <i>caggiámō</i> ),	that we fall.
<b>tu cáda,</b>	that thou fall.	<b>cadiáte</b> ( <i>caggiáte</i> ),	that you fall.
<b>égli cáda,</b>	that he fall.	<b>cádano</b> ( <i>cággiando</i> ),	that they fall.

## CONDITIONAL MOOD.

*Present.**caderéi* (*cadréi, caderia, cadria*), I should, would, or could fall, or might fall.

## IMPERATIVE MOOD.

*cádi tu*, fall thou.Dissuadére (*varied with either Avére or Essere*).

## INFINITIVE MOOD.

*dissuadére*, to dissuade

## PARTICIPLE.

*DISSUÁSO*, dissuaded.

## INDICATIVE MOOD.

*Perfect.*

<b>DISSUÁSI</b> ,	I dissuaded.	<b>dissuadémmo</b> ,	we dissuaded.
<i>dissuadéstí</i> ,	thou dissuadest.	<b>dissuadéste</b> ,	you dissuaded.
<b>DISSUÁSE</b> ,	he dissuaded.	<b>DISSUÁSERO</b> ,	they dissuaded.

*Dissuadére*, properly speaking, is a compound of the Latin verb *suadére*, as well as *persuadére*, to persuade, which has the same irregularities.

Dolére (*varied with Essere, and the Conjunctive Pronouns, mi, ti, si, etc.*).

### INFINITIVE MOOD.

*dolér-si*, to grieve.

### PARTICIPLE.

*doluto-si*, grieved.

### INDICATIVE MOOD.

#### *Present.*

<i>mi DÓLGO (dóglia),</i>	I grieve.	<i>ci DOGLIÁMO (doléme),</i>	we grieve.
<i>ti DUÓLI,</i>	thou grievest.	<i>vi doléte,</i>	you grieve.
<i>si DUÓLE (dóle),</i>	he grieves.	<i>si DÓLGONO (dógliono),</i>	they grieve.

#### *Perfect.*

<i>mi DÓLSI,</i>	I grieved.	<i>ci dolémmo,</i>	we grieved.
<i>ti doléstí,</i>	thou grievedst.	<i>vi doléste,</i>	you grieved.
<i>si DÓLSE,</i>	he grieved.	<i>si DÓLZERO,</i>	they grieved.

#### *Future.*

*dorrò* (by contraction for *dolerò* \*), I shall or will grieve.

### SUBJUNCTIVE MOOD.

#### *Present.*

<i>mi DÓLGA (dóglia),</i>	that I grieve.	<i>ci DOGLIÁMO,</i>	that we grieve.
<i>ti DÓLGA (dóglia),</i>	that thou grieve.	<i>vi DOGLIÁTE,</i>	that you grieve.
<i>si DÓLGA (dóglia),</i>	that he grieve.	<i>si DÓLGANO (dógliano),</i>	that they grieve.

### CONDITIONAL MOOD.

#### *Present.*

*dorréi (dorria)*, by contraction for *doleréi (doleria)*,† I should, would, or could grieve.

### IMPERATIVE MOOD.

<i>DUÓLI-ti,</i>	grieve thou.	<i>DOGLIÁMO-ci,</i>	let us grieve.
<i>si DÓLGA (dóglia),</i>	let him grieve.	<i>doléte-vi,</i>	grieve ye.

The compounds of *dolére* — as, *condolére*, to condole, etc. — have the same irregularities.

\* To distinguish it from *dolerò*, future of the verb *doláre*, to defraud.

† To distinguish them from *doleréi (doleria)*, forms of the conditional of the verb *doláre*, to defraud.

## Dovére (*varied with Avére*).

### INFINITIVE MOOD.

*dovére* (*devére* \*), to owe.

### PARTICIPLE

*dovúto*, owed.

### INDICATIVE MOOD.

#### *Present.*

<i>aexo</i> or DÉBBO ( <i>déggio</i> ), I owe.		DOBBIÁMO ( <i>debbiámo</i> ), we owe.
<i>dévi</i> ( <i>déi</i> ), thou owest.		<i>dovéte</i> ,
<i>déve</i> or DÉBBE ( <i>dée dé'</i> ), he owes.		<i>dévono</i> or DÉBBONO,

#### *Perfect.*

*dovéi* or *dovetti*, I owed.

#### *Future.*

*doverò* or *dovrò*, I shall or will owe.

### SUBJUNCTIVE MOOD.

#### *Present.*

<i>to</i> DÉBBA ( <i>déggia</i> ),	that I owe.	DOBBIÁMO ( <i>deggiamó</i> ),	that we owe.
<i>tu</i> DÉBBA ( <i>déggia</i> ),	that thou owe.	DOBBIÁTE ( <i>deggiaté</i> ),	that you owe.
<i>égli</i> DÉBBA ( <i>déggia</i> ),	that he owe.	DÉBBANO ( <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 Essere*).

### INFINITIVE MOOD.

*giacére*, to lie down.

### PARTICIPLE.

*giaciuto*, lain down.

### INDICATIVE MOOD.

#### *Present.*

<b>GIACCIO,</b> <i>giaci,</i> <i>giáce,</i>	I lie down. thou liest down. he lies down.	<b>GIACCIÁMO,</b> <i>giacéte,</i> <b>GIACCIONO,</b>	we lie down. you lie down. they lie down.
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#### *Perfect.*

<b>GIÁCQUI,</b> <i>giacésti,</i> <b>GIACQUE,</b>	I lay down. thou layest down. he lay down.	<b>giacémmo,</b> <i>giacéste,</i> <b>GIÁCQUERO,</b>	we lay down. you lay down. they lay down.
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### SUBJUNCTIVE MOOD.

#### *Present.*

<b>to GIÁCCLA,</b> <b>tu GIÁCCLA,</b> <b>égli GIÁCCLA,</b>	that I lie down. that thou lie down. that he lie down.	<b>GIACCLÁMO,</b> <i>giacciáte,</i> <b>GIACCILANO,</b>	that we lie down. that you lie down. that they lie down.
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### IMPERATIVE MOOD.

<b>giáci tu,</b> <b>GIACCIA égli,</b>	lie thou down. let him lie down.	<b>GIACCIÁMO nōi,</b> <i>giacéte vbi,</i> <b>GIACCILANO églino,</b>	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.

*paruto* (*pá so*), seemed.

### INDICATIVE MOOD.

#### *Present.*

<b>PÁIO,</b> <i>pári,</i> <i>páre</i> ( <i>pár</i> ),	I seem. thou seemest. he seems.	<b>pariámo,</b> <i>paréte,</i> <i>párono</i> , or <b>PÁIONO</b> ,	we seem. you seem. they seem.
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#### *Perfect.*

<b>PÁRVI</b> ( <i>pársi</i> ), <i>paréstí,</i> <b>PÁRVE</b> ( <i>pársé</i> ),	I seemed. thou seemedst. he seemed.	<b>parémmo,</b> <i>parésté,</i> <b>PÁRVERO</b> ( <i>pársoro</i> ),	we seemed. you seemed. they seemed.
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#### *Future.*

*parrò* (by contraction for *parerò* \*), I shall *or* will seem.

### SUBJUNCTIVE MOOD.

#### *Present.*

<b>to PÁIA,</b> <i>tu PÁIA,</i> <i>égli PÁIA,</i>	that I seem. that thou seem that he seem.	<b>pariámo,</b> <i>pariáte,</i> <b>PÁIANO,</b>	that we seem. that you seem. that they seem.
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### CONDITIONAL MOOD.

#### *Present.*

*parréi* (*parria*), by contraction for *pareréi* (*pareria†*), I should, would, *or* could seem.

### IMPERATIVE MOOD.

<b>pári tu,</b> <b>PÁIA égli,</b>	seem thou. let him seem.	<b>pariámo nóni,</b> <i>paréte vóni,</i> <b>PÁIANO églino,</b>	let us seem. seem ye. let them seem.
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### Persuadére.

(See "Dissuadére," p. 220.)

### Piacrére.

(See "Giacrére," p. 223.)

\* To distinguish it from *parerò*, future of the verb *parére*, to parry, to adorn.

† To distinguish them from *pareréi* (*pareria*), corresponding forms of the verb *paráre*, to parry, etc.

Potére (*varied with either Avére or Éssere*).

### INFINITIVE MOOD.

*Potére*, to be able.

### PARTICIPLE.

*potúto*, been able.

### INDICATIVE MOOD.

#### *Present.*

PÓSSO,	I am able.	POSSÍAMO,	we are able.
PUÓI ( <i>puó'</i> ),	thou art able.	potéte,	you are able.
PUÓ ( <i>puóte, pôte</i> ),	he is able.	POSSÓNO ( <i>pónno</i> ),	they are able.

#### *Future.*

*potrò* (by contraction for *poterò*),\* I shall *or* will be able.

### SUBJUNCTIVE MOOD.

#### *Present.*

PÓSSA, that I be able, *or* may be able.

### CONDITIONAL MOOD.

#### *Present.*

<i>potréi</i> ( <i>potria</i> ), by contraction for <i>poteréi</i> ( <i>poteria, † poria</i> ),	I should, would, <i>or</i> could be able, <i>or</i> might be able.
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### IMPERATIVE MOOD (wanting).

\* To distinguish it from *poterò*, future of the verb *potire*, to prune.

† To distinguish them from *poteréi* (*poteria*), corresponding forms of the verb *potare*, to prune.

## Rimanére (*varied with Essere*).

### INFINITIVE MOOD.

*rimanére*, to remain.

### PARTICIPLE.

RIMÁSTO (*rimáso*), remained.

### INDICATIVE MOOD.

#### *Present.*

RIMÁNGO ( <i>rimágno</i> ),	I remain.	<i>rimaniámo,</i>	we remain.
<i>rimáni,</i>	thou remainest.	<i>rimanéte,</i>	you remain.
<i>rimáne,</i>	he remains.	RIMÁNGONO,	they remain.

#### *Perfect.*

RIMÁSI,	I remained.	<i>rimanémmo,</i>	we remained.
<i>rimanésti,</i>	thou remainedst.	<i>rimanéste,</i>	you remained.
RIMÁSE.	he remained.	RIMÁSERO,	they remained

#### *Future.*

*rimarrò* (by contraction for *rimanerò*), I shall or will remain.

### SUBJUNCTIVE MOOD

#### *Present.*

<i>Io RIMÁNGA</i> ( <i>rimagna</i> ), that I remain.	<i>rimaniámo,</i>	that we remain.
<i>tu RIMÁNGA</i> ( <i>rimánya</i> ), that thou remain.	<i>rimaniáte,</i>	that you remain.
<i>egli RIMÁNGA,</i> that he remain.	RIMÁNGANO,	that they remain.

### CONDITIONAL MOOD.

#### *Present.*

<i>rimarréi</i> ( <i>rimaria</i> ), by contraction for <i>ri-</i>	I should, would, or could remain, or might remain.
<i>manceréi</i> ( <i>rimaneria</i> ),	

### IMPERATIVE MOOD.

<i>rimáni tu,</i>	remain thou.	<i>rimaniámo nór,</i>	let us remain
RIMÁNGA <i>égli,</i>	let him remain.	<i>rimanéte vóí,</i>	remain ye.

Sapére (*varied with Avére*).

## INFINITIVE MOOD.

*sapére*, to know.

## PARTICIPLE.

*saputo*, known.

## INDICATIVE MOOD.

*Present.*

<b>so,</b>	I know.	<b>SAPPLAMO,</b>	we know.
<b>sai,</b>	thou knowest.	<i>sapéte,</i>	you know.
<b>sa (sapé),</b>	he knows.	<b>SÁNNO,</b>	they know.

*Perfect.*

<b>síppi,</b>	I knew.	<b>sapémmo,</b>	we knew.
<i>sapésti,</i>	thou knewest	<i>sapésté,</i>	you knew.
<b>sípppe,</b>	he knew.	<b>SÉPPERÓ,</b>	they knew.

*Future.**saprò* (by contraction for *saperò*), I shall or will know.

## SUBJUNCTIVE MOOD.

*Present.**Io SÁPPIA*, that I know, or may know.

## CONDITIONAL MOOD.

*Present.*

<i>oréi</i> ( <i>saprò</i> ), by contraction for <i>saperéi</i>	<b>I should, would, or could know, or might know.</b>
<i>(supràia),</i>	

## IMPERATIVE MOOD.

<b>ÍPPÍ tu,</b>	know thou	<b>SAPPLAMO nōi,</b>	let us know.
<b>SÁPPIA egli,</b>	let him know.	<b>SAPPLATE vōi,</b>	know ye.

<b>SAPPLAMO nōi,</b>	let us know.
<b>SAPPLATE vōi,</b>	know ye.

<b>SAPPLANO églino,</b>	let them know.
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The compounds of *sapére* — as *risapére*, to learn, or to come to know — follow the same irregularities.

Sedére (*varied with Avére*).

## INFINITIVE MOOD.

*sedére* (*séggere* \*), to sit down.

## GERUND.

*sedéndo* (*seggéndo*), sitting.

## PARTICIPLE.

*seduto*, seated.

## INDICATIVE MOOD.

*Present.*

<b>SIÉDO</b> or <b>SÉGGO</b> ,	I sit.	<b>sedíamo,</b>	we sit.
<b>SIÉDI,</b>	thou sittest.	<b>sedéte,</b>	you sit.
<b>SIÉDE</b> ( <i>séde</i> ),	he sits.	<b>SIÉDONO,</b>	they sit.

*Perfect.**sedéi* or *sedéti*, I sat.*Future.**sederò* (*sedrò*), I shall or will sit.

## SUBJUNCTIVE MOOD.

*Present.*

<b>Io</b> <b>SIÉDA</b> or <b>SÉGGA</b> , that I sit, or may sit.	<b>sedíamo</b> or <b>SEGGIÁMO</b> ,	that we sit.
<b>tu</b> <b>SIÉDA</b> or <b>SÉGGA</b> , that thou sit.	<b>sedíate</b> ( <i>seggiate</i> ),	that you sit.
<b>égli</b> <b>SIÉDA</b> or <b>SÉGGA</b> , that he sit.	<b>SIÉDANO</b> or <b>SÉGGANO</b> ,	that they sit

## CONDITIONAL MOOD.

*Present.**sederéi* (*sedréi*, *sederia*), I should, would, or could sit, or might sit.

## IMPERATIVE MOOD.

<b>SIÉDI tu,</b>	sit thou.	<b>sedíamo</b> or ( <i>seggiamo</i> ) <b>noi</b> ,	let us sit.
<b>SIÉDA</b> or <b>SÉGGA</b> <b>égli</b> ,	let him sit.	<b>sedéte vói,</b>	let ye.

*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.

\* This verb, now become obsolete, is still used in many of the forms of the modern verb *sedére*.

Tacére (*varied with Avére*).

### INFINITIVE MOOD.

*tacére*, to be or keep silent.

### PARTICIPLE.

*taciúto*, been silent.

### INDICATIVE MOOD.

#### *Present.*

*tácio* (*táccio*), I am silent.

#### *Perfect.*

RÁCQUI,  
*tacésti*,  
TÁCQUE,

I was silent.  
thou wast silent.  
he was silent.

*tacémmo*,  
*tacésté*,  
TÁCQUERO,

we were silent.  
you were silent.  
they were silent.

### SUBJUNCTIVE MOOD.

#### *Present.*

*te tásca* (*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.

*Tacére* 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 *tacére* — *ritacére*, to become once more silent — follows the same irregularities.

## Tenére (*varied with Avére*).

### INFINITIVE MOOD.

*tenére*, to hold.

### PARTICIPLE.

*tenuto*, holden.

### INDICATIVE MOOD.

#### *Present.*

TÉNGO ( <i>tégnō</i> ),	I hold.	teniámō ( <i>tegnámō</i> ),	we hold.
TIÉNI ( <i>tégnī</i> ),	thou holdest.	tenéte,	you hold.
TIÉNE, TÉNNE,	he holds.	TÉNGONO,	they hold.

#### *Perfect.*

TÉNNI, <i>tenésti</i> ,	I held.	tenémmo,	we held.
TÉNNE,	thou heldest.	tenéste,	you held.
	he held.	TÉNNERO,	they held.

#### *Future.*

*terré* (by contraction for *teneré*), I shall or will hold.

### SUBJUNCTIVE MOOD.

#### *Present.*

Io TÉNGA ( <i>tégnā</i> ),	that I hold.	teniámō ( <i>tegnámō</i> ),	that we hold.
tu TÉNGA,	that thou hold.	teniáte ( <i>tegnáte</i> ),	that you hold.
égli TÉNGA ( <i>tégnā</i> ),	that he hold.	TÉNGANO ( <i>tegnano</i> ),	that they hold.

### CONDITIONAL MOOD.

#### *Present.*

terréi ( <i>terria</i> ), by contraction for <i>teneréi</i> ( <i>teneria</i> ),	I should, would, or could hold, or might hold.
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### IMPERATIVE MOOD.

TIÉNI ( <i>téñi</i> ) <i>tu</i> ,	hold thou.	teniámō ( <i>tegnámō</i> ) <i>nói</i> ,	let us hold.
TÉNGA ( <i>tégnā</i> ) égli,	let him hold.	tenéte <i>vói</i> ,	hold ye.

*Tenére* is sometimes varied with the pronouns *mi*, *ti*, *si*, etc., and then it requires the auxiliary *essere*; as, *mi sono tenuto*, I have holden or restrained myself; etc.

**Valére** (*varied with either Avére or Essere*).

### INFINITIVE MOOD.

*valére*, to be worth *or* to avail.

### PARTICIPLE.

*valuto* (*válsø*), been worth.

### INDICATIVE MOOD.

#### *Present.*

<b>VÁLGO</b> ( <i>váglio</i> ), <i>váli</i> , <i>vále</i> ( <i>vál</i> ),	I am worth. thou art worth. he is worth.	<i>valíamo</i> , <i>valéte</i> , <b>VÁLGONO</b> ,	we are worth. you are worth. they are worth
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#### *Perfect.*

<b>VÁLSI</b> , <i>valésti</i> , <b>VÁLSE</b> ,	I was worth. thou wast worth. he was worth.	<i>valémmo</i> , <i>valéste</i> , <b>VÁLZERO</b> ,	we were worth. you were worth. they were worth
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#### *Future.*

*varré* (by contraction for *valeré*), I shall *or* will be worth.

### SUBJUNCTIVE MOOD.

#### *Present.*

<i>to VÁLGA</i> or <i>VÁGLIA</i> , that I be worth. <i>tu VÁLGA</i> or <i>VÁGLIA</i> , that thou be worth. <i>égli VÁLGA</i> or <i>VÁGLIA</i> , that he be worth.	<i>valíamo</i> , <i>valíate</i> . <b>VÁLGANO</b> ,	that we be worth. that you be worth. that they be worth.
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### CONDITIONAL MOOD.

#### *Present.*

<i>varréi</i> ( <i>varria</i> ), by contraction for <i>valeréi</i> ( <i>valeria</i> ).	I should, would, <i>or</i> could be worth, <i>or</i> might be worth.
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### IMPERATIVE MOOD.

<i>váli tu</i> , <b>VÁLGA</b> ( <i>váglio</i> ) <i>égli</i> ,	be thou worth. let him be worth.	<i>valíamo noi</i> , <i>valéte voi</i> , <b>VÁLGANO églino</b> ,	let us be worth be ye worth. let them be worth.
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## Vedére (*varied with Avére*).

### INFINITIVE MOOD.

*vedere*, <sup>r</sup>to see.

### GERUND.

*vedéndo* or *VEGGÉNDO*, seeing.

### PARTICIPLE.

*veduto* (*visto*), seen.

### INDICATIVE MOOD.

#### *Present.*

<i>vedo</i> , VÉGGO,	I see.	<i>vediámō</i> or <i>VEGGIÁMO</i> ,	we see.
<i>védi</i> ( <i>vé</i> ),	thou seest.	<i>vedéte</i> ,	you see.
<i>véde</i> ,	he sees.	<i>védono</i> or <i>VEGGONO</i> ,	they see.

#### *Perfect.*

<i>vidi</i> ( <i>viddi</i> ),	I saw.	<i>vedémmo</i> ,	we saw.
<i>vedésti</i> ,	thou sawest.	<i>vedéste</i> ,	you saw.
<i>VIDE</i> ,	he saw.	<i>VÍDERO</i> , ( <i>vider</i> ),	they saw.

#### *Future.*

*vedrò* (by contraction for *vederò*), I shall or will see.

### SUBJUNCTIVE MOOD.

#### *Present.*

<i>Io véda</i> or <i>VÉGGA</i> ,	that I see or may see.	<i>vediámō</i> or <i>VEGGIÁMO</i> ,	that we see.
<i>Tu véda</i> or <i>VÉGGA</i> ,	that thou see.	<i>vediáte</i> or <i>VEGGIÁTE</i> ,	that you see.
<i>égli véda</i> or <i>VÉGGA</i> ,	that he see.	<i>védanō</i> or <i>VEGGANō</i> ,	that they see.

### CONDITIONAL MOOD.

#### *Present.*

<i>vedréi</i> ( <i>vedria</i> ), by contraction for <i>vederéi</i> ( <i>vederia</i> ),	I should, would, or could see, or might see.
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### IMPERATIVE MOOD.

<i>védi</i> ( <i>vé</i> ) <i>tu</i> ,	see thou.	<i>vediámō nōi</i> ,	let us see.
<i>véda</i> or <i>VÉGGA</i> <i>égli</i> ,	let him see.	<i>vedéte rói</i> ,	see ye.

Volére (*varied with Avére*).

## INFINITIVE MOOD.

*volére*, to wish, to will, or to be willing.

## PARTICIPLE.

*voluto*, been willing.

## INDICATIVE MOOD.

*Present.*

VÓGLIO or VÓ', VUÓI ( <i>vuóli</i> , <i>vuó'</i> ), VUÓLE ( <i>vóle</i> ),	I am willing. thou art willing. he is willing.	VOGLIÁMO ( <i>volémo</i> ), we are willing. <i>voléte</i> , you are willing. VOGLIONO ( <i>vónno</i> ), they are willing.
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*Perfect.*

VÓLLI, <i>volésti</i> , VÓLLE,	I was willing. thou wast willing. he was willing.	volémmo, <i>voléste</i> , VÓLLERO,	we were willing. you were willing. they were willing.
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*Future.**vorrà* (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.*

vorréi ( <i>vorria</i> ), by contraction for <i>voleréi</i> ( <i>voleria</i> †),	I should, would, or could be willing, or might be willing.
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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>	to say or to tell.	<i>udire,</i>	to hear.
<i>morire,</i>	to die.	<i>uscire,</i>	to go out.
<i>saltre,</i>	to ascend.	<i>venire,</i>	to come.
<i>seguire,</i>	to follow.		

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Díre (*varied with Avére*).

INFINITIVE MOOD.

DÍRE, to say.

GERUND.

*dicéndo*, saying.

PARTICIPLE.

DÍTTO (*ditto*), said.

INDICATIVE MOOD.

*Present.*

<i>dico,</i> <i>dici</i> or <i>Df.</i> , <i>dice</i> ,	I say. thou sayest. he says.	<i>diciámo,</i> <i>DÍTE,</i> <i>dicono,</i>	we say. you say. they say.
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*Imperfect.*

*io dicéva* or *dicéa*, I said.

*Perfect.*

<i>díssi,</i> <i>dicésti,</i> <i>díssse,</i>	I said. thou saidst. he said.	<i>dicémmo,</i> <i>dicéste,</i> <i>díssero,</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 dic̄a*, that I say or may say.*Imperfect.**to dic̄essi*, if I said or should say.

## CONDITIONAL MOOD.

*Present.*

DIREI (*diria*), by contraction for *diceréi* | I should, would, or could say; or might say,  
 (diceria),

## IMPERATIVE MOOD.

di' tu,	say thou.	=	<i>diciámō nōi,</i>	let us say.
<i>dica égli,</i>	let him say.		<i>diTE vōi,</i>	say ye.

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The compounds of *díre* — as, *ridíre*, to say again; *contradíre* or *contraddíre*, to contradict; *interdíre*, to forbid; *bendíre*, to speak well of; *maldíre*, to speak ill of — have the same irregularities.

*Benedíre*, to bless, and *maledíre*, to curse, in the *perfect*, are both regular and irregular, and make *benedíii* or *benedíssi*, I blessed; *maledíii* or *maledíssi*, I cursed.

## Morire (*varied with Essere*).\*

### INFINITIVE MOOD.

*morire*, to die.

### PARTICIPLE.

MÓRTO, dead.

### INDICATIVE MOOD.

*Present.*

MUÓRO ( <i>móio</i> ),	I die.	<i>moriámo</i> ,	we die.
MUÓRI,	thou diest.	<i>moriáte</i> ,	you die.
MUÓRE ( <i>muór</i> ),	he dies.	MUÓRONO ( <i>muóiono</i> ),	they die.

*Future.*

*morirò* or *morrò*, I shall or will die

### SUBJUNCTIVE MOOD.

*Present.*

<i>Io MUÓRA</i> ( <i>móia</i> ),	that I die or may die.	<i>moriámo</i> ,	that we die.
<i>Tu MUÓRA</i> ( <i>móra</i> ),	that thou die.	<i>moriáte</i> ,	that you die.
<i>égli MUÓRA</i> ( <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>moriáte vói</i> ,	die ye.

MUÓRANO ( <i>mórano</i> ),	let them die.
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The compounds of *morire* — as, *premorire*, to die before, etc. — have the same irregularities.

\* *Morire* 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 Essere*).

### INFINITIVE MOOD.

*salire* (*saglire* \*), to ascend.

### PARTICIPLE.

*salito*, ascended.

### INDICATIVE MOOD.

#### *Present.*

SÁLGO ( <i>ságlio</i> ),	I ascend.	saliámo or SAGLIÁMO,	we ascend.
sáli or salisci ( <i>ságli</i> ),	thou ascendest.	saliáte,	you ascend.
sále or salisce ( <i>ságlie</i> ),	he ascends.	SÁLGONO ( <i>ságliono</i> ),	they ascend.

#### *Perfect.*

salii ( <i>sálsi</i> ),	I ascended.	saliimmo,	we ascended.
salisti,	thou ascendedst.	saliiste,	you ascended.
salii ( <i>sálse</i> , <i>salio</i> ),	he ascended.	saliirono ( <i>saliro</i> , <i>salir</i> ),	they ascended.

### SUBJUNCTIVE MOOD.

#### *Present.*

to SÁLGA ( <i>ságlia</i> ),	that I ascend.	saliámo or SAGLIÁMO,	that we ascend.
tu SÁLGA ( <i>ságli</i> ),	that thou ascend.	saliáte or SAGLIÁTE,	that you ascend.
égli SÁLGA or salisca,	that he ascend.	SÁLGANO ( <i>ságliano</i> ),	that they ascend.

### IMPERATIVE MOOD.

sáli or salisci tu,	ascend thou.	saliámo női,	let us ascend.
sÁLGA or salisca égli,	let him ascend.	saliáte vói,	ascend ye.

saliámo női,  
saliáte vói,  
SÁLGANO églino,

let us ascend.  
ascend ye.  
let them ascend.

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*.

**Seguiré (varied with either Avére or Essere)**

**INFINITIVE MOOD.**

*seguire*, to follow.

**PARTICIPLE.**

*seguito*, followed.

**INDICATIVE MOOD.**

*Present.*

<i>séguo</i> or <b>SIÉGUO</b> ,	I follow.	<i>seguíamo</i> ,	we follow.
<i>segui</i> or <b>SIÉGUIL</b> ,	thou followest.	<i>seguíate</i> ,	you follow.
<i>ségue</i> or <b>SIÉGUE</b> ,	he follows.	<i>seguono</i> or <b>SIÉGUONO</b> ,	they follow.

**SUBJUNCTIVE MOOD.**

*Present.*

<i>to séguia</i> or <b>SIÉGUA</b> ,	that I follow.	<i>seguíamo</i> ,	that we follow.
<i>tu séguia</i> or <b>SIÉGUA</b> ,	that thou followest.	<i>seguíate</i> ,	that you follow.
<i>égli séguia</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>SIÉGUIL</b> <i>tu</i> ,	follow thou.	<i>seguíamo noi</i> ,	let us follow.
<i>séguia</i> or <b>SIÉGUA</b> <i>égli</i> ,	let him follow.	<i>seguíate voi</i> ,	follow ye.

The compounds of *seguire* have the same irregularities.

## Udíre (*varied with Avére*).

### INFINITIVE MOOD.

*udíre* (*odíre*), to hear.

### PARTICIPLE.

*uditio*, heard.

### INDICATIVE MOOD.

#### *Present.*

<b>ÓDO,</b>	I hear.	<b>udiámo,</b>	we hear.
<b>ÓDI,</b>	thou hearest.	<b>udite,</b>	you hear.
<b>ÓDE.</b>	he hears.	<b>ÓDONO,</b>	they hear.

#### *Future.*

*udirò* or *udrò*, I shall or will hear.

### SUBJUNCTIVE MOOD.

#### *Present.*

<b>to ÓDA,</b>	that I hear or may hear.	<b>udiámo,</b>	that we hear.
<i>tu</i> <b>ÓDA</b> ( <i>óði</i> ),	that thou hear.	<b>udiate,</b>	that you hear.
<i>égli</i> <b>ÓDA,</b>	that he hear.	<b>ÓDANO,</b>	that they hear.

### CONDITIONAL MOOD.

#### *Present.*

*udriéti* or *udréti* (*udiria* or *udria*), I should, would, or could hear, or might hear.

### IMPERATIVE MOOD.

<b>ÓDI tu,</b>	hear thou.	<b>udiámo nōi,</b>	let us hear.
<b>ÓDA égli,</b>	let him hear.	<b>udite vōi,</b>	hear ye.

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The compounds of *udíre* — as, *riudíre*, to hear again, etc. — have the same irregularities.

*Esaudíre*, to grant, is regular, and varied like *esibire*.

## Uscire (*varied with Essere*).

### INFINITIVE MOOD.

*uscire (escire)*, to go out.

### PARTICIPLE.

*uscito*, gone out.

### INDICATIVE MOOD

#### *Present.*

<b>ÉSCO,</b>	I go out.	<b>usciamò,</b>	we go out.
<b>ÉSCOI,</b>	thou goest out.	<b>uscite,</b>	you go out.
<b>ÉSCHE,</b>	he goes out.	<b>ESCONO,</b>	they go out.

### SUBJUNCTIVE MOOD.

#### *Present.*

<b>Io ÉSCA,</b>	that I go out or may go out.	<b>usciamò,</b>	that we go out.
<b>tu ÉSCOA,</b>	that thou go out.	<b>usciate,</b>	that you go out.
<b>égli ÉSCOA,</b>	that he go out.	<b>ESCANO,</b>	that they go out.

### IMPERATIVE MOOD.

<b>ÉSCR tu,</b>	go thou out.	<b>usciamò noi,</b>	let us go out.
<b>ÉSCOA égli,</b>	let him go-out.	<b>uscite voi,</b>	go ye out.

The compound of *uscire* — *riuscire*, to succeed — has the same irregularities.

**Venire** (*varied with Essere*).

**INFINITIVE MOOD.**

*venire*, to come.

**PARTICIPLE.**

**VENUTO**, come.

**INDICATIVE MOOD.**

*Present.*

<b>VENGO</b> ( <i>vérgno</i> ),	I come.	<b>veníamo</b> ( <i>vegnámo</i> ),	we come,
<b>VIÉNI,</b>	thou comest.	<b>veníte,</b>	you come.
<b>VIÉNE,</b>	he comes.	<b>VÉNGONO</b> ( <i>végnono</i> ),	they come.

*Perfect.*

<b>VÉNNI,</b>	I came.	<b>venimmo,</b>	we came.
<b>venisti,</b>	thou camest,	<b>veniste,</b>	you came.
<b>VÉNNNE,</b>	he came.	<b>VÉNNERO</b> ( <i>veniro</i> ),	they came.

*Future.*

*verrò* (by contraction for *venirò*), I shall or will come.

**SUBJUNCTIVE MOOD.**

*Present.*

<b>Io VÉNGA,</b>	that I come or may come.	<b>veníamo</b> ( <i>vegnámo</i> ),	that we come.
<b>Tu VÉNGA,</b>	that thou come.	<b>veníate</b> ( <i>vegnáte</i> ),	that you come.
<b>égli VÉNGA,</b>	that he come.	<b>VÉNGANO</b> ( <i>végnano</i> ),	that they come.

**CONDITIONAL MOOD.**

*Present.*

<b>verréi</b> ( <i>verria</i> ), by contraction for <i>veniréi</i>	I should, would, or could come, or might come.
<b>(veniría),</b>	

**IMPERATIVE MOOD.**

<b>VIÉNI tu,</b>	come thou.	<b>veníamo nōi,</b>	let us come.
<b>VÉNGA égli,</b>	let him come.	<b>veníte voi,</b>	come ye.

*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.
Accéndere, to light	accéndo	accési	accenderò	accéso
Accórgersi, to perceive	m' accórgo	m' accórssi	m' accorgerò	accórto
Addúrre, to allege	addúoco	addússi	addurrò	addótto
(Addúcere), to allege			(adducerò)	(addútto)
Affíggere, to affix	affíggoo	affíssi	affíggerò	affíitto
Ancidere, to kill	ancido	ancísi	anciderò	anciso
Andíre, to go	vádo (vo)	andái	andrò	andátto
Apparíre, to appear	apparisco	apparíi	apparirò	apparítto
(Appárere), to appear	(appáro)	appárvi	apparerò	appársio
Appartenére, to belong	(appájo)	(appársi)		(appáruto)
Applaudíre, to applaud	applaudíscio	apparténni	apparterrò	applaudítio
(Applaúdere), to applaud	applaudo	(appartenéti)	appaudirò	(appláuso)
Aprire, to open	ápro	applaudíi	aplauderò	áperto
Ardére, to burn	árdo	(appláusi)	aprirò	árso
Ascéndere, to ascend	ascéndo	apríii, apérssi	arderò	ascésio
Ascóndere, to conceal	ascóndo	áscesi	ascenderò	ascósio, ascóstio
Aspérger, to sprinkle	aspérgo	ascésti	asconderò	aspérso
Assídere, } to sit down	assido	assisi	aspergerò	assiso
(Assédere), }			assiderò	
Assistere, to assist	assisto	assistéi	assisterò	assistito
Assólvere, to absolve	assólvo	assolvéi	assolverò	assolúto
Assorbire, to absorb	assorbisco	assorbii	assorberò	assorbito
(Assóbere), to absorb	(assórbo)	(assórssi?)		
Assúmre, to assume	assúmo	assúnsi	assumerò	assúnto
Astringere, to compel	astringo	astrínsi	astringerò	astréttó
(Astrígnere), to compel	(astrígno)		(astringerò)	
Atténdere, to wait	atténdo	attéssi	attenderò	atténto
Avére, to have	ho	ébbi	avrò	avúto
Avvélere, to root up	avvéllo	avvélssi	avvellerò	avvélto
Bévere, to drink	bévo	bévvi, bevéi	beverò, bevrò	bevúto, beúto
(Bére), to drink	(bibo), béo	(bébbi)		
Bollire, to boil	bóllo	bolií	boliro	bolítio
Cadére, to fall	cádo (cággio)	cáddi, cadéi	caderò, cadrò	cadútio
Calére, to care for	cále	cálse	calerà (carrà)	calútio
Capére, to comprehend	cápo	capéi (capétti)	caperò, capirò	capútio, capitó
(Capíre), to comprehend	(capisco)	capií		
Cédere, to submit	cédo	cedéi, céssi	cederò	cedútio, céssio
Chiédere, to ask	chiédo	chiéssi	chiederò	chiéstio
Chiúdere, to shut	chiúdo	chiúsi	chiuderò	chiústo
Cignere, to gird	cíngó	cínsi	cingerò	cínto
(Cingere), to gird				
Cóglere, } to gather	cóglie, cólgo	cólsi	coglierò, corrò	cólto
(Córre), }				
Cómpiere, to accomplish	cómpio	compiéi	compierò	compiúto
(Cómpire), to accomplish		compii		
Concepire, to conceive	concepisco	concepíi	conceperò	concepítio
"oncépere), to conceive	(concípicio)	(concepétti)	(conceporò)	concepúto
Connétttere, to connect	connétto	connéttéi	connetterò	connéssio (connéttuto)
Conoscere, to know	conósco	conóbbi (conoscétti)	conoscerò	conosciúto
Consumáre,* } to consume	consúmo	consúnsi	consumerò	consántio
(Consúmire), }				
Coprire, to cover	cópro	coprií, copérssi	copirò	copérto

\* This verb is regular.

INFINITIVE.	PRESENT.	PERFECT.	FUTURE.	PARTICIPLE.
Córrere, <i>to run</i>	córro	córsi	correrò	córso
Costringere, <i>to constrain</i> (Costrignere), <i>to constrain</i>	costringo	costrínsi	costringerò (costrignerò)	costréttō
Créscere, <i>to grow</i>	créscō	crébbi (crescétti)	crescerò	crescinto
Cuórcere, <i>to cook</i>	cuóco	cóssi (cocéi)	cocerò	cótto
Dáre, <i>to give</i>	do	diédi, diéi	darò	dátō
Decidere, <i>to decide</i>	decido	decisi (?)	deciderò	deciso
Delídere, <i>to delude</i>	delúdo	delusí	deludero	delúsō
Deprimere, <i>to depress</i>	deprimo	depréssī	deprimerò	depréssō
Difendere, <i>to defend</i>	diféndo	difési	difenderò	diféssō
Dire, <i>to say</i>	dico	dissi	dirò	détto
Dirigere, <i>to direct</i>	dirigo	díressi	dirigerò	diréttō
Discéndere, <i>to descend</i>	discéndo	discési	discenderò	discéssō
Dispérgere, <i>to disperse</i>	dispérgo	dispérsi	dispergerò	dispérsō
Distinguere, <i>to distinguish</i>	distinguo	distínsi (distinguétti)	distinguérò	distinto
Divedére, <i>to</i>	divédo	dividi (dividéi)	divedrò	divéduto (diviso)
Divéllere, <i>to root out</i>	divéllo	divélsi	divellérò (diverrò)	divélto
Dolére, <i>to grieve</i>	dólgo, dólgio	dólssi	dorrò	dolúto (dólto)
Dovére, <i>to owe</i>	débbo, dévo	dovéti (dévo)	dovrò (doverò)	dovúto
(Devére), <i>to owe</i>				
Emérgere, <i>to emerge</i>	emérgo	emérsi	emérgerò	emérsō
Erigere, érgere, <i>to erect</i>	érigo, érgo	éressi, érsi	erigerò, ergerò	érettō (érto)
Esigere, <i>to exact</i>	esigo	esigéi	esigerò	esátto
Espéllere, <i>to expel</i>	espéllō	espúlsi	espellerò	espúlso
Espónere, <i>to expose</i>	espóngo	espósī	esporrò	espóstō
(Espórrē), <i>to expose</i>	(espóno)	(espúosī)	(esponerò)	(esposito)
Espirémere, <i>to express</i>	espirimo	espréssī	espirmerò	espréssō
Éssere, <i>to be</i>	sóno	fúi	sarò	státō
Esténdere, <i>to extend</i>	esténdo	estési (esténdétti)	estenderò	estéso
Estinguere, <i>to extinguish</i>	estínguo	estínsi	estingnerò	estínto
Facére or fáre, <i>to do</i>	fo (faccio)	fécī (féi)	farò	fátto
Féndere, <i>to cleave</i>	féndo	féndeī (féssi)	fenderò	féssō
Figere or figgere, <i>to fix</i>	figo, figgo	fissi (fisi)	figerò, figgerò	fitto, fissso, fiso
Fingere or fignere, <i>to feign</i>	figno (figno)	finsi	fingerò	finto (fitto)
Fóndere, <i>to melt</i>	fóndo	fúsi (fondéi)	fonderò	fúsō, fondúto
Frágere, } <i>to break</i>	frágō	fránsi	frangerò	fránto
(Fragnere), }				
Friggere, <i>to fry</i>	friggo	fríssi	friggerò	fritto
Genuflétttere, <i>to kneel</i>	genufléttō	genufléssi	genufletterò	genufléssō
Giacére, <i>to lie down</i>	giáccio	giacqui (giacétti)	giacerò	giaciúto
Gíre, <i>to go</i>				
Giúngere, <i>to arrive</i>	giúngō	gíi	giró	(gito)
Giúgnere, <i>to arrive</i>		giúnsi	giungerò	glánto
Godére (gaudére), <i>to enjoy</i>	gódo	godétti, godéi	goderò	godúto
Illúdere, <i>to delude</i>	illúso	illúsi	illuderò	illúso
Immérgere, <i>to immerse</i>	immérgo	immérsi	immergerò	immérsō
Impéllere, <i>to impel</i>	impéllō	impúlsi	impellerò	impúlsō
Imprimere, <i>to print</i>	imprímo	impréssī	imprimerò	impréssō
Incidere, <i>to grave</i>	incído	incisi	inciderò	incísō
Incórrere, <i>to incur</i>	incórrō	incórsi	incorrerò	incórso
Incréscere, <i>to be sorry</i>	incréscō	incrébbi (increscétti)	increserò	incresciúto
Inténdere, <i>to understand</i>	inténdo	intéssi	intenderò	intéso, inténte
Intéssere, <i>to weave</i>	intéssō	intesséi	intesserò	intéssuto
Intrídere, <i>to temper</i>	intrído	intríssi	intriderò	intríso
Intrúdere, <i>to intrude</i>	intrúdo	intrúsi	intruderò	intrúso
Invádere, <i>to invade</i>	invádo	invási	invaderò	inváso
Invólgeré, <i>to wrap up</i>	invólgo	invólssi	involgerò	invóluto
Invólvere, <i>to wrap up</i>	invólvo		involverò	
Íre, <i>to go</i>			irò	ítō
Irridere, <i>to deride</i>	irrido	irrisi	irridérò	irriso

INFINITIVE.	PRESENT.	PERFECT.	FUTURE.	PARTICIPLE.
Iscrivere, to inscribe	iscrivo	iscrissi	iscriverò	iscritto
Istruire, to instruct	istruisco	istruii	istruirò	istrutto
Lédere, to offend	ledo	(lési) (ledéi)	lederò	léso
Léggere, to read	lérgo	léssi (leggei)	leggerò	létto
(Lícere). } to be lawful	lice, léce			(licito) lecito
Maledicere, } to curse	maledico	maledéssi	maledirò	maledéto
(Maladire), } (Maladire), }				
Mérgere, to dive	mérgo	mérssi	mergerò	mérso
Mésccere, to mix	mésco	mescéi	mescerò	(mesciúto)
Méttere, to put	métto	mísí, (méssi)	metterò	méssó (missó)
Mólceré, to assuage	2d pers. móleci 3d pers. mólice	(múlse).		
Mórdere, to bite	mórdo	mórsi	morderò	mórsó
Morire, to die	{ muóro, móro { muójo, mójo	morii	morirò, morrò	mórtó
Múgnere, } to milk	múngeo	múnssi	mugnerò	múnto
Múngere, } to move	muóvo	móssi (móvái)	moverò	móssó
Náscre, to be born	násco	nácuí	nascerò	nátó
Nascóndere, to conceal	nascónndo	nascósí	nasconderò	nascósó
Negligere, to neglect	negligo	negligéi	negligerò	negléttó
Núncere, } to hurt	nuóce, noccio	nocqui	nocerò	nosciúto
(Nócere), }				
Offéndere, to offend	offéndo	offéssi	offenderò	offéso
Offerire, to offer	offerisco	offerii	offerirò, offirirò	
Offrire, to offer	offéro	offérsi		offérto
(Offerere), to offer	óffro			
Opprimere, to oppress	opprimo	oppréssi	opprimerò	oppréssó
Parére, to appear	pájo (páró)	párví (pársi)	parrò (parerò)	parútó (párso)
Pásccere, to feed	pásco	pascéi	pascero	pasciúto
Percúotere, to strike	percúoto	percóssi	percúoterò	percóssó
Pérdere, to lose	pérdo	perdéi	perderò	perdúto
Persuadére, to persuade	persuádo	persuási (persuadéi)	persuaderò	persuásó (persuadúto)
Piacére, to please	piáccio, piácio	piácqüi	piacerò	piaciúto
Pianguere, } to weep	piángo, piágno	piansi	piangerò	piánto
Pingnere, to paint	pingo	pínsi	pingerò	pínto (pítto)
Piovore, to rain	pióvo	pióvvi, piovéi	pioverò	piovúto
(Póvere) or párré, to put	póngó (póno)	pósi (puósi)	porrò	póstó
Pórgere, to offer	pórgo	pórsi	porgerò	pórtó
Pótére, to be able	póssso	potéti (possétti)	potró (poterò)	potúto
Precídere, to shorten	precido	precisi	preciderò	preciso
Prémere, to press	prémo	preméi	premerò	premúto
Préndere, to take	préndo	présí	prenderò	préso
Presúmere, to presume	presámo	presúnsi	presumerò	presúnto
Protéggere, to protect	protéggoo	protésséi (?)	proteggerò	protéttó
Púngere, púgnere, to prick	púngó	púnsi	pungerò	púnto
Rádere, to shave	rádo	rási (rádéi)	raderò	rásó
Recidere, to retrench	recido	recisi	reciderò	reciso
Redimere, to redeem	redímo	rediméi	redimerò	redénto
Réggere, to govern	réggio	réssi	reggerò	réttó
Réndere, to render	réndo	rendéi	reuderò	rendúto (réso)
Repéllere, to repel	repélllo	repúlsi	repellerò	repúlsó
Reprimere, to repress	reprimo	représsi	reprimérò	représsó
Ridere, to laugh	rido	risi (ridéi)	riderò	rísó
Rilúccere, to shine	rilúco	riliússi	rilucerò	rímásó
Rimanére, to remain	rimángó	rimássi	rimarrò	risoltó
Rívólvere, to resolve	risólvo	risolsi, risolvéi	risolverò	rispóstó
Rispóndere, to answer	rispónndo	rispósi	risponderò	rístato
Ristáre, to desist	rístico	rístetti	ristarò	
Ristríngere, } to restrain	ristringo	ristrinsi	ristringerò	ristréttó
Ristrignere, } to restrain	ródo	rósi	roderò	résó

INFINITIVE.	PRESENT.	PERFECT.	FUTURE.	PARTICIPLE.
Rómpere, to break	rómbo	rúppi (róppi)	romperò	rótto
Salire, to ascend	sálgo, salisco	salií (sálsi)	saliro (sarrò)	salito
Sapére, to know	so (sappo)	séppi (sapéi)	saprò (saperò)	sáputo
Scigliere (scére), to choose	scélgio	scelsi	scieglierò	scelito
Scéndere, to descend	scéndo	scési (scendéi)	scenderò	scéso
Scindere, to cleave	scíudo	scínsi	scinderò	scisso
Seignere, { to ungird (Scingere),	scígno, scingo	scínsi	seignerò	scínto
Sciogliere, { to untie	scióglia	sciolsi	scioglerò	sciólto
Sciòrre,	scárgo	scórzi	scorgerò	scórto
Scórgere, to perceive	scórro	scórzi	scorrerò	scórto
Scórrere, to lay waste	scrivo (scribo)	scrissi	scriverò	scrítto
Scrivere, to write	scuóto (scoto)	scóssi (scotéi)	scoterò	scósso
Scuotere, to shake	siédo, séggó	sedéi, sedétti	sedérò (sedrò)	sedúto
Sedére, to sit down	ségoo, siéguo	segui	seguirò	seguito
Seguire, to follow	serpo	serpéva		serpénte
Sérpere, to creep	sófro	soffri	soffrirò	sofférto
Soffrire, { to suffer (Sofferire),	sóglia	sóno, solito		solito
Sólere, to be wont	sólvo	solvéi	solverò	solúto
Sólvare, to solve	sórgo (súrgo)	sórsi (súrsi)	sorgerò	sórtó (súrtic)
Sórgere (súrgere), to arise	sospéndo	sospési	sospenderò	sospésó
Sospéndere, to suspend	spándo	spandéi	spanderò	spandúto
Spáudere, to pour out	spárgo	spársi	spargerò	spárso
Spárgere, to spread	spéngo	spénsi	spégnérò	spénto
Spégnere, { to extinguish Spéngere,	spéndo	spési	spenderò	spéso
Spéndere, to spend	spérgo	spérsi	spérgerò	spérso
Spérgere, to disperse	spíngo	spínsi	spíngerò	spínto
Spingere, { to push (Spignere),	sto	stéti (stéi)	starò (sterò)	státó
Stire, to stand	sténdo	stési (stendéi)	stenderò	stéso
Sténdere, to extend	strído	stridéi	striderò	
Stridere, to cry out	stingo (stígno)	stinsi	(stignerò)	stínto
Stígnere, { to stain Stingere,	stríngo	strínsi	stringerò	stréttó
Stringere, { to bind fast Strígnere,	strúggo,	strússi	struggerò	strútto
Strúggere, to dissolve	svéllo, svélgo	svélsi	svellerò	svélto
Svélere, { to root up Svagliere,	súggoo	suggéi (sússi)	suggerò	
Súggere, to suck	tácio (táccio)	tacqui (tacéi)	tacerò	taciúto
Tácere, to je silent	téndo	tési (tendéi)	tenderò	tésó
Téndere, to tend	téngó (tégnó)	ténni (tenéi)	terrò (tenerò)	tenúto
Tenére, to hold	téssó	tesséi	tesserò	tessúto
Téssere, to weave	tingo (tigno)	tínsi	tignerò	tínto
Tignere, tingere, to dye	tóglia, tólgó	tólsi	torrò	tólto
Tóglere, { to take away Tórrre,	tóndo	tondéi	tonderò	tondúto
Tondere, to shear	tórcó	tórsi	torcerò	tórtó
Tórcere, to twist	tórpo			torpénta
Tórpere, to be benumbed	trággo (tráo)	trássi	trarrò	tráttó
Trárre, (Tráre), { to draw (Trággere),	uccido	uccisi	ucciderò	ucciso
Uccidere, to kill	ódo	udií	udirò (udrò)	uditó
Udire, to hear	úngó (úgno)	únsi	ungerò	únto
Úgnere, úngere, to anoint	éscó	uscíi (escíi)	uscirò	uscito (escíto)
Uscire, to go out	válgio (váglio)	válsi (valéi)	varrò (valerò)	valútio (válsio)
Válere, to be worth	védo, véggo	vídi (véldi)	vedrò	vedútio (vistio)
Vedére, to see	véngó	vénni (veníj)	verrò (venirò)	venútio (véntio)
Venire, to come	vinco	vinsi	vincerò	vínto (vitto)
Vincere, to conquer	vívó	víssi (vivéi)	viverò	vívuto
Vivere, to live	vólgio, vó?	vólli (vólsi)	vorrò	voláto
Vólvere, to will	vólgo	vólsi	volgerò	vólto
Vólvere, to turn	vólvo		volverò	
Vólgere, to turn				

## Defective Verbs.

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### *Defective Verbs ending in ēre (long), accented.*

<i>calere,</i>	to care for.	<i>parere,</i>	to fear.
<i>colere</i> or <i>colere,</i>	to adore.	<i>silere,</i>	to be <i>or</i> keep silent.
<i>lecere</i> and <i>licere,</i> {		<i>solere,</i>	to be wont.
<i>lēcere</i> and <i>līcere,</i> }	to be lawful.	<i>stupere,</i>	to be astonished.

### *Defective Verbs ending in ēre (short).*

<i>algere,</i>	to be chill.	<i>riēdere,</i>	to return.
<i>āngere,</i>	to afflict.	<i>sērpere,</i>	to creep.
<i>arrōgēre,</i>	to add.	<i>soffolcere,</i> {	to support.
<i>cāpere,</i>	to contain.	<i>soffolŷere,</i> }	
<i>chērere,</i>	to ask.	<i>tāngere,</i>	to touch.
<i>convellere,</i>	to convulse.	<i>tōllere,</i>	to take away.
<i>fīdēre,</i>	to wound.	<i>tōrpere,</i>	to be benumbed.
<i>lūcere,</i>	to shine.	<i>ūrgere,</i>	to urge.
<i>mōlcere,</i>	to assuage.	<i>vīgere,</i>	to be vigorous.

### *Defective Verbs ending in īre.*

<i>īre,</i>	to go.
<i>gīre,</i>	to go.
<i>olīre,</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>Present.</i>		<i>Past.</i>
<i>calére,</i>	to care for.	<i>essere caluto,</i> to have cared for.

## GERUND.

*caléndo*, caring for.

## PARTICIPLE.

*caluto*, cared for.

## INDICATIVE MOOD.

<i>Present.</i>		<i>Imperfect.</i>
<i>cále</i> or <i>cál</i> ,	he cares for.	<i>caléva</i> or <i>caléa</i> ,
		he cared for.

*Perfect.*  
CÁLSE, he cared for.

## SUBJUNCTIVE MOOD.

<i>Present.</i>		<i>Imperfect.</i>
CÁGLIA,	that he care for.	<i>calésse</i> ,

if he cared for.

## IMPERATIVE MOOD.

CÁGLIA *égli*, let him care for.

*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*},  
{*cóle*},I adore.  
he adores.

| : : : : : : : : :

## Lecére and Licére, or Lécere and Lícere.

## INFINITIVE MOOD.

*lecére* and *licére*, to be lawful. | *essere lécito* or *lícito*,\* 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*, thou art or keepest silent. | : : : : : : : : : : : : : : :*sile*, he is or keeps silent. | : : : : : : : : : : : : : : :

\* From this form are derived *é lécito*, it is lawful; *éra* or *fu lécito*, it was lawful; *sard 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. | *essere sólito,* to be wont.

## GERUND.

*soléndo,* being wont.

## INDICATIVE MOOD.

*Present.*

<i>sóglia,</i>	I am wont.	<i>sogliámo (solémo),</i>	we are wont.
<i>suóli,</i>	thou art wont.	<i>sóléte,</i>	you are wont.
<i>suóle (sóle),</i>	he is wont.	<i>sógliono,</i>	they are wont.

*Imperfect.*

*to soléva or soléa,* I was wont.

## SUBJUNCTIVE MOOD.

*Present.*

*to soglia,* 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.

## Algere.

## INFINITIVE MOOD.

*algere,* to be chill.

## INDICATIVE MOOD.

*Perfect.*

<i>áisi,</i>	I was chill.	<i>algémmo,</i>	we were chill.
<i>algésti,</i>	thou wast chill.	<i>algésté,</i>	you were chill.
<i>álse,</i>	he was chill.	<i>álsero,</i>	they were chill.

## Ángere.

## INFINITIVE MOOD.

*ángere*, to afflict.

## INDICATIVE MOOD.

<i>Present.</i>	<i>Imperfect.</i>
<i>ángere</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.

*Present.*

<i>arróge</i> ,	<i>he adds:</i>	<i>arrogíámo,</i>	<i>we add.</i>
		<i>arrógono,</i>	<i>they add.</i>

*Imperfect.**to arrogéva or arrogéa*, I added*Perfect.*

<b>ARRÓSI,</b> <i>arrogéstí,</i> <b>ARRÓSE,</b>	I added. thou addedst. he added.	<i>arrogémmo,</i> <i>arrogésté,</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>cápere</i> , it contains.	<i>capéva</i> , it contained.

## Chérere.

## INFINITIVE MOOD.

*chérere*, to ask.

## INDICATIVE MOOD.

*Present.**chéro,*I ask.  
he asks.

| : : : : : : : :

## Convéllere.

## INFINITIVE MOOD.

*convéllere*, to convulse.

## GERUND.

*convelléndo*, convulsing.

## PARTICIPLE.

CONVÚLSO, convulsed.

## INDICATIVE MOOD.

*Present.**convélle,*

he convulses.

| *convéllono*,

they convulse.

*Imperfect.**convelléva or -léa,*

he convulsed.

| *convellévano* or *-léano*, they convulsed.*Future.**convellerénd,*

he shall convulse.

| *convelleránno*,

they shall convulse

## SUBJUNCTIVE MOOD.

*Imperfct.**convelléssse,*

if he convulsed.

| *convellésssero*,

if they convulsed.

## CONDITIONAL MOOD.

*Present.**convellerébbe,*

he should convulse.

| *convellerébb ero*,

they should convulse.

## Fiédere.

## INFINITIVE MOOD.

*fiedere*, to wound.

## GERUND.

*fiedendo*, wounding.

## INDICATIVE MOOD.

*Present.*

<i>fiedo</i> ,	I wound.		⋮ ⋮ ⋮	⋮ ⋮ ⋮ ⋮ ⋮ ⋮
<i>fíedi</i> ,	thou woundest.			
<i>fíede</i> ,	he wounds.		<i>fiedono</i> ,	

*Imperfect.**Io fiedéva* or *fiedéa*, I wounded.*Perfect.**fiedéi*, I wounded.

## SUBJUNCTIVE MOOD.

*Present.*

<i>Io fieda (fíeggia)</i> ,	that I wound.		<i>fiedano</i> ,	that they wound.
<i>Egli fiedia (fíeggia)</i> ,	that he wound.			

*Imperfect.**Io fiedéssi*, if I wounded.

## Lúcere.

## INFINITIVE MOOD

*lúcere*, to shine.

## GERUND.

*lucéndo*, shining.

## INDICATIVE MOOD.

## Present.

<i>lúci</i> ,	thou shinest. he shines.	<i>luciámo</i> , <i>luciéte</i> , ...	we shine. you shine. ...
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## Imperfect.

*to lucéva*, I shone.

## Perfect.

<i>lucésti</i> ,	thou shinest.	<i>lucémmo</i> , <i>lucéstè</i> ,	we shone. you shone.
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## Future.

*lucerò*, I shall or will shine.

## SUBJUNCTIVE MOOD.

## Present.

... . . . .	... . . . .	<i>luciámo</i> , <i>luciáte</i> , ( <i>lúcano</i> ),	that we shine. that you shine. that they shine.
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## Imperfect.

*to lucéssi*, if I shone or should shine.

## CONDITIONAL MOOD.

## Present.

*luceréi* (*lúceria*), if I should, would, or could shine, or might shine.

## Mólcere.

## INFINITIVE MOOD.

*mólcere*, to assuage.

## INDICATIVE MOOD.

## Present.

<i>mólici</i> ,	thou assuagest. he assuages.	<i>io molcéva</i> , <i>molcévi</i> , <i>égli molcéva</i> ,	Imperfect.
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## Riédere.

## INFINITIVE MOOD.

*riédere*, to return.

## INDICATIVE MOOD.

*Present.*

<i>riédo,</i> <i>riédi,</i> <i>riéde,</i>	I return. thou returnest. he returns.	<i>riédono,</i>	they return.
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*Imperfect.*

<i>Io riédeva or riedéa,</i> <i>riedévi,</i> <i>égli riedéva,</i>	I returned. thou returnedst. he returned.	<i>riedévanò,</i>	they returned.
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## SUBJUNCTIVE MOOD.

*Present.*

<i>Io riéda,</i> <i>tu riéda,</i> <i>égli riéda,</i>	that I return. that thou return. that he return.	<i>riédano,</i>	that they return.
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## Sérpere.

## INFINITIVE MOOD.

*sérpere*, to creep.

## GERUND.

*sérpendo*, creeping.

## INDICATIVE MOOD.

*Present.*

<i>sérgo,</i> <i>sérgi,</i> <i>sérpe,</i>	I creep. thou creepest. he creeps.	<i>sérpono,</i>	they creep.
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*Imperfect.*

<i>Io serpéeva,</i> <i>serpévi,</i> <i>égli serpéva,</i>	I crept. thou creptest. he crept.	<i>serpévanò,</i>	they crept.
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## SUBJUNCTIVE MOOD.

*Present.*

<i>Io sérga,</i> <i>tu sérga,</i> <i>égli sérga,</i>	that I creep. that thou creep. that he creep.	<i>sérgano,</i>	that they creep.
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## Soffólcere or Soffólgere.

## INFINITIVE MOOD.

*soffólcere* or *soffólgere*, to support.

## PARTICIPLE.

*soffólto*, supported.

## INDICATIVE MOOD.

*Present.**soffólcere* or *soffólgere*, he supports.*Perfect.**soffólse*, he supported.

## Tángere.

## INFINITIVE MOOD.

*tángere*, to touch.

## INDICATIVE MOOD.

*Present.**tánge*, he touches.

## Tóllere.

## INFINITIVE MOOD.

*tóllere*, to take away.

## INDICATIVE MOOD.

*Present.**tólli*,  
*tóllé*,

thou takest away. | : : : : : : : : : :

## SUBJUNCTIVE MOOD.

*Present.**tu tólla*,  
*égli tólla*.

that thou 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,*  
*tórpē,*I become numb.  
he becomes numb.

| : : : : : : : : : :

## SUBJUNCTIVE MOOD.

*Present.**Io tórpē,*  
*tu tórpē,*  
*égli tórpē,*that I become numb.  
that thou become numb.  
that he become numb.

| : : : : : : : : : :

## Úrgere.

## INFINITIVE MOOD.

*úrgere*, to urge.

## INDICATIVE MOOD.

*Present.**úrgē*, he urges.*Imperfect.**égli urgéva or urgéa*, he urged.| *urgévano*, they urged.

## Vígere.

## INFINITIVE MOOD.

*vígere*, to be vigorous.

## INDICATIVE MOOD.

*Present.**víge*, he is vigorous.*Future.**vígerd*, it will be vigorous.

Gíre.

## **INFINITIVE MOOD.**

*gire, to go.*

## PARTICIPLE.

*gito, gone.*

## INDICATIVE MOOD.

### *Present.*

giámo,  
gile,

We go.  
you go.  
• • •

Imperfect.

*giga or gig, I went.*

Perfect.

*to gii, I went.*

Future

*gird, I shall or will go.*

## SUBJUNCTIVE MOOD.

Present.

*gitámo,  
giáte,*

that we go or may go.  
"hat you go.

Imperfect.

*to gissi, if I went or should go.*

## CONDITIONAL MOOD.

*gwéi, giriá*, I should, would, or could go, or might go.

## IMPERATIVE MOOD.

*gíámo,  
gíle.*

let us go.  
go ve.

## Ire.

## INFINITIVE MOOD.

*ire*, to go.

## PARTICIPLE.

*ito*, gone.

## INDICATIVE MOOD.

*Present.**ite*, you go.*Imperfect.*

<i>Io iva,</i> <i>egli iva,</i>	I went he went.	<i>ivano,</i>        . . .	we went. . . .
<i>tu ivi,</i> <i>tu ivali,</i>	thou wentest.	( <i>iro, ir</i> ),	they went.
: : : : : : : : : :	: : : : : : : : : :	<i>irémo,</i>   <i>iréte,</i>   <i>iráno,</i>	we shall or will go you will go. they will go.

## CONDITIONAL MOOD.

*(iriano)*, they should, would, or could go, or might go.

## IMPERATIVE MOOD.

*ite*, go ye.

## Olíre.

## INFINITIVE MOOD.

*òlire*, to smell.

## INDICATIVE MOOD.

*Imperfect.*

<i>Io oliva,</i> <i>olivi,</i> <i>egli oliva,</i>	I smelled. thou smeldest. he smelled.	. . .        . . .	. . . they smelled.
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## 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 buón intenditór póche paróle.  
Bélla cosa tósto è rapíta.  
A véste logoráta póca fédé vien pres-  
táta.**

**Álla páce si può sacrificár tútto.  
A un gran bugiárdo ci vuól buóna  
memória.  
A gióvane soldáto vécchio cavállo.  
Bócca únta non può dir di no.  
Buón appetítio non vuól salsa.  
Buón principio fa buón fine.**

**Can che abbaía non mórde.  
Cárica voluntária non cárica.  
Chiáve d'óro ápre ógni pórtia.  
Grássa cucína, mágro testaménto.  
Granáta nuóva spázza ben la cásia.  
Méglion è pocó ché niénte.  
Óro non è tútto quel che risplénde.  
Peccáto confessáto è mézzo perdo-  
náto.**

**Piccola favilla accénde gran fuóco.  
Piétra móssa non fa múscchio.  
Poco fiéle fa amáro móltó miéle.**

**Qual fíglia víoi, tal móglie píglia.**

**Sdégno auménta amóre.  
Tútto è béne che riésce béne.  
Uómo ammogliáto, uccélló in gábbia.  
Val più un' oncia di discrezión che  
una líbbra di sapére,**

**Véntre digiúno non óde nessúno.  
Dópo che i caválli sóno prési, cerrár  
la stálla.  
È méglion un uccélló in gábbia che  
cénto fuóri.  
Piéga l'álbero quándo è gióvane.  
Méglion tárdi che mái.  
È méglion il cuór felíce che la bórsa  
piéna,  
È méglion piegáre che rompére.  
È méglion dar la lána che la pécora.  
Cápo grássso, cervéllo mágro.**

- Bad news travels fast,  
Counsel is nothing against love,  
Comparisons are odious,  
Christmas comes but once in a year,  
Do what you ought, come what may,  
Do not count your chickens before they are hatched,  
Delays are dangerous,  
Different times, different manners,  
Drop by drop wears away a stone,  
Do not look a gift horse in the mouth,  
Every thing is good in its season,  
Every dog is a lion at home,  
Every truth is not good to be told,  
Every body knows where his shoe pinches,  
Every one for himself, and God for us all,  
Every body praises his own saint,  
Every body's friend, nobody's friend,  
Every one thinks his own cross the heaviest,  
Extreme ills, extreme remedies,  
Friends in need are friends indeed,  
For a web begun, God sends thread,  
Fair words, but look to your purse,  
Four eyes see more than two,  
Fortune comes to him who seeks her,  
Forbidden fruit is sweet,  
Father Modest never was a prior,  
From those I trust, God guard me;  
from those I mistrust, I will guard myself,  
God helps him who helps himself,  
Give to him that has,  
Give time, time,  
God sends meat, and the devil sends cooks,  
Great griefs are mute,  
Great smoke, little fire,  
Gold does not buy every thing,  
Good wine makes good blood,  
He who succeeds is reputed wise,  
He who knows nothing, knows enough if he knows how to be silent,  
He is blind who cannot see the sun,  
He who sings drives away sorrow,
- Le cattive nuove vólano.  
Cóntro amóre non è consíglia.  
I paragóni son tútti odiósí.  
Natále non viéne che tina vólta l'ánno.  
Fa quel che dévi, n' arrívi ciò che potrà.  
Non far cónto dell' uóvo non ancór náto.  
L' indugiáre è pericóloso.  
Áltrei témpí, áltrei costúmi.  
A gúccia à góccia si trafóra la piétra.  
A cavál donáto, non guardár in bocca.  
Da stagióne tútto è buóno.  
Ógni cáne è leóne a cásá súa.  
Ógni yéro non è buóno a díre.  
Ognúno sa dóve la scárpa lo strínge.  
Ognún per sè, e Dío per tútti.  
Ognúno lóda il próprio sánto.  
Amíco d' ognúno, amíco di nessúno.  
Ad ognúno par più gráve la cróce súa.  
Ai máli estrémi, estrémi rimédi.  
A bisógni si conóscon gli amíci.  
A téla ordítá Dío mánda il fílo.  
Bélle paróle, ma guárda la bórsa.  
Vedón più quattr' ócchi che díe.  
Vién la fortúna a chi la procúra.  
I frútti proíbiti sóno dólcí.  
Fra modésto non fu mái prióre.  
Da chi mi fído, mi guárdi Iddío; da chi non mi fído mi guarderò io.  
Chi s'aiúta, Dío l'aiúta.  
Dà del tío a chi ha del súo.  
Dà témpo al témpo.  
Dío ci mánda la cárne, ma il diávolo i cuóchi.  
I gran dolóri sóno míti.  
Gran fúmo, póco arróstó.  
L'óro non cómpra tútto.  
Buón víno fa buón sangué.  
A chi la riésce béne, è tenútio per sávio.  
Assái sa, chi non sa, se tácer sa.  
Ben è ciéco chi non véde il sóle  
Chi cánta, i suói máli spavénta

- 'He who buys in time, buys cheap,  
He laughs well who laughs last,  
Hear, see, and say nothing, if you  
would live in peace,  
He is master of another man's life  
who is indifferent to his own,  
He gives twice who gives in a trice,  
He who stands may fall,  
He that reckons without his host  
must reckon again,  
Hell is full of good intentions,  
Habit is a second nature,  
In at one ear, and out at the other,
- Ill weeds grow apace,  
Look before you leap,  
Like master, like man,  
Live, and let live,  
Love me, love my dog,  
Love rules without law,  
Love me little, and love me long,  
Love knows not labor,  
Let him who is well off stay where  
he is,  
Long tongue, short hand,  
Marry in haste, repent at leisure,  
Many a true word spoken in jest,
- Much smoke and little fire,  
Make me a prophet, and I will make  
you rich,  
Nothing venture, nothing have,  
Nothing is difficult to a willing mind,  
Near the church, far from God.  
Old reckonings, new disputes,  
One enemy is too many, and a hun-  
dred friends are too few,  
One hand washes the other, and  
both hands wash the face,  
One word brings another,  
One swallow does not make a sum-  
mer,  
One man warned is as good as two,  
Out of sight, out of mind,
- Poor as a church mouse,  
Poverty has no kin,  
Physician, heal thyself,  
Pluck the rose and leave the thorns,  
Rather hat in hand than hand in  
purse,  
Roses grow among thorns,
- Chi compra a témpo, compra a buón  
mercáto.  
Ríde béne che ríde l'último.  
Ódi, védi e táci se vuóvi vivér in  
páce.  
È padróne délla víta altrui chi la súa  
sprézza.  
Chi dà préstó, dà il dóppio.  
Chi è ritto può cadére.  
Chi fa il cónto sénza l'óste, gli con-  
vién fárlo díue vólte.  
Di buóna volontà è piéno l'inférno.  
L' ábito è una secónda natúra.  
Déntrò da un orécchio e fuóri dall'  
áltro.  
La mal érba crésce préstó.  
Guárdala innánzi che tu saltí.  
Tal padróne, tal servitóre.  
Víví, e láscia vívere.  
Chi áma me, áma il mío cáné.  
Amór régge sénza lécce.  
Ámami pôco, ma contínua.  
Amór non conósce traváglio.  
Chi sta béne non si muóva.
- Lúngá língua, córta máno.  
Chi si márita in fréttá, sténta adágio.  
Quel che páre búrla, ben sovénte è  
véro.  
Mólto fíumo e pôco fuóco.  
Fámmi indovíno, e ti farò rícco.
- Chi non s'arríschi non guadágna.  
A chi vuóle, non è cosa diffíclie.  
Vicíno álla chiésa lontán di Dio.  
A cónti vécchi, contése nuóve.  
È tróppo un nemíco, e cénto amíci  
non bástano.  
Úna máno láva l'áltra e tít't e díue  
lávano il víso.  
Úna paróla tíra l'áltra.  
Un fiore non fa Primavéra.
- Un avvertító ne val díue.  
Lontáno dágli ócchi, lontáno del  
cuóre.  
Povéro cóme un tópo in chiésa.  
Povertà non ha parénti.  
Médico, cúra te stéssso.  
Cógli la rósá, e láscia le spíne.  
Piuttóstó cappéollo in máno, che  
máno álla bórsa.  
Ánco trà le spíne náscono le rósé.

Saying is one thing, and doing is another,	Áltra cosa è il díre, altra il fáre.
Silence gives consent, Strike while the iron is hot,	Chi táce, acconsénte. Bátti il ferro quánd è cálido.
See Naples, and then die, Savings are the first gain,	Védi Nápoli e pói muóri. Lo sparágno è il primo guadárgno.
Seeing is believing, Second thoughts are best,	Chi con l'óccchio véde, di cuór créde Il secóndo pensiéro è il miglióre.
The full belly does not believe in hunger,	Córpo satólló non créde al digiúno.
To pay one in his own coin, Think much, speak little, and write less,	Pagár úno délla súa própria monéta. Pénsa mólto, párla póco, scrívi méno
Translators, traitors, The weakest goes to the wall,	Traduttóri, traditóri. Sémpre ha tórtó il piú débole.
They say, is a liar, The people's voice, God's voice,	Si díce, è mentítóre. Vóce di pópolo, vóce di Dío.
To fall out of the frying-pan into the fire,	Cadér délla padélla nélle brágie.
The biter is sometimes bit, The world is governed with little brains,	Chi búrla, víen burláto. Con póco cervélllo si govérna il móndo.
True love never grows old, The liar is not believed when he speaks the truth,	Amór véro non divénta canúto. Al bugiárdó non si créde la verità.
The workman is known by his work,	All ópera si conósce il maéstro.
There is always a calm before a storm,	La bonáccia burrásca mináccia.
The beard does not make the philosopher,	La bárba non fa il filósofo.
There is no love without jealousy, There is no smoke without fire,	Non c'è amór sénza gelosía. Non c'è fúmio sénza fuóco.
The steed is starving whilst the grass is growing,	Méntre l'érba crésce il caválló muóre di fáme.
The devil is not so ugly as he is painted,	Il diávolo non è cósi brútto cóme si dipíngé.
The best is the cheapest, Teaching we learn,	Il miglióre è men cáro. Insegnándo s'impára.
To cast pearls before swine,	Gettár le marghérite ai pórci.
The earth covers the errors of the physician,	Gli errói del médico gli cópre la térra.
There is no disputing about tastes, The doctor seldom takes medicine,	Dei gústi non se ne dispúta. Di rádo il médico píglia medicína.
The world was not made in one day, Tell me the company you keep, and I will tell you what you are,	In un giórno non si fe' Rómá. Dímmi con chi trátti, e ti dirò chi séi.
Whoever brings, finds the door open for him,	Apérta ha la pórta chiúnque appórtá.
Where there is a will, there's a way,	A chi vuóle, non máncano módi.
Well begun is half done,	Buón principio è la metà dell' ópra.

Who does too much often does little,  
Who knows most believes least,  
Who comes seldom is welcome,  
While there is life, there is hope,  
Who knows nothing never doubts,  
What's done can't be undone,  
What costs little is little valued,  
Who judges others condemns him-self,

Spésso chi tróppo fa, pôco fa.  
Chi più sa, ména crède.  
Chi râro viéne, vién béne.  
Finchè v'è fiato, v'è speránza.  
Chi niénte sa, di niénte dûbita.  
Quel che è fatto non si può disfâre.  
Quello che còsta pôco, si stíma pôco.  
Chi altri giúdica se condáanna.

## IDIOMS.

Non vale un ácca,  
A bél' ágio,  
Mangiár carne d' allódola,  
Fâre áltô e bássô,  
Amíco da bonáccia,  
E all' artícolo di mórté,  
Dar la báia,  
Da básto é sêlla,  
In un bâttér d' ócchio,  
Dirizzáre il bêcco ágli sparviéri,  
Andâre di bêne in méglîo,  
Un uómô da bêne,  
Dir del bêne,  
Mi convién bérla,  
Tenér l' áнима co' dénti,  
Dal détto al fâtto v'è un grán trátto,

Chi dórme non píglia pésci,  
Quésta cosa non m' éntra,  
Non è érba del vóstro órto,  
Mangiársi l' érba sótto,  
Ascondér l' ámo nell' ésca,

Le cóse sóno in buón éssere,  
Éssere all' estrémo délla víta,  
Stáre all' érta,  
Ésser di buóna bôcca,  
Favelláre con le máni,  
Non avér fiéle,  
Far filáre úmo,  
Pagár il fio,  
Dâre ad úno cártâ biánca.  
Fra tre górnî,

It is not worth a pin.  
Leisurely.  
To take pleasure in being praised.  
To do as one pleases.  
A table friend.  
He is at the point of death.  
To laugh at.  
Fit for any thing.  
In an instant.  
To attempt impossibilities.  
To grow better and better.  
A good honest man.  
To speak well of a person.  
I must bear it.  
To be almost dead.  
To say and to do are two different things.  
Idleness begets poverty.  
I do not comprehend this.  
This is not of your own making.  
To spend what one has.  
To deceive one under the color of friendship.  
Things are in a good way.  
To be at the point of death.  
To be upon one's guard.  
To be a great eater.  
To strike.  
To be good-natured.  
To make one do what you please.  
To pay dear for.  
To give one full power.  
In three days.

Dolérsi di <i>gámba</i> sána,	To complain without reason.
Dárla a <i>gámba</i> ,	To run away.
Víncere la <i>gára</i> ,	To carry the prize.
Con bel <i>garbo</i> ,	In a civil manner.
Fáre la <i>gáttia</i> mórtia,	To dissemble.
Cóme méglío vi aggráda,	As you think fit.
<i>Imbarcárasi</i> sénza biscóttio,	To undertake a thing without means.
È <i>impastáto</i> di vizj,	He is very vicious.
Véndere all' <i>incánsto</i> ,	To sell by auction.
Dár l' <i>incénso</i> a' mórti,	To make almanacs for the last year.
Il túo <i>inchióstro</i> nón tígne,	Your credit is not good.
Mostráre altrúi <i>lucciole</i> per lantérne,	To make one believe that the moon is made of green cheese.
In cásá suá v' è il <i>látte</i> di gallína,	In his house they always eat of the best.
Uno máno <i>láva</i> l' áltra,	To help one another.
<i>Legársela</i> al dítio,	To owe one a spite.
Tenére in <i>libra</i> ,	To keep in suspense.
Dáre in <i>lúce</i> ,	To publish.
Veníre <i>mánco</i> ,	To faint.
- Uscír del <i>mánico</i> ,	To be extravagant.
Far un <i>marróne</i> ,	To make a mistake.
<i>Mettere</i> álla vélia,	To set sail.
<i>Miráre</i> con la códa dell' ócchio,	To cast sheeps' eyes.
Ti farò <i>mordere</i> le úngchie,	I'll make you repent it.
<i>Mutár</i> vérso,	To alter the course of one's life.
Dar l' última máno,	To finish.
Fuór di máno,	Out of the way.
Essere álla máno,	To be ready.
Avére la máno,	To have the advantage.
Métter máno ad úna cósa,	To begin a thing.
Imbottár <i>nébbia</i> ,	To lose time.
Téstá di pollástra,	Giddy brained.
Fáre il bécoco all' óca,	To finish any work.
Ócchio mío,	My darling.
In un báttér d' ócchio,	In an instant.
A quátr' óchhi,	Face to face.
Va in buón óra,	God speed you.
Far oreccchie di mercánte,	To give no ear.
Tútto'l móndo e paése,	One may live everywhere.
Col témpo e collá <i>páglia</i> matíráno le néspole,	Time brings every thing to maturity.
Stársi ne' própii <i>pánni</i> ,	To be contented with what one has.
Cavár le pénnie maéstre,	To take away the best one has.
La vóstria opinióne non mi quáddra,	I am not of your opinion.
Questo è il quánto,	This is the point.
Di quándo in quándo,	Now and then.
Dár nélla ragnátela,	To fall into a snare.
Menár tútti a <i>rastrelló</i> ,	To use all alike.
Rénder l' ánima,	To give up the ghost.
Rídere ágli ángeli,	To laugh at nothing.
Ha poco <i>sále</i> in zúcca,	He has not a great deal of judgment.

I a gallina che cánta è quélla che ha fatto l'uóvo,	The man who is too earnest in justifying himself is guilty.
Venir la schiúma álla bócca,	To be in a great passion.
Levársi all' álba de' tafáni,	To rise late.
Chi tárdi arríva mále allóggia,	Those who come too late must kiss the cook.
<i>Tenére</i> il piéde in due stáffe,	To have two strings to one's bow.
Pighúr gli uccéllini,	To play the fool.
<i>Uccél</i> da válle,	A sly man.
<i>Ugnér</i> le máni,	To bribe one with money.
Far venir l'áqua all' úgola,	To make the mouth water.
Vedére il pel nell' uóvo,	To be clear-sighted.
Dár le vele a' vénti,	To set sail.
A vélta e rémo,	With all speed.
<i>Vendémnia</i> méntra hái témpo,	Get money while you can.
La candéla è al vérde,	The candle is almost out.
La veritá sta sémpre a gála,	Truth always prevails at last.
I miéi affári hánno préso buóna piéga,	My affairs are going on successfully.
Náscer vestito,	To be born lucky.
Zára a chi tócca,	Let every one care for himself.
Far d'úna láncia un zípolo,	To make a little out of a great deal.
Cantáre ad úno la zólfá,	To chide.

## ITALIAN AND ENGLISH VOCABULARY.

<i>Abbáglia</i> , mistake.	<i>dúra</i> , gale, breeze.	<i>cánto</i> , song.
<i>accánto</i> , aside.	<i>avéllo</i> , grave, tomb.	<i>canzóne</i> , song.
<i>acqua</i> , water.	<i>avvenéenza</i> , comeliness.	<i>capánna</i> , cottage.
<i>addóssso</i> , on, upon.	<i>avveníre</i> , future.	<i>capélli</i> , pan.
<i>affánnō</i> , grief.	<i>avvertéenza</i> , precaution.	<i>cárō</i> , dear.
<i>affáttō</i> , entirely.	<i>avvísso</i> , advice.	<i>cárne</i> , meat.
<i>afféttō</i> , good-will, kindness.		<i>carabína</i> , carbine.
<i>ágo</i> , needle.		<i>curézza</i> , caress.
<i>álba</i> , dawn.		<i>carnéfice</i> , executioner.
<i>álbero</i> , tree.		<i>cárta</i> , paper.
<i>allóra</i> , then.		<i>cascáta</i> , cascade.
<i>allóro</i> , laurel.		<i>cásó</i> , case.
<i>álma</i> , soul.		<i>caténa</i> , chain.
<i>alméno</i> , at least.		<i>cáttedra</i> , cathedral.
<i>al par</i> , equal, alike.		<i>cattivo</i> , bad.
<i>altéro</i> , proud.		<i>caítito</i> , wary, cautious.
<i>áltro</i> , other.		<i>cávō</i> , hollow.
<i>amarezza</i> , bitterness.		<i>cénere</i> , ashes, cinders.
<i>ámbo</i> , both.		<i>céppo</i> , stump, log.
<i>amicizia</i> , friendship.		<i>céra</i> , wax.
<i>amíco</i> , friend.		<i>cérto</i> , certain, sure.
<i>anistáde</i> , friendship.		<i>cétrra</i> , cistern.
<i>ámo</i> , fish-hook.		<i>cervéllo</i> , brain.
<i>amóre</i> , love.		<i>chéto</i> , quiet, still.
<i>ancélla</i> , waiting-maid.		<i>chiáro</i> , clear, fair.
<i>anélito</i> , panting.		<i>chiáve</i> , key.
<i>anéllō</i> , a ring.		<i>chiaróre</i> , brightness,
<i>ánima</i> , soul.		clearness.
<i>ánimo</i> , courage, mind.		<i>chína</i> , declivity.
<i>ansánti</i> , panting.		<i>chiódo</i> , nail.
<i>antíco</i> , ancient.		<i>chitárra</i> , guitar.
<i>apértā</i> , hole, gap.		<i>ciabbattíno</i> , cobbler.
<i>áquila</i> , eagle.		<i>cíbo</i> , food.
<i>árátro</i> , plough.		<i>cíocco</i> , blind.
<i>arcáno</i> , secret.		<i>cíelo</i> , sky, heaven.
<i>ardénte</i> , hot, burning.	<i>Cáccia</i> , hunting.	<i>címa</i> , top, summit.
<i>uréna</i> , sand, gravel.	<i>cágna</i> , dog.	<i>cinghiále</i> , a wild boar.
<i>árgento</i> , silver.	<i>cálca</i> , confusion.	<i>cittadíno</i> , citizen.
<i>uscósso</i> , hidden.	<i>calvézza</i> , baldness.	<i>códa</i> , tail.
<i>aspéttō</i> , aspect.	<i>cálvo</i> , bald.	<i>cogniziónē</i> , knowledge.
<i>assennáto</i> , sensible.	<i>cálza</i> , stocking.	<i>cognáto</i> , brother in-law.
<i>astántē</i> , by-stander.	<i>cambiavulúte</i> , broker.	<i>colaziónē</i> , breakfast.
<i>ástro</i> , star.	<i>cammíno</i> , way, road.	<i>cólle</i> , hill.
<i>augeléttō</i> , small bird.	<i>cámpō</i> , field.	<i>collera</i> , anger.

*coltivatore*, farmer.  
*concorrenza*, competition.  
*contadino*, peasant.  
*conto*, account.  
*contrada*, country.  
*convito*, banquet, feast.  
*coppa*, cup.  
*curtina*, curtain.  
*costume*, custom, manner.  
*cruccio*, anguish.  
*cucina*, kitchen.  
*culla*, cradle.  
*cuore*, heart.  
*cupidigia*, covetousness.  
*cupo*, deep.

*Dabbene*, good, honest.  
*danaro*, money.  
*delitto*, crime.  
*debole*, weak.  
*detto*, word.  
*di*, day.  
*difetto*, fault.  
*disgrazia*, misfortune.  
*doglia*, grief, pain.  
*dolce*, sweet.  
*dolcezza*, sweetness.  
*dono*, gift.  
*donzella*, damsel.  
*dotto*, skilful, learned.  
*droghiere*, druggist.  
*drutto*, right, straight.  
*dìolo*, grief, pain.

*Ebbrezza*, drunkenness.  
*elmo*, helmet.  
*elsa*, the hilt of a sword.  
*entrambi*, both.  
*erario*, the treasury.  
*erba*, grass.  
*erboso*, grassy.  
*erede*, the heir.  
*eroe*, hero.  
*errante*, wandering.  
*erto*, steep, ascent.  
*estate*, summer season.  
*età*, age.  
*etade*, age.  
*eteree*, ethereal.

*falce*, scythe.  
*fallo*, fault.  
*fame*, hunger.  
*farfalla*, butterfly.  
*fata*, fairy.  
*fatica*, fatigue.  
*fato*, fate, destiny.  
*favella*, discourse, speech.  
*fede*, faith.  
*ferro*, iron.  
*flamma*, flame.  
*flanco*, side.  
*fiato*, breath.  
*figo*, fig.  
*fidanza*, trust, hope.  
*figura*, figure, shape.  
*figliuolo*, son.  
*fiero*, cruel, savage.  
*fiabile*, feeble, weak.  
*fiore*, flower.  
*fiocco*, tassel, flake of snow.  
*fischiatà*, whistling.  
*florido*, flowery.  
*folla*, crowd.  
*forte*, strong.  
*frettoloso*, hasty.  
*fulgido*, bright.  
*fumo*, smoke.  
*fuoco*, fire.  
*furibondo*, like a madman.

*Gallo*, a cock.  
*gelo*, ice.  
*gelido*, frozen.  
*gemitto*, groan.  
*gembondo*, groaning.  
*genero*, gender, kind.  
*genitore*, father.  
*gente*, people.  
*ginocchio*, a knee.  
*gioja*, joy, a jewel.  
*giorno*, day.  
*giovane*, young.  
*gioventù*, youth.  
*giubilo*, rejoicing.  
*giubilante*, merry-making.  
*giudizio*, judgment.  
*giuramento*, oath.

*giustizia*, justice.  
*gobbo*, hunch-backed.  
*gola*, the throat.  
*gota*, cheek.  
*gradasso*, a boaster.  
*gragnuola*, hail.  
*grasso*, fat.  
*grato*, grate, an iron gate.  
*grido*, cry.  
*grifagno*, rapacious.  
*guai*, woe.  
*guancia*, cheek.  
*guardo*, look, sight.  
*guasto*, spoil, havoc.  
*guerriero*, warrior.  
*guiderdone*, reward.

*Ignoto*, unknown.  
*imbandigione*, setting of dishes on the table at a feast.  
*inganno*, deceit, fraud.  
*indovina*, fortune-teller.  
*ingegno*, wit, art, skill.  
*intorno*, about.  
*inverno*, winter.  
*invidia*, envy.

*Là*, there.  
*labro*, lip.  
*lacrima*, a tear.  
*ladro*, thief.  
*luggiu*, below.  
*larva*, ghost.  
*lato*, side.  
*lavoro*, work.  
*legge*, law.  
*legume*, pulse.  
*lento*, slow.  
*lettore*, reader.  
*leve*, light.  
*libbra*, pound.  
*lido*, bank, shore.  
*lieto*, merry, cheerful.  
*lieve*, lightly.  
*lingua*, tongue, language.  
*lite*, strife.  
*logoro*, worn out.  
*lordo*, dirty.  
*lucente*, shining.  
*lume*, light.

*Faccia*, face.

<i>lúngo</i> , long.	<i>nébbia</i> , mist, fog.	<i>péntola</i> , pot.
<i>luogo</i> , place.	<i>nemico</i> , enemy.	<i>perchè</i> , why, because.
<i>lusinhiéro</i> , flattering.	<i>nequitia</i> , wickedness.	<i>pericolo</i> , danger.
<i>lustro</i> , lustre.	<i>néve</i> , snow.	<i>perenne</i> , perennial.
<i>Macilente</i> , thin.	<i>niente</i> , nothing.	<i>pésco</i> , fish.
<i>magia</i> , magic.	<i>noja</i> , weariness.	<i>pessimo</i> , worst.
<i>máglia</i> , mail, armor, a net.	<i>nóce</i> , walnut-tree.	<i>pétto</i> , breast.
<i>mágro</i> , lean.	<i>nótte</i> , night.	<i>pézzo</i> , piece.
<i>mále</i> , ill.	<i>nózze</i> , marriage.	<i>pío</i> , pious.
<i>malattia</i> , sickness.	<i>nube</i> , cloud.	<i>piáno</i> , plain.
<i>malore</i> , ills.	<i>núvola</i> , cloud.	<i>piánto</i> , a tear.
<i>malora</i> , ruin.	<i>Occulto</i> , hidden.	<i>piázza</i> , square.
<i>mánto</i> , cloak.	<i>olézzo</i> , odor.	<i>piccino</i> , little one.
<i>máre</i> , sea.	<i>oltre</i> , besides.	<i>piétra</i> , stone.
<i>marito</i> , husband.	<i>ómbara</i> , shadow.	<i>pigióne</i> , house-rent.
<i>mariuólo</i> , a cheat.	<i>ónda</i> , wave.	<i>pioggia</i> , rain.
<i>mascella</i> , jaw-bone.	<i>óra</i> , an hour, now, at present.	<i>pittore</i> , painter.
<i>masnáde</i> , a crowd of soldiers.	<i>orgógglio</i> , haughtiness.	<i>piúma</i> , down, feathers.
<i>méno</i> , less.	<i>órdine</i> , order.	<i>poco</i> , little.
<i>ménte</i> , mind.	<i>oriénte</i> , east.	<i>podágra</i> , the gout.
<i>ménsa</i> , table.	<i>órma</i> , track, trace.	<i>podere</i> , farm, power.
<i>méntre</i> , whilst.	<i>oriuólo</i> , watch.	<i>podestà</i> , power, domin- ion.
<i>mercanzía</i> , goods.	<i>óro</i> , gold.	<i>poggio</i> , hill.
<i>merletti</i> , lace.	<i>órso</i> , bear.	<i>pói</i> , then.
<i>meschinello</i> , poor.	<i>oscúro</i> , obscure, dark.	<i>poichè</i> , since.
<i>mestizia</i> , melancholy.	<i>óssو</i> , bone.	<i>pólvere</i> , dust.
<i>méstó</i> , sad.	<i>ostello</i> , tavern.	<i>pomeridiáne</i> , post-meri- dian.
<i>méta</i> , moiety.	<i>Páce</i> , peace.	<i>pórco</i> , hog.
<i>mézzo</i> , middle, midst.	<i>paése</i> , country.	<i>pórpora</i> , purple.
<i>migliáia</i> , thousands.	<i>palágio</i> , palace.	<i>portaménto</i> , carriage.
<i>minéstra</i> , soup.	<i>pálma</i> , palm.	<i>poténda</i> , power.
<i>miséria</i> , misery.	<i>palúde</i> , marsh.	<i>potére</i> , power.
<i>modo</i> , manner.	<i>pánca</i> , bench.	<i>poltróna</i> , poltroon.
<i>móglie</i> , wife.	<i>paragóne</i> , comparison.	<i>pózzo</i> , well.
<i>mólle</i> , tender.	<i>parére</i> , opinion.	<i>práto</i> , meadow.
<i>monéta</i> , money.	<i>pári</i> , equally.	<i>préddica</i> , sermon.
<i>móndo</i> , world.	<i>paróla</i> , word.	<i>prémio</i> , recompense.
<i>mórso</i> , bit.	<i>parróco</i> , pastor.	<i>premúra</i> , importance.
<i>montágna</i> , mountain.	<i>pásco</i> , pasture.	<i>presciútto</i> , ham.
<i>mórté</i> , death.	<i>pásqua</i> , easter, pass- over.	<i>préssó</i> , near.
<i>móto</i> , motion.	<i>passéggio</i> , a walk.	<i>préncé</i> , prince.
<i>mottegiatôre</i> , a jester.	<i>pásto</i> , food.	<i>primavéra</i> , spring.
<i>mulíno</i> , wind-mill.	<i>pátto</i> , bargain.	<i>progetto</i> , project.
<i>Náno</i> , a dwarf.	<i>pazzia</i> , folly.	<i>prodézza</i> , prowess, valor.
<i>náso</i> , nose.	<i>pázzo</i> , mad.	<i>próprio</i> , proper.
<i>natáde</i> , nativity.	<i>péggio</i> , worse.	<i>pugnále</i> , poniard.
<i>náto</i> , son, child.	<i>péna</i> , punishment.	<i>púre</i> , yet.
<i>náve</i> , ship.	<i>pendso</i> , painful.	<i>Quà</i> , here.
<i>ne</i> , of it, of them.	<i>pensiéro</i> , thought.	<i>quaggiù</i> , down here.
		<i>qualche</i> , some.

<i>qualunque</i> , whoever.	<i>sécco</i> , dry.	<i>tórtora</i> , a turtle-dove.
<i>quarésima</i> , lent.	<i>séga</i> , saw.	<i>tósto</i> , quick.
<i>quási</i> , almost.	<i>ségno</i> , sign.	<i>trà</i> , between.
<i>quassù</i> , here above.	<i>segréo</i> , secret.	<i>trécce</i> , tress of hair.
<i>Rádo</i> , rare, scarce.	<i>selva</i> , wood.	<i>tribolo</i> , sorrow, a thistle.
<i>rággio</i> , beam, ray.	<i>semblánze</i> , face, look.	<i>tróno</i> , throne.
<i>rayónè</i> , reason, faculty.	<i>sémpre</i> , always.	<i>tútto</i> , all.
<i>rámo</i> , branch.	<i>sémino</i> , judgment.	
<i>rámè</i> , copper.	<i>sénso</i> , sense.	<i>Uccello</i> , bird.
<i>rè</i> , king.	<i>sentiéro</i> , path.	<i>uffizio</i> , office.
<i>réame</i> , kingdom.	<i>séta</i> , silk.	<i>uómini</i> , men.
<i>rédina</i> , rein of a bridle.	<i>símile</i> , equal.	<i>úsce</i> , passage.
<i>regalo</i> , present, gift.	<i>sítio</i> , situation, seat.	
<i>régina</i> , queen.	<i>sodve</i> , sweet, agreeable.	<i>Vácca</i> , cow.
<i>régola</i> , rule, regimen.	<i>sogno</i> , a dream.	<i>vágó</i> , fine, handsome.
<i>ricchézza</i> , riches.	<i>sólito</i> , accustomed.	<i>vámbo</i> , lightning.
<i>ridénte</i> , smiling.	<i>sómmo</i> , top, height.	<i>váno</i> , vain, empty.
<i>riembránza</i> , remem-	<i>sónno</i> , sleep.	<i>váso</i> , vessel, pot.
brance.	<i>sorcío</i> , a mouse.	<i>vecchio</i> , an old man.
<i>rio</i> , crook, wicked.	<i>sorriso</i> , smile.	<i>véce</i> , instead.
<i>ripiéno</i> , full.	<i>sórté</i> , destiny.	<i>velo</i> , veil.
<i>riso</i> , laughter.	<i>sospíro</i> , a sigh.	<i>véltro</i> , a grayhound.
<i>ritráatto</i> , portrait.	<i>sotto</i> , under.	<i>vénto</i> , wind.
<i>riva</i> , shore.	<i>spáda</i> , a sword.	<i>ventúra</i> , fortune, luck.
<i>rózzo</i> , rough.	<i>spásso</i> , amusement.	<i>vergóngna</i> , shame.
<i>romita</i> , hermitess.	<i>spécia</i> , sort.	<i>vérho</i> , winter.
<i>rugiuáda</i> , dew.	<i>spéme</i> , hope.	<i>véro</i> , truth.
<i>rúggine</i> , rust.	<i>speránza</i> , hope.	<i>veróne</i> , gallery.
<i>Sággio</i> , sage, wise.	<i>spésso</i> , often.	<i>vestíto</i> , clothes.
<i>sálá</i> , a hall.	<i>spína</i> , a thorn.	<i>vézzo</i> , pastime, pleasure.
<i>saláme</i> , sausage.	<i>spágulia</i> , clothes.	<i>vía</i> , way, road.
<i>sálice</i> , willow-tree.	<i>spónda</i> , shore.	<i>vicíno</i> , near.
<i>sángue</i> , blood.	<i>spórco</i> , dirty.	<i>villággio</i> , village.
<i>sapiente</i> , learned.	<i>squallóre</i> , paleness.	<i>vilitá</i> , cowardice.
<i>sásso</i> , stone.	<i>stanchézza</i> , weariness.	<i>vinte</i> , vanquished, per-
<i>scále</i> , stairs.	<i>stélla</i> , star.	suaded.
<i>scápolo</i> , not married.	<i>stivále</i> , boot.	<i>vista</i> , sight.
<i>scárpa</i> , a shoe.	<i>strepióto</i> , noise.	<i>víso</i> , face.
<i>scárso</i> , rare.	<i>stréga</i> , witch.	<i>vítá</i> , life.
<i>scémpio</i> , simple.	<i>síbito</i> , quick.	<i>vittória</i> , victory.
<i>schéerno</i> , raillery.	<i>súcco</i> , juice, sap.	<i>vivánda</i> , victuals.
<i>schidaffo</i> , a box or cuff	<i>sudlo</i> , earth, ground.	<i>vóglia</i> , mind, desire.
on the ear.	<i>suóno</i> , sound, noise.	<i>vólo</i> , flight.
<i>schierá</i> , a troop.	<i>Tále</i> , such, like.	<i>volpe</i> , fox.
<i>sconfitta</i> , defeat.	<i>tárde</i> , late.	<i>volpino</i> , cunning.
<i>scopérita</i> , discovery.	<i>tázza</i> , a cup.	<i>vóltá</i> , turn, revolution.
<i>scúdo</i> , a shield.	<i>tedesco</i> , a German.	<i>voltó</i> , face.
<i>sciúro</i> , dark.	<i>téma</i> , fear.	
<i>sdégnó</i> , anger.	<i>ténebre</i> , darkness.	<i>Zingara</i> , gypsy.
<i>sé</i> , himself, herself.	<i>térra</i> , earth.	<i>zimbello</i> , allurement.
<i>secolo</i> , a century.	<i>tésta</i> , the head.	<i>zítto</i> , hush, silence.
	<i>tóro</i> , bull.	<i>zólla</i> , clod, lump.
		<i>zóppo</i> , lame.

## ENGLISH AND ITALIAN VOCABULARY.

Accident, *accidente*.  
 acquaintance, *conoscenza*.  
 act (action), *atto*.  
 admirable, *ammirabile*.  
 advantage, *vantaggio*.  
 adversity, *avversità*.  
 advocate, *avvocato*.  
 age, *età*, *sécolo*.  
 ago, a while ago, long ago, *qualche tempo fa*, *moltò tempo fa*.  
 agreeable, *piacevole*.  
 almighty, *onnipotente*.  
 aloud, *forte*.  
 although, *benchè*.  
 always, *sempre*.  
 ambition, *ambizione*.  
 ancient, *anziano*.  
 anger, *sfoggia*.  
 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, *fornacia*.  
 baldness, *calvezza*.  
 balloon, *pallone*.  
 banker, *banchiere*.  
 bargain, *contratto*.  
 base, *vile*.  
 battle, *battaglia*.  
 beard, *bárba*.  
 beautiful, *bello*.  
 beauty, *beltà*, because, *perchè*.

bed, *letto*.  
 beggar, *mendicante*.  
 behind, *per di dietro*.  
 behold, *ecco*.  
 bell, *campana*.  
 benefit, *beneficio*.  
 better, *migliore*.  
 birth, *natività*.  
 bishop, *vescovo*.  
 black, *nero*.  
 body, *cörpero*.  
 bold, *ardito*.  
 bouquet, *mazzo di fiori*.  
 breakfast, *colazione*.  
 broth, *brodo*.  
 burst (of laughter), *scoppiare delle risa*.  
 business, *affäre*.

Cabbage, *cavolo*.  
 cabinet-maker, *ebanista*.  
 calm, *cálma*.  
 candle, *candela*.  
 caricature, *caricatura*.  
 carriage, *carrozza*.  
 cause, *cáusa*.  
 certainly, *cérto*.  
 chance, *ventura*.  
 change, *mutazionè*.  
 charming, *affascinante*.  
 chimney, *cammino*.  
 chair, *sedia*.  
 character, *carátttere*.  
 charitable, *caritatévole*.  
 child, *fanciùllo*.  
 chin, *ménto*.  
 circle, *círcolo*.  
 civil, *civile*.  
 clear, *chiáro*.  
 clever, *abile*.  
 climate, *clima*.  
 cloak, *mantello*.  
 coast, *cósta*.  
 coat, *vestito*.  
 conducive, *profitévole*.

confessor, *confessore*.  
 consequence, *consequenza*.  
 contrary, *contrário*.  
 conquest, *conquista*.  
 copper, *rámè*.  
 correct, *correto*.  
 country, *paese* or *pátria*.  
 coward, *poltrone*.  
 crazy, *pázzo*.  
 crime, *delítio*.  
 crowd, *túrba*.  
 cruel, *crudele*.  
 cup, *cóppa*, *tázza*.  
 cupidity, *cupidigia*.  
 custom, *costume*.

Dangerous, *pericolosa*.  
 day, *giorno*.  
 debt, *dibéto*.  
 decay, *declinazione*.  
 decent, *decénte*.  
 defeat, *sconfitta*.  
 defiance, *disfida*.  
 desire, *desidério*.  
 despite, *dispetto*.  
 despotic, *dispótico*.  
 difference, *differenza*.  
 difficult, *diffícile*.  
 discovery, *scoperta*.  
 disease, *malattia*.  
 distance, *distánza*.  
 doctor, *dottore*.  
 dress, *gónna*.  
 dry, *secco*.

Early, *mattutino*.  
 eclipse, *ecclissi*.  
 effect, *effetto*.  
 eloquence, *eloquenza*.  
 employment, *impiego*.  
 empire, *império*.  
 end, *fine*.  
 endurance, *sofferenza*.  
 enemy, *nemico*.

ensuing, seguente.	grandfather, <i>ivo</i> or <i>nônno</i> .	instrument, <i>istrumento</i> .
enterprise, intrapresa.	grandmother, <i>âva</i> or <i>nômna</i> .	Joke, <i>bûrla</i> .
entirely, interamente.	grain, <i>grâno</i> .	journey, <i>viâggio</i> .
envy, <i>invídia</i> .	grateful, <i>grâto</i> .	joy, <i>giôia</i> .
eternal, <i>etérno</i> .	grief, <i>dolore</i> .	judge, <i>giûdice</i> .
evidently, <i>palpabilmente</i> .	grocer, <i>droghière</i> , <i>botte-</i> <i>gâjo</i> .	judgment, <i>guidizîo</i> .
ever, <i>sêmpre</i> , <i>tuttâvía</i> .	gross, <i>grôsso</i> .	just, <i>giûsto</i> .
executioner, <i>carnéfice</i> .	guide, <i>guîda</i> .	
eye, <i>occhio</i> .	guilty, <i>colpêvole</i> .	Key, <i>chiáve</i> .
eyebrows, <i>ciglia</i> .	guinea, <i>ghînea</i> .	kingdom, <i>régno</i> .
eyelids, <i>palpebre</i> .	Hail, <i>graînuôla</i> .	kitchen, <i>cucîna</i> .
Face, <i>fâccia</i> .	hair, <i>capello</i> .	knife, <i>coltello</i> .
false, <i>fâlso</i> .	happiness, <i>felicità</i> .	knowledge, <i>cognizîone</i> .
falsehood, <i>menzogna</i> .	hare, <i>lêpre</i> .	Labor, <i>lavôro</i> .
fancy, <i>fantasia</i> .	haste, <i>premûra</i> .	lace, <i>merléto</i> .
farmer, <i>fattore</i> .	head, <i>têsta</i> , <i>câpo</i> .	lame, <i>zôppo</i> .
fat, <i>grâsso</i> .	heaven, <i>ciêlo</i> .	language, <i>língua</i> .
fault, <i>fâllo</i> .	health, <i>salûte</i> .	large, <i>grânde</i> .
favor, <i>favore</i> .	heart, <i>cuôre</i> or <i>côre</i> .	laughter, <i>rîso</i> .
fear, <i>timore</i> .	heavy, <i>pesânte</i> .	law, <i>lêgge</i> .
feather, <i>piûma</i> .	heel, <i>calcâgno</i> .	lawyer, <i>legista</i> .
feature, <i>fatiézza</i> .	here, <i>quâ</i> , <i>quà</i> .	leaf, <i>fôglia</i> .
fellow, <i>uguale</i> , <i>compágno</i> .	hero, <i>erôe</i> .	least, <i>mítimo</i> .
fellow-citizen, <i>concittâ-</i> <i>dino</i> .	high, <i>âltô</i> .	leg, <i>gâmba</i> .
few, <i>pôco</i> .	hip, <i>ârca</i> .	lie, <i>menzogna</i> .
fine, <i>fîno</i> .	historian, <i>istórico</i> or <i>storîco</i> .	life, <i>vîta</i> .
finger, <i>dîto</i> .	hither, <i>quâ o quâ</i> .	light, <i>límpe</i> .
fire, <i>fuôco</i> .	home, <i>dimôra</i> .	lightning, <i>lâmpo</i> .
firebrand, <i>tizzone</i> .	homely, <i>rôzzo</i> .	lion, <i>leône</i> .
fleet, <i>flôtta</i> .	hope, <i>sperâanza</i> .	lip, <i>labbro</i> .
flock, <i>grêgge</i> .	how, <i>côme</i> .	lock-maker, <i>chiavajuôlo</i>
flower, <i>fôrre</i> .	human, <i>umâno</i> .	loss, <i>perdîta</i> .
fog, <i>nebbiâ</i> .	humble, <i>umîle</i> .	loud, <i>âltô</i> .
tool, <i>mâtto</i> .	hunger, <i>fâme</i> .	love, <i>amôre</i> .
forehead, <i>frônte</i> .	Idea, <i>idêa</i> .	Maid, <i>fanciúlla</i> .
foreigner, <i>forestiero</i> .	idle, <i>pigrô</i> .	majesty, <i>maestà</i> .
fork, <i>fôrca</i> .	ill, <i>mâle</i> .	manner, <i>maniéra</i> .
fox, <i>vôlpe</i> .	immediate, <i>immediâto</i> .	marriage, <i>sposalizîo</i> .
fruit, <i>frûtto</i> .	indolence, <i>indolênsa</i> .	marvelous, <i>maravigli-</i> <i>oso</i> .
fury, <i>fúria</i> .	infinite, <i>infinitâ</i> .	mask, <i>máschera</i> .
General, <i>generâle</i> .	influence, <i>influênsa</i> .	master, <i>maestro</i> .
genius, <i>génio</i> .	ingenious, <i>ingegnoso</i> .	meal, <i>farîna</i> .
gentle, <i>gentile</i> .	inhabitant, <i>abitânte</i> .	meat, <i>cárne</i> .
gentleman, <i>gentiluômo</i> .	inheritor, <i>erêde</i> .	medicine, <i>medicîna</i> .
girl, <i>fanciúlla</i> .	injury, <i>tôrto</i> .	merriment, <i>allegriâ</i> .
glass, <i>vêtro</i> .	inn, <i>albêrgo</i> .	midst, <i>mêzzo</i> .
glory, <i>glôria</i> .	inquisitive, <i>curioso</i> .	mind, <i>spírito</i> , <i>mênte</i> .
gloves, <i>guânti</i> .		mindful, <i>diligênte</i> .
goodness, <i>bontâ</i> .		minister, <i>ministro</i> .
grandchild, <i>nipotîno</i> .		

miserable, miserabile.	overseer, soprintendente.	rich, ricco.
miser, aváro.		Secret, segreto.
misery, miseria.		signal, segnó.
misfortune, sventura.		sink, sentina.
mistake, erróre.		sleeve, manico.
money, donáro.		sleepiness, sonno.
motion, móto.		smile, riso.
mouthful, una boccata.		soil, suolo.
moon, luna.		soldier, soldato.
much, molto.		solidity, solidezza.
Nail, chiodo.		spectacles, occhiali.
name, nome.		step, passo.
napkin, salvietta.		strife, lite.
natural, naturale.		superstitious, superstizioso.
naughty, cattivello.		surprise, maraviglia.
navigator, navigatore.		
near, vicino.		Tear, lagrima.
necessary, necessário.		thief, ladro.
neck, collo.		thirst, sete.
need, bisogno.		title, titolo.
neighbor, vicino.		treasury, erario.
neither, né.		truth, verità.
new, nuove.		tyrant, tiranno.
next, seguente.		
night, notte.		Umbrella, ombrello.
no, nò, non.		
noble, nobile.		Vase, vaso.
north, settentrione.		vice, vizio.
nose, naso.		victory, vittoria.
notice, notizia.		
Oats, aveña.		Walk, passeggiò.
object, oggetto.		weariness, stanchezza.
obstinate, ostinato.		wit, ingegno.
occupation, occupazione.		witness, testimónio, monumento.
odd, impári.		work, opera.
often, spesso.		word, parola, dícto.
opinion, opinione.		wound, cicatrice.
order, ordine.		
ostrich, struzzo.		
Remembrance, memoria.		

## **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 desppicable.
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 work-women 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. Crescenzi, 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. Massinissa, 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 Commene, 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 necessities 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 cocoanut-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.
19. 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 maccaroni 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 surest 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 afflictiong 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.
36. We are off.
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.*

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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.*

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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," "Vergiss-meinnicht," and "Irrlichter," are great favorites among my pupils; and your "College Series of Modern French Plays," edited by Mr. Ferdinand Böcher 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.

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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.







