





A  
COMPLETE GRAMMAR  
OF THE  
ITALIAN LANGUAGE,  
COMPRISING  
*ALL THE RULES AND PECULIARITIES*  
OF THE SAID LANGUAGE,  
EXPLAINED  
IN THE BEST AND SIMPLEST MANNER,  
WITH  
NOTES AND OBSERVATIONS,  
AND  
ILLUSTRATED  
BY NUMEROUS AND APPROPRIATE EXAMPLES FROM THE MOST  
CELEBRATED WRITERS.

By M. SANTAGNELLO,

PROFESSOR OF THE ITALIAN LANGUAGE.

39 ✓  
1032  
FOURTH EDITION,

REVISED, IMPROVED, AND ENLARGED.

LONDON:

PRINTED FOR LONGMAN, REES, ORME, AND CO.; HURST,  
CHANCE, AND CO.; H. COLBURN; GEO. B. WHITTAKER;  
J. SOUTER; AND SIMPKIN AND MARSHALL.

1828.



PC1109  
S25

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LONDON.

SHACKELL AND BAYLIS, JOHNSON'S-COURT, FLEET-STREET.



Oct. 13/50

TO THE  
MISSES KNIGHT,  
OF  
MONTAGUE SQUARE,  
THIS GRAMMAR  
IS  
RESPECTFULLY INSCRIBED,  
BY  
THEIR OBEDIENT SERVANT,  
M. SANTAGNELLO.

SIGNOR SANTAGNELLO continues to teach the Italian Language, grammatically.

MISS SANTAGNELLO teaches the Italian Language grammatically, and likewise gives instruction in Landscape Drawing in a finished style, both in chalk and pencil.

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## TO THE READER.

---

PEOPLE in this country entertain an idea, namely, that by learning a foreign language through the medium of another which is likewise foreign, a person may become acquainted with both languages at once. This, however, is an erroneous idea, and even if adopted by sensible persons, it is not the result of their own reflection, but the insinuation of foreigners, who, coming hither without knowing English, have introduced a new method of communicating the rules of the language they are to teach, in another more familiar to themselves than to the learner.

A person can never become well acquainted with the rules and idioms of a foreign language, unless these very rules and idioms be explained in his own mother tongue; for if they are set down in a language with which he is not conversant, it is next to impossible for him to make a progress in his favourite pursuit: and although he be well acquainted with it, so as to be able to proceed in his

study, yet, besides his being always apt to make barbarisms, this study will be attended with infinite trouble, and the progress of the learner considerably delayed.

A similar circumstance occurs in learning Italian. As the English of all ranks and all classes are more or less proficient in the French language, foreigners, unacquainted with the English language, in order to remove the difficulty which would attend their teaching Italian with an English grammar, persuade the inexperienced student to learn Italian by means of rules written in French; who, flattered by the hope of learning two languages at once, will perceive but too late that he has only learned at once to make Gallicisms in speaking Italian, and Italicisms in speaking French.

In order to prevent the evils which I knew by experience would result from so absurd a practice, although I could speak but very little English when I began to teach Italian, I advised my pupils to learn Italian with a grammar written in English. My advice was soon put into execution, and those learners who had studied with a French grammar for a considerable time, but with little success, began to improve rapidly as soon as they made use of an English one.

The English grammars of the Italian language, however, which were then in use, being Veneroni's and Barretti's, both old, deficient in rules, and, what is worse, without exercises, I formed the design, so soon as I should be better acquainted with the language, of making a compilation on the subject which should answer the expectation of students. It was not long before I felt capable

of the undertaking, and accordingly having succeeded in the completion of my task, I published it with every mark of approbation. It has since gone through three editions in a few years, and is still in frequent demand, which is an evident proof of its merit.

Encouraged by the favour of the public, and solicited by the students of Italian, to compose another on the same plan, but on a more enlarged scale, which would leave the learner of this fine language nothing farther to desire for the attainment of it, I have now compiled one, (the subject of the following pages,) which I feel confident will answer their expectations.



## P R E F A C E.

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As the number of Italian Grammars now extant is very great, a new compilation might be considered as unnecessary and useless. This would certainly be the case if these grammars were written in English, and were complete; but as most of them are written in French, and do not contain all that is necessary for the attainment of the Italian language, as their different titles of *Abridgment*, *Abbreviator*, *Lessons*, &c. import, a new and complete compilation, abundant in rules and examples, written in English, will undoubtedly be a desirable object to the learner of this beautiful language.

The author of this volume some years back offered to the public a concise Italian Grammar, which, on account of its clearness and precision, was received with every mark of approbation by the learners. It was, however, noticed by some fastidious critics, who, either

through ignorance of the subject in question, or envy for its unprecedented success, directed their censures against some innovations, which were introduced for the better information of learners, and which subsequent experience has proved to be necessary as well as useful.

Of these innovations, and of the criticisms which they have incurred, the author does not intend to speak in this place, as he has given proper reasons for his proceedings in their respective places, when necessity prompted him to vindicate his cause, and to recriminate on those who were so bold as to condemn what perhaps they (though Italians) could or would not understand.

The present compilation is divided into four parts, viz. :—

The first consists of an ample treatise on Pronunciation, which, through the medium of a parallel drawn between the Italian and English languages, will communicate to the student the right sound of the most difficult syllables and words,\* as well as can be done without the assistance of a master, and will likewise prove serviceable to any teacher of Italian who is not a native of Italy.

The second treats of all the Parts of Speech in their

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\* It is certain that a great analogy in the pronunciation of an infinite number of syllables and words, exists between the Italian and English languages, which does not appear between the Italian and French, and that may clearly be perceived by comparing the said treatise with any other introduced in a French grammar.



simple or natural state, exhibiting articles, nouns, pronouns, according to their diversified uses; a new classification of the irregular verbs, which will save the student infinite trouble in committing them to memory; and also exact and proper rules concerning the uses of the tenses, with appropriate examples from the best authorities.

The third contains the Syntax, or construction of all the said parts of speech, divided into rules which are enforced by analogous examples, and attended with suitable remarks, so as to give satisfaction to the learner, and at the same time make him acquainted with those niceties and modes of expression, which are so essential in learning a language.

The fourth and last part comprehends Orthography, with all its appurtenances, such as the retrenching, augmenting, syncopating, dividing, and compounding of words, together with prosody and its concomitants.

Lastly, the work concludes with an Appendix, which not only teaches to read and understand the writings of the best authors in prose; but also points out just rules for composing in a similar style of elegance. This Appendix, which is not to be found in any other Grammar compiled for the use of foreigners, the author has explained in so peculiar a manner, as to make the student easily acquainted with its rules.

In short, this Work, which is essentially different from any other of its kind that has hitherto been offered to the public, contains not only all that is to be found in the most celebrated Italian Grammars, such as Buommattei's,

Corticelli's, Soave's, Cinonio's, Dolce's, and others, which have been written for Italians; but also a great number of rules and observations, which no Italian could point out, if unacquainted with the English language. It has also the advantage over all other grammars, mentioned in the beginning of this Preface, as the author has not set down the smallest rule, nor made the most minute observation, without enforcing it by analogous examples drawn from the best authorities, with a correct, though not literal, translation of the passages in English, which will at once show the right sense of the sentences, and the proper mode of translating from one language to another.

In addition to all these advantages, this Grammar is accompanied with Exercises on a new plan, which being generally composed of sentences extracted from the English and Roman histories, and other works of merit, will, the author presumes, prove both useful and instructive.

Finally, this Grammar, together with its Exercises, is so compiled as to be useful to those students who either have not the means of employing a master, or who live too far from those places where any may be found.

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# GRAMMAR.

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GRAMMAR may be considered as consisting of two species, universal and particular.

Grammar in general, or universal grammar, explains the principles which are common to all languages.

Particular grammar applies those general principles to a particular language, modifying them according to the genius of that language, and the established practice of the best speakers and writers by whom it is used

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## ITALIAN GRAMMAR.

Italian Grammar is the art of speaking and writing the Italian language with propriety.

This is the definition of grammarians respecting grammar, and, according to its import, every one may easily perceive that it is not poetry of which they speak : yet we see a great number of grammars abounding with examples, extracted from poetical works, intended to give authority to the rules which they set down for speaking in prose. Now, if, instead of saying, *Datemi un poco d'acqua fresca*, Give me a drop of cold water, we were to say, *Datemi qualche stilla di fresco umore*, we should perhaps be understood ; but as it is an expres-

sion used by poets only, we should be thought pedantic, or as persons who are speaking in jest.

In teaching, therefore, a language, a grammarian is to consider, that he is to teach speaking in prose, not in poetry; that he is to give rules for composing a discourse, not for making verses; that all the examples which serve to illustrate these rules are to be taken from prose writers; and that the least poetical expression, however beautiful and elegant in poetry, would become ridiculous, were it to be used in prose.

With these considerations in view, we have, in compiling this work, refrained from making extracts from poets, to exemplify the different rules; a practice not allowed in Italian, in which the fervid language of poetry is rather incompatible with the sober ornaments of prose: however, if the student finds, sometimes, any example extracted from poetical works in this grammar, he may be assured, that those extracts are inserted, because we could find in prose none analogous to the rule in question, or because we thought them proper to be applied in prose.

We have divided this grammar into four parts, treating,

- |                               |                                  |
|-------------------------------|----------------------------------|
| 1. Of PRONUNCIATION.          | Della PRONUNCIA.                 |
| 2. Of the PARTS of<br>SPEECH. | Delle PARTI dell' ORA-<br>ZIONE. |
| 3. Of SYNTAX.                 | Della SINTASSI.                  |
| 4. Of ORTHOGRAPHY.            | Dell' ORTOGRAFIA.                |

In dividing this grammar, we have not had in view the right order of the subject, but the conveniency of the English student, or any foreigner who wishes to study Italian; for, had we written for Italians, orthography should have been placed with pronunciation: but for a foreigner, it would be absurd to tell him the manner of spelling a word which he has never seen or heard. We, therefore, shall begin with the pronunciation, in order that the learner may find assistance in

learning by heart those words which are necessary to begin the study of Italian. These words we have accented throughout the grammar, to render their pronunciation easy; but the student, in writing exercises in Italian, is only to make use of the grave accent, which is found on the last vowel of a word.

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## PART I.

### OF PRONUNCIATION.

#### OF LETTERS, SYLLABLES, AND WORDS.

A letter, *lettera*, is the first principle or least part of a word.

The letters of the Italian language, called the alphabet, *alfabéto*, or *abbiccì*, are twenty-two.

These letters are the representation of certain articulate sounds, the elements of the language.

An articulate sound is the sound of the human voice, formed by the organs of speech.

The elementary sounds, under their smallest combination, produce a syllable.

A syllable, *sìllaba*, is a sound either simple or compound, pronounced by a single impulse of the voice, and constituting a word, or part of a word.

Words are articulate sounds, and are used, by common consent, as signs of our ideas.

A word, *paróla*, of one letter, is called a monogram, *monográmma*; of one syllable, composed of two or more letters, a monosyllable, *monosìllabo*; of two syllables, *dissìllabo*; of three syllables, *trisìllabo*; and, lastly, of four or more syllables, polysyllable, *polisìllabo*.

---

#### OF THE ALPHABET.

Alphabet is a word which comprehends all the letters necessary to speak a language.

The alphabet, in Italian, consists of twenty-two letters, which are sounded thus:—

A	a	is sounded like	a, in a-rm.
B	b	.....	bi, in bi-scuit.
C	c	.....	chi, in chi-cane.
D	d	.....	di, in di-lute.
E	e	.....	e, in e-ver.
F	f	.....	éffay.
G	g	.....	gi, in gin.
H	h	.....	ahccah.
I	i	.....	} i, in Italy.
J	j	.....	
L	l	.....	éllay.
M	m	.....	émmay.
N	n	.....	énnay.
O	o	.....	o, in o-range.
P	p	.....	pi, in pi-ty.
Q	q	.....	coo, in coo-k.
R	r	.....	érray.
S	s	.....	éssay.
T	t	.....	ti, in ti-mid.
U	u	.....	oo, in oo-ze.
V	v	.....	voo.
Z	z	.....	tzaytah.

### Observations.

1. The capital letters are called, in Italian, *lettere majuscole*, and the small, *minuscule*.

2. These six letters, *b, c, d, g, p, t*, which the Florentines sound *bi, chi, di*, as in the alphabet, are sounded *bay, chay, day, jay, pay, tay*, by the Romans, and the inhabitants of almost all the other provinces of Italy; but as this regards only their name, and not their pronunciation when united to other letters, we think it is of little or no consequence to know their real name.

3. Some grammarians give only twenty letters, suppressing *j* and *v*; but as we think that the alphabet would be incorrect without them, we set them down at once, to save trouble and useless explanations.

## OF THE DIVISIONS OF LETTERS.

Letters are divided into vowels and consonants.

A vowel, *vocále*, is an articulate sound, that can be perfectly uttered by itself, and is formed without the help of any other sound. The vowels are *a, e, i, o, u*.

A consonant, *consonánte*, is an articulate sound, which cannot be perfectly uttered without the help of a vowel, but requires a vowel to express it fully.

Consonants are divided into mutes and semi-vowels.

The mutes, *múte*, cannot be sounded at all, without the aid of a vowel, or rather they are those whose sounds cannot be protracted. They are *b, c, d, g, p, q, t, z*.

The semi-vowels, *semivocáli*, have an imperfect sound of themselves, or rather they are those whose sounds can be continued at pleasure, partaking of the nature of vowels, from which they derive their name. They are *f, h, l, m, n, r, s*.

Four of the semi-vowels, namely, *l, m, n, r*, are also distinguished by the name of liquids, *liquide*, from their readily uniting with other consonants, and flowing, as it were, into their sounds.

The letters *j* and *v* are consonants when they meet another vowel, otherwise they are vowels, the same as *i* and *u*; and thus they are to be spelled.

A diphthong, *dittóngo*, is the union of two or more vowels, pronounced by a single impulse of the voice, without losing their natural and particular sounds.

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GENERAL OBSERVATIONS ON THE SOUNDS OF LETTERS,  
AND ON THE MOST DIFFICULT SYLLABLES AND WORDS  
IN THE ITALIAN LANGUAGE.

Before we proceed on this subject, we think it is our duty to shew how false is the assertion of a modern grammarian, who, feeling unable, as it appears, to write down rules to communicate pronunciation to foreigners,

concludes the introduction of his grammar thus:—" Je ne dirai pas un seul mot sur la prononciation, dont on a beaucoup parlé dans plusieurs autres grammaires, car j'ai l'expérience que toutes règles données sur ce point sont inutiles."

It is certainly a great undertaking to teach pronunciation to foreigners by description alone, and especially for those who are either unacquainted, or imperfectly acquainted, with foreign languages; but for those whose principal study is that of learning them well, it is easy to give proper rules for it; and though a few impediments will obstruct their way, such as the double sound of some letters, they are of such a nature as not to affect the principal object which they have in view.

We do not intend to assert, that it is better to learn pronunciation by description than by learning it from the mouth of a native; but we dare affirm, that proper rules on this subject are not at all useless, but beneficial, not only to those who cannot employ a master, but also to those who have the means of doing so, as, in the absence of their teachers, they may, if necessity requires, have recourse to them.

Persuaded by these reasons, we laid down rules to communicate pronunciation, in our small grammar; and finding that they have been attended with due benefit to students of all descriptions, either assisted by a master or not, we will set them down again in this new work, with more additions and improvements; and hope that the discerning student, convinced of the utility of our plan, after a perusal of it, will give to it that approbation which it deserves. To proceed.

### A.

The sound of *a*, in Italian, is that which is heard in uttering the English *a*, in the word *arm*; and is effected by opening the mouth rather widely, and pushing the breath outwards, without any motion of the tongue.

When, however, *a* is marked with the grave accent, it is sounded a little sharper.

áma.....*he loves*  
 ária.....*air*  
 árma .....*weapon*

città .....*city*  
 darà .....*he will give*  
 farà .....*he will make*

## B.

This letter keeps one unvaried sound, at the beginning and the middle of words, and is uttered exactly as in English.

bárba .....*beard*  
 bámbola .....*doll*  
 bambíno .....*infant*

bácio .....*kiss*  
 bévve.....*he drank*  
 buóno .....*good*

## C.

C, preceding *a, o, u, l, r*, thus, *ca, co, cu, cl, cr*, has a hard sound, *suono rotóndo*, and it is pronounced as in English.

cáne .....*dog*  
 cóme .....*how*  
 cúra .....*care*  
 clamóre .....*clamour*  
 crésce .....*he grows*

cuóca.....*cook*  
 póco .....*little*  
 sicúro .....*sure*  
 decláma .....*he declaims*  
 rincrésce....*to be sorry*

C, preceding *e, i, or ia, ie, io, iu*, thus, *ce, ci, cia, cie, cio, ciu*, has a soft sound, *suono chiaro, or sonante*.

*Ce* is sounded like *che*, in the word *che-ss*.

céna .....*supper*  
 céra .....*wax*  
 ricéve.....*he receives*

dicéva .....*he said*  
 vóce .....*voice*  
 cróce.....*cross*

*Ci* is sounded like *chi*, in the word *chi-cane*.

cífra .....*cypher*  
 cígno.....*swan*  
 vicíno .....*neighbour*

décima .....*tenth*  
 amíci.....*friends*  
 nemíci .....*enemies*

*Cia* is sounded like *cha*, in the word *charm*.

ciabátta.....*old shoe*  
 ciabattíno ....*cobler*  
 baciáre .....*to kiss*

bácia .....*he kisses*  
 ciáncia.....*foppery*  
 márcia .....*matter*

*Cie* is sounded as if it were spelled *cheeay*, or rather like *chee*, in the word *cheer*; pronouncing, however, the *ie* with a single impulse of the voice, and putting the emphasis on *e*.

ciélo .....	heaven	ciocolína.....	grig; eel
ciéco .....	blind	ciecaménte ..	blindly
ciéra .....	look	ciéca .....	blind woman

*Cie*, at the end of words, is either pronounced in two syllables, or loses its *i*. See nouns in *a*.

*Cio* is sounded like *cho*, in the word *chop*.

ciótola .....	cup	acciocchè ....	that
ciotolétta ....	small cup	cácio.....	cheese
bacióllo .....	he kissed him	bácio.....	kiss

*Ciu* is sounded like *choo*, in the word *choose*.

ciúffole.....	trifles	ciúrma .....	crowd
ciúffolo.....	fife	fanciúлло .....	boy
ciúlla.....	girl	fanciúlla .....	girl

*Che* is sounded like *ke*, in the word *kept*.

chénte ....	which	ciocchè .....	that which
chéle.....	claws of a scorpion	perchè .....	wherefore
chéto .....	quiet	poichè .....	since

*Chi*, absolute, or followed by a consonant, is sounded like *kee*, in the word *keep*.

chináre.....	to bend	dechíno .....	declivity
chílo .....	chyle	póchi.....	few
inchíno .....	I bow	cuóchi .....	cooks

*Chi*, followed by another vowel, thus, *chia*, *chie*, *chj*, *chio*, *chiu*, has a flat sound, *suono schiacciato*, as if they were spelled in English, *keeah*, *keeyay*, *keeye*, *keeo*, *kew*; pronouncing both vowels with a single impulse of the voice, and putting the tongue rather flat under the roof of the mouth.

chiáro .....	clear	dichiáro .....	I declare
chiédo .....	I ask	richiédo .....	I request
chiódo .....	nail	óchj .....	eyes
chiúdo .....	I shut	inchiódo.....	I nail
chiúdere .....	to shut	rinchiúdo ....	I shut again



*Ce, ci, cia, cie, cio, ciu*, preceded by an *s*, are sounded in the following manner:—

*Sce*, like *she*, in the word *she-riff*.

scéna .....	scene	discérne .....	he discerns
scémo .....	silly	násce .....	he is born
discérnere .....	to discern	pásce .....	he feeds

*Sci*, like *shi*, in the word *shiver*.

scímia.....	ape	discífra .....	he deciphers
scílla .....	squill	násci .....	thou art born
discifráre .....	to decipher	pásci .....	thou feedest

*Scia*, like *sha*, in the word *sharp*.

sciábla .....	sabre	lasciáre.....	to leave
sciámo .....	swarm	póscia .....	afterwards
fasciáre .....	to bind	stríscia .....	streak

*Scie* is sounded rather like *shea*, in the word *shear*; pronouncing, however, the two vowels *ie* with a single impulse of the voice, and putting the emphasis on the vowel *e*.

sciéncia .....	science	presciéncia ...	prescience
scienziáto.....	learned	cosciéncia ...	conscience

*Scie*, at the end of words, is changed into *sce*, as *fásce*, bindings, instead of *fáscie*; unless it is pronounced in two syllables. See nouns in *a*.

*Scio* is sounded like *sho*, in the word *shop*.

sciócco .....	foolish	discióglio ....	I loosen
scióglio .....	I loosen	cróscio .....	crushing
disciólto .....	loosened	scóscio .....	steep place

*Sciu* is sounded like *shoo*, in the word *shoot*.

sciupáto .....	wasted	asciugáre.....	to dry
sciugáto .....	wiped	rasciútto.....	dried up

*Ca, che, chi, co, cu, cl, cr, chia, chie, chj, chio, chiu*, preceded by the letter *s*, retain the same sound as we said above.

scála .....	ladder	scríigno.....	chest
schérma.....	fencing	schíavo.....	slave
schífo .....	dirty	schiéna.....	back
scópo .....	scope	ríschj.....	risks
scúdo .....	shield	schióppo.....	gun
scclamáre .....	to exclaim	schíúma .....	froth

## D.

D is sounded by striking the tongue behind the upper teeth—not as the English do, who strike it against that part of the palate which comes in contact with the teeth.

This letter keeps one unvaried sound, at the beginning, middle, and end of words.

dópo ..... <i>after</i>	vedére ..... <i>to see</i>
dóve ..... <i>where</i>	ad ..... <i>to</i>
cadére ..... <i>to fall</i>	ed ..... <i>and</i>

## E.

E has two sounds, one open (*aperto*), like the first *e* of the word *ever*, as we said in the alphabet, and another close (*chiuso*), like the *a* of the word *cake*.

OPEN.	CLOSE.
érba..... <i>herb</i>	dégno ..... <i>worthy</i>
érmo ..... <i>solitary</i>	légno..... <i>wood</i>
ésca..... <i>he goes out</i>	ségno..... <i>mark</i>

*Some general rules respecting the sounds of e.*

1. E is generally sounded open in the beginning of words.

émulo ..... <i>rival</i>	eclissi ..... <i>eclipse</i>
erránte ..... <i>wandering</i>	edítto ..... <i>edict</i>
ebriáco ..... <i>drunk</i>	educáre ..... <i>to bring up</i>

We say generally, because it is in the majority of words that *e* is sounded open; but there is also a great number in which this letter is sounded close: such as *egli*, he; *essa*, she; *esca*, food, &c.

2. E is sounded open in all the words in which *e* is preceded by *i*.

altiéro ..... <i>proud</i>	siédo ..... <i>I sit down</i>
piéno ..... <i>full</i>	spiégo ..... <i>I explain</i>
quiéte ..... <i>rest</i>	viéne ..... <i>he comes</i>

3. E is sounded open in words ending in è accented, which are not derivatives of verbs.

aloè .....*aloe*  
Giosuè.....*Joshua*  
Moisè .....*Moses*

canapè .....*sofa*  
ohimè .....*alas!*  
ohisè .....*alas!*

4. E is sounded open in the beginning of the terminations of the first and third persons singular of the second imperfect of verbs ending in *ere*, which are *etti*, *ette*, *ettero*; and also of the same persons, and that of the participles of irregular verbs ending in *eggere* and *edere*, which are *essi*, *esse*, *essero*, *etto*, *esso*.

cred étti .....*I believed*  
tem-étte .....*he feared*  
god-éttero ....*they enjoyed*  
l-éssi .....*I read*  
r-ésse.....*he ruled*  
corr-éssero....*they corrected*

corr-étto.....*corrected*  
l-étto.....*read*  
r-étto.....*ruled*  
conc-éssso ....*granted*  
proc-éssso ....*proceeded*  
succ-éssso.....*succeeded*

5. E is sounded close in the beginning of all the terminations of the conditionals, which are *erei*, *eresti*, *erebbe*, *eremmo*, *ereste*, *erebbero*.

am-erei.....*I should love*  
port-erésti .....*thou shouldst bring*  
parl-erébbe .....*he should speak*  
cred-erémmo .....*we should believe*  
vend-eréste .....*you should sell*  
tem-erebbero .....*they should fear*

6. E is sounded close at the end of all words.

dólce .....*sweet*  
dolóre .....*pain*  
pónte.....*bridge*

rénde.....*he renders*  
sténde .....*he stretches*  
cuóre.....*heart*

7. E is sounded close in the beginning of all the terminations of the imperfect, second imperfect, future, and imperfect of the subjunctive, of verbs ending in *ere*.

av-éva .....*I had*  
cred-évi .....*thou believedst*  
ved-éva .....*he saw*  
ten-evámo ....*we held*  
tem-eváte ....*you feared*  
ved-évano ....*they saw*  
pot-éi.....*I could*

cred-erò .....*I shall believe*  
batt-erái .....*thou shalt beat*  
god-erà.....*he will enjoy*  
rend-erémo ..*we shall restore*  
vend-eréte....*you will sell*  
ced-eránno ..*they shall yield*  
av-éssi .....*I might have*

frem-ésti .....*thou didst fret*  
 tem-è.....*he feared*  
 rend-émmo ..*we rendered*  
 vend-éste ....*you sold*  
 tess-érono ....*they wove*

batt-éssi .....*thou mightst beat*  
 dic-ésse.....*he might say*  
 ced-éssimo....*we might yield*  
 splend-éste....*you might shine*  
 vend-éssero ..*they might sell*

It is to be observed, that in verbs ending in *ere*, whose terminations in the future and imperfect of the subjunctive begin with *e*, *e* is sounded close, as in the verbs in *ere*.

am-erò.....*I shall love*  
 port-erái .....*thou shalt bring*  
 perdon-erà .....*he shall forgive*  
 d-éssimo.....*we might give*  
 fac-éste.....*you might make*  
 st-éssero .....*they might stand.*

8. Both *e*'s, in the termination *ere* of verbs, are sounded close.

tem-ére .....*to fear*  
 ved-ére.....*to see*  
 légg-ere .....*to read*

prénd-ere ....*to take*  
 créd-ere .....*to believe*  
 concéd-ere....*to grant.*

These are all the rules concerning the different sounds of *e*, which comprise the greatest part of the words having *e*; and with regard to other words, we can assure the student, that the difficulty with which the sound of *e* is attended is not so great as it is represented by some grammarians; for if no ambiguity occur in sounding *e* open or close, it is, if we may say so, of no great consequence. I say, if no ambiguity occur; because there is a great number of words whose signification is known by the sound of this letter. The following is a list of them.

## E, SOUNDED OPEN.

accétta .....*he accepts*  
 affétta .....*he affects*  
 ammézza.....*he cuts in two*  
 béi (1) .....*handsome*  
 bérla .....*a sort of herb*  
 cappélló      *hat*

## E, SOUNDED CLOSE

accetta .....*axe*  
 affetta .....*he cuts in slices*  
 ammezza.....*it ripens*  
 bei .....*thou drinkest*  
 berla .....*to drink it*  
 capello.....*hair*

(1) *Bei* for *belli*.

## E, SOUNDED OPEN.

céra	.....	mien
cétera	.....	&c.
ch'è (1)	.....	that is
collétto	.....	collected
Créta	.....	Isle of Candia
de' (2)	.....	he owes
deh!	.....	alas!
dea	.....	goddess
déi	.....	gods
déssi (5)	.....	one ought
déssi	.....	I might give
déssé	.....	he might give
désti	.....	thou gavest
déste	.....	you gave
détti	.....	I gave
détte	.....	he gave
è	.....	is
e	.....	and
eh	.....	eh!
egli (9)	.....	it is to him
elle (10)	.....	it is to her
elle	.....	the letter l
esca	.....	let him go out
esse	.....	the letter s
essi (11)	.....	one is
Este	.....	a family name
félla f.	.....	felon
félló m.	.....	felon
félla f. p.	.....	felons
félli m. p.	.....	felons
féro (17)	.....	fierce
féste	.....	fasts
l'è	.....	it is so
léga	.....	three miles
légge	.....	he reads
léssi	.....	I read

## E, SOUNDED CLOSE.

cera	.....	wax
cetera	.....	guitar
che	.....	who, which
colletto	.....	hillock
creta	.....	clay
de' (3)	.....	of the
dea (4)	.....	he may give
dei	.....	of the
dessi	.....	they themselves
desse	.....	they themselves
desti (6), m.	.....	awaken
deste (7) f.	.....	awaken
detti, m.	.....	above said
dette, f.	.....	above said
e' (8)	.....	he, they
egli	.....	he
elle	.....	they, f.
esca	.....	food
esse	.....	they, f.
essi	.....	they, m.
este (12)	.....	these
fella (13)	.....	he made it
fello (14)	.....	he made it
felle (15)	.....	he made them
felli (16)	.....	he made them
fero (17)	.....	they made
feste (18)	.....	you made
le	.....	the, or to her
lega	.....	he ties
legge	.....	law
lessi, m.	.....	boiled

- (1) *Ch'è* for *che è*. (2) *De'* for *deve*. (5) *De'* for *dei*.  
 (4) *Dea* for *dia*. (5) *Dessi* for *si deve*. (6) *Desti* for *destati*,  
 a participle plural from *destare*. (7) *Deste* for *destate*. (8) *E'*  
 for *ei*. (9) *Egli* for *gli è*, used in poetry. (10) *Elle* for *le è*,  
 used in poetry. (11) *Essi*, used in poetry for *si è*. (12) *Este*,  
 used in poetry for *queste*. (13) *Fel'a* for *la fece*. (14) *Fello*  
 for *lo fece*. (15) *Felle* for *le fece*. (16) *Felli* for *ti fece*.  
 (17) *Fero*, used in poetry for *fiero*. (17) *Fero*, used in poetry for  
*fecero*. (18) *Feste* for *faceste*.

## E, SOUNDED OPEN.

lésse	.....	he read
me' (1)	.....	better
méle	.....	honey
Ménalo	.....	a mountain
ménola	.....	a fish
m'ésce	.....	it comes out
mésse	.....	harvest
mézso	.....	half
péra, (2)	.....	let him perish
pére, (3)	.....	he perishes
pésca	.....	peach
pésco	.....	peach tree
péste	.....	plague
se' (4)	.....	thou art
séte, (5)	.....	you are
stéle, (6)	.....	it stood to her
stésso	.....	I unweave
stéssa	.....	unweave thou
stéssi	.....	thou unweavest
stésse	.....	he unweaves
te', (7)	.....	hold thou
te	.....	tea
télo, (8)	.....	dart
téli, (8)	.....	darts
téma	.....	theme
véggia	.....	hogshead
végliá, (9)	.....	old woman
véglio, (9)	.....	old man
véle	.....	he plucks
vélo	.....	fleece
vélli	.....	fleeces
véna	.....	pipe or reed
véne	.....	pipes
vénti	.....	winds
vérgola	.....	bark

## E, SOUNDED CLOSE.

lesse, f	.....	boiled
me	.....	me
mele	.....	apples
menalo	.....	take him
menola	.....	I take her
mesce	.....	he pours out
messe	.....	masses
mezzo	.....	very ripe
pera	.....	pear
pere	.....	pears
pesca	.....	fishery
pesco	.....	I fish
peste, f. pl.	.....	pounded
se'	.....	if the
se	.....	if
sè	.....	himself
sete	.....	thirst
stelle	.....	stars
stesso	.....	himself
stessa	.....	herself
stessi, m. pl.	.....	themselves, or thou mightst stand
stesse, f. pl.	.....	themselves, or he might stand
te	.....	thee
télo	.....	it to thee
telí	.....	them to thee
téma	.....	fear
veggia	.....	he may see
veglia	.....	he watches
veglio	.....	I watch
velle (10)	.....	see them
vello (11)	.....	see it, or I pluck
velli (12)	.....	see them, or thou pluckest
vena	.....	vein
vene	.....	veins
venti	.....	twenty
vérgola (13)	.....	rod

- (1) *Me'*, used in poetry for *meglio*. (2) *Pera* for *perisca*.  
 (3) *Pere* for *perisce*. (4) *Se'* for *sei*. (5) *Sete* for *siete*.  
 (6) *Stelle* for *le stette*. (7) *Te'* for *tieni*. (8) *Telo* and *te*,  
 words used in poetry. (9) *Veglio* and *veglia*, used in poetry for  
*vecchio* and *vecchia*. (10) *Velle* for *vedile*. (11) *Vello* for *vedilo*.  
 (12) *Velli* for *vedili*. (13) *Vérgola*, used in poetry for *verga*.

## F.

F is sounded exactly as in English, and keeps one unvaried sound at the beginning or the middle of words.

fáme ..... <i>hunger</i>	difétto ..... <i>defect</i>
fállo ..... <i>fault</i>	confórme .... <i>congenial</i>
fóglio ..... <i>leaf</i>	rifórma ..... <i>reform</i>

## G.

G has two sounds, one hard (*rotondo*), and the other soft (*chiaro, sonante*).

When it is followed by *a, o, u, r*, it is sounded hard, as in English.

gála ..... <i>gala</i>	prégo ..... <i>I pray</i>
góla ..... <i>throat</i>	gúglia ..... <i>obelisk</i>
gúfo ..... <i>owl</i>	grázia ..... <i>grace</i>
pága ..... <i>he pays</i>	gráve..... <i>grave</i>

When *g* is followed by *e, i*, or *ia, j, io, iu*, thus, *ge, gi, gia, gj, gio, giu*, it is sounded soft.

*Ge* is sounded like *ge*, in the word *gender*.

gelóso ..... <i>jealous</i>	digeríre ..... <i>to digest</i>
geláto ..... <i>frozen</i>	frángo ..... <i>he breaks</i>
congeláre .... <i>to congeal</i>	Gángo..... <i>Ganges</i>

*Gi* is sounded like *gi*, in the word *gingle*.

gíra ..... <i>he turns</i>	presagíre..... <i>to foretel</i>
gíre ..... <i>to go</i>	astrólogi ..... <i>astrologers</i>
rigíro ..... <i>subterfuge</i>	rággi ..... <i>rays</i>

*Gia* is sounded like *ja*, in the word *jar*.

giacínto ..... <i>hyacinth</i>	giáce ..... <i>he lies down</i>
giáco ..... <i>coat of mail</i>	spiággia ..... <i>shore</i>
giacére..... <i>to lie down</i>	sággia ..... <i>wise woman</i>

*Gj* is sounded as if it were spelled with two *i*'s.

palágj ..... <i>palaces</i>	elógj ..... <i>eulogies</i>
naufrágj ..... <i>shipwrecks</i>	diságj ..... <i>fatigues</i>

*Gio* is sounded like *jo*, in the word *John*.

Gióve .....	<i>Jupiter</i>		magióne .....	<i>noble house</i>
giója .....	<i>joy</i>		contagióne ..	<i>contagion</i>
gioíre ....	<i>to enjoy</i>		cacciagióne ..	<i>game</i>

*Gio* sometimes makes two syllables at the end of words, thus, *naufragi-o*, shipwreck.

*Giu* is sounded like *ju*, in the word *Judas*.

Giúda .....	<i>Judas</i>		disgiúnto.....	<i>disjoined</i>
Giudéo .....	<i>Jew</i>		laggiù .....	<i>there below</i>
digiúno .....	<i>fast</i>		quaggiù .....	<i>here below</i>

*Ghe* is sounded like *ge*, in the word *get*.

ghémbo .....	<i>crooked</i>		agghermigliáre	<i>to hold</i>
ghéppo .....	<i>bird of prey</i>		vághe .....	<i>charming</i>
vaghéggia .....	<i>he admires</i>		stréghe .....	<i>witches</i>

*Ghi* is sounded like *gi*, in the word *give*.

ghígnó .....	<i>smile</i>		ághi.....	<i>needles</i>
ghíro .....	<i>dormouse</i>		lághe .....	<i>lakes</i>
inghirlandáre	<i>to surround</i>		luóghi .....	<i>places</i>

*Ghi* is also followed by *a*, *e*, *o*, thus, *ghia*, *ghie*, *ghio*, which are sounded as if they were spelled *geeah*, *geeay*, *geeio*, pronouncing the *g* hard, as in *give*, and the two vowels with a single impulse of the voice.

ghiája.....	<i>gravel</i>		ghióto.....	<i>glutton</i>
ghiádo .....	<i>sword</i>		agghiacciáre..	<i>to freeze</i>
ghiéra.....	<i>quiver</i>		agghiadáre....	<i>to benumb</i>
ghierabaldána	<i>toy</i>		avvínghia ...	<i>he encompasses</i>
ghióttá .....	<i>dripping pan</i>		rínghia.....	<i>he frowns</i>

*Gl* has two sounds, one hard, and the other soft. It is sounded hard as in English, when the English words have *gl*, as the Italian.

glébe .....	<i>glebe</i>		Inglése.....	<i>English</i>
glóbo .....	<i>globe</i>		neglétto .....	<i>neglected</i>
glória .....	<i>glory</i>		negligénte ....	<i>negligent</i>

In these words *gl* is seen both in Italian and English, consequently it is to be pronounced hard, as in English; but when the English words are differently spelled from the Italian, *gl* is sounded somewhat like the *ll*'s in the



English word *billiards*, or rather like the *ll*'s in the French word *fille*, or like the *ll*'s in the Spanish word *llorar*.

It is to be observed, that *gl* can be pronounced soft only before *i*, or *ia*, *ie*, *io*, *iuo*: thus, *gli*, *glia*, *glie*, *glio*, *gliuo*.

fígli .....children  
 tígli .....linden trees  
 pigliáre .....to take  
 tagliáre .....to cut  
 páglia .....straw  
 fíglia.....girl  
 tógliere .....to take  
 cógliere .....to gather  
 fóglie .....leaves

migliorare....to better  
 taglione .....the talion law  
 fíglío.....child  
 tagliuzzáre....to mince  
 pagliúzza ....bit of straw  
 míglío .....mile  
 figliuólo .....son  
 pagliuóla ....spangle  
 tagliuóla .....snare

*Gn* is sounded somewhat like the first *n* of the word *onion*, or rather like *gn* in the French words *Espagne*, *Allemagne*, or like *ñ* in the Spanish word *añadir*.

gnáffe .....truly  
 gnócco.....dunce  
 dégno .....worthy

légno.....wood  
 dégnare .....to deign  
 signóre.....sir

Of the sounds of *gl* and *gn*, the English language, strictly speaking, is destitute; and on that account we compared them with French and Spanish terms: but if a student be not acquainted with those languages, he may produce such sounds as those of *gl* and *gn*, by opening the mouth, as if he were to pronounce *e*, without, however, sounding it, and placing the tongue flat under the roof of the mouth, in contact with the upper teeth; and thus, having always in view the *ll*'s of *billiards*, and the first *n* of *onions*, he will sound them as in Italian.

*Gua*, *gue*, *gui*, *guo*, are sounded in one syllable, sliding, as it were, on the letter *u*, and putting the emphasis on the following vowel, exactly as the English do in pronouncing *gui*, in the words *extinguish* and *distinguish*.

guída ..... guide  
 guái .....woes  
 distíngue ....he distinguishes

estinguere.... to put out  
 seguíre.....to follow  
 adeguáre ....to equal

From this rule are excepted

contígu-o.....contiguous  
ambígu-o .....ambiguous  
argu-ire.....to argue

and all their derivatives, in which *guo* and *gui* are pronounced in two syllables, as they are marked.

## H.

This letter has no sound in Italian, nor is there, at present, any word that begins with it, except *ho*, I have; *hai*, thou hast; *ha*, he has; *hanno*, they have: and that is done to distinguish those words from *o*, signifying or; *ai*, to the; *a*, to; and *anno*, a year. Some writers have attempted to introduce the writing of these four words as part of the verb *avere*, to have, without an *h*, and putting an accent on the first vowels, thus, *ò*, *ái*, *à*, *ánno*; but they found no imitators. *H*, however, is necessary in the Italian language, because it serves to alter the sounds of *c* and *g*, preceding *e* and *i*: thus, *ci* and *gi* are sounded soft, as we said, like *chi*, in the word *chicane*, and *gi*, in the word *gin*; but if an *h* is put between *c* or *g*, and the vowels *e* or *i*, thus, *che*, *chi*, *ghe*, *ghi*, the sound of *c* and *g* becomes hard. When *h* is found at the end of words, which happens only with interjections, thus, *ah!* *eh!* *ih!* *oh!* *uh!* *deh!* &c., it is not to be pronounced; but it serves to indicate, that the sound of the preceding vowel is to be pronounced longer than if it were spelled without an *h*.

## I.

This vowel is pronounced like *i* in the word *ignorant*. Its sound is unvaried at the beginning, the middle, and the end of words; except when it is marked with a

grave accent, which happens only at the end of words, and then it is sounded with a stronger emphasis.

íra .....	<i>ire</i>	báci .....	<i>kisses</i>
iráto .....	<i>angry</i>	dénti.....	<i>teeth</i>
diámo .....	<i>we give</i>	dì.....	<i>day</i>
míra .....	<i>aim</i>	lunedì .....	<i>Monday</i>

## J.

The sound of this letter is the same as that of *i*; but when it makes a syllable with the following vowel, it is sounded like *y*, in the English words *yet, you*.

jéna .....	<i>hyena</i>	ajo .....	<i>tutor</i>
jéri.....	<i>yesterday</i>	Cájo .....	<i>Caius</i>
jernótte .....	<i>last night</i>	ajúto.....	<i>help</i>

This is the most approved method of writing these words, and those who write *iena, ieri, &c.* are not to be imitated; for if they were spelled with an *i* instead of *j*, the pronunciation would be different, as *i* cannot be joined with another vowel, unless like a diphthong, when it should be pronounced separately from the other vowel, but with a single impulse of the voice. See DIPHTHONGS.—*j* also serves to express two *i*'s. See ORTHOGRAPHY.

## L.

L is sounded as in English, in the beginning, the middle, and the end of words.

lóro .....	<i>them</i>	pálo .....	<i>post</i>
légno.....	<i>wood</i>	col .....	<i>with the</i>
calóre .....	<i>heat</i>	nel .....	<i>in the</i>

## M.

M is sounded as in English.

máno.....	<i>hand</i>	comúne .....	<i>common</i>
méno.....	<i>less</i>	baciám.....	<i>let us kiss</i>
Románo .....	<i>Roman</i>	andiám.....	<i>let us go</i>

M, however, is sounded like *n*, when it ends a word to which *ne* is joined.

andiámne } baciámne }	pronounce	{ andianne { baciianne
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For further observations on this letter, see ORTHOGRAPHY.

## N.

N is generally sounded as in English, and keeps one unvaried sound at the beginning, the middle, and the end of words.

nóme.....name nóta .....note dinóta .....he denotes	ánima .....soul con .....with non.....not
---	---

When *n*, however, ends a word, and the following word begins with a labial, or, rather to say, with a letter that is pronounced with the lips, such as *b*, *m*, *p*, that *n* takes the sound of *m*.

un bambíno } non póssó } non méno }	pronounce	{ um bambino ....a baby { nom posso .....I cannot { nom meno ..... not less
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It is to be observed, that in this case *m* is not to be sounded with its full sound, but it must be blended with the following *b*, *m*, *p*, so as to make almost one sound with them. N, in short, ending a word, and preceding another word beginning with a consonant, is never to be sounded full, as when it precedes a word beginning with a vowel: therefore, the student is not to pronounce *conn questo*, for *con questo*, with this; *nonn dico*, for *non dico*, I don't say; but he is to sound it as it were half *n*, if we may use such an expression. This is, perhaps, the reason that *con*, with, and *non*, not, preceding the articles *il*, *lo*, *la*, *li*, *le*, are sometimes made to coalesce with them, making *col*, *collo*, *colla*, *colli*, *colle*, signifying *with the*; and *nol*, *nollo*, *nolla*, &c., signifying *not it or them*.

## O.

O, like *e*, has likewise two sounds; one open (*aperto*), like *o*, in the word *orange*, as we said in the alphabet, and the other close (*chiuso*), like *o*, in the word *bone*.

## OPEN.

## CLOSE.

óra .....*pray thou*  
 vólto .....*turned*  
 tórre .....*to take away*  
 rósa .....*rose*

ora.....*now*  
 volto .....*face*  
 torre .....*tower*  
 rosa.....*gnawed*

*Some general rules respecting the sound of o.*

1. O is sounded open, in all words that are derived from Latin, of which *au* is changed into *o*.

## LATIN.

## ITALIAN.

## ENGLISH.

<i>aurum</i> .....	<i>óro</i> .....	<i>gold</i>
<i>audio</i> .....	<i>ódo</i> .....	<i>I hear</i>
<i>audeo</i> .....	<i>óso</i> .....	<i>I dare</i>
<i>paullulum</i> .....	<i>póco</i> .....	<i>little</i>
<i>taurus</i> .....	<i>tóro</i> .....	<i>bull</i>
<i>thesaurus</i> .....	<i>tesóro</i> .....	<i>treasure</i>

2. ò, accented, is sounded open at the end of words, which generally happens in the third person of the second imperfect of verbs belonging to the first conjugation, and likewise the first person of the future of all verbs in general.

## SECOND IMPERFECT.

## FUTURE.

amò .....*he loved*  
 portò .....*he brought*  
 perdonò .....*he forgave*  
 regnò .....*he reigned*  
 visitò .....*he visited*  
 ordinò .....*he ordered*

amerò .....*I shall love*  
 crederò .....*I shall believe*  
 leggerò .....*I shall read*  
 vivrò .....*I shall live*  
 torrò .....*I shall take*  
 corrò .....*I shall gather*

3. O is sounded open, in all words in which it is preceded by *u*, with which it forms a diphthong.

buóna .....*good*  
 cuóre.....*heart*  
 suóna.....*he plays*

cuóca.....*cook*  
 giúoca .....*he plays*  
 puóte.....*he can*

4. Another rule may be added to these, which is, to sound *o* open in the middle of words in which it has the acute accent, or rather to say, on which the voice rests more than on any other letter.

pópolo .....	people	gódono.....	they enjoy
mónaco .....	monk	ancóra .....	yet
póssono .....	they can	tesóro .....	treasure
cógliano .....	they gather	mórdono.....	they bite

In these words, the voice rests upon the *ó*'s, which are marked with the acute accent; consequently, they are to be sounded open, and the others close: but this rule is attended with many exceptions.

5. *O* is sounded close in all words that are derived from Latin, the *u* of which is changed into *o*.

LATIN.	ITALIAN.	ENGLISH.
vulgus .....	vólgo .....	rabble
multus .....	mólto .....	much
super .....	sópra .....	upon
cursus .....	córso .....	course
vultus.....	vólto .....	face
dulcis.....	dólce .....	sweet

6. *O* is sounded close, at the end of all words, when it is not marked with an accent; for in that case, it is sounded open, as we said in the second rule.

ámo .....	I love	máno.....	hand
pórto.....	I bring	sáno .....	wholesome
perdóno .....	I forgive	sánto .....	holy
régno .....	I reign	cánto.....	canto
vísito.....	I visit	péro .....	pear
órdino .....	I order	dárdo .....	dart

7. *O* is sounded close, in all words ending in *one* and *ore*, when it is not preceded by *u*.

Antígone ....	Antigone	amóre .....	love
Tesífone.....	Tisiphone	dolóre .....	grief
Amázzone....	Amazon	pudóre .....	modesty

8. *O* is sounded close in all terminations of the third person plural of the present tense of verbs, whose infini-

tives end in *ere* and *ire*; and the third person of the conditional, ending in *erebbono*, of all verbs.

## PRESENT TENSE, THIRD PERSON PLURAL.

crédono ..... <i>they believe</i>	vógliono ..... <i>they will</i>
séntono ..... <i>they hear</i>	téngono ..... <i>they hold</i>
témono ..... <i>they fear</i>	rídono ..... <i>they laugh</i>
védono..... <i>they see</i>	gódon..... <i>they enjoy</i>
préndono .... <i>they lose</i>	dórmono..... <i>they sleep</i>

## CONDITIONAL, THIRD PERSON PLURAL.

églino amerébbono .....	<i>they should love</i>
églino crederébbono .....	<i>they should believe</i>
églino sentirébbono .....	<i>they should hear</i>

We cannot give any more rules respecting the sound of *o*, on account of their being attended with exceptions; but if the learner pays attention to those we have laid down, the greatest part of the difficulty respecting this letter, will be removed. There is, however, a number of words, which, though spelled alike, have a double or triple signification, according to the sound which is given to *o*, and these we will subjoin for the use of the student.

## O, SOUNDED OPEN.

accórre.....	<i>he welcomes</i>
accórsi (1)....	<i>I perceived</i>
accórse.....	<i>he perceived</i>
accórsero ....	<i>they perceived</i>
accórto.....	<i>cautious</i>
allóro .....	<i>laurel</i>
appórti.....	<i>thou bringest</i>
arróto .....	<i>I sharpen</i>
bótte .....	<i>strokes, or toads</i>
co' (3) .....	<i>gather thou</i>
cógli .....	<i>thou gatherest</i>

## O, SOUNDED CLOSE.

accorre.....	<i>he runs to</i>
accorsi .....	<i>I ran to</i>
accorse.....	<i>he ran to</i>
accorsero ....	<i>they ran to</i>
accorto .....	<i>I shorten</i>
allóro (2).....	<i>to them</i>
apporti.....	<i>thou guessest</i>
arroto, m.....	<i>added</i>
botte .....	<i>butt</i>
co', m. p.....	<i>with the</i>
cogli, m. p.....	<i>with the</i>

(1) *Accorsi, accorse, accorsero*, being derivatives of *accorgersi*, a reflexive verb—require the particles *mi, si*, before them; thus *mi accorsi, si accorse, si accorsero*. (2) *Alloro* for *a loro*. (3) *Co'* used in poetry, instead of *cogli*.

## O, SOUNDED OPEN.

cóla (1) .....	he worships
cólla .....	glue
cólle .....	hill
cólli .....	hills
cóllo .....	neck
colóro .....	those
cólto .....	gathered
cóppa .....	cup
córre .....	to gather
Córso .....	a Corsican
Córsi .....	Corsicans
córti .....	to gather for thee
cósta .....	rib or hill
cósto .....	name of a plant
dóglío .....	I grieve
fólla (2) .....	I make it
fólle (3) .....	I make them, or a madman
fóra (4) .....	he should be
fósse .....	ditches
gómíto .....	an officer of a ship, who pre- sides over the rowers
Góttá .....	a female Goth
Góttó .....	a Goth
impórti .....	thou meanest
incólto .....	overtaken
indóttó .....	ignorant
I'ho .....	I have it
lóro .....	gold
lító .....	herb
mórse .....	he bit
nóce (5) .....	he hurts
ora (6) .....	air, or he prays
orno .....	wild ash
póppa .....	breast
pórci .....	pigs
pórsi .....	I offered

## O, SOUNDED CLOSE.

cola .....	it flows
colla, f. s. ....	with the
colle, f. p. ....	with the
colli, m. p. ....	with the
collo, m. s. ....	with the
coloro .....	I colour
colto .....	cultivated
coppa .....	the hind part of the head
corre .....	he runs
corso .....	run, or course
corsi .....	I ran, or courses
corti .....	courts
costa .....	it costs
costo .....	expense
doglio .....	jar
folla .....	crowd
folle .....	crowds
fora .....	he robs
fosse .....	he might be
gómíto .....	elbow
gotta .....	gout
gotto .....	glass
importi .....	to impose upon thee
incolto .....	uncultivated
indotto .....	induced
lo .....	the
loro .....	them
loto .....	mud
morse .....	pincers
noce .....	nut tree
ora .....	hour, now
orno .....	I adorn
poppa .....	the stern of a ship
porci .....	to put us
porsi .....	to put one's-self.

(1) Cola, used in poetry, instead of *adora*. (2) Folla, for *la fo*.  
 (3) Folle for *le fo*. (4) Fora, used in poetry, instead of *sarebbe*.  
 (5) Noce for *nuoce*. (6) Ora, used in poetry, instead of *aura*.



## O, SOUNDED OPEN.

póse .....	pauses
ricórre .....	to gather
ripórti .....	thou bringest again
ritórne (1)....	to take from it again
rócca.....	castle
Ródano .....	the river Rhoda- nus
Ródi .....	Rhodes, Island
rógo .....	funeral pile
rósa .....	rose
róso .....	plant
rózza.....	jade
scóla (3) .....	school
scópo.....	scope
scórsi.....	I perceived
scórta .....	a guide
scórto .....	guided
sóle (4).....	he is wont
sóli (5) .....	thou art wont
sólla (6) .....	I know it
sóllo (7) .....	I know it
sóla.....	great boat
sólo (8) .....	ground, soil
Sómma .....	a mountain near Naples
sóno, or son (9)	sound, or I play
sonne (10)....	I know of it
sórta .....	a kind
sóрте .....	destiny
sórti .....	kinds
stólto.....	diverted
stóppa .....	he stops with tow
tócca.....	silk band
tómo .....	volume
tómi .....	volumes

## O, SOUNDED CLOSE.

pose .....	he put
ricorre .....	he has recourse
riporti .....	to put thyself again
ritorne (2) ....	thou returnest
rocca.....	distaff
rodano .....	let them gnaw
rodi .....	thou gnawest
rogo .....	a bramble
rosa, f. ....	gnawed
roso, m. ....	gnawed
rozza, f. ....	rough
scola .....	it drains
scopo.....	I sweep
scorsi.....	I wandered
scorta .....	he shortens
scorto .....	I shorten
sole.....	sun
soli, m. p. ....	alone
solla, f. ....	soft
sollo, m. ....	soft
sola, f. ....	alone
solo, m. ....	alone
somma .....	sum
sono, or son ..	I am, or they are
sonne (11)....	I am of it, or there are some
sorta, f. s. ....	risen
sorte, f. p. ....	risen
sorti, m. p. ....	risen
stolto.....	foolish
stoppa .....	tow
tocca.....	he touches
tomo .....	a fall
tomi .....	falls

(1) Ritorne for ritorgliene. (2) Ritorne for tu ritorni. (3) Scola for scuola. (4) Sole used in poetry for suole. (5) Soli used in poetry for súli. (6) Solla for la so. (7) Sollo for lo so. (8) Solo for suslo. (9) Sono for suono, or io suono. (10) Sonne for ne so. (11) Sonne for ne sono.

## O, SOUNDED OPEN.

tórme (1) .....to take from me  
 tórne (2) .....to take from us  
 tórre (4) .....to take away  
 tórsi .....I twisted

tórta, f. ....crooked  
 tórvi .....to take from you  
 tóscó .....poison  
 tróttá .....he trots  
 vólgo .....I turn  
 vóto .....empty

## O, SOUNDED CLOSE.

torme .....crowds  
 torne (3) .....thou returnest  
 torre .....tower  
 torsí .....stumps of a cabbage  
 torta .....tart  
 torvi .....cruel men  
 Tosco .....a Tuscan  
 trotta .....trout  
 volgo .....rabble  
 voto .....a vow

## P.

P is sounded as in English, and keeps one unvaried sound at the beginning and the middle of a word.

páne .....bread  
 pádre .....father  
 pórtó .....port

cápo .....head  
 dópo .....after  
 rápa .....turnip

## Q.

Q, though it sounds, as we said, like *coo*, in the English word *cook*, cannot be used in Italian, without the assistance of the letter *u*, and another vowel, thus: *qua*, *que*, *qui*, *quo*, which are always to be pronounced in one syllable, as the English do, in the words *quack*, *quaker*, *queen*, *quits*.

quále .....which  
 quieto .....quiet  
 quésto .....this  
 quínto .....fifth  
 quívi .....there  
 quóta .....share  
 quoziénte ....quotient  
 quánto .....how much

alquánto .....some  
 dúnque .....then  
 chiúnque ....whoever  
 quantúnque ..although  
 equa, f. s. ....just  
 eque, f. p. ....just  
 equi, m. p. ....just  
 equo, m. s. ....just

(1) *Torme*, used in poetry for *togliermi*. (2) *Torne*, used in poetry for *toglierci*. (3) *Torne*, used in poetry for *torni*. (4) *Torre*, for *togliere*.

Q might appear to some a useless letter in the Italian language, and not unlike *c*; but it is not so, because there are words, which being spelled with this letter, have a different signification from those spelled with *c*. Besides *qu* is always pronounced in one syllable with the following vowel, and *cu* is separated from it.

Qui, pronounced in one syllable—*here*.

Cu-i, pronounced in two syllables—*which*.

## R.

R is not sounded as in English, as some modern grammarians pretend, but with a stronger emphasis; which is effected by striking the tip of the tongue under the palate, before a consonant only: but it is sounded rather soft before a vowel.

## BEFORE A CONSONANT.

sárto .....*tailor*  
 sérto .....*crown*  
 sóрто .....*I go out*  
 páрто.....*I depart*  
 rídere .....*to laugh*  
 ripóso .....*rest*

## BEFORE A VOWEL.

ríma .....*rhyme*  
 rísa .....*laughter*  
 amóre .....*love*  
 dolóre .....*pain*  
 favóre .....*favour*  
 cuóre.....*heart*

## S.

S has two sounds in Italian; one strong (*gagliardo*), and another soft (*rimesso*). The strong sound is like that of *s*, in the English words *seldom*, *salt*; and the soft is like that of *s*, in the words *cause*, *please*.

## STRONG SOUND.

sále.....*salt*  
 sénno .....*sense*  
 sóle.....*sun*  
 rósa .....*gnawed*  
 cása .....*house*  
 ráso .....*satín*  
 stúdio .....*study*  
 spáda.....*sword*  
 spírito .....*pirit*  
 résto .....*I remain*  
 mésto .....*sorrowful*

## SOFT SOUND.

guísa .....*guise*  
 tesóro .....*treasure*  
 usúra.....*usury*  
 rósa.....*rose*  
 músa .....*muse*  
 usáre .....*to use*  
 múso .....*snout*  
 pósa .....*pause*  
 uso .....*use*  
 accúsa .....*charge*  
 ottúso .....*b'unt*

It is rather difficult to lay down sure rules for knowing when *s* is sounded strong, and when soft; however, the following ones, if they do not remove the difficulty, will at least give the student some light upon the subject in question.

1. *S*, either in the beginning or the middle of words, being followed by a consonant, is sounded strong, as we said above, like *s*, in the words *seldom*, *salt*.

sbárra .....*bar*  
 scárpa .....*shoe*  
 sfógo .....*vent*  
 sgabélló .....*stool*  
 smemoráto ...*dull*  
 snerváto .....*weakened*  
 spáro .....*report*  
 sregoláto.....*immoderate*

stólto.....*foolish*  
 sveníre.....*to faint away*  
 disperáre.....*to despair*  
 disvéllere ....*to pluck*  
 disténdere ....*to stretch*  
 espéllere .....*to expel*  
 ristauráre ....*to restore*  
 ristudiáre ....*to study again*

It is to be observed, that *s* is sounded strong, as above, before *c*, when *c* is followed by *a*, *o*, *u*, *l*, *r*; but if *c* is followed by *e*, or *i*, *s* has another sound, quite different from the soft or the strong. See page 9.

2. *S*, preceding a vowel, in the beginning of a word, is sounded strong, as we said above, and there is no need of more examples; but from this rule we must except proper names beginning with *X* in Latin or English, in which *s* is sounded softer.

Sérse .....*Xerxes*  
 Senócráte ....*Xenocrates*

Senófane.....*Xenophanes*  
 Senofónte ....*Xenophon*

3. In words compounded with prepositions, or in words to which the particle *si* of impersonal or reflective verbs, signifying *it is*, *it was*, &c., or *himself*, *herself*, *itself*, is annexed, the *s* of *si* is sounded strong.

dis-ubbidíre ..*to disobey*  
 dis usáre .....*to disuse*  
 con-seguíre ..*to obtain*  
 tras-méttere ..*to transmit*  
 ri-solúto .....*resolute*  
 pre-súmere ...*to presume*

créde-si .....*it is believed*  
 dicéva-si .....*it was said*  
 vétle-si .....*it is seen*  
 amár-si .....*to love oneself*  
 créder-s .....*to believe oneself*  
 sentír-si .....*to feel*

4. S has a soft sound between two vowels: as we said above, it is sounded like *s*, in the words *cause*, *please*.

From this rule are excepted the following words, in which *s*, though between two vowels, is sounded strong.

così .....*thus*  
 altresì .....*also*  
 maìsì .....*yes*  
 cósà .....*thing*  
 cása .....*house*

cáso .....*chance*  
 ráso .....*satin*  
 rósa, *f.* .....*gnawed*  
 rósi, *m. p.* .....*gnawed*  
 róse, *f. p.* .....*gnawed*

5. In all words ending in *oso*, and their plurals *osi*, *s*, though between two vowels, is sounded strong.

ripóso .....*rest*  
 pelóso .....*hairy*  
 virtuóso .....*virtuous*  
 tortuóso .....*winding*

suntuósi .....*sumptuous*  
 spiritósi .....*witty*  
 maestósi .....*majestic*  
 ingegnósi .....*ingenious*

To which may be added the three irregular persons of the second imperfect of the verb *rispondere*, to answer, and *rodere*, to gnaw, and also the participle of the latter, in which *s* is sounded strong.

rispósi .....*I answered*  
 rispóse .....*he answered*  
 rispósero .....*they answered*

rósi .....*I gnawed*  
 róse .....*he gnawed*  
 rósero .....*they gnawed*  
 rose .....*gnawed*

6. Two *s*'s are always sounded strong.

cóssi .....*I baked*  
 póssò .....*I can*  
 róssò .....*red*

fóssò .....*ditch*  
 sássò .....*stone*  
 tóssè .....*cough*

## T.

This letter is not sounded as in English, as some grammarians affirm. The English sound it by striking the tongue against that part of the palate which comes in contact with the teeth, which produces a sound rather blunt; but the Italians strike the tongue behind the teeth, which produces a sound clearer and more distinct.

T keeps one unvaried sound at the beginning or middle of words.

túo .....	<i>thine</i>	cánto.....	<i>canto</i>
tósto .....	<i>soon</i>	státo .....	<i>been</i>
trátto.....	<i>tract</i>	avúto .....	<i>had</i>

Formerly, this letter was put in the middle of some words, derived from Latin, instead of *z*, and pronounced as such.

grátia.....	<i>for</i>	grazia .....	<i>grace</i>
letióne .....	<i>for</i>	lezione.....	<i>lesson</i>
oratióne .....	<i>for</i>	orazione.....	<i>oration</i>

At present, however, it would be a fault to spell those words with *t*.

## U.

The sound of *u* is that which is heard in uttering *oo*, in the English word *ooze*, which sound is effected by projecting the lips forward, and pressing the breath in a moderate way without any motion of the tongue. When it is found at the end of words, which are not numerous in Italian, it is sounded like *u* in the word *bull*.

uno.....	<i>one</i>	tu.....	<i>thou</i>
uníre.....	<i>to unite</i>	su.....	<i>upon</i>
unióne .....	<i>union</i>	virtù .....	<i>virtue</i>
cúpo .....	<i>hollow</i>	tribù .....	<i>tribe</i>
bústo.....	<i>bust</i>	laggiù .....	<i>there below</i>
gústo.....	<i>taste</i>	lassù .....	<i>upon there</i>

U is sounded like *u* in the words *quaker*, *queens*, *distinguish*. See the letter Q.

## V.

This letter also, like many others to which modern grammarians have given the English sound, is sounded differently. The English indeed sound it by putting the under lip in contact with the upper teeth, as the

Italians do ; but in forcing the breath, the former do it in such a manner as to produce a sound resembling that of *f*; and the latter touch the lips with the teeth so lightly, that not the least sound of *f* is heard.

V is always followed by a vowel, with which it makes one single sound, thus, *va, ve, vi, vo, vu*, whether in the beginning or middle of words, which are sounded exactly as they are by the English in the word *valour, vein, village, void, vulture*, always taking care not to sound *v* like *f*.

váno .....*vain*  
 védo .....*I see*  
 víno .....*wine*  
 vólo .....*flight*  
 vúlgo.....*rabble*

inváno .....*in vain*  
 rivédo .....*I see again*  
 divíno .....*divine*  
 rivólo .....*I fly again*  
 divúlgo.....*I divulge*

## Z.

Some grammarians have given four sounds to this letter, others three; but Buommattei, whose footsteps we have resolved strictly to follow in compiling this work, says that *z*, accurately speaking, has but two sounds, one strong (*gagliardo*), like that produced in uttering *s*, preceded by *t*, thus, *ts*; and the other soft, (*rimesso*), like that produced in sounding *ds* strong.

## STRONG.

zámpa	} pronounce	tsampa	..... <i>paw</i>
zécca		tsecca	..... <i>mint</i>
zítella		tsitella	..... <i>maid</i>
zóppo		tsoppo	..... <i>lame</i>
zúppa		tsuppa	..... <i>soup</i>

## SOFT.

zánni	} pronounce	dsanni	..... <i>buffoon</i>
zéffiro		dseffiro	..... <i>zephyr</i>
zibíbbo		dsibibbo	..... <i>raisin</i>
zótico		dsotico	..... <i>rude</i>
zúrlo		dsurlo	..... <i>mirth</i>

These two sounds are easy to be learned, but the difficulty is to find what are the words in which this

letter is to be pronounced strong, as well as those in which it is soft.

The general rules on this subject are numerous, and these are subject to numberless exceptions; this, however, shall not prevent us from laying some of them down. But as we cannot entirely remove the difficulty by this means, we shall subjoin a list of a great number of words, with the proper pronunciation of this letter, which we have extracted from the works of those authors who have written on this subject.

1. Z then in the middle of words, followed by the letter *i* and another vowel, is sounded strong like *ts*.

grázia ..... <i>grace</i>	azióne ..... <i>action</i>
milízia..... <i>militia</i>	meditazióne .. <i>meditation</i>
pronúnzia .... <i>pronunciation</i>	pretenzióne .. <i>pretension</i>

2. Z in the middle of words, preceded by *l* and *r*, is likewise sounded strong like *ts*.

mílza..... <i>spleen</i>	cálza ..... <i>stocking</i>
scórza ..... <i>rind</i>	fórza ..... <i>strength</i>
sfórzo ..... <i>effort</i>	schérzo ..... <i>joke</i>

From this rule are excepted *garzóne*, *boy*, *orzo*, *barley*, in which *z* is sounded rather soft.

3. Z, in words ending in *anza*, *anze*, *anzi*, *enza*, *enze*, *inza*, *inze*, is sounded strong like *ts*.

speránza ..... <i>hope</i>	diligénza .... <i>diligence</i>
costánza ..... <i>constancy</i>	sénza..... <i>without</i>
stánze ..... <i>rooms</i>	prudénza .... <i>prudence</i>
ánzi ..... <i>nay</i>	grínza ..... <i>wrinkle</i>
innánzi..... <i>before</i>	grínze ..... <i>wrinkles</i>

4. Two *z*'s in all words ending in *ezza*, and likewise in all diminutives ending in *ozzo*, *ozza*, *uzzo*, *uzza*, are sounded strong like *ts*.

bellézza ..... <i>beauty</i>	foresózso .... <i>peasant</i>
lentézza ..... <i>slowness</i>	foresózza .... <i>country girl</i>
prestézza .... <i>quickness</i>	omúzzo ..... <i>a mean little man</i>
contézza..... <i>information</i>	feminúzza .... <i>a mean little woman</i>





In the following words, the two *z*'s are sounded strong like *ts*.

abbozzáre ....to sketch  
 abbózzo .....sketch  
 abbuzzágo ....buzzard  
 accarezzáre ..to caress  
 accozzáre ....to heap up  
 adizzáre .....to exasperate  
 affazzonáre ..to adorn  
 aguzzáre.....to sharpen  
 agúzzo .....sharp  
 aizzáre .....to excite  
 ammazzáre ..to kill  
 apprezzáre ..to value  
 arázzo .....tapestry  
 attizzáre .....to stir the fire  
 attrézzo .....tool  
 avvezzáre ....to accustom  
 avvézzo .....accustomed  
 azzannáre ....to snap  
 azzuffáre ....to fight  
 bacherózzo ...a little silk-worm  
 baciózzo .....heartly kiss  
 biscázza .....a gambling-house  
 bózzolo .....the pod of a silk-worm  
 cagnázzo.....nasty dog  
 carrózza .....coach  
 capezzále ....bolster  
 cavézza .....halter  
 cocúzzolo ....summit  
 corázza .....cuirass  
 cozzáre .....to butt  
 cózzo .....butting  
 dassézzo .....at last  
 diguazzáre...to shake  
 disprezzo ....contempt  
 disprezzáre ..to despise  
 dirizzáre.....to make straight  
 fazzolétto ....handkerchief  
 frízzo .....an itching  
 gavazzáre ....to dance for joy  
 gázza.....magpie  
 ghiózzo .....drop  
 gózzo .....bird's crop  
 guazzétto ....ragout

guázzo .....ford  
 guazzáre .....to beat any thing  
   liquid in a vessel  
 guízzo .....decrepid  
 imbarázzo ....embarrassment  
 impazzáre ....to become mad  
 indirízso.....direction  
 ingalluzzáre ..to swell with pride  
 ingozzáre ....to swallow  
 intirizzíre ....to grow stiff  
 lázzo .....sour  
 lézzo .....stench  
 lízza .....career  
 mázza .....stick  
 mázzo .....a bunch, a pack  
 merlúzzo ....cod  
 mézzo .....ripe  
 mózzo .....cut off  
 nózze .....wedding  
 palázso .....palace  
 paonázso ....purple  
 pázzo .....mad  
 pézzo .....a bit, a piece  
 piázza .....square  
 pizzicóre.....itching  
 pozzétta .....dimple  
 pózzo .....a well  
 prézzo .....price  
 prezzoláre ....to haggle  
 puzzó .....stench  
 ragázza .....girl  
 rázza .....race  
 rintuzzáre ....to resist  
 rúzzola.....truckle  
 scozzonáre ..to break in a  
   horse  
 sgozzáre .....to cut one's throat  
 singhiozzáre..to sob  
 singhiózzo ....liccough  
 sollazzáre ....to recreate  
 sollázso .....recreation  
 sminuzzáre ..to mince  
 sózzo.....dirty  
 spazzáre .....to sweep

spazzuóla ....brush  
 schiamázzo ..noise  
 sergozzóne ..modillon  
 sezzájo.....last  
 sézzo.....last  
 schízso.... ..sketch  
 sorgozzóne ..prop  
 spezzáre .....to cut in pieces  
 spruzzo .....sprinkling  
 stízza.....wrath  
 strapazzáre ..to ill-use  
 strapázso ....contempt  
 stravizzáre....to make merry

stravizzo ....feast  
 strozzáre.....to strangle  
 strózzo .....throat  
 strúzzo.....ostrich  
 stuzzicáre ....to pick  
 tázza .....cup  
 terrázza .....terrace  
 tizzóne.....firebrand  
 tózzo.....a bit  
 vezzeggiáre ..to caress  
 vézzo .....charm  
 vízzo .....withered  
 zázzeria .....head of hair

In the following words, the two z's are sounded soft like *ds*.

addirizzatójo *he who straightens*  
 agonizzáre....to agonise  
 ammezzamén-*the act of cutting*  
 to ..... *in the middle*  
 ammozzársi ..to grow hard  
 ammozzicáre *to cut in pieces*  
 ammezzáre ..to cut in two  
 Amázzone....Amazon  
 analizzáre ....to analyse  
 autorizzáre ..authorise  
 ázzimo .....unleavened  
 azzúrro .....azure  
 battezzáre ....to baptise  
 bizzarría .....whim  
 bizzárro .....odd  
 bizzóco .....bigot  
 canonizzáre ..to canonise  
 caratterizzáre *characterise*  
 catechizzáre ..catechise  
 dimezzáre ....to part by the  
 middle  
 dirozzáre ....to polish  
 dozzína .....dozen  
 dozzinále ....vulgar  
 esorcizzáre ..to exorcise  
 gargarizzáre ..to gargle  
 gazzétta .....gazette  
 ghiózzo .....gudgeon  
 ghiribízso ....caprice  
 latinizzáre ....latinise  
 Lázzaro .....Lazarus

lázso .....drollery  
 magazzíno....magazine  
 martirizzáre ..to martyr  
 mezzáno .....middle  
 mézzo .....means  
 moralizzáre ..to moralise  
 mózzo .....bit  
 notomizzáre..to anatomise  
 organizzáre ..to organise  
 orizzonte ....horizon  
 particolariz- *to give a particu-*  
 záre ..... *lar account of*  
 pólizza .....bill  
 polverizzáre ..to pulverise  
 profetizzáre ..to foretell  
 rázza.....thornback  
 rázzo.....squib  
 rézzo.....shady place  
 ribrézzo .....fear  
 rózza .....jade  
 rózzo.....rude  
 ruzzáre .....to play  
 sbizzarríre ....to grow compla-  
 sant  
 scandalizzáre *to scandalise*  
 sollennizzáre *to solemnise*  
 tesaurizzáre ..to hoard up money  
 tramezzáre ..to put between  
 zizzánia .....choke-weed  
 Gazza .....Gaza (city)

It is to be observed, that all the derivatives of the above words follow the nature of their primitives; thus, the *z* of *zappa* being sounded like *ts*, is sounded the same in *zappare*, its derivative, and likewise in all its tenses, such as *zappo*, *zappi*, *zappa*, *zappiamo*, *zappate*, *zappano*, I dig, &c., and so on of all other tenses. And again, the two *z*'s of *agonizzáre* are sounded like *ds*; consequently, in all its derivatives, such as *agonizzo*, *agonizzi*, *agonizza*, *agonizziamo*, *agonizzate*, *agonizzano*, the two *z*'s are pronounced *ds*, and so on of the other words.

### Ph, K, X, Y.

These four characters, which belong to the Latin as well as to the English language, the Italians have not adopted, but they supply their places with other letters.

*Ph* is changed into *f* in Italian.

LATIN.	ITALIAN.	ENGLISH.
phantasma .....	fantasma .....	phantom
phasianus .....	fagiáno .....	pheasant
philosophia .....	filosofia .....	philosophy

*K* is changed into *c*.

kalendae .....	calénde .....	calends
calendarium .....	calendário .....	almanack

*X* is changed into a single or double *s*.

Xerxes .....	Sérse .....	Xerxes
Xenocrates .....	Senócrate .....	Xenocrates
axioma .....	assióma .....	axiom

*X* is sometimes changed into *c*, as in the following words.

excedere .....	eccédere .....	to exceed
excellens .....	eccellénte .....	excellent
excelsus .....	eccélso .....	noble

X of *Xanto*, a river, is not changed into *s*, because it would be confounded with *santo*, saint; nor that of certain Latin expressions used by some authors as they are in their original language. Such are,

eximprovisó .....at unawares  
 extémpore .....immediately  
 exprofesso .....professedly

Y is changed into *i*.

LATIN.	ITALIAN.	ENGLISH.
Elysium .....	Elíso .....	<i>Elysium</i>
embryon .....	embrío .....	<i>embryo</i>
hyperbole .....	ipérbole .....	<i>hyperbole</i>
gyrus .....	gíro.....	<i>circle, turn</i>

### *Observations on the Letters.*

Two vowels of the same name, viz.—two *a*'s, two *e*'s, two *i*'s, &c. form a diphthong, which see page 39.

Two consonants of the same name, viz.—two *b*'s, two *d*'s, two *m*'s, &c. have the same sound as a single one; but they are to be pronounced with a stronger impulse of the voice, and without being separated.

abbandonáre ..to abandon  
 addolcìre ....to soften  
 afferráre .....to seize  
 allettáre .....to allure  
 ammaináre ..to lower the sails

annoveráre ..to reckon  
 appannáre ....to cloud  
 atterráre .....to knock down  
 avvenenáre....to poison  
 azzardáre ....to risk

With respect to the two consonants, *c* and *g*, it is to be observed that, as they have two sounds, one strong and another soft, as we said in pages 7 and 15, being doubled, the first is sounded like the second: thus, if these two letters, being followed by *a*, *o*, *u*, *l*, *r*, are sounded hard when single, being double they retain the same sound; and being followed by *e* and *i*, they are sounded soft when single; and when they are doubled, they retain the same sound.

Two *e*'s before *a, o, u, l, r*— Two *g*'s before *a, o, u, l, r*—  
are sounded as in English.

accattáre.....to *beg*  
accórrere .....to *run to*  
accumuláre...to *heap up*  
acclamáre ....to *proclaim*  
accrés cere ....to *augment*

aggaffáre.....to *catch*  
aggottáre .....to *pump up*  
aggustáre .....to *taste*  
aggradíre ....to *please*  
aggrandíre....to *increase*

Two *c*'s before *e* or *i*, sound-  
ed like *ch* in *cheese*.

accettáre.....to *accept*  
accéndere ....to *light*  
acceleráre ....to *hasten*  
accíngere ....to *prepare*  
accídia .....*sloth*

Two *g*'s before *e* or *i*, sound-  
ed like *g* in the word *gipsy*.

aggettívo .....*adjective*  
aggeláre .....to *freeze*  
aggiráre .....to *go about*  
aggirársi .....to *wander*  
aggiráto .....*wandered*

### Of Diphthongs.

A diphthong, *dittongo*, is the union of two vowels, pronounced with a single impulse of the voice, in such a manner that both vowels may be heard; but the emphasis or accent is sometimes on the first, and sometimes on the second vowel.

#### ON THE FIRST.

P-áolo .....*Paul*  
b-éo-no .....*they drink*  
d-ía-no.....*they give*

#### ON THE SECOND.

p-íá-ga .....*wound*  
t-uó-no.....*thunder*  
p-íá-no.....*softly*

### Of the Number of Diphthongs.

Grammarians are at variance in reckoning the diphthongs; but we, to avoid discussions and trouble, will follow Buommattei, who says, that there are as many diphthongs in Italian as syllables of two vowels, and he lays down the following eighteen.

ae.....áere .....*air*  
ai .....maisì .....*yes*  
ao.....Páolo.....*Paul*  
au.....Auróra.....*Aurora*

ea.....	Bórea .....	north-wind
ee.....	idée.....	ideas
ei .....	reína .....	queen
eo.....	Eolo .....	Eolus
eu.....	Európa.....	Europe
ia .....	fiáto .....	breath
ie .....	piéde .....	foot
io.....	pióve .....	it rains
iu .....	schíuma .....	froth
oi .....	oimè .....	alas!
ua.....	guádo .....	ford
ue.....	gueríto .....	cured
ui .....	altrúi .....	others
uo.....	tuóno.....	thunder

To these we may safely add five more, which are —

aa.....	Baal .....	Baal
ii .....	díi.....	gods
oa.....	Boadicéa.....	Boadicea
oe.....	Boémia.....	Bohemia
oo .....	Demofóonte.....	Demofonte

The union of three vowels is called *trittongo*, triphthong, and of four vowels, *quadrittongo*.

The *trittongo* is as in the following words.

miéi .....	mine	vuói .....	thou wilt'
suói .....	his	tuói .....	thine
puói .....	thou canst	cuói .....	leathers

But the existence of the *quadrittongo* has been disputed, and the four vowels in the words *figliuoi*, children, and *lacciuoi*, snares, syncopated of *figliuoli* and *lacciuoli*, are not *quadrittonghi*, as the *i* that precedes *u* does not belong to the four vowels; but it is inserted to render the sound of *gl* liquid, and that of *c* soft.

#### Observation.

1. *Ia*, *io*, *iu*, being preceded by *c* or *g*, thus, *cia*, *cio*, *ciu*, *gia*, *gio*, *giu*, and making one syllable with it, are not diphthongs; as the *i* that is put there serves only to give a soft sound to *c* or *g*, for, without *i*, the sound of

*c* and *g* would be hard. But if *cia*, *cio*, *gia*, *gio*, are pronounced in two syllables, *ia*, *io*, are diphthongs—

*Cia, cio, ciu, gia, gio, giu*

MAKING ONE SYLLABLE.

ciácco .....	hog
ciónco .....	drunken
ciúllo .....	rude
giáco .....	coat of mail
giórno .....	day
giústó .....	just

MAKING TWO SYLLABLES.

audáci-a .....	audacity
edifíci-o .....	edifice
sudíci-o .....	dirty
elegí-a .....	elegy
vestígi-o .....	footstep
prestígi-o .....	illusion

2. *Ie*, preceded by *c* or *g*, different from *ia*, *io*, *iu*, is always a diphthong, as the *i* is put there to be sounded, and not to soften the sound of *c* and *g*. Besides, if that *i* were put to soften the sound of *c* and *g*, the *i* of *cie* and *gie* would scarcely be audible; and then the words of which they are a part would have a different signification, as it is seen in the following words.

ciélo .....	heaven
ciéco .....	blind
ciéra .....	mien
giélo .....	frost
giélóne .....	a kind of mushroom

célo .....	I hide
céco .....	I blind
céra .....	wax
gélo .....	I shudder
gelóne .....	a very hard frost

3. *Ja, je, jo, ju*, as well as *va, ve, vi, vo, vu*, are not diphthongs, according to the opinions of some grammarians, as *j* and *v* are consonants.

*Of the Division of Diphthongs.*

Diphthongs are divided into two classes, namely, *distesi*, extended, and *raccolti*, compressed.

The *distesi* are those in which the vowels are pronounced separately, as if each vowel formed a syllable; and the principal vowel on which the emphasis lies is the first.

dá-i .....	from the
má-i .....	never
vó-i .....	you
mí-o .....	mine

dé-i .....	gods
có-i .....	with the
tú-o .....	thine
zi-o .....	uncle



The *raccolti* are those of which the first vowel is scarcely audible on being pronounced, and its sound is confused with that of the next vowel, on which lays the emphasis.

fiáto .....	<i>breath</i>	questo .....	<i>this</i>
miéle.....	<i>honey</i>	guásto .....	<i>spoiled</i>
niénte .....	<i>nothing</i>	piéno .....	<i>full</i>

### *Of the Genders of Letters.*

Letters in Italian have, like all other substantives, their genders, which are known thus:—

The vowels *a, e*, and all those consonants which cannot be uttered without their aid, such as *f, h, l, m, n, r, s, z*, are of the feminine gender. Thus, we say,

una bella <i>a</i> .....	<i>a fine a</i>
una <i>e</i> aperta.....	<i>an e sounded open</i>
una <i>f</i> ben formata .....	<i>an f well formed</i>
un' <i>h</i> majuscola.....	<i>a capital h</i>

The vowels *i, o, u*, and all other consonants, are of the masculine gender. Thus, we say,

un <i>i</i> corto .....	<i>a short i</i>
un <i>j</i> lungo.....	<i>a long j</i>
un <i>o</i> aperto .....	<i>an o sounded open</i>
un <i>u</i> majuscolo .....	<i>a capital u</i>
un <i>d</i> minuscolo.....	<i>a small d</i>

In these examples the termination in *a* of the adjectives, shews that the letters with which they are accompanied are of the feminine gender; and that in *o* shews that the letters are of the masculine gender; besides that, the gender may also be known by the articles; *una* or *un'* with an apostrophe serves for the feminine, and *un* for the masculine.

Letters have no plural, and we say *due a*, two *a*'s, *tre b*, three *b*'s, *quattro g*, four *g*'s, &c.

These are all the rules respecting pronunciation which we think necessary for a student to be acquainted with, and without which no learner, unprovided with a master, will ever be able to go on in his favourite study; and with regard to the division of words, quantity, &c. the student will find them treated of at length in the fourth part of this work, the Orthography.

END OF THE FIRST PART.

PART II.  
OF THE PARTS OF SPEECH.

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CHAPTER I.

A GENERAL VIEW OF THE PARTS OF SPEECH.

THE second part of grammar treats of the different sorts of words, their various modifications, and their derivation.

There are in Italian nine sorts of words; or, as they are commonly called, *Parts of Speech*, namely:—

1. Artículo.....*Article*
2. Nóme .....*Noun*
3. Pronóme .....*Pronoun*
4. Vérbo .....*Verb*
5. Particípio .....*Participle*
6. Avvérbio .....*Adverb*
7. Preposizióne .....*Preposition*
8. Congiunzióne .....*Conjunction*
9. Interiezióne .....*Interjection*

1. An article is a word prefixed to substantives, to point them out, and to show how far their signification extends; as, the spirit, *lo spirito*; the book, *il libro*; the house, *la casa*.

2. A noun is the name of any thing that exists, or of which we have any notion, as man, *uomo*; woman, *donna*; London, *Londra*.

3. A pronoun is a word used instead of a noun, to avoid the too frequent repetition of the same word; as, a man is happy because *he* is benevolent, *l'uomo è felice, perchè egli è benevolo*.

4. A verb is a word which signifies *to be*, *ESSERE*, *to do*, *FARE*, *to suffer*, *SOFFRIRE*; as, I am, *io sono*; we love, *noi amiamo*; they are beaten, *eglino sono battuti*.

5. A participle is a word so called, as it partakes of the nature of the verb and the adjective; as loved, *amato*; spoken, *parlato*; believed, *creduto*.

6. An adverb is a word joined to verbs and adjectives, to express some quality or circumstance respecting them; as, he reads *well*, *egli legge bene*; he is a *very* good man, *egli è un uomo molto buono*, or *buonissimo*.

7. Prepositions serve to connect words with one another, and to show the relation which exists between them; as, *before* the house, *avanti la casa*; *behind* the church, *dietro della chiesa*.

8. A conjunction is a part of speech that is chiefly used to connect sentences, so as out of two or more sentences to make but one; as, you *and* she are happy, *tu ed ella siete felici*; I see *that* you are clever, *vedo che voi siete abile*.

9. Interjections are words thrown in between the parts of a sentence, to express the passions or emotions of the speaker; as, alas! who could imagine it? *ahi! chi mai potea immaginarlo*.

The number of the parts of speech has been variously fixed by different grammarians. Some have enumerated ten, others eight, and others more or less. We, however, have followed those authors who appear to have adopted the most natural and intelligible distribution.

## CHAPTER II.

## OF ARTICLES IN GENERAL.

The Articles, in Italian, are words prefixed to substantives, to point out their gender, *gènere*, number, *número*, and case, *cáso*; and likewise to shew how far their signification extends.

The genders are two, viz. the masculine, *masculino*, and the feminine, *femminino*.

The numbers are two, viz. the singular, *singolare*, or *número del méno*, and the plural, *plurale*, or *número del più*.

The cases are six, viz.

I. The nominative, *nominativo*, or *cáso rétto*, or *primo caso*.

II. The genitive, *genitivo*, *cáso obliquo*, *secóndo caso*.

III. The dative, *dativo*, *cáso obliquo*, *térzo caso*.

IV. The accusative, *accusativo*, *caso obliquo*, *quárto caso*.

V. The vocative, *vocativo*, *caso obliquo*, *quinto caso*.

VI. The ablative, *ablativo*, *caso obliquo*, *sésto caso*.

For the sake of young pupils, who are often at a loss about the meaning of the cases, we will here insert a brief explanation of them.

The nominative case, which is generally distinguished by one of these particles, *lo*, *il*, *la*, *gli*, *i*, *le*, is so called, because it declares the name of any thing, as heaven, *ciélo*; earth, *térra*; man, *uomo*; woman, *dónna*; and likewise because it designs the person or thing which forms the subject of any phrase; as, Peter teaches, *Piétro inségna*; the table is good, *la távola è buona*.

The genitive or possessive case, which is distinguished by one of these particles, *di*, *dello*, *del*, *della*, *degli*, *de'*, *delle*, generally indicates the possessor or the quality of the substantive by which it is governed, or the subject of which we speak; as, Peter's hat, *il cappélló di Piétro*;

a straw hat, *un cappélllo di páglia*; I speak of what happened, *io párlo di quel che è arriváto*. *Di Pietro*: *Pietro* is the possessor of the hat. *Di paglia*: *paglia* is the quality of the hat. *Di quel*: *quel* is the subject of which we speak.

The dative, which is distinguished by one of these particles, *a*, *allo*, *al*, *alla*, *agli*, *ai*, *alle*, shews the person to whom we *give*, *speak*, *write*, &c.; as, to give to the poor, *dare a' póveri*; to speak to our friends, *parláre a' nostri amíci*; to go to London, *andáre a Lóndra*; to approach the house, *avvicinársi alla casa*. *A' poveri*, *a' nostri amici*, *a Londra*, *alla casa*, are the datives after the verbs *to give*, *to speak*, *to go*, *to approach*.

The accusative or objective case is the same as the nominative, and expresses the object acted upon; as Peter likés study, *Pietro ama lo stúdio*; Maria loves virtue, *María ama la virtù*: *studio*, and *virtù*, are accusatives, because they are the objects acted upon by *Pietro* and *Maria*.

The vocative case serves to address or call people, and is generally preceded by *o*, and very often without any mark, as, Oh! my beloved heart, *o amáto cuóre*; oh! sweet friend, *o dólce amíco*; Gentlemen, I tell you that, &c., *Signori miei*, *io vi dico che, ecc.*; my children, be good, *figli miéi*, *siáte buóni*.

The ablative case, which is distinguished by one of these particles, *da*, *dallo*, *dal*, *dalla*, *dagli*, *dai*, *dalle*, marks the separation, distance, and is the case coming after all passive verbs; as, separated from the world, *separáto dal móndo*; far from London, *lúngi da Lóndra*; he is loved by her, *egli è amáto da lei*.

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## SECTION I.

There are in Italian two kinds of articles, one definite, the other indefinite.

The definite article, as we said, serves to mark the gender, number, and case, and is expressed three ways,

viz. *lo, il, la*; *lo* and *il* are prefixed to masculine nouns, and *la* to the feminine.

### Declension of *lo*.

SINGULAR.	PLURAL.
Nom. (1) <i>lo</i> ..... <i>the</i> .....	<i>gli</i>
Gen. <i>dello</i> (2)..... <i>of the</i> .....	<i>degli</i>
Dat. <i>allo</i> .....	<i>agli</i>
Acc. <i>lo</i> .....	<i>gli</i>
Abl. <i>dallo</i> .....	<i>dagli</i>

This article and all its inflections are prefixed to masculine nouns beginning with *z*, or with *s*, when *s* is followed by another consonant, which is called *s impura*:

EX.

SINGULAR.	PLURAL.
Nom. <i>lo zingaro</i> (3) .... <i>the gipsy</i> .....	<i>gli zingari</i>
Gen. <i>dello zingaro</i> .... <i>of the gipsy</i> .....	<i>degli zingari</i>
Dat. <i>allo zingaro</i> ..... <i>to the gipsy</i> .....	<i>agli zingari</i>
Acc. <i>lo zingaro</i> ..... <i>the gipsy</i> .....	<i>gli zingari</i>
Abl. <i>dallo zingaro</i> .... <i>from or by the gipsy</i> ....	<i>dagli zingari</i>
Nom. <i>lo sprone</i> .....	<i>gli sproni</i>
Gen. <i>dello sprone</i> ..... <i>of the spur</i> .....	<i>degli sproni</i>
Dat. <i>allo sprone</i> .....	<i>agli sproni</i>
Acc. <i>lo sprone</i> .....	<i>gli sproni</i>
Abl. <i>dallo sprone</i> ..... <i>from or by the spur</i> .....	<i>dagli sproni</i>

*Lo*, and its singular inflections, lose their last vowel *o*, and take an apostrophe, before masculine nouns beginning with a vowel; the *i*, however, of the plural inflec-

(1) In declining nouns, pronouns, &c. throughout this work, we have omitted the vocative, as it is either expressed by *o*, or with no mark at all.

(2) Poets have often made use of *de lo, a lo, da lo, de gli, a gli, da gli*, instead of the above: not to be imitated in prose.

(3) Some grammarians have prefixed *il* to masculine nouns beginning with *z* in the singular, and *gli* in the plural; others have given to these nouns the article *il*, and all its inflections; we, however, agree with those who have prefixed to them *lo* and all its inflections, for *il* would sound rather harshly.

tions, is not to be suppressed unless the nouns begin with an *i*. Ex.

SINGULAR.		PLURAL.
Nom.	l'amico (1) ..... <i>the friend</i> .....	gli amici (2)
Gen.	dell'amico..... <i>of the friend</i> .....	degli amici
Dat.	all'amico ..... <i>to the friend</i> .....	agli amici
Acc.	l'amico ..... <i>the friend</i> .....	gli amici
Abl.	dall'amico ..... <i>from or by the friend</i> ....	dagli amici
Nom.	l'Inglése ..... <i>the Englishman</i> .....	(3)gl'Ingleſi
Gen.	dell'Ingleſe ..... <i>of the Englishman</i> .....	degl'Ingleſi
Dat.	all'Ingleſe ..... <i>to the Englishman</i> .....	agl'Ingleſi
Acc.	l'Ingleſe ..... <i>the Englishman</i> .....	gl'Ingleſi
Abl.	dall'Ingleſe ..... <i>from or by the Englishman</i> .....	dagl'Ingleſi

### *Declension of il.*

SINGULAR.		PLURAL.
Nom.	il 4) ..... <i>the</i> .....	i or li
Gen.	del ..... <i>of the</i> .....	de' or dei (5)
Dat.	al ..... <i>to the</i> .....	a' or ai
Acc.	il..... <i>the</i> .....	i or li
Abl.	dai..... <i>from or by the</i> .....	da' or dai

This article, and all its inflections but *li*, are prefixed to all masculine nouns beginning with a consonant which is not *z* or *s impura*.

SINGULAR.		PLURAL.
Nom.	il padre ..... <i>the father</i> .....	i padri
Gen.	del padre ..... <i>of the father</i> .....	dei padri
Dat.	al padre..... <i>to the father</i> .....	ai padri
Acc.	il padre ..... <i>the father</i> .....	i padri
Abl.	dal padre ..... <i>from or by the father</i> .....	dai padri

(1) *Lo* may be put before masculine nouns beginning with any vowel but *o*, as, *lo amico, dello amico, &c.* but not *lo ordine*, the order. *Lo*, before masculine nouns, beginning with a vowel, is often found in ancient and modern authors, but we think it is better not to depart from the above rules.

(2) Beware of writing *gl'amici, degl'amici, &c.*

(3) Never write *gli Ingleſi, degli Ingleſi, &c.*

(4) *Il* for *lo*, and *lo* for *il*, are often found in poetry, and even in prosaic authors of old date; but such examples are not to be imitated.

(5) Instead of *de', dei, a', ai, da', dai*, we find in poetical and prosaic works *de i, de li, delli, a i, a li, alli, da i, da li, dalli*; but they are to be avoided.



*Observations.*

*Il* may sometimes lose the *i*, and take an apostrophe; as, *e'l padre disse*, and his father said.

*I* is generally suppressed at the end of several words, and an apostrophe is inserted in its place; as, *nei, ne'*, in the; *sui, su'*, upon the.

*Li*, though often used by ancient writers, instead of *i*, is now, and that very seldom, only used with words indicating the date of the month; and also before *quáli*. Metastasio says in his letters: *Vienna, li 27 giugno 1768*, Vienna, the 27th of June, 1768.—Bocc. 46: *Li quáli tutti senza alcuna cosa in capo stádogli*, who were standing before him with their heads bare; and again, *di due si fa menzióne, li quáli, ec.*, they mention two, that, &c.

*Declension of la.*

SINGULAR.	PLURAL.
Nom. <i>la</i> .....	<i>the</i> ..... <i>le</i>
Gen. <i>della</i> .....	<i>of the</i> ..... <i>delle</i>
Dat. <i>alla</i> .....	<i>to the</i> ..... <i>alle</i>
Acc. <i>la</i> .....	<i>the</i> ..... <i>le</i>
Abl. <i>dalla</i> .....	<i>from or by the</i> ..... <i>dalle</i>

This article and all its inflexions are prefixed to feminine nouns beginning with a consonant. Ex.

SINGULAR.	PLURAL.
Nom. <i>la madre</i> .....	<i>the mother</i> ..... <i>le madri</i>
Gen. <i>della madre</i> .....	<i>of the mother</i> ..... <i>delle madri</i>
Dat. <i>alla madre</i> .....	<i>to the mother</i> ..... <i>alle madri</i>
Acc. <i>la madre</i> .....	<i>the mother</i> ..... <i>le madri</i>
Abl. <i>dalla madre</i> .....	<i>from or by the mother</i> .... <i>dalle madri</i>

*La*, and all its singular inflections, drop their last vowel *a*, and take an apostrophe, before feminine nouns beginning with a vowel; the *e*, however, of the plural inflections, is not dropped, except when the nouns begin with an *e*. Ex.

SINGULAR.	PLURAL.
Nom. l'árte ..... <i>the art</i> .....	le árti
Gen. dell'arte ..... <i>of the art</i> .....	delle arti
Dat. all'arte ..... <i>to the art</i> .....	alle arti
Acc. l'arte..... <i>the art</i> .....	le arti
Abl. dall'arte ..... <i>from or by the art</i> .....	dalle arti
Nom. l'ériba ..... <i>the herb</i> .....	l'erbe
Gen. dell'erba ..... <i>of the herb</i> .....	dell'erbe
Dat. all'erba ..... <i>to the herb</i> .....	all'erbe
Acc. l'erba ..... <i>the herb</i> .....	l'erbe
Abl. dall'erba..... <i>from or by the herb</i> .....	dall'erbe

### *Observation.*

Feminine nouns beginning with any vowel but *a*, may take the article *la* without elision, in the singular, and without the *e* in the plural; but we think it is better to use *l* with an apostrophe in the singular, and *le* in the plural, unless the nouns begin with an *e*, as we have said; even in that case, however, if the feminine nouns begin with an *e*, and have the same termination in the plural as in the singular, the article in the plural is to be *le*, and not *l* with an apostrophe; as, *l'età*, the age, *le età*; *l'effigie*, the effigy, *le effigie*. For if otherwise, the plural would be the same as the singular, without any distinction.

### *General Observations on the Articles lo, il, la, gli, i, le.*

When any of these words but *i*, are found before a verb, they are not articles, but pronouns relative, signifying *him, her, it, them*; *io lo védo*, I see him; *io il crédo*, I believe it; *egli la stíma*, he esteems her, &c. See relative pronouns for their construction.

These words, preceded by the preposition *in*, coalesce with it, making *nello, nel, nella, negli, nei* or *ne', nelle*; which are subject to the same rules as those words; that is to say, they are put before the same nouns as the articles are, and are abridged whenever the nouns begin with a vowel; as—

## SINGULAR.

## PLURAL.

nello (1) spécchio.....*in the looking-glass*.....negli specchj  
 nell'ócchio .....*in the eye*.....negli occhj  
 nel líbro .....*in the book*.....nei or ne'libri  
 nella cásca .....*in the box*.....nelle casse  
 nell'ánima .....*in the soul*.....nelle anime

These examples will suffice, and there is no need of greater authority.

When *lo, il, la, gli, i, le*, are preceded by the preposition *con*, they coalesce with it, making *cóllo, col, cólta, cógli, coi, or co', cólle*.

*Lo* and *gli* before a noun beginning with *s* followed by a consonant, and *la, le*, before nouns beginning with a consonant, preceded by *con*, are better spelled *con lo, con gli, con la, con le*. The student, however, may use them either way without committing a fault, as the best writers, and even grammarians, both ancient and modern, have used them indifferently. Here are a few examples to give authority to this assertion.

Bocc. 3. 9. says: *Io non mé dico colla mia scié nza, á nzi collo ajú to di Dio, e colla scienza di Maestro Gerá rdo Narbonése*, I do not pretend to cure you by my own ability, but I rely upon the help of God, and the science of Mr. Gerard Narbonese; and again: Bocc. Lett. *E quélle colla fá nte, colla fornaja, e colla trecca, o colla lavandaja, berlingano senza restare*; and they prate over their cups with the servant, baker, fruiterer, or washer-woman, without intermission.

Soave, one of our best writers, and a grammarian, says: *Ma non fu liberá to, se non dó po che Elví ra collo spó so fú ron partí ti per l'Indie*, but he was not set at liberty before Elvira, together with her husband, had gone to India; and again: *Stringé ndosi in parenté la colla famí glia Suarez*, by uniting himself with the family of Suarez;

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(1) Poets are wont to spell these words thus:—*ne lo, ne la, ne gli, ne le*. In some poets of old date, we also find *in lo, in la*: not to be imitated in prose.

and Gang. *Le sue figlie, se pensa ad opprimerle colle molte istruzióni, ec.* If you wish to burthen your daughters with too much instruction, &c.; and again: *Ma noi viviamo in un certo sécolo, nel quale s'impone colle belle parole,* but we live in a peculiar age, in which people adorn their commands with fine words. There are innumerable examples, but the above will be sufficient to assure the student of the truth of our assertion.

Out of these words, *il* and *i* only, preceded by the preposition *per*, coalesce with it, making *pel*, and *pei* or *pe'*, the other words remaining as they are, when preceded by *per*.

Instead of *pel* and *pei* or *pe'*, we find *per lo*, *per li*, in authors of note, and we think it is more elegant. Ex. Bocc.

*E che voi del suo esilio, e dell' éssere andato tapino per lo mondo sette anni non siate cagione, questo non si può negare;* you cannot deny that you have been the cause of his banishment, and of his wandering along through the world for seven whole years.

*Lo, il, la, gli, i, le,* preceded by the preposition *su*, coalesce with it, making *sullo*, *sul*, *sulla*, *sugli*, *sui* or *su'*, *sulle*, and are subject to the same rules as those words are. Ex.

## SINGULAR.

## PLURAL.

sullo spírito .....	<i>on the mind</i> .....	súgli spíriti
sull'opinióne .....	<i>on the opinion</i> .....	sulle opinióni
sul tétto .....	<i>on the roof</i> .....	sui or su'tetti
sulla casa.....	<i>on the house</i> .....	sulle case
sull'ánima .....	<i>on the soul</i> .....	sulle anime

These words, except *sul* and *sui*, may be spelled *su lo*, *su la*, *su gli*, *su le*, without committing a fault.

There is no need of more examples, as all grammarians agree in this case.

*Lo, il, la, gli, i, le,* preceded by other prepositions, remain unaltered, and are spelled separately from them, except *il* and *i*, the *i*'s of which may be dropped, and an

apostrophe inserted, as *tra'l* or *tra'* between the, or *fra'l*, or *fra'*, instead of *tra il*, or *tra i—fra il*, or *fra i*; as, *fra'l* or *tra'l padre e il figlio*, between the father and the son; *fra'* or *tra' fratelli e le sorelle*, between the brothers and the sisters; instead of *fra il*, *tra il*, *fra i*, *tra i*, &c.

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### SECTION III.

#### OF THE INDEFINITE ARTICLE.

This article has but three cases, the genitive, the dative, and the ablative, which serve for both genders and numbers; and the nominative and accusative of those nouns that are declined with this article are not distinguished by any mark. It is declined as follows:—

Gen.	di (1).....	of
Dat.	a .....	to
Abl.	da.....	from or by

#### Observations.

*Di* may drop the *i* and take an apostrophe, before nouns beginning with a vowel; as, *di Antonio*, or *d'Antonio*. Before nouns beginning with an *i*, the *i* of *di* is always suppressed; as, *effetto d'ira*, and not *di ira*, effect of wrath; *azion d'ingrato*, and not *di ingrato*, action of an ungrateful man.

*A* may take *d*, making *ad*, before nouns beginning with a vowel; as, *a Ugo*, or *ad Ugo*, to Hugh. Before nouns beginning with an *a*, *ad* is always to be used, and never *a*; as, *ad Antonio*, to Anthony, *ad Anna*, to Anna, and not *a Antonio*, *a Anna*.

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(1) Grammarians do not agree about the name of these words. Some call them indefinite articles, others call them prepositions, and others other names; but as the name does not alter their import, we shall call them articles when they precede a noun, and prepositions when they precede a verb.

*Da* is never altered, though the nouns begin with a vowel. The reason is, that if the *a* were to be dropped, it could not be distinguished whether it is the ablative or the genitive.

*Declension of the Indefinite Article with a Noun beginning with a Consonant.*

Nom.	Piétro .....	<i>Peter</i>	Róma.....	<i>Rome</i>
Gen.	di Pietro .....	<i>of Peter</i>	di Roma .....	<i>of Rome</i>
Dat.	a Pietro .....	<i>to Peter</i>	a Roma.....	<i>to Rome</i>
Acc.	Pietro.....	<i>Peter</i>	Roma.....	<i>Rome</i>
Abl.	da Pietro.....	<i>from or by Peter</i>	da Roma .....	<i>from or by Rome</i>
Nom.	Ugo.....	<i>Hugh</i>	Anna .....	<i>Ann</i>
Gen.	di or d'Ugo ..	<i>of Hugh</i>	di or d'Anna..	<i>of Ann</i>
Dat.	a or ad Ugo ..	<i>to Hugh</i>	a or ad Anna	<i>to Ann</i>
Acc.	Ugo.....	<i>Hugh</i>	Anna .....	<i>Ann</i>
Abl.	da Ugo .....	<i>from or by Hugh</i>	da Anna .....	<i>from or by Ann</i>

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SECTION IV.

OF THE NUMERAL UNO, ONE.

As this word cannot be called an article, being the first of numbers, we should have omitted it in this part of the grammar; but as it is generally used as an article by English grammarians, though in a different sense, we thought proper to insert it here.

*Uno* is declined with the indefinite article.

Nom.	uno .....	<i>a, or an, or one</i>
Gen.	di or d'uno .....	<i>of a, of an, of one</i>
Dat.	a or ad uno .....	<i>to a, to an, to one</i>
Acc.	uno .....	<i>a, an, one</i>
Abl.	da uno .....	<i>from a, by an, from one</i>

*Observations.*

*Uno* is put before masculine nouns beginning with *z* or *s impura*; as, *uno zio*, an uncle; *uno spirito*, a spirit.

*Uno* loses its *o* before all those masculine nouns that do not begin with *z* or *s impura*, whether they begin with a vowel or a consonant; as, *un libro*, a book; *un angelo*, an angel.

*Uno* becomes *una* before feminine nouns beginning with a consonant; as, *una donna*, a woman; *una signóra*, a lady.

*Uno* loses its *o*, and takes an apostrophe, before feminine nouns, beginning with a vowel. Ex.

*Declension of Uno before Words beginning with z or s impura.*

Nom.	uno zio .....an uncle	uno sposo ....a husband
Gen.	d'uno zio.....of an uncle	d' uno sposo..of a husband
Dat.	ad uno zio ....to an uncle	ad uno sposo..to a husband
Acc.	uno zio.....an uncle	uno sposo ....a husband
Abl.	da uno zio ....from an uncle	da uno sposo..from or by a husband

*Declension of Un before Masculine Nouns beginning either with a Consonant or Vowel.*

Nom.	un libro.....a book	un angelo ....an angel
Gen.	d'un libro ....of a book	di un angelo..of an angel
Dat.	ad un libro ....to a book	a un angelo ..to an angel
Acc.	un libro .....a book	un angelo ....an angel
Abl.	da un libro...from a book	da un angelo..from or by an angel

*Declension of Una before Feminine Nouns beginning with a Consonant, and of Un with an Apostrophe before those that begin with a Vowel.*

Nom.	una donna ....a woman	un' ora .....an hour
Gen.	d'una donna ..of a woman	d'un' ora.....of an hour
Dat.	ad una donna..to a woman	ad un' ora ....to an hour
Acc.	una donna ....a woman	un' ora .....an hour
Abl.	da una donna..from a woman	da un' ora ....from or by an hour

## CHAPTER III.

## OF NOUNS IN GENERAL.

Nouns are divided into substantives and adjectives.

A substantive, *sostantivo*, is the name of any thing that exists, or of which we have any notion; as, heaven, *cielo*; earth, *térra*; universe, *univérso*.

A substantive may, in general, be distinguished by its taking an article before it, or by making sense of itself; as, *il libro*, the book; *la casa*, the house; *il cavállo*, the horse, are substantives which have no need of any other word to make sense.

Substantives are either proper, *próprj*, or common, *commúni*.

Proper substantives are names appropriated to individuals in particular; as, *Títo*, Titus; *Róma*, Rome; *Fráncia*, France.

Common substantives stand for kinds containing many sorts, or for sorts containing many individuals under them; as, *animále*, animal; *uómo*, man.

Italian infinitives, taken substantively, may be classed among common substantives; as, *il párlare*, speaking; *il léggere*, reading.

Collective names also, which contain several individuals or things under a singular noun, such as *nazione*, nation; *pópolo*, people; *moltitudine*, multitude; are placed among common substantives by grammarians.

To substantives belong gender, *gènere*, and number, *número*; and they are all of the third person when spoken of: as, *Dio è il creatóre dell' univérso*, God is the creator of the universe. *Dio* here is of the third person, because *Dio* is spoken of. They are of the second person when addressed: as, *Dio mio, abbi pietà di me*, God have pity on me. *Dio* in this phrase is of the second person, because *Dio* is addressed.



## SECTION I.

## OF THE GENDER.

The Italian language has two genders, the masculine and the feminine, which are applied both to persons and things.

The gender and number of substantives may be distinguished in Italian by their terminations, *a, e, i, o, u*, which we shall treat separately.

*Of the Gender of Substantives ending in a.*

Nouns ending in *a*, in general, are feminine, whether they belong to women or things. Ex.

la donna ..... <i>the woman</i>		la dáma ..... <i>the lady</i>
la térra..... <i>the earth</i>		la cása ..... <i>the house</i>

*Observations.*

1. (1) Among names of things, we may reckon those of the four quarters of the world, of empires, cities, and islands. Ex.

P'A'sia ..... <i>Asia</i>		P'A'frica' ..... <i>Africa</i>
P'Európa ..... <i>Europe</i>		P'América ... <i>America</i>
la Rússia..... <i>Russia</i>		la Fráncia ... <i>France</i>
Róma ..... <i>Rome</i>		Lóndra ..... <i>London</i>
Sicília ..... <i>Sicily</i>		Málta ..... <i>Malta</i>

2. Nouns ending in *a*, expressing dignities, profession, and religion, belonging to men, are masculine.

il pápa ..... <i>pope</i>		il dúca ..... <i>uke</i>
il legísta .... <i>lawyer</i>		il poéta..... <i>poet</i>
il calvinísta .. <i>calvinist</i>		il battísta .... <i>baptist</i>

Except *la guárdia*, guard; *la sentinélla*, sentinel; *la guída*, guide; *la scórta*, escort, and perhaps a few more,

(1) Though this observation is a repetition of what we said above, yet we think it is not needless for the student.

which are feminine, as their article imports, though they may belong to men.

3. Proper names of men ending in *a* are masculine.

Ex.

Enéa.....Æneas | Lúca.....Lucas

4. The following nouns are of the masculine gender, though they do not belong to men.

P'anátéma .... <i>anathema</i>	il monográmma.. <i>monogram</i>
P'assióma..... <i>axiom</i>	il pianéta ..... <i>planet</i>
P'anagrámma . <i>anagram</i>	il poéma..... <i>poem</i>
il baccalà .... <i>dried cod</i>	il probléma ..... <i>problem</i>
il clíma..... <i>climate</i>	il prográmma.... <i>proposal</i>
il diadéma ... <i>diadem</i>	il sistéma..... <i>system</i>
il dógma ..... <i>dogma</i>	il sofà ..... <i>sofa</i>
il drámma .... <i>drama</i>	lo stratagémma .. <i>stratagem</i>
P'enímma ..... <i>enigma</i>	il téma..... <i>theme</i>
P'epigrámma.. <i>epigram</i>	il teoréma ..... <i>theorem</i>
il fantásma ... <i>phantom</i>	<i>and perhaps a few more.</i>

### Remarks.

*Dramma*, signifying a drachm, is of the feminine gender.

*Fantasma* is common to both genders; and we say, *il fantasma*, or *la fantasma*.

*Tema*, signifying *fear*, is of the feminine gender.

### Of the Gender of Substantives ending in *e*.

[It is a difficult task to give infallible rules for knowing the right gender of nouns ending in *E*, yet the following ones will, if they do not entirely remove the difficulty, at least save the student some trouble.]

1. Nouns denoting men, states, rivers, and the cardinal points, ending in *e*, are of the masculine gender, and names of cities are of the feminine. Ex.

Michéle.....*Michael*  
 Il Modonése .....*The State of Modena*  
 Il Tévere ,.....*The Tiber*

il ponéte, or l'occidéte.....	west
il levánte, or l'oriéte.....	east
il nóрте, or il settentrióne .....	north
Avignóne.....	Avignon
Rafaéle.....	Raphael
l'A'dige.....	the Adige
Tébe .....	Thebes

2. Nouns ending in *ie* and *uline*, are feminine without exception. Ex.

la spécié .....	sort		l'effigie .....	effigy
la moltitúdine..	multitude		l'ingrátitúdine..	ingratitude

3. Nouns ending in *ere* and *ole*, which terminations may change in *ero* and *olo*, are masculine. Ex.

il pensiére, or pensiéro.....	thought
il sentiére, or sentiéro .....	path
il cónsole, or cónsolo .....	consul
il procónsolo, or procónsolo.....	proconsul

4. Nouns ending in *ore* are masculine, without exceptions. Ex.

il cuore.....	heart		il fiore .....	flower
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5. The following nouns are of both genders :—

áere .....	air		grándine .....	hail
árbore.....	tree		grégge .....	flock or herd
cárcere.....	prison		lépre .....	hare
cénere .....	ashes		márgine.....	margin
dimáne .....	to-morrow		nóce.....	nut-tree
fólgore.....	thunderbolt		órdine .....	order
fónte .....	fountain		óste .....	inn-keeper, host
frónte .....	forehead		sérpe.....	serpent
fúne .....	rope		tígre .....	tiger
fíne .....	end			

### Observations.

*Arbore*, more used in the feminine.

*Cárcere*, and *gregge*, used in both genders in the singular, and in the feminine in the plural.

*Dimáne*, signifying *the morning*, is only feminine.

*Fónte*, signifying *a spring*, is feminine only.

*Fúne*, better used in the feminine.

*Fine*, signifying *aim* or *design*, is masculine only.

*Fronte*, better used in the feminine.

*Noce*, signifying *the fruit*, is feminine; when it signifies *the tree*, it is masculine.

*Oste*, signifying *host*, as above, is masculine only; meaning an *army*, it is feminine only.

There are many more nouns ending in *e* of both genders, such as *gióvane*, a youth; *eréde*, heir; *parénte*, relation; *fánte*, a servant, which are masculine when they belong to men, and feminine when they belong to women. Ex.

il gióvane .....	<i>a young man</i>
la gióvane .....	<i>a young woman</i>
il fánte .....	<i>a man-servant</i>
la fánte .....	<i>a woman-servant</i>

\* \* \* To find out the gender of other nouns ending in *e*, no other resource is left the student but to consult a dictionary.

### *Of the Gender of Substantives ending in i.*

Nouns denoting men, rivers, and states, ending in *i*, are of the masculine gender. Ex.

Luígi.....	<i>Louis</i>	Giovánni .....	<i>John</i>
il Tamígi .....	<i>the Thames</i>	il Mississippi..	<i>the Mississippi</i>
il Chíli .....	<i>Chili</i>	il Paraguái....	<i>Paraguay</i>

To which may be added the following ones:—

il dì.....	<i>day</i>	il Venerdì ....	<i>Friday</i>
il Martedì ....	<i>Tuesday</i>	il bríndisi ....	<i>toast in drinking</i>
il Mercoledì ..	<i>Wednesday</i>	il bassótti ....	<i>dish of macaroni</i>
il Giovedì ....	<i>Thursday</i>	il pári .....	<i>a peer, a nobleman</i>
il Lunedì.....	<i>Monday</i>	il barbagiáni ..	<i>eagle-owl</i>

To which may be added compounded words, such as *lo stuzzicadénti*, tooth-pick; *il cacciadiávoli*, exorcist;

*il casticamátti*, rod; which are composed of *stúzzica*, present tense of *stuzzicáre*, to pick, and *denti*, teeth; *caccia*, present tense of *cacciáre*, to drive, and *diávoli*, devils; *cástica*, present tense of *casticáre*, to punish, and *matti*, fools, &c.

Names of cities and islands ending in *i*, are of the feminine gender. Ex.

Nápoli .....	<i>Naples</i>		Cípri .....	<i>Cyprus</i>
Algíeri .....	<i>Algiers</i>		Túnisi .....	<i>Tunis</i>

All other nouns ending in *i*, are of the feminine gender.

*Of the Gender of Substantives ending in o.*

Nouns ending in *o*, whether belonging to men or things, are masculine. Ex.

Piétro .....	<i>Peter</i>		il maéstro ....	<i>master</i>
il líbro .....	<i>book</i>		il cápó .....	<i>head</i>
il ciélo .....	<i>heaven</i>		il nído .....	<i>nest</i>

Except *la máno*, hand.

Nouns belonging to women, fates, furies, muses, &c. and cities (1), ending in *o*, are of the feminine gender. Ex.

Sáffo .....	<i>Sappho</i>		Dído .....	<i>Dido</i>
A'tropo .....	<i>Atropos</i>		Clóto .....	<i>Clotho</i>
Clío .....	<i>Clio</i>		Eráto .....	<i>Erato</i>
Alétto .....	<i>Alecto</i>		Corínto .....	<i>Corinth</i>
Dublíno .....	<i>Dublin</i>			

*Cairo* only is masculine.

---

(1) *Cartágo*, Carthage, and *immágo*, image, are also feminine, according to the general rule; but they are used by poets only. In prose we say *Cartágine*, *immáGINE*.

*Of the Gender of Substantives ending in u.*

Nouns ending in *u* are but few, and generally of the feminine gender. Ex.

la virtù.....*virtue* | la grù .....*crane*.

Proper names of men, angels, &c. ending in *u*, are masculine. *Ragù*, however, though not a proper name, is likewise masculine, and signifies a *ragout*, or *fricassee*.

*General Rule to find out the Gender of some particular Nouns.*

Proper names of men, angels, infernal deities, represented under the figure of man, no matter what termination they have, are of the masculine gender; and names of women, and deities represented under the figure of women, are of the feminine gender.

Proper names of rivers, kingdoms, and states, are of the masculine gender; and those of cities, islands, and empires, of the feminine gender.

## SECTION II.

## OF THE NUMBER.

Before we begin to set down rules for the formation of plurals, let us observe that masculine nouns of all terminations but *u*, make their plural in *i*; as—

SINGULAR.	PLURAL.
il proféta..... <i>prophet</i> .....	i profeti
il máre ..... <i>sea</i> .....	i mari
il dì ..... <i>'ay</i> .....	i dì
il maéstro ..... <i>master</i> .....	i maestri

That feminine nouns ending in *a* make their plural in *e*, and those in *e* and in *o* make it in *i*; as—

SINGULAR.	PLURAL.
la dónna ..... <i>woman</i> .....	le donne
la vóce ..... <i>voice</i> .....	le voci
la tési ..... <i>thesis</i> .....	le tesi
la máno ..... <i>the hand</i> .....	le mani

That nouns ending in *u*, and all those whose last vowel is accented, only change the article to form their plural; as—

SINGULAR.	PLURAL.
la virtù ..... <i>virtue</i> .....	le virtù
il sofà ..... <i>sofa</i> .....	i sofà
il dì ..... <i>day</i> .....	i dì
il canapè ..... <i>sofa</i> .....	i canapè

### *Rules to form the Plural of Nouns ending in a.*

Observe, that in speaking of the plurals, we intend to speak both of substantives and adjectives.

1. Masculine nouns in *a* make their plural by changing *a* into *i*; as—

SINGULAR.	PLURAL.
il pápa ..... <i>pope</i> .....	i papi
il poéta..... <i>poet</i> .....	i poeti

2. Masculine nouns ending in *ca* and *ga*, make their plural by changing *ca* and *ga* into *chi* and *ghi*; as—

SINGULAR.	PLURAL.
il dúca ..... <i>duke</i> .....	i duchi
il colléga ..... <i>colleague</i> .....	i colleghi

3. Feminine nouns ending in *a* make their plural by changing *a* into *e*; as—

SINGULAR.	PLURAL.
la signóra..... <i>lady</i> .....	le signore
la cása ..... <i>house</i> .....	le case
buóna..... <i>good</i> .....	buone

4. Feminine nouns ending in *ca* and *ga*, make their plural by changing *ca* and *ga* into *che* and *ghe*; as—

SINGULAR.	PLURAL.
la vácca ..... <i>cow</i> .....	le vacche
la rúga ..... <i>wrinkle</i> .....	le rughe
ricca ..... <i>rich</i> .....	ricche
vága..... <i>charming</i> .....	vaghe

5. Nouns ending in *tà* with an accent, make their plural by changing the article only; as—

SINGULAR.	PLURAL.
la città ..... <i>city</i> .....	le città
l'antichità ..... <i>antiquity</i> .....	le antichità (1)

6. Nouns in *cia* and *gia*, make their plural by changing *cia* and *gia* into *ce* and *ge*, provided *cia* and *gia* make but one syllable; as—

SINGULAR.	PLURAL.
la fáccia ..... <i>face</i> .....	le facce
la pióggia..... <i>rain</i> .....	le piogge
cóncia ..... <i>fitted</i> .....	conce
sággia..... <i>wise</i> .....	sagge

### *Rules to form the Plural of Nouns ending in e.*

1. Nouns ending in *e*, whether substantives or adjectives, masculine or feminine, form their plural by changing *e* into *i*; as—

SINGULAR.	PLURAL.
il fiúme..... <i>river</i> .....	i fiumi
la cróce ..... <i>cross</i> .....	le croci
felíce ..... <i>happy</i> .....	felici
amánte ..... <i>loving</i> .....	amanti

---

(1) Nouns in *tà*, formerly ended in *tate* and *tade* for the singular, and in *tati* and *tadi* for the plural; as *cittáte*, *cittade*, *cittati*, *cittadi*, *antichítate*, *antichítade*, *antichítati*, *antichítadi*; but at present the termination *tà* is preferable.



2. Nouns ending in *ie*, in *e* accented, and the word *re*, only change the article for the formation of their plural; as—

SINGULAR.	PLURAL.
la spécie ..... <i>sort</i> .....	le specie
il canapè ..... <i>sofa</i> .....	i canapè
il re ..... <i>king</i> .....	i re

3. The following nouns are irregular in the formation of their plural.

SINGULAR.	PLURAL.
la móglie ..... <i>wife</i> .....	le mogli
il búe ..... <i>ox</i> .....	i bovi, or buoi
mílle ..... <i>thousand</i> .....	mila (1)

### *Rules to form the Plural of Nouns ending in i.*

Nouns ending in *i*, whether masculine or feminine, whether their last vowel is accented or not, or whether they are substantives or adjectives, become plural by changing the article only; as—

SINGULAR.	PLURAL.
il pari..... <i>peer</i> .....	i pari
la tesi..... <i>thesis</i> .....	le tesi
il dì..... <i>day</i> .....	i dì
pári..... <i>equal</i> .....	pari

### *Rules to form the Plural of Nouns ending in o.*

1. Nouns ending in *o*, whether masculine or feminine, substantives or adjectives, are rendered plural by changing *o* into *i*; as—

SINGULAR.	PLURAL.
il líbro ..... <i>book</i> .....	i libri
la máno ..... <i>hand</i> .....	le mani
buóno ..... <i>good</i> .....	buoni
dótto ..... <i>learned</i> .....	dotti

---

(1) *Mília*, instead of *mila*, is often found in poetry and prose, but at present is rather obsolete.

Except the following, which deviate from the general rule.

SINGULAR.	PLURAL.
l'uómo ..... <i>man</i> .....	gli uómini
Dio .....	gli Dei, or Dii

*Observation.*

There are some possessive and demonstrative pronouns ending in *o*, of which the plural is irregular; but we refrain from speaking of them here, because we are treating of nouns.

2. Nouns ending in *chio* and *cchio* are rendered plural by changing those terminations into *chj* and *cchj* (1); as—

SINGULAR.	PLURAL.
il tórchio..... <i>printing press</i> ...	i torchj
l'óchio..... <i>eye</i> .....	gli occhj

3. Nouns ending in *cio*, *ccio*, *glio*, *gio*, *ggio*, *jo*, become plural by dropping the *o*, provided those terminations form one syllable; as—

SINGULAR.	PLURAL.
il bácio..... <i>kiss</i> .....	i baci
lo stáccio..... <i>sieve</i> .....	gli stacci
il ventágljo..... <i>fan</i> .....	i ventagli
il rággio..... <i>ray</i> .....	i raggi
il fornájo..... <i>baker</i> .....	i fornaj (2)

When some of the above mentioned terminations and others ending in *io*, such as *pjo*, *vjo*, *sjo*, *rjo*, &c. form two syllables, the nouns to which they belong become plural by changing the last letter *o* into *i*, if the accent

(1) Some writers have often made use of *chi* and *cchi*, instead of *chj* and *cchj*. But the student would do better to adhere to the above rules; for *chi* and *cchi* are the plural of nouns ending in *co* or *cco*, which see in the next page.

(2) Nouns in *ajo* may change into *aro*, but this is not so much used as *ajo*.

falls upon the *i*; and by changing *io* into *j*, if the accent falls upon any other letter than *i*; as—

SINGULAR.	PLURAL.
il benefíci-o ..... <i>benefit</i> .....	i benefic-j
lo stropicci-o..... <i>friction</i> .....	gli stropicci-i
il témpi-o..... <i>temple</i> .....	i temp-j
pí-o..... <i>pious</i> .....	pi-i
l'avversári-o ..... <i>adversary</i> .....	gli avversar-j
il mormorí-o..... <i>murmuring</i> .....	i mormori-i
l'edifizi-o..... <i>building</i> .....	gli edifiz-j
il desí-o ..... <i>desire</i> .....	i desi-i
lo zí-o ..... <i>uncle</i> .....	gli zi-i (1)

We have no certain rules to give for finding the pronunciation of the above words, and the student has no other means left to be acquainted with it than practice, or the consultation of some good dictionary containing accented words.

4. Nouns in *co* of two syllables, whether substantives or adjectives, become plural by changing that termination into *chi*; as—

SINGULAR.	PLURAL.
il cuóco ..... <i>cook</i> .....	i cuochi
il fíco..... <i>fig</i> .....	i fichi
biáncó ..... <i>white</i> .....	bianchi
ricco ..... <i>rich</i> .....	ricchi

The following ones, though of two syllables, make *ci*.

SINGULAR.	PLURAL.
il pórco..... <i>pig</i> .....	i porci
il Gréco ..... <i>Greek</i> .....	i Greci

---

(1) We have given to the above-mentioned nouns the plurals most in use at the present time; yet a great many authors, whose works we have attentively read and examined, have, as we found, not been so particular in that respect. The following examples will confirm what we say, but they are not to be imitated. Buommattei says: *Onde tutti gli orecchi intendono*, Therefore all the ears hear it; instead of *orecchj* or *orecchia*. Macchiavelli says: *Nella copia degli edifizj*, in the great number of buildings; instead of *edifizj*. Borghini says: *Non erano gli operai*, the workmen were not; instead of *operaj*.

5. Nouns ending in *co*, of more than two syllables, are generally rendered plural by changing *co* into *ci*, when that termination is preceded by a vowel, and into *chi* when *co* is preceded by a consonant; as—

SINGULAR.		PLURAL.
l'amíco .....	<i>friend</i> .....	gli amici
il nemíco .....	<i>enemy</i> .....	i nemici
il cléríco .....	<i>clerk</i> .....	i clerici
il bifólco .....	<i>labourer</i> .....	i bifolchi
il Tedésco .....	<i>German</i> .....	i Tedeschi
il lambícco .....	<i>still</i> .....	i lambicchi

6. The following nouns in *co* become plural by changing *co* into *chi*, though that termination is preceded by a vowel; as—

l'ábaco .....	<i>abacus</i>	il rammárico .....	<i>regret</i>
antíco .....	<i>ancient</i>	il mánico .....	<i>handle</i>
cárico .....	<i>laden</i>	opáco .....	<i>dark</i>
diméntíco .....	<i>forgetful</i>	stítico .....	<i>sullen</i>
apríco .....	<i>exposed to the sun</i>	il fónđaco .....	<i>warehouse</i>
il beccafíco .....	<i>fig pecker</i>	il tráffico .....	<i>trade</i>
pudíco .....	<i>chaste</i>	ubbriáco .....	<i>drunk</i>

7. Nouns in *go* are rendered plural, by changing *go* into *ghi*; as—

SINGULAR.		PLERAL.
l'albérgo .....	<i>inn</i> .....	gli alberghi
l'usbérgo .....	<i>corslet</i> .....	gli usberghi
il catálogo .....	<i>catalogue</i> .....	i cataloghi

Except the following ones, which make *gi*.

il teólogo .....	<i>theologist</i> .....	i teologi
l'aspárago .....	<i>asparagus</i> .....	gli asparagi

8. The following nouns ending in *co* and *go*, make *ci* and *gi*, *chi*, and *ghi*, in the plural; as—

l'apólogo .....	<i>apologue</i>	mendíco .....	<i>beggar</i>
análogo .....	<i>analogous</i>	mónaco .....	<i>monk</i>
l'astrólogo .....	<i>astrologer</i>	prático .....	<i>skilful</i>
il chirúrgo .....	<i>surgeon</i>	recíproco .....	<i>reciprocal</i>
il diálogo .....	<i>dialogue</i>	lo stómaco .....	<i>stomach</i>
il doméstíco .....	<i>servant</i>	selvático .....	<i>wild</i>
il dittóngo .....	<i>diphthong</i>		

All of which make *apologi, apologhi, monachi, monaci, astrologhi, astrologi, pratici, pratici, &c.* in the plural.

*Rule to form the Plural of Nouns ending in u.*

Nouns in *u* become plural by changing only the article; as—

SINGULAR.	PLURAL.
la virtù (1) .....	le virtù
..... <i>virtue</i> .....	

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### SECTION III.

#### OF HETEROCLITE NOUNS.

Heteroclite nouns are those which vary from the common forms of declension.

Some of these have two singulars and one plural, others have two singulars and two plurals; others again have one singular and two plurals; and some even three, of all of which we shall treat separately.

#### 1. *Of Nouns having two Singulars and one Plural.*

Nouns ending in *ere* of the masculine gender, may change that termination into *ero*, but their plural is always in *eri*; as—

SINGULAR.	PLURAL.
il (2) <i>penzière, or pensiero</i> .. <i>thought</i> .....	i <i>pensieri</i>
il <i>corrière, or corriero</i> ..... <i>courier</i> .....	i <i>corrieri</i>

To which may be added the following ones:—

lo <i>scolàre, or scolaro</i> .....	<i>scholar</i> .....	gli <i>scolari</i>
il <i>cónsole, or consolo</i> .....	<i>consul</i> .....	i <i>consoli</i>

---

(1) Nouns in *ù* of the feminine gender, formerly ended also in *ute* and *ude*, and in the plural, in *uti* and *udi*; as, *virtute, virtude, virtuti, virtudi*; but at present these are never used.

(2) We shall put the article to all these nouns, in order that the student, in committing them to memory, may be acquainted with their gender.

*Observation.*

We said that nouns in *ere* might be changed into *ero*, which terminations may be indifferently used; but those that naturally end in *ero* cannot be changed into *ere*, as *suócero*, father-in-law; *zúcchero*, sugar, &c. cannot be changed into *suocere*, *zucchere*.

2. *Of Nouns having two Singulars and two Plurals.*

The following nouns have two singulars and two plurals; but as some of them are not so much used as others, they will be distinguished by an asterisk.

SINGULAR.	PLURAL.
l'ala and l'ale .....	<i>wing</i> .....le ale, ali
l'árma*, l'arme .....	<i>weapon</i> .....le arme, armi
la canzóna, canzóna .....	<i>song</i> .....le canzone*, canzoni
la dota*, dote.....	<i>dowry</i> .....le dote*, doti
la fróda, fróde.....	<i>fraud</i> .....le frode, frodi
la frónða, frónde .....	<i>leaf</i> .....le fronde, frondi
la gréggia, grégge .....	<i>flock</i> .....le greggie, greggi
la loda*, lode .....	<i>praise</i> .....le lode*, lodi
la mácina, mácina* .....	<i>millstone</i> .....le macine, macini
la rédina*, rédine .....	<i>rein</i> .....le redine, redini
la scúra*, scúre .....	<i>axe</i> .....le scure*, scuri
la sórtá, sorte .....	<i>kind</i> .....le sorte, sorti
la tossa*, tosse.....	<i>cough</i> .....le tosse*, tossi
la vèsta, veste .....	<i>dress</i> .....le veste, vesti

*Observation.*

*Sorta*, singular, and *sorte*, or *sorti*, plural, are used in speaking of *kind*, *species*, or *sort*; and *sorte*, singular, is used only in speaking of destiny.

3. *Of Nouns having three Singulars and one Plural.*

The following nouns have three singulars ending in *e*, in *o*, and in *i*; the latter, however, though often

found in good authors, is at present considered as obsolete.

## SINGULAR.

## PLURAL.

il destriére, destriéro, destriéri.....	<i>stead</i> .....	i destrieri
il mestiere, mestiero, mestieri .....	<i>trade</i> .....	i mestieri
il mulattiere, mulattiero, mulattieri ..	<i>mule driver</i> ..	i mulattieri
il barbiere, barbiéro, barbiéri.....	<i>barber</i> .....	i barbieri

And perhaps a few more.

4. *Of Nouns having one Singular of the Masculine Gender, and two Plurals, one Masculine, and the other Feminine.*

As some of the following nouns have one plural not so much in use as the other, we shall distinguish those that are rather obsolete by an asterisk.

## MASC. SINGULAR.

## MASC. PLURAL.

## FEM. PLURAL.

l'anélllo .....	<i>ring</i> .....	gli anelli .....	le anella
il bisógno .....	<i>need</i> .....	i bisogni .....	le bisogna*
il bráccio .....	<i>arm</i> .....	i bracci* .....	le braccia
il budello .....	<i>gut</i> .....	i budelli* .....	le budella
il calcáгно .....	<i>heel</i> .....	i calcagni.....	le calcagna
il cárro.....	<i>car</i> .....	i carri.....	le carra
il castélllo .....	<i>castle</i> .....	i castelli .....	le castella
il cígliio .....	<i>eye-brow</i> .....	i cigli .....	le ciglia
il coltélllo .....	<i>knife</i> .....	i coltelli .....	le coltella
il comanda- ménto .... }	<i>precept</i> .....	i comandamenti	le comanda- menta*
il córno .....	<i>horn</i> .....	i corni .....	le corna
il demónio.....	<i>demon</i> .....	i demonj .....	le demonia*
il díto .....	<i>finger</i> .....	i diti* .....	le dita
il fílo .....	<i>thread</i> .....	i fili .....	le fila
il fondaménto..	<i>foundation</i> .....	i fondamenti....	le fundamenta
il fúso .....	<i>spindle</i> .....	i fusi .....	le fusa
il gómíto.....	<i>elbow</i> .....	i gomiti.....	le gomita
il ginóccchio ....	<i>knee</i> .....	i ginocchj.....	le ginocchia
il granélllo .....	<i>grain</i> .....	i granelli .....	le granella
il grído .....	<i>cry</i> .....	i gridi .....	le grida
il lábbro .....	<i>lip</i> .....	i labbri .....	le labbra
il lenzuólo.....	<i>sheet</i> .....	i lenzuoli .....	le lenzuola
il létto .....	<i>bed</i> .....	i letti .....	le letta*
il mémbro .....	<i>limb</i> .....	i membri .....	le membra

MASC. SINGULAR.

MASC. PLURAL. FEM. PLURAL.

il mulíno	..... <i>mill</i>	.....	i mulini	.....	le mulina*
il múro	..... <i>wall</i>	.....	i muri	.....	le mura
l'orécchio	..... <i>ear</i>	.....	gli orecchj	.....	le orecchia
il peccáto	..... <i>sin</i>	.....	i peccati	.....	le peccata*
il púgno	..... <i>fist</i>	.....	i pugni	.....	le pugna
il práto	..... <i>meadow</i>	.....	i prati	.....	le prata*
il quadrélló	..... <i>arrow</i>	.....	i quadrelli*	.....	le quadrella
il sácco	..... <i>bag</i>	.....	i sacchi	.....	le sacca
lo strído	..... <i>shriek</i>	.....	gli stridi	.....	le strida
il vestiménto	..... <i>dress</i>	.....	i vestimenti	.....	le vestimenta
l'urlo	..... <i>howl</i>	.....	gli urli	.....	le urla*

### Observations.

*Gli anelli* is used in speaking of the links of a chain, as in Ganganelli; *dal cielo alla terra vi è una catena tale che se non sene tengono bene tutti gli anelli, gl' increduli non si vinceranno mai*, there is such a chain from heaven to earth, that if we do not catch hold of all the links of it, misbelievers will never be overcome; and *le anella*, in speaking of golden rings, as in Bocc. 10. 9. *e poi...fe' porre, e molti reti di perle, e anella, e cinture*, ec., and then he caused to be put there rows of pearls, rings, and girdles.

*Bracci* is seldom used for *arms*, but it may be used for *yards* or *ells*.

*I carri* means *carts*.

*I cigli* is seldom used for *eyebrows*, but it may be used for *ridges*.

*I corni* is only used for *French horns*.

*I diti* is used in speaking of a measure—*inch*.

*I gomiti* means *creeks*, or a measure of a foot and a half.

*I membri* is used in speaking of the members of a society, not of limbs.

Some grammarians have given to *labbro*, *membro*, besides the above plurals, another ending in *e*, such as *le labbre*, *le membre*, but these are better used in poetry.



To the above nouns, which have one singular and two plurals, the following may be added, as found in ancient prosaic writers.

MASC. SING.		MASC. FLURAL.	FEM. PLURAL.
Págo.....	<i>needle</i> .....	gli aghi .....	le ágora
il bórgo .....	<i>borough</i> .....	i borghi .....	le bórgora
il córpo .....	<i>body</i> .....	i corpi .....	le córpora
il dóno .....	<i>gift</i> .....	i doni .....	le dónora
il láto .....	<i>side</i> .....	i lati.....	le látora
il pálco .....	<i>scaffold</i> .....	i palchi .....	le pálcora
il témpo.....	<i>time</i> .....	i tempi .....	le témpora
il tétto.....	<i>roof</i> .....	i tetti.....	le téttora

These feminine plurals, however, are not used at present, except *tempora*, which is used in speaking of the fasting days, three of which happen in each season of the year, saying, *le quattro tempora*.

5. *Of Nouns being Masculine in the Singular, and Feminine in the Plural, and ending in a instead of o.*

SINGULAR.		PLURAL.
il cantájo .....	<i>weight of 150lbs</i> ..	le cantaja
il centinájo.....	<i>hundred</i> .....	le centinaja
il migliájo .....	<i>thousand</i> .....	le migliaia
il miglio .....	<i>mile</i> .....	le miglia
il móggio .....	<i>acre</i> .....	le moggia
il pájo .....	<i>pair</i> .....	le paja
lo stájo .....	<i>bushel</i> .....	le staja
il ríso.....	<i>laughter</i> .....	le risa
l'uovo .....	<i>egg</i> .....	le uova

6. *Of Nouns having one Masculine Singular, and three Plurals, one ending in i of the Masculine Gender, and two ending in e and in a of the Feminine.*

MASC. SING.		MASC. PLUR.	FEMININE PLURALS.
il frútto ....	<i>fruit</i> .....	i frutti .....	le frutta...le frutte
il gésto.....	<i>exploit</i> .....	i gesti .....	le gesta ....le geste
il légnó .....	<i>wood</i> .....	i legni.....	le legna...le legne
l'osso .....	<i>bone</i> .....	gli ossi .....	le ossa ....le osse
il vestígio ..	<i>footstep</i> .....	i vestigj .....	le vestigia..le vestigie

*Observations.*

*I frutti* means fruits of labour, revenue, profit; *le frutta* and *le frutte* signify both the production of trees and plants, and the dessert, signifying the fruit eaten after dinner.

*I gesti* means *gestures*.

*Legni* means any kind of ships, and also carriages.

## SECTION IV.

## OF DEFECTIVE NOUNS.

Defective nouns are those that, from the nature of the things they express, have one number only, either singular or plural.

The following ones have no singular.

le nózze.....*wedding*

le spézie.....*spices*

parécchj, *m.* parécchie, *f.* ..*several*

le réne, le reni.....*the reins of the back*

le eséque .....*funeral*

le fróge .....*the skin over the nostrils of a horse*

To which may be added *i vanni*, wings or feathers, which is used in poetry only.

Those used only in the singular are—

la próle .....*offspring*

la progénie .....*progeny*

la máne .....*morning*

la stírpe .....*race*

To which may added, names of metals, virtues, vices, &c. such as *oro*, gold; *argénto*, silver; *orgóglio*, pride; *pigrizia*, laziness, &c.

*Of Collective Nouns.*

Collectives, as we have said, page 56, are those nouns which designate several individuals under a singular noun, and are divided into general and partitive.

The general collectives are those which comprise an entire collection of individuals or objects, as *esército*, army; *nazione*, nation.

The partitive collectives are those which comprise a part of a collection of individuals or objects; as, *parte*, a part; *quantità*, quantity.

Respecting the concordance of the adjective, verb, and participle, with these nouns, see Syntax of Verbs.

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OF ADJECTIVES, AND THE DEGREES OF COMPARISON  
IN GENERAL.

Adjectives are words which serve to express the quality of substantives; as—

uómo dótto.....*a learned man*  
dónna bélla.....*a handsome woman*  
stráda lúnga .....*a long street*

Adjectives in general are accompanied with substantives, but in Italian an adjective may stand alone with its article, and then the substantive is understood; as—

lo sceleráto .....*the wicked man*  
il giústo .....*the upright man*

Adjectives have three degrees of comparison or signification: the positive, *il positivo*; the comparative, *il comparativo*; and the superlative, *il superlativo* (1).

The positive, which is nothing else but the adjective, expresses the quality of the substantive, without increase or diminution; as—

bélló .....	<i>handsome</i>		brútto .....	<i>ugly</i>
dótto .....	<i>learned</i>		sággio .....	<i>wise</i>

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(1) Grammarians have given the above names to the adjectives; but we are of opinion that the positive cannot be enumerated among the degrees of comparison; because in saying *uomo bello*, a handsome man, we only express, by the positive *bello*, the quality, or rather the beauty of *uomo*, but do not compare him with another. However, as that cannot alter our purpose, we have followed the example of our predecessors.

The comparative, by the aid of some particles, compares, augments, and diminishes the positive in signification; as—

tánto dótto.....*as learned*  
 più dólce.....*sweeter*  
 méno bíanco .....*less white*

The superlative, by the addition of some letter to the positive, increases or lessens it to the highest or lowest degree; as—

dólce, dólciássimo .....*very sweet*  
 bello, bellíssimo .....*very handsome*

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## SECTION I.

### OF ADJECTIVES OR POSITIVES.

Adjectives in Italian end different ways, and have their gender and number, which change according to the nature of the substantive of which they express the quality; so that if the substantive is of the masculine gender, the adjective is to be masculine; if it is of the feminine gender, the adjective is to be feminine; and, finally, if the substantive is singular or plural, the adjective is to be singular or plural; as—

uómo giústo .....*an upright man*  
 dónna giústa.....*an upright woman*  
 uómini giústi .....*upright men*  
 dónne giúste.....*upright women*

By these examples it is easily seen that *giusto* is masculine, because *uomo* is masculine; *giusta* is feminine, because *donna* is feminine; and *giusti* and *giuste* are plural, because *uomini* and *donne* are plural.

Adjectives, in their primitive state, end three ways in Italian, viz. *o, e, i*.

1. Those in *o* are of the masculine gender; and by changing *o* into *a*, they become feminine. They are rendered plural by changing *o* into *i*, and *a* into *e*; as—

MAS. S.	FEM. S.	MAS. P.	FEM. P.
bélló	.....bella.....	belli.....	belle..... <i>handsome</i>
buóno	.....buona.....	buoni.....	buone..... <i>good</i>
dóttó	.....dotta.....	dotti.....	dotte..... <i>learned</i>

2. Those ending in *e* are of both genders, and become plural by changing *e* into *i*; as—

un uómo felíce	.....	<i>a happy man</i>
una dóнна felíce	.....	<i>a happy woman</i>
uómini felíci	.....	<i>happy men</i>
dónne felíci	.....	<i>happy women</i>

3. There is but one adjective ending in *i*, *pári*, which is of both genders and numbers; as—

pári stúdio.....	<i>equal study</i>
pári età .....	<i>the same age</i>
pári esémpj .....	<i>the same examples</i>

### Observation.

The plural of adjectives ending in *co*, *chio*, *cio*, *glio*, &c. is formed according to the rules laid down for the formation of the plural of substantives ending the same ways. See page 66.

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## SECTION II.

### OF COMPARATIVES.

Comparatives serve to compare one object with another; and, as a comparison may be effected in three ways, we shall distinguish them by three names, viz.—comparatives of equality, comparatives of superiority, and comparatives of inferiority.

1. Comparatives of equality compare one thing with another, without increase or diminution; and are formed by means of these adverbs, *tánto . . . . quánto, cosí . . . . cóme*, or only *quánto* or *cóme*, signifying *so . . . . as*, or *as . . . . as*, which are accompanied with the positive as follows:—

Piétro è tánto dótto quánto súo fratéllo  
 Pietro è cosí dotto cóme suo fratello  
 Pietro è dotto quanto suo fratello  
 Pietro è dotto come suo fratello  
*Peter is as learned as his brother*

2. Comparatives of superiority compare one thing with another, with increase; and are formed by means of the adverb *più*, more, which is put before the positive; as—

Pietro è più dotto di suo fratello  
*Peter is more learned than his brother*  
 Anna è più bélla di sua sorélla  
*Anna is more handsome, or handsomer, than her sister*

3. Comparatives of inferiority compare one thing with another, with diminution; and are formed by means of the adverb *méno*, less, which is put before the positive; as—

Pietro è méno dotto di suo fratello  
*Peter is less learned than his brother*  
 Anna è méno bella di sua sorella  
*Anna is less handsome than her sister*

#### Observation.

To increase the comparison, both of superiority and inferiority, we put before *più* and *meno* the following adverbial particles, *via, vie, assái, mólto, still* or *much*, of which *via* and *vie* are sometimes spelled separately, and sometimes joined to *più*, thus; *viappiù, vieppiù*. Ex.

Pietro è via più, or viappiù, dotto di suo fratello  
 Pietro è vie più, or vieppiù, dotto di suo fratello  
*Peter is still or much more learned than his brother*

Anna è via meno, *or* vie meno, bella di sua sorella  
 Anna è assai, *or* molto, meno bella di sua sorella  
*Anna is still or much less handsome than her sister*

There are four adjectives, which, besides the common way of becoming comparatives by the aid of *più* and *meno*, may also become such without the aid of those particles :—

gránde.....*great*.....più grande, *or* maggióre ....*greater*  
 pícolo ....*small*.....più piccòlo, *or* minóre .....*smaller*  
 buóno .....*good* .....più buono, *or* miglióre .....*better*  
 cattívo.....*bad*.....più cattivo, *or* peggióre.....*worse*

These four comparatives may also be increased by the aid of *via*, *vie*, *assai*, *molto*, as we have said above ; thus, *vie maggiore*, *assai minore*, *molto peggiore*, &c.

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### SECTION III.

#### OF SUPERLATIVES.

The superlative increases or lessens the positive to the highest or lowest degree, as *altíssimo*, very tall ; *piccolíssimo*, very small.

Superlatives, in Italian, are divided into comparative and absolute.

The superlative comparative is formed by putting *il più*, *la più*, *i più*, *le più*, the most, before the adjective or positive ; as—

il più dotto .....*the most learned man*  
 la più virtuósa .....*the most virtuous woman*  
 i più vécchj .....*the most old, or oldest, men*  
 le più brútte .....*the most ugly women*

The superlative absolute is formed by changing the

last letter of the masculine plural (1) of adjectives into *issimo* ; as—

SINGULAR.	PLURAL.		SUPERLATIVE.
cáro .....	cari .....	dear .....	car-íssimo.....very dear
póco .....	pochi .....	little .....	poch-íssimo.....very little
vário .....	varj.....	different....	var-íssimo .....

Instead of *issimo*, the adverb *molto*, and sometimes *assai*, may be put before the adjective to form the superlative ; as—

caríssimo, or molto cáro .....	very dear
pochíssimo, or molto póco.....	very few
varíssimo, or molto vário .....	very different

There are some adjectives that may be rendered superlatives in another way ; as—

POSITIVE.		SUPERLATIVE.
acre .....	sharp .....	acérrimo .....
buóno .....	good .....	óttimo .....
cattívo .....	bad .....	péssimo .....
célebre .....	renowned .....	celebérrimo .....
gránde.....	great .....	mássimo .....
intégro .....	upright .....	integérrimo .....
píccolo .....	small .....	mínimo .....
salúbre .....	healthy .....	salubérrimo.....

Superlatives, like adjectives, have their gender and number. They end in *o* for the masculine, in *a* for the feminine, in *i* for the masculine plural, and in *e* for the feminine plural.

MAS. S.	FEM. S.	MAS. P.	FEM. P.
dottíssimo..	dottíssima..	dottíssimi..	dottíssime.....
acérrimo ...	acerrima ...	acerrimi ...	acerrime .....

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(1) Grammarians have given a rule to form superlatives, by changing the last letter of the singular of adjectives into *issimo*. But as that rule admits of many exceptions, we have made this alteration, which answers our purpose without confusion.



*Observation.*

Among superlatives, we may enumerate others which are formed, either by repeating the positive, as *bello bello*, very handsome; *buóno buóno*, very good; or by the aid of some adverbs which are put before the adjective. These adverbs are *oltre misúra*, beyond measure; *oltre ogni crédere*, beyond belief; *oltremódo*, *estremaménte*, *senza f'ine*, extremely; *fuor di misura*, *senza módo*, excessively; and others which may be learned by practice, and the perusal of good authors. Ex.

grande fuor di misúra .....*excessively large*  
 ricco oltre ogni crédere ....*rich beyond belief*  
 estremaménte bello.....*extremely handsome*

These expressions, when well applied, add much grace and energy to composition.

## SECTION IV.

## OF AUGMENTATIVES AND DIMINUTIVES.

The Italian language has a peculiarity, which is, to augment or diminish the signification of nouns, whether substantives or adjectives, by the addition of a few letters; and then they are called augmentatives, *aumentatívi*, or *accrescitívi*; or diminutives, *diminutívi*.

Nouns become augmentatives,

1. By changing their last letter into *one* for both genders; and then they denote something large or great. Ex.

un libro.....*a book* .....un libróne.....*a large book*  
 un coltéllo ....*a knife* .....un coltellóne ....*a large knife*  
 un cappéllo.....*a hat* .....un cappellóne ...*a large hat*  
 una dónna ....*a woman* .....un donnóne ....*a large woman*  
 una casa .....*a house* .....un casóne.....*a large house*  
 una pórtá.....*a door* .....un portóne .....*a large door*

2. By changing their last letter into *accio*, for the masculine, and *accia*, for the feminine; and then they denote something large or great, and, at the same time, ugly, contemptible, bad, old, &c.

libráccio .....	<i>a large old book</i>
coltelláccio .....	<i>a great clumsy knife</i>
cappelláccio .....	<i>a large ugly hat</i>
donnáccia .....	<i>an ugly woman</i>
casáccia .....	<i>a large old house</i>
portáccia .....	<i>an old ponderous door</i>

Nouns are rendered diminutives,

1. By changing their last letter into *ino*, *etto*, *ello*, for the masculine, and *ina*, *etta*, *ella*, for the feminine; and then they denote something small or young, and sometimes small and pretty.

léone .....	<i>lion</i>	leoncíno .....	<i>lion's whelp</i>
gátto .....	<i>cat</i>	gattíno .....	<i>kitten</i>
cára .....	<i>dear</i>	carína .....	<i>pretty little dear</i>
máno .....	<i>hand</i>	manína .....	<i>pretty little hand</i>
libro .....	<i>book</i>	librétto .....	<i>a small book</i>
dónna .....	<i>woman</i>	donnéta .....	<i>a neat little woman</i>
pastóre .....	<i>shepherd</i>	pastoréllo .....	<i>a young shepherd</i>
pastóra .....	<i>shepherdess</i>	pastorélla .....	<i>a young shepherdess</i>

2. By changing their last letter into *uccio*, *uzzo*, *icciúolo*, for the masculine, and *uccia*, *uzza*, *icciúola*, for the feminine; and then they denote something small or little, but at the same time mean or contemptible; as—

uómo .....	<i>man</i>	{ uomúzzo..... <i>a mean or an ill-</i> uomúccio <i>looking little</i> omicciúolo <i>man</i>	
vérme .....	<i>worm</i>		vermicciúolo . <i>a small worm</i>
donna .....	<i>woman</i>		{ donnúccia .... <i>a mean or ill-look-</i> donnicciúola <i>ing little woman</i>

Except proper names of men and women, which, though ending in *uccio*, or *uccia*, in being made diminutives, denote something little or pretty; and sometimes it is used only by habit; as it happens also in English,

that an old man is called by the diminutive name which they gave him when a boy—

Andréa.....*Andrew* .....Andreúccio  
Anna .....*Ann* .....Aunúccia

To which may be added—

bócca .....*mouth* .....boccúzza .....*pretty little mouth*

### Observations.

Augmentatives ending in *one*, may also end in *ona* for the feminine ; but the termination in *one* is preferable.

Nouns ending naturally in *one*, *accio*, *ino*, *etto*, *ello*, *uccio*, *uzzo*, *icciuolo*, cannot be made augmentatives and diminutives as above ; but by the aid of some other words which are put either before or after them.

bastóne .....*stick* .....gran bastóne ....*large stick*<sup>1</sup>  
bráccio.....*arm* .....braccio mal fatto.*ill made arm*  
víno .....*wine* .....vino pícciolo ....*small wine*

There are other augmentatives and diminutives, ending different ways ; but as they cannot be reduced to a general rule, and as they may be found in all dictionaries, we thought proper to omit speaking of them at length.



### OF NUMERAL NOUNS IN GENERAL.

Numeral nouns are of three sorts ; viz.—the cardinal, or principal, *i cardináli*, or *principáli* ; the ordinal, *gli ordinatívi* ; and the collective, or distributive, *collettívi*, or *distributívi*.

The cardinal, or principal numbers, are those which mark no order ; as, one, two, three, *uno*, *due*, *tre*.

The ordinal numbers are those which mark order ; as, first, second, third, *prímo*, *secóndo*, *térzo*.

Distributives, or collectives, are those numbers which signify a numbered quantity ; as, a dozen, a score, a thousand, *una dozzína*, *una ventína*, *un migliájo*.

## SECTION I.

## OF THE CARDINAL OR PRINCIPAL NUMBERS.

These numbers are called cardinal, or principal, because they mark a number without order.

uno .....	<i>one</i>
dúe (1) .....	<i>two</i>
tre .....	<i>three</i>
quáttro .....	<i>four</i>
cínque .....	<i>five</i>
séi .....	<i>six</i>
sétte.....	<i>seven</i>
óttó .....	<i>eight</i>
nóve.....	<i>nine</i>
diéci.....	<i>ten</i>
úndici.....	<i>eleven</i>
dódici .....	<i>twelve</i>
trédici.....	<i>thirteen</i>
quattórdici .....	<i>fourteen</i>
quíndici .....	<i>fifteen</i>
sédici .....	<i>sixteen</i>
diciassétte .....	<i>seventeen</i>
dicióttó.....	<i>eighteen</i>
diciannóve .....	<i>nineteen</i>
vénti .....	<i>twenty</i>
ventúno .....	<i>twenty-one</i>
ventidúe .....	<i>twenty-two</i>
ventitrè .....	<i>twenty-three</i>
ventiquáttro .....	<i>twenty-four</i>
venticínque.....	<i>twenty-five</i>
ventiséi .....	<i>twenty-six</i>
ventisétté.....	<i>twenty-seven</i>
ventóttó .....	<i>twenty-eight</i>
ventinóve.....	<i>twenty-nine</i>
trénta .....	<i>thirty</i>
trentúno .....	<i>thirty-one</i>
trentadúe, ec. ....	<i>thirty-two, &amp;c.</i>
quaránta .....	<i>forty</i>
cinquánta.....	<i>fifty</i>

---

(1) Poets make use of *duo* and *duoi*, and the Florentines of *dua*, all of which are to be avoided, as well in composition as in familiar conversation.

sessánta .....	<i>sixty</i>
settánta .....	<i>seventy</i>
ottánta .....	<i>eighty</i>
novánta.....	<i>ninety</i>
cénto .....	<i>a hundred</i>
dugénto .....	<i>two hundrea</i>
trecénto.....	<i>three hundred</i>
quattrocénto, ec. ....	<i>four hundred, &amp;c.</i>
mílle .....	<i>a thousand</i>
dumíla, ec.....	<i>two thousand, &amp;c.</i>
un milióne .....	<i>a million</i>
due milioni, ec.....	<i>two millions, &amp;c.</i>

### Observations.

Cardinal numbers are generally adjectives of both genders ; but have no singular. Ex.

tre uómini .....	<i>three men</i>
nóve dónne .....	<i>nine women</i>
quaránta caváli.....	<i>forty horses</i>
cento vácche .....	<i>a hundred cows</i>

### Exceptions.

*Uno*, as an adjective, makes *una* for the feminine, and has no plural, see page 54 ; but as a substantive, it makes *uni* and *une* in the plural. See Syntax of Numeral Nouns.

*Ventúno*, *trentúno*, and all numbers ending in *uno*, make *ventuna*, *trentuna* for the feminine ; but they have no plural ; as—

ventúno uómo.....	<i>twenty-one men</i>
trentúna dónna .....	<i>thirty-one women</i>

See Syntax of Numeral Nouns for more particulars.

*Mille* is of both genders, and makes *mila* in the plural.

mílle uómini.....	<i>a thousand men</i>
dumíla uómini.....	<i>two thousand men</i>
mílle dónne .....	<i>a thousand women</i>
tre míla donne.....	<i>three thousand women</i>

*Milione*, which may be called rather a distributive or collective, than a cardinal, makes *milioni* in the plural; and, as it is always a substantive, it governs the genitive; so that we cannot say *milione uomini*, but *un milione*, or *due milioni, d'uomini*, a million or two millions of men.

Instead of *due cento* and *due mila*, we say *dugento, dumila*.

We never say *úndici cénto*, for eleven hundred, *dódicí cento*, for twelve hundred, *trédicí cento*, for thirteen hundred, &c., but *mille e cento*, *mille e dugénto*, *mille e trecento*; and if a smaller number follows, the conjunction *e* is to be put before it; as, *mille dugénto e tre*, one thousand two hundred and three; *tre mila quattro cento e quattro*, three thousand four hundred and four; except, however, when we speak of the date of the year, as, *mille otto cento ventiquattro*.

We never say *uno e venti*, one and twenty; *due e trénta*, two and thirty; *tre e quaránta*, three and forty; but we always put the tens first, as, *ventúno*, *trentadúe*, *quarantatrè*, &c.

In playing at cards or dice, the numbers from two to ten, (as the first number in speaking of cards and dice is called *asso*), become substantives of the masculine gender, and have their plural (1); as—

*Un due*, a two; *tre dui*, three twos; *un quattro*, a four; *tre quattri*, three fours; *un cinque*, a five; *quattro cinqui*, four fives; *un otto*, an eight; *due otti*, two eights; *un nove*, a nine; *due novi*, two nines.

Except *tre*, *sei*, and *dieci*, which have no plural, because *tre* is an accented word, and *sei* and *dieci* end in *i*, which words, as we have said in speaking of the substantives, have no plural.

(1) Notwithstanding this rule, which is given by Buommattei, we continually hear Italians say, *tre sette*, *quattro due*, *due quattro*. We think it better to follow the rule of Buommattei.

In putting the date of the month in letters, we say *i* or *ai* 2, *i* or *ai* 3, *i* or *ai* 4, *i* or *ai* 5, *i* or *ai* 6, *i* or *ai* 7, *gli* or *agli* 8, *i* or *ai* 9, *i* or *ai* 10, *gli* or *agli* 11, the second, the third, &c. ; except, however, the first and the last, which we express *il primo e l' último*.

In counting the hours of the day, the cardinal numbers, from one to twelve, take the definite article feminine. Ex.

*l' úna ..le due....le tre....le quattro....le cinque,....le sei*  
*one.....two .....three....four.....five..... six o'clock*

Twelve o'clock, however, may be expressed by *mez-zodì* and *mezzanótte*.

If they are in the dative, *alla* or *alle* is to be used ; and if in the ablative, *dalla*, or *dalle*. Ex.

*egli è venuto alle tre .....he came at three o'clock*  
*è stato qui dalle tre alle sette....he has been here from three to*  
*seven o'clock*

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## SECTION II.

### OF ORDINAL NUMBERS.

These numbers are called ordinal, because they mark order.

<i>primo</i> .....	<i>first</i>
<i>secóndo</i> .....	<i>second</i>
<i>térzo</i> .....	<i>third</i>
<i>quárto</i> .....	<i>fourth</i>
<i>quínto</i> .....	<i>fifth</i>
<i>sésto</i> .....	<i>sixth</i>
<i>séttimo</i> .....	<i>seventh</i>
<i>ottávo</i> .....	<i>eighth</i>
<i>nóno</i> .....	<i>ninth</i>
<i>décimo</i> .....	<i>tenth</i>
<i>undécimo</i> .....	<i>eleventh</i>
<i>duodécimo</i> .....	<i>twelfth</i>

decimotérzo.....	<i>thirteenth</i>
decimoquárto, ec. ....	<i>fourteenth, &amp;c.</i>
ventésimo .....	<i>twentieth</i>
ventésimo primo .....	<i>twenty-first</i>
ventésimo secondo, ec.....	<i>twenty-second, &amp;c.</i>
trentésimo .....	<i>thirtieth</i>
quarantésimo .....	<i>fortieth</i>
cinquantésimo .....	<i>fiftieth</i>
sessantésimo .....	<i>sixtieth</i>
settantésimo .....	<i>seventieth</i>
ottantésimo .....	<i>eightieth</i>
novantésimo .....	<i>ninetieth</i>
centésimo .....	<i>hundredth</i>
dugentésimo .....	<i>two hundredth</i>
trecentésimo .....	<i>three hundredth</i>
quattrocentésimo.....	<i>four hundredth</i>
cinquecentésimo .....	<i>five hundredth</i>
seicentésimo, ec. ....	<i>six hundredth, &amp;c.</i>
millésimo .....	<i>thousandth</i>

### Observations.

Ordinal numbers, like adjectives, have both genders and numbers. Their natural termination in *o* is masculine, and by changing *o* into *a*, they become feminine; as for their plural, *o* is changed into *i*, and *a* into *e*; as—

MAS. S.	FEM. S.	MAS. P.	FEM. P.
primo .....	prima.....	primi .....	prime
secondo.....	seconda.....	secondi .....	seconde

When some of these numbers mean a part of a whole, they are substantives; as—

un terzo .....	<i>a third</i>	un quarto .....	<i>a fourth</i>
un quinto .....	<i>a fifth</i>	un sesto.....	<i>a sixth</i>



## SECTION III.

## OF COLLECTIVE OR DISTRIBUTIVE NUMBERS.

These numbers are called collective or distributive, because they signify a numerical quantity.

un pájo .....	<i>a pair</i>
mezza dozzina .....	<i>half a dozen</i>
una decina .....	<i>half a score</i>
una dozzina.....	<i>a dozen</i>
una quindicina .....	<i>fifteen</i>
una ventina.....	<i>a score</i>
una trentina .....	<i>one score and a half</i>
una quarantina.....	<i>two score</i>
una cinquantina, ec.....	<i>two score and a half, &amp;c.</i>
un centinajo .....	<i>a hundred</i>
due centinaja.....	<i>two hundred</i>
un migliajo .....	<i>a thousand</i>

*Observation.*

*Pajo, dozzina, centinajo, and migliajo, have a plural, but not the other numbers ; thus—*

un pajo .....	<i>a pair</i>
due paja .....	<i>two pair</i>
una dozzina.....	<i>a dozen</i>
due dozzine.....	<i>two dozen</i>
un centinajo .....	<i>a hundred</i>
due centinaja.....	<i>two hundred</i>
un migliajo.....	<i>a thousand</i>
due migliaja.....	<i>two thousand</i>

## CHAPTER IV.

## OF PRONOUNS IN GENERAL.

A pronoun, *pronóme*, or *vicenóme*, is a word used instead of a noun, to avoid the too frequent repetition of the same word: as, *l'uomo è mortale, eppure egli non pensa alla morte*, man is mortal, yet *he* does not think of death.

As to the division of pronouns, grammarians are at variance. Some have classed them in one way, some in another, and some have called them by different names; but as names do not alter the signification of things, and as, in teaching, the easiest rules are the best, we, in order to render this treatise on pronouns clearer, have, in a few instances, deviated from our predecessors.

We say, therefore, that there are six sorts of pronouns.

<i>the personal</i> .....i personáli	<i>the relative</i> .....i relatívi
<i>or primitive</i> .....or primitívi	<i>the interrogative</i> .gl'interrogatívi
<i>the possessive</i> ....i possessívi	<i>the improper</i> ....gl'impróprj
<i>the demonstrative</i> i dimostratívi	<i>or indefinite</i> .....or gl'indefinítvi

## SECTION I.

## OF PERSONAL PRONOUNS.

Personal pronouns are so called, because they mark persons; and they admit of genders, numbers, and cases.

These pronouns have three persons, who may be the subject of any discourse; the first is the person who speaks, the second is the person spoken to, and the third is the person spoken of; and as the speakers and the persons spoken to or of may be more than one, so

each of these persons must, of course, admit of a plural number.

	SINGULAR.	PLURAL.
First person.....	Io..... <i>I</i>	noi..... <i>we</i>
Second .....	tu..... <i>thou</i>	voi..... <i>ye or you</i>
Third .....	{ egli..... <i>he</i> ella..... <i>she</i>	églino..... <i>they, masc.</i> élleno..... <i>they, fem.</i>

The persons speaking and spoken to, or rather the first and second persons, both of the singular and plural, are of both genders; but the persons or things spoken of, or rather the third persons, are marked by a distinction of gender: so that *egli*, he, marks the masculine gender, and *ella*, she, the feminine, in the singular; *églino* marks the masculine, and *élleno* the feminine, in the plural.

### *Declension of Personal Pronouns.*

From the personal pronouns are derived—

<i>the disjunctive</i> .....	i disgiuntívi, or i separatívi
<i>the conjunctive</i> .....	i congiuntívi, or gli affíssi
<i>the relative</i> .....	i relatívi, or gli affíssi

As these pronouns are derivations, they are also called derivatives, *derivatívi*.

These pronouns are declined with the indefinite article, *di, a, da*.

### First person singular.

	DISJ.	CONJ.	REL.
Nom. <i>I</i> .....	Io (1)		
Gen. <i>of me</i> .....	di me .....		ne (2)
Dat. <i>to me</i> .....	a me .....	mi	
Acc. <i>me</i> .....	me .....	mi	
Abl. <i>from me</i> ....	da me .....		ne

(1) Instead of *io* we find *i'* in prose and poetry; but we think it is better to leave this licence to poets only.

(2) The relative *ne*, which we have affixed to all genitives and ablatives in the declension of these pronouns, has been but indiffe-

## Plural.

	DIS.	CONJ.	REL.
Nom. <i>we</i> .....	noi		
Gen. <i>of us</i> .....	di noi.....		ne
Dat. <i>to us</i> .....	a noi.....	ci, ne (1)	
Acc. <i>us</i> .....	noi.....	ci, ne(1)	
Abl. <i>from us</i> .....	da noi .....		ne

## Second person singular.

	DIS.	CONJ.	REL.
Nom. <i>thou</i> .....	tu(2)		
Gen. <i>of thee</i> .....	di te .....		ne
Dat. <i>to thee</i> .....	a te.....	ti	
Acc. <i>thee</i> .....	te.....	ti	
Abl. <i>from thee</i> ..	da te.....		ne

## Plural.

	DIS.	CONJ.	REL.
Nom. <i>you</i> .....	voi(2)		
Gen. <i>of you</i> .....	di voi.....		ne
Dat. <i>to you</i> .....	a voi .....	vi	
Acc. <i>you</i> .....	voi .....	vi	
Abl. <i>from you</i> .....	da voi .....		ne

## Third person masculine singular.

	DIS.	CONJ.	REL.
Nom. <i>he</i> or <i>it</i> ....	egli (3), esso		
Gen. <i>of him, it</i> ...	di lui, d'esso.....		ne
Dat. <i>to him, it</i> ...	a lui, ad esso .....	li,(4) gli (5)	

rently explained by modern grammarians. They have indeed said something about it; but they have applied it to things only; such as, *of it* or *of them*, *from it* or *from them*, and not to persons, as above. The examples which we have given in the syntax of personal pronouns, will justify us for this bold insertion, as some have been pleased to term it, in order to appear critics.

(1) *Ne* instead of *ci* is rather pedantic in familiar conversation; but in composition it is elegant.

(2) Instead of *tu* and *voi*, poets and ancient writers have used *tue* and *vui*; but the student is not to pay attention to them.

(3) *Elli, ello*, for *egli*; *elli, ellino*, for *eglino*, have been used by poets and ancient writers, but they are now obsolete.

(4) *Li* instead of *gli* dative, is seldom used in prose, much less in familiar conversation.

(5) *Gli* has been used for *a loro*, to them; but the student is to avoid it as incorrect.

	DIS.	CONJ.	REL.
Acc. <i>him or it</i> ....	lui (1), esso	.....	il, lo
Abl. <i>from him, it</i> da lui, da esso.....			ne

## Plural.

	DIS.	CONJ.	REL.
Nom. <i>they</i> .....	eglino, essi		
Gen. <i>of them</i> ....	di loro, di essi.....		ne
Dat. <i>to them</i> .....	a loro, ad essi .		
Acc. <i>them</i> .....	loro (2), essi	.....	gli, li
Abl. <i>from them</i> ..	da loro, da essi	.....	ne

## Third person feminine singular.

	DIS.	CONJ.	REL.
Nom. <i>she or it</i> ....	ella, essa		
Gen. <i>of her, it</i> ...	di lei, di essa.....		ne
Dat. <i>to her, it</i> ...	a lei, ad essa.....		le
Acc. <i>her or it</i> ....	lei, (2) essa	.....	la
Abl. <i>from her, it.</i>	da lei, da essa	.....	ne

## Plural.

	DIS.	CONJ.	REL.
Nom. <i>they</i> .....	elleno, esse		
Gen. <i>of them</i> ....	di loro, di esse.....		ne
Dat. <i>to them</i> .....	a loro, ad esse		
Acc. <i>them</i> .....	loro, esse	.....	le
Abl. <i>from them</i> ..	da loro, da esse	.....	ne

*Of the Pronoun sè, which is of both Genders.*

	DIS.	CONJ.	REL.
Nom. caret			
Gen. <i>of himself, herself</i> ....	di sè.....		ne
Dat. <i>to himself, herself</i> ....	a sè .....	si	
Acc. <i>himself, herself</i> .....	sè .....	si	
Abl. <i>from himself, herself</i> da sè.....			ne

(1) *Lui*, him ; *gli*, to him ; *lei*, to her ; *la*, her, are on no account to be used instead of *egli*, he, and *ella*, she ; and though we often hear well educated Italians say, *lui ha fatto*, he has done ; *gli è partito*, he is gone away ; *lei mi scúsi*, excuse me ; *la mi dia*, give me ; instead of *egli ha fatto*, *egli è partito*, *ella mi scúsi*, *ella mi dia* ; yet the student who wishes to speak correctly, is to avoid that manner of speaking, as faulty, and contrary to grammatical rules.

(2) *Lui*, *lei*, *loro*, have been used by good prosaic writers, but the practice of using them for *colui*, *colei*, *coloro*, is not to be imitated.

*Observations on the Personal Pronouns in their first state.*

1. *Egli*, he, may be either abridged or syncopated thus, *e' ei*, which are used both in prose and poetry; and especially when *gli*, signifying *to him* or *them*, follows; as—

*e'gli disse* .....*he told them*.....*for*....*egli gli disse*  
*ei gli ama* .....*he loves them* ....*for*....*egli gli ama*

2. *Egli*, *e'*, *ei*, though singular, have been used for plural by good writers; but in that point they are not to be imitated.

*Ella*, she, and *elle*, its plural, as an abbreviation of *elleno*, have often been used by poets in the oblique cases for *lei* and *loro*; but it is a poetical licence, and not to be imitated.

3. *Egli*, he, and *ella*, she, with all their derivatives, both singular and plural, are used in speaking of animated or rational objects, such as gods, goddesses, planets, angels, &c. Ex.

Io vidi Francésco, egli éra afflitto.  
*I saw Francis, he was sorrowful.*  
 Parlái con Anna, ella è bellissima.  
*I spoke to Anna, she is very handsome.*  
 Ho compráto un cavállo, egli è forte.  
*I bought a horse, he is strong.*  
 Ho una gatta, ella è piccolíssima.  
*I have a cat, she is very small.*  
 Ecco un bel Cupído, egli è ben dipínto.  
*There is a fine Cupid, he is well painted.*  
 Ecco Diána, ella è la dea de' bóschi.  
*There is Diana, she is the goddess of the woods.*

4. *Esso*, he, and *essa*, she, with all their derivatives, both singular and plural, are used in speaking of animals, things, deities, &c. without exception.

5. *Egli*, he, *ella*, she, *eglino* and *elleno*, they, are never to precede *che* or *il quale*; therefore, where the student finds *he who* or *whom*, *she who*, *they who*, &c.,

he is to translate them *quegli che* or *il quale*; *quella che* or *la quale*; *quei che* or *i quali*; *quelle che* or *le quali*. See demonstrative pronouns.

### *Observations on Disjunctive Pronouns.*

1. These pronouns are so called, because they are never joined to the verb, whether they are put before or after it.

2. *A lui*, to him, *a lei*, to her, *a loro*, to them, have often been used without *a*; as—

Io díssi lúi.....*I told him*  
 egli diéde léi.....*he gave her*  
 noi parliámo lóro.....*we speak to them*

3. *Me*, me, *te*, thee, *sè*, himself, accompanied with *con*, are expressed—

méco .....*con méco* ....*con me* ....*with me*  
 téco .....*con teco* .....*con te* .....*with thee*  
 séco .....*con seco* .....*con sè* .....*with himself*

*Meco*, *teco*, *seco*, however, are preferable.

### *Observations on Conjunctive and Relative Pronouns.*

1. The pronouns conjunctive are so called, because they may be joined to a verb when put after it, and make one word with it; as—

ella amávami .....*she loved me*  
 egli parlávati .....*he spoke to thee*  
 per vedérci .....*in order to see us*

2. The pronouns relative are so called, because they refer to some persons or things spoken of before; as—

Pietro è venúto ed io non l'ho visto.  
*Peter is come and I have not seen him.*  
 Gioáanna è bella, eppúre egli non l'áma.  
*Jane is handsome, yet he does not love her.*

3. These pronouns may also be called conjunctive, because they may, like conjunctive pronouns, be joined to the verb, when they are put after it, and make one word with it.

per vedérlo .....*in order to see him*  
 egli amávala .....*he loved her*  
 chiudételi .....*shut them*

4. *Ci*, and *vi*, signifying *there*, *thither*, *with it*, or, *them*, *in it*, *in them*, &c. are reckoned among the conjunctive pronouns. Ex.

egli andávaci .....*he went thither*  
 egli dávaci .....*he gave us*  
 ella non vi era .....*she was not there*  
 ella non vi dáva.....*she did not give you*  
 mettíci la máno .....*put thy hand upon it*  
 dáteci la mano .....*give us your hand*

5. *Mi*, *ti*, *vi*, *si*, *ne*, may or may not drop their last letter, and take an apostrophe, before a verb beginning with any vowel but *i*; for in that case the *i* must always be dropped. Ex.

egli m'onóra, or mi onora .....*he honours me*  
 egli t'ána, or ti ama.....*he loves thee*  
 noi v'adoriámo, or vi adoriamo ...*we adore you*  
 io m'ingégno, not mi ingegno.....*I endeavour*  
 ei v'irrita, not vi rita .....*he irritates you*

6. *Ci*, and *gli*, drop their last vowel only before verbs beginning with an *i*; as—

egli c'inténde.....*he understands us*  
 ella gl'inségna.....*she teaches him*

*C'*, is often found before verbs beginning with *e*; as, *c'evita*, he avoids us. But we think it is better to spell it whole, thus, *ci evita*.

7. *Lo*, and *la*, may drop their last letter, and take an apostrophe, before a verb in its compound tense; for



if otherwise, the gender could not be distinguished.  
Ex.

io l'ho amáta .....*I have loved her*  
ella l'ha vedúto .....*she has seen him*

In these examples, *amata* and *veduto* mark the genders of *l'* with an apostrophe; but if the verb is not in its compound tense, *lo* and *la* are not to drop their last letter, unless the verb, preceded by *lo*, begins with *o*, and that preceded by *la*, begins with *a*. Ex.

io la onóro .....*I honour her*  
ella lo adóra.....*she adores him*  
io l'adóro .....*I adore her*  
ella l'onóra.....*she honours him*

In these last examples, *io l' adoro*, *ella l' onora*, the *a* and *o* of the pronouns *lo* and *la*, are dropped, to avoid the meeting of two *a*'s and two *o*'s.

8. *Il*, and *lo*. *Il* is put before verbs beginning with any consonant but *s* followed by another consonant; as—

io il conóscó .....*I know him*  
ella il dicéva .....*she said it or so*  
eglino il crédonó .....*they believe it*

*Lo* is put before verbs beginning with any consonant or vowel, as we said above. Ex.

ei lo portáva.....*he brought him*  
ella lo estimáva .....*she esteemed him*  
eglino lo dícono.....*they say so*

9. *Li*, and *gli*. *Li* is put before verbs beginning with a consonant only. Ex.

ei li vedéva .....*he saw them*  
ella li lodava .....*she praised them*  
eglino li stímáno .....*they esteem them*

*Gli* is put before verbs beginning with consonants and vowels, with the exception which we gave above. Ex.

ei gli vedéva.....*he saw them*  
ella' gli amáva .....*she loved them*  
eglino gli adóranó .....*they adore them*

## SECTION II.

## OF POSSESSIVE PRONOUNS.

These pronouns are called possessive, because they relate to possession or property; for the expressions *il mio oriuólo*, my watch; *la mia casa*, my house, mean the same as, *the watch which belongs to me, the house I am possessed of.*

Possessive pronouns are either copulative, *copulativi*; or absolute, *assoluti*.

They are called copulative, when, like adjectives, they agree with the substantives with which they are accompanied, in gender and number. Ex.

mio pádre .....	<i>my father</i>
sua madre .....	<i>his mother</i>
suoi fratélli.....	<i>his brothers</i>
nostre sorélle .....	<i>our sisters</i>

They are called absolute, when, like substantives, they subsist by themselves without any support; as—

Dámmi il mio .....	<i>give me mine</i>
Préndi il tuo.....	<i>take thine</i>

These pronouns are six in number, and have genders and numbers, viz. :—

	MAS. SING.	FEM. SING.	MAS. PLUR.	FEM. PLUR.
<i>my or mine</i> .....	mio.....	mia (1).....	miei .....	mie
<i>thy, thine</i> .....	tuo .....	tua .....	tuoi .....	tue
<i>his, her, hers</i> .....	suo .....	sua .....	suoi .....	sue
<i>our, ours</i> .....	nostro .....	nostra .....	nostri .....	nostre
<i>your, yours</i> .....	vostro .....	vostra .....	vostri .....	vostre
<i>their, theirs</i> .....	loro, for both genders and numbers			

(1) The Tuscans often use *mia, tua, sua*, for *miei, tuoi, suoi, mie, tue, sue*; saying, *i mia capélli*, for *i miei capelli*, my hair; *le tua sorélle*, for *le tue sorelle*, thy sisters; *i sua parénti*, for *i suoi parenti*, his relations; but this *idiotism* is to be avoided with great care.

*Declension of Possessive Pronouns.*

These pronouns are declined with the definite article; *il* and *la*, for the singular; and *i* and *le*, for the plural.

	MAS. SING.	FEM. SING.	MAS. PLUR.	FEM. PLUR.	
Nom.	il mío	.....la mia	.....i miéi	.....le mie	.....mine
Gen.	del mío	.....della mia	...dei miéi	...delle mie	..of mine
Dat.	al mío	.....alla mia	...ai miéi	...alle mie	...to mine
Acc.	il mío	.....la mia	.....i miéi	.....le mie	.....mine
Abl.	dal mío	.....dalla mia	...dai miéi	...dalle mie	..from mine

*Observations.*

1. These pronouns are to agree with the object or thing possessed, not with the possessor, as in English; so that, in translating *her husband*, *his wife*, you are to say, *il suo marito*, *la sua moglie*, and not *la sua marito*, *il suo moglie*.

2. *Suo*, *sua*, *suoi*, *sue*, are changed into *di lui* and *di lei*, when they cause ambiguity: as, for example, if one were to speak of a brother and a sister, and say, *his house is elegant*, and *her garden is full of flowers*, *his* and *her* should not be translated *suo*, *sua*, but *di lui* and *di lei*, thus:—*la di lui casa è elegante*, e *il di lei giardino è pieno di fiori*. *I di lui libri*, his books; *le di lei case*, her houses.

3. *Loro*, as it is seen, has no variation, being of both genders and numbers.

## SECTION III.

## OF DEMONSTRATIVE PRONOUNS.

Demonstrative pronouns are those which precisely point out the subjects to which they relate; as—

quésto signóre	.....	<i>this gentleman</i>
quella dáma	.....	<i>that lady</i>
quéi libri	.....	<i>those books</i>
quella cásé	.....	<i>those houses</i>

These pronouns are of three sorts in Italian.

1. The first comprehends those which point out persons or things near the person who speaks; as the following.

MAS. SING.		MAS. PLUR.
quésti .....	<i>this man</i> .....	quésti
costúi .....	<i>this man</i> .....	costóro
quésto .....	<i>this</i> .....	quésti
FEM. SING.		FEM. PLUR.
quésta (1) .....	<i>this woman</i> .....	quéste
costéi .....	<i>this woman</i> .....	costóro

2. The second sort comprehends those which point out persons or things near the person addressed; as the following.

MAS. SING.		MAS. PLUR.
cotésti (2) .....	<i>this man</i> .....	cotesti
cotésto .....	<i>this</i> .....	cotesti
codesto (3) .....	<i>this</i> .....	codesti
FEM SING.		FEM. PLUR.
cotésta .....	<i>this woman</i> .....	coteste
codésta .....	<i>this woman</i> .....	codeste

3. The third sort comprehends those which point out persons or things distant from the speaker and the person addressed; viz.—

MAS. SING.		MAS. PLUR.
quégli .....	<i>that man</i> .....	quelli
colúi .....	<i>that man</i> .....	colóro
quéllo .....	<i>that</i> .....	quelli
ciò .....	<i>that</i>	
FEM. SING.		FEM. PLUR.
quélla .....	<i>that woman or thing</i> ...	quelle
coléi .....	<i>that woman</i> .....	coloro

(1) Instead of *questo, questa, &c. esto, esta, esti, este*, have been used by the poets, but never by prosaic writers.

(2) Instead of *cotesti, cotesta, coteste, &c.* we find *cotestui, cotestei, cotestoro*; but they are obsolete, and not to be used by those that desire to speak correctly.

(3) *Codesto, codesta, codesti, codeste*, are not so frequently used as *costo, costesta, &c.*

*Observations.*

1. All these pronouns are declined with the indefinite article, *di, a, da*; as—

	MAS. SING.	FEM. SING.	MAS. PLUR.	FEM. PLUR.	
Nom.	quésto	quésta	quésti	quéste	<i>this</i>
Gen.	di questo	di questa	di questi	di queste	<i>of this</i>
Dat.	a questo	a questa	a questi	a queste	<i>to this</i>
Acc.	questo	questa	questi	queste	<i>this</i>
Abl.	da questo	da questa	da questi	da queste	<i>from this</i>

2. *Quésto, cotésto, quésta, cotésta, quélla*, as adjectives, may lose their last vowel, and admit of an apostrophe, before words beginning with a vowel; and you may say—

quésto, or quest' uomo	.....	<i>this man</i>
quésta, or quest' invenzióne	.....	<i>this invention</i>
cotésto, or cotest' ignoránte	....	<i>that ignorant man</i>
cotésta, or cotest' orma	.....	<i>that footstep</i>
quella, or quell' intenzióne	.....	<i>that intention</i>

But if a substantive masculine begins with an *o*, the masculine pronouns must drop their *o*; and if the substantive feminine begins with an *a*, the feminine pronouns must likewise drop their *a*; as—

quest' onóre, and not questo onore	.....	<i>this honour</i>
cotest' órdine, and not cotesto ordine	.....	<i>that order</i>
quell' ánima, and not quella anima	.....	<i>that soul</i>

3. The plurals of the adjective pronouns may be subjected to the same rules as the singular, without committing a fault; but we advise the student not to drop their last vowel, unless that vowel is the same as that with which the substantive begins; as—

questi onóri	.....	<i>these honours</i>
quest' ignoránti	.....	<i>these ignorant men</i>
quelle ánime	.....	<i>those souls</i>
quell' emezióni	....	<i>those emotions</i>
cotesti ángeli	.....	<i>those angels</i>
cotest' invidiósi	.....	<i>those envious men</i>

4. *Quello* is put entire before words beginning with *s* followed by a consonant, and is changed into *quegli* for the plural; as—

quéllo scóglio .....that rock  
 quégli scógli .....those rocks

5. *Quello* loses its last syllable *lo*, before substantives beginning with any consonant but *s* followed by another consonant, and makes *que'*, *quei*, *quelli*, in the plural; as—

quel padróne .....that master  
 quel cavállo .....that horse  
 quel capitáno .....that captain  
 que' padróni .....those masters  
 quei caválli .....those horses  
 quelli capitáni .....those captains

6. *Quello* loses its last vowel at pleasure, and takes an apostrophe in the place of it, before words beginning with any vowel but *o*. In that case, *quello* is to drop its *o* without exception; and in the plural it makes *quegli*, which is not to drop the vowel, unless the substantive begins with an *i*. Ex.

quello, or quell' ángelo .....that angel  
 quell', not quello onóre .....that honour  
 quegli, not quegl' ánimi .....those minds  
 quegl', not quegli invidiósi .....those envious people

---

## SECTION IV.

### OF RELATIVE PRONOUNS.

Relative pronouns are such as relate to some word or phrase spoken of before, which is called the antecedent.

In Italian these pronouns are two, *che*, and *quale*; to which may be added, *cui*, *chi* (1).

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(1) Some grammarians have added *cui* and *chi*; but we think that *cui* cannot be called a relative by itself, as it is nothing but a

*Declension of Relatives.*

*Che*, referring to persons or things, is declined with the indefinite article, *di*, *a*, *da*.

Nom.	che.....	<i>who, that, which</i>
Gen.	di cui (1) ...	<i>of whom, of that, of which</i>
Dat.	a cui.....	<i>to whom, to that, to which</i>
Acc.	che, cui....	<i>whom, that, which</i>
Abl.	da cui .....	<i>from whom, from that, from which</i>

*Che*, and all its derivatives, are of both genders and numbers; as, *l'uomo che amo*, the man whom I love; *la donna che m'ama*, the woman who loves me.

*Che*, referring to a whole phrase spoken of before, is declined with the definite article *il*, and is always of the masculine gender.

Nom.	il che.....	<i>which</i>
Gen.	del che .....	<i>of which</i>
Dat.	al che .....	<i>to which</i>
Acc.	il che .....	<i>which</i>
Abl.	dal che .....	<i>from which</i>

*Example.*

*Egli è partito da Londra, il che me dispiace molto*, he left London, which I am very sorry for.

*Quale* is declined with the definite article, *il*, for the masculine, and *la*, for the feminine; and makes *quali* in the plural, for both genders.

derivation of *che* in its oblique cases, as will be seen in its declension; and *chi* cannot be called a relative absolute, because it has no antecedent; but it is a mixture of both; for when we say, *chi dice questo, non dice la verità*, *chi* expresses both the relative and the antecedent; as, *he or she who* says so, does not speak the truth. However, we have inserted them for the sake of facility.

(1) Instead of *di cui*, *a cui*, *da cui*, we find in good authors, *di che*, *a che*, *da che*; but they are not to be imitated.

## Singular, Masculine, and Feminine.

Nom.	il, or la quále.....	who, that, which
Gen.	del, or della quále ..	of whom, of that, of which
Dat.	al, or alla quále .....	to whom, to that, to which
Acc.	il, or la quále .....	whom, that, which
Abl.	dal, or dalla quále ..	from whom, from that, from which

## Plural.

Nom.	i, or le quáli .....	who, that, which
Gen.	de', or delle quáli ...	of whom, of that, of which
Dat.	a', or alle quáli .....	to whom, to that, to which
Acc.	i, or le quáli .....	who, that, which
Abl.	da', or dalle quáli ..	from whom, from that, from which

*Chi* (1), signifying *he who, she who, &c.*, is declined with the indefinite article, *di, a, da*.

Nom.	chi .....	he, she, they, who
Gen.	di chi .....	of him, her, them, who
Dat.	a chi .....	to him, her, them, who
Acc.	chi .....	him, her, them, who
Abl.	da chi .....	from him, her, them, who

*Chi*, here, is employed only for persons, and stands for *quegli che*, or, *il quale*.

## Observations.

1. *Che* may drop the last letter, and take an apostrophe, before any vowel. Ex. *Che io*, or, *ch' io amo*, which I love; *che aveva*, or, *ch' aveva*, which he had.

2. *Quale* may drop the last vowel, and take an apostrophe, before a noun beginning with a vowel, only in the singular. In the plural it is never to be abridged; as—

il quale amáva,	or il qual' amava .....	who loved
la quale andáva,	or la qual' andava .....	who went
i quali amávano,	not i qual' .....	who loved
le quali andávano,	not le qual' .....	who went

---

(1) I say *chi*, signifying *he who, &c.*, because when it signifies *who* interrogatively, it belongs to the interrogative pronouns.



3. *Quale* may drop its last vowel without taking an apostrophe, in the singular only, and before a word beginning with a consonant; as—

nel qual dì.....*on which day*  
la qual dónna .....*which woman*

*Quali* may be abridged or syncopated thus, *quai*, or *qua'*; as—

i quái figliuóli .....*which children*  
le qua' donne .....*which women*

But the latter is not frequently used.

## SECTION V.

### OF INTERROGATIVE PRONOUNS.

These pronouns are called interrogative, because they serve to ask questions. They are, *chi*, *che*, and *quale*, and are declined with the indefinite article, *di*, *a*, *da*, as follows:—

Nom. <i>chi</i> ..... <i>who</i>	<i>che</i> ..... <i>what</i>
Gen. <i>di chi</i> .... <i>of whom</i>	<i>di che</i> ..... <i>of what</i>
Dat. <i>a chi</i> ..... <i>to whom</i>	<i>a che</i> ..... <i>to what</i>
Acc. <i>chi</i> ..... <i>whom</i>	<i>che</i> ..... <i>what</i>
Abl. <i>da chi</i> ... <i>from whom</i>	<i>da che</i> .... <i>from what</i>

#### SINGULAR.

#### PLURAL.

Nom. <i>quale</i> .....	<i>quali</i> ..... <i>which</i>
Gen. <i>di quale</i> .....	<i>di quali</i> ..... <i>of which</i>
Dat. <i>a quale</i> .....	<i>a quali</i> ..... <i>to which</i>
Acc. <i>quale</i> .....	<i>quali</i> ..... <i>which</i>
Abl. <i>da quale</i> .....	<i>da quali</i> ..... <i>from which</i>

### Observations.

1. *Che* (1) may or may not lose its last vowel before a word beginning with a vowel, and take an apostrophe; as—

*Che*, or *ch'uomo* è colui?....*what man is he?*  
*Che*, or *ch'è* questo?.....*what is this?*

(1) *Che*, in poetry, has sometimes dropped *he*, but it is not to be imitated.

2. Before a word beginning with an *h*, *che* is not abridged in prose ; as—

Che ha egli? .....*what is the matter with him?*

Che han fatto? .....*what have they done?*

The student, however, will do better to make use of *che* entire, before a vowel or a consonant.

3. *Quale* may or may not lose its last vowel in the singular, and take an apostrophe at pleasure, before words beginning with a vowel : before words beginning with a consonant, it takes no apostrophe ; as—

Qual'è la casa? .....*which is the house?*

Qual di questi due? .....*which of these two?*

Di qual onor parlate? .....*which honour do you speak of?*

A qual casa appartiene? ....*which house does it belong to?*

See the first examples of *quale*, underneath.

4. *Chi* is used in speaking of persons of both genders and numbers ; as—

B. 3. 9. *Disse Beltramo : e chi è la damigella?* Beltram said : and who is the young lady ?

B. 4. 10. *Il qual brancolare, sentendo le femmine che deste erano, cominciarono a dire, chi è là?* The ladies who were awake hearing the noise, said, who is there ?

*Che* is used in speaking of persons and things, and is of both genders and numbers. Ex.

B. 7. 9. *Or che avesti, che fai cotal viso?* Now, what is the matter with you—why do you make such faces ?

*Quale* is used in speaking of persons and things, is of both genders, and makes *quali* in the plural. Ex.

B. 10. 8. *Qual amore, qual ricchezza, qual parentado avrebbe i sospiri di Tito con tanta efficacia fatti a Gisippo nel cuor sentire, se non costei?* What love, wealth, or affinity, could have wrought so effectually upon the heart of Gisippus, as to make him feel the pangs of Titus, but this (friendship) ?

B. 10. 8. *Quali statti, quai mériti avrébbon fatto Gisippo non curár di pérdere i suoi parénti per soddisfäre all' amíco, se non costei?* What greatness, what merits, could make Gisippus heedless of disobliging all his relations to satisfy his friend, but this (friendship)?

## SECTION VI.

## OF IMPROPER PRONOUNS.

These pronouns are also called indefinite, and indeterminate, because they express their subjects in an indefinite or general manner.

Some grammarians have divided these pronouns into different classes; but as we think that such a division would only tend to puzzle the student without much benefit, we shall put them down alphabetically, and speak of them in the same order.

alcúno .....*somebody*  
 alquánto .....*some, a little*  
 altrettáli .....*such ones*  
 altrettánto ....*as much*  
 altri .....*some, others*  
 altro.....*other*  
 altrúi .....*others*  
 checchesía ....*whatsoever*  
 chicchesía ....*whosoever*  
 chiúnque .....*whoever*  
 ciascúno .....*every one*  
 ciaschedúno ...*every one*  
 cotále .....*such one*  
 cotánto .....*so much*  
 nessúno .....*nobody*  
 niúno .....*nobody*

núlo .....*no one*  
 ogni.....*every*  
 ognúno.....*every one*  
 parécchj .....*several*  
 quále .....*which, some*  
 qualche.....*any*  
 qualchedúno...*some one*  
 qualcúno .....*some one*  
 qualsísía.... } ..*whatever, or*  
 qualsivógli } ..*whoever, or*  
 qualúnque } ..*whatsoever*  
 quánto .....*as much*  
 tále .....*such*  
 tánto .....*so much*  
 tútto .....*all*  
 verúno .....*no one*

*Observations.*

1. Some of these pronouns have no plural, others have no singular, and others have both singular and plural, as we shall presently see.

2. Some of these pronouns are also adverbs, and as such, we shall speak of them in their respective places.

3. The following pronouns, taken as adjectives, have genders and numbers.

MAS. S.	FEM. S.	MAS. P.	FEM. P.
alcúno .....	alcuna .....	alcuni .....	alcune
alquánto .....	alquanta .....	alquanti .....	alquante
altrettánto ....	altrettanta.....	altrettanti ...	altrettante
altro.....	altra .....	altri .....	altre
cotánto .....	cotanta .....	cotanti .....	cotante
quánto .....	quanta.....	quanti .....	quante
tútto .....	tutta .....	tutti .....	tutte

4. These pronouns are declined with the indefinite article, *di, a, da*. *Altro*, however, taken in a determined sense, has the definite article; as, *gli altri uómini, le altre dónne*, the other men, the other women.

5. All these pronouns may, in the singular, lose their last vowel, and take an apostrophe, before words beginning with a vowel. *Alcúno*, however, may lose its last vowel before words beginning either with a vowel or a consonant, but not in the feminine.

alcun uomo ....	<i>any man</i>	alcun libro .....	<i>some book</i>
alcuna casa, <i>not</i>			
alcun casa ....	<i>any house</i>		

6. The following pronouns, whether taken as substantives or adjectives, are susceptible of genders only, but have no plural.

MAS.	FEM.	MAS.	FEM.
ciaschedúno ..	ciascheduna	ognúno .....	ognuna
ciascúno .....	ciascuna	qualcúno .....	qualcuna
nessúno .....	nessuna	qualchedúno ...	qualcheduna
núllo .....	nulla	verúno .....	veruna
niúno .....	niuna		

These pronouns are declined with the indefinite article, *di, a, da*.

All these pronouns, in the masculine, may lose their last vowel *o*, before words beginning either with a vowel

or a consonant ; but before feminine nouns, when they drop their last vowel *a*, an apostrophe is to be inserted in its place.

ciascún uómo. *every man*      ciascún libro ....*every book*  
 ciascún' orma *every footstep*      ciascun' arme ....*every weapon*

7. The following pronouns are indeclinable, admit of both genders, have no plural, and are declined with *di*, *a*, *da*.

chichesía ....chiúnque .....ogni .....qualche  
 qualsisía .....,qualsivógliá .....qualúnque

These pronouns are never to drop any of their last vowels ; and though *ogni* and *qualche* are sometimes found abridged, we think it is better not to imitate those writers who have taken such a liberty.

8. The following pronouns have no singular.

altrettáli.....parecchj

*Altrezzáli* is of both genders, and is declined with the definite article, *gli*, and *le* ; and *parecchj* makes *parecchie*, for the feminine, and is declined with *di*, *a*, *da*.

9. The following pronouns are of both genders, admit of a plural, and are declined with or without the article.

cotále.....cotali  
 quále .....quali  
 tale .....tali

These three pronouns may or may not lose their last letter in the singular ; in the plural, they may be synco-pated or abridged thus :—

cotáli.....cotai.....cota'  
 quáli .....quai .....qua'  
 táli .....tai .....ta'

The last method, however, that is, the abridged, is rather affected, and is better not to be imitated.

10. *Altri* is of both genders, and of both numbers, and is declined thus:—

Nom.	altri
Gen.	d'altri, <i>or</i> d'altrui
Dat.	ad altri, <i>or</i> ad altrui
Acc.	altri, altrui
Abl.	da altri, <i>or</i> da altrui

*Altrui* is never used in the nominative case, and is also indeclinable; that is, it may be used with or without *di, a, da*.

## CHAPTER V.

## OF VERBS.

## SECTION I.

## OF THE NATURE OF VERBS IN GENERAL.

A verb, *verbo*, is a word which signifies TO BE, TO DO, or TO SUFFER; as, *Io sono*, I am; *Io amo*, I love; *Io sono amato*, I am beloved.

Verbs in Italian are of two kinds, personal and impersonal.

The personal is that which has three different persons, and is divided into—

<i>active</i> .....	attivo
<i>passive</i> .....	passivo
<i>neuter</i> .....	néutro
<i>reflective</i> .....	reflettivo
<i>reciprocal</i> .....	recíproco

A verb active expresses an action, and necessarily implies an agent, and an object acted upon; as, to love, *amare*; I love God, *Io ámo Dio*.

A verb passive expresses a passion or a suffering, or the receiving of an action, and necessarily implies an object acted upon, and an agent by which it is acted upon; as, to be loved, *éssere amato*; Peter is loved by Anna, *Piétro è amato da Anna*.

A verb neuter expresses neither action nor passion, but being, or a state of being; as, I am, *io sono*; I sleep, *io dormo*; I sit, *io seggo*.

A verb reflective expresses an action in which the agent acts, and is acted upon by himself. I love myself, *io mi amo*; he knows himself, *egli si conósce*.

A verb reciprocal is when the agent acts, and is acted upon by another agent; and as two persons are required

to act and to be acted upon, this verb has no singular. Peter and Anthony beat each other, *Pietro ed António si băttono*; that is, Peter beats Anthony, and Anthony beats Peter.

A verb impersonal is that which has not all the persons required to conjugate a verb. They are of three sorts—

1. Those of the first are called *impersonáli rigorósi*, impersonal absolute; as, *tuóna*, it thunders; *baléna*, it lightens.

2. Those of the second sort are called, *mezzo impersonáli*, half impersonal; which, though they may be used personally, are used impersonally in the third person; as, *mi piáce*, I like; *mi pare*, it seems to me, &c.

3. The third sort contains impersonals formed by verbs personal used in the third person with *si* before it; as, *si dice*, it is said; *si fa*, it is done.

To the signification of the verb are superadded the designation of number, by which it corresponds with the numbers of the noun, either singular or plural; of person, by which it corresponds with the several personal pronouns; of mood, by which the action, passion, or being is expressed; and, lastly, of time, by which it represents the action, passion, or being, as, present, past, and future. In a verb, therefore, are to be considered—

<i>numbers</i> .....	númeri
<i>persons</i> .....	persóne
<i>moods</i> .....	módi
<i>tenses</i> .....	témpi

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## SECTION II.

### OF NUMBERS AND PERSONS.

Verbs have two numbers, the SINGULAR and the PLURAL: as, I speak, *io parlo*; we speak, *noi parliámo*.



Each number has three persons.

Singular.

First person .....	<i>I love</i> .....	<i>io ámo</i>
Second.....	<i>thou lovest</i> .....	<i>tu ámi</i>
Third.....	<i>he loves</i> .....	<i>egli áma</i>

Plural

First person.....	<i>we love</i> .....	<i>noi amiámo</i>
Second.....	<i>you love</i> .....	<i>voi amáte</i>
Third.....	<i>they love</i> .....	<i>églino ámano</i>

Thus, the verb in Italian, throughout all its tenses, varies its endings to express, or agree with, different persons of the same number; as, I speak, *io parlo*; thou speakest, *tu parli*; he speaks, *egli parla*, &c.; and also, to express different numbers of the same person; as, *tu parli*, thou speakest; *voi parláte*, you speak; *egli parla*, he speaks; *églino párlano*, they speak.

As Italian verbs have different terminations, according to the difference of persons and numbers, they, by a peculiarity belonging to the language, may, in some cases, be used without the personal pronouns; thus, in saying *amo*, I love; *amiámo*, we love; instead of *io amo*, *noi amiamo*, the student who is acquainted with the terminations of the verb, is not at a loss to find that *amo* is the first person singular, and *amiamo* the first person plural.

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SECTION III.

OF MOODS.

Mood, or mode, is a particular form of the verb, shewing the manner in which the being, action, or passion, is represented.

There are, in Italian, four moods of verbs.

- I. l'infinito.....*the infinitive*
- II. l'indicativo .....
- III. il soggiuntivo .....
- IV. l'imperativo .....

We begin to reckon the moods by the infinitive, because all the other moods are derived from the infinitive.

The infinitive mood expresses a thing in a general and unlimited manner, without any distinction of number or person; as, *amáre*, to love; *andáre*, to go; *pérdere*, to lose.

The indicative mood simply indicates or declares a thing, or asks a question; as, *egli ama*, he loves; *egli è andato*, he is gone; or, *ama egli?* does he love? *è egli andato?* is he gone?

The subjunctive mood represents a thing, under a condition, motive, wish, supposition, command, fear, &c. and is preceded by a conjunction, expressed, or understood, and attended by another verb. *Egli gode di perfetta salute, benchè pája ammaláto*, he enjoys perfect health, though he seems sickly. *Paja* is the subjunctive governed by *benchè*, a conjunction. *Io non crédo sia partito*, I do not think he is gone away. *Sia* is the subjunctive governed by the verb *credo*, and the conjunction *che* which is understood, thus, *io non crédo che sia partito*.

The imperative mood is used for commanding, exhorting, entreating, or permitting; as, *váttene*, begone; *fate attenzione ai vóstri affári*, mind your business; *preghiámo Iddio*, let us pray to God; *andáte in pace*, go in peace.

Though this last mood derives its name from its intimation of command, it is used on occasions of a very opposite nature, even in the humblest supplications of an inferior being, to one who is infinitely superior; as, *dácci oggi il nóstro páne quotidiano, e rimétti a noi i nóstri débiti*, give us this day our daily bread, and forgive us our trespasses.

Some grammarians have reckoned five moods instead of four, but we have been satisfied to exhibit such only as are obviously distinct, and necessary to answer our purposes.

## SECTION IV.

## OF THE TENSES.

Tense, *tempo*, being the distinction of time, admits of present, *présente*; past, *passáto*; future, *futúro*.

The present tense represents an action or event, as passing at the time in which it is mentioned.

The past tense represents an action or event, as elapsed at the time when it is mentioned.

The future expresses an action or event as yet to come, either with or without respect to the precise time.

As every mood is susceptible of tenses, we shall speak of each of them separately.

The infinitive has three tenses in Italian, the present, the past, and the future, as we observed before; but without any precise determination of time.

The present is simply *amáre*, to love; *vedére*, to see. The past is formed by the infinitive, *avére*, and the participle of any verb; as, *avére amáto*, to have loved; *avere credúto*, to have believed. And the future is formed by putting the verb, *essere per*, to be; *avere a*, or *ad*, or *da*, to have, before any infinitive; as, *sono per andáre*, I am to go; *ho a díre*, I have to say.

The indicative has likewise three tenses, present, past, and future.

The present tense is—

io ámo .....	<i>I love</i>
tu léggi.....	<i>thou readest</i>
egli díce .....	<i>he says</i>
noi andiámo .....	<i>we go</i>
voi credéte.....	<i>you think</i>
eglino védono .....	<i>they see</i>

As there are some critics, whom we would rather call cobblers than literary men, that have had something to say about our explanation of the tenses, we will now lay down some examples to give authority to what we advanced in our small Grammar.

1. This tense is used in speaking of an action or event, as passing at the time in which it is mentioned.

B. 10. 8. Io conóscó *quánto* pòssono *le fórze d'amóre*, I know how powerful love is.

B. 10. 8. *I vóstri rammarichí i piú da fúria, che da ragióne incitáti .... vítúperano, mórdono, e dánnano Gisíppo*, your complaints, arising more from rage than reason....revile, offend, and condemn Gisippus.

2. The present tense is likewise used in speaking of actions continued, with occasional intermissions, to the present time.

B. 5. 8. *Ed avvíene, che ogni Venerdì in su quest'ora, io la giúngo qui, e qui ne fo lo strázio che vedrái*; and it happens, that every Friday about this time I overtake her here, and torment her, as you will see. *Giúngo* and *fo* are the actions taking place with the intermission of a week; that is, from one Friday to another.

3. This tense is substituted for the past in animated narrations.

Albergati. Nov. *Esce velóce da quélla tómba, córre al palágio; non è piú incérto il suo pássó, non è piú dúbbia la via, non è piú oscúra la notte*; he went quickly out of that tomb, ran to his palace; his steps were no longer uncertain, the way was no longer doubtful, night was no longer dark. *Esce, corre, and è*, are all in the present tense, instead of the past, *uscì, corse, era*.

4. The present tense is used in speaking of a future action, as in the following cases:—

B. 10. 9. *Quéllo che mi díte di fáre, si fáccia tósto, perciocchè dománe è l'último dí che io debbo essere aspettáto*; what is to be done, I beg you will have it done immediately, for to-morrow will be the last day of my being expected. In like manner we say, *il mese, la settimána, l'anno, la primavera, l'estate, l'autunno, l'inverno, che viene*, next month, week, year, spring, summer, autumn, winter, instead of *il mese che verrá, la settimána che verrá, &c.*

The past tense represents an action as elapsed at the time when it is mentioned, and is expressed in Italian five different ways, viz.—

- I. pretérito imperfétto .....*first imperfect tense* (1)
- II. pretérito indetermináto.....*second imperfect tense*
- III. pretérito determináto.....*perfect tense*
- IV. trapassáto imperfétto .....*first pluperfect tense*
- V. trapassáto perfétto .....*second pluperfect tense*

I. *Il pretérito imperfétto*, the first imperfect tense, is—

io avéva .....	<i>I had</i>
tu amávi .....	<i>thou lovedst</i>
egli parláva .....	<i>he spoke</i>
noi dicevámó .....	<i>we said</i>
voi faceváte .....	<i>you did</i>
eglino scrívévano .....	<i>they wrote</i>

1. This tense in Italian represents the action or event, as remaining unfinished at a certain time past.

B. 4. 1. *E veggéndo, che il pádre, per l'amór che egli le portáva, póco cúra si dáva di piú maritárta, nè a lei onésta cósá paréva il richiédernelo, ecc.*; and, seeing that her father, on account of the love he bore her, took no care to marry her again, and it seeming not so modest in her to ask it, &c.

B. 3. 1. *Io lavoráva un lóro giardíno, bello e gránde, e óltre a quéstó, andáva alcúna vólta al bósco per le légne, attignéva ácqua, e facéva cotáli altri servigétti; ma le dónne mi dávano si póco, che io non ne potéva appéna pagáre i calzári;* I had the care of a large garden; and, besides that, I used sometimes to go to the forest for wood, I drew water, and did other services for them; but my wages were so small, that they would scarcely find my shoes.

2. This tense is used in speaking of the actions, dispositions, and good or bad qualities of persons or things

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(1) As the English language has only one imperfect, and one pluperfect, we have distinguished them, in this grammar, by first imperfect, second imperfect, first pluperfect, second pluperfect.

no longer existing at the time in which they are mentioned.

B. 5. 1. *La móglie, che Isabélla avea nome*, his wife, who was called Isabella.

Bembo. *Era quéstó giardíno vágo mólto*, this garden was very pleasant.

B. 5. 10. *La móglie era una giòvane di pélo róssó*, his wife was carrotty.

B. 5. 10. *Una vécchia che paréva sánta Veridiána che dà beccáre alle serpi*, an old woman who appeared St. Veridiana, feeding serpents.

B. 3. 4. *Il quále assái giòvane, e bello délla persóna era*, who was a very young and handsome man.

*Aveva, era, pareva*, first imperfect, not *ebbe, fu, parve*; for in the latter case it would mean an action which took place only once.

3. This tense is used in speaking of actions interrupted.

B. 1. 3. *Méntre stávan cenándo, venne il maríto*, while they were at supper, her husband came.

B. 2. 5. *Egli incontrò la Catella che veniva*, he met with Catella, who was coming.

*Stavan* and *veniva* are actions interrupted.

II. *Il preterito indeterminato*, the second imperfect tense, is—

io amai .....	<i>I loved</i>
tu dicésti.....	<i>thou saidst</i>
egli parlò .....	<i>he spoke</i>
noi andámmo.....	<i>we went</i>
voi scrivéste.....	<i>you wrote</i>
eglino finirono .....	<i>they finished</i>

1. This tense represents an action or event past and finished a long time since, though the precise time is not denoted by the verb itself; or, otherwise, it represents an action or event happening only once, without leaving any traces of it behind, when the verb is accompanied with an adverb of time past.

B. 5. 8. *E dietro a lei víde venire un cavalier brúno*, and he *saw* a knight dressed in black following her.

B. 5. 8. *Ma il cavalière che quèsto vide, gli gridò di lontáno*, but the knight who saw it, cried from afar to him.

*Vide* and *gridò* show that the actions are past and finished, and no traces of them left behind.

B. 10. 9. *E il seguente dì, fece il Saladín fare in una gran sála un bellissimo, e ricco létto*, the following day the Saladin had a most beautiful and rich bed put up in a grand drawing-room.

B. 3. 1. *Uno dì la Badéssa il vide*, one day the Abbess saw him.

B. 4. 6. *Se io fóssi volúto andáre diétro a' sógni, io non ci saréi venúto, non tánto per lo tuo, quánto per uno, che io altresì quèsta nótte passáta ne féci*; if I had any faith in dreams, I should not have come here; and not so much for the sake of your's, as of one I had last night.

*Fece, vide, féci*, and not *faceva, vedeva, facevo*, because they are here accompanied with *il seguente dì, uno dì, notte passata*, all of which are adverbs of time, that require this tense instead of the first imperfect.

### III. *Il preterito determinato*, the perfect tense, is—

io ho avúto.....	<i>I have had</i>
tu séi státo .....	<i>thou hast been</i>
egli è amáto .....	<i>he is loved</i>
noi abbiámo veduto .....	<i>we have seen</i>
voi avéte scrítto .....	<i>you have written</i>
eglino hánnno parláto .....	<i>they have spoken</i>

1. This tense refers to what has taken place a little while before.

B. 3. 5. *Che ti páre? Hott' io béne la proméssa servata? Messer, no: voi m' avéte fáttö parlár con una státua di mármó*. What do you think of it? Have I not kept my promise? No, Sir; you have made me speak to a marble statue.

B. 3. 5. *Ed or volésse iddio che io fatto l'avessi, perciò che voi avéte comperáto, ed io non l' ho vendúto*; and now, would to heaven that I had done so; because you have obtained it by purchase, without my selling it to you.

*Hott' io servata, voi m' avete fatto, avete comperato, ho venduto*, show the actions that have taken place but a little while before, as the promise was made just before.

2. This tense denotes a thing that is past in such a manner that there is still actually remaining some part of the time to slide away, wherein we declare that the thing has been done; and it is generally accompanied with an adverb of time.

B. 3. 5. *Anzi t' ho sempre amato, e avuto caro innanzi ad ogni altro; ma così m' è convenuto fare per paura d' altrui*; I always loved you far beyond every other person; but that behaviour was necessary, for fear of other people.

B. 3. 6. *Io, misera me, già sono otto anni, t' ho più che la mia vita amato*. Alas! for these eight years have I loved you more than my very life.

In the first example, *ho amato, è convenuto*, show that the actions are passed; but a part of the time still remains, that is, she still loves him, and is still afraid. Likewise, *ho amato*, in the second example, shows that the eight years are not yet elapsed.

3. In general, the perfect tense may be used whenever the action is done at a time, the period of which is still continuing when we speak; and such a time may be a century, a year, a month, a week, a day, or any number of centuries, years, &c.

*Per tre secoli interi non c'è mai stato alcun cangiamento nelle leggi.*  
*For three whole centuries no alteration has taken place in the laws.*

*L'ho veduto due volte quest' anno.* I saw him twice this year.

*Non sono stato all' opera questa settimana.* I have not been to the opera this week.

With regard to *questa mattina*, this morning, it is to be observed, that if the morning is already elapsed, we use the second imperfect with *questa mattina*; but if the morning is not elapsed when we speak, the perfect tense is used. Thus, if we speak in the afternoon, we say, *lo vidi stamattina*, I saw him this morning. If we



speak in the same morning, we say, *l'ho vedúto stamattina*.

IV. *Il trapassato imperfetto*, the first pluperfect tense, is—

io avéva avúto .....	<i>I had had</i>
tu éri amáto .....	<i>thou wast loved</i>
egli avéva vedúto .....	<i>he had seen</i>
noi avevámo dáto .....	<i>we had given</i>
voi aveváte détto.....	<i>you had said</i>
eglino avévano scrítto .....	<i>they had written</i>

1. This tense represents an action, not only as past, but also, as done prior to another action which is about to begin.

B. 3. 8. *Quándo i mónaci che detto avévan mattutíno, córsono colà, e conóbbero la vóce di Feróndo*; the monks who had just ended their morning service ran thither, and recognised the voice of Ferondo.

B. 3. 8. *Era Feróndo tútto pállido, come colúí, che tánto témpo era státo sénza vedére il ciélo*; Ferondo was quite pale, as he had been so long confined, without seeing day-light.

In these examples, *avevan detto* shows an action done before *corsono*; and *era stato*, before he came out of the tomb.

This tense, however, is subject to the same rules as the first imperfect, always observing the rule as above, namely, of using it in speaking of an action done just before another action is to begin.

V. *Il trapassato perfetto*, the second pluperfect tense, is—

io ébbi avúto .....	<i>I had had</i>
tu fósti amato .....	<i>thou wast loved</i>
egli ebbe vedúto .....	<i>he had seen</i>
noi avémmo dáto .....	<i>we had given</i>
voi avéste détto .....	<i>you had said</i>
eglino ebbero scrítto.....	<i>they had written</i>

1. This tense is used as the second imperfect, and is generally accompanied with *poichè, quando, dopo che, subito che, &c.*

B. 3. 8. *Ora in così fatti ragionamenti e in simili....* fu tenuto *Ferondo da dieci mesi*; in this manner was Ferondo kept there about ten months.

B. 3. 8. *Ma poichè la gente alquanto si fu assicurata con lui, domandandolo di molte cose, ... ei rispondeva*; but when people were convinced of his really being alive, and had asked him questions, he answered.

B. 3. 5. *Andò nella camera alla donna, e quando detto l'ebbe come agevolmente poteva il palafreno guadagnare, le impose*; he went to his wife's room, and when he had told her how easily he could get the horse, he enjoined her.

The future represents an action or event as yet to come, and is expressed two ways in Italian, as well as in English, viz.—

- 1 futuro imperfetto.....*first future*  
 2 futuro perfetto .....*second future*

I. *Il futuro imperfetto*, the first future, is—

Io avrò .....	<i>I shall have</i>
tu sarai .....	<i>thou shalt be</i>
egli farà .....	<i>he shall do</i>
noi vedremo .....	<i>we shall see</i>
voi andrete .....	<i>you shall go</i>
eglino daranno .....	<i>they shall give</i>

1. This tense is used to express future actions.

B. 3. 8. *E come, disse la donna, vi potrà andare vivendo? Disse labate; egli convien ch' e' muoja, e così v'andra*; And what! go there alive? said the lady. He must die, answered the abbot, and thus he shall go thither.

2. This tense is made use of, instead of the present, in doubtful actions.

Gold. Ver. Am. *Eh! via, caro amico, parrà a voi che non vi vòglia bene*; Come then, dear friend, perhaps you think she does not like you.

Gold. Pam. (Jevre.) *Che le avete fatto che piange?* (Bonfil.) *Un male assai grande; le ho donato un anello.*

(*Jevre.*) *Dúnque* piangerà, *d'allegrezza* (*Bonfil.*) *No, piange per verecòndia.* What have you done to make her cry?—I did something very bad, I presented her with a ring.—She, then, cries for joy.—No, she cries through bashfulness.

In these two examples, *parrà* and *piangerà* are two actions, shewing doubt in the speaker. In like manner, if any one knocks at the door of a room, those who are within say to each other: *Chi mai sarà?* Who *can* it be? Or, if any one goes out, he who remains at home, says: *Dove sarà andato colúì?* Where *can* he be gone? *can*, in both examples shewing doubt, is put in the future.

## II. *Il futuro perfetto*, the second future, is—

avrò avúto.....	<i>I shall have had</i>
sarái státo.....	<i>thou wilt have been</i>
avrà amáto .....	<i>he will have loved</i>
avrémo détto .....	<i>we shall have said</i>
avréte fáto .....	<i>you will have done</i>
avránno scrítto .....	<i>they will have written</i>

1. This tense intimates that the action will be fully accomplished at or before the time of another future action or event.

B. 2. 1. *Fátevi dire quándo, e dóve io gli tágliai la bórsa, ed io vi dirò quéllo che io avrò fatto;* order them to say when and where I robbed them, and I will tell you what I have done.

2. This tense is used instead of the perfect tense, in doubtful or contradictory actions.

Gold. (*Beatrice.*) *Ha détto a me che lo chiamáva a Venézia una lèttara di suo zio, ed ora díce che suo zio sta per moríre.* (*Florindo.*) *Avrò détto che ho da andáre per una lèttara che trátta di mio zio.* (B.) He told me he was to go to Venice on account of a letter sent to him by his uncle; and now he says his uncle is on his death-bed. (F.) Perhaps I have said that I am to go for a letter which concerns my uncle. *Avrò detto for ho detto.*

In like manner, if we are told that such a person is come where we are, without knowing the cause of his coming, we say, *perchè mai sarà venuto?* Wherefore is he come? Or, if any one were to ask another to guess where he has been, the answer is, *forse sarai andato all' Opera*—perhaps you have been to the Opera; *sarai*, for *sei*.

The indicative, then, has eight tenses, namely—

- I. il presente .....*the present tense*
- II. il preterito imperfetto .....*the first imperfect tense*
- III. il preterito indeterminato ..*the second imperfect*
- IV. il preterito determinato ....*the perfect tense*
- V. il trapassato imperfetto ....*the first pluperfect tense*
- VI. il trapassato perfetto .....*the second pluperfect tense*
- VII. il futuro imperfetto .....*the first future tense*
- VIII. il futuro perfetto .....*the second future tense*

Many other different names have been given to the tenses, but not to confuse the learner, we have substituted those that are most in use, and approved of by good writers. As to the English names, we have made use of those in Murray's Grammar; and with respect to *il preterito determinato*, and *trapassato perfetto*, which the English language comprehends under the name of imperfect and pluperfect, the second imperfect, and second pluperfect, have been substituted.

### *Of the Subjunctive.*

The tenses of this mood express, as the indicative, the present, the past, and the future.

The present is—

io ábbia .....	<i>I may have</i>
tu sía.....	<i>thou mayst be</i>
egli véggia .....	<i>he may see</i>
noi andiamo .....	<i>we may go</i>
voi facciáte .....	<i>you may do</i>
eglino díano.....	<i>they may give</i>

1. This tense represents a present and future action, only by the sense of the sentence.

B. §. 9. *Mi piáce che voi mi maritiáte*—I am glad you will get a husband for me. *Maritiáte* here, is future,

because the lady who speaks, expects that reward after she has cured the king.

B. 3. 5. *Tutta fiata, non voglio che tu créda, che io nell' ánima státa sia quello che nel viso mi s'óno dimostráta*; yet, do not imagine that I was as hard hearted as I seemed to be. *Créda* here may be considered as the present tense, because it represents an action going to take place directly.

The imperfect likewise represents either a future action, or a past one.

B. 5. 8. *E fatto fare un grande apparecchiaménto, come se in Francia...andare volésse...di Ravénna uscì*; and making extraordinary preparations, as if he were going to France, he left Ravenna. *Volesse* represents a future action, as yet to come.

B. 3. 5. *Questa parola piáque molto al cavaliere, il quále, come che buona opinione avésse délla donna, ancora ne la prése migliore*; the knight was much pleased with it; and if he had a good opinion of his lady before, he had now a better. *Avesse* here denotes a past action, as the gentleman *had* a good opinion of his lady.

The past tense denotes only a past action, and has no need of examples. This mood has also two tenses, simple and compound, which Buommattei calls *passato* and *trapassáto indetermináto*; but as this name is the same as the pluperfect of the indicative, we will call them *condizionále sémplíce* and *compósto*. See the conjugation of *avére*, page 129. With respect to the use of the subjunctive, see the Syntax.

The imperative has only two tenses; namely—

The present and the future, which have no first person singular.

The present is—

abbi tu.....	have thou
sía egli.....	let him be
facciámo noi.....	let us do
dáte voi.....	give you
vádano eglino.....	let them go

1. The present tense is used for commanding, exhorting, or entreating.

B. 2. 2. *Va su, e guárda fuór del múro a piè di quest' úscio, chi v' è*; go and look over the wall at the door, to see if there is any body there. The mistress commands her maid.

B. 2. 2. *Confortátevi, státe lietaménte, voi siéte in casa vóstra*; comfort yourself, cheer up: do as if you were at home. A lady exhorts a man not to be afraid.

B. 4. 8. *Deh, per Dio, Girólamo, váttene*; for God's sake, go away, Girolamo. A lady begs her lover to go away.

The future is the same as that of the indicative, and is likewise used for commanding, exhorting, and praying, to do an action, not in the present tense, and quickly, but some time after.

B. 4. 9. *Prenderái quel cuor di cinghiále, e fa che tu ne fácci una vivandetta*; take that heart of a wild boar, and make a ragout with it.

B. 7. 7. *Tu prenderái un buon bastóne e andrátene al giardino . . . . dirái villanía ad Egano, e sonerámelo béne col bastóne*; take a cudgel, and go into the garden . . . . give Egan some hard language, and afterwards cudgel him soundly.

In the above examples, a command, exhortation, or entreaty, is evidently implied.

Modern grammarians have not made mention of the future of the imperative; but in this case we follow the example of Buommattei, as we are persuaded that it is quite necessary that the learner should be made acquainted with it.

### *Remarks on the Tenses.*

In treating of the tenses, there are two things to which attention ought principally to be directed, the *relation* which the several tenses have to one another in

respect of time, and the *notice* which they give of an action's being completed, or not completed.

The present tense and the first imperfect, both of the indicative and the subjunctive, as well as the first future, may be used either definitely or indefinitely, both with respect to time and action.

When they denote customs or habits, and not individual acts, they are applied indefinitely; as—

*La religione è la base d'ogni virtù*—religion is the basis of all virtues. *Gli antichi Romani avevano un gran numero d'iddii*—the ancient Romans had a great number of deities. *Io farò ogni mio sforzo per servirvi*—I shall do all my efforts to serve you. *Purchè sia buono*—provided it is good. *Benchè v' andasse*—although he should go there.

In these examples, *è, avevano, farò, sia, andasse*, are used indefinitely, both with regard to action and time; for they are not confined to individual actions, nor to any precise points of present, past, or future time.

When they are applied to signify particular actions, and to ascertain the precise points of *time* to which they are confined, they are used definitely, and are formed by the simple tenses of *stare*, not of *essere*, and the active participles of the verb in question; as in the following instances:—

*Io sto scrivendo una lettera*—I am writing a letter. *Io venni quando tu lo stavi facendo*—I came when thou wast doing it. *Crèdo ch'egli stia scrivendo*—I think he is writing. *Temèvo che egli non istesse scrivendo qualche lettera*—I was afraid he was writing some letter. *Se starò dormendo, non mi svegliate*—if I am sleeping, do not awake me.

In these examples, *sto, stavi, stia, istesse, starò*, are the simple tenses of the verb *stare*, which in English signifies *to be*. These tenses mark the time; and the gerund or active participle, with which they are accompanied, denotes the action. Thus, if we say *sto*, we mark the present tense without the action; and by put-

ting the gerund *facendo, scrivendo, &c.* after it, we mark both the time and the action.

The other tenses of *stare* are not often used in this acceptation, and even the first future, of which we have given an example, has seldom been employed by good writers.

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## SECTION V.

### OF THE CONJUGATION OF PERSONAL VERBS.

The conjugation, *la coniugazione*, of a verb, is the regular combination and arrangement of its several numbers, persons, moods, and tenses.

Before we begin to conjugate these verbs, it is necessary to state that Italian grammarians have generally conjugated *éssere*, to be, before *avére*, to have; but the latter being in English used as an auxiliary to the former, and, besides, as we are to speak of active before we speak of passive verbs, we have thought proper to conjugate first *avere*, and then *essere*. With respect to the tenses, we place the single ones before the compound; and this change we think will render it easier for the student to conjugate them.

#### *Conjugation of AVERE, to have.*

Infinitive present ...to have	.....avére
Gerund(1) present .having.....	avéndo (2)
Participle.....had	avúto (3)
Infinitive past .....to have had	avere avuto
Gerund past.....having had.....	avendo avuto

(1) The gerund in English is also called active participle.

(2) *Avendo*, and all gerunds, are changed into infinitives, whenever a preposition precedes them, thus: in having, *in avere*; for having, *per avere*; with having, *con avere*; and not *in avendo*, *per avendo*, and *con avendo*.

(3) *Avuto*, and all other participles following *avere*, are indeclinable, that is to say, they do not alter their terminations; as will be seen in conjugating *avere*. These participles, however, will be declinable on certain occasions. See Participles.



## INDICATIVE.

## Present Tense.

Sing.	<i>I have</i> .....	io ho (1)
	<i>thou hast</i> .....	tu hái
	<i>he has</i> .....	egli ha
	<i>she has</i> .....	ella ha
	<i>it has</i> .....	egli, or ella ha
Plur.	<i>we have</i> .....	noi abbiamo
	<i>you have</i> .....	voi avéte
	<i>they have, m</i> .....	églino hánno
	<i>they have, f.</i> .....	élleno hánno

## First Imperfect Tense.

Sing.	<i>I had</i> .....	io avéva (2)
	<i>thou hadst</i> .....	tu avévi
	<i>he had</i> .....	egli avéva
Plur.	<i>we had</i> .....	noi avevámo
	<i>you had</i> .....	voi aveváte
	<i>they had</i> .....	eglino avévano

## Second Imperfect Tense.

Sing.	<i>I had</i> .....	io ébbi
	<i>thou hadst</i> .....	tu avésti
	<i>he had</i> .....	egli ébbe
Plur.	<i>we had</i> .....	noi avémmo (3)
	<i>you had</i> .....	voi avéste
	<i>they had</i> .....	eglino ébbero (4)

(1) *Ho, hai, ha, hanno*, have been spelt, both by writers and grammarians, without the *h*; and an accent inserted upon their first vowel, thus: *ò, ái, à, áнно*; but that method, though used by several writers of note, has never met with general approbation; therefore we advise the learner to use *h*.

(2) This person has been always terminated in *a*; custom, however, has changed it into *o*; and though we do not find it in Boccaccio, or any other ancient writers, we would not blame the learner for using the termination in *o*, as that distinguishes the first from the third. If, however, *io* is not dropped, *aveva* must be used. The same may be said of the first person of the imperfect of all verbs in general. The first and third person singular, and the third plural, of this tense, may lose their last *v*; thus, *io aveá, egli aveá, eglino aveano*: however, if the first person singular is made to end in *o*, the syncopation cannot take place.

(3) *Avémo* has been sometimes used for *avemmo*. Not to be imitated.

(4) *E'bbono* and *ébbeno* have been sometimes used for *ebbero*. Not to be imitated.

## First Future Tense.

Sing.	<i>I shall have</i> .....	io avrò (1)
	<i>thou wilt have</i> .....	tu avrái
	<i>he will have</i> .....	egli avrá
Plur.	<i>we shall have</i> .....	noi avrémo
	<i>you will have</i> .....	voi avréte
	<i>they will have</i> .....	eglino avránno

## Perfect Tense.

Sing.	<i>I have had</i> .....	io ho avúto
	<i>thou hast had</i> .....	tu hái avuto
	<i>he has had</i> .....	egli ha avuto
Plur.	<i>we have had</i> .....	noi abbiámo avuto
	<i>you have had</i> .....	voi avéte avúto
	<i>they have had</i> .....	eglino háanno avuto

## First Pluperfect Tense.

Sing.	<i>I had had</i> .....	io avéva avuto
	<i>thou hadst had</i> .....	tu avévi avuto
	<i>he had had</i> .....	egli avéva avuto
Plur.	<i>we had had</i> .....	noi avevámo avuto
	<i>you had had</i> .....	voi aveváte avuto
	<i>they had had</i> .....	eglino avévano avuto

## Second Pluperfect Tense.

Sing.	<i>I had had</i> .....	io ébbi avúto
	<i>thou hadst had</i> .....	tu avésti avuto
	<i>he had had</i> .....	egli ébbe avuto
Plur.	<i>we had had</i> .....	noi avémmo avuto
	<i>you had had</i> .....	voi avéste avuto
	<i>they had had</i> .....	eglino ébbero avuto

## Second Future Tense.

Sing.	<i>I shall have had</i> .....	io avrò avúto
	<i>thou wilt have had</i> .....	tu avrai avuto
	<i>he will have had</i> .....	egli avrá avuto
Plur.	<i>we shall have had</i> .....	noi avrémo avuto
	<i>you will have had</i> .....	voi avréte avuto
	<i>they will have had</i> .....	eglino avranno avuto

---

(1) All the persons of this tense have been frequently used by some writers without the *v*, thus: *arò, arai, arà, &c.*; but they are not to be imitated. The first and third persons singular of the future must always have an accent on their last vowel.

## SUBJUNCTIVE.

## Present Tense.

Sing.	<i>I may have</i> .....	io ábbia
	<i>thou mayst have</i> .....	tu ábbia (1)
	<i>he may have</i> .....	egli ábbia
Plur.	<i>we may have</i> .....	noi abbiámo
	<i>you may have</i> .....	voi abbiáte
	<i>they may have</i> .....	eglino ábbiano

## Imperfect Tense.

Sing.	<i>I might have</i> .....	io avéssi (2)
	<i>thou mightest have</i> .....	tu avéssi
	<i>he might have</i> .....	egli avésse
Plur.	<i>we might have</i> .....	noi avéssimo
	<i>you might have</i> .....	voi avéste
	<i>they might have</i> .....	eglino avéssero

## Conditional Simple.

Sing.	(3) <i>I should have</i> .....	io avréi (4)
	<i>thou shouldst have</i> .....	tu avrésti
	<i>he should have</i> .....	egli avrébbe (5)
Plur.	<i>we should have</i> .....	noi avrémmo
	<i>you should have</i> .....	voi avréste
	<i>they should have</i> .....	eglino avrébbero

Put *avuto* to these three tenses, and you will find their compounds, thus:—

<i>I may have had</i> .....	io ábbia avúto, &c.
<i>I might have had</i> .....	io avéssi avúto, &c.
<i>I should have had</i> .....	io avréi avúto, &c.

(1) *Abbia* may also be changed into *abbi*, only in the second person singular.

(2) This tense is very often rendered in English by *could*, *should*, *would have*.

(3) It is quite indifferent to use either *could*, *would*, or *should*, in this tense.

(4) This tense, like the future, has been used by authors of note, without the letter *v*, thus: *aréi*, *arésti*, *arébbe*, &c.; or with another *e* added to the above, thus: *averei*, *averesti*, *averebbe*, &c. Neither way is to be imitated.

(5) *Avrebbe* may also be changed into *avría*, and *avrèbbero* into *avrèbbono*, *avriano*, and *avrieno*; all of which may be used without impropriety.

## IMPERATIVE.

## Present Tense.

Sing. No first person	
<i>have thou</i> .....	ábbi tu (1)
<i>let him have</i> .....	ábbia egli
<i>let us have</i> .....	abbiámo noi
<i>have you</i> .....	abbiáte voi
<i>let them have</i> .....	abbiano eglino

## Future Tense.

Sing. No first person	
<i>thou shalt have</i> .....	avrái tu
<i>he shall have</i> .....	avrà egli
Plur. <i>we shall have</i> .....	avrémo noi
<i>you shall have</i> .....	avréte voi
<i>they shall have</i> .....	avránno eglino

*Observations.*

To conjugate a verb interrogatively, is to put the pronoun personal after it, as they do in English; but sometimes the pronouns are dropped, and the interrogation is only distinguished by the inflexion of the voice, to learn which, the assistance of a master is required.

The English particle *not* is rendered by *non*; which being accompanied with the verb, is to be put between the pronoun personal and the verb, in Italian. Ex.

Sing. <i>I have not</i> .....	io non ho
<i>thou hast not</i> .....	tu non hái
<i>he has not</i> .....	egli non ha
Plur. <i>we have not</i> .....	noi non abbiamo
<i>you have not</i> .....	voi non avéte
<i>they have not</i> .....	eglino non háno

But if there be a relative or a conjunctive pronoun (the situation of which being immediately before the

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(1) This person and the second person singular of all imperatives, are changed into infinitives, when accompanied with a negative, thus: Have thou not? *Non avere.*

verb), *non* is put between these pronouns and the personal pronouns. Ex.

Sing. *I have it not* .....io non l'ho  
*thou hast them not* .....tu non glihai  
*he has it not* .....egli non l'ha  
 Plur. *we have them not* .....noi non le abbiamo, &c.

There are more negatives, such as *nothing*, *none*, *nobody*; which being united to the verb. are resolved by *non niénte*, *non alcúno*, *non nessúno*. *Non*, then, is put before the verb, and *niénte*, *alcúno*, &c. after it. Ex.

*I have nothing* .....non ho niénte  
*thou hast none* .....non ne hai alcúno  
*he has nobody* .....non ha nessúno

*Avere*, joined with several substantives, forms different modes of speaking; as, *avere freddo*, to be cold; *avere caldo*, to be warm; all of which may be found with analogous examples in our Dictionary of Peculiarities.

### Conjugation of ESSERE, to be.

Infinitive present ...*to be* .....éssere  
 Gerund present ...*being*.....éssendo  
 Participle.....*been* .....státo (1)  
 Infinitive past.....*to have been*....essere stato  
 Gerund past .....*having been* ....esséndo stato

### INDICATIVE.

#### Present Tense.

Sing. *I am*.....io sóno  
*thou art*.....tu séi (2)  
*he is* .....egli è  
*she is* .....ella è

(1) *Stato*, and all other participles following *essere*, are declinable; that is to say, they are to agree with their nominative case, thus: if the nominative case is masculine, *stato* is used; if feminine, *stata*; if masculine plural, *stati*; if feminine, *state*. See the Participle.

(2) *Sei* is also spelled *se*?. Both good.

## Present Tense.

Plur.	<i>we are</i> .....	noi siámo (1)
	<i>you are</i> .....	voi siéte (2)
	<i>they are</i> .....	eglino sóno

## First Imperfect Tense.

Sing.	<i>I was</i> .....	io éra
	<i>thou wast</i> .....	tu éri
	<i>he was</i> .....	egli éra
Plur.	<i>we were</i> .....	noi eravámo (3)
	<i>you were</i> .....	voi eraváte (3)
	<i>they were</i> .....	eglino érano

## Second Imperfect Tense.

Sing.	<i>I was</i> .....	io fúi
	<i>thou wast</i> .....	tu fósti (4) (5)
	<i>he was</i> .....	egli fu
Plur.	<i>we were</i> .....	noi fúmmo
	<i>you were</i> .....	voi fóste
	<i>they were</i> .....	eglino fúrono

## First Future Tense.

Sing.	<i>I shall be</i> .....	io sarò
	<i>thou wilt be</i> .....	tu sarái
	<i>he will be</i> .....	egli sarà
Plur.	<i>we will be</i> .....	noi sarémo
	<i>you will be</i> .....	voi saréte
	<i>they shall be</i> .....	eglino saránno

## Perfect Tense.

Sing.	<i>I have been</i> .....	io sóno (6) stato (7)
	<i>thou hast been</i> .....	tu séi stato
	<i>he has been</i> .....	egli è stato

(1) Instead of *siámo*, *sémo* is also found in good authors. Not to be imitated.

(2) Instead of *siete*, *séte* is often found. Not to be imitated.

(3) Instead of *eravamo* and *eravate*, *eramo* and *erate* are sometimes used in a familiar style. Not to be imitated

(4) *Fosti* and *foste* have often been spelt *fusti* and *fuste*. Not to be imitated.

(5) Many authors have made *fosti tu* coalesce into one word, thus, *fostù*; and *avesti tu* into *avestù*. Not to be imitated.

(6) If a lady speaks, she must say *sono stata*, *ero stata*, *fui stata*, &c.

(7) It is to be observed, that the verb *essere* has no need of *avere*, as in English; and that to form the compound tenses, *stato*, its

## Perfect Tense.

Plur. *we have been*.....noi siámo stati  
*you have been*.....voi siéte stati  
*they have been*.....eglino sóno stati

## First Pluperfect Tense.

Sing. *I had been* .....io éra státo  
*thou hadst been*.....tu éri stato  
*he had been*.....egli éra stato  
 Plur. *we had been* .....noi eravámo stati  
*you had been* .....voi eraváte stati  
*they had been* .....eglino érano stati

## Second Pluperfect Tense.

Sing. *I had been* (1) .....io fúi státo  
*thou hadst been*.....tu fósti stato  
*he had been*.....egli fu stato  
 Plur. *we had been* .....noi fúmmo stati  
*you had been*.....voi fóste stati  
*they had been*.....eglino fúrono stati

## Second Future Tense.

Sing. *I shall have been*.....io sarò státo  
*thou wilt have been*.....tu sarái stato  
*he will have been* .....egli sarà stato  
 Plur. *we shall have been*.....noi sarémo stati  
*you will have been* .....voi saréte stati  
*they will have been*.....eglino saránno stati

participle, is to be put to the simple tenses of the same verb, thus : instead of saying *io ho státo*, I have been, the student is to say *io sono stato*, as if it were *I am been*. *Io era stato*, I had been, and not *io aveva stato* ; and so on of all other tenses.

(1) A certain pedagogue has condemned us for inserting this tense, saying it did not exist in the verb *essere* ; but we suppose he has never read any good authors, or if he has, it was without attention. Here are some examples, out of the hundreds which we could set down, to confute his assertions.

B. 10. 2. *L'abáte poi alquánto fu státo*—when the abbot had been some time. And again : B. 5. 9. *La quále, poichè piéna di lagrime ed amaritùdine fu stata alquanto*—who, after having wept, and been some time afflicted.

## SUBJUNCTIVE.

## Present Tense.

Sing.	<i>I may be</i> .....	io sía
	<i>thou mayst be</i> .....	tu sía (1)
	<i>he may be</i> .....	egli sía
Plur.	<i>we may be</i> .....	noi síamo
	<i>you may be</i> .....	voi síate
	<i>they may be</i> .....	eglino síano (2)

## Imperfect Tense.

Sing.	<i>I might be</i> .....	io fóssi (3)
	<i>thou mightest be</i> .....	tu fóssi
	<i>he might be</i> .....	egli fósse
Plur.	<i>we might be</i> .....	noi fóssimo
	<i>you might be</i> .....	voi fóste
	<i>they might be</i> .....	eglino fóssero

## Conditional Simple.

Sing.	<i>I should be</i> .....	io saréi (4)
	<i>thou shouldst be</i> .....	tu sarésti
	<i>he should be</i> .....	egli sarébbe (5)
Plur.	<i>we should be</i> .....	noi sarémmo
	<i>you should be</i> .....	voi saréste
	<i>they should be</i> .....	eglino sarébbro (5)

Put *stato* to the above tenses, and you will find their compounds, thus:—

<i>I may have been</i> .....	io sía státo, &c.
<i>I might have been</i> .....	io fóssi stato, &c.
<i>I should have been</i> .....	io saréi stato, &c.

- 
- (1) The second person may be changed into *sii*. Both good.  
 (2) *Siano* may also be changed into *sieno*. Both good.  
 (3) Some authors have used *io fussi, tu fussi, egli fusse, noi fussimo, fuste, fussero*, instead of the above. Not to be imitated.  
 (4) *Sarei* may lose its last letter, and take an apostrophe, whenever *io* follows it, thus—*sare'io*.  
 (5) *Sarebbe* and *sarebbero* may be changed into *saría, sarébbono, saríano, and saríeno*. All good.



## IMPERATIVE.

## Present Tense.

Sing.	No first person	
	<i>be thou</i> .....	sii tu (1)
	<i>let him be</i> .....	sía egli
Plur.	<i>let us be</i> .....	siámo noi
	<i>be you</i> .....	siáte voi
	<i>let them be</i> .....	siano églino (2)

## Future Tense.

Sing.	No first person	
	<i>thou shalt be</i> .....	sarái tu (3)
	<i>he shall be</i> .....	sarà egli
Plur.	<i>we shall be</i> .....	sarémo noi
	<i>you shall be</i> .....	saréte voi
	<i>they shall be</i> .....	saranno eglino

*Observations on avere and essere.*

The verb *to be*, being impersonally used in English, is rendered in Italian *avere*, or *essere*, when the particle *there*, by which it is accompanied, is expressed by *ci*, or *vi*, which is put before the third person, both singular and plural; as—

## Present Tense.

<i>there is</i> .....	{	ci è, or vi è
	{	ci ha, or vi ha
<i>there are</i> .....	{	ci sono, or vi sono
	{	ci hanno, or vi hanno

(1) *Sii* may change into *sia* and *sie* especially when a pronoun conjunctive follows; thus, *sieti*, *siami*, &c.

(2) *Siano* may change into *sicno*. Both good.

(3) This person may lose its last letter, whenever a relative or some other pronoun follows, and is joined with it thus; *saràne uno*, thou shalt be one of them.

## Imperfect Tense.

<i>there was</i> .....	{	ci era, or vi era
	{	ci aveva, or vi aveva
<i>there were</i> ...	{	ci erano, or vi erano
	{	ci avevano, or vi avevano

And so on of all the other tenses.

It is to be observed, that *ci* may drop the *i* and take an apostrophe before a word beginning with any vowel but *a* and *o*; but *vi* may lose the *i* before any vowel, without exception. Ex.

B. 8. 3. *Quante miglia ci ha? Maso rispose, háccene più di millanta*; how many miles are there? Maso answered, there is an infinite number.

B. 3. 1. *Egli ci avrà mille módi di fáre sì, che mái non si saprà*; there will be a thousand ways of managing in such a case, that nobody will ever be the wiser.

B. 3. 4. *Là dove ce n' è úna, che è mólto córta*, where there is one, which is very short (a way).

B. 3. 3. *Egli ci sónó delle áltre donne*, there are some women.

All the verbs are conjugated either with *avere*, or *essere*, as in English; that is, the active with *avere*, the passive with *essere*; but as, in Italian, there are many verbs that are not conformable to the English, in giving lists of all those that differ from them, we shall affix a mark to those that are conjugated with *essere*.

## SECTION VI.

## CONJUGATION OF REGULAR VERBS.

Some grammarians have made four conjugations of Italian verbs, by reckoning those ending in *ere* short, for one, and those in *ere* long, for another. Others have made five, by reckoning those in *ire*, that end in *o*

in the first person of the present tense, for one, and those that end in *isco* in the same first person of the present tense, for another. This, however, is not our intention, as so many conjugations are apt to create confusion; and as constant practice has led us into the most proper method of arranging them, we say that the

Infinitives of Italian verbs are terminated three several ways, by which three conjugations are formed.

The first consists of verbs ending in *are*, such as, *parlare*, to speak; *portare*, to bring; *donare*, to make a present of.

The second contains verbs ending in *ere*, both short and long; such as, *temere*, to fear; *credere*, to believe; *véndere*, to sell.

The third comprehends verbs ending in *ire*; such as, *capire*, to understand; *finire*, to finish; *pulire*, to clean.

### *First Conjugation.*

The regular verbs, the infinitives of which end in *are*, are terminated, throughout all their tenses, as follows:—

Infinitive, *are*.....Gerund, *ando*.....Participle, *ato*

#### INDICATIVE.

##### Present Tense.

o .....i .....a.....iámo .....áte .....ano

##### Imperfect Tense.

ávo.....ávi.....áva .....avámo ....aváte ....ávano

##### Second Imperfect Tense.

ái.....ásti .... ò .....ámno ....áste .....árono

##### First Future Tense.

erò.....erái ....erà..... erémo....eréte .....eráno

## SUBJUNCTIVE.

## Present Tense.

i .....i .....i .....iámo .....iáte .....ino

## Imperfect Tense.

ássi.....ássi .....ásse .....assimo ....áste .....ássero

## Conditional.

eréi .....erésti...erébbe..erémmo ..eréste....erébbero

## IMPERATIVE.

## Present Tense.

i .....a.....iámo .....áte .....ino

Change *are* of the infinitive into the above-mentioned terminations, and you will find the simple tenses of the first conjugation, without exception. As to the compound tenses, they are formed by putting the participle to the simple tenses of *avere*. Ex.

Infinitive present ...*to bring*.....portáreGerund present ....*bringing* .....portándoParticiple.....*brought*.....portátoInfinitive past.....*to have brought*..avére portatoGerund past .....*having brought*..avéndo portato

## INDICATIVE.

As the student is now acquainted with the personal pronouns, and as Italians do not always make use of them, (see page 113), we have thought proper to omit them in conjugating the verbs; we will use them, however, when the terminations of the different persons are alike, such as in the subjunctive, present and imperfect, &c. in which their being omitted would produce ambiguity.

## Present Tense.

Sing.	<i>I bring</i> .....	io pórt-o
	<i>thou bringest</i> .....	tu pórt-i
	<i>he brings</i> .....	egli pórt-a
Plur.	<i>we bring</i> .....	noi port-iámo
	<i>you bring</i> .....	voi port-áte
	<i>they bring</i> .....	eglino pórt-ano

## First Imperfect.

Sing.	<i>I brought</i> .....	port-ávo
	<i>thou broughtest</i> .....	port-ávi
	<i>he brought</i> .....	port-áva
Plur.	<i>we brought</i> .....	port-avámo
	<i>you brought</i> .....	port-aváte
	<i>they brought</i> .....	port-ávano

## Second Imperfect.

Sing.	<i>I brought</i> .....	port-ái
	<i>thou broughtest</i> .....	port-ásti
	<i>he brought</i> .....	port-ò
Plur.	<i>we brought</i> .....	port-ámmo
	<i>you brought</i> .....	port-áste
	<i>they brought</i> .....	port-árono

## First Future Tense.

Sing.	<i>I shall bring</i> .....	(1) port-erò	2)
	<i>thou shalt bring</i> .....	port-erái	
	<i>he shall bring</i> .....	port-erà	(2)
Plur.	<i>we shall bring</i> .....	port-erémo	
	<i>you shall bring</i> .....	port-eréte	
	<i>they shall bring</i> .....	port-eráno	

## Perfect Tense.

Sing.	<i>I have brought</i> .....	ho portato
	<i>thou hast brought</i> .....	hai portato
	<i>he has brought</i> .....	ha portato
Plur.	<i>we have brought</i> .....	abbiamo portato
	<i>you have brought</i> .....	avéte portato
	<i>they have brought</i> .....	háno portato

(1) The future and conditional of the verbs of the first conjugation, are never to be terminated in *arò* and *arei*; and if examples to the contrary are met with, they are not to be imitated.

(2) It is to be observed that the first and third persons singular of the future of all verbs, must have an accent on their last vowel, as above.

## First Pluperfect Tense.

- Sing. *I had brought* .....avévo portáto  
*thou hadst brought*.....avévi portato  
*he had brought*.....avéva portato  
 Plur. *we had brought*.....avevámo portato  
*you had brought* .....aveváte portato  
*they had brought*.....avévano portato

## Second Pluperfect Tense.

- Sing. *I had brought* .....ebbi portáto  
*thou hadst brought*.....avesti portato  
*he had brought* .....ebbe portato  
 Plur. *we had brought*.....avemmo portato  
*you had brought* .....aveste portato  
*they had brought*.....ebbero portato

## Second Future.

- Sing. *I shall have brought* .....avrò portáto  
*thou shalt have brought*.....avrái portato  
*he shall have brought* .....avrà portato  
 Plur. *we shall have brought* .....avremo portato  
*you shall have brought*.....avrete portato  
*they shall have brought*.....avranno portato

## SUBJUNCTIVE.

## Present Tense.

- Sing. *I may bring* .....io pórt-i  
*thou mayst bring* .....tu pórt-i  
*he may bring*.....egli pórt-i  
 Plur. *we may bring* .....port-íamo  
*you may bring* .....port-íate  
*they may bring*.....pórt-ino

## Imperfect Tense.

- Sing. *I might bring* .....io port-ássi  
*thou mightst bring* .....tu port-ássi  
*he might bring*.....egli port-ásse  
 Plur. *we might bring*.....port-ássimo  
*you might bring* .....port-ásste  
*they might bring* .....port-ássero

## Conditional.

Sing.	<i>I should bring</i> .....	port-eréi (1)
	<i>thou shouldst bring</i> .....	port-erésti
	<i>he should bring</i> .....	port-erébbe (2)
Plur.	<i>we should bring</i> .....	port-erémmo
	<i>you should bring</i> .....	port-eréste
	<i>they should bring</i> .....	port-erébbero (3)

Put *portato* to the simple tenses of the auxiliary verb *avere*, and you will find the compounds of the above three tenses, thus :—

<i>I may have brought</i> .....	io ábbia portato, &c.
<i>I might have brought</i> .....	io avéssi portato, &c.
<i>I should have brought</i> .....	io avréi portato, &c.

## IMPERATIVE.

## Present Tense.

Sing.	No first person	
	<i>bring thou</i> .....	pórt-a
	<i>let him bring</i> .....	pórt-i
Plur.	<i>let us bring</i> .....	port-iámo
	<i>bring you</i> .....	port-áte
	<i>let them bring</i> .....	pórt-ino

As the future of the imperative is like the first future of the indicative, in conjugating the verbs, we will omit it, as we think it sufficient to have conjugated it with the auxiliary verbs *avere* and *essere*.

*Remarks on verbs in are.*

When *are*, of the infinitives of the first conjugation, is preceded by *c* or *g*, such as *care* and *gare*; before all

(1) The first person singular of this tense, preceding the personal pronoun *io*, may drop the *i*, and take an apostrophe, thus; *porteré' io*.

(2) The third person singular may be changed into *ria*, thus; *amería, donería portería*.

(3) The third person plural may be changed into *porterébbono, porteriano*.

the terminations above mentioned beginning with *e* or *i*, an *h* is to be put, to harden the sound of *c* or *g*. This happens to be in the present and future of the indicative, in the present of the subjunctive, and the conditional, and also the imperative; as—

*Toccare*, to touch.

Ind. pres.	<i>I touch, &amp;c.</i> .....tocc-o, hi, a, hiámo, áte, ano
First imp.	<i>I touched, &amp;c.</i> .....tocc-ávo, ávi, áva, avámo, aváte, ávano
Sec. imp.	<i>I touched, &amp;c.</i> .....tocc-ái, ásti, ò, ámmo, áste, árono
First fut.	<i>I shall touch, &amp;c.</i> ....tocc-herò, herái, herà, herémo, heréte, heránno
Subj. pres.	<i>I may touch, &amp;c.</i> ....tocc-hi, hi, hi, hiámo, hiáte, hino
Imperfect.	<i>I might touch, &amp;c.</i> ..tocc-ássi, ássi, ásse, ássimo, áste, ássero
Conditional.	<i>I should touch, &amp;c.</i> ..tocc-heréi, herésti, herébbe, herémmo, heréste, herébbéro
Imperative.	<i>touch thou</i> .....tocc-a, hi, hiámo, áte, hino

*Pregare*, to pray.

Ind. pres.	<i>I pray, &amp;c.</i> .....preg-o, hi, a, hiámo, áte, ano
First imp.	<i>I prayed, &amp;c.</i> .....preg-ávo, ávi, áva, avámo, aváte, ávano
Sec. imp.	<i>I prayed, &amp;c.</i> ....preg-ái, ásti, ò, ámmo, áste, árono
First fut.	<i>I shall pray, &amp;c.</i> ..preg-herò, herái, herà, herémo, heréte, heránno
Subj. pres.	<i>I may pray, &amp;c.</i> ..preg-hi, hi, hi, hiámo, hiáte, hino
Imperfect.	<i>I might pray</i> .....preg-ássi, ássi, ásse, ássimo, áste, ássero
Conditional.	<i>I should pray</i> ....preg-heréi, herésti, herébbe, herémmo, heréste, herébbéro
Imperative.	<i>pray thou</i> .....prég-a, hi, hiámo, áte, hino

Observe, that verbs in *ciare* and *giare* lose the *i* in the future and conditional, &c.

*Cacciare*, to drive.

Future.	<i>I shall drive</i> .....cacc-erò, erái, erà, erémo, eréte, eránno
Conditional.	<i>I should drive</i> ....cacc eréi, eresti, erébbe, erémmo, eréste, erébbéro



*Mangiare*, to eat.

- Future. *I shall eat*.....mang-erò, erái, erà, erémo, eréte,  
eránno
- Conditional. *I should eat*.....mang-eréi, erésti, erébbe, erém-  
mo, eréste, erébbero

All verbs whose infinitives end in *are*, except a few, which will be found in the irregular ones, are conjugated as the above. Respecting the present tense, as there are some which are pronounced short and some long, we will insert a list of all of them at the end of the grammar.

## SECOND CONJUGATION.

The regular verbs, of which the infinitives end in *ere*, are terminated throughout all the tenses as follows:—

Infinitive *ere*.....Gerund *endo*.....Participle *uto*.

## INDICATIVE.

## Present Tense.

o.....i.....e.....iámo .....éte.....ono

## First Imperfect Tense.

évo ....évi ....éva .....evámo.....eváte .....évano

## Second Imperfect Tense.

éi .....ésti ....è.....émmo .....éste .....érono

## First Future Tense.

erò .....erái ....erà .....erémo .....eréte. ....eránno

## SUBJUNCTIVE.

## Present Tense.

a.....a.. ....a.....iámo .....iáte .....ano

## Imperfect Tense.

éssi.....éssi ....ésse .....éssimo.....éste .....éssero

## Conditional.

eréi ....erésti ..erébbe ...erémmo ....eréste ....erébbero

## IMPERATIVE.

## Present Tense.

i.....a.....iámo.....éte.....ano

Change *ere* of the infinitives into the above-mentioned terminations, and you will find the simple tenses of the second conjugation without exception; as to the compound tenses, they are formed by putting the participle to the simple tenses of the verb *avere*. Ex.

Infinitive present .....to fear .....temére  
 Gerund present .....fearing.....teméndo  
 Participle.....feared .....temúto.  
 Infinitive past .....to have feared..avére temúto  
 Gerund past .....having feared ..avéndo temúto

## INDICATIVE.

## Present Tense.

Sing. *I fear* .....tém-o  
*thou fearest* .....tém-i  
*he fears*.....tém-e  
 Plur. *we fear*.....tem-iámo  
*you fear* .....tem-éte  
*they fear* .....tém-ono

## First Imperfect Tense.

Sing. *I feared* .....tem-évo  
*thou fearedst* .....tem-évi  
*he feared*.....tem-éva  
 Plur. *we feared* .....tem-evámo  
*you feared*.....tem-eváte  
*they feared*.....tem-évano

## Second Imperfect Tense.

Sing. *I feared* .....tem-éi (1)  
*thou fearedst* .....tem-ésti  
*he feared*.....tem-è  
 Plur. *we feared* .....tem-émmo  
*you feared* .....tem-éste  
*they feared*.....tem-érono

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(1) The first and third persons singular, and the third plural, make also *temetti, temette, temettero*.

## First Future Tense.

Sing.	<i>I shall fear</i> .....	tem-erò
	<i>thou wilt fear</i> .....	tem-erái
	<i>he will fear</i> .....	tem-erà
Plur.	<i>we shall fear</i> .....	tem-erémo
	<i>you will fear</i> .....	tem-eréte
	<i>they will fear</i> .....	tem-eráanno

## Perfect Tense.

Sing.	<i>I have feared</i> .....	ho tem-úto
	<i>thou hast feared</i> .....	háí temuto
	<i>he has feared</i> .....	ha temuto
Plur.	<i>we have feared</i> .....	abbiámo temuto
	<i>you have feared</i> .....	avéte temuto
	<i>they have feared</i> .....	háanno temuto

## First Pluperfect Tense.

Sing.	<i>I had feared</i> .....	avévo temúto
	<i>thou hadst feared</i> .....	avévi temuto
	<i>he had feared</i> .....	avéva temuto
Plur.	<i>we had feared</i> .....	avevámo temuto
	<i>you had feared</i> .....	aveváte temuto
	<i>they had feared</i> .....	avévano temuto

## Second Pluperfect Tense.

Sing.	<i>I had feared</i> .....	ébbi temúto
	<i>thou hadst feared</i> .....	avésti temuto
	<i>he had feared</i> .....	ébbe temuto
Plur.	<i>we had feared</i> .....	avémmo temuto
	<i>you had feared</i> .....	avéste temúto
	<i>they had feared</i> .....	ébbéro temuto

## Second Future Tense.

Sing.	<i>I shall have feared</i> .....	avrò temuto
	<i>thou shalt have feared</i> .....	avrái temuto
	<i>he shall have feared</i> .....	avrà temuto
Plur.	<i>we shall have feared</i> .....	avrémo temuto
	<i>you shall have feared</i> .....	avréte temuto
	<i>they shall have feared</i> .....	avráanno temuto

## SUBJUNCTIVE.

## Present Tense.

Sing.	<i>I may fear</i> .....	io tém-a
	<i>thou mayst fear</i> .....	tu tém-a
	<i>he may fear</i> .....	egli tém-a
Plur.	<i>we may fear</i> .....	tem-iámo
	<i>you may fear</i> .....	tem-iáte
	<i>they may fear</i> .....	tém-ano

## Imperfect Tense.

Sing.	<i>I might fear</i> .....	io tem-éssi
	<i>thou mightest fear</i> .....	tu tem-éssi
	<i>he might fear</i> .....	egli tem-ésse
Plur.	<i>we might fear</i> .....	tem-éssimo
	<i>you might fear</i> .....	tem-éste
	<i>they might fear</i> .....	tem-éssero

## Conditional.

Sing.	<i>I should fear</i> .....	tem-eréi
	<i>thou shouldst fear</i> .....	tem-erésti
	<i>he should fear</i> .....	tem-erébbe
Plur.	<i>we should fear</i> .....	tem-erémmo
	<i>you should fear</i> .....	tem-eréste
	<i>they should fear</i> .....	tem-erébbero

Put *temuto* to the simple tenses of the auxiliary verb *avere*, and you will find the compounds of the above three tenses, thus:—

<i>I may have feared</i> .....	io ábbia temúto, &c.
<i>I might have feared</i> .....	io avéssi temuto, &c.
<i>I should have feared</i> .....	io avréi temuto, &c.

## IMPERATIVE.

## Present Tense.

Sing.	No first person	
	<i>fear thou</i> .....	tém-i
	<i>let him fear</i> .....	tém-a
Plur.	<i>let us fear</i> .....	tem-iámo
	<i>fear you</i> .....	tem-éte
	<i>let them fear</i> .....	tém-ano

As the verbs in *ere* are numerous, and almost all irregular, we subjoin the following list of those that are regular, and consequently conjugated like *temere*, with remarks for the conveniency of learners; those verbs that are not included are irregular.

In the following list, all verbs marked with an asterisk make also *etti, ette, ettero*, in the second imperfect, like *temere*; and the others have only *ei, è, erono*, in the second imperfect. Verbs marked with *e* are conjugated with *essere*; those marked with *ae*, may be conjugated either with *avere*, or *essere*.

báttere .....to beat	*godere .....to enjoy
abbáttere ..to throw down	méscere .....to pour out
combáttere to fight	miétere.....to reap
<i>e</i> imbáttersi..to meet with	páscere.....to feed
<i>e</i> rabbáttersi..to meet	prémere .....to press
ribáttere...to beat again	ripascére ..to feed again
strabáttere..to torment	sprémere ..to squeeze
*bévere .....to drink	riprémere ..to press again
imbévere ..to imbibe	péndere .....to hang
ribévere ...to drink again	<i>ae</i> dipéndere ....depend
strabévere..to drink hard	ricévere .....to receive
cédere .....to yield	ripétere .....to repeat
cérnere.....to sift	sérpere .....to creep
concernere to concern	<i>ae</i> spléndere ....to shine (1)
ricérnere ..to sift again	<i>ae</i> ríspléndere to shine again (1)
crédere.....to believe	strídere .....to shriek
discredere..to disbelieve	téssere .....to weave
empiére .....to fill	ritéssere...to weave again
adempiére..to fulfil	contéssere..to join
compiére ..to accomplish	stéssere ...to unweave
riempiére ..to fill again	<i>ae</i> succúmbere or
récere .....to vomit	soccómbere.to sink under
*fendere.....to cleave	*véndere .....to sell
*frémere .....to fret	rivéndere ..to sell again
*gémere.....to groan	

All the above verbs are conjugated like *temere*.

(1) These two verbs have no participle.

*e* accédere .....to arrive  
 \*concédere ....to grant  
 \*eccédere .....to exceed  
 \*precédere ....to precede  
 \*procédere ....to proceed  
 \*ricédere .....to recede

*e* succédere ....to succeed  
 \*assólvere (1) ..to absolve  
   dissólvere ..to dissolve  
 \*risólvere....to resolve  
 pérdere.....to lose  
 \*réndere .....to render

The above twelve verbs are both regular and irregular.

assístere .....to assist  
*e* consistere ....to consist  
 desístere .....to leave off

*e* esístere.....to exist  
 resístere .....to resist

These verbs are irregular in the participle only, which makes *ito*, not *uto*; thus, *assistito*, &c.

*Esígere*, to exact, is also regular; except in the participle, which makes *esatto*.

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### THIRD CONJUGATION.

Before we proceed, it is necessary to observe, that the verbs in *ire*, of which grammarians have properly formed a conjugation, are very few, and mostly irregular; and they have excepted more than two hundred of them, (which are regular), only because they vary from the former ones in the present tense. Hence it comes that the student very often mistakes the one for the other, saying, *ubbidite*, for *ubbidisce*, he obeys; *f'inono*, for *finiscono*, they finish, &c.

To obviate such a difficulty, we have thought proper to make a third conjugation of the great number of verbs in *ire*, as above mentioned, and to place the others as exceptions; which alteration we may confidently assure learners is more easy, and obviously preferable to the usual mode.

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(1) *Assolvere*, *dissolvere*, *risolvere*, do not make *assolvuto*, *dissolvuto*, *risolvuto*, but *assoluto*, *dissoluto*, *risoluto*.

The regular verbs, of which the infinitives end in *ire*, are terminated throughout all their tenses as follows:—

Infinitive, *ire*.....Gerund, *éndo*.....Participle, *ito*

### INDICATIVE.

#### Present Tense.

isco.....isci.....isce.....iámo.....íte.....iscono

#### First Imperfect.

ivo .....ívi .....íva .....ivámo .....iváte.... ívano

#### Second Imperfect.

j or ii (1)..ísti .....ì .....ímmo .....íste .....írono

#### First Future.

irò .....irái.....irà .....irémo .....iréte ...iráno

### SUBJUNCTIVE.

#### Present Tense.

isca .....isca .....isca.....iámo .....iáte .....iscano

#### Imperfect.

íssi .....íssi.....ísse.....íssimo .....íste .....íssero

#### Conditional.

iréi .....irésti.....irébbe ....irémmo ....iréste ....irébbero

### IMPERATIVE.

#### Present Tense.

isci.....isca.....iámo.....íte.....iscano

Change *ire* of the infinitives into the above mentioned terminations, and you will find the simple tenses of the third conjugation without exception. As to the com-

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(1) *ii* is preferable.

pound tenses, they are formed by putting the participle to the simple tenses of the verb *avere*. Ex.

Infinitive present .....	<i>to finish</i> .....	<i>finire</i>
Gerund present.....	<i>finishing</i> .....	<i>finéndo</i>
Participle .....	<i>finished</i> .....	<i>finito</i>
Infinitive past .....	<i>to have finished</i> ..	<i>avére finito</i>
Gerund past .....	<i>having finished</i> ..	<i>avéndo finito</i>

## INDICATIVE.

### Present Tense.

Sing. <i>I finish</i> .....	<i>fin-isco</i>
<i>thou finishest</i> .....	<i>fin-isci</i>
<i>he finishes</i> .....	<i>fin-isce</i>
Plur. <i>we finish</i> .....	<i>fin-iámo</i>
<i>you finish</i> .....	<i>fin-íte</i>
<i>they finish</i> .....	<i>fin-íscono</i>

### First Imperfect Tense.

Sing. <i>I finished</i> .....	<i>fin-ívo</i>
<i>thou finishedst</i> .....	<i>fin-ívi</i>
<i>he finished</i> .....	<i>fin-íva</i>
Plur. <i>we finished</i> .....	<i>fin-ivámo</i>
<i>you finished</i> .....	<i>fin-iváte</i>
<i>they finished</i> .....	<i>fin-ívano</i>

### Second Imperfect Tense.

Sing. <i>I finished</i> .....	<i>fin-íi</i>
<i>thou finishedst</i> .....	<i>fin-ísti</i>
<i>he finished</i> .....	<i>fin-í</i>
Plur. <i>we finished</i> .....	<i>fin-ímmo</i>
<i>you finished</i> .....	<i>fin-íste</i>
<i>they finished</i> .....	<i>fin-írono</i>

### First Future Tense.

Sing. <i>I shall finish</i> .....	<i>fin-irò</i>
<i>thou shalt finish</i> .....	<i>fin-irái</i>
<i>he shall finish</i> .....	<i>fin-irà</i>
Plur. <i>we shall finish</i> .....	<i>fin-irémo</i>
<i>you shall finish</i> .....	<i>fin-iréte</i>
<i>they shall finish</i> .....	<i>fin-iránno</i>



## Perfect Tense.

Sing.	<i>I have finished</i> .....	ho finíto
	<i>thou hast finished</i> .....	háí finíto
	<i>he has finished</i> .....	ha finíto
Plur.	<i>we have finished</i> .....	abbiámo finíto
	<i>you have finished</i> .....	avéte finíto
	<i>they have finished</i> .....	hámmo finíto

## First Pluperfect Tense.

Sing.	<i>I had finished</i> .....	avévo finíto
	<i>thou hadst finished</i> .....	avévi finíto
	<i>he had finished</i> .....	avéva finíto
Plur.	<i>we had finished</i> .....	avevámo finíto
	<i>you had finished</i> .....	aveváte finíto
	<i>they had finished</i> .....	avévano finíto

## Second Pluperfect Tense.

Sing.	<i>I had finished</i> ....	ébbi finíto
	<i>thou hadst finished</i> .....	avésti finíto
	<i>he had finished</i> .....	ébbe finíto
Plur.	<i>we had finished</i> .....	avémmo finíto
	<i>you had finished</i> .....	avéste finíto
	<i>they had finished</i> .....	ébbéro finíto

## Second Future Tense.

Sing.	<i>I shall have finished</i> .....	avrò finíto
	<i>thou shalt have finished</i> .....	avráí finíto
	<i>he shall have finished</i> .....	avrà finíto
Plur.	<i>we shall have finished</i> .....	avrémo finíto
	<i>you shall have finished</i> ....	avréte finíto
	<i>they shall have finished</i> ....	avránno finíto

## SUBJUNCTIVE.

## Present Tense.

Sing.	<i>I may finish</i> .....	io fin-ísca
	<i>thou mayst finish</i> .....	tu fin-ísca
	<i>he may finish</i> .....	egli fin-ísca
Plur.	<i>we may finish</i> .....	fin-iámo
	<i>you may finish</i> .....	fin-iáte
	<i>they may finish</i> .....	fin-íscano

## Imperfect Tense.

Sing.	<i>I might finish</i> .....	io fin-íssi
	<i>thou mightest finish</i> .....	tu fin-íssi
	<i>he might finish</i> .....	egli fin-ísse
Plur.	<i>we might finish</i> .....	noi fin-íssimo
	<i>you might finish</i> .....	fin-íste
	<i>they might finish</i> .....	fin-íssero

## Conditional.

Sing.	<i>I could finish</i> .....	fin-iréi
	<i>thou shouldst finish</i> .....	fin-irésti
	<i>he would finish</i> .....	fin-irébbe (1)
Plur.	<i>we could finish</i> .....	fin-irémmo
	<i>you should finish</i> .....	fin-iréste
	<i>they would finish</i> .....	fin-irébbero (1)

Put *finito* to the simple tenses of the auxiliary verb *avere*, and you will find the compounds of the above three tenses, thus:—

<i>I may have finished</i> .....	io ábbia finito, &c.
<i>I might have finished</i> .....	io avéssi finito, &c.
<i>I should have finished</i> .....	io avréi finito, &c.

## IMPERATIVE.

## Present Tense.

ing.	No first person	
	<i>finish thou</i> .....	fin-ísci
	<i>let him finish</i> .....	fin-ísca
Plur.	<i>let us finish</i> .....	fin-íamo
	<i>finish you</i> .....	fin-íte
	<i>let them finish</i> .....	fin-íscano

The following verbs are conjugated like *finire*; those marked with *e* are conjugated with *essere*, and those marked with *ae* may be conjugated with either.

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(1) *Finirebbe* may also make *finiría*, and *finirébbero*, *finirébbono*, and *finiriano*.

abbellire (1) ..to embellish	assopire .....to set asleep
abolire .....to abolish	assorbire .....to absorb
abborrire (2) .to abhor	assordire.....to deafen
e abortire .....to miscarry	assortire .....to sort
addolcire.....to soften	atterrire .....to affright
adempire .....to fulfil	attribuire .....to attribute
aderire.....to adhere	attristire .....to grieve
aggradire .....to accept	avvilire.....to vilify
alleggerire ....to assuage	balbutire ... } to stammer
ambire .....to aspire	balbuzzire . }
ammollire ....to soften	bandire .....to banish
ammonire ....to admonish	bianchire ....to whiten
ammorbidire .to soften	brunire.....to burnish
ae ammutire .. } to become dumb	capire .....to understand
ae ammutolire }	chiarire .....to explain
annichilire....to annihilate	colorire .....to dye
annobilire ....to ennoble	colpire .....to strike
ae apparire (3) ..to appear	e comparire (6)to appear
e appassire .....to wither	compartire....to divide
appetire .....to desire	compatire ....to pity
applaudire ....to applaud	compire .....to finish
ardire (4) ....to dare	concepire .....to conceive
arricchire ....to enrich	condire .....to season
arrossire .....to blush	conferire.....to confer
arrostitire .....to roast	contribuire ..to contribute
arrugginire ...to grow rusty	costituire ....to constitute
assalire (5) ..to attack	costruire .....to construct
asserire .....to assert	custodire.....to guard

(1) All verbs in *ire* are long; that is the accent is to be put on the last syllable but one; or rather on *i* of *ire*.

(2) *Abborrire* is also irregular in the present, making *abborro*, *abborri*, *abborre*, *abborrono*.

(3) *Apparire* makes also *appare*, in the third person of the present tense, and *apparvi*, in the second imperfect.

(4) *Ardire* makes *abbiamo ardire* in the first person plural of the present of the indicative, subjunctive, and imperative, instead of *ardiamo*, which comes from *ardere*, to burn. The same may be said of the second person plural of the present of the subjunctive, and also of the gerund, which make *abbiate ardire*, and *avendo ardire*.

(5) *Assalire* makes also *assalgo*, *assali*, *assale*, *assalongo*, in the present tense, and *assalse* in the third person singular of the second imperfect.

(6) *Comparire* makes also *comparsi*, in the second imperfect, and *comparso*, in the participle.

definire .....	to define	incoraggiare....	to encourage
differire .....	to differ	e in crudelire....	to exasperate
digerire .....	to digest	indebolire .....	to weaken
diminuire .....	to diminish	indurire .....	to harden
esaudire .....	to grant	infastidire .....	to trouble
eseguire .....	to execute	inferire.....	to infer
esibire .....	to exhibit	e inferocire .....	to become cruel
fallire .....	to fail	influire.....	to influence
favorire .....	to favour	ingagliardire..	to grow brisk
ferire (1) .....	to wound	e ingelosire .....	to grow jealous
finire.....	to finish	ingentilire .....	to ennoble
e fiorire .....	to flourish	e ingerirsi .....	to meddle
forbire .....	to scrub	e ingiallire .....	to grow yellow
fornire .....	to furnish	e ingobbire .....	to become hump- backed
garantire.....	to warrant	ingrandire .....	to increase
gemire .....	to groan	e insipidire .....	to become insipid
gestire .....	to gesticulate	e insolentire .....	to grow saucy
gioire .....	to enjoy	inserire.....	to insert
gradire .....	to accept	e insuperbire ..	to grow proud
guarire .....	to cure	intenerire .....	to mollify
guarnire .....	to garnish	intiepidire .....	to cool
e imbastardire ..	to corrupt	intimidire .....	to frighten
e imbestialire...	to grow mad	e intisichire .....	to grow consump- tive
e imbruttire ....	to become ugly	invaghire .....	to fall in love
immorbidire ..	to soften	e inverdire.....	to grow green
e impadronirsi..	to seize	invigorire .....	to strengthen
ae impallidire...	to grow pale	inumidire .....	to moisten
impaurire .....	to terrify	e irrugginire....	to rust
e impazzire .....	to grow mad	e marcire .....	to rot
impedire .....	to hinder	mentire .....	to lie
impiccolire ..	to diminish	muggire .....	to bellow
e impietrire .....	to petrify	munire .....	to furnish
e impigrire.....	to grow lazy	obbedire .....	to obey
impoverire...	to impoverish	ordire .....	to warp
e impoltronire..	to grow idle	patire .....	to endure
imputridire ..	to putrify	e partire .....	to depart
e inacidire.....	to grow sour	partorire .....	to bring forth
e inaridire .....	to wither	preferire .....	to prefer
inasprire .....	to exasperate	proibire .....	to prohibit
e incallire .....	to grow hard	profferire.....	to utter
incenerire .....	to burn to ashes	proseguire .....	to pursue
incivilire .....	to grow civil		
e incolorirsi ..	to colour		

(1) *Ferire* makes also *fero, feri, fero, ferono*, in the present tense, and *feruto* in the participle.

pulire .....to clean  
 punire .....to punish  
*e* rancidire ....to grow rank  
 rapire .....to ravish  
 restituire.....to restore  
*e* rimbambire ..to grow childish  
*e* ringiovenire ..to grow young  
 riverire.....to respect  
 ruggire .....to roar  
 sbalordire ....to astonish  
*e* sbiggottire ....to despond  
 scaturire .....to flow  
 schermire ....to fence  
 schernire ....to mock  
*e* scolorire .....to fade  
 seppellire ....to bury  
 smaltire .....to digest

*e* smarrire .....to lose  
 smentire .....to give the lie  
 sminuire .....to diminish  
 sorbire .....to absorb  
*e* sparire .....to disappear  
 spedire .....to dispatch  
 stabilire .....to establish  
*e* stordire .....to stun  
*e* stupire .....to amaze  
*e* svanire .....to vanish  
 suggerire.....to suggest  
 supplire .....to supply  
 tradire .....to betray  
 tramortire ...to faint away  
 trasgredire...to transgress  
 ubbidire .....to obey  
 unire .....to unite

## SECTION VII.

OF IRREGULAR VERBS ENDING IN *are*.

*Andáre, dáre, fáre, stáre*, and their derivatives, are the only irregular verbs of the first conjugation, which are conjugated as follows:—

## Andare.

Inf. <i>to go</i> .....andáre <i>conjugated with essere</i>	Ger. <i>going</i> ....andándo Part. <i>gone</i> ....andáto
Ind. pres. <i>I go, &amp;c.</i> .....vo, vái, va, andiámo, andáte, vánno	
First imp. <i>I went, &amp;c.</i> .....and-ávo, ávi, áva, avámo, aváte, ávano	
Sec. imp. <i>I went, &amp;c.</i> .....and-ái, ásti, ò, ámmo, áste, árono	
First fut. <i>I shall go, &amp;c.</i> ....and-rò, rái, rà, rémo, réte, ránono	
Subj. pres. <i>I may go, &amp;c.</i> .....váda, váda, váda, andiámo, andáte, vádano	
Imperfect. <i>I might go, &amp;c.</i> ....and-ássi, ássi, ásse, ássimo, áste, ássero	
Conditional. <i>I should go, &amp;c.</i> ..and-réi, résti, rébbe, rémmo, réste, rébbero	
Imperative. <i>go thou, &amp;c.</i> .....va, váda, andiámo, andáte, vádano	

Put the participle *andáto* after the simple tenses of the verb *essere*, and you will find their compounds.

*Observations.*

I. *Vo* may be changed into *vádo*.

II. The future and conditional of *andare* are often conjugated regularly, thus:—*anderò, anderéi*: we advise the student to use *andrò, andréi*, as above. For *andrebbero*, we find *andrèbbono*; but it is better to use *andrebbero*.

III. Instead of *andái, andò, andárono*, the Florentines say, *io andétti, egli andétte, eglino andéttero*. Others say, *io andiédi, egli andiéde, eglino andiédero*, or *andarno*; but we advise the learner to adopt the regular way as the most proper, and free from affectation.

IV: *Andare* being conjugated with the verb *essere*, the participle *andato* is to agree in gender and number with its nominative; thus, if the person speaking, spoken to or of is a man, *andato* is to be used; if a woman, *andata*; when men, *andati*; women, *andate*. See Syntax of participles.

V. This verb is sometimes conjugated with the expletives *me ne, te ne, se ne, ce ne, ve ne, se ne*. Thus, *me ne vado, te ne vai, se ne va, ce ne andiamo, ve ne andate, se ne vanno*.

VI. *Riandare*, to examine, and *trasandare*, to go beyond, are to be conjugated like *portare*. See page 139. *Riandare*, however, meaning to go again, is conjugated like its primitive, *andare*.

VII. *Comandare, tramandare, rimandare*, though they seem to be the derivatives of *andare*, are derivatives of *mandare*, and consequently they are conjugated like *portare*. See page 139.

## Dare.

Inf. <i>to give</i> .....	dàre	Ger. <i>giving</i> .....	dàndo
<i>conjugated with</i>	<i>avére</i>	Part. <i>given</i> .....	dàto
Ind. pres.	<i>I give, &amp;c.</i> .....	do, dàí, dà, diámo, dáte, dánno	
First imp.	<i>I gave, &amp;c.</i> .....	dávo, dávi, dáva, davámo, daváte, dávano	
Sec. imp.	<i>I gave, &amp;c.</i> .....	diédi, désti, diéde, démmo, déste, diédéro	
First fut.	<i>I shall give, &amp;c.</i> ..	darò, darái, darà, darémo, daréte, daránno	
Subj. pres.	<i>I may give, &amp;c.</i> ....	día, díá, díá, diámo, diáte, díano	
Imperfect	<i>I might give, &amp;c.</i> ...	déssi, déssi, desse, déssimo, déste, déssero	
Conditional.	<i>I should give, &amp;c.</i> ..	daréi, darésti, darébbe, darémmo, daréste, darébbéro	
Imperative.	<i>Give thou, &amp;c.</i> .....	dà, díá, diámo, dáte, díano	

Put the participle *dato* to the simple tenses of the verb *avere*, and you will find all the compound tenses.

## Observations.

1. For *diedi, diede, diedero*, we use *io détti, egli détte, egli déttero*. Both ways are very good.
2. For *diede, diedero*, we use *diè, diédono*.
3. For *dessi, dessi, desse, &c.* *io dassi, tu dassi, egli dassé*, are found in good authors. Not to be imitated.
4. *Dia, dia, dia, diano*, are often changed into *dea, dea, dea, deano*. Not to be imitated.
5. The derivatives of *dare* are only *ridàre*, to give again; *addàre*, or *addarsi*, to addict one's self; but *circondàre*, *secondàre*, *ricordàre*, and such like, are regular, and belong to the first conjugation.

## Fare.

*Fare*, properly speaking, ought to belong to the second conjugation, as it formerly made *facere*; but as this termination is no longer in use, we have thought proper to

follow the method of our predecessors, and put it as an irregular verb of the first conjugation.

Inf. to make .....fare conjugated with avere		Ger. making.....facendo Part. made .....fatto
Ind. pres. I make, &c. ....fo, fáí, fa, facciámo, fáte, fánno		
First imp. I made, &c.....		facévo, facévi, facéva, facevámo, faceváte, facévano
Sec. imp. I made, &c. ....		féci, facésti, féce, facémmo, facéste, féceró
First fut. I shall make, &c..		farò, farái, farà, farémo, faréte, faránno
Subj. pres. I may make, &c..		fáccia, fáccia, fáccia, facciámo, facciáte, fácciano
Imperfect. I might make, &c..		facéssi, facéssi, facése, facéssimo, facéste, facéssero
Conditional. I should make, &c. faréi,		farésti, farébbe, farémmo, faréste, farébbéro
Imperative. make thou, &c....		fa, fáccia, facciámo, fáte, fácciano

Put the participle *fatto* after the simple tenses of *avere*, and you will find all the compound tenses.

### Observations.

1. Instead of *fo*, *faccio* is often used in prose. *Fo* is better.

2. For *facesti* and *faceste*, *festi* and *feste* are used. Rather pedantic.

3. For *fece*, *fe'* is used. Both good.

4. For *fecero*, we find *feciono* and *ferono*. *Fecero* is better.

5. The derivatives of *fare*, such as, *contraffare*, to mimic; *disfare*, to undo; *rifare*, to make up again; *liquefare*, to melt; *strafare*, to do too much, &c. are conjugated like their primitive, *fare*; but *olfare*, to smell, is regular, and conjugated like *portare*. See page 139.



## Stare.

Inf. <i>to stand</i> ..... <i>stáre</i> <i>conjugated with essere</i>	Ger. <i>standing</i> ..... <i>stándo</i> Part. <i>stood</i> ..... <i>státo</i>
Ind. pres. <i>I stand, &amp;c.</i> ..... <i>sto, stái, sta, stiámo, státe, stánno</i>	
First imp. <i>I stood, &amp;c.</i> ..... <i>stávo, stávi, stáva, stavámo, stavàte, stávano</i>	
Sec. imp. <i>I stood, &amp;c.</i> ..... <i>stétti, stésti, stétte, stémmo, stéste, stéttero</i>	
First fut. <i>I shall stand, &amp;c.</i> .. <i>starò, starái, starà, starémo, staréte, staránno</i>	
Subj. pres. <i>I may stand, &amp;c.</i> .... <i>stía, stía, stía, stiámo, stiáte, stiano</i>	
Imperfect. <i>I might stand, &amp;c.</i> ... <i>stéssi, stéssi, stésse, stéssimo, stéste, stéssero</i>	
Conditional. <i>I should stand, &amp;c.</i> .. <i>staréi, starésti, starébbe, starémmo, staréste, starébbéro</i>	
Imperative. <i>stand thou, &amp;c.</i> ..... <i>sta, stía, stiámo, státe, stiano</i>	

Put *stato* to the simple tenses of the verb *essere*, and you will find the compound tenses.

*Observations.*

1. *Stare*, in speaking of the health, signifies *to do*, or *be*; as, *come state?* how do you do? or, how are you? By adding *di casa* to it, it signifies *to live*, or *dwell*; as *dóve státe di casa?* where do you live? *Stáre* signifies also *to stop*. For more particulars, see our Dictionary of Peculiarities.

2. Instead of *stetti, stette, stettero*, some have made use of *stiedi, stiede, stiedero*. Not to be imitated.

3. *Stea, stea, stea, steano*, have been much used instead of *stia, stia, stia, stiano*. Not to be imitated.

4. Instead of *stessi, stessi, &c*, some have used *stassi, stassi, stasse, stassimo, staste, stassero*. Decidedly wrong.

5. *Ristáre*, to stop, only, is conjugated like *stáre*; but *restáre*, to remain; *costáre*, to cost; *pestáre*, to pound, and many more which seem derivatives of *stare*, are conjugated like *portare*. See page 139.

## SECTION VIII.

OF IRREGULAR VERBS ENDING IN *ere*.

Verbs ending in *ere* are of two sorts. The first have their infinitives long, such as, *cadere, giacere, tacere*; and the second, short, such as, *ridere, scrivere, vivere*.

The irregular verbs ending in *ere* long are the following, and their derivatives.

cadere	piacere	solere
calere	persuadere	tacere
capere	potere	tenere
dovere	rimanere	valere
dolersi	sapere	vedere
giacere	sedere	volere
parere		

As the conjugation of these verbs cannot be reduced to a general rule, we shall proceed in conjugating them one by one; and to save the learner trouble, we shall insert likewise the regular tenses, with this difference, that the irregular ones are set down at large, and the terminations only of the regular.

Before we begin to conjugate the irregular verbs in *ere*, let us observe that a verb, being irregular in the present tense of the indicative, is so in the present of the subjunctive; and that if it be irregular in the future, it is so in the conditional.

That the first imperfect of the indicative and subjunctive are always regular.

That the first and the second person plural of the present of the indicative, subjunctive, and imperative, are never irregular, except the second person plural of the imperative only of the verbs *avere, dovere, sapere*, which makes *abbiate, dobbiate, sappiate*, instead of *avete, dovete, sapete*.

That the second imperfect of an irregular verb has three persons regular, and three irregular. The three regular are the second of the singular, and the first and

the second of the plural, which are formed according to their respective conjugations; and the other three are formed by changing the last *i* of the first person into *è* for the third singular, and into *ero* for the third plural.

Ex.

	FIRST SING.	THIRD SING.	THIRD PLUR.
<i>I fell</i> .....	cádd-i.....	cádd-e.....	cádd-ero
<i>I grieved</i> ....	dóls-i .....	dóls-e .....	dóls-ero
<i>I read</i> .....	léss-i.....	léss-e .....	léss-ero

### Cadere.

Inf. <i>to fall</i> .....	cadere	Ger. <i>falling</i> .....	cadendo
<i>conjugated with</i>	<i>essere</i>	Part. <i>fallen</i> .....	caduto
Ind. Pres.	<i>I fall, &amp;c.</i> .....	cád-o, i, e, iámo, éte, ono	
First Imp.	<i>I fell, &amp;c.</i> .....	cad-évo, évi, éva, evámo, eváte, évano	
Sec. Imp.	<i>I fell, &amp;c.</i> .....	cáddi, cadésti, cádde, cadémmo, cadéste, cáddero	
First fut.	<i>I shall fall, &amp;c.</i> ....	cadrò, cadrái, cadrà, cadrémo, cadréte, cadránno	
Subj. Pres.	<i>I may fall, &amp;c.</i> ....	cád-a, a, a, iámo, iáte, ano	
Imperfect.	<i>I might fall, &amp;c.</i> ....	cad-éssi, éssi, ésse, éssimo, éste, éssero	
Conditional.	<i>I should fall, &amp;c.</i> ..	cadrei, cadrésti, cadrébbe, cadrémmo, cadréste, cadrébbero	
Imperative.	<i>fall thou, &amp;c.</i> .....	cád-i, a, iámo, éte, ano	

Put *caduto* to the simple tenses of the verb *essere*, and you will find all the compound tenses.

### Observations.

1. The future and the conditional of this verb are also regular, thus:—*caderò, caderai, &c. caderei, caderesti, &c.* The irregular tenses are preferable.

The derivatives of *cadere* are—

accadere.....	<i>to happen</i>
decadere. ....	<i>to decay</i>
discadere .....	<i>to fall away</i>
ricadere.....	<i>to fall again</i>
scadere .....	<i>to become due</i>

All these verbs are conjugated with *essere*.

## Calere.

Inf. *to matter....calere*  
*conjugated with essere*

no Gerund  
 Part. *mattered....caluto*

This verb being impersonal, has the third person singular only, and has neither imperative nor gerund.

Ind. pres.	<i>it matters.....cále</i>
First imp.	<i>it mattered.....caléva</i>
Sec. imp.	<i>it mattered.....cáse</i>
First fut.	<i>it will matter.....carrà</i>
Subj. pres.	<i>it may matter.....caglia</i>
Imperfect.	<i>it might matter.....calésse</i>
Conditional.	<i>it would matter.....carrébbe</i>

*Observations.*

1. *Calerà* and *calerebbe* have been improperly used for *carrà* and *carrebbe*; as the former come from *calare*, to let down, and not from *calere*, as above. The learner, therefore, is to make use of *carrà* and *carrebbe*.

## Capere.

This verb signifies *to contain*, and has neither all the persons, nor all the tenses, like other verbs. Buommattei, however, conjugates it throughout all its tenses like *temere*, except in the present tense of the indicative, thus:—*cappio, capi, cape, cappiamo, capete, cappiono*. In the present of the subjunctive, *cappia, cappi, cappia, cappiamo, cappiate, cappiano*; and in the present of the imperative, *capi, cappia, cappiamo, capete, cappiano*. As for the participle, some say it is *caputo*, others, *catto*, and others, again, *capito*; but the latter is the participle of *capire*, to understand.

As this verb is obsolete, we advise the learner to use only the third person singular of the present tense, *cape*, and that of the imperfect, *capeva*, or *capea*; as it is these two persons which are often found in good authors.

## Dovere.

Inf. <i>to owe</i> .....dovére Conjugated with <i>avere</i>		Ger. <i>owing</i> .....dovéndo Part. <i>owed</i> .....dovúto
Ind. pres. <i>I owe, &amp;c</i> .....débbo, débbi, débbe, dobbiámo, dovéte, débbono		
First. imp. <i>I owed, &amp;c</i> .....dov-évo, évi, éva, evámo, eváte, évano		
Sec. imp. <i>I owed, &amp;c</i> .....dov-éi, ésti, è, émmo, éste, érono		
First fut. <i>I shall owe, &amp;c</i> ....dovrà, dovrái, dovrà, dovrémo, dovréte, dovránno		
Subj. pres. <i>I may owe, &amp;c</i> ....débba, débba, débba, dobbiámo, dobbiate, débbono		
Imperfect. <i>I might owe, &amp;c</i> ...dov-éssi, essi, ésse, éssimo, éste, essero		
Conditional. <i>I should owe, &amp;c</i> ...dovréi, dovrésti, dovrébbe, do- vremmo, dovréste, dovrébbéro		
Imperative. <i>owe thou, &amp;c</i> .....débbi, débba, dobbiámo, dobbiate, débbono		

Put *dovuto* to the simple tenses of *avere*, and you will have the compound tenses.

## Observations.

1. The English of the present and imperfect tenses of *dovere*, may also be, *I ought, thou oughtest, &c*.

2. The present also makes *io dévo, tu dévi, egli déve, eglino devono*, and also *io déggio, egli dée, eglino déggiono*, and *dénno*. All these are equally good, except *dénno*, which is better used in poetry.

3. The second imperfect makes also, *io dovétti, egli dovétte, eglino dovéttero*. Not so good as the above.

4. The present of the subjunctive makes also *io déggia, tu déggia, egli déggia, eglino déggiano*; and also, *io débba, egli débba, eglino débbiano*. All good, except *debbia, &c*. which is better used by poets.

## Dolersi, or dolere.

Inf. <i>to grieve</i> ....dolérsi conjugated with <i>essere</i>		Ger. <i>grieving</i> ...doléndosi Part. <i>grieved</i> ...dolútosì
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Verbs having the particle *si* joined with the infinitives, are called reflective, and are conjugated with the particles, *mi, ti, si*, in the singular; and *ci, vi, si*, in the plural, as follows:—

Inf. pres.	<i>I grieve, &amp;c....</i>	.....mi dólgo, ti duóli, si duóle, ci dogliámo, vi doléte, si dólgono
First imp.	<i>I grieved, &amp;c. ....</i>	.....mi doléva, ti dolévi, si doléva, ci dolevámo, vi doleváte, si dolévano
Sec. imp.	<i>I grieved, &amp;c. ....</i>	.....mi dólsi, ti dolésti, si dólse, ci dolémmo, vi doléste, si dólsero
First. fut.	<i>I shall grieve, &amp;c...</i>	mi dorrò, ti dorrái, si dorrà, ci dorrémo, vi dorréte, si dorránno
Subj. pres.	<i>I may grieve, &amp;c. ..</i>	mi dolga, ti dólga, si dólga, ci dogliámo, vi dogliáte, si dólgano
Imperfect.	<i>I might grieve, &amp;c...</i>	mi doléssi, ti doléssi, si dolésse, ci doléssimo, vi doléste, si doléssero
Conditional.	<i>I should grieve, &amp;c.</i>	mi dorréi, ti dorrésti, si dorrébbe, ci dorrémmo, vi dorréste, si dorrébbéro
Imperative.	<i>grieve thou, &amp;c....</i>	duóliti, si dólga, dogliámoci, dolétevi, si dólgano

Put *doluto* to the simple tenses of *essere*, and you will find *mi sono doluto, ti sei doluto, si è doluto, ci siamo doluti, vi siete doluti, si son doluti*, and so on for all the other tenses.

### Observations.

1. In the present of the indicative, we say also, *io mi dógljo, eglino si dógljono*. Both ways good.

2. In the present of the subjunctive, we say also, *io mi dóglja, ti dóglja, si doglja*, and *si dógljano*.

3. In the imperative, *si dóglja, si dógljano*.

4. *Dolere*, (not *dolersi*,) signifies also to ache, or to have ache, when it is impersonal, and has only the third person, both of singular and plural, &c.

<i>it aches.....</i>	duóle		<i>they ache.....</i>	dólgono
<i>it ached.....</i>	doléva		<i>they ached....</i>	dolévano
<i>my head aches, or</i>	} .....	mi duóle la tésta	}	.....mi dólgono i dénti
<i>I have the head-ache</i>				
<i>my teeth ache, or</i>	} .....	mi dólgono i dénti	}	
<i>I have the tooth-ache</i>				

The derivatives of *dolere* are *ridolersi*, to lament again; *condolersi*, to condole; *ridolére*, to have a strong smell.

## Giacere.

Inf. *to lie down*..giacere  
conjugated with *avére*

Ger. *lying down*..giacéndo  
Part. *lain down*....giaciúto

Ind. pres.	<i>I lie down, &amp;c.</i> .....	giaccio, giáci, giáce, giacciámo, giacéte, giácciono
First imp.	<i>I lay down, &amp;c.</i> ,.....	giac-évo, évi, éva, evámo, eváte, évano
Sec. imp.	<i>I lay down, &amp;c.</i> .....	giáccui, giacésti, giáccue, giacém-mo, giacéste, giáccuero
First fut.	<i>I shall lie down, &amp;c.</i> ....	giac-erò, erái, erà, erémo, eréte, éranno
Subj. pres.	<i>I may lie down, &amp;c.</i> ...	giáccia, giáccia, giáccia, giacciámo, giacciáte, giácciano
Imperfect.	<i>I might lie down, &amp;c.</i> ..	giac-éssi, éssi, ésse, éssimo, éste, éssero
Conditional.	<i>I should lie down, &amp;c.</i> ....	giac-eréi, erésti, erébbe, erém-mo, eréste, erébbéro
Imperative.	<i>lie down, &amp;c.</i> .....	giáci, giáccia, giacciámo, 'giacéte, giácciano

Put *giaciuto* to the simple tenses of *avere*, and you will have all the compound tenses.

*Piacere* and *tacere* are conjugated in like manner.

## Observations.

1. *Giacere* has also another participle, viz.—*státo a giacére*, which is joined to the tenses of the verb *essere*, and not *avere*. Thus, instead of *io ho giaciúto, tu hai giaciúto, egli ha giaciúto, &c.* we say, *io sóno státo, tu sei státo, egli è státo a giacére, &c.*

2. *Piacere*, signifying *to like*, is impersonal, when it has only the third person both singular and plural; and, as in English, it is always personal, the student is to change the English nominative into the dative in Italian, and the accusative into the nominative, thus:—I like

bread, turn, bread pleases me, *mi piáce il páne*; he liked apples, turn, apples pleased him, *gli piacévano le méle*; and so on of all the other persons and tenses.

3. For *tacqui*, *tacque*, and *tacquero*, we find *io tacétti*, *egli tacétte*, *eglino tacéttero*, and *tacéttono*: we advise the student to use the former, as sanctioned by all grammarians.

4. Some persons of *tacere* are sometimes found with *mi*, *ti*, *si*, &c. before them; such as, *mi tacqui*, *si tacquero*, &c. but we must observe that those particles do not belong to *tacere*; they are a kind of expletives which add grace to the discourse. See expletives.

All the derivatives of *giacere*, *tacere*, *piacere*, are—

rigiacere.....to lie down again		spiacere ...to displease
compiacere ..to please		ripiacere...to please again
dispiacere ....to displease		ritacere....to be silent again

### Parere.

Inf. to seem.....parére		Ger. seeming....paréndo
conjugated with essere		Part. seemed ....parso
Ind. pres. I seem, &c. ....pájo, pári, páre, pajámo, paréte,		
		pájono
First imp. I seemed, &c. ....par-évo, évi, éva, evámo, évate,		
		évano
Sec. imp. I seemed, &c. ....párvi, parésti, párve, parémmo,		
		paréste, párvero
First fut. I shall seem, &c. ..parrò, parrái, parrà, parrémo,		
		parréte, parránno
Subj. pres. I may seem, &c....pája, pája, pája, pajámo, pajáte,		
		pájano
Imperfect. I might seem, &c...par-éssi, éssi, ésse, éssimo, éste,		
		éssero
Conditional. I should seem, &c..parréi, parrésti, parrébbe, parrém-		
		mo, parréste, parrébbéro
Imperative. seem thou, &c.....pari, pája, pajámo, paréte, pájano		

Put *parso* to the simple tenses of *essere*, and you will have all the compound tenses.



## Observations.

1. The participle of *parere* makes also *paruto*. Not so good as *parso*.

2. Some have used *páro*, *pariámo*, and *párono*, instead of *pajo*, *pajamo*, and *pajono*; but they are not to be imitated, as the former ones come from *paráre*, to adorn. The same may be said of *pára*, in the subjunctive.

3. Instead of *parvi*, *parve*, *parvero*, we find *pársi*, *párse*, *pársero*; but we think that the use of them may be left to poets only.

4. *Parere* is also impersonal, and then it has only the third person singular; as, it seems, *páre*; it seemed, *paréva*; it shall seem, *parrà*; and so on of the other tenses.

## Persuadere.

Inf. to persuade..persuadére conjugated with avere		Ger. persuading..persuadéndo Part. persuaded..persuáso
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Ind. pres.	<i>I persuade, &amp;c</i> .....	persuád-o, i, e, iámo, éte, ono
First imp.	<i>I persuaded, &amp;c</i> .....	persuad-évo, évi, éva, evámo, evàte, évano
Sec. imp.	<i>I persuaded, &amp;c</i> .....	persuási, persuadésti, persuáse, persuademmo, persuadéste, per- suásero
First fut.	<i>I shall persuade, &amp;c</i> ....	persuad-erò, erái, erà, erémo, erete, eránno
Subj. pres.	<i>I may persuade, &amp;c</i> ....	persuad-a, a, a, iámo, iáte, ano
Imperfect.	<i>I might persuade, &amp;c</i> ...	persuad-éssi, éssi, ésse, éssimo, éste, éssero
Conditional.	<i>I should persuade, &amp;c</i> ..	persuad-eréi, erésti, erébbe, erém- mo, eréste, erébbro
Imperative.	<i>Persuade thou, &amp;c</i> .....	persuád-i, a, iámo, éte, ano

Put *persuaso* to the simple tenses of *avere*, and you will find all the compound tenses.

## Potere.

Inf. *to be able*....potére  
conjugated with avere

Ger. *being able*....poténdo  
Part. *been able* ....potúto

Ind. pres.	<i>I can, &amp;c</i> .....póssò, puóí, può, possiámo, potéte, póssono
First imp.	<i>I could, &amp;c</i> .....pot-évo, évi, éva, evámo, evate, évano
Sec. imp.	<i>I could, &amp;c</i> .....pot-éí, ésti, è, émmo, éste, érono
First fut.	<i>I shall be able, &amp;c</i> ....potrò, potráí, potrà, potrémò, potréte, potránno
Subj. pres.	<i>I may be able, &amp;c</i> ....póssa, póssa, póssa, possiámo, possiáte, póssano
Imperfect.	<i>I might be able, &amp;c</i> ..pot-éssi, éssi, ésse, éssimo, éste, éssero
Conditional.	<i>I should be able, &amp;c</i> ..potréí, potrésti, potrébbe, potrémmo, potréste, potrébbero

This verb has no imperative.

## Observations.

1. For *potèi*, *potè*, and *poterono*, some authors have used *potétti*, *potétte*, *potéttero*. Not to be imitated.

2. Beware of saying *poterò*, *poterai*, &c. *poteréi*, *poterésti*, &c. for *potrò*, *potrai*, &c. *potrei*, *potresti*, &c. for *poterò* is the future, and *poterei*, the conditional, of *potare*, to prune trees.

## Rimanere.

Inf. *to remain*....rimanére  
conjugated with essere

Ger. *remaining*....rimanéndo  
Part. *remained*....rimáso

Ind. pres.	<i>I remain, &amp;c</i> .....rimángo, rimáni, rimáne, rimaniámo, rimanéte, rimángo
First imp.	<i>I remained, &amp;c</i> .....riman-évo, évi, éva, evámo, eváte, évano
Sec. imp.	<i>I remained, &amp;c</i> .....rimási, rimanésti, rimáse, rimanémmo, rimanéste, rimásero
First fut.	<i>I shall remain, &amp;c</i> ....rimarrò, rimarráí, rimarrà, rimarrémò, rimarréte, rimarránno
Subj. pres.	<i>I may remain, &amp;c</i> ....rimánga, rimánga, rimánga, rimaniámo, rimaniáte, rimángo

Imperfect.	<i>I might remain, &amp;c.</i> ..riman-éssi, éssi, ésse, éssimo, éste, éssero
Conditional.	<i>I should remain, &amp;c.</i> ..rimarrei, rimarrésti, rimarrébbe, rimarrémmo, rimarréste, rimarrébbéro
Imperative.	<i>Remain thou, &amp;c.</i> ..rimáni, rimánga, rimaniámo, rimanéte, rimángano

Put *rimaso* to the simple tenses of *essere*, and you will have the compound tenses.

### Observations.

1. *Rimasto*, instead of *rimaso*, is often used in a familiar style. We advise the student to use always *rimaso*, as more elegant.

2. Instead of *rimango*, *rimaniamo*, and *rimangono*, some have used *rimagno*, *rimanghiamo*, *rimagnono*. Erroneous, and on no account to be imitated.

### Sapere.

Inf. to know....sapére conjugated with avere		Ger. knowing....sapéndo Part. known.....sapúto
Ind. pres. <i>I know, &amp;c.</i> ..so, saí, sa, sappiámo, sapéte, sanno		
First imp. <i>I knew, &amp;c.</i> ..sap-évo, évi, éva, evámo, eváte, évano		
Sec. imp. <i>I knew, &amp;c.</i> ..séppi, sapésti, séppe, sapémmo, sapéste, séppero		
First. fut. <i>I shall know, &amp;c.</i> ..saprò, saprái, saprá, saprémo, sapréte, sapránno		
Subj. pres. <i>I may know, &amp;c.</i> ..sáppia, sáppia, sáppia, sappiámo, sappiáte, sáppiano		
Imperfect. <i>I might know, &amp;c.</i> ..sap-éssi, éssi, ésse, éssimo, éste, éssero		
Conditional. <i>I should know, &amp;c.</i> ..sapréi, saprésti, saprébbe, saprémmo, sapréste, saprébbéro		
Imperative. <i>know thou, &amp;c.</i> ..sáppi, sáppia, sáppiamo, sappiáte, sáppiano		

Put *saputo* to the simple tenses of *avere*, and you will have all the compound tenses.

The derivatives of *sapere* are—

assapere (fare).....to let one know  
risapere .....to know again

### Sedere.

Inf. to sit down....sedére;  
conjugated with *avere*

Ger. sitting down...sedéndo  
Part. sat down .....sedúto

Ind. pres.	<i>I sit down, &amp;c.....</i>	siédo, siédi, siéde, sediámo, sedéte, siédono
First imp.	<i>I sat down, &amp;c. ....</i>	sed-évo, évi, éva, evámo, eváte, évano
Sec. imp.	<i>I sat down, &amp;c. ....</i>	sed-éi, ésti, è, émmo, éste, érono
First. fut.	<i>I shall sit down, &amp;c...sed-erò, erái, erà, erémo, eréte, eránno</i>	
Subj. pres.	<i>I may sit down, &amp;c...ségga, ségga, ségga, sediámo, sediáte, séggano</i>	
Imperfect.	<i>I might sit down, &amp;c...sed-éssi, éssi, ésse, éssimo, éste, éssero</i>	
Conditional.	<i>I should sit down, &amp;c...sed-eréi, erésti, erébbe, erémmo, eréste, erébbero</i>	
Imperative.	<i>sit down, &amp;c.....</i>	siédi, ségga, sediámo, sedéte, séggano

Put *seduto* to the simple tenses of *avere*, and you will find all the compound tenses.

### Observations.

1. Instead of *siedo* and *siedono*, *seggo* and *seggono* are used. Both equally good.

2. *Sedetti*, *sedette*, *sedettero*, are as good as *sedei*, *sedè*, *sederono*.

3. Instead of *segga* and *seggano* of the subjunctive and imperative, *sieda* and *siedano* have been used by writers. Both equally good.

Instead of *sedere* we use *sedersi*, when it is conjugated with the particles *mi*, *ti*, *si*, *ci*, *vi*, *si*, before all the persons, and with the verb *essere* in the compound tenses, like *dolersi*; as—

Ind. pres. *Mi siédo, ti siédi, si siéde, ci sediámo, vi sedéte, si siédono*

And so on of all the other tenses.

The derivatives of *sedere* are—

possedere .....	to possess
presedere .....	to preside
risedere .....	to reside

### Solere.

Inf. to be accustomed..solere		Ger. being accustomed..solendo
		No participle
Ind. pres. <i>I am accustomed, &amp;c.....</i>		sóglio, suóli, suólé, sogliámo, soléte, sóglio
First imp. <i>I was accustomed, &amp;c.....</i>		sol-évo, évi, éva, evámo, eváte, évano
Subj. pres. <i>I may be accustomed, &amp;c..</i>		sógliá, sóglia, sóglia, sogliámo, soléte, sógliano

All the other tenses are not used, but this deficiency is supplied with the verb *essere*, and the word *sólito*, which in that case may be called a participle; and not only all the tenses that are wanting may be thus formed, but all the verb throughout; as—

Ind. pres. Sono, sei, è sólito, siámo, siéte, sóno sóliti
First imp. Ero, eri, era solito, eravámo, eraváte, érano soliti

And so on of all the other tenses.

### Tenere.

Inf. to hold.....tenére		Ger. holding.....tenéndo
conjugated with avere		Part. held .....tenúto
Ind. pres. <i>I hold, &amp;c.....</i>		téngo, tiéni, tiéne, teniámo, tenéte, téngono
First imp. <i>I held, &amp;c.....</i>		ten-évo, évi, éva, evámo, eváte, évano
Sec. imp. <i>I held, &amp;c.....</i>		ténni, tenésti, ténne, tenémmo, tenéste, ténnero
First fut. <i>I shall hold, &amp;c.....</i>		terrò, terrái, terrà, terrémo, terréte, terránno
Subj. pres. <i>I may hold, &amp;c.....</i>		ténga, ténga, ténga, teniámo, teniáte, téngano
Imperfect. <i>I might hold, &amp;c. ..</i>		ten-éssi, éssi, ésse, éssimo, éste, éssero
Conditional. <i>I should hold, &amp;c. ..</i>		terréi, terrésti, terrébbe, terrémmo, terréste, terrébbero
Imperative. <i>hold thou, &amp;c. ....</i>		tiéni, ténga, teniámo, tenéte, téngano

Put *tenuto* to the simple tenses of *avere*, and you will have the compound tenses.

### Observations.

1. *Tenghiamo* is not to be used for *teniamo*; but *tegnamo* may, as it is frequently found in authors of note.

The derivatives of *tenere* are—

appartenere.....to belong		mantenere .....to maintain
astenere.....to abstain		ottenere.....to obtain
astenersi .....to abstain		ritenere .....to retain
attenere.....to attain		sostenere .....to support
contenere.....to refrain		and perhaps a few more

### Valere.

Inf. to be worth...valére		Ger. being worth..valéndo
conjugated with <i>avere</i> and <i>essere</i>		Part. been worth...valúto
Ind. pres. I am worth, &c.....	váglio, váli, vále, vagliámo, valéte, vágliano	
First. imp. I was worth, &c. ....	val-évo, évi, éva, evámo, eváte, évano	
Sec. imp. I was worth, &c. ....	válsi, valésti, válse, valémmo, valéste, válsero	
First fut. I shall be worth, &c....	varrò, varrái, varrà, varrémo, varréte, varráno	
Subj. pres. I may be worth, &c....	vágliá, vágliá, vágliá, vagliámo, vagliáte, vágliano	
Imperfect. I might be worth, &c....	val-éssi, éssi, ésse, éssimo, éste, éssero	
Conditional. I should be worth, &c....	varréi, varrésti, varrébbe, varremmo, varréste, varrébbero	
Imperative. be thou worth, &c.....	váli, vágliá, vagliámo, valéte, vágliano	

Put *valuto* to the simple tenses of *avere*, or *essere*, and you will find all the compound tenses.

### Observations.

1. Instead of *vaglio* and *vaglione*, we use *valgo* and *valgono*. All very proper.

2. *Valghiamo* is improperly used for *vagliamo*.

3. *Vaglia* and *vagliano*, of the subjunctive and imperative, may be changed into *válga* and *válgano*.

*Prevalere* seems to be the only derivative of *valere*, to which are better adapted the terminations in *algo*, *alga*, *algano*, than *aglio*, *aglia*, *agliano*; therefore we are to say, *preválgo*, *preválga*, *preválgano*, and not *prevaglio*, *prevaglia*, *prevagliano*, &c.

### Vedere.

Inf. to see....vedére conjugated with <i>avere</i>		Ger. seeing....vedéndo Part. seen.....vedúto
Inf. pres. <i>I see, &amp;c.</i> .....		véd-o, i, e, íamo, éte, ono
First imp. <i>I saw, &amp;c.</i> .....		ved-évo, évi, éva, evámo, eváte, évano
Sec. imp. <i>I saw, &amp;c.</i> .....		vídi, vedésti, víde, vedémmo, vedéste, vídero
First fut. <i>I shall see, &amp;c.</i> .....		vedrò, vedrái, vedrà, vedrémo, vedréte, vedránno
Subj. pres. <i>I may see, &amp;c.</i> .....		véd-a, a, a, íamo, íáte, ano
Imperfect. <i>I might see, &amp;c.</i> ....		ved-éssi, éssi, ésse, éssimo, éste, éssero
Conditional. <i>I should see, &amp;c.</i> ....		vedréi, vedrésti, vedrébbe, ve- drémmo, vedréste, vedrébbero
Imperative. <i>see thou, &amp;c.</i> .....		véd-i, a, íamo, éte, ono

Put *veduto* to the simple tenses of *avere*, and you will find all the compound tenses.

### Observations.

1. *Veduto* may be changed into *visto*. Both good.
2. The present tense makes also *io veggio*, or *véggo*, *noi veggiamo*, *egliino veggiono*, or *véggono*. All good.
3. Instead of *vidi*, *vide*, *videro*, we find in good authors *viddi*, *vidde*, *viddero*. It is better to use the former.
4. *Vederò* and *vederéi*, &c. are improperly used for *vedrò* and *vedrei*.
5. The subjunctive present makes also *végga*, *végga*,

*végga, veggiamo, veggiate, veggano.* Both ways equally good.

6. The second person of the imperative is sometimes changed into *ve'* by prose writers.

The derivatives of *vedere* are—

antivedere.....to foresee		rivedere.....to see again
avvedersi .....to perceive		stravedere...to see much
provvedere .....to provide		travedere...to oversee

### Volére.

Inf. to be willing..volére		Gen. being willing..voléndo
conjugated with avere		Part. been willing...volúto

Ind. pres.	<i>I will, &amp;c.</i> .....	vóglío, vuói, vuóle, vogliámo, voléte, vógliono
First imp.	<i>I would, &amp;c.</i> .....	vol-évo, évi, éva, evámo, eváte, évano
Sec. imp.	<i>I would, &amp;c.</i> .....	vólli, volésti, vólle, volémmo, voléste, vóllo
First fut.	<i>I shall be willing, &amp;c.</i> ...	vorrò, vorrái, vorrà, vorrémo, vorréte, vorráno
Subj. pres.	<i>I may be willing, &amp;c.</i> ...	vóglia, vóglia, vóglia, vógliámo, vogliáte, vógliono
Imperfect.	<i>I might be willing, &amp;c.</i> ...	vol-éssi, éssi, ésse, éssimo, éste, éssero
Conditional.	<i>I should be willing, &amp;c.</i> ...	vorréi, vorrésti, vorrébbe, vorremmo, vorréste, vorrébbero

This verb has no imperative.

Put *vóluto* to the simple tenses of *avere*, and you will find all the compound tenses.

### Observations.

1. Instead of *voglio*, we say *vo'* and *vuó'*. All good.
2. For *vólli, vólle, vóllo*, we find in good authors *volsi, volse, volsero*. Not to be used in prose, as they come from the verb *volgere*, to turn.
3. Beware of saying *volerò, volerei*, for *vorrò*, and *vorrei*, for they are the future and conditional of the verb *volare*, to fly.



The derivatives of *volere* are—

rivolere .....to ask again  
 disvolere .....to refuse

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## SECTION IX.

### OF IRREGULAR VERBS ENDING IN *ere* SHORT.

These verbs are about four hundred in number, the irregularity of which consists chiefly in the second imperfect and participle; but there are some of them which are irregular also in other tenses, all of which we divided into classes in our small grammar; and as that method has been much approved of, and found extremely easy, we, notwithstanding all that has been said against it (1), will offer it again to the student of the Italian language, with some improvements, as we are convinced of its utility.

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(1) A modern grammarian, whose grammar presents nothing else but an assemblage of declined nouns and pronouns, and conjugated verbs, and which is destitute of all that is necessary to be known for the attainment of the Italian language, has asserted, that all the attempts made by grammarians to subject irregular verbs ending in *ere* short, to certain rules, are fruitless, and only tend to puzzle learners, on account of the innumerable exceptions; and he maintains that his alphabetical list is better calculated for conveying a knowledge of them. We answer, that long experience and accurate observation on this subject induced us to believe that a classification of these verbs would be a *desideratum*; we made an attempt in our small grammar, and as our expectations were fulfilled, we offer it again to the student; and though this method is attended with some exceptions, it will be seen, on examination, that they are neither so many, nor do they tend to puzzle the learner; but will be found to be but few, and easy to be committed to memory, when compared with his never-ending list of three or four hundred verbs. Exceptions should not prevent an enlightened grammarian from establishing new rules, if he cannot attain his purpose by any other means. It is, therefore, a proof of a slender judgment, to condemn a series of grammatical rules, on account of their being subject to exceptions.

It is to be observed, that as the second imperfect and the participle of these verbs are formed by their terminations, the learner is to be guided by them only; and as many of these verbs have their last four or five letters alike, we have made one or two letters to precede the said terminations, in order that the student may by these letters easily see to which class the termination belongs; as, for example, *ndere*, preceded by *a* and *e*, belongs to the first class, consequently, the second imperfect is *si*, and the participle is *so*. If it is preceded by *o*, it belongs to the fifth class, and its imperfect is *si*, and its participle *sto*. Again:—*gere* preceded by *ar* and *er*, belongs to the first class, and makes *si* and *so*; but if it is preceded by *l*, *n*, or, it belongs to the second, and makes *si* and *to*; and so on of the other terminations and classes.

TABLE of the Classes of Verbs ending in *ere* short.

First Class.

In	(1) .dere.....ár ....dere....	} .....si.....so
	(2) .rere.....cór ..rere....	
	a...ndere.....spá ..ndere..	
	e...ndere.....ré ....ndere..	
	ar..gere.....spár..gere....	
	er..gere.....aspér-gere....	

Second Class.

In	guere .....estín .guere ..	} .....si.....to
	l...gere.....vól ...gere....	
	n...gere.....pián .gere....	
	or..gere.....scór..gere....	
	n...cere.....vín...cere....	
	r...cere.....tór ...cere....	
	l...vere.....assól-vere....	
	l...lere.....svél..lere....	
	u...mere.....assú..mere...	
	gliere .....to....gliere..	

(1) *Dere*, preceded by any letter except *e* and *n*.

(2) *Rere* is preceded by *r* only.

## Third Class.

In	ce ..dere .....	concé-dere ..	} .....	ssi .....	ssó	
	e ..ttere .....	mé...ttere ..				
	i...mere.....	imprí..mere..				
	o...tere .....	scuó ..tere...				
	o...vere.....	muó ..vere...				

## Fourth Class.

In	(1) .ggere .....	lé ....ggere ..	} .....	ssi .....	tto	
	i...vere.....	scrí ..vere....				
	a ..ere.....	trà ..ere ....				
	u ..cere .....	addú-cere ..				
	o ..cere .....	cuó ..cere....				

## Fifth Class.

In	o ..ndere .....	nascó-ndere } .....	si.....	sto
	ie ..dere .....	chié..dere ..		
	o ..rre .....	pó....rre ....		

*Explanation of the Table.*

The first column indicates the terminations which are preceded by one or two letters; the second denotes the verbs, from which the terminations are derived; the third shows the termination of their second imperfect; and the fourth, that of their participle.

Change the terminations of the second column into those of the third and fourth, and you will find the first person of the second imperfect, and likewise the participle of the verbs in question. Thus, *ardere*, change *dere* into *si* and *so*, and you will find *arsis*, *arso*. And again:—*estinguere*, change *guere* into *si* and *to*, and you will find *estin-si*, *estin-to*, and so on.

To form the other persons of the second imperfect, see page 145.

As, however, there are some which are irregular in other tenses, we shall proceed by giving an example of each.

*First Class.*

The verbs of the first class are terminated in *dere*, *rere*, *a-ndere*, *e-ndere*, *ar-gere*, *er-gere*, and make *si* in the second imperfect, and *so* in the participle.

In conjugating the verbs of all the classes, we shall give all the tenses, regular and irregular. The regular tenses, however, will be marked only by their terminations, and the irregular will be set down entire. As to the auxiliary verbs, we will affix *e*, meaning *essere*, to those that are to be conjugated with *essere*, and to those which may be conjugated with either, *ae*.

## Ardere.

Inf. to burn.....ardere conjugated with avere	Ger. burning....ardendo Part. burnt .....arso
Ind. pres. <i>I burn, &amp;c.</i> .....árd-o, i, e, iámo, éte, ono	
First imp. <i>I burnt, &amp;c.</i> .....ard-évo, évi, éva, evámo, eváte, évano .	
Sec. imp. <i>I burnt, &amp;c.</i> .....ár-si, ardésti, ár-se, ardémmo, ar- désté, ár-sero	
First fut. <i>I shall burn, &amp;c.</i> ..ard-erò, erái, erà, erémo, eréte, erámo	
Subj. pres. <i>I may burn, &amp;c.</i> ..ard-a, a, a, iámo, iáte, ano	
Imperfect. <i>I might burn, &amp;c.</i> ..ard-éssi, éssi, ésse, éssimo, éste, éssero	
Conditional. <i>I should burn, &amp;c.</i> ..ard-eréi, erésti, erébbe, erémmo, eréste, erébbéro	
Imperative. <i>burn thou, &amp;c.</i> .....árd-i, a, iámo, éte, ano	

Put *arso* to the simple tenses of *avere*, and you will have all the compound tenses.

The following verbs belong to the first class, and are conjugated like *ardere*, paying attention to form the regular tenses by changing *ere* into the terminations set down as above, which are the same as those of the second conjugation, page 145; and the irregular ones by changing the terminations separated by dots, as follows :—

acchiu....dere....to inclose  
 anci .....dere....to kill  
 arri .....dere....to favour  
 chiu .....dere....to shut  
 circon ....dere....to surround  
 colli .....dere....to beat  
 conchiu..dere....to conclude  
 conqui....dere....to conquer  
 corro ....dere....to corrode  
 deci .....dere....to decide  
 delu .....dere...to delude  
 deri .....dere....to deride  
 dischiu ..dere....to disclose  
 disper ....dere....to squander  
 divi .....dere....to divide  
 inchiu....dere....to include  
 inci .....dere....to make an  
 incision

*a* accor .....rere.. }  
*a* concor....rere.. } to run  
*a* cor.....rere.. }  
 discor ....rere....to discourse  
*e* occor ....rere....to want  
*e* precor....rere....to forerun

appe.....ndere ..to hang  
 appre ....ndere ..to learn  
 arre .....ndere ..to surrender  
*a* asce .....ndere ..to ascend  
 atte .....ndere ..to attend  
 compre ..ndere ..to understand  
 condesce-ndere ..to condescend  
 conte. ....ndere ..to contend  
 dife .....ndere ..to defend  
 disappre..ndere ..to unlearn  
*e* disce .....ndere ..to descend  
 discosce..ndere ..to break asunder  
 dispe .....ndere ..to spend  
 diste.....ndere ..to stretch  
 este .....ndere ..to extend  
 ince .....ndere ..to burn  
 inte .....ndere ..to intend

inclu .....dere....to include  
 intri .....dere....to temper  
 intru .....dere....to intrude  
 inva .....dere....to invade  
 mor .....dere....to bite  
 preci .....dere....to shorten  
 preclu....dere....to hinder  
 per .....dere(1)to lose  
 racchiu ..dere....to inclose  
 ra .....dere....to shave  
 reci .....dere....to cut  
 ri .....dere....to laugh  
 ro .....dere....to gnaw  
 sorri.....dere....to smile  
 sper .....dere....to dissipate  
 straper...dere....to lose much  
 ucci .....dere....to kill

ricor.....rere....to have re-  
 course  
 ritrascor..rere....to peruse  
 scor ..... rere....to run  
 soccor....rere....to help  
 stracor....rere....to run fast  
 trascor ..rere....to run over

intrapre ..ndere ..to undertake  
 offe .....ndere..to offend  
 pre.....ndere ..to take  
 prete .....ndere ..to pretend  
 racce.....ndere ..to rekindle  
 re.. .....ndere ..to restore  
 ripre.....ndere ..to re-take  
 rite .....ndere ..to extend  
 sce.....ndere ..to descend  
 sorpre...ndere ..to surprise  
 sospe ....ndere ..to suspend  
 spa.....ndere ..to spill  
 spe.....ndere ..to spend  
 ste.....ndere ..to extend  
 te .....ndere ..to extend  
 trasce ....ndere ..to surpass

asper ....gere....to sprinkle		sommer ..gere....to drown
cosper.... gere....to sprinkle		spar .....gere....to spread
disper ....gere....to disperse		spër .....gere....to disperse
immer...gere....to plunge		ter .....gere....to wipe

### Observations.

1. *Perdere* is also regular.

2. *Ergere* also belongs to this class, but its participle is *erto*, and not *erso*.

### Second Class.

The verbs of this class are terminated in *guere*, *l-gere*, *n-gere*, *or-gere*, *n-cere*, *r-cere*, *l-vere*, *l-lere*, *u-mere*, and *gliere*, which make *si* in the second imperfect, and *to* in the participle.

### Distinguere.

Inf. to distinguish....distinguere		Ger. distinguishing..distinguéndo
conjugated with avere		Part. distinguished ..distinto
Ind. pres	<i>I distinguish, &amp;c.....</i>	distingu-o, i, e, íamo, éte, ono
First imp.	<i>I distinguished, &amp;c....</i>	distingu-évo, évi, éva, evámo, eváte, évano
Sec. imp.	<i>I distinguished, &amp;c.....</i>	distín-si, distinguésti, distín-se, distinguémmo, distinguéste, distín-sero
First fut.	<i>I shall distinguish, &amp;c..</i>	distingu-erò, erái, erà, erémo, eréte, eránno
Subj. pres.	<i>I may distinguish, &amp;c..</i>	distingu a, a, a, íamo, íate, ano
Imperfect.	<i>I might distinguish, &amp;c..</i>	distingu-éssi, éssi, ésse, éssimo, éste, éssero
Conditional.	<i>I should distinguish, &amp;c.....</i>	distingu-eréi, erésti, erébbe, erémmo, eréste, erebbero
Imperative.	<i>distinguish thou, &amp;c....</i>	distingu-i, a, íamo, éte, ono

Put *distinto* to the simple tenses of *avere*, and you will have all the compound tenses.

The following verbs belong to this class, and are conjugated like *distinguere*.

estín.....guere...to put out  
 accín.....gere....to prepare  
 e accór.....gersi...to perceive  
 aggiún...gere....to add  
 astrín...gere....to press  
 attín.....gere....to draw water  
 avvol.....gere....to turn  
 cin.....gere....to gird  
 compían.gere....to pity  
 compún..gere...to afflict  
 congiún..gere....to join  
 costrín...gere....to oblige  
 dipín.....gere....to paint  
 disgiún...gere....to disunite  
 disvol.....gere....to divert  
 fin.....gere....to dissemble  
 fran.....gere....to break  
 giún.....gere....to arrive  
 infrán...gere....to break  
 intín.....gere....to soak  
 invol.....gere....to fold up  
 mun.....gere....to milk  
 pian.....gere....to weep  
 pin.....gere....to paint  
 por.....gere....to offer  
 pun...gere....to prick  
 raggiún..gere....to overtake  
 ravvol...gere....to fold up  
 respín...gere....to push back

attór.....cere....to twist  
 avvín...cere....to tie  
 contór...cere....to twist  
 convin...cere....to convince  
 distór...cere....to untwist  
 rattór...cere....to wring  
 ritor.....cere....to twist again

assól.....vere....to absolve  
 dissól.....vere....to dissolve  
 risól.....vere....to resolve

disvel.....lere...to pluck  
 divel.....lere...to pluck

restrín...gere....to restrain  
 riaggiún..gere....to add again  
 ricongiún.gere....to unite again  
 rigiún...gere....to overtake  
 again  
 rimún...gere....to milk again  
 rinvól...gere....to fold up  
 again  
 ripór.....gere....to offer again  
 ripún.....gere....to prick again  
 e risór.....gere....to rise again  
 rispín...gere....to push back  
 ristín...gere....to restrain  
 ritín.....gere....to dye again  
 rivól.....gere....to turn back  
 sccnvól..gere....to confuse  
 scor.....gere....to perceive  
 soggiún..gere....to add  
 e sór.....gere....to rise  
 sospín...gere....to push  
 spén.....gere....to put out  
 spín.....gere....to drive back  
 e spor.....gere...to jut  
 stravól...gere....to twist  
 strín.....gere....to press  
 tin.....gere....to dye  
 travól...gere....to twist  
 un.....gere....to anoint  
 vol.....gere....to turn

rivín.....cere...to win again  
 stor.....cere...to untwist  
 strator...cere....to twist much  
 stravín...cere....to win much  
 tor.....cere....to twist  
 vin.....cere....to win

rivol.....vere....to revolve  
 vol.....vere....to turn

svel.....lere...to pluck

assu .....mere...to assume	presu .....mere...to presume
consu ....mere...to consume	resu .....mere...to resume
acco .....gliere..to welcome	risce .....gliere..to choose again
co .....gliere..to gather	riscio .....gliere..to loosen again
discio ....gliere..to unloosen	rito .....gliere..to retake
disto .....gliere..to divert	scio .....gliere..to loosen
rico .....gliere..to pick up	tracce.....gliere..to choose

### Observations.

1. All infinitives ending in *ngere*, may end in *gnere*; thus, *pingere*, *pignere*, *mungere*, *mugnere*, *stringere*, *strignere*, &c.

2. *Astringere*, *costringere*, *restringere*, *stringere*, and all other derivatives of *stringere*, make their participle by changing *ingere* into *etto*, thus, *astringere*, *astretto*, *costringere*, *costretto*.

3. *Svellere*, *divellere*, *disvellere*, are also irregular in the present of the indicative, subjunctive, and imperative; thus—

Ind. pres. <i>I pluck</i> , &c.....	svélgo, svélli, svélle, svelliámo, svel- léte, svélgono
Subj. pres. <i>I may pluck</i> , &c...	svélga, svélga, svélga, svelliámo, svel- liáte, svélgano
Imp. pres. <i>pluck thou</i> , &c.....	svélli, svélga, svelliamo, svel- léte, svélgano

4. *Assumere*, and all verbs in *u-mere*, change the *m* into *n* in forming the irregular persons only of the second imperfect, and also the participle; thus, *assu-mere*, *assunsi*, *assú-nto*, &c. *consumere*, *consú-nsi*, *consú-nto*, &c.

5. Verbs in *gliere*, in changing their termination into *si* and *to*, in order to form their second imperfect and their participle, are to retain the *l* of *gliere*, thus, *cog-liere*, *colsi*, *colto*, *scio-gliere*, *sciol-si*, *sciol-to*, &c.

These verbs may also end in *rre*; as, *cogliere*, *corre*, *sciogliere*, *sciorre*, &c.; and as they are irregular in some other tenses, we shall give an example.



## Cogliere, or Corre.

Inf. <i>to gather..cogliere or corre</i> <i>conjugated with avere</i>	Ger. <i>gathering....cogliendo</i> Part. <i>gathered ....cólto</i>
Ind. pres. <i>I gather, &amp;c. ....</i>	<i>cóglio or cólgo, cógli, cógli</i> , <i>cogliámo, cogliéte, cogliono or</i> <i>cólgono</i>
First imp. <i>I gathered, &amp;c. ....</i>	<i>cogli-évo, évi, éva, evámo, eváte,</i> <i>évano</i>
Sec. imp. <i>I gathered, &amp;c.....</i>	<i>cólsi, cogliésti, cólse, cogliémmo,</i> <i>cogliéste, cólsero</i>
First fut. <i>I shall gather, &amp;c...corrò,</i>	<i>corrái, corrà, corrémo,</i> <i>corréte, corránno</i>
Subj. pres. <i>I may gather, &amp;c...cógli</i>	<i>a, or cólga, cólga, cólga, cogliá-</i> <i>mo, cogliáte, cógliano or cólga</i> <i>no</i>
Imperfect. <i>I might gather, &amp;c..cogli-éssi,</i>	<i>éssi, ésse, éssimo, éste,</i> <i>éssero</i>
Conditional. <i>I should gather, &amp;c.corréi,</i>	<i>corrésti, corrébbe, correm-</i> <i>mo, corréste, corrébbéro</i>
Imperative. <i>gather thou, &amp;c....cógli,</i>	<i>cólga, cogliámo, cogliéte,</i> <i>cólga</i> <i>no</i>

6. *Assolvere, dissolvere, and risolvere*, are also regular. See page 145.

*Third Class.*

The verbs of this class are terminated in *ce-dere, e-ttere, i-mere, o-tere, o-vere*, which make *ssi* in the second imperfect, and *sso* in the participle.

## Accedere.

Inf. <i>to accede....accedere</i> <i>conjugated with avere</i>	Ger. <i>acceding..accedéndo</i> Part. <i>acceded ...accéssó</i>
Ind. pres. <i>I accede, &amp;c.....</i>	<i>accéd-o, i, e, iámo, éte, ono</i>
First imp. <i>I acceded, &amp;c.....</i>	<i>accéd-évo, évi, éva, evámo, eváte,</i> <i>évano</i>
Sec. imp. <i>I acceded, &amp;c.....</i>	<i>accéssi, accedésti, accésse, acce-</i> <i>démmo, accedéste, accéssero</i>
First fut. <i>I shall accede, &amp;c..accéd-erò,</i>	<i>erái, erà, erémo, eréte,</i> <i>eránno</i>

Subj. pres.	<i>I may accede, &amp;c.....</i>	accéd-a, a, a, iámo, iáte, ano
Imperfect.	<i>I might accede, &amp;c....</i>	acced-essi, éssi, ésse, éssimo, éste, essere
Conditional.	<i>I should accede, &amp;c....</i>	acced-eréi, erésti, erébbe, erémmo, eréste, erébbéro
Imperative.	<i>accede thou, &amp;c.....</i>	accéd-i, a, iámo, éte, ano

Put *accesso* to the simple tenses of *avere*, and you will have all the compound tenses.

The following verbs are conjugated like *accedere*.

conce .....dere...to grant  
 ecce.....dere...to exceed  
 interce .....dere...to intercede  
 prece .....dere...to precede

proce .....dere...to proceed  
 e rece .....dere...to recede  
 esucce .....dere...to succeed

amme .....ttere ...to admit  
 anne .....ttere ...to join  
 comme ....ttere ...to commit  
 conne .....ttere ...to unite  
 comprome-ttere ...to compromise  
 disme .....ttere ...to dismiss  
 tramme ....ttere ...to put between  
 intrame...ttere ...to put between  
 introme....ttere ...to introduce

me .....ttere ...to put  
 ome .....ttere ...to omit  
 perme.....ttere ...to permit  
 preme.....ttere ...to premise  
 prome ....ttere ...to promise  
 rime.....ttere...to remit  
 scomme ...ttere...to lay a wager  
 sottome...ttere...to submit  
 trasme ....ttere...to transmit

compri.....mere ...to compress  
 depri .....mere ...to depress  
 espri .....mere ...to express  
 impri.....mere ...to impress

oppri.....mere ...to oppress  
 repri .....mere ...to repress  
 soppri.....mere ...to suppress

perco .....tere...to strike  
 riperco ...tere...to strike again

risco .....tere...to receive  
 sco .....tere...to shake

commo ....vere...to affect  
 dismo .....vere...to stir up  
 mo.....vere...to move

promo ....vere...to promote  
 rimo .....vere...to remove  
 smo .....vere...to move

### Observations.

1. All verbs in *ce-dere*, are also regular. See page 145.
2. The second imperfect of verbs in *ettere*, (except *connettere*), besides its termination in *ssi*, as above, has another which is formed by changing *ettere* into *isi*,

which is preferable to the former; as—*m-ettere*, *m-isi*, *comm-ettere*, *comm-isi*, &c.

3. In forming the irregular persons of the second imperfect and participle of verbs in *i-mere*, not only *mere* is changed into *ssi*, as above, but also the *i* which precedes *mere* is to be changed into *e*; as—*espri-mere*, *espr-essi*, *espr-esso*, *compri-mere*, *compr-essi*, *compr-esso*. From the verbs in *i-mere*, *redi-mere*, to redeem, is excepted, which makes *redensi* in the second imperfect, and *redento* in the participle.

4. *Mo-vere* and *sco-tere*, with all their derivatives, may be changed into *muo-vere* and *scuo-tere*, which *u* is retained in some persons, and in others is omitted. The following is an example of the tenses that retain *u*:—

Inf. to move..movere, or muovere conjugated with avere		Ger. movéndo, or muovéndo Part. moved....always mosso
Ind. pres. <i>I move</i> , &c.....		muóvo, muóvi, muóve, moviámo, movéte, muóvono
First fut. <i>I shall move</i> , &c...		muóverò, muoveráí, muoverà, muoverémo, muoveréte, muo- veránno
Subj. pres. <i>I may move</i> , &c....		muóva, muóva, muóva, moviámo, moviáte, muóvano
Conditional. <i>I should move</i> , &c..		muoveréí, muoverésti, muoverébbe, muoverémmo, muoveréste, muo- verébbero
Imperative. <i>Move thou</i> , &c....		muóvi, muóva, moviámo, moviáte, muóvano

In the same manner are conjugated the verbs in *o-tere*.

#### *Fourth Class.*

The verbs of this class are terminated in *ggere*, *i-vere*, *a-rre*, *u-rre*, and *o-cere*, which make *ssi* in the second imperfect, and *tto* in the participle.

## Leggere.

Inf. to read....leggere conjugated with avere		Ger. reading.....leggendo Part. read.....letto
Ind. pres. <i>I read, &amp;c</i> .....légg-o, i, e, iámo, éte, ono		
First imp. <i>I read, &amp;c</i> .....legg-evo, évi, éva, evámo, eváte, évano		
Sec. imp. <i>I read, &amp;c</i> .....léssi, leggestí, lésse, leggémmo, leggéste, léssero		
First fut. <i>I shall read, &amp;c</i> .....legg-erò, erái, erà, erémo, eréte, eránno		
Subj. pres. <i>I may read, &amp;c</i> ....légg-a, a, a, iámo, iáte, ano		
Imperfect. <i>I might read, &amp;c</i> ...legg-éssi, éssi, ésse, éssimo, éste, éssero		
Conditional. <i>I should read, &amp;c</i> ..legg-erei, erésti, erébbe, erémmo, eréste, erébbero		
Imperative. <i>Read thou, &amp;c</i> .....légg-i, a, iámo, éte, ano		

Put *letto* to the simple tenses of *avere*, and you will have all the compound tenses.

The following verbs are conjugated like *leggere*.

affi .....ggere..to affix		fi .....ggere..to fix
affli .....ggere..to afflict		fri.....ggere..to fry
confi .....ggere..to nail		prote ....ggere..to protect
corre.....ggere..to correct		re .....ggere..to rule
distru .....ggere..to destroy		rile .....ggere..to read again
ele .....ggere..to elect		stru.....ggere..to destroy
ere .....ggere..to erect		trafi .....ggere..to pierce ,
ascri .....vere ...to attribute		rivi.....vere ...to live again
circonscri-vere ...to circumscribe		scri .....vere ...to write
descri.....vere ...to describe		sopravvi-vere ...to survive
prescri....vere ...to prescribe		sottoscri-vere ...to subscribe
ravvi.....vere ...to revive		trascrì . .vere ...to transcribe
rescri.....vere ...to transcribe		vi .....vere ...to live
attra .....rre.....to attract		protra ...rre....to draw lines
contra .....rre....to contract		ritra .....rre....to describe
detra.....rre....to slander		sottra....rre....to subtract
distra .....rre....to divert from		tra .....rre....to draw
estra .....rre....extract		



First fut.	<i>I shall draw, &amp;c.</i> ..trarrò, trarrái, trarrà, trarrémo, trarréte, trarránno
Subj. pres.	<i>I may draw, &amp;c.</i> ..trágga, trágga, trágga, trajámo, trajáte, trággano
Imperfect.	<i>I might draw, &amp;c.</i> ..tra-éssi, éssi, ésse, éssimo, éste, éssero
Conditional.	<i>I should draw</i> .....trarréi, trarrésti, trarrébbe, trarrémmo, trarréste, trarrébbéro
Imperative.	<i>draw thou, &amp;c.</i> .....trái, trágga, trajámo, traéte, trággano

Put *tratto* to the simple tenses of *avere*, and you will have all the compound tenses.

### Addurre.

Inf. to <i>allege</i> ....addurre <i>conjugated with avere</i>		Ger. <i>alleging</i> ....adducéndo Part. <i>alleged</i> .....addotto
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Ind. pres.	<i>I allege, &amp;c.</i> .....addúc-o, i, e, iámo, éte, ono
First imp.	<i>I alleged, &amp;c.</i> .....adduc-évo, évi, éva, évámo, éváte, évano
Sec. imp.	<i>I alleged, &amp;c.</i> .....addússi, adducésti, addússe, adducémmo, adducéste, addússero
First fut.	<i>I shall allege, &amp;c.</i> ..addurrò, addurrái, addurrà, addurrémo, addurrete, addurránno
Subj. pres.	<i>I may allege, &amp;c.</i> ..addúc-a, a, a, iámo, iáte, ano
Imperfect.	<i>I might allege, &amp;c.</i> ..adduc-éssi, éssi, ésse, éssimo, este, éssero
Conditional.	<i>I should allege, &amp;c.</i> addurréi, addurresti, adurrébbe, addurrémmo, addurréste, addurrébbéro
Imperative.	<i>allege thou, &amp;c.</i> .... addúc-i, a, iámo, éte, ano

Put *addotto* to the simple tenses of *avere*, and you will have all the compound tenses.

*Lúcere* and *rilúcere* are not syncopated like other verbs in *ucere*, and have no participle.

*Cocere* and its derivatives take an *u* in the infinitive, like *muovere* and *scuotere*, for which see page 187.

*Fifth Class.*

The verbs of this class are terminated in *on-dere*, *ie-dere*, and *o-rre*, which make *si* in the second imperfect, and *sto* in the participle.

Inf. to answer....rispondere conjugated with avere	Ger. answering..rispondéndo Part. answered ..rispósto
Ind. pres. I answer, &c.. . . .rispónd-o, i, e, iámo, éte, ono	
First imp. I answered, &c.....rispond-évo, évi, éva, evamo, evate, évano	
Sec. imp. I answered, &c.....rispósi, rispondesti, rispóse, ris- pondemmo, rispondéste, ris- pósero	
First fut. I shall answer, &c.....rispond-erò, erái, erà, erémo, eréte, eránno	
Subj. pres. I may answer, &c.....rispond-a, a, a, iámo, iáte, ano	
Imperfect. I might answer, &c.....rispond-éssi, éssi, ésse, éssimo, éste, éssero	
Conditional. I should answer, &c....rispond-eréi, erésti, erébbe, erém- mo, eréste, erébbéro	
Imperative. answer thou, &c.....rispónd-i, a, iámo, éte, ano	

Put *risposto* to the simple tenses of *avere*, and you will have all the compound tenses.

The following verbs are conjugated like *rispondere*.

ascon ....dere.. .to abscond  
confon ...dere...to confound  
diffon ....dere...to diffuse  
disascon...dere...to discover  
effon .....dere...to pour out  
chie .....dere...to ask

fon .....dere...to melt  
infon ....dere...to infuse  
nascon....dere...to hide  
rifon .....dere...to melt again  
trasfon...dere...to pour out  
richie ....dere...to request

appo .....rre.....to guess  
antepo ....rre.....to prefer  
compo ...rre.....to compose  
contrappo-rre.....to oppose  
depo.....rre.....to depose  
discompo rre.....to discompose  
dispo ....rre.....to dispose  
espo .....rre.....to expose  
impo.....rre.....to impose  
interpo ..rre.....to interpose  
oppo ....rre.....to oppose  
po .....rre.....to put

pospo ....rre.....to prefer  
prepo ....rre.....to prefer  
presuppo..rre.....to suppose  
propo ....rre.....to propose  
ricompo ..rre.....to compose  
again  
ripo .....rre.....to put again  
scompo ..rre.....to spoil  
sottopo ..rre.....to submit  
spo .....rre.....to expose  
suppo ....rre.....to suppose  
traspo ....rre.....to transpose

*Observations.*

*Fondere*, and all its derivatives, change *on-dere* into *usi*, for the second imperfect, and into *uso*, for the participle; thus—

fondere, fúsi, fúso		confondere, confúsi, confúso
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*Chiedere* is conjugated like *rispondere*, and is also irregular in the present of the indicative, subjunctive, and imperative; thus—

Ind. pres. <i>I ask, &amp;c.....</i>	chiéggo, chiédi, chiéde, chiediámo, chiedéte, chiéggono
Subj. pres. <i>I may ask, &amp;c.....</i>	chiégga, chiégga, chiégga, chiediámo, chiediáte, chiéggano
Imperative. <i>Ask thou, &amp;c.....</i>	chiédi, chiégga, chiediámo, chie- déte, chiéggano

All verbs in *o-rre* may also end in *onere*, thus, *ponere*, *disponere*; and as they are irregular in other tenses besides their second imperfect and participle, we will set down an example.

Inf. <i>to put.....porre</i> <i>conjugated with avere</i>		Ger. <i>putting....ponendo</i> Part. <i>put.....pósto</i>
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Ind. pres. <i>I put, &amp;c.....</i>	pongo, póni, póne, poniámo, ponéte, póngono
First imp. <i>I put, &amp;c.....</i>	pon-évo, évi, éva, evámo, eváte, évano
Sèc. imp. <i>I put, &amp;c.....</i>	pósi, ponésti, póse, ponémmo, ponéste, pósero
First fut. <i>I shall put, &amp;c. ....</i>	porrò, porrái, porrà, porrémo, porréte, porráno
Subj. pres. <i>I may put, &amp;c.....</i>	póngá, póngá, póngá, poniámo, poniáte, póngano
Imperfect. <i>I might put, &amp;c....</i>	pon-éssi, éssi, ésse, éssimo, éste, éssero
Conditional. <i>I should put, &amp;c....</i>	porréi, porrésti, porrébbe, porrémmo, porréste, porrébbero
Imperative. <i>put thou, &amp;c.....</i>	póni, póngá, poniámo, ponéte, póngano

Put *posto* to the simple tenses of *avere*, and you will have all the compound tenses.



The following verbs, and their derivatives, being totally different from those of the above mentioned classes, are to be learned separately ; which will be easy, as they are irregular in the second imperfect only, except a few that are irregular in the participle, and only one that is irregular in other tenses, which we will set down, and conjugate that one only that is irregular in' other tenses besides the second imperfect and participle.

INFINITIVE.		SECOND IMPERFECT.	PARTICIPLE.
accre...scere	.....to increase	accre ..bbi	accre ..sciuto
e cre....scere	.....to grow	cre ....bbi	cre ....sciuto
e incre ..scere	imp. } to be sorry.....	incre ...bbi	incre ..sciuto
e rincre .scere	imp. }	rincre -bbi	rincre .sciuto
e stracre-scere	.....to grow much	stracre-bbi	stracre-sciuto
cono...scere	.....to know	cono ..bbi	cono ..sciuto
ricono .scere	.....to recognise	ricono-bbi	ricono sciuto
no.....cere	.....to hurt	no .....cqui	no ....ciuto
e na.....scere	.....to be born	na .....cqui	na .....to
e rina...scere	.....to be born again	rina...cqui	rina ...to
corr...ompere	.....to corrupt	corr...uppi	corr...otto
dir ....ompere	.....to soften	dir ....uppi	dir .....otto
r .....ompere	.....to break	r .....uppi	r .....otto
e pio....vere	imp...to rain	pio .....vve	pio ....vuto
e spio...vere	imp...to cease raining	spio .....vve	spio ....vuto
e ripio...vere	imp...to rain again	ripio ...vve	ripio ..vuto
be.....vere	.....to drink	be.....vvi	be.....vuto
imbe...vere	.....to imbibe	imbe...vvi	imbe ..vuto
ribe...vere	.....to drink again	ribe...vvi	ribe...vuto

### Observations.

*Piovere* and its derivatives are impersonal, hence the termination *piovve*, in the third person singular.

*Nocere* may take also an *u* ; thus, *nuocere*, and it is then conjugated like *muovere* in all other tenses.

*Bevere*, *imbevere*, and *ribevere* are regular, and conjugated like *temere* ; but they may be syncopated thus, *bere*, *imbere*, *ribere*, when they are irregular throughout all their tenses. Ex.

Inf. to drink.....bere conjugated with avere		Ger. drinking....bevendo Part. drunk .....beuto
Ind. pres. <i>I drink, &amp;c.</i> .....	béo, béi, bée, bejámó, beéte, béono	
First imp. <i>I drank, &amp;c.</i> .....	beévo, beévi, beéva, beevámó, beeváte, beévano	
Sec. imp. <i>I drank, &amp;c.</i> .....	bévvi, beésti, bévve, beémmo, beéste, bévvero	
First fut. <i>I shall drink, &amp;c.</i> ..	berò, berái, berà, berémó, beréte, beránno	
Subj. pres. <i>I may drink, &amp;c.</i> ...	béa, béa, béa, bejámó, bejáte, béano	
Imperfect. <i>I might drink, &amp;c.</i> ..	beéssi, beéssi, beésse, beéssimo, beéste, beéssero	
Conditional. <i>I should drink, &amp;c.</i> ..	beréi, berésti, berébbe, berémmo, beréste, berébbéro	
Imperative. <i>drink thou, &amp;c.</i> .....	béi, béa, bejámó, bejáte, béano	

## SECTION X.

OF IRREGULAR VERBS ENDING IN *ire*.

The irregularity of the greatest part of these verbs consists in the present tense only. Some are both regular and irregular, and others are irregular in some tenses; all of which we will set down with explanations and examples.

The irregularity of the following verbs consists in the present tenses of the indicative, subjunctive, and imperative, which are formed by changing *ire* into *o*, *i*, *e*, *iamo*, *ite*, *ono*, instead of *isco*, *isci*, *isce*, *iamo*, *ite*, *iscono*, as in page 151.

Inf. to hear.....sentire conjugated with avere		Ger. hearing....senténdo Part. heard.....sentíto
Ind. pres. <i>I hear, &amp;c.</i> .....	sént-o, i, e, íamo, íte, ono	
First imp. <i>I heard, &amp;c.</i> .....	sent-ívo, ívi, íva, ivámó, iváte, ívano	
Sec. imp. <i>I heard, &amp;c.</i> .....	sent-íi, ísti, ì, ímmo, íste, írono	

First fut.	<i>I shall hear, &amp;c....</i> sent-irò, irái, irà, irémo, iréte, iránno
Subj. pres.	<i>I may hear, &amp;c....</i> sént-a, a, a, iámo, iáte, ano
Imperfect.	<i>I might hear, &amp;c....</i> sent-íssi, íssi, ísse, íssimo, íste, íssero
Conditional.	<i>I should' hear, &amp;c..</i> sent-iréi, irésti, irébbe, irémmo, iréste, irébbéro
Imperative.	<i>hear thou, &amp;c.....</i> sént-i, a, iámo, íte, ano

Put *sentito* to the simple tenses of *avere*, and you will have all the compound tenses.

The following verbs are conjugated like *sentire* :—

abborr ....ire....to abhor	e part .....ire....to depart
avvert ....ire....to admonish	dipart ..ire....to part
convert-ire....to convert	dispart..ire....to separate
divert ..ire....to amuse	compart-ire....to bestow
invert ..ire....to invert	impart..ire....to impart
sovvert..ire....to overthrow	ripart...ire....to part again
boll.....ire....to boil	spart....ire....to separate
riboll ..ire....to boil again	e pent .....irsi ..to repent
consequ ..ire....to obtain	e ripent ..irsi ..to repent
cuc .....ire....to sew	segu.....ire....to follow
ricuc....ire....to sew again	sent.....ire....to hear
scuc ....ire....to unsew	consent-ire....to consent
dorm .....ire....to sleep	dissent..ire....to dissent
addorm ire....to make sleep	e per.....ire....to perish
ridorm..ire....to sleep again	present..ire....to foretel
fer .....ire....to strike	e risent...ire....to awake
e fugg .....ire....to run away	e risent ..irsi ..to recover one's senses
e rifugg ..ire....to take shelter	assent ..ire....to assent
sfugg....ire....to avoid	serv.....ire....to serve
inghiott ..ire....to swallow	e sort.....ire....to draw
ae langu .....ire....to languish	assort...ire....to sort
e mor.....ire....to die	vest .....ire....to dress
ment .....ire....to lie	divest ..ire....to divest
diment ..ire....to give the lie	invest ..ire....to invest
sment ..ire....to belie	svest ....ire....to undress
e sment ..irsi ..to contradict oneself	stravest-ire....to disguise
nutr .....ire....to nourish	travest..ire....to disguise
offr .....ire....to offer	

*Observations.*

1. *Convertire, divertire, invertire, sovvertire*, make also, in the infinitive, *convertere, divertere, invertere, sovvertere*; but their conjugation is always the same.

2. *Cucire* makes *cucio, cuciono* in the present of the indicative, *cucia, cuciano* in the present of the subjunctive, and *cucia, cuciano* in the imperative, instead of *cuco, cucono, cuca, &c.*

*Abborrire, conseguire, ferire, inghiottire, languire, nutrire, offrire, perire*, are also regular, and conjugated like *finire*. See page 151.

*Aprire* is conjugated as follows:—

Inf. *to open....aprire*  
conjugated with *avere*

Ger. *opening....apréndo*  
Part. *opened ....apérto*

Ind. pres.	I open, &c.....ápr-o, i, e, iámo, íte, ono	
First imp.	I opened, &c. ....apr-ívo, ívi, íva, ivámo, iváte, ívano	
Sec. imp.	I opened, &c. ....apr-íi, ísti, ì, ímmo, íste, írono	
First fut.	I shall open, &c....apr-irò, irái, irà, irémo, iréte, iránno	
Subj. pres.	I may open, &c...ápr-a, a, a, iámo, iáte, ano	
Imperfect.	I might open, &c...apr-íssi, íssi, ísse, íssimo, íste, íssero	
Conditional.	I should open, &c..apr-iréi, irésti, irébbe, irémmo, iréste, irébbéro	
Imperative.	open thou, &c. ....apr-i, a, iámo, íte, ano	

Put *aperto* to the simple tenses of *avere*, and you will have all the compound tenses.

The following verbs are conjugated like *aprire*:—

copr.....ire.....to cover offer .....ire } .....to offer offr .....ire } proffer ..ire .....to utter riapr.....ire .....to open again	ricopr ..ire....to cover again scopr ....ire....to discover soffer....ire } .to suffer soffr.....ire }
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There are six other verbs of this conjugation, which in some tenses are irregular.

## Dire.

Inf. <i>to say</i> .....dire <i>conjugated with avere</i>	Ger. <i>saying</i> ....dicendo Part. <i>said</i> .....détto
Ind. pres. <i>I say, &amp;c</i> .....	díco, díci, díce, diciámo, díte, dícono
First. imp. <i>I said, &amp;c</i> .....	dic évo, évi, éva, evámo, eváte, évano
Sec. imp. <i>I said, &amp;c</i> .....	díssi, dicésti, dísse, dicémmo, dicéste, díssero
First fut. <i>I shall say, &amp;c</i> ....	dirò, dirái, dirà, dirémo, diréte, diránno
Subj. pres. <i>I may say, &amp;c</i> .....	díc-a, a, a, iámo, iáte, ano
Imperfect. <i>I might say, &amp;c</i> .....	dic-éssi, éssi, ésse, éssimo, este, éssero
Conditional. <i>I should say, &amp;c</i> ....	diréi, dirésti, dirébbe, dirémmo, diréste, dirébbéro
Imperative. <i>say thou, &amp;c</i> .....	di', díca, diciámo, díte, dícano

The following verbs are conjugated like *dire* :—

bened.....ire..... <i>to bless</i> contrad.....ire..... <i>to contradict</i> interd.....ire..... <i>to forbid</i>	malad.....ire..... <i>to curse</i> rid .....ire..... <i>to speak again</i>
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## Morire.

Inf. <i>to die</i> .....morire <i>conjugated with essere</i>	Ger. <i>dying</i> ....morendo Part. <i>dead</i> .....morto
Ind. pres. <i>I die, &amp;c</i> .....	muójo, muóri, muóre, muojámo, moríte, muójono
First imp. <i>I died, &amp;c</i> .....	mor-ívo, ívi, íva, ivámo, iváte, ívano
Sec. imp. <i>I died, &amp;c</i> .....	mor-íi, ísti, ì, ímmo, íste, írono
First fut. <i>I shall die, &amp;c</i> .....	morrò, morrái, morrà, morrémo, morréte, morránno
Subj. pres. <i>I may die, &amp;c</i> .....	muója, muója, muója, muojámo, muojáte, muójano
Imperfect. <i>I might die, &amp;c</i> ....	mor-íssi, íssi, ísse, íssimo, íste, íssero

Conditional. *I should die, &c....* morréi, morrésti, morrébbe, mor-  
rémmo, morréste, morrébbero

Imperative. *die thou, &c.....* móri, muója, muojámo, moríte,  
muójano

Put *morto* to the simple tenses of *essere*, and you will have all the compound tenses.

## Salire.

Inf. *to go up....*salire  
*conjugated with essere*

Ger. *going up....*saléndo  
Part. *gone up ....*salíto

Ind. pres. *I go up, &c.....*sálgo, sáli, sále, sagliámo, salíte,  
sálgano

First imp. *I went up, &c.....*sal-ívo, ívi, íva, ivámo, iváte,  
ívano

Sec. imp. *I went up, &c.....*sal-íi, ísti, ì, ímmo, íste, írono

First fut. *I shall go up, &c...*sal-irò, irái, irà, irémo, iréte,  
iránno

Subj. pres. *I may go up, &c....*sálga, sálga, sálga, sagliámo, sa-  
gliáte, sálgano

Imperfect. *I might go up, &c..*sal-íssi, íssi, ísse, íssimo, íste,  
íssero

Conditional. *I should go up, &c..*sal-iréi, irésti, irébbe, irémmo,  
iréste, irébbero

Imperative. *go thou up, &c. ....*sáli, sálga, sagliámo, salíte, sálgano

Put *salito* to the simple tenses of *essere*, and you will have all the compound tenses.

The following verbs are conjugated like *salire* :—

assal .....ire....*to attack*

erisal .....ire....*to go up again*

rassal.....ire....*to attack again*

## Udire.

Inf. *to hear.....*udire  
*conjugated with avere*

Ger. *hearing.....*udéndo  
Part. *heard .....*udíto

Ind. pres. *I hear, &c.....*ódo, ódi, óde, udiámo, udíte, ódono

First imp. *I heard, &c. ....*ud-ívo, ívi, íva, ivámo, iváte, ívano

Sec. imp. *I heard, &c. ....*ud-íi, ísti, ì, ímmo, íste, írono

First fut.	<i>I shall hear, &amp;c.</i> ....ud-irò, irái, irà, irémo, iréte, iránno
Subj. pres.	<i>I may hear, &amp;c.</i> ....óda, óda, óda, udiámo, udiáte, ódano
Imperfect.	<i>I might hear, &amp;c.</i> ....ud-íssi, íssi, ísse, íssimo, íste, íssero
Conditional.	<i>I should hear, &amp;c.</i> ....ud-iréi, irésti, irébbe, irémmo, iréste, irébbero
Imperative.	<i>hear thou, &amp;c.</i> .....ódi, óda, udiámo, udiáte, ódano

Put *udito* to the simple tenses of *avere*, and you will have all the compound tenses.

The following verbs are conjugated like *udire* :—

fraud .....ire....to overhear | traud .....ire....to overhear

### Uscire.

Inf. to go out....uscire conjugated with essere		Ger. going out....uscendo Part. gone out ....uscito
--	--	--

Ind. pres.	<i>I go out, &amp;c.</i> .....éscò, ésci, ésce, usciámo, uscíte, éscano
First imp.	<i>I went out, &amp;c.</i> ....usc-ívo, ívi, íva, ivámo, iváte, ivano
Sec. imp.	<i>I went out, &amp;c.</i> ...usc-íi, ísti, ì, ímmo, íste, írono
First fut.	<i>I shall go out, &amp;c.</i> ...usc-irò, irái, irà, irémo, iréte, iránno
Subj. pres.	<i>I may go out, &amp;c.</i> ..éscá, éscá, éscá, usciámo, usciáte, éscano
Imperfect.	<i>I might go out, &amp;c.</i> ...usc-íssi, íssi, ísse, íssimo, íste, íssero
Conditional.	<i>I should go out, &amp;c.</i> ...usc-iréi, irésti, irébbe, irémmo, iréste, irébbero
Imperative.	<i>go thou out, &amp;c.</i> .....ésci, éscá, usciámo, uscíte, éscano

Put *uscito* to the simple tenses of *essere*, and you will have all the compound tenses.

The following verb is conjugated like *uscire* :—

*e riusc-ire*.....to succeed

## Venire.

Inf. *to come*.....venire  
*conjugated with essere*

Ger. *coming*....venendo  
 Part. *come* .....venuto

Ind. pres.	<i>I come, &amp;c</i> .....vén-go, vié-ni, vié-ne, veniá-mo, veníte, véng-o
First imp.	<i>I came, &amp;c</i> .....ven-í-vo, í-vi, í-va, ivá-mo, ivá-te, í-va-no
Sec. imp.	<i>I came, &amp;c</i> .....vé-nni, venísti, vén-ne, vením-mo, veníst-e, vén-nero
First fut.	<i>I shall come, &amp;c</i> ...ver-rò, ver-rá-i, ver-rà, ver-ré-mo, ver-ré-te, ver-rán-no
Subj. pres.	<i>I may come, &amp;c</i> ....véng-a, véng-a, véng-a, veniá-mo, veniá-te, véng-a-no
Imperfect.	<i>I might come, &amp;c</i> ...ven-í-ssi, í-ssi, í-ss-e, í-ss-i-mo, í-ss-te, í-ss-e-ro
Conditional.	<i>I should come, &amp;c</i> ..ver-ré-i, ver-ré-sti, ver-ré-b-be, ver-ré-m-mo, ver-ré-st-e, ver-ré-b-be-ro
Imperative.	<i>come thou, &amp;c</i> .....vié-ni, véng-a, veniá-mo, veníte, véng-a-no

Put *venuto* to the simple tenses of *essere*, and you will have all the compound tenses :—

The following verbs are conjugated like *venire* :—

<i>e addiven</i> ...ire.... <i>to become</i>	<i>proven</i> ...ire.... <i>to derive</i>
<i>e avven</i> .....ire.... <i>to happen</i>	<i>e rinven</i> ....ire.... <i>to recover one's senses</i>
<i>ae conven</i> ....ire.... <i>to agree</i>	<i>e riven</i> .....ire.... <i>to come back</i>
<i>e diven</i> .....ire.... <i>to become</i>	<i>e sven</i> .....ire,.... <i>to faint away</i>
<i>inven</i> .....ire.... <i>to find</i>	
<i>preven</i> .....ire.... <i>to anticipate</i>	

## SECTION XI.

## OF DEFECTIVE VERBS.

Defective verbs, *verbi difettivi*, are those which are used only in some of their moods, tenses, and persons; but as the greatest part of these verbs is used in poetry only, we refer the student to the Dictionary of Poetical Licences.



## SECTION XII.

## OF PASSIVE VERBS.

The passive verbs are formed by putting the participle of any verb, either regular or irregular, with the verb *essere*, to be, when the said participle is to agree with its subject or nominative in gender and number. Ex.

Infinitive present	....to be loved.....	essere amáto
Gerund present	....being loved .....	esséndo amato
Participle	.....been loved .....	stato amato
Infinitive past	.....to have been loved..	essere státo amato
Gerund past	.....having been loved ..	essendo státo amato

## INDICATIVE.

## Present Tense.

Sing.	<i>I am loved</i> .....	sono amáto
	<i>thou art loved</i> .....	séi amato
	<i>he is loved</i> .....	è amato
Plur.	<i>we are loved</i> .....	siámo amati
	<i>you are loved</i> .....	siéte amati
	<i>they are loved</i> .....	sóno amati

## First Imperfect.

Sing.	<i>I was loved</i> .....	ero amato
	<i>thou wast loved</i> .....	éri amato
	<i>he was loved</i> .....	éra amato
Plur.	<i>we were loved</i> .....	eravámo amati
	<i>you were loved</i> .....	eraváte amati
	<i>they were loved</i> .....	érano amati

## Second Imperfect.

Sing.	<i>I was loved</i> .....	fúi amato
	<i>thou wast loved</i> .....	fósti amato
	<i>he was loved</i> .....	fu amato
Plur.	<i>we were loved</i> .....	fúmmo amati
	<i>you were loved</i> .....	fóste amati
	<i>they were loved</i> .....	fúrono amati

## First Future.

Sing.	<i>I shall be loved</i> .....	sarò amato
	<i>thou wilt be loved</i> .....	sarái amato
	<i>he will be loved</i> .....	sarà amato
Plur.	<i>we shall be loved</i> .....	sarémo amati
	<i>you will be loved</i> .....	saréte amati
	<i>they will be loved</i> .....	saránno amati

## Perfect.

Sing.	<i>I have been loved</i> .....	sóno státo amáto
	<i>thou hast been loved</i> .....	séi stato amato
	<i>he has been loved</i> .....	è stato amato
Plur.	<i>we have been loved</i> .....	siámo stati amati
	<i>you have been loved</i> .....	siéte stati amati
	<i>they have been loved</i> ...	sóno stati amati

And so on of all the other tenses.

## SECTION XIII.

## OF NEUTER VERBS.

Some of these verbs are conjugated with *avere*, and others with *essere*, and some of them with either. When they are conjugated with *avere*, their participles are indeclinable; when with *essere*, they are declinable, and are to agree with the subject of the verb; as, she has lived, *ella ha dimorato*, or *ella è dimorata*.

These verbs end, like the active, in *are, ere, ire*; but when they end in *arsi, ersi, irsi*, they are called *neuter passive*, otherwise *reflective*; which see.

## SECTION XIV.

## OF REFLECTIVE VERBS.

Reflective verbs, instead of *are, ere, ire*, are terminated in *arsi, ersi, irsi*; and by their terminations it is easily seen to which conjugation they belong. Thus,

those ending in *arsi* belong to the first conjugation ; those in *ersi*, to the second ; and those in *irsi*, to the third.

These verbs have also their irregular ones, and then they are conjugated accordingly:

These verbs are conjugated with the particles *mi*, *ti*, *si*, *ci*, *vi*, *si*, as follows :—

### Rallegrarsi.

	Inf. to rejoice....rallegrarsi conjugated with essere	Ger. rejoicing..rallegrandosi Part. rejoiced. ..rallegratosi
Ind. pres.	<i>I rejoice, &amp;c.</i> .....mi rallégro, ti rallégri, si rallégra, ci rallegríamo, vi rallegráte, si rallégrano	
First imp.	<i>I rejoiced, &amp;c.</i> .....mi rallegrávo, ti rallegrávi, si rallegráva, ci rallegravámo, vi rallegraváte, si rallegraváno	
Sec. imp.	<i>I rejoiced, &amp;c.</i> ....mi rallegrái, ti rallegrásti, si rallegrò, ci rallegrámmo, vi rallegráte, si rallegrárono	
First fut.	<i>I shall rejoice, &amp;c.</i> ..mi rallegrerò, ti rallegrerái, si rallegrerá, ci rallegrerémo, vi rallegreréte, si rallegreránno	
Perfect.	<i>I have rejoiced, &amp;c.</i> ..mi sóno rallegráto, ti sei rallegrato, si è rallegrato, ci siámo rallegrati, vi siéte rallegrati, si sóno rallegrati	
Subj. pres.	<i>I may rejoice, &amp;c.</i> ..mi rallégri, ti rallégri, si rallégri, ci rallegríamo, vi rallegríate, si rallegrino	
Imperfect.	<i>I might rejoice, &amp;c.</i> ..mi rallegrássi, ti rallegrássi, si rallegrásse, ci rallegrássimo, vi rallegráte, si rallegrássero	
Conditional.	<i>I should rejoice, &amp;c.</i> ..mi rallegreréi, ti rallegrerésti, si rallegrerébbe, ci rallegrerémmo, vi rallegreréste, si rallegreréberó	
Imperative.	<i>rejoice thou, &amp;c.</i> ....rallégrati, si rallégri, rallegríamoci, rallegrátevi, si rallegrino	

And so on of all the other compound tenses.

If the verb begins with a vowel, *m'*, *t'*, *s'*, *ci*, *v'*, *s'*, are to be used, as in *abbássarsi*, to stoop.

Ind. pres. *I stoop, &c.* .....*m'* abbáso, *t'* abbási, *s'* abbása,  
*ci* abbassiámo, *v'* abbassáte,  
*s'* abbásono

*Ci*, however, is not abridged, unless the verb begins with *e* or *i*, as in *esténdersi*, to extend; and *ingerirsi*, to meddle.

Ind. pres. *I extend, &c.* .....*m'* esténdo, *t'* esténdi, *s'* esténde,  
*c'* estendiámo, *v'* estendéte, *s'* esténdon

Ind. pres. *I meddle, &c.* .....*m'* ingerísco, *t'* ingerísci, *s'* ingerísce,  
*c'* ingeriámo, *v'* ingeríte,  
*s'* ingeríscono

To form the compound tenses of reflective verbs, *essere* is to be employed, and not *avere*.

All active verbs may become reflective by conjugating them with *mi*, *ti*, *si*, *ci*, *vi*, *si*, and *essere*, in the compound tenses.

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## SECTION XV.

### OF RECIPROCAL VERBS.

Grammarians have confounded these verbs with the reflective ones; but if we properly consider their nature, we shall plainly see that the reciprocal verbs are entirely different from the reflective. The reflective verbs are those that express an action in which the agent acts, and is acted upon by himself; as, *io mi amo*, I love myself; *ci siamo amati*, we have loved ourselves, &c. The reciprocal verbs, on the contrary, are those that require two agents who act upon one another, and on that account they have no singular. How, then, can reciprocal be called reflective, and reflective reciprocal?

Reciprocal verbs, though conjugated with reflective particles, are different from the reflective verbs, and have no singular. As, therefore, these verbs have no singular, they are conjugated in the plural with only *ci*, *vi*, *si*; which particles, (different from those of the reflective verbs that signify *ourselves*, *yourselves*, and *themselves*;) are expressed by *each other*. The following parallel will shew the difference which exists between reflective and reciprocal verbs.

## REFLECTIVE VERBS.

*we love ourselves*  
noi ci amiámo

*we have loved ourselves*  
noi ci síamo amáti

*you beat yourselves*  
voi vi battéte

*you have beaten yourselves*  
voi vi siéte battúti

## RECIPROCAL VERBS.

*we love each other*  
noi ci amiamo

*we have loved each other*  
noi ci abbiamo amati

*you beat each other*  
voi vi battete

*you have beaten each other*  
voi vi avéte battúti

The simple tenses of the above examples being alike, shew no difference between the reflective and the reciprocal verbs, consequently the sentence is rendered doubtful; for we, on hearing *ci amiamo*, cannot distinguish whether people love each other, or each loves himself; but the compound tenses being conjugated with different verbs, shew clearly the difference which exists between them. For, in saying *ci siamo battuti*, we can easily discern that each has beaten himself, as people do when they scourge themselves; and *ci abbiamo battuto* shews that they have acted, and been acted upon by each other, as people do when they fight.

With regard to the auxiliary verb with which the reciprocal verbs are to be conjugated, it is our intention to give the preference to *avere*, for the reason above mentioned. But as Italians in familiar conversation make use of *essere*, and as we could find but two examples in ancient authors, one with *avere*, and the other with *essere*, we say it is better to conform to custom.

One of the above mentioned examples is taken from Livy, translated by J. Passavanti.

*Volendo parlamentare insieme Scipione e Annibale... fecero stare a drieto loro compagnia armata, ed églino sóli con due intérpreti s' avvisarono insieme ; e come s' ébbero vedúti...prima tacéttero, poi Annibale...disse, ecc.* Scipio and Hannibal wishing to have a conference together, left their army behind, and with two interpreters proceeded to a place of rendezvous ; and when they had looked at each other, they were silent at first, and then Hannibal said, &c.

The other is taken from B. 56.

*Costoro...son giòvani che lungamente si sono amati insieme.* These...are young people who have for a long time loved each other.

If Boccaccio in this example had left out *insieme*, the sentence would be obscure ; whereas, if he had said, *che lungamente si hanno amati*, *insieme* would not have been necessary.

We conclude this section by saying, that if reciprocal verbs are conjugated with *essere*, they are the same as the reflective, but have no singular ; and we think that it is on that account that grammarians have confounded them with reflective verbs.

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## SECTION XVI.

### OF IMPERSONAL VERBS.

These verbs, as we said, page 112, are of three sorts.

The first sort contains all the verbs that are impersonal by nature ; as, it rains, *piove* ; it lightened, *balenò* ; it will thunder, *tuonerà*. They are called absolute, because they have no need of any other part of speech to complete the sense.

The second sort comprehends verbs that may be conjugated with or without the particles *mi*, *ti*, *si*, *gli*, *le*,

*ci, vi, loro*, which are put before the third person singular, and in some cases the third person plural; as, I care, *mi cale*; thou thinkest, *ti pare*; he likes, *gli piace*. Some of these verbs are called half impersonal, because they are accompanied with other parts of speech to complete the sense.

The third sort consists of all those verbs which, being active or neuter, are rendered impersonal by putting *si* before the third person singular or plural, or *uno* before the third person singular only; as, it is said, *si dice*; they are praised, *si lodano*; it is remembered, *uno si ricorda*, &c.

#### CONJUGATION OF THE VERBS OF THE FIRST SORT.

These verbs have only the third person singular, as in English. Their auxiliary verb is *essere*, though in familiar conversation *avere* is made use of; we, however, advise the student to conjugate them with *essere*.

Inf. to *lighten*....balenáre  
conjugated with *essere*

Ger. *lightening* ..balenándo  
Part. *lightened*....balenáto

Ind. pres.	<i>it lightens</i> .....	egli baléna
First imp.	<i>it lightened</i> .....	egli balenáva
Sec. imp.	<i>it lightened</i> .....	egli balenò
First fut.	<i>it will lighten</i> .....	egli balenerà
Subj. pres.	<i>it may lighten</i> .....	egli baléni
Imperfect.	<i>it might lighten</i> .....	egli balenásse
Conditional.	<i>it would lighten</i> .....	egli balenerébbe
No imperative		

Put *balenato* to the simple tenses of *essere*, and you will find the compound tenses.

It is to be observed that *egli* may be used at pleasure.

#### CONJUGATION OF THE VERBS OF THE SECOND SORT.

Some of these verbs have the third person singular, and some both the singular and the plural; sometimes they are conjugated by putting the dative of the con-

conjunctive pronouns before the said third person, and sometimes without it, according to the sense of the sentence; as, *mi pare ch' egli abbia freddo*, I think he is cold; or, *pare ch' egli abbia freddo*, he seems to be cold. And, again:—*gli accaddero molte sciagure*, many misfortunes befel him; or, *accaddero molte sciagure*, there happened many misfortunes.

Inf. <i>to like</i> ..... <i>piacere</i> <i>conjugated with essere</i>		Ger. <i>liking</i> .... <i>piacéndo</i> Part. <i>liked</i> ..... <i>piaciúto</i>
Ind. pres. <i>I like, &amp;c.</i> ..... <i>mi piáce, ti piáce, gli piáce, le piáce,</i> <i>ci piáce, vi piáce, piáce loro</i>		
First imp. <i>I liked, &amp;c.</i> ..... <i>mi, ti, gli, le, ci, vi, piacéva loro</i>		
Sec. imp. <i>I liked, &amp;c.</i> ..... <i>mi, ti, gli, le, ci, vi, piacque loro</i>		
First fut. <i>I shall like, &amp;c.</i> ..... <i>mi, ti, gli, le, ci, vi, piacerà loro</i>		
Subj. pres. <i>I may like, &amp;c.</i> ..... <i>mi, ti, gli, le, ci, vi, piaccia loro</i>		
Imperfect. <i>I might like, &amp;c.</i> .... <i>mi, ti, gli, le, ci, vi, piacésse loro</i>		
Conditional. <i>I should like, &amp;c.</i> .... <i>mi, ti, gli, le, ci, vi, piacerébbe</i> <i>loro</i>		

Put *piaciuto* to the simple tenses of *essere*, and you will have all the compound tenses.

### Observations.

1. As the verbs of the second sort in English are generally personal, it is necessary, in translating from English into Italian, to change the English nominative into the dative, and the English accusative into the nominative in Italian; as, I like him, change the nominative *I* into the dative, and you will find *to me*. Again:—change *him*, accusative, into nominative, and you will find *he*; make *like* agree with *he*, and you will find he likes to me, *egli mi piace*; and so on of all the other verbs.

2. When one of these verbs is followed by other verbs, the English nominative is to be put after the verb in Italian. Thus, I must go, turn, it must that I go, *bisogna* or *conviéne che io váda*; he must speak, turn, it must that he speaks, *bisogna che egli párla*, &c.



## CONJUGATION OF THE VERBS OF THE THIRD SORT.

Some of these have the third person singular, before which *si* or *uno* is put, as we have said.

Inf. *to be said*...dirsi  
conjugated with *essere*

Ger. *being said*..dicendosi  
Part. *been said*...déttosì

Ind. pres.	<i>it is said</i> .....	si dice
First imp.	<i>it was said</i> .....	si dicéva
Sec. imp.	<i>it wás said</i> .....	si disse
First fut.	<i>it will be said</i> .....	si dirà, &c.

*Observations.*

1. These verbs are to be conjugated always with *essere*, and never with *avere*.

2. The English of these verbs is always thus:—*it is known, it was said, it will be done, &c.* In this case, when the student is to translate into Italian, he is to change *it is, it was, it shall be*, and all the simple tenses of *to be*, into *si*, and the participle is to be put in the same tense as those of *to be* are. Thus:—*it is said*; change *it is* into *si*, put *said* in the same tense as *it is* is, which will be *says*, and you will find *si dice*. *It was known*; change *it was* into *si*, put *known* in the same tense as *it was* is, which will be *knew*, and you will find *si sapeva*; and so on of all the other tenses.

3. If a tense of the verb *to be* were to be expressed by two verbs in Italian, one finite, and another infinitive, such as, it may be, *può essere*; it could be, *poteva essere*, &c. the student has nothing to do but to translate *may, could, &c.* as it is in English, to change *be*, which in this case is but an infinitive, into *si*, and put the following participle in the infinitive, because *be* is infinitive. Thus:—*it may be known*; *it may*, being the third person singular of the present tense of *potere*, is

changed into *può*, *be* into *si*, and *known* into the infinitive *sapere*; and the phrase is *si può sapere*, or *può sapersi*. And again:—it might be said; *it might*, being the third person singular of the imperfect tense of *potere*, is changed into *poteva*, *be* into *si*, and *said* into the infinitive *dire*, and the phrase is *si poteva dire*, or *poteva dirsi*.

4. If a conjunctive pronoun happens to be with the above verbs, it is to precede *si*; as, it is told me, or I am told, *mi si dice*; it was told him, or he was told, *gli si diceva*.

5. If the relative *ne* happens to be with these verbs, *si* is changed into *se*, and *ne* is to follow; as—

*it is spoken of* ..... *sene párla*  
*it was spoken of* ..... *sene parláva, &c.*

6. When a verb is naturally reflective, it cannot be made impersonal with the particle *si*, as above, but by putting *uno* before the third person singular only; as, it is remembered, *uno si ricorda*, and not *si si ricorda*.

## A LIST OF THE IMPERSONAL VERBS.

### Absolute.

aggiornare ....to dawn	grandinare....to hail
annottare ....to grow dark	lampeggiare ..to lighten
balenare .....to lighten	nevicare .....to snow
diluviare.....to pour	piovere .....to rain
dimojare.....to thaw	piovigginare ..to drizzle
gelare .....to freeze	tuonare .....to thunder

To which may be added *fare*, with all the words expressive of the weather, such as *caldo*, warm; *freddo*, cold; *oscuro*, dark, &c.

## Half Impersonal.

accadere .....to happen  
 appartenere ..to belong  
 arrivare .....to arrive  
 avvenire .....to happen  
 bisognare ....to behove  
 calere .....to matter  
 convenire.....to be necessary  
 dispiacere.....to displease  
 fare d' uopo,  
 fare mestiere,  
     or mestieri,  
     or di mestieri } to be necessary

fare uopo .....to be necessary  
 importare .....to matter  
 increscere ....to be sorry  
 lecere .....to be lawful  
 piacere.....to please  
 rincrescere...to be sorry  
 spettare .....to belong  
 spiacere .....to displease  
 toccare.....to belong

## CHAPTER VI.

## OF THE PARTICIPLE.

THE participle, *participio*, is a certain form of the verb, and derives its name from its participating not only in the properties of a verb, but also in those of an adjective. As a verb it expresses an action, and may or may not have an object, according to the nature of the verb from which it is derived; and, as an adjective, it expresses a quality, thus:—*amante una donna*, loving a woman: *ho amato una donna*, I have loved a woman; *ho veduto un uomo*, I have seen a man. *Amante*, *amato*, and *veduto*, which are derived from *amare*, to love, and *vedere*, to see, are participles, because they express an action. But if we say *un uomo amante*, a loving man, *un cuore amato*, a beloved heart, *una donna stimata*, an esteemed woman; *amante*, *amato*, and *stimata*, though derived from *amare*, to love, and *stimare*, to esteem, are participial adjectives, because they qualify the substantives *uómo*, *cuóre*, and *donna*.

## SECTION I.

There are two participles; the present, as, *gridante*, crying, *tenente*, holding; and the past, as, *cantato*, sung, *veduto*, seen, *sentito*, heard.

Agreeably to the general practice of grammarians, we represent the present participle as active, because it expresses, as we said, an action; and the past, both as active and passive. The past is conjugated with the auxiliary verbs *essere*, to be, and *avere*, to have. When with *avere* it is active, and when with *essere* it is passive; as, *ho amato una donna*, I have loved a woman; *sono amato da una donna*, I am loved by a woman. In the

first example *amato* is active, because it is conjugated with *avere*, or because the action of the subject passes upon the object; and in the second example *amato* is passive, because it is conjugated with *essere*, or because the subject is acted upon by the object.

Sometimes the participle in Italian is found without the auxiliary verb, but that is understood; as, *il figlio, trovato il padre, pianse*, the son, having found his father, wept; *il figlio, trovato dal padre, si rallegrò*, the son, being found by his father, rejoiced. In the first example *avendo* is understood, and in the second *essendo*.

### *Genders of the Participle.*

The present participle is of both genders, and makes its plural in *i*. The past ends in *o*, and by changing *o* into *a* the feminine is formed: their plural is in *i* for the masculine, and in *e* for the feminine. Ex.

uomo e donna amante .....loving man and woman  
 uomini e donne amanti.....men and women who love  
 uomo amato, donna amata.....beloved man, beloved woman  
 uomini amati, donne amate ....beloved men, beloved women

### OF THE FORMATION OF PARTICIPLES.

The participles are formed from the infinitives by changing *are* into *ante*, and *ere* and *ire* into *ente*, for the present. Thus:—*gridare*, to cry, *gridante*, crying, *tenere*, to hold, *tenente*, holding, *morire*, to die, *morente*, dying; and the past are formed by changing *are* of the first conjugation into *ato*, *ere* of the second into *uto*, and *ire* of the third into *ito*, for regular verbs; as, *amare*, to love, *amato*, loved, *temere*, to fear, *temuto*, feared, *finire*, to finish, *finito*, finished. There are a great many other participles which end in different ways, but we refrain from putting them down, as they have been treated of in the conjugation of verbs. There are, however,

several of the first conjugation, which are syncopated in the following manner :—

acconcio....for ...	acconciato.....	<i>fitted</i>
adorno.....	adornato .....	<i>adorned</i>
asciutto .....	asciuttato .....	<i>dried</i>
avvezzo .....	avvezzato .....	<i>accustomed</i>
cárico .....	caricato .....	<i>laden</i>
cerco .....	cercato .....	<i>sought for</i>
compro .....	comprato .....	<i>bought</i>
concio .....	conciato .....	<i>fitted</i>
desto .....	destato .....	<i>awaken</i>
diméntico .....	dimenticato .....	<i>forgotten</i>
gonfio .....	gonfiato .....	<i>swelled</i>
guasto .....	guastato .....	<i>spoiled</i>
lácero .....	lacerato .....	<i>torn</i>
mácero .....	macerato.....	<i>soaked</i>
manifésto .....	manifestato .....	<i>manifested</i>
mozzo .....	mozzato .....	<i>cut off</i>
netto .....	nettato .....	<i>wiped</i>
noto .....	notato .....	<i>noted</i>
pago .....	pagato .....	<i>paid</i>
pesto .....	pestato.....	<i>pounded</i>
privo.....	privato .....	<i>deprived</i>
racconcio .....	racconciato .....	<i>fitted up</i>
rasciutto .....	rasciuttato .....	<i>dried up again</i>
salvo.....	salvato .....	<i>saved</i>
scemo .....	scemato .....	<i>lessened</i>
sconcio .....	sconciato .....	<i>spoiled</i>
secco.....	seccato .....	<i>dried</i>
stanco .....	stancato .....	<i>wearied out</i>
tocco .....	toccato.....	<i>touched</i>
tronco .....	troncato .....	<i>cut off</i>
trovo .....	trovato .....	<i>found</i>
volto.....	veltato .....	<i>turned</i>
voto .....	votato .....	<i>emptied</i>

### Observations.

1. These participles, though syncopated, are subject to the same inflexions as the others which are not so; thus, *adorno, adorna, adorni, adorne, compro, compra, compri, compe*.

2. These participles are used in prose and poetry, but seldom in familiar conversation.

3. These participles are the same as the first person of the present tense of the indicative; thus, *cerco*, sought, *io cerco*, I seek, *compro*, bought, *io compro*, I buy, &c.

4. It is not with all the verbs of the first conjugation that this alteration can be made, but only with some particular verbs, which may be learned by reading the classics. We, however, have put down those few to shew their nature, and now we will give a few examples taken from Boccaccio.

B. 4. 6. *Di qui alla pórtá délla sua casa ha póca via, e perciò tu ed io, così cóme accóncio l'abbiámo, quívi il porterémo*; it is not far from hence to his house, whither we can easily carry him, as we have set him up.

B. 3. 7. *Perchè esséndo désto gli párve...sentire .. scéndere nella casa, persóne*; for as he was awake, he thought he heard people descending into the house.

B. 9. 6. *E quási desta fósse per lo romóre del maríto, il chiamò*; and seeming as if she had awaked by the noise of her husband, she called out to him.

B. 9. 6. *La dóнна, avéndo cércó, e trováto, che quéllo, che cadúto éra, non era tal cósa, non si curò d'altri ménti accéndere lume*; the good woman having searched, and finding what was thrown down to be of no moment, did not trouble herself to strike a light.

B. 3. 2. *Avédone adúnque il re molti cércchi, ecc.* the king, therefore, having tried a great many of them, &c.

B. 4. 10. *Avvéne che al médico fu méssó tra le máni uno inférmo, il quále avéva guástó l'una delle gámbe*; it happened that the doctor was sent for by a patient who had broken one of his legs.

B. 3. 9. *Avéndo la dónna tutto raccóncio il paése, per due cavaliéri al conte significò, ecc.*; the lady having settled every thing, sent two knights to the count to desire, &c.

B. 4. 1. *La qual, poichè ebbe piánto, alzato il capo, e rasciúttosi gli occhj, disse*; who, after she had wept, raised up her head, and having wiped her tears, she said.



## CHAPTER VII.

## OF ADVERBS.

AN adverb, *avvèrbio*, is a part of speech joined to a verb, an adjective, and sometimes to another adverb, to express some quality or circumstance respecting it; as, *egli párla béne*, he speaks well; *egli è veraménte dótto*, he is truly a learned man; *egli cammína móltó béne*, he walks very well.

Adverbs seem originally to have been contrived to express compendiously in one word what must otherwise have required two or more; as, *egli cánta dolceménte*, for *egli cánta con dolcèzza*, he sings sweetly; *ella suóna graziosaménte*, for *ella suóna con grázia*, she plays gracefully.

There are many words which are sometimes used as adjectives, and sometimes as adverbs; as, *vi érano òvi piú uómini che dónne*, there were more men than women; *piú* an adjective: or *egli è piú ábile di léi*, he is more clever than she is; *piú* an adverb. There are others that are sometimes used as substantives, and sometimes as adverbs; as, *la colazióne di stamattína non è stata cosí buóna cóme quèlla di jèri*, this morning's breakfast was not so good as that of yesterday. *Stamattína* and *jèri*, two substantives, not adverbs, because they admit of the genitive case, *di stamattína*, and *di jèri*. *Egli ne mangiò móltó jèri, e mangeránne piú anche stamattína*, he ate a great deal of it yesterday, and he will also eat more this morning. In this sentence, *stamattína* and *jèri* are decidedly adverbs of time, because they answer to the question, *quando*, when. Finally, there are others which may be used as adjectives, substantives and adverbs; as, *il móltó non vále nulla quándo è cattívo*, much is worth nothing when it is bad; *molto*, a substantive: *hanno mangiáto móltó páne*, they have eaten much bread; *molto* an adjective: *egli è móltó méglío piangere che rídere, quándo si ride in váno*, it is much better to cry than to laugh, when we laugh in vain; *molto* an adverb.

There are some adverbs which are used also for prepositions, but we shall speak of them in treating of the prepositions.

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## SECTION I.

### OF THE FORMATION OF ADVERBS.

Adverbs are formed from adjectives in three ways, viz.—

1. By changing the last letter of adjectives ending in *o*, into *amente*; as—

dótt-o .....*learned*.....dott-aménte.....*learnedly*  
 sággi-o .....*wise* .....saggi-aménte .....*wisely*  
 váno .....*vain* .....van-aménte .....*vainly*

2. By adding *mente* to those ending in *e*, when *e* is not preceded by the letter *l*; as—

felíce .....*happy*.....feliceménte .....*happily*  
 prudénte ...*prudent* .....prudenteménte ..*prudently*  
 diligénte....*diligent* .....diligenteménte...*diligently*

3. By changing the *e* of those ending in *le* into *mente*; as—

ágil-e.....*quick* .....agilménte .....*quickly*  
 fácil-e .....*easy* .....facilménte.....*easily*  
 mirábil-e....*wonderful* ..mirabilménte ....*wonderfully*

Except *male*, bad, which makes *malamente*, badly.

Some adverbs, like adjectives, have a comparative and superlative.

There are some which, by particular expressions, become comparative and superlative, such as *bene*, well; *meglio*, better; *ottimamente*, extremely well; but except these, they generally become comparatives by putting *più* or *meno* before them; and by changing

*amente* and *emente* into *issimamente*, they become superlatives; as—

facilménte.....*easily*  
 più faciliménte .....*more easily*  
 facilissimaménte .....*very easily*

We cannot set them down at length for the benefit of the student; but as a great number of them is formed from adjectives, as we said above, and as adverbs are numerous in Italian, we will give a list of those only which are composed of two or more words, and are therefore difficult to be found in any dictionary.

As the adverbs are very numerous in the Italian language, a list of them all would occupy a great many pages in our volume; and if we have set down almost all the verbs in the preceding pages, it was because we deemed it necessary to know the difference which exists between them in point of conjugation. With regard to the adverbs it is different, because those formed from adjectives need not be inserted, as the student may form them by himself. Those of one word may be found in any dictionary, but those which consist of two or more words do not so easily occur; and these adverbs we will set down in classes, for the convenience and use of the student.

I. Adverbs of Number.

una vólta..... <i>once</i>		tre volte ..... <i>thrice</i>
due vólte..... <i>twice</i>		quáttro volte.. <i>four times</i>

And so on of all numbers with *volte*.

II. Adverbs of Order.

alla rinfúsa ..... <i>topsy turvy</i>		in fíla..... <i>in a row</i>
a úno a uno ..... <i>one by one</i>		in séguito..... <i>afterwards</i>
a dúe a due ..... <i>two by two</i>		primieraménte.... <i>firstly</i>
a vicénda ..... <i>alternately</i>		secondariaménte.. <i>secondly</i>
dalle fonda- } <i>from the founda-</i>		in térzo luógo .... <i>thirdly</i>
ménta .... } <i>tion</i>		in quártro luógo.... <i>fourthly</i>
di séguito..... <i>afterwards</i>		sossópra..... <i>topsy turvy</i>

## III. Adverbs of Place.

a cánto, or ac- cánto .....	} <i>by the side</i>	al ripáro .....	<i>under shelter</i>
a páрте, or da parte .....	} <i>aside</i>	di quà .....	<i>on this side</i>
al di là .....	<i>beyond</i>	d'intórno .....	<i>all around</i>
a déstra .....	<i>on the right</i>	di sótto .....	<i>under</i>
a sinístra .....	<i>on the left</i>	fin là ..	<i>as far as there</i>
da ógni dóve da ógni páрте }	<i>on all sides</i>	in dispárte .....	<i>aside</i>
da per tútto ..	} <i>every where</i>	in giù .....	<i>down</i>
dappertútto ..		in su .....	<i>above</i>
di diétro .....	<i>from behind</i>	la giù, or laggiù ..	<i>below there</i>
di dóve .....	<i>whence</i>	per dóve .....	<i>through</i>
di lì, là .....	<i>from thence</i>	per di fuóri .....	<i>without</i>
di quì, quà .....	<i>from hence</i>	per di là .....	<i>through that side</i>
in gíro .....	<i>round about</i>	qua e là .....	<i>here and there</i>
da lontáno ...	} <i>from afar, or at</i>	da bándá .....	<i>aside</i>
di lontáno ....		} <i>a distance</i>	qui vicíno .....
		sin dóve .....	<i>how far</i>
		al copérto .....	<i>under shelter</i>

## IV. Adverbs of Time.

ad ógni momento .....	} <i>every moment</i>
ad ógni istánte .....	
a dománi dúnque .....	<i>to morrow then</i>
all' avveníre .....	<i>in future</i>
alle vólte .....	<i>sometimes</i>
altre vólte .....	<i>formerly</i>
a mezzo gíorno .....	<i>twelve o'clock in the day, or</i> <i>mid-day</i>
a mezza nótte .....	<i>twelve o'clock at night, or</i> <i>mid-night</i>
al piú presto .....	<i>at the soonest</i>
al far del gíorno .....	<i>at the break of day</i>
allo spuntár del sóle .....	<i>at sunrise</i>
al tramontár del sóle .....	<i>at sunset</i>
con ágio .....	} <i>at leisure</i>
con témpo .....	
d'allóra in pói .....	<i>since then</i>
da póco in quà .....	<i>not long since</i>
di buon' ora .....	<i>early</i>
di bel nuóvo .....	<i>again</i>
di bóttö .....	<i>suddenly</i>
di contínuo .....	<i>continually</i>
di fresco .....	<i>recently</i>

Adverbs of Time—*continued.*

di dì in dì .....	}	<i>from day to day</i>
di giorno in giorno .....		
di giòrno.....		<i>by day</i>
d' inverno .....		<i>in winter</i>
di nótte .....	}	<i>by night</i>
di nótte tempo .....		
di rádo .....		<i>seldom</i>
di státe.....		<i>in summer</i>
di quándo in quándo .....	}	<i>from time to time</i>
di témpo in témpo.....		
d' óra innánzi .....		<i>hence forward</i>
dománi a ótto .....		<i>to-morrow week</i>
dománi a quíndici.....		<i>to-morrow fortnight</i>
domán l'altro.....		<i>the day after to-morrow</i>
è gran pézzo.....	}	<i>it is a long time</i>
è lúnga pézza.....		
è mólto.....		
è un pézzo.....		
fin adésso .....	}	<i>hitherto</i>
fin a quést' óra .....		
fin d'adésso.....		<i>from this moment</i>
fin ora.....		<i>hitherto</i>
fra póco .....		<i>in a short time</i>
il piú sovente .....		<i>oftener</i>
in avveníre .....		<i>in future</i>
in bréve.....	}	<i>shortly</i>
in bréve témpo.....		
in quel méntre .....		<i>in the mean time</i>
in quéstó istánte .....	}	<i>this moment</i>
in quéstó momento .....		
in quéstó púnto.....		
in témpo .....		<i>seasonably</i>
in un bátter d' occhio.....		<i>all of a sudden</i>
in un áttimo.....		<i>all at once</i>
jer l' áltro.....		<i>the day before yesterday</i>
jer séra.....		<i>yesterday evening</i>
jer mattína.....		<i>yesterday morning</i>
l'altro jéri .....		<i>the day before yesterday</i>
nei témpi andáti .....		<i>formerly</i>
non è guári .....	}	<i>it is not long ago</i>
non ha guári .....		
oggi a ótto.....		<i>this day week</i>
oggi a quíndici .....		<i>this day fortnight</i>
oggi a ventidúe .....		<i>three weeks hence</i>
or óra .....		<i>directly</i>

Adverbs of Time—*continued.*

per témpo .....	<i>early</i>
piu che mái .....	<i>more than ever</i>
póco fa .....	<i>a little while ago</i>
posdománi .....	<i>the day after to-morrow</i>
quánto prima .....	<i>as soon as possible</i>
quésta máne .....	} <i>this morning</i>
quésta mattína .....	
quésta nótte .....	<i>to night</i>
quésta séra .....	<i>this evening</i>
ráde vólte .....	<i>seldom</i>
sin a quándo .....	<i>till when</i>
sta máne .....	} <i>this morning</i>
sta mattína .....	
sta nótte .....	<i>to night</i>
sta séra .....	<i>this evening</i>
tal vólta .....	<i>some times</i>
tempo già fu .....	<i>formerly</i>
trátto trátto .....	<i>from time to time</i>
tútto ad un trátto .....	<i>all at once</i>

## V. Adverbs of Quantity.

circa .....	<i>about</i>
davantaggio .....	} <i>some more</i>
di più .....	
di vantaggio .....	
per metà .....	<i>by half</i>
préso a póco .....	<i>near abouts</i>
un pochettíno .....	<i>a little</i>
un póco di più .....	<i>a little more</i>
un póco di méno .....	<i>a little less</i>
un po' tróppo .....	<i>a little too much</i>
un tantíno .....	<i>a little</i>

## VI. Adverbs of Quality.

a bríglia sciólta .....	<i>at full speed</i>
a buon grádo .....	<i>willingly</i>
a cáso .....	<i>by chance</i>
a cáso pensáto .....	<i>wilfully</i>
a dirótte lágrime .....	<i>bitterly</i>
a gára .....	<i>in emulation</i>
al bálzo .....	<i>at the rebound</i>
alla rovécscia .....	<i>topsy turvy</i>

Adverbs of Quality—*continued.*

alla sprovísta.....	<i>unprovided</i>
alla smascéllatá .....	<i>with open mouth</i>
all' improvviso.....	<i>suddenly</i>
all' indíetro .....	<i>backward</i>
alla sfuggíta .....	<i>by stealth</i>
al più .....	<i>at the most</i>
a ménte.....	<i>by heart</i>
a próva .....	<i>in emulation</i>
a rovésccio.....	<i>topsy turvy</i>
a spron battúto .....	<i>full speed</i>
a tentóne .....	<i>groping along</i>
a vísta .....	<i>in sight</i>
colle buóne.....	<i>willingly</i>
colle cattíve .....	<i>against one's will</i>
con árte.....	<i>artfully</i>
con frétta.....	<i>hastily</i>
con ragióne.....	<i>rightly</i>
con tútto il cuóre .....	<i>willingly</i>
da bánda a bánda .....	<i>through</i>
daddovvéro .....	} <i>in good earnest</i>
da dovvéro .....	
da sénno .....	
da páрте a páрте .....	<i>through</i>
di buon grádo .....	} <i>willingly</i>
di buóna vóglia .....	
di mála vóglia .....	<i>against one's will</i>
di nascósto .....	<i>by stealth</i>
di caso pensáto.....	<i>wilfully</i>
di tútto cuóre .....	<i>willingly</i>
di soppiátto .....	<i>by stealth</i>
d' un sálto.. ..	<i>at one jump</i>
fuór di luógo .....	<i>unseasonably</i>
in che módo.....	} <i>after what manner</i>
in che maniera .....	
in dúbbio .....	<i>in doubt</i>
in frétta.....	<i>hastily</i>
in qual módo .....	} <i>after what manner</i>
in qual maniera .....	
in sospésso .....	<i>in suspense</i>
in váno .....	<i>in vain</i>
mal volontíeri .....	<i>unwillingly</i>
per amóre.....	<i>willingly</i>
per fórza .....	<i>against one's will</i>

## VII. Adverbs of Doubt.

ad ógni caso .....	<i>at all hazards</i>
ad ógni événto .....	<i>at all events</i>
fórze .....	<i>perhaps</i>
in ogni événto .....	<i>at all events</i>
per caso.....	<i>by chance</i>
potrébbe dársi .....	<i>it might be</i>
puo dársi.....	} <i>it may be</i>
puo éssere .....	

## VIII. Adverbs of Negation.

in módo alcúno.....	} <i>by no means</i>
in módo verúno.....	
in nessúna maniera.....	
in nessun módo.....	} <i>by no means</i>
in niun cónto .....	
in verún modo.....	
niénte affatto.....	<i>not at all</i>

## IX. Adverbs of Affirmation.

da galantuómo.....	<i>as a gentleman</i>
da uómo d' onóre .....	<i>as a gentleman of honour</i>
d' accórdó .....	<i>in concert</i>
dí cértó .....	<i>certainly</i>
in cosciénza .....	<i>on my conscience</i>
in fátti .....	<i>in fact</i>
in verità.....	<i>in truth</i>
non v' è dubbio .....	} <i>there is no doubt</i>
non v' ha dubbio .....	
per cértó .....	<i>certainly</i>
sénza dúbbio.....	} <i>without doubt or fail</i>
sénza fálló.....	
sénza mancáre.....	
sull' onór mío.....	<i>on my honour</i>

## X. Adverbs of Interrogation.

in che maniera?.....	<i>in what manner?</i>
per qual ragióne? .....	<i>wherefore?</i>



## XI. Adverbs of Comparison.

assái piú	.....	<i>still more</i>
assái méno	.....	<i>much less</i>
piú tósto, or piuttósto	.....	<i>rather</i>
via méno	.....	} <i>much less</i>
vie méno	.....	
via piú	.....	<i>still more</i>
viappiú	.....	} <i>still more</i>
vie piú	.....	
vieppiú	.....	

## CHAPTER VIII.

## OF PREPOSITIONS.

PREPOSITIONS, *preposizioni*, serve to connect words with one another, and to shew the relation between them. They are for the most part placed before nouns and pronouns; as, *io vado in Itàlia*, I am going to Italy; *ella è amàta da lui*, she is loved by him. In Italian there are some prepositions which govern the genitive, some the dative, others the accusative, others the ablative, others again two or three different cases, all of which are as follow:—

## Prepositions governing the Genitive.

a lato .....	<i>by the side</i>	di là.....	<i>on that side</i>
al copérto .....	<i>under shelter</i>	di quà.....	<i>on this side</i>
al di déntro .....	<i>within</i>	dopo .....	<i>after</i>
al di fuóri.....	<i>without</i>	fuor.....	} <i>out</i>
al di sópra .....	<i>above</i>	fuori .....	
al di sótto.....	<i>under</i>	in periglio .....	<i>in danger</i>
alláto .....	<i>by the side</i>	in presenza.....	<i>before</i>
all' intórno.....	<i>around</i>	in procinto .....	<i>on the point</i>
al ripáro .....	<i>under shelter</i>	in vece .....	<i>instead</i>
a motivo .....	<i>for</i>	malgrado .....	<i>in spite</i>
appiè .....	<i>at the foot</i>	nel cospetto .....	<i>in the presence</i>
a ragióne .....	<i>on account</i>	per mancanza .....	<i>for want</i>
avánti .....	<i>before</i>	per rispetto .....	<i>on account</i>
coll'ájúto.....	<i>by the aid</i>	prima .....	<i>before</i>
col mézzo .....	<i>by means</i>	senza saputa .....	<i>unknown</i>
con ánimo .....	<i>with intention</i>	sotto .....	<i>under</i>
cóntro .....	<i>against</i>	verso .....	<i>towards</i>
di dentro .....	<i>from inside</i>	vicino .....	<i>near</i>
di nascósto.....	<i>unknown</i>		

## Prepositions governing the Dative.

a cánto .....	} <i>by the side</i>	avánti .....	<i>before</i>
accánto .....		confórme.....	<i>according</i>
all' intórno.....		contíguo.....	<i>contiguous</i>
apprésso .....		diétro .....	<i>behind</i>

Prepositions governing the Dative—*continued*.

d' intorno.....*around*  
 dirimpetto.....*opposite*  
 esclusivamente..*except*  
 fin ..... } *till or until*  
 fino ..... }  
 grázie.....*thanks*  
 in cápo .....*at the end*  
 incóntro .....*against*  
 in fáccia .....*over against*  
 inferióre.....*inferior*  
 infín ..... } *till or as far as*  
 infíno..... }  
 in mézzo .....*in the midst*  
 innánzi .....*before*

in quánto.....*as*  
 insín ..... } *till or as far as*  
 insíno ..... }  
 oltre .....*besides*  
 per fíno .....*even*  
 per mézzo.....*through*  
 quánto .....*as*  
 relativamente...*in relation*  
 riguárdo .....*with respect*  
 sin ..... } *till or until*  
 sino ..... }  
 sótto .....*under*  
 superióre.....*superior*  
 vicíno.....*near*

## Prepositions governing the Accusative.

appréso .....*after*  
 círca .....*thereabout*  
 con.....*with*  
 cóntro .....*against*  
 dópo .....*after*  
 duránte.....*during*  
 fra.....*between*  
 giústa .....*according*  
 in .....*in*  
 incírca .....*thereabout*  
 innánzi .....*before*  
 lúngo .....*along*  
 malgrádo .....*in spite*

mediánte .....*by*  
 non ostánte ...*besides*  
 óltre .....*besides*  
 per .....*for*  
 rispétto .....*concerning*  
 sálvo .....*except*  
 sénza .....*without*  
 sópra .....*upon*  
 sótto .....*under*  
 tra.....*between*  
 tránne .....*except*  
 tráttone .....*except*  
 vérsò .....*towards*

## Prepositions governing the Ablative.

di là.....*on that side*  
 di quà.....*on this side*  
 distánte.....*far*

fin.....*ever*  
 lontáno.....*far*  
 lúngi .....*distant*

It is to be observed, that many of these prepositions are also adverbs; but it is easy to discover when they are adverbs and when prepositions, by paying attention to the cases that follow; as, *voi avéte parláto prima, e poi siéte partíto*, you spoke first, and then went away. *Prima*

is an adverb. *Voi parlaste prima di me*, you spoke before me. *Prima* is a preposition, because followed by the genitive case which is governed by it.

Sometimes prepositions seem to be adverbs, because the case which they govern is transposed before the verbs with which they are accompanied; thus, *non mi venite innanzi*, do not come before me; but if the student turn the phrase thus, *non venite innanzi a me*, he will soon see that *innanzi* is a preposition, governing a dative.

## CHAPTER IX.

## OF CONJUNCTIONS.

A CONJUNCTION, *congiunzione*, is a part of speech that is chiefly used to connect sentences, so as out of two or more sentences to make but one. It sometimes connects only words.

As conjunctions answer to different operations of the mind, so they are divided into

condizionáli .....	<i>conditional</i>
sospensíve .....	<i>suspensive</i>
domandatíve .....	<i>interrogative</i>
negatíve .....	<i>negative</i>
copulatíve .....	<i>copulative</i>
aggiuntíve .....	<i>adjunctive</i>
eccettuatíve } .....	<i>exceptive</i>
dichiaratíve } .....	<i>declarative</i>
elettíve.....	<i>elective</i>
disgiuntíve.....	<i>disjunctive</i>
avversatíve.....	<i>contradictory</i>
collettíve } .....	<i>collective</i>
conclusíve } .....	<i>conclusive</i>
casuáli.....	<i>casual</i>
limitatíve.....	<i>restrictive</i>

Some grammarians have divided them into ten sorts, others into twelve, others into twenty; but as that does not give more light to the student, we content ourselves to follow Buommattei, as the most enlightened grammarian of Italy.

The conditional, which serve to connect sentences by condition, are—

da che .....*since*  
ogni vólta che ..*whenever*  
perchè .....*because*  
poichè .....*since*  
poscia che .....*since*  
quando .....*when*

resta a sapere che..*it remains to know*  
se .....*if*  
sempre che.....*always*  
sì che .....*so that*

The suspensive, that mark some suspension or doubt, are—

a condizióne che <i>on condition</i>	dáto che..... <i>suppose</i>
ancorchè ..... <i>although</i>	in caso che..... <i>in case</i>
altriménte ..... <i>otherwise</i>	posto che..... <i>suppose</i>
ben intéso che .. <i>provided</i>	purchè ..... <i>provided</i>
con pátto che ... <i>on condition</i>	quando ..... <i>when</i>
con quésto però <i>with this how</i>	quand' ánche ... <i>although</i>
<i>ever</i>	se mai ..... <i>if ever</i>

The interrogative, which serve to ask, are—

a che ..... <i>why</i>	o ..... <i>or</i>
che ..... <i>that</i>	perchè ..... <i>why</i>
còme..... <i>how</i>	per qual motivo } <i>wherefore</i>
non ..... <i>not</i>	per qual ragione }

The negative, that serve to deny, are—

anzi ..... <i>nay</i>	non ..... <i>not</i>
non...nè ..... <i>neither...nor</i>	non già ..... <i>not</i>
no..... <i>no</i>	non ne..... <i>none</i>

The copulative, that serve to connect words and sentences under the same affirmation or negation, are—

altresì..... <i>but</i>	nè men..... } <i>nor either</i>
anche..... <i>also</i>	nemméno..... }
anco ..... <i>also</i>	nè...nè ..... <i>neither, nor</i>
ancóra ..... <i>yet</i>	non più..... <i>no longer</i>
che..... <i>that</i>	similménte ..... <i>likewise</i>
e or ed ..... <i>and</i>	tánto ..... <i>so much</i>
eziandío ..... <i>also</i>	

The adjunctive, that serve to add some other sentences to the foregoing, are—

altresì..... <i>but</i>	eziandío ..... <i>also</i>
ancóra ..... <i>yet</i>	in oltre ..... <i>besides</i>
appresso ..... <i>after</i>	oltracciò ..... } <i>beside that</i>
di più ..... <i>yet</i>	oltre che..... }

The exceptive or declarative, which serve either to restrict in some way or other an idea, or to explain it better, are—

amméno che .... <i>unless</i>	fuóri ..... <i>out</i>
ancorchè ..... <i>although</i>	in fuóri ..... <i>except</i>
eccettuáto ..... <i>except</i>	in pói..... <i>afterwards</i>
fuorchè..... <i>except</i>	se non che..... <i>unless</i>

The elective are—

anzi che ..... <i>on the contrary</i>	più che ..... <i>more than</i>
anzi che no..... <i>rather</i>	piuttósto che.... <i>rather than</i>
innanzichè..... <i>rather</i>	più volentieri... <i>more willingly</i>
méglio che..... <i>better than</i>	prima che..... <i>before that</i>

The disjunctive, which serve to disjoin sentences, are—

o...o..... <i>either...or</i>	o sía..... <i>or</i>
oppúre ..... <i>or</i>	ovvéro ..... <i>or</i>
o púre ..... <i>or</i>	sía che, síache.. <i>either, or</i>
ossía ..... <i>or</i>	

The contradictory, which serve to contradict, are—

ancorchè ..... <i>though</i>	perciò..... <i>therefore</i>
benchè..... <i>though</i>	per quésto ..... <i>therefore</i>
comechè ..... <i>though</i>	per áltro..... <i>yet</i>
ma ..... <i>but</i>	púre ..... <i>yet</i>
non di méno.. } <i>nevertheless</i>	qualúnque ..... <i>whatever</i>
nondiméno ... }	se non ..... <i>unless</i>
non per tánto... <i>not however</i>	tuttavía..... <i>yet</i>
perchè..... <i>because</i>	

The collective or conclusive are—

adúnque ..... <i>then</i>	onde ..... <i>then</i>
così ..... <i>thus</i>	per ciò..... <i>for this</i>
dúnque ..... <i>then</i>	per la qual cosa <i>wherefore</i>
di mániera che.. <i>so that</i>	per tánto ..... <i>in the mean</i>
e così ..... <i>and so</i>	<i>time</i>
laónde..... <i>therefore</i>	in sómma..... <i>in short</i>

The casual are—

a cagione.....	on condition
acciò che.....	} in order that
acciocchè.....	
a fine.....	in order
a fine che.....	in order that
affinchè.....	in order that
affine.....	in order

che.....	that
imperciò che....	because
per.....	for
perchè.....	because
perciò che.....	therefore
perocchè.....	therefore
póscia che.....	since

Those that limit are—

alméno.....	at least
d'altrónde.....	besides
non che.....	far from
non méno.....	not less
oltre di che....	besides

per altro.....	yet
pure.....	yet
solamente.....	only
solo.....	only
tanto.....	so much

### Observations.

A particle may sometimes be used as an adverb, and sometimes as a proposition, occasionally as a pronoun, and sometimes as a conjunction, as will be shewn in the following examples.

B. 6. 9. *Cominciárono a dire, che quéllo, che egli avéva rispósto, non veníva a dir nálla*; and they said that what he had spoken was without meaning. The first *che* is a conjunction, the second is a pronoun.

B. 2. 5. *Iddío mi ha fáttö tánta grázia, che io anzi la mia móрте ho vedúto alcúni de' miei fratelli*; God has been pleased to indulge me with the sight of one of my brothers before I die. *Anzi*, a preposition that governs the accusative, *la mia móрте*.

B. 6. beg. *Attempatélla era, e anzi superba che no*; she was a little advanced in years, and rather proud. *Anzi*, an adverb, because it modifies the verb.

B. 3. 1. *Io era ben così, ma non per natúra, anzi per una infermità*; I was indeed not naturally so, but by a disease. *Anzi*, a conjunction, because it connects sentences.



## CHAPTER X.

## OF INTERJECTIONS.

INTERJECTIONS, *interiezioni*, are words thrown in between the parts of a sentence, to express the passions or emotions of the speaker; as, *Aimè! Oh Dio!* &c.

The Italian interjections, as well as those of other languages, are comprised within a small compass. They are of different sorts, according to the different passions which they serve to express.

Those expressive of joy are—

evviva .....	<i>long live</i>		orsù .....	<i>now then</i>
oh .....	<i>oh</i>		viva .....	<i>long live</i>

## Of Grief.

ah ah .....	} <i>oh, alas, ah</i>		dolente me ...	} <i>unfortunate</i>
ahi lasso .....			meschino me.	
aimè, oimè ..			miserò me ...	

## Of Anger.

doh, oh .....	<i>oh</i>		via, via .....	<i>come then</i>
guarda .....	<i>look now</i>		puh .....	<i>poh</i>

## Of Fear.

gran Dio .....	<i>good Heaven</i>		oimè .....	<i>alas</i>
oh Dio .....	<i>oh Heaven</i>		sta .....	<i>stop</i>

## Of Wonder.

oh .....	<i>oh</i>		come .....	<i>how then</i>
come puo és- ser questo..	} <i>how can that</i> } <i>be</i>		possibile .....	<i>is it possible</i>

## Of Contempt.

andáte andáte ..	<i>go go</i>		oh .....	<i>ah</i>
deh .....	<i>eh</i>		oibò .....	<i>fie</i>

## Of Approbation.

bene .....	<i>well</i>		così .....	<i>so</i>
bravo .....	<i>bravo</i>		mi piace .....	<i>very well</i>
buono .....	<i>good</i>		sì .....	<i>yes</i>

## Of Negation.

appunto .....	<i>exactly</i>	no.....	<i>no</i>
come.....	<i>how</i>	non già .....	<i>not so</i>
Dio mi guardi ..	<i>God forbid</i>	guárda .....	<i>look now</i>
pensate .....	<i>just</i>		

## Of Intreaty.

deh.....	<i>ah or pray</i>	mercè .....	<i>mercy</i>
di grazia.....	<i>pray</i>		

## Of Calling.

a júto .....	<i>help, help</i>	lárgo.....	<i>make way</i>
al fúoco .....	<i>fire</i>	oh, oh .....	<i>holla</i>
all' ármi .....	<i>to arms</i>	olà .....	<i>holla</i>
badáte .....	<i>beware</i>	piano .....	<i>softly</i>
guárda .....	<i>beware</i>		

## Of Command.

alto .....	<i>halt</i>	quieto .....	<i>be quiet</i>
cheto .....	<i>be quiet</i>	zì .....	<i>hush</i>
piano .....	<i>softly</i>	zitto.....	<i>hush</i>

Besides these, many others, often in the mouths of the multitude, might be enumerated; but those we have set down we think are sufficient. Any word or phrase may indeed become an interjection, or at least it may be used as such, when it is expressed with emotion, and in an unconnected manner; as, *ecco*, behold; *ingrático*, ungrateful; *ed è possibile*, is it possible; *che pazzia*, what a folly.

## PART III.

## OF SYNTAX IN GENERAL.

SYNTAX, a Greek word, implying construction, is that disposition which the parts of speech ought to have with regard to each other.

This construction in Italian is divided into simple and figurative.

The simple, which is also called regular, is that construction which follows the natural order and the rules of grammar; as—

B. 9. 9. *Io son ricco, e spendo il mio in metter tavola, ed onoro i miei cittadini*; I am rich, and keep a most noble table to entertain all my fellow-citizens.

The figurative, which is also called irregular, is that construction which departs from the natural order and the rules of grammar; as—

B. Fiam. *E siccome la mia persona negli anni trapassati cresceva, così le mie bellezze, de' miei mali special cagione, multiplicavano*; and as I grèw up, so my beauty, the special cause of my misfortunes, increased.

To make it regular it should be, *E siccome la mia persona cresceva negli anni trapassati; così le mie bellezze, cagione speciale de' miei mali, multiplicavano*.

The regular syntax, or construction, (for of the figurative construction we shall speak hereafter,) is divided into three parts. The first, of order or arrangement; the second, of concord or agreement; and the third, of government or dependence.

The syntax of order is the proper disposition of words in a sentence; the syntax of concord is the agree-

ment of the parts of speech with one another; and the syntax of government is the dependence of one part of speech upon another.

These three parts may be found in a simple sentence, which consists of the subject, which is the thing chiefly spoken of; the attribute, which is the thing or action affirmed or denied of it; and the object, which is the thing affected by such action.

In the sentence—

L'uomo compassionevole ama i poveri,  
*A compassionate man loves the poor—*

we see the right disposition of the words in the sentence, making a complete sense; for it would not make any sense were the sentence to be turned thus—

Compassionevole ama l'uomo i poveri;

we find in it the concord of the parts of speech; for were we to say—

L'uomo compassionevoli amano de' poveri,

the parts of speech would not agree with each other, as *uomo* is a substantive singular, *compassionevoli* is an adjective plural, when it should be singular to agree with *uomo*, and *de' poveri*, genitive instead of accusative, which is the government of the active verb; and finally, we find that *i poveri*, being the object, depends on the verb *ama*, by which it is governed.

## CHAPTER I.

SYNTAX OF THOSE PARTS OF SPEECH WHICH MAY OR  
MAY NOT TAKE THE ARTICLE.

WHEN nouns are said to have no article, their oblique cases are declined with *di, a, da*.

Before we treat of the rules of syntax, it is necessary to state that the phrases used throughout as examples, which are selected from the works of the best Italian authors in prose, are not translated literally, but according to the English idiom, in order that the student may not only understand the sense of the phrases in question, but also learn to give to others that elegant turn which is consistent with the genius of the English language.

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 RULE I.

The definite article is put before all common nouns used in the whole extent of their signification, either general or specific. Ex.

Buom. *Il giovamento che l'uomo può cavar da una cosa consiste o nell' utile, o nel diletto*; the good which man can derive from any thing, consists in its utility or pleasure.

Bent. *Non poteva la fortuna riuscire più favorevole, che quando ha mostrato di volerci più esser contraria*; fortune could not be more favourable to us than when she seemed to be most adverse.

B. Introd. *Gli uomini sono delle femmine capo, e senza l'ordine loro, rade volte riesce alcuna nostra opera a laudevole fine*; men are the head of women, and without their management it seldom happens that any undertaking of ours succeeds well.

*Uomo, fortuna, uomini, femmine*, being used in the whole extent of their signification, take their respective articles.

1. Common nouns taken in an indefinite sense, being either the subject or the object of the verb, may omit the article.

B. 1. 1. *Che uomo è costui, il quale nè vecchiezza, nè infermità, nè paura di morte...dalla sua malvagità l'hanno potuto rimuovere*; what a man this is! whom neither age, sickness, nor fear of death...could deter from his wicked course.

B. 4. 1. *Esser ti deve, Tancredi, manifesto, essendo tu di carne, aver generata figliuola di carne, e non di pietra o di ferro*; you ought to know, Tancredi, that you, being made of flesh, have begotten a daughter of flesh, not of stone or iron.

B. 3. 5. *Spero, che non soffereate, che io per tanto e tale amore, morte riceva per guiderdone*; I hope that the great love I bear you will not be recompensed with death.

B. 10. 1. *Gli parve, che esso, ora ad uno, ed ora ad un altro donasse castella, città, e baronie*; he saw that he gave away castles, cities, and baronies.

2. Common nouns governed by some prepositions, such as *per*, for, *senza*, without, *in*, in, *con*, with, &c. have no article.

B. 3. 5. *Ma così m' è convenuto fare, e per paura d'altrui, e per servare la fama della mia onestà*; but that behaviour was necessary for fear of other people, and also to preserve my own character.

B. 3. 5. *Sol tanto vi dico, che come imposto m' avete così penserò di fare senza fallo*; I only tell you that I shall, without fail, do what you have proposed.

B. 2. 8. *La Violante venne crescendo, ed in anni, ed in persona, ed in bellezza*; Violante grew up in stature and in beauty, as well as in years.

B. 4. 3. *E quivi con molta famiglia, con cani, e con uccelli, a guisa di baroni cominciarono a vivere*; and there they began to live like noblemen, keeping great numbers of servants, dogs, and birds, for their amusement.

[*As for common nouns, accompanied with demonstrative and all the other tribes of pronouns, the learner will find a sufficient explanation of them in their proper places.*]

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RULE II.

Adjectives, infinitives, adverbs, prepositions, standing as substantives, are used with the definite article.

Segn. *Gli umili sono appunto coloro ai quali Iddio volentieri dà la sua grazia*; humble people are those on whom God bestows his favours.

Buom. *Ora dite voi, che se fra tutte le cose create, il parlare è quelchè propriamente e particolarmente è per l'uomo, il parlare si può dir con ragione cosa ottima*; now you say, that if of all things created for man, the faculty of speech is that which properly and particularly belongs to man, speaking may rightly be said to be an excellent property.

B. 9. 7. *E domandato da lei del perchè, ordinatamente le raccontò il sogno suo*; and being asked the reason, he related to her his whole dream.

B. Filoc. *O Florio, come e perchè venisti tu qui? Ed egli mi rispondeva: del come non ti caglia; ma il perchè ti dirò*; Oh! Florius, in what manner and for what reason did you come here? And he answered, I will not tell you the manner, but you shall know the reason.

G. Vill. *Sicchè ci è il prò e 'l contro*; so that there is something to say for and against.

*Umili, parlar, perchè, come, pro, contro*, standing as substantives, have their respective article.

1. Adjectives, accompanied or not with their substantives, but used as epithets, take the definite article.

B. 10. 6. *Queste son mie figliuole, delle quali l'una ha nome Ginevra la bella, e l'altra Isotta la bionda*; they are my daughters, one of whom is called Ginevra the handsome, and the other Isotta the fair.

Davan. *Lucio Silla si fe' chiamare Il Felice*; Lucius Sylla had himself called The Happy.

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### RULE III.

*Papa*, pope, *imperadore*, emperor, *imperadrice*, empress, *re*, king, *regina*, queen, *signore*, mister, *signora*, mistress, *signorina*, miss, and all other names of dignities, such as *principe*, prince, *conte*, count, *duca*, duke, *marchese*, marquis, *cavaliere*, knight, are used with the definite article.

B. 2. 3. *Messer Cane della Scala fu uno dei più notabili signori, che dallo imperadore Federico II. in quà si sapesse in Italia*; M. Cane della Scala was one of the greatest lords that had lived in Italy since the days of the emperor Frederic the Second.

Band. *Il Re Carlo morì, essendo ancor il figliuolo in Borgogna appresso al Duca Filippo*; King Charles died when his son was still in Burgundy, under the care of the Duke Philip.

Gold. *S' io fossi una signora di rango, esibirei al Signor Guglielmo la mia piccola segretaria*; if I were a lady of rank, I would make Signor Guglielmo my secretary.

1. *Papa*, used as an adjective, may be used without an article.

B. 1. 1. *Da Papa Bonifazio addomandato*; sent for by Pope Boniface.



2. If one of the above nouns follows the proper name, and is in apposition, it has no article.

B. 10. 1. *Prese per partito di volere essere appresso ad Alfonso, Re d'Is Spagna*; he resolved to go into the service of Alphonso, King of Spain.

B. 4. 1. *Tancredi, Principe di Salerno, fu signore assai umano*; Tancred, Prince of Salerno, was a most humane nobleman.

B. 10. 2. *Il quale tornato in corte di Roma, lui riconcilia con Bonifazio, Papa, e fallo friere dello spedale*; who, having returned to the Court of Rome, reconciled him with Pope Boniface, and made him prior of a hospital.

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#### RULE IV.

Names of the four quarters of the world, countries, and the cardinal points, whether the latter mean the cardinal points of the horizon, or the countries called by those names, may or may not be used with the definite article, either in the nominative or accusative; in the oblique cases, however, or when governed by a preposition, the article is to be omitted.

Buom. *Tutta l'Europa è riputato stretto confine, ec.*; all Europe is considered to be a narrow limit, &c.

Buom. *Voi sapete che l'Italia è stata più volte soggiocata da molti barbari*; you know that Italy has been several times subdued by many barbarians.

Buom. *Le somme glorie d'Italia*; the great glory of Italy.

Buom. *Talchè oggi in Italia ella è qual dovette essere già la sagra in Egitto*; so that it (the Italian language) is in Italy now what the holy language must have formerly been in Egypt.

B. 10. 3. *Non solamente il levante, ma quasi tutto il ponente per fama il conoscea*; not only the east, but also the greatest part of the west, resounded with his fame.

B. 10. 3. *Il quale avendo ricetto vicino ad una strada per la quale quasi di necessità passava ciascuno, che di ponente verso levante andar voleva, ec.* ; who, having a habitation adjoining to a road which led from east to west, through which every one passed.

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RULE V.

Names of seas, rivers, mountains, and winds, take the definite article.

Davan. *Ma l'Egeo, ma l'Atlantico, non cerca di comprendere, e sa bene che ei non può* ; but he does not try to comprehend the Egean Sea and the Atlantic Ocean, and he knows he cannot.

Algar. *Ella è tagliata dall' Adige, fiume, [come sai, amenissimo* ; it is intersected by the Adige, a very pleasant river, as you know.

Algar. *La divide l' Arno il quale, come sapete, corre da oriente a ponente* ; the river Arno separates it, which, as you know, flows from east to west.

Gozzi. *Ed egli dice: va al Caucaso gelato* ; and he says: go to the frozen Caucasus.

Gang. *Ove restò un tempo inghiottita la città d' Ercolano da una eruzione del Vesuvio* ; where once the city of Herculaneum was overwhelmed by an eruption of Mount Vesuvius.

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RULE VI.

Names of cities and islands have no article.

Davan. *Perchè Firenze è città dominante, e imitatrice di Roma* ; because Florence is a powerful city, and the rival of Rome.

B. 4. 3. *Marseilles sì come voi sapete è...antica e nobilissima città* ; Marseilles is, as you know, an ancient and a very noble city.

Erizzo. *Rinieri, Re di Cipro*; Rinieri, King of Cyprus.

B. 4. 3. *Tre giovani amano tre sorelle, e con loro si fuggono in Creti*; three young men love three sisters, and elope with them to Crete.

B. 4. 4. *Preso un legnetto che di Sardigna portato avevano*; having taken a small ship, which they had brought from Sardinia.

Eriz. *Guiscardo, Re di Cipro*; Guiscardo, King of Cyprus.

1. There are, however, some nouns of cities that take an article, such as, *il Cairo, Cairo*; *la Mirandola, Mirandola*; *la Rocella, Rochelles*; and perhaps a few more which custom will teach.

2. There are also some names of islands which take the article, such as *il Giglio, Giglio, la Gorgona, Gorgona, l'Elba, Elbe*, and also those islands which are named in the plural, such as *le Molucche, the Molucca islands*; *le Filippine, the Phillippines*.

3. Some other islands, such as *Sicilia, Sicily, Inghilterra, England, Irlanda, Ireland, Sardigna, Sardinia*, may or may not take the article in the nominative case only, but not in the other cases.

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#### RULE VII.

*Dio, Iddio, God*, whether absolute or accompanied with an adjective, which follows, has no article; but if the adjective precedes the article is to be used.

B. 8. 2. *Dio ci mandi bene, chi è di qua?* God help us, who is there?

B. 2. 8. *Iddio giusto riguardatore degli altrui meriti, altramente dispose*; God, the just rewarder of people's merit, ordained it otherwise.

Pass. *L'onnipotente Dio e misericordioso giudice nasconde dal suo giudizio i nostri falli*; the Almighty God, and merciful judge, conceals our crimes from his judgment.

1. *Dio* and *iddio*, speaking of the false deities of the heathens, make *dei*, *dii*, and *iddii*, in the plural, when they take the definite article, *gli*, *degli*, *agli*, *dagli*.

B. Filoc. *Io gli dii scongiurando, ec.*; in conjuring the deities, I, &c.

B. 10. 8. *Se agli dei fosse piaciuto*; if the gods pleased.

B. 10. 8. *Gl' iddii, li quali dispongono e governano noi, e le nostre cose*; the gods, who dispose of, and govern, us and our affairs.

1. Observe that *Iddio* may only be used in the nominative case.

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#### RULE VIII.

Proper names, whether of men and women, deities, angels, or devils, and also months and days, have no article.

Buom. *E se vogliamo esaminare altri, in lui si può facilmente scorgere e l'evidenza d'Ovidio, e la purità di Catullo, e la gravità di Sofocle*; and if we wish to examine others, we can easily perceive in him (in Boccaccio) the perspicuity of Ovid, the purity of Catullus, the majesty of Sophocles.

B. 4. 3. *Filostrato, udita la fine del novellar di Pampinea, sovra se stesso alquanto stette, e poi disse*; when Philostratus heard the conclusion of Pampinea's story, he stood some time in suspense, and then said.

Davan. *Che fu veramente veduto Apollo saettare il velenoso Pitone*; for Apollo was really seen shooting the venomous serpent Python.

Davan. *Come si legge di Minerva che riparava, ec.*; as we read of Minerva, who repaired, &c.

Davan. *I Greci l' attribuivano a quei loro iddii, e coloro che facevano quelle gran cose che sono scritte d' Ercole, e di Teseo, d' Ettore, e d' Achille*; the Grecians attributed it to their gods, and to them who performed those great deeds, which are recorded of Hercules, Theseus, Hector, and Achilles.

Davan. *Se i nemici suoi l'han fatto grande, se il sesto di Gennajo fu l' asce, e il primo e il secondo d' Agosto furono le martella*; if his enemies have made him great, if the sixth of January was for the chip-axe, and the first and second of August were for the hammers.

Gozzi. *Un modo assai nuovo, m' è avvenuto d' intendere per caso sabato di sera*; I happened by chance to hear of a new method on Saturday evening last.

1. Some of these names, taken in a particular sense, or signifying a statue, a portrait, or preceding a genitive or relative, are used with the article.

*l' Apollo del Belvedere.....the Apollo of Belvedere*  
*la Venere de' Medici.....the Venus of Medicis*

2. In a familiar style, the article is put before proper names of men and women; as—

*E chiamato il Gerbino, dissono*; and having called Gerbino, they said.

B. 4. 3. *Il quale molto amata aveva la Ninetta*; who had an ardent affection for Ninetta.

This last observation, however, is not much in use at present.

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#### RULE IX.

Surnames or family names have no article when preceded by the proper name.

B. 4. 9. *Messer Guglielmo Rossiglione dà a mangiare alla moglie sua il cuore di Messer Guglielmo Guar-*

dastagno ; M. Guglielmo Rossiglione makes his wife eat the heart of M. Guglielmo Guardastagno.

1. But when family names are used as proper names to specify a person of such a family, and also, when we speak of family names of celebrated men, the article is to be used.

B. 4. 9. Il Guardastagno *rispose che senza fallo il dì seguente andrebbe a cenar con lui.* Il Rossiglione *udendo questo, pensò il tempo esser venuto di poterlo uccidere ;* Guardastagno answered, that he would sup with him the following night. Rossiglione hearing this, thought the time of murdering him was near at hand.

Buom. *L'esquisitezza poi del Petrarca, altro numé della nostra volgar poesia ;* the exquisite elegance of Petrarch, another god of our Italian poetry.

Buom. *Ma che diremo della sopraumana eloquenza del Boccaccio ?* But what shall we say of the supernatural eloquence of Boccaccio ?

In the first examples, *Rossiglione* and *Guardastagno* have no article, because preceded by proper names. In the second examples, the two surnames take the article specifying the family names ; and *Petrarca* and *Boccaccio* being names of celebrated men, also take their respective article. It seems, however, that the surnames of celebrated men of Latin and Greek compositions, such as Ovid Naso, Virgil Maro, Horace Flaccus, never take an article, though used instead of the first ; thus we say, *Nasone, Marone, &c.* but it is not common.

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#### RULE X.

A noun expressive of the title of a work, or any other title, dignity, or nation, or explaining the quality of a foregoing name, has no article.

Macch. *Discorso di Luigi Guicciardini ai magistrati ;* a discourse of Luigi Guicciardini to the magistrates.

Segn. *E colla guida d' Ulamane*, Persiano; and guided by Ulamane, a Persian.

Bemb. *Gismondo, fratello di Federico*, Imperatore de' Romani; Gismond, a brother to Frederic, Emperor of the Romans.

Segn. *Avendo abbandonata Tauris*, città reale; he having left Tauris, a royal city.

Sann. *In quel giorno si dovea celebrare la festa di Pales*, dea de' pastori; on that day they were to celebrate the feast of Pales, the goddess of shepherds.

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RULE XI.

*Casa*, house or home, *corte*, court, *chiesa*, church, *città*, city, *nozze*, wedding, *campagna* or *contado*, country, &c. taken in an undetermined sense, and preceded by a verb of motion, have no article.

B. 10. 10. *Giunti a casa del padre della fanciulla*; they having arrived at the house of the young lady's father.

Seneca Pist. *Nè già aresti amico sì caro, per cui mallevadore tu andassi a corte*; you would not have so dear a friend to bail, for whom you would go into court.

B. 8. 5. *Benchè i cittadini non abbiano a far cosa del mondo a palagio, pur talvolta vi vanno*; people sometimes go to those courts, though they have no business in them.

B. 7. 5. *Che a nozze o a chiesa andar potesse*; in order that she might go to a wedding, or to church.

G. Vill. *Gli sbanditi uscirono quasi tutti di città e di contado*; almost all the outlaws went out of the city and left the country.

## RULE XII.

*Santo, santa, saint, frate, friar, suora, nun*, accompanied with a proper name, have no article.

Den. *Con una bolla istituì l'ordine di San Maurizio*; he instituted the order of Saint Maurice with a bull.

B. 5. 10. *Pareva pur Santa Veridiana che dà beccare alle serpi*; she seemed St. Veridiana feeding the serpents.

B. 4. 2. *Frate Alberto dà a vedere ad una donna che l'agnolo Gabriello, ec.*; Friar Alberto gives a woman to understand that the angel Gabriel, &c.

*Messere, madama, madonna*, have often been used by Boccaccio instead of *signore* and *signora*, without the article, but at present they are obsolete.

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 RULE XIII.

When a genitive is governed by a substantive, of which it expresses the material, it is to be remarked, that if the genitive is taken in an indeterminate sense, *di* is used; and if it particularizes such and such a material or subject, the genitive of the definite article is used.

G. Vill. *Tutte le monete d'argento si fondieno e portavansi oltre mare*; all silver coins were melted, and transported beyond the seas.

B. 7. 3. *Fatta fare la immagine di cera, la mandò ad appiccare dinanzi alla figura di Sant' Ambrogio*; he set about making the waxen image, and sent it to be hung up before the image of St. Ambrose.

M. Vill. *I Pisani si ritrassono addietro col castello di legname*; the Pisans retreated with the wooden tower.



Dante Conv. *La statua di marmo, o di legno, o di metallo rimasa per memoria d'alcuno valente uomo*; the statue either of marble, wood, or metal, which is left behind as a remembrance of some valiant man.

If in the above examples *argento, cera, legname, &c.* had been made to express any particular kind of silver, wax, &c. they would have been used with the definite article; thus, *dell' argento, della cera, &c.*

2. When the genitive marks the *destination* of the substantive which governs it, it is used with the genitive case of the definite article.

B. 9. 5. *Vattene nella casa della paglia*; go into the barn.

B. 7. 3. *Mandato il compagno suo nel palco de' colombi*; he sent his companion into the pigeon-house.

G. Vill. *E quasi tutte le case della marina, ov' erano i magazzini del vino Greco e delle nocciuole per lo accrescimento del mare tutte allagò*; and almost all the houses near the sea, in which were warehouses filled with Greek wine and nuts, were overwhelmed by an inundation of the sea.

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RULE XIV.

Of the three cases of the indefinite article *di, a, da, di* and *a* may sometimes be left out by ellipsis, and that happens,

When a genitive, governed by the noun *casa*, is the name of the master of the house.

B. 3. 2. *In casa Messer Guasparrino*; at Mr. Guasparrino's house.

1. But if *casa* has an article, *di* is to be used before the substantive.

B. 5. 4. *Usava molto nella casa di Messer Lizio*; he visited often at Mr. Lizio's.

2. When the word *Dio*, God, is governed by *mercè* or *grazia*, thanks, *di* is left out, and *Dio* is put between

the article and the substantive by which it is governed ; but if this transposition does not take place *di* is to be used.

B. 3. 9. *La Dio mercè e la vostra io ho ciò, che io desiderava* ; thank God and you, I now have what I wished for.

B. 3. 3. *La mercè di Dio e del marito mio, io ho tante borse e tante cintole ch' io ve l'affogherei dentro* ; thank God and my husband, I have purses and sashes enough.

*Lui, lei, loro, colui, colei, coloro, costui, costei, costoro, cui, and altrui*, may be used without *di* and *a*, for examples of which we refer the student to their proper places.

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## RULE XV.

### OF THE REPETITION OF ARTICLES.

When in a sentence there are several nouns, if the article is to be put before the first, it must also be put before the others, and if it is omitted before the first, it is well to omit it before the other nouns.

Davan. *Onde Lucio Silla, che vinse la virtù, e i Trionfi, e i sette consolati di C. Mario, si fe' chiamare il Felice* ; therefore, L. Sylla, who surpassed C. Marius in courage, and in the number of his triumphs and consulships, had himself called The Happy.

B. 1. 1. *Che uomo è costui? il quale nè vecchiezza, nè infermità, nè paura di morte dalla sua malvagità l'hanno potuto rimuovere* ; what a man is this ! whom neither age, sickness, nor the fear of death, could deter from his wicked course.

1. When in a sentence *di, a, da*, are required before several nouns, they are sometimes omitted before some of them, especially when the conjunction *e* intervenes.

B. 3. 3. *Fu una gentil donna di bellezze ornata e di costumi, d' altezza d'animo e sottili avvedimenti, quanto alcun' altra dalla natura dotata*; there was a lady, whose beauty, good behaviour, loftiness of mind, and fine penetration, made her equal to any of her sex.

Davan. *I Greci l' attribuirono a quei loro Iddii, e a coloro, che facevano quelle gran cose*; the Grecians attributed it to their gods, and to those who performed those great exploits.

B. 5. 1. *Da' compagni di Lisimaco e Cimone fediti, e ributtati indietro furono*; they were wounded and driven back by the companions of Lysimachus and Cymon.

These are the rules most commonly laid down by grammarians, respecting the repetition of articles; and though good authors have sometimes violated them, yet we advise the student to adhere to them on all occasions, until, by a nice discernment in reading good authors, and an accurate attention to the best usage, he can direct himself in this respect.

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## RULE XVI.

### SYNTAX OF ADJECTIVES.

Adjectives are to agree with their substantives in gender and number, whether they are next to their substantives, or separated from them by a verb, or any other word or phrase.

#### *Examples of the Adjective, next to its Substantive.*

Gozz. *Fu una volta un uomo di cuore benefico*; there was once a kind-hearted gentleman.

Gozz. *Ebbe questo cortigiano la mala fortuna di cadere in disgrazia del suo signore*; this courtier was so unfortunate as to lose the favour of his master.

Gozz. *L'astrologo del Califfo, dopo varie osservazioni, disse*; the astrologer of the Caliph, after various observations, said.

*Examples of the Adjective, separated from its Substantive.*

Gang. *E' tanto tempo che io scrivo, che la mia mano dovrebbe esserci avvezza*; I have been writing so long, that my hand ought to be accustomed to it.

B. 3. 1. *In queste nostre contrade fu, ed è ancora un monistero di donne assai famoso di santità*; in our neighbourhood there was, and there is still, a nunnery very much renowned for the sanctity of its inmates.

B. 3. 1. *Alle quali l'altre tre per diversi accidenti divenner compagne in varj tempi*; of whom the other three (nuns), by divers accidents, became companions at different times.

B. 3. 2. *Ed essendo . . . le cose de' Longobardi prospere*; the affairs of the Longobards being in a prosperous way.

B. 3. 3. *Niuna rea femina fu mai del fuoco degna come sare' io*; I should judge no woman more deserving of death than myself.

B. 10. 8. *Mi converrà far due cose molto a' miei costumi contrarie*; I shall be obliged to do two things contrary to my inclinations.

*Exceptions.*

An adjective accompanied with a substantive feminine applicable to man, is to be of the masculine gender.

F. Gior. *La persona quando è tribolato, si dice e pensa che Iddio l'abbia in odio*; when a person is afflicted, people generally say and believe that God hates him.

B. 7. 4. *Gli prieghi non giovarano alcuna cosa, perchè quella bestia (Tofano), era più disposto a volere, ec.*; entreaties were of no use, for that stupid ass was disposed to, &c.

But when the above substantives refer to both men and women, the adjective is to be feminine.

Gang. *Le persone veramente pie, sono savie*; people really *pious* are wise.

An adjective, accompanied with *ogni cosa*, a word of the feminine gender, has been put either in the feminine or the masculine; but we think it is better to be put in the feminine gender, as *ogni cosa* is feminine.

B. 2. 1. *Veggendo ogni cosa disorrevole, e così dispartuto, cominciò a ridere*; on seeing every thing in confusion, he began to laugh.

B. 2. 3. *In verità io non so; tu vedi, che ogni cosa è pieno*; indeed I do not know: you see that every room in the house is full.

B. 3. 6. *E ogni cosa di fiori quali nella stagione si potevano avere, piena la brigata trovò*; the company found every thing filled with flowers, such as may be had in that season.

*Mezzo*, signifying the half of a whole, and preceding its substantive, has no plural and is declinable; but if following, it is indeclinable.

B. 5. 8. *Esso bene un mezzo miglio per la pigneta entrato*; he advanced more than half a mile into a grove of fir trees.

B. 3. 7. *Vientene in sulla mezza notte*; come about midnight.

Barch. *Togli una libra e mezzo di castrone*; buy a pound and a half of mutton.

Redi. *La terza tre ore e mezzo avanti cena*; the third (a medicine), three hours and a half before supper.

*Mezzo*, signifying *almost*, is an adverb, and consequently indeclinable.

B. 7. 5. *Alla donna pareva mezzo avere inteso*; the woman thought she had almost heard.

*Mezzo*, as an adverb, is often found in the plural, but the student is not to imitate that practice.

## RULE XVII.

Adjectives are to agree with personal, conjunctive, and relative pronouns, in gender and number, whether separated from them by a verb or not.

B. 10. 9. *Io son vivo la Dio mercè, e qui d'oltre mar ritornato*; I am alive, thank God, and come back hither from beyond the sea. *Vivo*, an adjective masculine, agrees with *io*, a pronoun of the masculine gender.

B. 10. 9. *Considerando che voi siete dalle vostre donne lontani*; considering that you (gentlemen) are far from your wives. *Lontani* is an adjective masculine plural, because *voi*, a personal pronoun, with which it is made to agree, is of the masculine gender.

B. 10. 6. *Queste parole amaramente punsero l'animo del re, e tanto più l'afflissero quanto più vere le conoscea*; these words touched the king to the quick: and so much the more, as he knew them to be true. *Vere* is an adjective feminine plural, because *le*, with which it is made to agree, is a relative pronoun of the feminine gender and plural number.

B. 5. 3. *Li quali, quando la videro sola, dissero*; who, when they saw her alone, said. *Sola* is an adjective feminine, because *la*, with which it is made to agree, is a relative pronoun of the feminine gender.

B. 9. 2. *Ed esso lei veggendo bellissima di lei s'accese*; and he seeing she was very handsome, fell in love with her. *Bellissima* is an adjective superlative feminine, because *lei*, with which it is made to agree, is a personal pronoun of the feminine gender.

Gang. *Egli viene ad unire la sua possanza colla nostra debolezza, per render-ci forti ed invincibili*; he comes to unite his strength with our weakness, to make us strong and invincible. *Forti* and *invincibili* are adjectives masculine plural, because *ci*, with which they are made to agree, is a conjunctive pronoun of the masculine gender and plural number.

B. 10. 4. *Madonna, omai da ogni promessa fattami, io vi assolvo, e libera vi lascio di Nicoluccio*; Madam, I free you from all your promises to me, and I leave you at the disposal of Nicoluccio. *Libera* is an adjective feminine, because *vi*, with which it is made to agree, is a conjunctive pronoun of the feminine gender.

B. 10. 9. *Ed informato un de' suoi famigli di ciò che far voleva, alla sua donna, che savissima era, nel mandò*; and having informed one of his servants of what he was going to do, he sent him to his wife, who was a very wise woman. *Savissima* is an adjective superlative feminine, because *che*, with which it is made to agree, is a relative pronoun of the feminine gender.

B. 9. 1. *Alessandro, levatosi prestamente, con tutto che i panni del morto avesse indosso, li quali erano molto lunghi, pure andò via altresì*; Alexander, getting up quickly, although he was dressed in the clothes of the deceased, which were very long, went away too. *Lunghi* is an adjective masculine plural, because *li quali*, with which it is made to agree, is a relative pronoun of the masculine gender and plural number.

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### RULE XVIII.

An adjective, belonging to two or more substantives masculine singular, or one singular and another plural, or one masculine and another feminine, and separated from the said substantive by a verb, either expressed or understood, is to be put in the plural, and to agree with the masculine.

B. 10. 7. *Il padre di lei, e la madre (essendo is understood) dolorosi di questo accidente, in ciò che si poteva l' atavano*; her parents, grieved at that accident, did all in their power to relieve her. *Dolorosi* is an adjective masculine plural, which belongs to *padre* and *madre*, the former masculine, and the latter feminine, and both in the singular number.

B. 10. 8. *Le mie case ed i luoghi pubblici di Roma son pieni d' antiche immagini de' miei maggiori*; my houses and the public places of Rome, are filled with ancient statues of my ancestors. *Pieni* is an adjective masculine plural, belonging to *case* a substantive feminine plural, and *luoghi* a substantive masculine, also plural.

Metas. Let. *Dovevate dirmi . . . . che la corte tutta, che i sovrani sono sommamente contenti*; you ought to have told me that the whole court and the sovereigns are well satisfied. *Contenti* is an adjective masculine plural, belonging to *corte* a substantive feminine singular, and *sovrani* a substantive masculine plural.

But if the said substantives are feminine, the adjective is to be feminine, and put also in the plural number.

Metas. Let. *So che mille bellezze del noto componimento, e mille altre adorabili qualità della reale compositrice, sono più atte ad irritare*; I know that a thousand beauties of that known composition, and as many adorable qualities of the royal authoress, are more apt to irritate. *Atte* is an adjective feminine plural, belonging to *bellezze* and *qualità*, both feminine plural.

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#### RULE XIX.

An adjective, accompanied with two or more substantives either of the same or different gender, or number, without a verb intervening, is to agree with the substantive next to it.

Guic. *E' cosa manifestissima, che oggi non viene solo in consulta, se s' ha a rifiutare l' occasione d' acquistare onori, e gloria nuova*; it is manifest, that no one comes to a consultation, if he is to refuse an opportunity of gaining new honours and glory. *Nuova*, an adjective feminine singular, is made to agree with *gloria*, its immediate substantive feminine plural, and not with *onori*, masculine plural.



B. 3. 7. *E quale col giacchio il pescatore d' occupare nel fiume molti pesci ad un tratto, così costoro colle fimbrie amplissime avvolgendosi molte pinzochere, molte vedove, molte altre sciocche femine, ed uomini d' avvilupparvi sotto s' ingegnano*; and as fishermen strive to take as many fishes as possible with one cast of their nets, so do these, with their large folds, envelope devout maidens, widows, and other simple people. *Sciocche*, an adjective feminine plural, is made to agree with *femine* its immediate substantive feminine plural, and not with *uomini*.

B. 10. 8. *Ma per ciò che 'l parlar della segreta provvidenza ed intenzion degl' Iddii pare a molti duro e grave a comprendere*; however, as discoursing upon the secrets of the gods, is too difficult and intricate for most people to comprehend. *Segreta* is an adjective feminine singular, which is made to agree with *provvidenza* its immediate substantive feminine singular, and not with both substantives.

B. 4. 8. *E molti prieghi, e promesse grandissime mescolate, niuna cosa ottenne*; and though he used many entreaties and fair promises to persuade her, yet it was all in vain. *Grandissime*, an adjective feminine plural, is made to agree with *promesse*, its immediate substantive feminine plural, and not with *prieghi*, a substantive masculine.

A. C. Let. *L' oceano si farà dalla destra un omaccione con barba e crini bagnati*; as for the ocean, it is to be represented as a large overgrown old man with a dripping beard and hair. *Bagnati* is an adjective masculine plural, which is made to agree with *crini* a substantive masculine plural.

B. 4. 1. *Ed oltre a ciò niuno atto intendo di rendermi benivola la tua mansuetudine, e 'l tuo amore*; besides, I do not intend to take advantage of your love and tenderness towards me. *Benivola* is an adjective feminine singular, which is made to agree with *mansuetudine*, a substantive feminine singular, and not with *amore*, a masculine substantive.

## RULE XX.

## POSITION OF ADJECTIVES.

Adjectives may in general be placed either before or after the substantives which they are to qualify. Ex.

B. 10. 9. *Di' da mia parte alla nuova sposa, che nelle mie contrade s' usa, quando alcun forestiere mangia al convito della sposa nuova, ec.* ; tell the bride from me, that it is a custom in my country, when any foreigner is at such an entertainment as this, &c.

B. 10. 8. *Questo è dunque il gran male, il gran peccato, il gran fatto adoperato da Gisippo?* is this then the mighty crime that Gisippus has committed?

B. 10. 9. *Contutto che egli avesse la barba grande;* although he had a very long beard.

B. 10. 2. *Ma l' ora del mangiar venuta, l' abate e tutti gli altri ordinatamente, e di buone vivande, e di vini buoni serviti furono;* when the time of dinner was come, the abbot and all the others sat down, and were nobly entertained.

B. 10. 2. *Menò allora Ghino l' abate nella sala, dove erano i suoi arnesi e la famiglia tutta;* Ghino then led the abbot into a room, where he found his effects and all his servants.

B. 10. 2. *Avendo Ghino in una sala tutti li suoi arnesi fatti venire;* Ghino having had all the effects brought into a room.

In the above examples the adjectives *nuovo, grande, buono,* and *tutto,* as it is clearly seen, are sometimes put before, and sometimes after their substantives, without any apparent reason, but that, perhaps, of giving an elegant turn to a phrase or making it sound better to the ear; for Boccaccio might as well have placed all those adjectives, either always before their substantives or always after, without offending the rules of grammar; but then the composition would have been indifferent,

and destitute of that energy and elegance which are so much admired in Italian compositions. There are, however, many adjectives which, on account of their double meaning, cannot be placed at pleasure; but, according to their respective significations, they have a place assigned to them. As, for example, *grande*, signifying *tall*, is placed after its substantive thus, *egli è un uomo grande*, he is a tall man: when it signifies *great* or *noble*, it is put before it, thus, *egli è un grand' uomo*, he is a great man. And again:—*certo*, signifying *certain*, is always placed before its substantive, thus, *v' era ivi un certo signore*, there was there a certain gentleman: when it signifies *sure*, it is placed after it, thus, *egli è cosa certa*, it is a sure thing. For the position of these adjectives, as well as of others, no exact rules can be set down; and nothing but good taste, a refined ear, a nice discernment in reading good authors, and above all the instructions of good masters, can satisfy the student on this subject.

Yet it is not our intention to leave the learner quite in the dark, and to his own guidance alone, if he cannot have the instruction of a master; and although we cannot give all the rules required, so as to leave no doubt in placing the adjectives, we will set down those which are sanctioned by custom, as used in the familiar style and regular construction; and these, if they do not remove all the difficulties, will at least lead into no errors.

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#### RULE XXI.

Adjectives derived from participles, those of colour, form, taste, those expressive of a nation, those that govern a case, or are connected with any other part of speech, are to be placed after the substantive which they qualify. Ex.

5. Ann. C. Let. *La volta poi, in uno sfondato di forma ovale*; the ceiling (divided) into a cavity of an oval form. *Ovale*, an adjective expressive of form, is placed after its substantive, *forma*.

1. Ann. C. Let. *Sia posta a sedere in una sedia indorata*; she is to be seated on a gilt chair.

2. Ann. C. Let. *Nelle mani le si ponga una lampada accesa*; she is to hold a lighted lamp.

3. *Indorata*, an adjective, feminine of *indorato*, a participle from *indorare*, to gild, and *accesa*, feminine of *acceso*, a participle from *accendere*, to light, are placed after their substantives, *sedia* and *lampada*.

4. Ann. C. Let. *Tenga le mani alte, e dall'una un bambino bianco che dorma, per significare il sonno, dall'altra un altro nero che paja dormire, significhi la morte*; she is to hold her hands up, and in one hand a white child asleep, to represent sleep, and in the other a black one, seemingly asleep, to represent death. *Bianco* and *nero* being adjectives of colour, are put after their substantive, *bambino*.

6. B. 10. 9. *L'abate, con tutto che egli in abito Arabesco fosse, dopo alquanto il raffigurò*; though he was dressed after the Arabian fashion, the abbot soon recollected him.

B. 5. 2. *La giovane udendo la favella Latina*; the young woman, on hearing her speak Latin. *Arabesco* and *Latina* being adjectives expressive of nations, are placed after their substantives *abito* and *favella*.

Ann. C. Let. *E con alcune tazze in mano piene di vino*; and holding some cups filled with wine.

Ann. C. Let. *Una giovane che dorma colla testa appoggiata sopra al braccio sinistro*; a young woman sleeping, and reclining her head on her left arm.

Ann. C. Let. *La vesta, chi vuol che sia lunga fino a' piedi, chi corta fino alle ginocchia*; as for her dress, some will have it to reach to her feet, and others to her knees.

*Piene* an adjective governing *di*, a genitive, *appoggiata*, governing *sopra*, *lunga* and *corta*, governing the preposition *fino*, are placed after their respective substantives *tazze*, *testa*, and *vesta*.

To adjectives, which are to be put after their substantives, we may add those that are expressive of physical

qualities, as *cieco*, blind; *zoppo*, lame; *grasso*, fat; *magro*, thin; those that particularize the weather, as *nebbioso*, foggy; *piovoso*, rainy; *oscuro*, dark, &c.; those that are expressive of the feelings, as, *caldo*, warm; *freddo*, cold, &c.; of infirmities, as, *etico*, consumptive; *accatarrato*, having a cold; *idropico*, dropsical, &c.

All the above adjectives are often found before their substantives; but that the student is not to imitate, until he has acquired sufficient knowledge of the language to choose the fittest position for them, to combine harmony and elegance.

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#### RULE XXII.

When two or more adjectives are to qualify one substantive, they may all either precede or follow the substantive. Ex.

Bocc. 3. 5. *Ed al nostro amore daremo piacevole, ed intero compimento*; and we shall agreeably pass together all the time we can. *Piacevole* and *intero*, adjectives, are both placed before *compimento*, a substantive.

B. 4. 1. *Avendo seco Tancredi varie e diverse novità pensate*; Tancred having revolved in his mind different thoughts. *Varie* and *diverse*, adjectives, are both placed before *novità*, the substantive which they are to qualify.

B. 4. 2. *Il quale ampia materia mi presta . . . a dimostrare, quanta e quale sia la ipocresia de' religiosi, li quali co' panni larghi e lunghi, e co' visi artificialmente pallidi, e colle voci umili e mansuete nel domandar l'altrui*; this (proverb) affords ample matter . . . to shew how great is the hypocrisy of some of the religious, who have their garments long and large; their faces made pale artificially; their language meek and humble, for the sole purpose of getting men's property from them. *Larghi* and *lunghi*, *umili*, and *mansuete*, adjectives, are placed after their respective substantives, *panni* and *voci*.

Two adjectives, qualifying a substantive, may be separated by putting one of them before, and the other after the substantive, which adds more grace and elegance to the phrase in question.

B. 5. 1. *Ormisda, stato in lungo trattato di dover torre per moglie una nobile giovane e bella... chiamata Cassandra*; Ormisda, who had been long talked of as about to marry a noble and beautiful young lady called Cassandra.

B. 4. 10. *Maestro Mazzeo... avendo presa per moglie una bella e gentil giovane... di nobili vestimenti e ricchi... e d'altre gioje teneva fornita*; Master Mazzeo... having married a young and beautiful woman... gratified her in rich and elegant clothes and jewels.

Though this transposition belongs to the figurative syntax, which will be spoken of hereafter, we have thought proper to give the above examples on this as well as on other subjects scattered throughout this book, when the opportunity presents itself, to avoid prolixity in treating of that part of the grammar.

Adjectives are sometimes employed as adverbs, and this adds more grace and elegance to the phrases in question. The following are a few examples.

B. 10. 8. *E perciò... caccia la malinconia... e lieto aspetta i meriti del tuo molto più degno amore che il mio non era*; and therefore drive melancholy away, and joyfully prepare yourself to receive the gratifications of your love, which is more fervent than mine. *Lieto* for *lietamente*.

Sann. Arc. *E mentre così dubitosi andavamo... Opico... disse*; and while we thus doubtfully went on, Opico said. *Dubitosi* for *dubitosamente*.

B. 4. 9. *E come in quella parte il vide giunto, dove voleva; fellone, con una lancia sopra mano gli uscì addosso gridando*; and when he saw him in a fit place for his purpose, he furiously ran with his lance at him, saying. *Fellone* for *fellonescamente*.

*Syntax of Comparatives.*

The comparatives of equality, as we said, page 78, are formed by means of the words *così*, *come*, *tanto*, *quanto*, &c. and the examples set down on that subject, are quite sufficient for the information of the student; what now remains to be said about that sort of comparatives, is their government, which we will endeavour to explain as clearly as possible.

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 RULE XXIII.

## OF THE GOVERNMENT OF COMPARATIVES OF EQUALITY.

Comparatives of equality, whether they are made with adjectives or adverbs, require the nouns following *come* or *quanto*, to be put in the accusative.

Before we proceed with the examples, it is proper to observe, that as this rule cannot be distinguished in nouns, because their accusative is the same as their nominative, we have therefore chosen the following examples, with some of the personal pronouns, the accusative of which is different from their nominative.

B. Fil. *Sicchè quanto me puote essere alcun dolente; ma più no;* so that any body may be as miserable as I am, but nobody more so.

B. 5. 3. *Pietro, che più al viso di lei andava guardando, che al cammino, non essendosi tosto come lei de' fanti che venieno arveduto;* Pietro, whose eyes were more intent upon his mistress, than on the road, did not so quickly see the soldiers coming as she did.

*Me* is the accusative of *io*, and *lei* accusative of *ella*.

If the verb (the subject of which is the noun governed by *quanto* or *come*), is to be expressed in Italian, the said noun must be put in the nominative case; and the said

verb, if its action leaves no doubt of its being, is to be put in the indicative.

Guic. *Non aveva giammai ... Italia ... provato stato tanto desiderabile quanto era quello*; Italy had never experienced so desirable a state as that was.

B. 10. 7. *Alla reina piacque molto la risposta della giovane, e parvele così savia, come il re l'avea detto*; the queen was much pleased with the young woman's reply, thinking her as prudent as the king had reported her to be.

B. 9. 1. *Siccome quella che ha di lui, così morto come egli è, paura*; she is afraid of him though he is dead.

*Quello, il re, and egli*, are nominatives, because the words *era, è, avea*, derived from *essere*, to be, and *avere*, to have, are expressed, not understood; and these very words, *era, è, and avea*, are put in the indicative, because no doubt is left of their being, or rather to say, because the actions are certain.

But if the action of the verb is indeterminate or leaves any doubt behind, the said verb is to be put in the subjunctive.

B. 3. 6. *Napoli, città antichissima, e forse così dilettevole come ne sia alcuna altra in Italia*; Naples, a very ancient city, and perhaps as pleasant as any other in Italy.

B. 4. 1. *Costei fu dal padre tanto teneramente amata, quanto alcuna altra figliuola da padre fosse giammai*; no child could be more dear to a parent than this young woman was.

B. 4. 6. *Che a me pareva ... aver presa una cavriuola tanto bella, e tanto piacevole, quanto alcuna altra se ne vedesse giammai*; I thought I had taken a young hind as beautiful and as affectionate as could ever be imagined.

*Sia* and *fosse*, derived from the verb *essere*, to be, and *vedesse*, from *vedere*, to see, are in the subjunctive, because the action of each verb is indeterminate.



REMARKS ON *tanto*, WITH THE CORRESPONDENCE OF  
*quanto*.

1. These two words not only are adverbs for forming the comparatives of equality, as we have said above, but they are also adjectives, and as such they are to agree with their substantive, either expressed or understood, in gender and number. Ex.

B. 4. 6. *Per la qual cosa molti a ciascun sogno tanta fede prestano, quanta ne presteriano a quelle cose, le quali vegghiando vedessero*; for which reason, we see many people paying the same regard to a dream as they would do to any thing which they saw whilst they were really awake. *Tanta* and *quanta* agree with *fede*, a substantive of the feminine gender, in the second instance *fede* being understood.

Gold. *Il danaro si semina come la biada, e all' uomo di giudizio un bajocco frutta tanti bajocchi quanti granelli in una spica produce un grano*; money is sown like wheat, and one penny produces to a wise man as many pence as grains are produced from one grain in an ear of corn. *Tanti* agrees with *bajocchi*, and *quanti* with *granelli*, both being substantives of the masculine gender.

2. *Tanto* and its correspondent *quanto*, as adverbs, accompany the comparatives *più*, *meno*, *meglio*, *peggio*, *maggiore*, *minore*, &c., and are expressed in English by the word *the*; thus, *the more*, *the less*, *the better*, *the worse*.

B. 8. 10. *Manifesta cosa è, tanto più l'arti piacere, quanto più sottile artefice è per quelle artificiosamente beffato*; it is certain that those stratagems are the more entertaining, the more cunning and artful is the person who is imposed upon by them.

B. 6. 1. *I leggiadri motti tanto stanno meglio alle donne che agli uomini, quanto più alle donne che agli uomini il molto parlare si disdice*; elegant expressions

are the embellishments of discourse, and the shorter they are the better, especially in women.

In the above examples we have seen that *tanto*, either as an adjective or adverb, precedes *quanto*; it may, however, follow it, and then all the members of the sentence belonging to it must be transposed.

B. 2. 6. *Gravi cose e nojose sono i movimenti varj della fortuna, de' quali quante volte alcuna cosa si parla, tante è un destare delle nostre menti*; very great and grievous are the changes of fortune, of which as often as we discourse, so often do they forcibly excite our attention.

B. 2. 3. *Quanto più si parla de' fatti della fortuna, tanto più a chi vuole le sue cose ben riguardare, ne resta a poter dire*; the more we speak of the acts of fortune, so much the more remains to be spoken by those who consider them attentively.

B. 3. 2. *Come noi veggiamo assai sovente avvenire, quanto la speranza diventa minore, tanto maggior l'amor farsi*; as we often see, that love becomes very violent in a man who despairs of success.

In these three examples, the words *tanto*, *quanto*, might have been transposed thus:—*tante volte è un destare delle nostre menti, quante volte, &c.*; *tanto più resta a poter dire de' fatti della fortuna...quanto più si parla di essi, &c. . . tanto maggior l'amor farsi, quanto minore diventa la speranza.*

3. *Tanto*, (1) both as an adverb and an adjective, used in the sense of excess, or otherwise accompanied with the particles *sì*, *tale*, &c. has the correspondence of *che* instead of *quanto*.

(1) *Tanto* is sometimes without its correspondent, when the second member of the sentence is an infinitive.

B. 3. 1. *Io non sono stato tanto felice di piacervi*; I was not so happy as to please you.

The same may be said of *così* in the above sense.

B. 9. 2. *E tanta fu la fretta, che senza avvedersene... le si gittò in capo, e uscì fuori*; and she was in so great a hurry, that she threw them over her head, without seeing what they were, and went forth. *Tanta fu la fretta*, that is, *la fretta fu sì grande*.

B. 9. 3. *E daréle tante busse, che io la rompereì tutta*; and I would give her such a flogging, that she would never forget it. *E daréle tante busse*, that is, *e le darei un sì gran numero di bastonate*.

B. 4. 8. *E venendo poi crescendo l'età, l'usanza si convertì in amore tanto e sì fiero, che Girolamo non sentiva ben, se non tanto quanto costei vedeva*; and as he grew up, that acquaintance changed into love, which became so violent, that he was never easy, unless he was in her company.

B. 8. 10. *Egli è tanto e tale l'amore, ch' io vi porto . . . che . . . intendo di starmi qui per esservi sempre presso*; the love I bear you is so violent, that I intend to take my abode here, that I may always be near you.

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The comparatives of superiority and inferiority, formed by means of *più*, and *meno*, as we said page 78, govern, in Italian, either the genitive or the particle *che*, both of which are expressed by *than* in English; but as there are some cases in which one way is preferable to the other, we refer the reader to the following rules.

#### RULE XXIV.

The comparatives *più*, *meno*, *miglio*, &c. whether accompanied with an adjective, or a verb, being followed by a noun or pronoun, govern the genitive.

B. 1. 1. *Ed avendo a fare con Borgognoni, non so cui io mi possa lasciare a riscuotere il mio da loro più convenevole di te*; and as I have affairs to settle with some people of Burgundy, I do not know any one, whom I can employ, and who is fitter to manage them than yourself.

B. 5. 2. *Quindi partitosi corseggiando, cominciò a costeggiare la Barberia rubando ciascuno che meno di lui poteva*; departing from thence, he cruized on the coast of Barbary, plundering any one of less force than his own.

B. 10. 7. *Ma sì come voi meglio di me conoscete, niuno secondo debita elezione ei s'innamora*; but as you know better than I do, nobody falls in love with persons selected for him by duty.

*Di te*, genitive of *tu*, is governed by *più*, accompanied with *convenevole*, an adjective; and *di lui*, and *di me*, genitives of *egli* and *io*, are governed by *meno* and *meglio*, accompanied with the verbs *poteva* and *conoscete*.

It is to be observed, that if the nouns or pronouns governed by the comparatives, as above, take an article, in Italian, instead of *di*—*dello*, *del*, *della*, &c. according to their gender and number, are to be used.

Bembo. *Questa opera così cercata da ognuno, e tanto più corretta, e più piena delle altre*; this work so much in demand, and still more correct and full than any other. *Altre* requires an article, therefore *delle*, instead of *di*, is to be used.

Varchi. *Quanto la vita e le azioni de' re . . . sono più chiare e illustri della vita, e delle azioni delle persone private . . . tanto, &c.*; the more illustrious the lives and actions of kings are, when compared with those of other men, so much, &c.

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RULE XXV.

A comparison being made between two or more adjectives, substantives, infinitives, participles, or in one word, between any similar parts of speech, the comparatives *più*, *meno*, *meglio*, &c. are to govern *che* instead of the genitive. Ex.

B. 5. 9. *Ma ella non meno onesta che bella, niente di quelle cose per lei fatte, nè di colui si curava, che le*

*faceva*; but she being not less respectable than she was fair, paid no regard either to what he did for her sake, or to himself. *Onesta* and *bella* are the two adjectives.

J. Passav. *Potresti tu già dire, Scipione, l'animo mio vorrebbe più tosto vittoria che pace*; you might say, Scipio, that my intention is rather inclined to victory than to peace. *Vittoria* and *pace* are the two substantives.

B. 4. Proem. *E son di quegli ancora, che più dispettosamente parlando che saviamente, hanno detto*; and there are some people, who speaking more maliciously than wisely, said. *Dispettosamente* and *saviamente* are the two adverbs.

B. 10. 8. *Di pari concordia deliberarono essere il migliore d'aver Tito per parente, che aver Gisippo per parente perduto, e Tito per nimico*; they thought it was better to admit Titus as a relation, than to lose the alliance of Gisippus, and procure the enmity of Titus. *Aver* repeated, are the two infinitives.

B. 10. 8. *I vostri rammarichi, più da furia che da ragione incitati . . . dannano Gisippo*; your complaints, which arise more from rage than reason, condemn Gisippus. *Incitati*, a participle once expressed, and the other time understood, thus: *più incitati da furia, che incitati da ragione*, are the participles in question.

In like manner, we say: *Ciò si ottiene più amando la viriù che carezzando il vizio*; that is obtained by loving virtue more than vice; in which the comparison is made between two gerunds, *amando* and *carezzando*; and again, *Mi piace meglio il prò, che si dice di lui, che il contra*; I like better that which is said in his favour, than what is said against him.

To the word *che*, we add *non*, when a verb, which is neither infinitive, participle, nor gerund, is expressed; Ex.

B. 4. 3. *Marsilia . . . è nobilissima città, e già fu di ricchi uomini e di gran mercatanti più copiosa che oggi non si vede*; Marseilles is a very noble city, and was better provided formerly with rich citizens and wealthy

merchants, than it is at present. *Che non*, than; *non* is added to *che*, because the verb *si vede* is expressed.

B. 10. 8. *Ma vegnamo alla seconda ragione, nella quale con più istanzia vi si convien dimostrare, lui più essere stato savio che voi non siete*; but let us come to the second reason; in which I will shew you by divers instances, that he has proved himself wiser than you are. *Che non*, than; *non* is added to *che* because the verb *siete* is expressed.

But if the verb is understood, *che* is used without the addition of *non*.

B. 10. 8. *E perciò se Gisippo amò più la vita mia che la vostra benignità*; if, therefore, Gisippus valued my life beyond your favour. That is, *che non amò la vostra benignità*.

B. 3. 8. *Io, misera me! già sono otto anni, t' ho più che la mia vita amato*: alas! I have loved you passionately for eight whole years! That is: *t' ho amato più che non ho amato la mia vita*.

Instead of *che non*, we use *di quel che*, or *di quello che*. Ex.

Band. *Veramente le sue forze sono assai più maggiori di quel che noi possiamo immaginarci*; indeed, his strength is by far greater than we can imagine.

Davila. *Non erano meno ambigue le lettere di quello che fossero le parole*; her letters were no less ambiguous than her words.

*Di quel che*, and *di quello che*, are used in the place of *che non*.

#### REMARKS ON *più*.

1. *Più* is not only a comparative particle, but it is also used as an adjective, indeterminate pronoun, and adverb. Ex.

B. 2. 7. *I marinari diedero le vele a' venti e più giorni felicemente navigarono*; the sailors hoisted their sails,

and prosperously sailed many days. *Più*, used as an adjective, for *molti*.

B. 10. 4. *La donna... fu in casa ricevuta, e quasi risuscitata, con ammirazione fu più tempo guatata da' Bolognesi*; the lady was received by her family, and for a long time the people of Bologna beheld her with the same wonder, as if she had been raised from the dead. *Più*, used as an adjective, for *grande* or *lungo*.

B. 3. 8. *Disse Ferondo, non c' è egli più persona che noi due?* Ferondo said: is nobody here then beside us two?

B. 10. 10. *Madonna, il mio Signore m' ha comandato, che io prenda questa vostra figliuola, e che io...e non disse più*; Madam, my lord ordered me to take your daughter, and...and said nothing else.

*Più*, in these two examples, is used as an indeterminate pronoun, for *altro*.

B. 4. 1. *Il tuo padre ti manda questo per consolarti di quella cosa che tu più ami*; your father sends you this present to comfort you with what is most dear to you. *Più* used as an adverb, for *sommamente*, *grandemente*.

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#### SYNTAX OF SUPERLATIVES.

Superlatives, as we observed page 79, are of two sorts, viz. the superlative comparative, and the superlative absolute.

#### RULE XXVI.

##### OF THE POSITION OF SUPERLATIVES.

Superlatives, whether comparative or absolute, are placed either before or after their substantives, with this distinction, that when the former are put after the substantive, the article is more elegantly transposed, and placed before the said substantive.

B. 3. 3. *Il frate udendo questo, fu il più turbato uomo del mondo*; the friar was the most uneasy man in the world on hearing this.

Macch. *E benchè... potessino far le guerre più lunghe*; and though they could carry on the longest wars.

B. 5. 1. *La quale come Cimon vide... con ammirazione grandissima la cominciò a guardare*; as soon as Cymon saw her, he began to gaze on her with the utmost astonishment.

B. 5. 1. *Nell' isola di Cipri fu un nobilissimo uomo, il quale fu chiamato Aristippo*; there lived in Cyprus a man of high rank called Aristippus.

B. 2. 9. *E camminando insieme pervennero in un vallone molto profondo*; and as they travelled along, they came into a very deep valley.

B. 10. 6. *Il qual più per uno intramettere, che per molto cara o dilettevol vivanda... fu messo davanti al re*; which was put before the king, more as an additional dish than as an exquisite one.

B. 4. 5. *Erano adunque in Messina tre giovani fratelli, e mercatanti, ed assai ricchi uomini rimasi dopo la morte del padre loro... ed avevano una lor sorella chiamata Lisabetta, giovane assai bella e costumata*; there lived then, at Messina, three young merchants, who were brothers, and left very rich by their father; and they had an only sister, called Elizabeth, a lady of merit and beauty.

In the above examples the superlative either follows or precedes its substantive, *ad libitum*; yet we do not advise the student to place it at random, because it sometimes happens that a construction of that kind may be destitute of harmony, if he has not yet accustomed his ear to such expressions; but in order that no difficulty may arise in placing the superlative, when accompanied with its substantive, we say, that the best place of the superlative comparative is before the substantive; as, *il più dotto uomo*; the most learned man; that of the superlative absolute, ending in *issimo*, is either before



or after the substantive; as, *uomo dottissimo*, or *dottissimo uomo*; a very learned man; and that of the superlative, formed by putting *molto* or *assai*, before the adjective, is placed after the substantive; as, *un uomo assai* or *molto dotto*, and not *un molto dotto uomo*. It is to be observed that the particles *più*, *meno*, &c. may not be put before each substantive, if more than one happen to be in the sentence, as it is seen in some of the above examples.

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OF THE GOVERNMENT OF SUPERLATIVES.

RULE XXVII.

The superlative absolute, as it generally ends a clause or sentence, has no noun or verb following it; but the superlative comparative may govern either a noun or a verb. If it be a noun, that noun is to be put in the genitive. Ex.

B. 3. 3. *Il frate udendo questo fu il più turbato uomo del mondo*; the friar was the most uneasy man in the world on hearing this.

B. 10. 2. *Venne a corte l'abate Cligni il quale si crede essere un de' più ricchi prelati del mondo*; the abbot of Cligni, who is reputed to be one of the richest prelates in the world, came to court.

In both examples, *del mondo* is the genitive case of *il più turbato*, and *de' più ricchi*, superlatives comparative.

If it be a verb, that verb, whose nominative or any other case is one of the relative pronouns *che* or *quale*, referring to the said superlative, is to be put in the subjunctive, provided the action of the verb is doubtful or indeterminate. Ex.

B. 4. 4. *Era una delle più belle creature, che mai dalla natura fosse stata formata*; she was one of the finest creatures that nature ever formed.

B. 10. 10. *Egli era il più savio ed il più avveduto*

*uomo, che al mondo fosse*; he was the wisest and most prudent man that ever lived.

In both examples the verb *fosse* is put in the subjunctive, because its action or its existence is indeterminate; as, in saying she was the handsomest woman that nature ever formed, we only imagine it without asserting that it is so.

But if the action of the verb is so certain as to leave no doubt behind, the verb is to be put in the indicative. Ex.

Macch. *Tutte le più grosse quercie, tutti i più grandi alberi, che a tanto furore non volevano cedere, furono non solo sbarbati, ma discosto molto da dove avevano le loro radici portati*; all the largest oaks and trees which would not give way to its fury, (viz. of the storm), not only were rooted up, but carried away to a very considerable distance.

*Volevano* is the verb put in the indicative, because its action is certain.

Instead of the superlative comparative, we sometimes find the superlative absolute with the subjunctive, thus:—

B. 1. 8. *M. Erminio de' Grimaldi...di gran lunga trapassava la ricchezza d'ogni altro ricchissimo cittadino che allora si sapesse in Italia*; Mr. Erminio de' Grimaldi by far surpassed in wealth any other rich man then known in Italy.

Buom. *Io per me credo che se Demostene o Cicerone avesser potuto veder le sue prose, non si sarebbon sdegnati di leggerle e rileggerle, con celebrarle poi per una delle finissime opere che abbia l'arte del dire*; as for me, I think that if Demosthenes and Cicero could have seen her prosaic compositions, they would not have refused to read them again and again, in order to celebrate them afterwards for the finest works that the art of rhetoric has produced.

*Si sapesse* and *abbia*, are the subjunctives, which

depend on *che*, referring to *ricchissimo cittadino* and *finissime opere*; but these two superlatives absolute stand for the superlatives comparatives, *più ricco cittadino*, *più fine opere*; the former way of which, however, is better to be known than imitated.

It is to be observed that the relative *che* or *quale*, following the superlative comparative, may be changed into *di quanto*, or *di quanto ne*, putting *ne* immediately before the verb, and making *di quanto* agree with its substantive, either expressed or understood, in gender and number. Ex.

Guarini Past. Fido. *Fido Dameta, scegli tosto un torello di quanti n' abbia la feconda mandra il più morbido e bello*; faithful Dameta, choose the fattest and finest heifer, that is to be found in the herd.

Bocc. Filoc. *E fra se disse: Cortesissimo giovane è costui, di quanti io mai vedessi*; and she said to herself, this is the kindest youth I ever saw.

#### REMARKS ON *più* WITH THE ARTICLE.

*Più* with the article, is not only a superlative comparative, but an adverb of different significations.

With the article *il*, it signifies *generalmente*.

B. 4. 1. *Ghismonda, conoscendo esser preso Guiscardo, dolore inestimabile sentì, ed a mostrarlo con romore, e con lagrime, come il più le femmine fanno, fu assai volte vicina*; as Ghismonda knew that Guiscard had been arrested, she was under the greatest concern imaginable, and was going to break out into loud and grievous lamentations, as women generally do.

With the article plural of both genders, it is put for *la maggior parte di essi*.

B. Introd. *Quasi tutti in fra 'l terzo giorno dalla apparizione de' sopradetti segni, ed i più senza febbre, morivano*; almost all of them on the third day after the first appearance of the symptoms died, and the greatest part of them without any fever.

B. S. S. *Il quale fu da Calandrino domandato dove queste pietre così virtuose si trovassero. Maso rispose, che le più si trovavano in Berlinzone*; Calandrino asked him where these wonderful stones were to be found. Maso said, that the greatest part of them were to be found in Berlinzone.

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 SYNTAX OF NUMERAL NOUNS.

## RULE XXVIII.

Cardinal numbers have no article, and are indifferently placed either before or after their substantives. Ex.

Bembo. *Dicendomi che un suo zio era morto, ed aveagli lasciato dugento fiorini*; telling me, that an uncle of his was dead, and had left him two hundred florins.

Macch. *E' questo castello posto propinquo a Firenze, ad otto miglia*; and this castle lies eight miles from Florence.

G. Vill. *Nel detto anno 1328, si cominciò, e fu due anni sequenti grande caro di grano . . . in Firenze, che di soldi 17 lo stajo . . . il detto anno valse soldi 38*; in the same year, 1328, there was such a scarcity of corn, which lasted for the two following years, that a bushel which before was sold for 17 pence, was the same year sold for 38.

In the above examples *dugento, otto, and due*, cardinal numbers, precede *fiorini, miglia, and anni*, substantives; and 17 and 38 follow *soldi*.

If the cardinal number particularizes a substantive, or is followed by a substantive with a relative, the article is to be used. Ex.

Metas. *Le tre odi sugli effetti della musica*; the three odes on the effects of music.

Metas. *Dal nostro signor Abate Baronio mi furono... consegnati ed i due libri e la lettera di cui l' E. V. si è compiaciuta incaricarlo*; the Abbot Baronio has delivered me both the books and the letter with which you were pleased to charge him.

The cardinal number, accompanied with a pronoun either relative, possessive, demonstrative, or indeterminate, is, together with it, to precede the substantive.

Bembo. *Ancorchè avessero tre altri littori*; though they had three other lictors.

Bembo. *Ricevuta jeri la vostra lettera, in risposta della mia sopra i due libri vostri*; having yesterday received your letter, in answer to mine, about your two books.

REMARKS ON *uno*, AND ALL NUMBERS ENDING IN *uno*; SUCH AS *ventuno, trentuno, quarantuno, &c.*

*Uno* masculine, and *una* feminine, as adjectives, have no plural, but as substantives they are used in the plural, making *uni, une*, and especially with the correspondence of *altro*.

B. Fiam. *Poi immaginai di voler fare, siccome fecero i Saguntini, o gli Abidei, gli uni tementi Annibale Cartaginese, e gli altri Filippo Macedonico*; then I thought I should do as the Saguntines and Abydenes did, the former fearing Hannibal of Carthage, and the latter Philip of Macedon.

B. 2. 7. *Quanto più posso, ti priego che le mie cose ed ella ti sieno raccomandate, e quello dell' une, e dell' altra facci, che credi, che sia consolazione dell' anima mia*; I do earnestly recommend to you her and my effects: and beg you will do with the former and the latter, what you think proper to console me.

With respect to *ventuno, trentuno, centuno, &c.*, we say that they make *ventuna, trentuna, &c.* for the feminine, and have no plural. Their respective substantives, however, are to be plural, when preceding the number, and singular when following it.

D. Conv. *Abbiamo di Platone, che esso vivette ottantuno anno*; they say that Plato lived eighty-one years.

D. Conv. *Poi per la medesima via pare descendere altre novantuna ruota*; then he seemed to descend ninety-one more circles by the same way.

Davan. *Pisone visse anni trentuno*; Piso lived thirty-one years.

The substantive is to be plural, though preceded by *trentuno*, &c., provided the said numbers have an article. Ex.

Vill. *Enea ed Ascanio suo figliuolo e tutta sua gente delle ventuna navi, che in quel porto si ritrovarono, la detta reina accolse con grande onore*; the said queen honourably received Æneas, Ascanius his son, and all the crews of the twenty-one ships, which arrived in that port.

A verb, the subject of which is one of the above-mentioned numbers ending in *uno*, with its substantive, is to be put in the plural without exception; and the adjective, if there happen to be one, must be plural, though the substantive be in the singular, as is seen in the example of *Dante*, as given above, *altre novantuna ruota*, and in the following one of Petrarch.

*Cantando anni trentuno interi spesi*; I consumed thirty-one years in the study of the muses.

These observations, which we have taken from Buommattei and Cinonio, seem to be accurate, because founded upon reason; as they say, that when the substantive numbered is put before, it is made to agree with the larger number, viz., *venti, trenta, quaranta*; and when the said substantive is put after, it is made to agree with *uno*, thus; *ottanta e uno anno, novanta e una ruota*. Yet I have found many other writers of more modern date, who have not followed the above rules.

Macch. Ist. Fior. *Di qui nacque che...tenne uno stato trentun anni*; hence it came, that he governed a state for thirty-one years.

Metas. Let. *Troverete...l'opera dell' Alessandro nell' Indie più corta di quello che finora è stata di 561 versi*; you will find the opera of *Alessandro nell' Indie* five hundred and sixty-one lines shorter than it has hitherto been.

Metas. Let. *Ben singolare è la vostra richiesta... da me che sono da 41 anni in Germania*; you request something very singular from me, who have been about forty-one years in Germany.

In the above examples it is clearly seen that the substantives *anni* and *versi* are in the plural, though following the number; and that *Macchiavelli* and *Metastasio* seem to have considered the numbers ending in *uno* not as adjectives but as adverbs; and why should not *ventuno*, *trentuno*, *quarantuno*, be the same as all other numbers which are considered as adverbs, and consequently indeclinable?

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#### RULE XXIX.

Ordinal numbers, like adjectives, agree with their substantives in gender and number, are placed before their substantives, and take an article. Ex.

B. Int. *Anzi quasi tutti, infra il terzo giorno dall'apparizione dei sopradetti segni...morivano*; nay, almost all died the third day after the first appearance of the symptoms.

J. Pass. *La settima cosa che c'induce a far penitenza è*; the seventh thing which induces us to do penance, is.

Bemb. *E che in quei primi giorni, di sul monte della Trinità vi volò sopra la testa un' aquila*; and that in those first days, on the mountain of Trinity an eagle flew over your head.

Sometimes ordinal numbers are used without the substantive, but then it is understood. Ex.

B. Intr. *Molti altri servavano...una mezzana via, non stringendosi nelle vivande quanto i primi, nè nel bere... quanto i secondi*; many others chose a method between the two, not confining themselves in eating like the former, nor in drinking like the latter. To *primi* and *secondi* is understood *uomini, persone*, &c.

## RULE XXX.

Ordinal numbers, in speaking of quotations, are generally put after the substantive, without any article.

Ex.

Sann. *Arcadia, prosa terza* ; Arcadia, third prose.

Bocc. *Giornata nona, novella ottava* ; the ninth day, novel the eighth.

*Valerio Massimo, libro ottavo* ; Valerius Maximus, book the eighth.



## RULE XXXI.

Ordinal numbers, in speaking of popes, emperors, kings, and other dignitaries, are used without an article.

Ex.

Cast. *Che così dicono contenersi nella bolla di Carlo quarto* ; for so, they say, it is in the bull of Charles the Fourth.

Alg. Let. *Il ricevimento fatto ... da quella nobile famiglia ad Arrigo terzo, re di Francia* ; the reception which Henry the third, king of France, experienced from that noble family.



## SYNTAX OF PERSONAL PRONOUNS.

One of the greatest difficulties that the student of the Italian language has to encounter, is the construction of the personal pronouns and their derivatives ; yet modern grammarians, under pretence either of being concise, or of not enlarging their volume, have been very sparing on this subject ; and even then, they have so confusedly explained the matter, that students, after reading their observations, are as much in the dark as before. But as we consider this part of the grammar to be of the greatest importance, we have expatiated upon this point, to render it as clear as possible by rules and examples.



OF PERSONAL PRONOUNS IN THE FIRST STATE, viz. *Io, tu, noi, voi, egli, ella, eglino, elleno, esso, essa, essi, esse.*

### RULE XXXII.

*Io, tu, noi, voi*, being the subjects of a discourse, may, at pleasure, be left out both in speaking and writing; all the others are always to be expressed, in order to distinguish the gender; for were we to say *canta* sings, *parla* speaks; we should not know whether the singer or the speaker be a man or a woman.

B. 4. 1. *Tancredi, nè a negare, nè a pregare son disposta*; Tancred, I am neither inclined to deny, nor to pray.

B. 4. 10. *Madonna, io vidi questa sera al tardi...un' arca non troppo grande*; Madam, I saw late in the evening, a good large chest.

B. 4. 3. *Marsilia, come voi sapete, è in Provenza sopra la marina posta, antica e nobilissima città*; Marseilles, as you know, is an ancient and famous city of Provence, situated on the sea side.

B. 10. 8. *Il che se savj sete, lietamente comporterete*; If you be wise, you will take it in good part.

In the above examples, the pronouns *io*, and *voi*, are expressed or understood at pleasure; and the author would not have committed any fault, had he said, *io son disposta, vidi questa sera, come sapete, se voi savj sete.*

B. 10. 8. *E che fareste voi più se egli ad un villano, ad un servo data l'avesse?* what could you do more, had he given her to a scoundrel or a slave?

B. 10. 8. *Ella dunque, cioè Sofronia ... è mia*: she then, viz. Sophronia, is mine.

B. Int. *Non a quella chiesa, ch' esso avea anzi la morte disposto; ma alla più vicina il portavano*; they did not carry him to that church where he had desired to be buried, but to the nearest one.

In these three examples, the pronouns *egli*, *ella*, *esso*, are expressed, otherwise it would produce ambiguity.

1. All these pronouns, however, when expressed, are to be used only once, and that in the beginning of the sentence.

B. 4. 1. *Quegli vuole, ch'io ti perdoni, e questi vuole, che contra a mia natura in te incrudelisca*; one pleads strongly in your behalf, and the other would excite me to do a cruel act, contrary to my nature. *Io*, in this sentence, is the subject of *perdoni* and *incrudelisca*, and it is expressed only once.

B. 3. 10. *Tu il saprai ben tosto, e farai quello che a me far vedrai*; thou wilt know it very soon, and do what I am going to do myself. *Tu*, in this sentence, is the subject of *saprai*, *farai*, and *vedrai*, and it is expressed only once.

B. 10. 8. *Al quale egli, per la miseria nella quale era, non ardì di far motto, ma ingegnossi di farglisi vedere*; to whom he did not dare to speak a single word, on account of his poverty; but put himself in his way, in hopes of being seen by him. *Egli* is the subject of *ardì* and *ingegnossi*.

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### RULE XXXIII.

When a sentence, no matter how long, is composed of divers subjects, the pronouns *io*, *noi*, *egli*, &c. are to be expressed with each verb of which they are the subjects. Ex.

B. 4. 3. *Voi siete ricchissimi giovani, quello che non sono io*; you are both very rich, and I am otherwise.

B. 4. 3. *Voi . . . di grandissimo amore delle due giovani amate da voi ardate, ed io della terza loro sorella*; you have the utmost regard for the two young ladies, whom you love, and I have the same for the third sister.

B. 4. 1. *Ma prima che io partito prenda, disidero d'udire quello che tu a questo dei dire*; but before I come

to a resolution, I wish to hear what thou hast to say about it.

B. 10. 8. *E' il vero, che egli è Ateniese, ed io Romano. Se della gloria della città si disputerà, io dirò, che io sia di città libera, ed egli di tributaria: io dirò, che io sia di città donna di tutto il mondo, ed egli di città obbediente alla mia: io dirò, che io sia di città fiorentissima d' arme, d' imperio e di studj, dove egli non potrà la sua, se non di studj commendare*; he indeed is an Athenian, and I am a Roman; but if we wish to speak of the glory of each city, I say, that I was born in a free city, he in a tributary one: that I belong to a city which is the mistress of the whole world, he to a city under her subjection; that I am of a city famed for arms, extent of empire, and all sorts of polite learning, he of a city only remarkable for philosophy.

In the above examples all the pronouns are expressed; not because the author liked to do it, but because he was obliged; and if one of them should be suppressed, the sentences would not only be destitute of energy, but in some cases would not be intelligible. The student then will never commit a fault in expressing the personal pronouns in such kinds of sentences; and we think it is always the best, as by that means they will be more energetic and expressive than without them.

Remarks upon *io, tu, egli, e', ei, ella, esso, essa*, and their plurals.

1. *Io, tu, egli, ella, eglino, elleno*, preceded by *come, siccome, quanto*, are changed into *me, te, lui, lei, loro*, provided the verb of which they are subjects is not expressed. Ex.

B. Filoc. *Sicchè, quanto me puote essere alcun dolente*; so that any body may be as afflicted as I am.

But if the verb, of which *io, tu, egli, &c.* are subjects, is expressed, they are not to be changed. Ex.

B. 7. 4. *Che direste voi, se io fossi nella via, come è egli, od egli fosse in casa come sono io?* what would

you say if I were in the street as he is, or he within doors as I am? *Come egli è*, and *come sono io*, instead of *come lui*, and *come me*, because the verbs *è* and *sono* are expressed.

When the verb *essere* or *credere*, is to be put between two of these pronouns, and signifies a transmutation from one to the other of them, that pronoun which follows *essere* or *credere*, is to be put in the accusative; that is, it is changed into *me*, *te*, *lui*, *lei*, *loro*. Ex.

B. 9. 7. *La donna domandò se Anichino fosse al giardino venuto. Egano disse, così non fosse egli, perciocchè credendo esso, ch' io fossi te, m' ha con un bastone tutto rotto*; the lady asked whether Anichino had come into the garden; Egano replied; Would to Heaven he had stayed away! for believing me to be you, he has broken all my bones with a cudgel.

Caro Let. *Io son qui con uno, che per avere il mio nome vuole esser me in ogni cosa, o più tosto ch' io sia lui*; I am here with a person, who, in order to have my name in all he does, wishes to be myself, or rather to say, that I should be he.

Firenz. *Tanto posso disporre di lui, che io uso dire, che certo e' sia un altro me*; I can so much depend on him, that I am wont to say, that he is certainly another self.

B. 3. 7. *Maravigliossi forte Tedaldo che alcuno in tanto il somigliasse, che fosse creduto lui*; Tedaldo wondered much that any one should be so much like himself, as to be taken for him. *To fosse creduto lui, egli* is understood, thus, *egli fosse creduto lui*.

2. *Egli*, whether abridged or syncopated, is sometimes used as an expletive, and it answers to the English particles, *there* or *it*; but with this difference, that *egli* may be used as the subject of a verb, either in the singular or in the plural; and *it*, in English, is used with a verb in the singular only. Ex.

B. 2. 2. *Egli era in questo castello una donna vedova*; there was a widow lady in that castle.

B. 5. 10. *Udendo la donna queste cose conobbe, che egli erano dell' altre così savie come ella fosse*; the lady hearing that account, perceived that there were other women of the same disposition with herself. *Egli* plural, subject of *erano*.

B. 5. 4. *Disse la madre: o figliuola mia che caldo fa egli? anzi non fa caldo veruno*; daughter, said the mother, do you talk of heat? I do not think that it is very hot.

B. 3. 7. *Coloro sono di nero vestiti; perciocchè e' non sono ancora quindici dì, che un lor fratello fu ucciso*; they are dressed in black, because about a fortnight since a brother of theirs was murdered. *E'* plural, subject of *sono*.

*Ella* also is used as an expletive, but not so frequently as *egli*. Ex.

B. 9. 5. *Come la donna udì questo, levatasi in piè, cominciò a dire: ella non andrà così, che io non te ne paghi*; on hearing this, the lady arose, and began to say: It shall not be so, for I will pay you for it.

The student, however, ought not easily to hazard the use of these expletives, unless he is pretty far advanced in the study of Italian; for though these pronouns, used as expletives, add much elegance to the discourse or composition, they disfigure it when improperly applied.

3. *Esso, essa, essi, esse*, are used as adjectives, and placed before their substantives with which they are to agree. They are not rendered by *he* or *she*, but *this* or *these*, and sometimes by *the* above. Ex.

B. 2. 3. *Ed ebbe tre figliuoli quando esso Messer Tedaldo ricchissimo venne a morte*; and he had three children, when this Mr. Tedaldo died very rich.

B. 5. 2. *La quale essa lei che forte dormiva chiamò più volte*; who several times called this woman, that was fast asleep.

*Esso*, put between the preposition *con*, and the pronouns *lui, lei, loro*, and also *meco, teco, seco*, serves for

both genders and numbers, and it is used as an expletive. Ex.

B. 7. 1. *E poi dell' altre volte ritrovandosi con la donna, molto di questa incantazione rise con esso lei*; and afterwards when he was with the lady, he used to laugh with her about this enchantment.

B. 7. 1. *Cominciarono a cantare, e la valle insieme con esso loro, quelle medesime canzoni dicendo, che esse dicevano*; they began to sing, and the valley together with them, *or rather*, and the valley echoed their songs.

B. 2. 5. *Da vero tu cenerai con esso meco*; indeed, said she, thou shalt sup with me.

4. *Egli, ella, eglino, elleno, esso, essa, essi, esse*, are often joined with *stesso, stessa, stessi, stesse, medesimo, medesima, medesimi, medesime*, in order to give more energy to the sentence in question; and they are rendered in English *he himself, she herself, they themselves*. Ex.

B. 3. 8. *Perchè parendogli esser vivo, cominciò a gridare, apritemi, apritemi, ed egli stesso a pontar col capo nel coperchio dell' arca*; for thinking he was alive, he cried out loud, saying, "Open! open!" and he himself began to push the cover of the vault with his head.

B. 4. 4. *Di che il re turbato forte, fece prendere il Gerbino, ed egli medesimo...il condannò nella testa*; much concerned at this, the king had Gerbino seized, and he himself ordered his head to be struck off.

B. 10. 3. *E sommamente facendolo onorare, esso stesso gli tenea compagnia*; and having ordered him to be honoured, he himself kept him company.

B. Pro. *Avendo essi stessi quando sani erano esempio dato a coloro che sani rimanevano*; they themselves, when they were well, having given example to those who remained healthy.

B. 3. 1. *Elle non sanno delle sette volte le sei quello, ch' elle si vogliono elleno stesse*; six times out of seven they do not know what they want.

## SYNTAX OF DISJUNCTIVE PRONOUNS.

Gen. Sing.	di me	Abl. Sing.	da me
	di te		da te
	di lui		da lui
	di lei		da lei
	di se		da se
Plural .....	di noi	Plural .....	da noi
	di voi		da voi
	di loro		da loro

## RULE XXXIV.

These pronouns, which we call disjunctives, are the genitives and ablatives of the personal pronouns, (see page 91), and are to be used instead of the pronoun relative *ne*, (which has all the above significations), whenever they have no particular or close reference to any noun. Their natural situation is after the verb by which they are accompanied; and if they are found before it, the student is to know that this inversion is a grammatical figure, which will be spoken of in treating of the figurative construction.

*Di lui.* B. Filoc. *Tarolfo...in se dubitava, non questi si facesse beffe di lui*; Tarolfo...doubted whether he laughed at him.

*Di me.* B. Fiam. *E detto questo, me di me lasciavano più che l'usato pietosa*; and having spoken thus, they left me more afflicted than usual. This phrase belongs to the figurative construction, as the natural one is—*e detto questo lasciavano me più pietosa di me*.

*Di te.* B. 8. 7. *Io avrei di te scritte cose che...di te stessa vergognandoti, t'avresti cavati gli occhj*; I would have written such things of thee, that thou, being ashamed of thyself, wouldst have torn thy eyes out. The regular construction of this phrase is—*che vergognandoti di te stessa, &c.*

*Da me.* B. Lab. *E del beneficio da me ricevuto dalla Genitrice della nostra salute, sarai testimonio*; and you will be a witness of the grace I have received from the mother of our Saviour. The regular construction of this phrase is—*e sarai testimonio del beneficio ricevuto da me dalla Genitrice della nostra salute.*

*Da se.* B. 10. 4. *Il quale poichè ogni paura ebbe cacciata da se, trovò costei per certa non esser morta*; who, throwing all fear aside, was convinced she certainly was not dead.

*Da loro.* B. 2. 7. *Li quattro uomini molto mi domandarono: ma nè da loro fui intesa*; the four men put a great many questions to me, but I was not understood by them. The regular construction is, *nè fui intesa da loro.*

In all these examples we cannot make use of *ne*, instead of *di me*, *di te*, *da loro*, &c. because there is no particular object to which those words could refer; but when there is an antecedent, instead of *di me*, *di te*, *da me*, *da te*, &c., *ne* is to be used, as in the following examples.

*Pass.* *Non deve rivolger gli occhj l'uomo da Dio o discostarsene*; a man ought not to lose sight of God, or depart from him.

*Bembo.* *Io non ho parlato con lo spagnuolo, ne mi vaglio di lui, nè ho alcuno de' miei che se ne serva*; I have not spoken to the Spaniard, nor do I make use of him, neither do any of my friends.

In these two examples, *ne* refers to *da Dio*, and *di lui*, and it would not have been proper to say *discostarsi da lui*, nor *che si serva di lui*.

SYNTAX OF DISJUNCTIVE PRONOUNS—*continued.*

Dat. Sing.	a me	Acc. Sing.	me
	a te		te
	a lui		lui
	a lei		lei
	a se		se
Plural .....	a noi	Plural .....	noi
	a voi		voi
	a loro		loro



## RULE XXXV.

These pronouns, which we call disjunctives, are the datives and accusatives of personal pronouns (see page 91), and are to be used instead of the conjunctive pronouns, *mi, ti, si, gli, le, ci, vi*, and the relative pronouns, *lo, la, gli, li, le*, in order to give a stronger expression or energy to the composition or discourse, and their position is either before or after the verb.

Ex.

Pass. *E udendo che egli aveva morti due confessori, disse fra se medesimo; me non ucciderai tu;* and when he heard that he had murdered two confessors, he said to himself; thou shalt not murder me.

B. Fiam. *Se tu fortemente ami lui...egli di ciò non ha colpa;* if you love him much, it is not his fault.

B. Introd. *Io costituisco Parmeno mio siniscalco, e a lui la cura di tutta la nostra famiglia commetto;* I declare Parmeno master of my household, and to him I commit the care of my family.

B. 2. 7. *Comprese per gli arnesi ricchi, la donna che trovata avea, dovere essere gran gentil donna, e lei prestamente conobbe all' onore che vedeva dall' altre fare a lei sola;* by the richness of her dress he supposed her to be some person of great consequence, which appeared more plainly by the great respect that was paid to her by all the women.

In the above examples, the author might have said instead, *tu non mi ucciderai. Se tu fortemente lo ami. Io costituisco Parmeno mio siniscalco, e gli commetto la cura, &c. E la conobbe prestamente;* but this way would be destitute of all energy and effect, as we observed before.

These pronouns are used whenever in a sentence one verb governs two or more objective cases, or when two different subjects with their verb govern each a pronoun, or one a pronoun and the other a noun.

B. 3. 9. *Ma, dove voi voleste, per avventura, voi potreste voi, e me consolare*; but if you wished, you might perhaps console both yourself and me. *Consolare* governs two pronouns, *voi* and *me*.

B. 3. 6. *E questo facendo, la 'ngiuria, che a voi, ed a me far vuole, vendichiate*; and by so doing, you will avenge the injury, which is designed both for yourself and me. *Far vuole* governs two pronouns, *a voi* and *a me*.

B. 10. 8. *E perciò...io ti priego che di questa afflizion togliendoti ad un' ora consoli te e me*; and therefore I beg thou wilt shake off thy affliction, and at the same time console thyself and me. *Consolare* governs two pronouns, *te* and *me*.

B. 5. 8. *Nel quale come ella discese, così ne fu ed a lei, ed a me, per pena dato, a lei di fuggirmi d'avanti, ed a me che già cotanto l'amai di seguitarla*; into which, as soon as she descended, we heard our condemnation, which was, for her to flee before me, and for me, who loved her so well, to pursue her. *Fu dato per pena* governs *a lei* and *a me*, both pronouns.

B. 10. 8. *Se n' andò a casa il padre suo, e quivi a lui ed alla madre narrò lo 'nganno*; she went to her father's, and declared to him and her mother the whole treachery. *Narrò* governs *a lui* a pronoun, and *alla madre* a noun.

B. 3. 6. *E perciò non vogliate ad un' ora vituperar voi, e mettere in pericolo ed in briga vostro marito e me*; therefore, do not shame your own self, and make mischief between your husband and me. *Mettere in pericolo*, &c. governs *vostro marito* a noun, and *me* a pronoun.

B. 10. 4. *Voi avete onorato il mio convito, ed io voglio onorar voi alla persesca*; you have done honour to my feast, and I will honour you according to the Persian manner. In this example we see two different subjects with their verbs, one governing *mio convito*, and the other governing *voi* a pronoun.

These pronouns are to be used instead of *mi, ti, si,*

*gli, le, ci, vi*, whenever they are followed by *stesso, medesimo, solo*, or some other adjectives of a similar kind, which are to agree with them in gender and number, and also when they are followed by certain adverbs, such as *anche, pure, anco, solamente, proprio, &c.*

B. 3. 8. *Per le quali cose io più che me stessa l'amo*; for which reason, I love him more than I do myself.

B. 10. 8. *Apri gli occhj dello 'ntelletto, e te medesimo o misero riconosci*; open the eyes of thy understanding, unfortunate man, and know thyself.

B. 3. 10. *Dioneo . . . sentendo che a lui solo restava il dire . . . sorridendo disse*; Dioneus perceiving that it only remained for him to tell his (a novel), said with a smile.

Caro Let. *Accettatelo per amico, con tutte quelle accoglienze che fareste a me proprio*; receive him as a friend, and honour him as you would do me.

These pronouns are to be used with the present participle ending in *ante* or in *ente*, (see participles for its formation), and are generally put before it. Ex.

B. 4. 3. *Fosco da dolor vinto, tirata fuori una spada, lei in vano mercè addomandante uccise*; Fosco being provoked to the last degree, drew his sword and stabbed her, she begging in vain for mercy.

B. 5. 5. *La quale lui sagliente chiamò padre*; who seeing him go up stairs, called papa.

B. 3. 10. *Ed i conigli e gli altri animali che lor sedenti forse cento volte eran venuti a dar noja, si diedero a seguire*; and they began to run after the rabbits and other animals which had been continually skipping about them whilst they were sitting down.

B. 10. 7. *Il re si fece chiamare un giovane, e postegli certe anella in mano a lui non recusante di farlo fece sposare la Lisa*; the king sent for a young man, and having put a ring into his hand, caused him not unwillingly to espouse her.

*Me, te, se, lui, lei, loro*, accusatives, are used instead

of *io, tu, egli, ella, eglino, elleno*, &c. nominatives, when accompanied with an infinitive, provided they are put before the said infinitive; for if they follow it, the nominative is to be used. See construction of infinitives.

Borg. *E son forzato a dire, lui aver ragione*; and I am obliged to say, that he is in the right.

B. 10. 9. *Si dolse lei (l'amicizia) oggi così poco da' mortali esser gradita*; she complained of its being in such little esteem with mankind.

B. 3. 7. *Apertamente confessarono, se esser stati coloro, che Tedaldo Elisei ucciso aveano*; they openly confessed that they had murdered Tedaldo Elisei.

The disjunctive pronouns, when accusatives, are to be used whenever they are preceded by a preposition, or a word expressing grief, joy, contempt, such as *infelice, sfortunato, felice, beato, misero, cattivo*, &c.

B. Fiam. *Temendo che ella per se non la tenesse, la richiamai indietro*; fearing lest she would keep it for herself, I called her back.

B. 3. 3. *Stimò costui dovere essere ottimo mezzano tra lei, ed il suo amante*; she judged that he would be the fittest person to go between her and her lover.

B. 7. 6. *Ella mandò per Lionetto, che si venisse a star con lei*; she sent word to Lionetto to come and pass the day with her.

B. 3. 6. *Io, misera me, già sono otto anni, t'ho più che la mia vita amato*; unfortunate that I am! I have fondly loved you for eight whole years.

B. 9. 6. *Oimè, cattiva me, vedi quel che io faceva*; alas, bless me, I had like to have made a strange mistake.

Alamanni. *Beato-lui, che casto a morte venne*; happy was he that died unsullied.

Disjunctive pronouns in the dative case, are to be used with the verbs *toccare, spettare*, when they mean to be one's turn; *pensare*, to think; *appartenere*, to belong; and all the verbs of motion, such as *andare*, to go; *venire*, to come; *ritornare*, to go back.

B. 3. 3. *Di' a Calandrino, che egli si tenga ben caldo, ed io verrò a lui incontanente*; tell Calandrino to keep himself warm, and I will come to him immediately.

## SYNTAX OF CONJUNCTIVE AND RELATIVE PRONOUNS.

There are twelve monosyllables in Italian, which are sometimes conjunctive, sometimes relative, sometimes reflective, and at other times expletive particles; of all of which we will speak separately, to render them more intelligible to the student.

## Conjunctives.

mi .....	to me, or me
ti .....	to thee, or thee
gli .....	to him, or him
le .....	to her, or her
si .....	to himself, to herself, himself, herself
ci or ne .....	to us, or us
vi .....	to you, or you

## Relatives.

il or lo .....	him, or it
la .....	her or it
gli or li .....	them masculine
le .....	them feminine

*Mi, ti, si, ci, vi*, are also reflective particles; they serve to conjugate reflective verbs, see page 203, and signify *myself, thyself, himself, herself, ourselves, yourselves, themselves*.

*Mi, ti, si, ci, vi, ne*, are also expletive particles, which are thrown into the discourse for the sake of elegance. See its treatise.

*Ci* and *vi* are also adverbs, and signify *there, thither, here, hither, to it, into it, of it, with it, about, round it*.

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 RULE XXXVI.

All these words, whether conjunctives, relatives, reflective, expletives, or adverbs, are to be put immedi-

ately before or after the verb finite, with this difference, that when they are placed after, they are to make one word with it.

### Examples of the Conjunctive and Relative Pronouns.

B. 3. 3. *Io vi voglio dire ciò, che quel vostro amico mi fece stamane*; I will tell you what your friend did this morning. *Mi* a dative.

B. 3. 7. *Deh, crudel uomo, se egli ti fu tanto grave la maladetta notte, e parveti il fallo mio così grande, che nè ti possono muovere a pietate alcuna le amare lagrime... muovati alquanto questo mio atto*; Ah, cruel man, if that cursed night still galls thee, and my crime appears so heinous that my tears cannot move thee, let this last act of mine move thee a little. In this example *ti* precedes *fu*, and follows *parve* making one word with it, in each instance a dative.

B. 4. 6. *Gabriotto la domandò qual fosse la cagione*; Gabriotto asked her the cause. *La* accusative.

B. 8. 1. *Ma guardate che voi non ci faceste la beffa*; But beware putting a trick upon us. *Ci* a dative.

B. 1. 1. *Il mandarlo fuori di casa così infermo, ne sarebbe gran biasimo*; to turn him out of doors in this condition would afford matter for reproach. *Ne* instead of *ci* a dative.

B. 4. 5. *Assai volte la notte pietosamente il chiamava*; a great many times in the night would she lament and call him by name. *Il* instead of *lo* accusative, &c. &c.

### Examples of the Expletive Particles.

B. 3. 1. *Io mi credo che le suore sieno tutte a dormire*; I think that all the nuns are retired to rest.

B. 5. 3. *Che tu con noi ti rimanga per questa sera n'è caro*; we shall be glad if you will stay with us this evening.

B. 9. 7. *Io non so se voi vi conoscete Talano di Molese*; I know not whether you are acquainted with Talano di Molese.

B. 2. 8. *Del palagio s'uscì, e fuggissi a casa sua*; he hastened out of the palace, and fled to his own house.

In the above examples the marked particles are expletives, which are inserted more for the sake of elegance than otherwise, and would by no means alter the sense were they to be omitted.

#### Examples of *ci* and *vi* as Adverbs.

B. 5. 3. *Disse la giovane: E come, ci sono abitanze presso da potere albergare? A cui il buon uomo rispose; non ci sono in niun luogo sì presso che tu di giorno vi potessi arrivare*; the young lady said: And how then, is there any inn hereabouts, wherein I may pass the night? The good man answered: 'There is none near enough for you to proceed to by daylight.

B. 3. 8. *E se egli avviene, che tu mai vi torni, fa che tu non sii mai più geloso*; and if it happen that you come hither again, take care to be jealous no longer.

B. 9. 3. *Deliberar tutti e tre di dover trovar modo d'ungersi il grifo alle spese di Calandrino; e senza troppo indugio darvi...Nello disse*; all three agreed to feast themselves well at the expense of Calandrino; and without losing time...Nello said. *Darvi* for *dare a ciò, or alla lor risoluzione*.

B. Fiam. *Queste parole...e senza rispondervi alcuna cosa ascoltai*; I listened to these words without answering anything. *Rispondervi*, that is, *senza rispondere loro*.

But if the finite verb is accompanied with an infinitive, these words may either be put before the verb finite or after the infinitive; and then the said infinitive is to lose its last vowel, and make one word with the particle. Ex.

B. 3. 9. *Monsignore, disse Beltramo, voi mi potete torre quanto io tengo, e donarmi... a chi vi piace*; Sire, said Beltram, you may take from me all I possess, and dispose of my person to whomsoever you please. *Mi* is put before *potete* a finite verb, and after the infinitive *donarmi*.

These pronouns are to follow the imperative, gerund, and participle. Ex.

B. 8. 7. *Muovati alquanto questo solo mio atto*; let this act of mine at least move you.

Gang. *Siatemi adunque sempre buon amico*; Be then always my friend.

B. 5. 8. *Adunque lasciami la divina giustizia mandare ad esecuzione*; then let the divine justice take its course.

B. 5. 9. *Io son venuta a ristorarti de' danni, li quali tu hai già avuti per me, amandomi più che stato non ti sarebbe bisogno*; I am come to make you some amends for what you have formerly done on my account, and for the love you bore me.

B. 5. 9. *Federigo ricordandoti della tua preterita vita*; Frederick, if you recal to your mind your past life.

B. 5. 8. *E la domenica seguente Nastagio sposatala... con lei...lietamente visse*; and being united to her on the following Sunday, he lived very happily with her.

B. 4. 10. *Nè a ciò sappiendosi consigliare, chiamò la sua fante, e la sua disavventura mostratale, le chiese consiglio*; not knowing how to order it herself, she called her maid, and having told her what had happened, she asked her advice.

The imperative only, being accompanied with a negative, requires these pronouns to precede it. Ex.

B. 5. 8. *Nastagio, non t' impacciare, lascia fare a' cani e a me quello che questa malvagia femina ha meritato*; Anastasius, do not concern thyself, but leave the dogs and me to do by this wicked woman as she has deserved.

Gang. *Non si renda ridicola circa le usanze del mondo*; do not make yourself ridiculous respecting the customs of the world.

If the student finds these pronouns preceding the participles and gerunds, contrary to the above rules, he is not to imitate that practice, for it belongs to the figurative construction.



These pronouns, either conjunctive or relative, are always to follow *ecco*, making one word with it. Ex.

B. 8. 7. *Lo scolare udendosi chiamare, disse eccomi*; the scholar hearing himself called, said, Here I am.

B. 3. 3. *Eccole, che ella medesima me l' ha recate*; here they are; she has brought them herself.

It is to be observed, that whenever one of these particles, with the exception of *gli*, is put after a word derived from a verb; if that word is a monogram (a word composed of one letter), or a monosyllable, or has the last letter with a grave accent, the first letter of the said particle is to be doubled. Ex.

B. 10. 6. *Ora evvi così tosto dalla memoria caduto, le violenze fatte da Manfredi?* have you already so soon forgotten that Manfredi took the same liberties? *Evvi* for *vi è*; *vi* an adverb, and *è* a monogram.

B. 9. 3. *Vattene, e di' a Calandrino, che egli si tenga ben caldo*; go, and bid Calandrino keep himself warm. *Vattene* composed of *va* a monosyllable, and *tene* expletive.

B. 9. 3. *Vavvi, e sappimi ridire come il fatto sta*; go thither, and let me know how matters stand with me. *Vavvi* composed of *va* a monosyllable, and *vi* an adverb.

B. 9. 10. *Dirovvi adunque una novella non troppo lunga*; I will tell you a tale, which shall not be very long. *Dirovvi* composed of *dirò* a word the last vowel of which is accented, and *vi* a pronoun conjunctive.

B. 9. 3. *Disse Nello ... fia forse altro; e lasciollo andare*; Nello said, it may be something else, and then let him go. *Lasciollo* composed of *lasciò* a word the last vowel of which is accented, and *lo* a relative pronoun.

B. 9. 3. *Io verrò a lui incontanente, e diroglì ciò che egli ha, e ciò che avrà a fare*; I will come instantly, and direct what he is to do in that case. *Diroglì, gli* is never to double its first letter, as we have observed.

Some of these pronouns (not those called relatives)

may meet together, and then they are called double; in which case they are subject, with respect to position with the verb, to the same rules as the single ones. They are expressed as follows:—

mi ti.....mi si.....mi ci.....mi vi  
 ti si .....ti ci  
 vi ti .....vi si..... vi ci  
 ci si .....gli mi.... gli ti.....gli si.....gli ci.....gli vi

B. 2. 7. *A me parve .... vedere il padre mio; e da quello amore .... mossa, potendo-miti celare, mi ti feci palese; I thought I beheld my father: and moved with that natural tenderness that I owe to him, I revealed to you what I might have kept secret.*

B. Lab. *Il quale con lenti passi appressando-misi, mi recò speranza; who, approaching me slowly, revived my hope.*

B. 3. 3. *Le novelle ... non sono altre che di quel ... vostro amico, di cui io mi vi rammaricai l' altr' ieri; it is only that ... friend of yours, of whom I complained to you the other day.*

B. 1. 7. *Nè mai nell' animo m' entrò questo pensiero, che per costui m' ci è entrato; never was I possessed of so strange a fancy as to day, concerning that man.*

B. 4. 5. *Se tu ne domanderai più, noi ti faremo quella risposta che ti si conviene; if you inquire any more about him, you shall receive such an answer as you deserve.*

B. 2. 3. *Io vi ti porrò chetamente una coltricetta, e dormi-viti; I can softly convey a little bed thither, and you may rest very comfortably.*

B. 10. 9. *Signori, questo che voi ricevete da noi, a rispetto di quello che vi si converrebbe, fia povera cortesia; gentlemen, it is poor respect you receive from us, compared to what you deserve.*

B. 8. 6. *Io dirò, che vi ci abbia fatta venire per danari; I shall say, that I let you come here for money.*

B. Fiam. *Se per piacere a Dio ci si viene; if people come here to please God.*

B. 2. 3. *Essa allora postogli in mano un anello, gli si fece sposare*; she then put a ring into his hand, and made him espouse her.

B. 2. 7. *Ne' nostri bisogni gli ci raccomandiamo*; we recommend ourselves to him in our necessity.

*Si* as an expletive is put before *mi, ti, vi, ne, il, lo, la, gli, li, le*, making *si mi, si ti, si vi, si ne, si il, si lo, si la, si gli, si li, si le*; but when it is a particle of the reflective verb, it is better to be placed afterwards, as we said above.

B. 1. 1. *Se tu fossi stato un dì quegli che il posero in croce, avendo la contrizione che io ti veggio, si ti perdonerebbe*; though you had even a hand in nailing him upon the cross, yet you would be forgiven on such a repentance as yours.

B. 7. 9. *Il mio amore gli significherai, e si il pregherai da mia parte, che gli piaccia di venire a me*; let him know my love for him, and entreat him on my part, that he would be pleased to come hither to me.

B. 6. 4. *Quella (una grù) mandò ad un suo cuoco, e si gli mandò dicendo, che a cena l'arrostisse*; he sent it to his cook, with orders to prepare it for supper.

B. 7. 3. *E perciocchè tu ci bisognavi per dire certe parole, e non ti seppe trovar la fante, si le fece dire al compagno suo*; and as we wanted you to say certain words, and the maid could not find you, he let his companion say them.

*Mi, ti, gli, le, si, ci, vi*, in all their acceptations, meeting with the relative *ne*, are resolved as follows, and are subject to the same rules as in their primitive state.

me ne.....or men.....or mene  
 te ne.....or ten .....or tene  
 glie ne .....or glien .....or gliene  
 le ne .....or len .....or lene  
 se ne .....or sen .....or sene  
 ce ne .....or cen .....or cene  
 ve ne .....or ven .....or vene

All the words of the first column are used before verbs beginning either with a consonant or vowel ; those belonging to the second are used before verbs beginning with a consonant, and if verbs begin with a vowel, an apostrophe is added to these words, thus:—*men'*, *ten'*, &c. As to the words of the third column, they may be used sometimes before a verb ; but when they are put after the verb they are to make one word with it, and must never be written separately. Ex.

B. 6. 8. *Io me ne sono venuta tosto ;* I came back so soon. *Me ne* expletive particles.

B. 6. 8. *Che vuol dir questo che essendo oggi festa, tu te ne se' così tosto tornata a casa ?* As this is a holiday, what is the reason you come home so soon ? *Te ne* expletive particles.

B. 1. 4. *Avvisando che questi accorto non se ne fosse, fu lieto ;* thinking he had not perceived it, he was very glad. *Se ne.* *Se* the reflective particle of *accorgersi* from which *accorto* is derived, and *ne* the relative governed by *accorto*.

B. 8. 7. *Elle si partiranno, e voi ve ne potrete scendere, e tornar-vene a casa ;* they will leave you, and you may go down and then go home. *Ve ne* in both cases being united with verbs of motion, are expletive particles.

M. Vill. *Vedendo l'uomo la semplicità del fanciullo, gliene venne pietà ;* the man seeing that the boy was silly, felt compassion for him. *Gliene.* *Gli* a pronoun in the dative, and *ne* a relative in the genitive, both cases of the persons ; as if it were *to him*, viz. to the man ; *of him*, viz. of the boy, *came compassion*.

B. 2. 6. *Amenduni gli fece pigliare a tre suoi servidori, e ad un suo castello legati menar-gliene ;* he ordered three of his servants to seize them, and carry them bound to a castle of his. *Gliene.* *Gli* a pronoun relative of person in the accusative case, and *ne* an expletive particle.

B. 8. 8. *La donna udendo questo, e dopo molte ricon-*

*fermazioni fatte-lene dal Zeppa, disse*; she listened, and being persuaded by what Zeppa told her, she said. *Lene*. *Le* a pronoun in the dative, and *ne* a relative of things in the genitive, as if it were *to her, of them*.

Sometimes the conjunctive pronouns *mi, ti, si, gli, ci, vi*, are found with *ne*, thus, *mi ne, ti ne, si ne, &c*; but this the student is not to imitate, as faulty.

*Mi, ti, gli, le, si, ci, ne, vi*, as dative cases, and in all their acceptations, meeting with the relatives *il, lo, la, gli, li, le*, are resolved as follows, and are subject to the same rules as in their primitive state. Ex.

me lo .....me la .....me gli, or me li .....me le  
 te lo .....te la .....te gli, or te li .....te le  
 glie lo .....glie la .....glie li .....glie le  
 se lo .....se la .....se gli, or se li .....se le  
 ce lo .....ce la .....ce gli, or ce li .....ce le  
 ne lo .....ne la .....ne gli, or ne li .....ne le  
 ve lo .....ve la .....ve gli, or ve li .....ve le

These pronouns may also be spelt united thus:—*melo, telo, &c.* before a verb; but after it they are to make one word with the verb, without exception.

The pronouns of the first column only may drop the *o* before a verb beginning with a consonant; but if the verb begin with a vowel, an apostrophe is subjoined to them, thus:—*meſ, teſ, seſ, &c.*

B. 3. 9. *Le quali (cose) niuna altra persona conosco che far me le possa avere se non voi*; with regard to which (things), I know no person in the world that can serve me except yourself. *Me le*. *Me* a dative of person, *le* a dative of things.

B. Lab. *Mi piace con più ordine di raccontar-tele*; I like to relate them to thee with more order. *Tele*. *Te* a dative of the person, and *le* accusative of the things.

B. 8. 10. *E se io avessi saputo dove mandargli, avrei per certo che io te gli avrei mandati*; had I known where to have found you, I would have sent them to you. *Te*

*gli.* *Te* a dative of the person, and *gli* accusative of the things.

B. Lab. *Ella è tale quale . . . io te la designai* ; she is such as I described her to you. *Te la.* *Te* a dative, *la* accusative, both of the person.

B. 4. 1. *Il padre poca cura si dava di più maritarla, nè a lei onesta cosa pareva il richieder-nelo* ; the father took no care to marry her again, and it seemed not modest in her to ask it. *Ne lo.* *Ne* a genitive of the thing, and *lo* accusative of the person.

B. 10. 9. *E informato un de' suoi famigli di ciò che far voleva, alla sua donna nel mandò a Pavia* ; and having told one of his servants what he would do, he sent him to his lady at Pavia. *Nel* for *ne il.* *Ne* an expletive particle, and *il* accusative of the person.

Segn. *Il moribondo glie lo promise e morì* ; the dying man promised him, and then expired. *Glie lo.* *Gli* a dative of the person, and *lo* accusative of the thing.

B. 2. 5. *Questa mattina mel fe' sapere una povera femmina* ; a poor woman let me know it this morning. *Mel* for *mi il.* *Mi* a dative of the person, and *il* accusative of the thing.

B. 9. 2. *Avvenne che ella una notte vel fece venire* ; it happened that she let him come there one night. *Vel* for *vi il.* *Vi* adverb of place, and *il* accusative of the person.

Besides the above ways of uniting the pronouns conjunctive, relative, reflective, &c. meeting with each other, another has been used by good authors both ancient and modern, which is, to put the relatives *il, lo, la, li, le,* before the conjunctives *mi, ti, si, ci, ne, vi,* as follows, and then they are subject to the same rules as all the others of which we have spoken above.

il mi	.....	lo mi	.....	la mi	.....	le mi
il ti	.....	lo ti	.....	la ti	.....	le ti
il si	.....	lo si	.....	la si	.....	le si
il ci	.....	lo ci	.....	la ci	.....	le ci
il ne	.....	lo ne	.....	la ne	.....	le ne
il vi	.....	lo vi	.....	la vi	.....	le vi

This way is very elegant in a composition, but in a familiar conversation it is too pedantic, and consequently it must be avoided. Ex.

B. Filoc. *Prendi questo anello. Il mio padre . . . il mi donò*; take this ring—My father gave it me. *Il mi. Il* accusative, *mi* dative of *donò*.

B. 7. 7. *Io giudico che tu ottimamente abbi il mio amor guadagnato, e perciò io il ti dono*; I think you are well worthy of my love, and therefore you shall have it. *Il ti. Il* accusative, *ti* dative of *dono*.

B. 7. 9. *Ma ora ch' io m' accorgo che altri comincia ad avvedersene, non è più da celar-loti*; but now I see other people take notice of it, I can conceal it no longer. *Loti. Lo* accusative, *ti* a dative of *celar*.

B. Fiam. *Qual è la cagione della tua pallidezza, dilloci*; what is the cause of your paleness—tell us. *Loci. Lo* an accusative, *ci* a dative of *dì*. The *l* is doubled according to the observation in page 297.

B. 4. 4. *E in mar gittandola, dissono*; *togli, noi la ti diamo*; and throwing her overboard said, hold, we give her to thee. *La ti. La* accusative, *ti* dative of *diamo*.

B. 3. 9. *Io ti richieggo che la condizione . . . tu la mi osservi*; I conjure you that you abide by the condition imposed upon yourself. *La mi. La* accusative, *mi* dative of *osservi*.

B. 7. 9. *Usa il beneficio della fortuna, non la cacciare, fal-leti incontro*; make use of fortune's kind offer; do not drive her away, but run to meet her. *Le ti. Le* a dative, *ti* accusative of *fa*. The *l* is doubled according to the observation in page 297.

B. 2. 9. *Messere, le cose son mie, e non le vendo, ma se elle vi piacciono, io le vi donerò volentieri*; Sir, those things belong to me, I do not sell them; but if you like to have them, I will give them to you willingly. *Le vi. Le* accusative, *vi* dative of *donerò*.

Sometimes three of these particles meet together, when they are expressed as follows, and are subject to the same rules as in their first state.

mi te ne.....si me ne.....si il mi  
 mi se ne.....si te ne .....si me lo  
 mi ve ne .....si ce ne .....si il ti  
 mi gliene .....si gliene.....si te lo  
 mi le ne, &c.....si lene, &c.....si glie lo, &c.

B. 3. 3. *Avendo avuto forse per male, che io mi ve ne sia doluta*; perhaps he took it ill that I made my complaint to you. *Mi* a reflective particle, *ve* a conjunctive pronoun in the dative, *ne* a relative pronoun in the genitive.

B. Lab. *Io non so che dir-mitene*; I do not know what to say about it. *Mitene*. *Mi* an expletive, *ti* a conjunctive pronoun in the dative, *ne* a relative pronoun in the genitive.

Borgh. *Ma checchè avvenire mi se ne debba, non lascerò di far pruova di contentarvi*; but whatever may happen to me, I shall do all in my power to please you. *Mi se ne*. *Mi* a conjunctive pronoun in the dative, *si* an expletive, *ne* a relative pronoun in the genitive.

B. 9. 9. *La donna rivoltasi con orgoglio disse: Se ti piace, si ti piaccia, se non, si tene sta*; the lady replied with disdain: If you have a mind to eat, do so; if not, let it alone. *Si tene*. These three particles may all be called expletives.

N. Ant. 13. *Quando furono maturi, si gliene portò una soma*; when they were ripe, he brought him a load of them. *Si gliene*. *Si* an expletive particle, *gli* a conjunctive pronoun in the dative, *ne* a relative pronoun in the genitive.

B. 2. 10. *E però voi con la buona ventura si ve ne andate il più tosto che potete*; and therefore go away as soon as you can, and God be with you. *Si ve ne*. All these particles are expletives.

B. 5. 9. *La prima cosa che io farò domattina, io andrò per esso e si il ti recherò*; the first thing I shall do tomorrow, shall be to go for it and bring it to thee. *Si il ti*. *Si* an expletive, *il* a relative pronoun in the accusative, *ti* a conjunctive pronoun in the dative.

However, this mode of putting three of these particles together is not usually adopted at present; and the student will be contented with knowing it without putting it in use.



REMARKS ON THE DIFFERENT MODES OF ADDRESS  
IN ITALIAN.

When Italians address themselves either to a man or woman, they use one of the three following persons, viz.—the second person singular, the second person plural, and the third person singular, according to the station or rank in life of those who are addressed.

The second person singular is used by masters speaking to their servants, and by parents to their children; likewise husbands and wives, and brothers and sisters adopt it to each other. It is used also between intimate friends, or when people address one another in a passion, and lastly, it is introduced in all sorts of poetry.

The second person plural is used by children speaking to their parents; by ladies speaking to gentleman of the same station of life as they are themselves, as a privilege allowed them, but a gentleman is on no account to address himself in this person to a lady, though he may to a woman in humble life. It is used likewise in speaking to all sorts of trades-people, dealers, &c.

The third person singular is used by all people speaking to one another of the same station in life; by people speaking to those who are above them: by servants to their masters; and, in short, except when persons in humble life, or servants are addressed, it is better to speak in this person, as nothing else can prove more clearly that he who addresses himself is a well bred, and well educated person.

It is to be observed, that when the third person singular is used, the pronoun *you* is changed into *vostra signoria*, which words are pronounced *vossignoria* (generally spelled V. S.) and serve to address both man and woman, and if more persons than one are spoken to, *you* is changed into *vostre signorie*, (1) or in a more familiar

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(1) Though some grammarians have omitted *vostre signorie* and put *le signorie loro* instead, we think it is better to imitate P. Bembo, who

way, into *lor signori*, always making the verb agree with them; that is to say, the verb is to be in the third person singular with *vostra signoria*, and in the third person plural with *le vostre signorie*, (1) or *lor signori*. The latter, however, is used in speaking to gentlemen only.

Not to repeat too often *vossignoria* and *le vostre signorie*, we make use of the pronoun *ella* with all its inflexions, thus:—

Nom.	<i>you</i> .....	V. S.....	<i>ella</i> (2)
Gen.	<i>of you</i> .....	<i>di</i> V. S.....	<i>di lei</i>
Dat.	<i>to you</i> .....	<i>a</i> V. S .....	<i>a lei, or le</i>
Acc.	<i>you</i> .....	V. S.....	<i>lei, or la</i>
Abl.	<i>from you</i> .....	<i>da</i> V. S.....	<i>da lei</i>

### Plural.

Nom.	<i>you</i> .....	<i>le Vostre Signorie, or lor Signori..</i>	<i>elleno</i> (2)
Gen.	<i>of you</i> ....	<i>di lor Signori.....</i>	<i>di loro</i>
Dat.	<i>to you</i> ...	<i>a lor Signori .....</i>	<i>a loro</i>
Acc.	<i>you</i> .....	<i>lor Signori .....</i>	<i>loro, le</i>
Abl.	<i>from you</i> ..	<i>da lor Signori .....</i>	<i>da loro</i>

*Le* instead of *a lei*, is a conjunctive pronoun; *la* instead of *lei* is a relative; and *le* instead of *loro* is likewise a relative, all of which are construed according to the rules laid down for those pronouns, page 293.

uses *vostre signorie*, in addressing those to whom he writes, and *le signorie loro*, in speaking of absent people, as in the following examples. *Se vostre signorie sono quelle buone e sante, che io ho sempre creduto che elle siano*; if you are as good and pious as I have always thought you to be. *Ho veduto nelle vostre lettere il desiderio, che mostrato grande v'hanno quegli illustrissimi signori avere, che io scriva la istoria nostra.....Perchè vi priego e stringo a pregar le loro signorie che mi lascino ne' miei usati studj*; I have seen in your letters the great desire which the illustrious gentlemen have testified to you for me to write the history of our country.....Therefore I earnestly intreat you will beg their lordships to let me pursue my usual studies. In the former example, Bembo addresses two friends, and in the latter, we plainly see that he speaks to a friend of some absent gentlemen.

(1) *Vostre signorie* may be used with or without the article.

(2) All these pronouns may be spelled with a capital letter,

In speaking to a person of rank or to a nobleman, *Vossignoria Illustrissima*, and *Vostra Eccellenza*, written V. S. Illma., V. E. are to be used: to a Prince of the Blood, *Vostra Altezza*, written V. A.: to a King, *Vostra Maestà*, written V. M.: to a Monk, *Vostra Paternità*, V. Ptà: to a Priest, *Vostra Reverenza*, V. R.: to a Cardinal, *Vostra Eminenza*, V. Emza.: to the Pope, *Vostra Santità*, V. Stà, &c.

In speaking in the third person, the adjective or participle (if there be one), is to be of the feminine gender, and this should be the proper mode. But we also find the adjective and participle agree with the person addressed, that is to say, of the masculine gender, if a man is spoken to.

In speaking in the third person, the possessive pronoun *your* is changed into *suo, sua, suoi, sue*, for the singular, making it agree with the person or object possessed; and into *loro*, which is of both genders, for the plural.

Respecting the address in the second person, both singular and plural, there is no need of examples; but in the third person some examples are necessary to render the explanation of the rules laid down more distinct and clear.

### Examples for the Singular.

How do *you* do, Sir, or Madam? Change *you*, which is the nominative, into *vossignoria* or *ella*, put the verb *do* in the third person singular, and you will find *come sta* V. S. or *ella*.

I thank *you*, Sir, or Madam. Change *you*, which is accusative, into V. S. or *lei*, or *la*, construe the pronouns according to the rules of the pronouns, and you will find *io ringrazio* V. S. or *lei*, or *io la ringrazio*.

Sir, or Madam, I gave *you* a book. Change *you*, which is a dative, into a V. S. or a *lei* or *le*, construe the pronouns as above, and you will find *io diedi un libro a* V. S. or a *lei*, or *io le diedi un libro*, &c. &c.

## Examples for the Plural.

How do *you* do, gentlemen or ladies? Change *you*, which is a nominative, into *le V. Signorie* or *lor signori*, or *elleno*, put the verb *do* in the third person plural, and you will find *come stanno le V. S.*

Gentlemen, or ladies, I saw *you* at the Opera. Change *you*, which is an accusative, into *le V. Signorie*, or *loro*, or *le*, and you will find *io vidi le V. Signorie all' Opera*, or *io le vidi all' Opera*. If you make use of *lor Signori*, *le* is to be changed into *li*, thus:—*io vidi lor Signori all' Opera*, or *io li vidi all' Opera*.

## Examples with the Agreement of the Adjective or Participle.

Have you *been* in the country, Sir, or Madam? *E' ella stata in campagna?* for both genders, or *stato* for the masculine, and *stata* for the feminine. Have you *been* into the country, gentlemen and ladies? *Sono elleno state in campagna?* With *lor signori*, however, the masculine adjective or participle is to be used; as, *sono lor signori stati in campagna?*

Examples with the Possessive Pronoun *your*.

Where is *your* brother, Sir, or Madam? Change *your* into *suo* masculine, because *fratello* is masculine, and you will find *dove è il suo fratello*, or *il fratello di V. S.*

I saw *your* sisters, Sir, or Madam. Change *your* into *sue* feminine, because *sorelle* is feminine, and you will find *ho veduto le sue sorelle*.

Have you received *your* money, gentlemen, or ladies? Change *your* into *loro*, and you will find *hanno le vostre signorie ricevuto il loro denaro, &c.*

As the student may think it strange to address a man as if he were a woman, absent not present, a few words on this subject will not be amiss.

When the Roman republic fell from its height, and

small powers began to rise, that simplicity of manners which had reigned for a great number of years was at an end; and the purity of the language of the Latins degenerated in such a manner as to be scarcely called Latin.

In this state of things the vulgar tongue (for thus was called the Italian language, on account of its being spoken by the people) began to be used by the best writers; and as flattery and ambition reigned among those who had invaded Italy, they began by way of flattery to address a single person in the second person plural; and though *Dante*, *Boccaccio*, and several other learned men always used to address people in the second singular, yet they had but few imitators.

Not satisfied with speaking in the second person plural, flatterers and servile people had recourse to imaginary epithets, and addressed themselves to their superiors in the third person singular with *vostra signoria*, *vostra eccellenza*, *vostra altezza*, &c. In vain did Claudio Tolomei, Bernardo Tasso, and several others, endeavour to remove these absurd titles, and introduce again the second person plural: for Ruscelli, Corro, and other individuals of lesser note, supported by the custom which then reigned even in private conversation, triumphed over all these difficulties. To speak in the second person singular was considered as an affront, and to do so in the second person plural remained among the lower classes of people and intimate friends; and likewise it was used by the nobility in speaking to their inferiors. At present, however, *V. S.* is seldom used in speaking, but instead of it we make use of *ella*, *di lei*, *a lei*, &c.

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SYNTAX OF POSSESSIVE PRONOUNS.

RULE XXXVII.

A possessive pronoun, standing as an adjective, may

be put either before or after the substantive with which it is made to agree, with this condition, that when put before, it is to be placed between the article and the said substantive.

B. 5. 4. *Per quanto hai caro il mio amore*; as much as my affection is prized by thee.

B. Fiam. *E siccome la mia persona . . . cresceva, così le mie bellezze, de' miei mali special cagione, moltiplicavano*; and as I grew up, my beauty, the first cause of all my misfortunes, improved.

B. Lett. *Tutti naturalmente con fama desideriamo di prolungare il nome nostro*; all men are naturally desirous of rendering their reputation everlasting by fame.

B. Intr. *Disse allora Elisa: veramente gli uomini sono delle femmine capo, e senza l'ordine loro, rade volte riesce alcuna nostra opera a laudevole fine*; Eliza then said: It is true, man is the head of a woman, and without his management it seldom happens that any undertaking of ours succeeds.

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#### RULE XXXVIII.

Possessive pronouns, being copulatives, or otherwise standing as adjectives, have no article; and when they are found preceded by one, as in the examples of the preceding rule, *il mio amore, le mie bellezze, de' miei mali*, it is to be observed that the said articles, *il, le, de'* do not belong to the possessive pronouns *mio, mie, miei*, but to the substantives *amore, bellezze, mali*, with which they are made to agree. In that case, the substantive that has no article is not to take one, when accompanied with a possessive pronoun.

We have already spoken of the substantives that have or have not the article, page 237. However, the following observations may save the student some trouble.

When substantives are preceded by indeterminate pronouns, such as *ogni, qualche, alcuno, molto, and più*

meaning *molti*; likewise by demonstrative pronouns, such as *questo*, *quello*, *quegli*, &c. and numeral nouns, such as *uno*, *due*, *tre*; and likewise substantives governed by *essere*, to be; *sembrare*, to appear; *divenire*, to become, have no article; therefore, possessive pronouns accompanied with them are not to have an article.

B. 4. 1. *O molto amato cuore*, ogni mio *ufficio verso te è fornito*. Oh! much beloved heart, all my kind offices towards thee are at an end.

B. Int. *Gli uomini sono delle femmine capo*, e senza *l'ordine loro*, rade volte riesce alcuna nostra opera a *laudevol fine*; man is the head of a woman, and without his management it seldom happens that any undertaking of ours succeeds.

B. 2. 1. *Per consiglio di qualche suo amico*; by the advice of some of his friends.

B. 4. 1. *Se tu ti contenti di lasciare appresso di me questa tua figliuolletta*, io la prenderò *volentieri*; if you are pleased to leave this girl with me, I will willingly take her.

B. 5. 9. *Monna Giovanna con questo suo figliuolo sen' andava in contado*; M. Giovanna used to go into the country with her son.

B. 5. 9. *Lasciò erede un suo figliuolo*; he left an only son all his fortune.

B. 6. 8. *Uno che si chiamò Frescò aveva una sua nepote*; a certain man, called Fresco, had a niece.

B. 3. 4. *Ma perciò che tu se' mio amico*; but because you are my friend.

Possessive pronouns preceded by some particular prepositions sometimes take the article, and sometimes not; but as we cannot give certain rules for them, we have set down the following expressions, which are invariable.

in vita mia .....	<i>in my life</i>
in vita tua .....	<i>in thy life</i>
in vita sua, &c. ....	<i>in his life</i>
in poter mio .....	<i>in my power</i>
in poter tuo, &c. ....	<i>in thy power</i>

in favor mio .....	<i>in my favor</i>
in presenza mia.....	<i>in my presence</i>
in casa mia.....	<i>in my house</i>
per nostro bene .....	<i>for our good</i>
per mio consiglio .....	<i>by my advice</i>
per amor mio .....	<i>for my sake</i>
per mia difesa, &c.....	<i>for my defence</i>
per sua difesa.....	<i>for his defence</i>
per parte mia, or } da parte mia .....	<i>from me</i>

*Example.*

B. 3. 2. *Questa fatica per mio consiglio ti serberai in altra volta; I advise you not to give yourself this trouble at present.*

## RULE XXXIX.

Contrary to the preceding rule, *padre, madre*, all substantives expressive of kindred or relation, such as *figlio, sorella, marito, &c.*; all those expressive of rank or quality, such as *maestà, eccellenza, altezza, &c.* preceded by a possessive pronoun, lose their respective articles.

Soave. Nov. *E chi è vostro padre? And who is your father?*

Soave Nov. *Mia madre, un fratello minore, ed io, siamo restati nell' estrema miseria; my mother, a younger brother, and myself, have been left in great distress.*

Giral. Lett. *Egli adunque inteso il nobile atto di Filippo usato a salute di suo marito; he then having heard of the noble action of Philip in favour of her husband.*

Caro. Lett. *Venne sua Maestà accompagnata dal Duca d' Orleano; his Majesty was accompanied by the Duke of Orleans.*



Caro Lett. *E sua Eccellenza le baciò la mano*; and his Excellency kissed her hand.

If the possessive pronoun follows one of the above substantives, or if these substantives are plural, the article is not dropped.

Giral. Let. *Mi ricordo aver udito dire al padre mio*; I recollect I heard my father say.

Melas. Let. *Supplicò perciò l'Eccellenza Vostra a degnarsi di ordinare*; I entreat your Excellency to deign to order.

Metas. Let. *Finchè io possa farlo in persona, soffra la Maestà Vostra*; as long as I can do it myself, allow me, Sire.

Bembo` Let. *A che vi rispondo, prima che io ringrazio le loro Signorie*; to which I answer, before I thank your lordships.

When substantives expressive of kindred and relationship are preceded by a possessive pronoun, the article may be dropped at pleasure. Here are some examples with the article, as we have already given some without it.

B. 5. 9. *Acciocchè io possa dire d'aver ritenuto in vita il mio figliuolo*; in order that I may say I have preserved the life of my son.

Giral. Let. *Ho deliberato di voler prima morire, che intenda giammai che il mio marito in tal modo sia morto*; I have resolved rather to die, than to hear that my husband should die in this manner.

Modern grammarians have set down the above rule concerning *padre* and *madre* as an incontestable truth, any deviation from which they would condemn as a crime; but why should they drop the article before these two words only, and not before the other substantives expressive of kindred? With respect to *eccellenza*, *maestà*, &c. I have not found any examples contrary to the above rule; and I think it is because the article placed before the possessive pronoun, when accompanied with one of those words, does not sound well: but with *padre* and *madre* it makes no difference in the sound,

and for this reason I suppose many writers of note have used them when preceded with a pronoun, with and without the definite article, which I think may be imitated without any imputation of impropriety.

B. 4. 1. *Il mio padre quando a lui in isposa mi congiunse, il mi donò*; my father gave it to me when he married me to him.

Firen. Let. *Arete Cirenaica, che dopo la morte del suo padre, resse la scuola, ec.*; Arete of Cyrene, after her father's death, ruled the school, &c.

B. 3. 5. *E come che rade volte la sua madre vedesse*; and though he seldom saw his mother.

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#### RULE XL.

Possessive pronouns are always to be repeated before substantives of different gender and number.

B. 4. 1. *Delle virtù e del valore di Guiscardo, io non credetti al giudicio d' alcuna altra persona, che a quello delle tue parole, e de' miei occhj*; with regard to Guiscard's worth and valour, I did not give faith to what people said of him, but to yourself and my own eyes.

B. 4. 1. *Riguarda tra tutti i tuoi nobili uomini, ed esamina la lor virtù, i lor costumi, e le loro maniere*; look on your noblemen, and examine their merits, customs and manners.

If, however, two substantives are of the same gender and number, the possessive pronouns that accompany them, may be put only once after the said substantives.

B. 3. 7. *Appresso costoro le sirocchie, e le mogli loro ...vennero*; after these came their sisters and their wives. Instead of *le loro sirocchie e le loro mogli*; because both *sirocchie* and *mogli* are of the same gender and number. In like manner we may say, *il fratello e il padre mio*, my brother and my father; *le scarpe e*

*le vesti nostre*, our shoes and clothes, &c. making the pronoun possessive agree with the substantive next to it, and not with both.

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RULE XLI.

Possessive pronouns being absolute have different significations, and according to these significations, or to the verbs by which they are governed, they either take the article or omit it.

1. Accompanied with the verb *essere*, *divenire*, and signifying possession, they are used without the article.

B. 8. 4. *Son disposta, posciachè vi piaccio, a voler esser vostra*; since you like me, I am willing to be your's, (that is, to belong to you as a wife).

B. 3. 7. *Come egli divenne vostro, così diveniste voi sua*; you were agreeable to each other, and acquaintance increased love.

2. Signifying wealth, riches, money, they take no article, if accompanied with *essere* and *divenire*.

B. 3. 5. *Omai è ben mio il pallafreno, che fu tuo*; now the horse, which was your's, is mine.

But if accompanied with any other verb, the definite article is prefixed to them.

B. 1. 1. *Non so cui io mi possa lasciare a riscuotere il mio da loro più convenevole di te*; I do not know any one more fit than you whom I can employ to receive my money from them.

B. 1. 7. *Or mangi del suo, se egli ne ha, che del nostro non mangerà egli oggi*; now let him eat of his own if he has it, for he shall taste none of our's to-day.

3. Absolute possessive pronouns are sometimes used in the plural for *relations, friends, servants, countrymen, soldiers*, &c.; and then they take the article masculine plural, *i* or *li*, which is to be dropped when they are accompanied with *essere*.

B. Filoc. *Io rivedrò li miei, li quali dierono per me pietose lagrime, credendo che io fossi morta*; I shall see again my own (relations) who kindly shed tears for me, supposing I was no more.

B. 10. 4. *Questa donna da' suoi poco avuta cara...da me fu ricolta*; that woman, who was despised by her own (friends), I welcomed to my house.

B. Introd. *I nostri o morendo o la morte fuggendo, quasi non fossimo loro, sole in tanta afflizione n'hanno lasciate*; our husbands or relations having either died or avoided death, have left us alone in so much affliction as if we, in no way, belonged to them.

B. Filoc. *Sempre saremo tuoi*; we are for ever your friends.

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#### RULE XLII.

English possessive pronouns are changed into conjunctives in Italian whenever they are accompanied with a substantive expressive of the limbs of the body, or denoting a part of one's dress, putting the article before the said substantive.

B. 9. 6. *Egli è gran peccato che voi non vi fiaccate il collo*; it is a great pity you do not break your neck. *Vi* a conjunctive pronoun for *vostro*, instead of *il vostro collo*.

B. 9. 1. *O se essi mi cacciasser gli occhj, o mi traessero i denti, o mozzasser-mi le mani . . . a che sare' io?* But suppose they tear out my eyes, draw out my teeth, or lop off my hands . . . how can I bear that? *Mi*, a conjunctive pronoun.

Lod. Nov. *Guarda se altri lo scorge, ed alfine si risolve di levar-si le scarpe*; he looked around lest he should be seen, and at last he resolved to take off his shoes. *Si le scarpe* instead of *le sue scarpe*. *Si*, the conjunctive pronoun.

Fior. Nov. *E così si levò l'anello di dito, e diello al giudice*; and thus he took off the ring from his finger,

and gave it to the judge. *Si di dito*, instead of *del suo dito*. *Si*, the conjunctive pronoun.

It is to be observed that the possessive pronouns *his*, *her*, *their*, are changed into the reciprocal pronoun *si*, as in the above examples, *si levò di dito*, *levarsi le scarpe*; whenever people in the third person, both singular and plural, act upon themselves; but if they act upon others, the possessive, *his*, is changed into *gli*, *her* into *le*, and *their*, *loro*; as, he takes off his (own) shoes, *ei si toglie le scarpe*; he takes off his (another man's) shoes, *ei gli toglie le scarpe*. And again:—she tore her (own) hair, *ella si strappò i capelli*; of another woman, *ella le strappò i capelli*; they scratched their own faces, *essi si graffiaronò il viso*; of other persons, *graffiarono loro il viso*.

B. 9. 8. *E stracciata-gli la cuffia...diceva*; and tearing his (another man's) head dress, he said.

B. 9. 8. *E così dicendo, con le pugna . . . tutto il viso gli ruppe*; and thus saying, he disfigured his (another man's) face with blows.

The English possessive pronouns, however, accompanied with a substantive, expressive of the parts of the person, or denoting a part of one's dress, are to be left out, whenever they relate to the personal pronoun which is the subject of the phrase in question.

B. 4. 6. *Le mi pareva nella gola aver messo un collar d'oro, e quella con una catena d'oro tener colle mani*; I thought I had put a collar of gold around its neck, which I held by a golden chain in my hand. *Colle mani*, instead of *colle mie mani*.

B. 4. 6. *Di che io sentiva sì fatto dolore che...desto colla mano subitamente corsi a cercarmi il lato*; which gave me such pain, that I instantly awoke, and laid my hand on my side, to feel if any thing was amiss. *Colla mano*, instead of *colla mia mano*.

In the same manner we express—my head, my teeth,

my arm, &c. *ache*; *ho male alla testa, ai denti, al braccio, &c.*, and not *alla mia testa, ai miei denti, al mio braccio*. And again, I stretched my arms; *io stesi le braccia*, and not *le mie braccia, &c.* I have lost my shoes; *ho perduto le scarpe*.

*His* and *her* are expressed by *di lui* and *di lei*, if *suo, sua, suoi, sue*, would cause ambiguity; which happens when two persons of different genders are spoken of. In that case, *di lui* and *di lei* may be placed either between the article and the substantive, or after the said substantive.

Gold. *Ho veduto il padre e la figlia. La di lei serva, &c.*; I saw the father and the daughter. Her maid, &c. If it were *la sua serva*, nobody could know whether it was his or her maid.

Gold. *Dubito che qualche dispiacere abbiate ricevuto dal di lei padre*; I am afraid that you have received some offence from her father. If it were *dal suo padre*, we could not know whether it was a man or woman spoken of.

The possessive pronoun *its*, as it always belongs to inanimate objects, may be expressed either by *suo, sua, suoi, sue*, as if it were *his* or *hers*, or by *ne*. In the latter case, however, *ne* is to be accompanied with the verb that governs it.

Buom. *Molte cominciarono con grande studio a considerare le sue leggi, a imparare le sue regole*; many people began to ponder on its (the language's) laws, and learn its rules.

Buom. *Gli uomini . . . si rimessero di nuovo a scriverla con tanta accuratezza, che e la scrittura, e la favella, ne è migliorata moltissimo*; men . . . began again to write it with such accuracy, that its writing as well as its speaking are very much improved.

In these examples Buommattei might indifferently have said, *a considerarne le leggi, a impararne le regole*, and likewise *che la sua scrittura è migliorata, &c.*

*Its* may also be expressed by *di esso*, or *di essa*, and we may say, *a considerar le leggi di essa*.

*Their*, *loro*, being a relative of inanimate objects, may likewise be expressed by *ne*, or *di essi*, *di esse*.

3. It is to be observed that *its* and *their*, as referring to inanimate objects, are to be always expressed by *suo*, *suoi*, &c. and *loro* and *esso*, when they are governed by a preposition: and never by *ne*, as, with its power, *col suo potere*, or *col potere di esso*, &c.

Numeral nouns, such as *one*, *two*, *three*, or these words, *any*, *some*, *several*, *many*, preceding the genitive of a possessive pronoun with its substantive, such as *one of my friends*, *several of his acquaintances*, &c. are turned thus: *one my friend*, *several his acquaintances*; but if we wish to express a particular person among so many, the genitive is to be used as in English.

B. 3. 1. *Advenne . . . che una lor compagna . . . di questo fatto arvedutasi, a due altre il mostrò*; it happened that one of their companions came to the knowledge of it, and told it to two other nuns.

B. 3. 3. *Senza dolertene ad alcun tuo parente*; without speaking of it to any of your relations.

B. 10. 9. *Ed informato un de 'suoi famigli di ciò che far voleva . . . nel mandò a Pavia*; and having told one of his servants of what he was going to do . . . he sent him to Pavia.



SYNTAX OF *questi*, *costui*, *costei*, *costoro*, *quegli*, *colui*,  
*colei*, *coloro*.

DEMONSTRATIVE PRONOUNS, USED AS SUBSTANTIVES.

All these pronouns, taken as substantives, are used in speaking of persons. We have already given some explanations concerning their articles, and the use of them in general, but as there is something more to say about them, we will lay down some rules concerning each of them in particular.

## RULE XLIII.

*Questi* and *quegli*, though plurals of *questo* and *quello*, are also used in the nominative singular, in speaking of persons only, near at hand for *questi*, and at a distance for *quegli*.

B. 10. 9. *Questi è il mio signore! questi è veramente M. Torello*; this is my lord! this is truly Mr. Torello.

B. Filoc. *Quegli è libero da paura...che abita le solitarie ville*; he is free from fear...who lives in the country.

The oblique cases of *questi*, are the same as those of *questo* and *costui*, and those of *quegli* are the same as those of *quello* and *colui*; but we think that in speaking of persons, the oblique cases of *costui* and *colui*, are preferable to those of *questo* and *quello*.

*Que'* abridged, and *quei* syncopated, of *quegli*, and also *quelli*, are used instead of *quegli*, in the nominative singular, as we said above.

N. Ant. 36. *La femmina domandò, che hai? Que' rispose, io son caduto in una fossa*; the woman said, what is the matter with you? he answered, I have fallen into a ditch.

N. Ant. 87. *Quelli, che ti insegnò cotesta novella, non la t'insegnò tutta*; he who told you this news did not tell it all.

We think *quegli* is preferable to all of them.

Observe that *questi*, *quegli*, *que'*, and *quei*, may as well be used as substantives in the nominative plural, when we speak of persons.

B. 4. Proem. *Quegli, che queste cose così non essere state dicono*; those who say that such circumstances were not as I represent them.

N. Ant. 8. *Que' dissero: mostraci, che ti taccia?* they said, shew us what prevents you from speaking.

B. 10. 6. *Saranno forse di quei, che diranno*; perhaps there may be some who will say.



## RULE XLIV.

*Costui* masculine, *costei* feminine, and *costoro* of both genders, plural for both, are used in speaking of persons near at hand; and *colui* masculine, *colei* feminine, and *coloro* of both genders, plural for both, are used in speaking of persons at a distance from the speaker, throughout all their cases.

B. 7. 6. *Ma costui con ambasciate sollecitandola, e non valendogli, la mandò minacciandola*; but he ceased not to solicit her with messages, and as it was to no purpose, he threatened her.

B. 1. 1. *Che farem noi di costui?* what shall we do with him?

B. 7. 6. *Essendo costei bella donna*; as she was a very handsome woman.

B. 3. 3. *Seco deliberò di porre ogni sollicitudine in piacere a costei*; he resolved to do all he could to please her.

B. 1. 1. *Ser Ciappelletto...udì ciò che costoro di lui dicevano*; Mr. Ciappelletto heard all that they (men) said of him.

B. Amet. *O grazioso Apollo, deh ferma un poco il guardo a rimirar costoro*; O, Apollo, stop a little, and bestow a gracious look on them (women).

B. 10. 8. *Io son veramente colui, che quell' uomo uccisi*; I am truly the person who killed that man.

B. 1. 10. *E colei, la qual si vede in dosso li panni con più fregi*; and she who sees herself better dressed than another.

B. 9. Proem. *L'amorose fiamme... coloro il sanno che l'hanno provate*; the fire of love... those who have felt its power know what it is.

REMARKS ON *questi, quegli, costui, &c.*

I. All these words have also been used by good writers in prose as well as in poetry, in speaking of deities per-

sonified, animals, and also of things. The following are examples.

B. 4. 1. *Dall' una parte mi trae l' amore, d' altra mi trae grandissimo sdegno. Quegli vuole che io ti perdoni, e questi vuole che contro a mia natura in te incrudelisca*; on one side I am urged by love, on the other by just resentment. The former pleads strongly in your behalf, the latter would excite me to do an act of cruelty contrary to my nature.

B. Fiam. *Niuna deità è in cielo da costui (amore) non ferita, se non Diana*; there is no deity in heaven, that has not been wounded by him, except Diana.

B. Filoc. *A seguir costui (un pappagallo) si dispose*; he resolved to pursue it.

B. Filoc. *La virtù di costui (un anello) credo il mio periclitante legno ajutasse*; the power of this ring, I believe, saved my ship in danger.

B. 10. 8. *La cupidigia de' mortali ... ha costei (l'amicizia) fuor degli estremi termini della terra in esilio perpetuo relegata*; the avidity of man has for ever banished her from this world.

It seems, however, that *Boccaccio* and *Dante* are the only authors who have made use of them in that case; we therefore advise the student to use *questo, questa, quello, quella*, and their oblique cases, in speaking of things.

2. *Costui, costei, costoro, colui, colei, coloro*, governed by a substantive, may elegantly be used in the genitive case, without the mark of a genitive, and then they are to be placed between the article and the substantive by which they are governed.

Vill. *Al costui tempo, Leone Quarto fece fare le mura della città Leonina*; in the time of this man, Leo IV. had the walls of the city called after him, built. That is, *al tempo di costui*.

B. 4. 3. *Della qual cosa arvedutosi Restagnone, pensò di potersi ne' suoi difetti adagiare per lo costoro amore*; Restagnone being apprised of this, thought to make up

for his want of wealth, by their love. That is, *per lo amore di costoro*.

B. 2. 7. *Ella speranza prendendo di dover potere ancora nello stato real ritornare, per lo colui consiglio, si fece chiamar Antigono*; and having now great hopes of regaining her former dignity by his advice, she sent for Antigonus. That is *per lo consiglio di colui*.

B. Fiam. *Con voce tacita pregai per li coloro beni umilmente gli dii*; and I silently offered humble prayers to the gods for their prosperity. That is, *per li beni di coloro*.

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### RULE XLV.

#### SYNTAX OF DEMONSTRATIVE PRONOUNS USED AS ADJECTIVES.

*Questo*, used in speaking of objects near at hand; *quello*, of objects distant from the speaker and the person addressed; *cotesto*, of objects near the person addressed, and all their oblique cases, as declined page 99, like adjectives, are to agree both in gender and number, with their substantives, either of persons or things, without exception.

B. 10. 7. *Ella a niun' altra cosa poteva pensare, se non a questo ... amore*; she had no other thought, but of her love. *Questo* is masculine, because *amore* is of the masculine gender.

Bemb. *E questa cosa e quell' altra mirando*; and sometimes looking at one thing and sometimes at another. *Questa* and *quella*, both feminine, because *cosa* is of the feminine gender.

B. 1. 2. *E le viti facevano gran vista di dovere quello anno assai uve fare*; and the vines seemed as if they would produce an abundance of fruit that year. *Quello*, masculine, because *anno* is of the masculine gender.

B. Introd. *Con suoni, e con quelli piaceri che aver potevano, si dimoravano*; and they passed their time in

singing, and taking those pleasures they could. *Quelli* masculine plural, because *piaceri* is masculine and plural.

B. 8. 5. *Messere, io vi priego per dio, che innanzi che cotesto ladroncello, che v' è così d' allato, vada altrove, ec.*; for heaven's sake, Sir, before that fellow, who is near you, goes away, &c. *Cotesto* instead of *quello*, because *ladroncello* is near the addressed person.

B. 4. 1. *Al quale la donna disse: Tancredi, serba coteste lagrime a meno desiderata fortuna*; to whom the lady said: Tancredi, save those tears against worse fortune than this. *Coteste* instead of *queste* or *quelle*, because *lagrime* belongs to the person addressed.

REMARKS ON *questo, quello, cotesto, ciò*.

1. These words, and all their oblique cases, are used as neuter substantives.

B. 7. 5. *Messer, cotesto non fate voi*; Sir, you do not do that.

B. 1. 1. *E se questo avviene, il popolo di questa terra veggendo ciò si leverà a romore*; and should this happen, the people of this country, on seeing that, would be apt to raise a mutiny.

2. *Questa*, a demonstrative pronoun of the feminine gender, preceding *mane, mattina, sera, notte*, substantives of the feminine gender, is changed into *sta*, and joins with them, making *stamane, stamattina, stasera, stanotte*; which, in familiar conversation, are preferable to *questa mane, questa mattina, questa sera, questa notte*.

B. 5. 9. *Io intendo con questa mia compagna insieme, desinar teco dimesticamente stamane*; what I mean is, that I have brought a companion to take a neighbourly dinner with you to-day. *Stamane* means *this morning*, but we translated it *to-day*, according to the English idiom.

B. 9. 9. *Di questo di stamattina sarò io tenuto a voi*; I shall be obliged to you for that of this morning.

B. 6. 4. *Ubbriaco fastidioso, tu non c' enterrai* stanotte; drunken rascal, you shall not come in to-night.

B. 7. 7. *Egli ci è stasera venuto uno dei suoi fratelli*; one of his brothers is come here this evening.

3. *Quello*, accompanied with a noun of quality, such as *giovane, uomo, donna, fanciullo*, is sometimes used, instead of the proper name, in addressing persons.

Firenz. Lucid. *Avvertisci, quel giovane, che tu t' inganni*; take care, young man, for you deceive yourself.

Firenz. *Voi siete molto altiera, quella giovane*; you are very proud, young woman.

Firenz. *Quell' uomo dabbene, che cosa è stata?* what is the matter, good man?

This way of addressing people, is only used by superiors in addressing themselves to inferiors.

4. *Questo* and *quello* only (not *questa* and *quella*, nor their oblique cases) preceded by the preposition *a*, thus *a questo, a quello*, and governed by a verb of motion, such as *venire, recare, condurre, &c.* contain some noun in themselves, such as, *state, condition, distress, end*; thus: *to such a state, to such a deplorable situation, &c.*

B. 3. 7. *Li quali forse a questo condotto m' hanno*; which (sins) have perhaps brought me to such a state.

B. Fiam. *Ecco che tu m' hai offesa, ed a quel condotta, che io ricca e nobile, e potente, sono la più misera parte della mia terra*; you have now offended me, and brought such distress on me, that from a rich, noble, and powerful person, I have now become the most wretched in my country.

B. 5. 6. *Domandollo allora l' ammiraglio, che cosa a quello t' avesse recato*; the admiral then inquired what it was that had brought him to so deplorable a condition?

In regard to the last remark respecting *a questo* and *a quello*, we must inform the student, that it belongs to the figurative construction, and that he should be contented with the knowledge of it only, until he has perused the rules of the said figurative construction.

5. *Questo* and *questa*, preceded by *in*, thus : *in questo*, *in questa*, stand as adverbs, and contain in themselves some nouns, such as *moment*, *time*, &c.

B. 8. 7. *In questo la fante di lei sopravvenne*; at that moment her maid came. *In questo*, for *in questo momento*.

B. 3. 8. *Ed in questa s' accorse l' abate, Ferondo avere una bellissima donna per moglie*; in the mean time the abbot found that Ferondo had a handsome wife. *In questa* for *in questo tempo*.

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### RULE XLVI.

#### SYNTAX OF THE RELATIVE PRONOUNS *che*, *quale*, *chi*.

*Che* is used only in the nominative and accusative, and its oblique cases are *di cui*, *a cui*, *da cui*; all of which may relate to persons or things of both genders and numbers.

B. Lab. *Iddio, che solo i cuori degli uomini vede*; God, who can read the hearts of men. *Che*, nominative singular of *vede*, is of the masculine gender, because it refers to *Iddio*.

B. 6. 7. *La donna, che di gran cuore era, siccome generalmente esser sogliono quelle, che innamorate sono, da dovero disporre di comparire*; the lady who was of an undaunted spirit, like those who are in love, resolved to make her appearance. The first *che* is the nominative singular of *era*, of the feminine gender, because it refers to *donna*; and the second *che* is the nominative plural of *sogliono*, of the feminine gender, because it relates to *quelle donne*.

B. 10. 9. *Io sono dell' andar certo, e del tornare per mille casi, che possono avvenire niuna certezza ho*; my going away is certain, but my return, by reason of a thousand accidents which may happen, is uncertain. *Che* is the nominative plural of *possono*, and of the mas-

culine gender, as it refers to *casi*, a substantive masculine plural.

B. 3. 5. *Ma ben si guardasse, che a niuna cosa che egli dicesse, rispondesse nè poco, nè molto*; but she should beware of giving an answer to any thing he said. *Che* accusative feminine singular, governed by *dicesse*, relates to *cosa* a substantive feminine singular.

B. 2. 7. *A Baffa è pervenuta la bella giovane, di cui è stata fama che annegata era*; a young lady is just come to Baffa, who was generally thought to have been drowned. *Di cui* genitive singular of the feminine gender.

B. 5. 7. *Io misero sarò colui, a cui del tuo peccato e del mio converrà portare la pena*; I shall be forced to bear the punishment of both of us. *A cui* a dative singular, is governed by *converrà*.

B. 8. 7. *E veggendo colei aver rotta la coscia da cui ella sperava essere ajutata, ricominciò il pianto*; and on seeing that she (her maid), from whom she expected succour, had broken her thigh, she began to lament afresh. *Da cui* ablative singular of the feminine gender.

B. 5. 3. *Poscia che a lui parve esser fuor delle mani di coloro da cui quegli erano stati assaliti, e non ritrovando la giovane, cominciò a piangere*; and when he thought himself out of the reach of those by whom they had been attacked, and not being able to find the young lady, he was distracted. *Da cui* ablative plural of the masculine gender.

Instead of *che*, accusative, *cui*, relating to substantives of both genders and numbers, may be used at pleasure.

B. 2. 7. *E sentendo essa che in Jerusalem andavano a visitare il sepolcro, dove colui cui tengono per Dio, fu seppellito, a loro mi raccomandò*; and on hearing they were going to visit the holy sepulchre at Jerusalem, where he, whom they believed to be God, was buried,

she recommended me to them. *Cui* an accusative masculine singular, is governed by *tengono*.

Instead of *di cui*, some eminent prose writers have used *di che*, but we modern writers should avoid such liberties; for were we to be so bold, we should be taxed with ignorance of the principles of grammar.

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RULE XLVII.

*Quale*, a relative pronoun, referring to persons or things, is declined with the article *il* or *la*, as we said page 103, and is made to agree with its antecedent in gender and number. A few examples will be sufficient.

B. 4. 2. *Usano i volgari un proverbio...il quale ampia materia...mi presta a favellare*; men use a proverb... which affords ample matter for discourse. *Il quale* masculine singular, relates to *proverbio* a substantive masculine.

B. Introd. *E andavano cercando...le loro donne, le quali erano tra le predette sette*; and they were in pursuit of their females, who were three of the seven ladies. *Le quali* feminine plural, relates to *donne*.

B. Introd. *De' quali uno era chiamato Pamfilo*; one of whom was named Pamphilus. *De' quali* a genitive plural of the masculine gender.

B. Introd. *Una montagna aspra ed erta, presso alla quale un bellissimo piano e dilettevole era riposto*; a steep and rugged mountain, near which was seen a fine and delightful plain. *Alla quale* a dative singular of the feminine gender.

It is to be observed that the above relatives *che* and *quale*, with their oblique cases, may be indifferently used one for the other: thus, it is as well to say, *il padre il quale*, or *il padre che*, the father who; *la madre la quale*, or *la madre che*, the mother who; *i figli di cui*, or *de'*



*quali*, the sons of whom ; *le figlie di cui*, or *de' quali*, the girls of whom, &c. &c. In this case the student is at perfect liberty to use one for the other without apprehension.

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RULE XLVIII.

When in a phrase there happen to be two or more nouns of different genders, the relative *quale*, is made to agree with the nearest substantive.

B. 5. 6. *La virtù e l'onore del quale è dotata* ; the virtue and honour with which she is endowed. *Del quale* agrees with *onore*.

B. 9. 1. *Tu sai la noja, e l'angoscia, la quale io tutto il dì ricevo dall'ambasciate di questi due Fiorentini* ; you are acquainted with the trouble and grief which the messages of these two Florentines cause me. *La quale* is made to agree with *angoscia*.

N. Macch. *Oltra di questo fece fare altari e cappelle splendidissime, i quali templi e cappelle...riempì di paramenti* ; besides that (the building of temples), he caused very splendid altars and chapels to be built, which temples and chapels . . . he filled with ornaments.

In this case, however, I think it is better to use *che* and its oblique cases *di cui*, *a cui*, *da cui*, to avoid ambiguity, and to render the sentences in question more intelligible, as in the following sentence.

B. 3. 5. *Dio vi dea quella allegrezza e quel bene che voi desiderate il migliore* ; I wish you that happiness and contentment you desire most.

Sometimes, however, the relative *quale* is expressed in both genders, by which the writer may fix the attention of the reader on both the preceding nouns to which *quale* relates.

Infarinat. *Forse per lo strumento, o materia estrinseca, col quale, ovvero nella quale si faccia l'imitazione* ; perhaps

on account of the instrument or extrinsic matter by which, or in which, the imitation is made.

This latter way, though elegant, is not much in use, and we have but very seldom found it in *Boccaccio*.

We have said in the beginning of the preceding rule, that *quale* is to agree with the antecedent in gender and number, now we say that if *persona*, *bestia*, or any other noun of the feminine gender, applied to man, is the antecedent, *quale* is to be of the masculine gender.

B. 8. 10. *Egli ci è alcuna persona, il quale l'altro jeri me servì di cinquecento fiorini*; there is a person that lert me five hundred florins the other day.

Nov. Ant. *Io sono acconcio di mostrare a quella bestia* (speaking of a man), *lo quale si mostra sì orgoglioso*; I like to shew that stupid ass, *who* is so proud.

But as this is unpleasant to the ear, we advise the student to make use of *che* instead.

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#### RULE XLIX.

*Chi*, as we have said page 104, cannot properly be called a relative, but is a mixture of both relative and antecedent, signifying *he who*, *she who*, *those who*, *any body who*, and in a doubt, merely *who*.

B. 2. 1. *Spesse volte avvenne che chi altrui s'è di beffare ingegnato, sè con le beffe s'è solo ritrovato*; it often happens, that he who endeavours to ridicule other people, becomes himself a jest. *Chi* for *colui il quale*.

B. 3. 5. *Io reputo gran follia quella, di chi si mette senza bisogno a tentar le forze dell' altrui ingegno*; I hold that person a great fool who puts another man's wit to the test without any occasion for it. *Di chi* for *di colui il quale*.

B. 2. 5. *In presenza di chi andava e di chi veniva trasse fuori questa sua borsa*; he pulled out his purse in the presence of all the people who were going and coming. *Di chi* for *di coloro i quali* or *le quali*.

B. 1. 2. *Non credi tu trovar qui chi il battesimo ti dea?* Do you think to find nobody here that can baptize you? *Chi* for *alcuno il quale*, which has been translated *nobody* on account of the negative *non* which precedes the verb *credi*.

B. 2. 2. *La donna . . . disse : va su, e guarda fuori del muro appiè di quest' uscio chi v'è, e chi egli è;* the lady said: Go up stairs, and look over the wall at the door threshold, and inquire who is there, and what he is.

*Chi*, as we have seen in the above examples, requires the verb, of which it is the subject, to be singular, not plural, as it is found in some authors, except in phrases implying doubt, where *chi* is the nominative of the verb *essere* only, and not of any other verb.

B. 10. 6. *Il re rivolto a Messer Neri il domandò, chi fossero le due damigelle;* the king, addressing himself to Mr. Neri, asked who the two young ladies were.

In like manner we may say, *Non so chi sieno costoro*, I know not who they are; *Non sapevo chi fossero*, I knew not who they were.

Besides the above relatives, *che*, *quale*, *chi*, which are used as has been shewn for persons or things, the Italian language possesses four adverbs that are used as such in speaking of things only, such as *donde*, *dove*, *onde*, *ove*. These four words, however, have no article, may relate to substantives of both genders and numbers, and are generally found used for the oblique cases of the relatives.

B. 3. 4. *Si conviene avere nella tua propria casa alcun luogo, donde tu possa la notte vedere il cielo;* you must have some place in your house, whence you may look towards heaven all night long. That is *alcun luogo dal quale*.

B. 3. 7. *A me piace nella nostra città ritornare, donde alle due passate piacque dipartirsi;* I choose to return to our own city, from which the two ladies (who spoke last) departed. That is, *nella nostra città dalla quale*.

B. Filoc. *E seguendo il celestial cavaliere pervennero al luogo dove le fiamme erano accese*; and following the heavenly knight, they came to a place, where the fire was kindled. That is, *al luogo nel quale*.

B. 2. 2. *Per quello usciuolo, onde era entrato, il mise fuori*; she let him out at the same door at which he entered. That is, *per quello usciuolo per il quale*.

Cres. *L'erba, ove sarà la brina*; the grass, on which dew is fallen. That is, *l'erba sopra cui or la quale*.

B. Fiam. *Oimè quanto inganno sotto sè quella pietà nascondeva, la quale partitasi dal cuore, ove mai più non ritornò, ec.*; Alas! how false was that compassion, which, having been once banished from your heart, to which it has never returned, &c. That is, *dal cuore al quale*.

These four words, used for the oblique cases of *che* and *quale*, render the composition both elegant and graceful; yet we must advise the student not to use them on all occasions, but only when he wishes to avoid the repetition of the relatives, or when they are the cases of verbs of motion, or when he can apply them with discernment, which is attained by reading the best authors.

These four words are generally adverbs, of the construction of which we shall speak in their respective places.

*Boccaccio*, and several other ancient authors, have made use of *chente*, singular, and *chenti*, plural, instead of *quale*, and *quali*; but at present these words are entirely out of use, and are understood only by those who are acquainted with the works of those authors.

#### REMARKS ON *che* and *quale*.

1. *Che*, relating to a whole foregoing phrase or sentence, instead of particular substantives as above, may or may not be declined with the definite article, and is declined thus: *il che, del che, al che, dal che*.

B. 4. 7. *Quantunque amor volentieri le case de' nobili*

*uomini abiti, esso perciò non rifiuta lo imperio di quelle de' poveri...Il che...apparirà nella mia novella; though love makes his habitation in the houses of great people, yet he does not disown all influence over the poor sort... which will appear...from my novel.*

B. 10. 6. *A cui il re le commendò molto, confortandolo a maritarle. Dal che messer Neri...si scusò; the king commended them very much, and advised him to marry them; but he excused himself.*

B. 10. 10. *Gualtieri con molti de' suoi disse, che voleva procacciar col papa, che con lui dispensasse, che un' altra donna prender potesse, e lasciar Griselda: di che egli da assai buoni uomini fu ripreso; Gualtieri declared before many people of his suit, that he meant to solicit the pope for a dispensation to take another woman to wife, and send Griselda away; for which he was much blamed. Di che for del che.*

But we are of opinion that it is better to make use of the article in such cases; for without it the sense is rendered rather doubtful, and destitute of energy.

2. *Che* is sometimes used as an indeclinable relative, as if it contained in itself the import of the preposition, with which it is to be accompanied.

B. 1. 3. *Il Giudeo liberamente d'ogni quantità, che il Saladino il richiese, il servì; the Jew freely supplied Saladin with what he wanted. That is, d'ogni quantità della quale.*

B. 7. 10. *Com' io giunsi di là, trovai molti compagni a quella medesima pena condannati, che io; having arrived there, I found a great many people condemned to the same punishment as I was. That is, a quella pena alla quale.*

B. 10. 9. *Voglio io che tu m'aspetti un anno senza rimaritarti incominciando da questo dì che io mi parto; I request that you will wait a year without marrying again, reckoning from the day of my leaving you. That is, da questo dì nel quale.*

3. *Che*, in phrases implying doubt, stands for *quel che* or *cosa*, and is expressed by *what*.

B. 8. 7. *E della donna ricordandosi, per vedere che di lei fosse, se ne ritornò alla torre*; and recollecting the lady, he returned to the tower, to see what was become of her. *Che* for *quel che fosse*, or *cosa fosse*, &c.

B. 2. 9. *Madonna, di che voi abbiate offeso il vostro marito, io nol so*; Madam, I know not what is your offence towards your husband. *Di che* for *di che cosa*.

4. *Cui*, being a genitive governed by a substantive, not by a verb, may be used without *di*, the mark of the genitive, and put between the article and the substantive by which it is governed.

B 2. 3. *Iddio mi pose avanti agli occhj questo giovane, li cui costumi e il cui valore son degni di qualunque gran donna*; I accidentally got acquainted with this young man, whose merit and behaviour make him worthy of any noble lady. The author might also have said, *li costumi e il valore di cui*, or *di cui li costumi e il valore*, without impropriety, or altering the sense.

B. 4. 7. *Era sotto il cesto . . . una botta . . . dal cui venenifero fiato avvisarono quella salvia esser velenosa divenuta*; under the plant was a toad, with the breath of which it was judged the sage leaves were infected. That is, *dal venenifero fiato di cui*.

If, however, the substantive which governs the genitive *cui* is *casa*, without an article, *cui* is to be put after it without *di*.

B. 4. 8. *E mentre il corrotto grandissimo si faceva, il buon uomo in casa cui morto era, disse alla Salvestra*; and whilst they were mourning, the honest man in whose house he died said to Salvestra. That is, *in casa di cui*.

5. *Cui* being a dative, and governed by a verb, may be used without *a*, the mark of the dative.

B. Filoc. *Dimandarono chi costoro fossero, cui la fortuna è tanto contraria*; they asked who those people were to whom fortune was so adverse. *Cui* for a *cui*.

B. Filoc. *Allor la vede con quegli occhj cui nulla cosa si può celare*; then he will see her with eyes from which nothing can be hidden. *Cui* for a *cui*.

6. *Cui* has been used by good writers instead of *chi* and *quale*, but the student is not to imitate such a practice, but be contented with the rules we have set down on this subject.

7. *Quale* in similes has no articles, and signifies *as, like, or such as*.

B. Filoc. *E questo detto sopra il letto ricadde supino, divenuto nel viso, quale è la molto secca cenere*; and thus saying, he fell backward on his bed as pale as dry ashes.

8. *Quale*, in phrases expressive of doubt, is likewise used without an article, and signifies *which, what*.

B. 1. 3. *Nè sapeva esso medesimo eleggere a quale più tosto lasciare il volesse*; he was at a loss which of them to prefer.

B. 10. 8. *Non so quale Iddio dentro mi stimola a doverti il mio peccato manifestare*; I know not what God within me spurs me on to make a confession of my guilt.

9. *Quale*, used as a distributive, and being repeated in the same sentence, has no article, and it is rendered in English by *some, some, others*.

B. 2. 3. *E le lor donne e i figliuoli piccioletti qual se n' andò in contado, e qual quà, e qual là poveramente in arnese*; and their wives and children ran away, some going into the country, some to one place, and others to other places, in a most distressful condition.

In this example, *quale* might have been changed for *chi*, and we think it is better, as in the following one.

B. Introd. *Molti andavano attorno, portando nelle mani chi fiori, chi erbe odorifere, e chi diverse maniere di spezierie*; a great many people walked every where, some of them holding flowers, others aromatic herbs, and others different kinds of spice.

10. From *che, quale, chi*, are formed *che che, qualsiasi, qualsivoglia, qualche, qualunque, qualcheduno, qualcosa, qualcuno, chi che*, all of which will be spoken of in their respective places.

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SYNTAX OF INTERROGATIVE PRONOUNS.

The relative pronouns *che, quale*, and *chi*, are also used as interrogative pronouns, both in the singular and plural; but they are not applied as relatives, nor do they take articles.

RULE L.

*Che* being absolute, that is, without the company of a substantive, is used in speaking of things, has no plural, and signifies *what*.

B. 7. 9. *Or, che avesti, che fai cotal viso?* Now, what is the matter—why such an angry face?

B. 9. 1. *O se essi mi cacciasser gli occhj . . . a che sarei?* If they were to tear out my eyes . . . what should I do?

Instead of *che* we may use *cosa*; as, *Cosa dite?* What do you say? *Cosa volete?* What do you want? But this is better used in a familiar style.

But when *che* is accompanied with a substantive, it is used in speaking of men and things of both genders and numbers.

B. 9. 6. *L'oste . . . disse seco stesso: che diavol fa costui qui?* The host said to himself: What the devil is the man doing here?

In like manner we say, *Che uomo è costui?* What



man is he? *Che donna è colei di cui mi parlate?* What woman is she of whom you speak? *Che uomini son questi?* What sort of men are these?

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RULE LI.

*Quale* is always accompanied with a substantive, and is used in speaking of men or things of both genders, and in the plural makes *quali*. In speaking of men, or of things, *quale* signifies *what*.

B. 10. 8. *Quale amore, qual ricchezza, qual parentado avrebbe i sospiri di Tito con tanta efficacia fatti a Gisippo nel cuor sentire, se non costei?* What degree of love, wealth, affinity, could have wrought so effectually upon the heart of Gysippus, to make him feel the pangs of Titus, but this (friendship)?

If it is used for *chi*, it is used alone, but then the substantive is understood.

Salviati Mon. *Quale è quello tra noi?* Who is the person among us? That is, *qual uomo è quello*, or *chi è quello?*

Salviati Disc. on Paint. *Qual è mai tanto da cordoglio ...aggravato?* Who is so oppressed with grief? That is, *qual uomo è mai?* or *chi è mai?*

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RULE LII.

*Chi* is used in speaking of persons only of both genders and numbers, and signifies *who*.

B. 4. 10. *Il qual brancolare sentendo le femmine che deste erano, cominciarono a dire, chi e là?* The women, on hearing such a noise, cried aloud, saying, Who is there?

In like manner we say, *Chi era colei?* Who was that woman? *Chi son costoro?* Who are those?

REMARKS ON THE INTERROGATIVES *che, quale, chi*.

*Che* being absolute, cannot be changed for *quale*; but being accompanied with a substantive, it may be easily used, without any apprehension of error. Thus, we may say, *che uomini*, or *quali uomini son costoro*? What sort of men are those? But we cannot say *quale avete* for *che avete*, unless we say *quale male avete*?

*Quale*, in speaking of persons, may be changed for *chi*, and *chi* for *quale*. So we may say *qual è costui*? or *chi è costui*? The latter mode, however, is preferable.

All these words are often accompanied with *mai* in interrogative sentences expressive of doubts, to give more strength to them; as, *Che mai gli avrà fatto*? What may he have done to him? *Chi mai sarà*? Who can he be?

*Quale*, followed by a genitive, may be used in speaking of persons and things of both genders, but *chi* only of persons.

*Quale de' due libri*? Which of the two books? *Quale di quegli uomini*? Which of those men? &c.

*Chi di voi*? Which of you? *Chi di loro*? Which of them?

## SYNTAX OF INDETERMINATE OR IMPROPER PRONOUNS.

Having spoken of the use of the article which is to be prefixed to these pronouns, and likewise of their retrenchment in page 107, we are now to speak of their different significations, and of their places, when they are used as adjectives. Those that have but one signification will not be mentioned here, as that which has been said in the first part we think is sufficient.

## RULE LIII.

*Alcuno*, with all its oblique cases, as a substantive, is used in speaking of persons, and literally signifies *any one, some people*.

B. 10. 4. *In Persia quando alcuno vuole onorare il suo amico, egli lo 'nvita a casa sua*; in Persia, when any one has a mind to shew respect to his friend, he invites him to his house.

B. 4. 8. *Alcuni sono li quali, più che l'altre genti si credono sapere, e sanno meno*; there are some people who think they know more than other folks, when they know less.

But when *alcuno* is accompanied with a negative, it is rendered by *nobody*, or *no one*.

B. 3. End. *Era sì bello il giardino, che alcuno non vi fu, che elegesse di quello uscire*; the garden was so pleasant, that there was nobody who chose to leave it.

B. 7. 9. *Non consiglierèi alcuna, che dietro alle pedate di lei...s'arrischiasse d'andare*; I would advise no one to run the risk of following her path.

*Alcuno*, as an adjective, is used in speaking of persons or things, is to agree with its substantive in gender and number, and is generally placed before it, but sometimes it is put after.

B. 6. 10. *A costui...avea frate Cipolla comandato, che ben guardasse, che alcuna persona non toccasse le cose sue*; Friar Cipolla had ordered this fellow to take care that nobody should meddle with any thing belonging to him.

B. 2. Proem. *Per lo fresco avendo mangiato, dopo alcun ballo s'andarono a riposare*; having taken a repast in the open air, after dancing they went to rest.

B. 7. End. *Il re finito la sua novella, nè altro alcun restandovi a dire, levatasi la corona di testa, sopra il capo la pose a Lauretta*; the king concluded his novel, and as no one else was to speak, he arose, and taking the crown from his own head, placed it upon Lauretta's.

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RULE LIV.

*Alquanto*, as an adjective, is used in speaking of per-

sons and things, and is made to agree with the substantive which it is to qualify, in gender and number. It is used throughout all its oblique cases, and its literal signification is *a little, some, or several*.

B. Fiam. *Ma dopo alquanto spazio ella a me ritornò*; But after a little time she came back to me.

B. 8. 7. *Io intendo di farvi avere alquanto compassione d' una giusta retribuzione ad una nostra cittadina renduta*; I intend to move your compassion for a just return, which a lady of our city met with.

B. 3. 5. *E quindi tacendo, alquante lagrime mandate per gli occhj fuori, cominciò ad attendere quello che la gentildonna gli rispondesse*; then he ceased, and with tears in his eyes he sat, expecting the lady's answer.

In the first example, *alquanto* agrees with *spazio* a substantive masculine; in the second, with *compassione* a substantive feminine; and in the third, with *lagrime* a substantive feminine plural.

*Alquanti*, plural of *alquanto*, is used as a substantive in speaking of persons, and its signification is *some, or several of them*.

B. 2. 7. *Ed ultimamente alquanti, che risentiti, erano all' arme corsi, n'uccisero*; and finally they murdered several (of them), who being awakened, had taken up arms.

B. 3. 7. *Per la qual cosa da alquanti il diviso e lo invito del peregrino era stato biasimato*; on that account the disguise and the invitation of the pilgrim had been blamed by some of them.

*Alquanto*, as an adverb, if it is accompanied with a verb, denotes quantity of time, and signifies *some time, or a little while*, and also diminution of action, and signifies *a little, somewhat*.

B. 8. 10. *Ella, uscita dalla camera, e stata alquanto, tornò dentro piangendo*; she went out of the room, and, after some time, she came in with tears in her eyes.

B. 2. 6. *Ella vide venire una cavriola, ed entrare ivi*

*vicino in una caverna, e dopo alquanto uscirne*; she saw a she-goat enter a cavern near her, and after a little while come out again.

B. 9. 7. *Venuto il giorno chiaro, e alquanto la tempesta acchetata, la donna alzò la testa*; when the day cleared up, and the storm abated a little, the lady lifted her head.

In the same sense it is likewise accompanied with substantives of both genders and numbers, and its literal signification is *a little, or rather*.

B. 3. End. *La Lauretta con maniera alquanto pietosa, cominciò così*; Lauretta thus began in a manner rather pathetic.

Cresc. *Sono ancora certi cavoli, che hanno le foglie grandi, sottili e alquanto crespe*; there is a kind of cole, the leaves of which are large, thin, and rather curled.

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#### RULE LV.

*Altrettanto*, which is also spelt *altretanto*, is composed of *altro* and *tanto*, and being used as an adjective, it is to agree with its substantive in gender and number. Its signification is *as much* for the singular, and *as many* for the plural.

B. 10. 2. *Nè prima vi tornò che il seguente dì, con altrettanto pane arrostito e con altrettanta vernaccia*; he did not return till next morning, with as much toasted bread and wine as before.

B. Amet. *Ed uccise cento pecore, ed altrettanti vitelli, così cominciò a dire*; and having killed a hundred sheep, and as many calves, he thus began to speak.

*Altrettanto*, as an adverb, generally has the correspondence of *come* and *quanto*, which are expressed by *as*.

Vill. *Della venuta de' cavalieri i Fiorentini furono altrettanto contenti, come se fosse venuto il duca in persona*; the Florentines were as much pleased with the arrival of the noblemen, as if the duke himself were come.

B. Fiam. *Egli mi mostrò, altrettanto i dilette nascosti valere, quanto i tesori sottoterra occultati*; he shewed me, that hidden pleasures have as much value as treasures hidden under ground.

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RULE LVI.

*Altro*, as an adjective, is used in speaking of persons and things, and is to agree with its substantive in gender and number. Its signification is *another* for the singular, and *others* for the plural.

B. 3. 8. *Altro marito aver non posso*; I cannot have another husband, *or rather*, I cannot marry again.

B. Introd. *Qui sono giardini, qui altri luoghi dilettevoli*; here are gardens, there are other pleasant places.

*Altro*, with an article, is often accompanied with names of time, such as *dì, giorno, jeri, settimana, mese, anno, mattina, sera*, thus: *l'altro dì, l'altro giorno, l'altr' jeri, &c.*, which expressions are rendered, *the day before yesterday, the night, the evening before last, &c.*

B. 8. 10. *E' il vero, che egli ci è alcuna persona, il quale l' altr' ieri mi servì dei cinque cento fiorini che mi mancavano*; it is true that a person the day before yesterday lent me the five hundred florins which I wanted.

B. 9. 10. *L'altr' anno fu a Barletta un buon uomo chiamato Gianni*. The year before last there was at Barletta a man called Gianni.

*Altro*, with the same names as above, has often been used for *dopo, vengente, seguente*; next, *or following*.

B. 9. 5. *Ma l' altro dì recata la ribeba, cantò più canzoni con essa*; accordingly the next, *or the following*, morning, he took his guitar with him, and sang a long time.

*Altro*, as an adjective, has been used in the sense of *that which remains, or the remaining part*.

B. 4. 5. *Gli spiccò dallo imbusto la testa, e la terra sopra l' altro corpo gittata, quindi si partì*; she cut off his head, and covering the trunk again with the mould, she went away; that is, *il resto del corpo*.

B. Fiam. *Nel tempo nel quale la rivestita terra più, che tutto l' altro anno si mostra bella ... venni io al mondo ;* I was born when the ground, adorned by nature, is more beautiful than in all other seasons ; that is, *più che tutto il resto dell' anno.*

*Altro*, as a substantive neuter, signifies *something else, any thing else, differently.*

B. 8. 7. *E così dimorando costei, più la morte aspettando che altro, lo scolare sene tornò alla torre ;* she being in that situation, and preferring death to any thing else, the scholar went back to the tower.

B. 7. 3. *Non seppe sì Filostrato parlare oscuro, che l' arvedute donne ne ridessero, sembante facendo di rider d' altro ;* Philostratus did not speak so covertly as to prevent the ladies from laughing at it, though they seemed to laugh at something else.

B. 8. 9. *Altro avresti detto, se tu m' avessi veduto a Bologna ;* you would have spoken differently, had you seen me when I was at Bologna.

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#### RULE LVII.

*Altri*, as a substantive, is used in the nominative singular in speaking only of persons: it signifies *any one.*

B. 1. 8. *Nè voi nè altri mi potrà più dire che io non l' abbia veduta ;* neither you nor any one else shall be able to say that I am unacquainted with her.

The oblique cases of *altri* are *d' altrui, ad altrui, altrui, da altrui* ; or *d' altri, ad altri, altri, da altri*. The former are better employed, but we do not think it is a fault to use the latter instead.

B. 3. 8. *Io mi lascerei innanzi morire, che io cosa dicessi ad altrui ;* I would rather die than disclose the secret to any body.

B. 5. 8. *La giovane, la qual sapeva che da altrui, che da lei rimaso non era, che moglie di Nastagio stata non fosse, gli fece rispondere ;* the lady, who was sensible that it had been her fault they were not married, sent word to

Anastasius; or otherwise—the lady, who knew that it had not been the fault of any body but herself.

B. Fiam. *Qual fallo mio mi t' ha tolto e datoti ad altri?* What fault of mine has induced you to leave me, and give yourself up to another (woman)?

*Altri*, in the plural, is a correlative of *uni*, *alcuni*, *quali*, or any other word used as a distributive, and signifies *the latter, others*.

B. Fiam. *Poi immaginai di voler fare, siccome fecero i Saguntini, e gli Abidei, gli uni tementi Annibale Cartaginese, e gli altri Filippo Macedonico;* then I thought I should do as the Saguntines and the Abideians did; the former fearing Hannibal of Carthage, the latter Philip of Macedon.

*Altri*, as a substantive singular, is changed into *altro* whenever it is preceded by *uno*, *alcuno*, *questo*, or some other particle of a singular signification.

B. 3. 2. *Un altro gli avrebbe voluti far martoriare;* another would have had them martyred. Not *un altri*.

B. 10. 3. *Cominciò a fare le più smisurate cortesie, che mai facesse alcuno altro a chi andava e veniva per quindi;* he began to be more generous than any one else to all comers and goers.

It is to be observed that *altrui* is also indeclinable, and may be placed either after the substantive by which it is governed, or between the article and the said substantive.

Gozz. *Che agevolmente prestava essa fede alle parole altrui;* for she easily believed all that people said; that is, *alle parole di altrui*.

B. Introd. *Molto più ciò per l'altrui case facendo;* doing that still more in other people's houses; that is, *per le case di altrui*.

B. 7. 9. *Ricordati, che una volta senza più suole avvenire, che la fortuna si fa altrui incontro col viso lieto;* recollect that fortune is wont to come once in our lives to us with a cheerful countenance; that is, *si fa incontro ad altrui*.



## RULE LVIII.

*Ciascheduno* and *ciascuno*, are used throughout their cases in speaking of persons, as substantives; and signify *every one*. These words have their feminine gender in *a*, thus: *ciascheduna* and *ciascuna*; but they have no plural, and if any example is found contrary to this rule, it is not to be imitated.

B. 5. 6. *Ed in brieve ciaschedun la volera*; and finally, every one would have her.

B. Concl. *E lasciando omai ciascheduna, o dire, o credere come le pare, tempo è da por fine alle parole*; and allowing every one to speak or believe as they choose, let us put an end to our discourse.

B. 5. End. *La reina...comandò che ciascuno s'andasse a riposare*; the queen...ordered that every one should go to rest.

As adjectives, these pronouns are to agree with a substantive singular in gender, and signify *each* or *every*.

B. 1. 2. *Convenerole cosa è che ciascheduna cosa...le dea principio*; it is right that each action which a man does, he should begin, &c.

B. Filoc. *Manifesta cosa è, che ciascuno uomo ne' suoi sonni vegga mirabili cose*; it is certain that (every man or) men see wonderful things in their sleep.

*Ciascuno* is often found followed by *per sè*, thus *ciascuno per se*, when it has different significations, or it is used as an expletive, as will be seen in the following examples.

B. 3. 7. *Ciascun per sè, e poi tutt' insieme apertamente confessaro sè essere stati coloro che Tedaldo ucciso avevano*; they first, *one by one*, and then all together, confessed the fact, namely, that they had murdered Tedaldo.

B. 8. 10. *Le quali cose tutte insieme, e ciascuna per sè gli fecero stimare, costei dover essere una grande e ricca donna*; all which things together made him conclude that she was some great lady. *Ciascuna per sè* is an expletive, the literal signification of which is, *each separately*.

*Catauno, catuno, caduno*, for *ciascuno* and *ciascheduno*.

are found in old authors, but they are too obsolete to be imitated. *Cadauno* likewise is considered by some as obsolete, but we think it may be used sometimes instead of *ciascuno* with impunity.

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RULE LIX.

*Chiunque*, which is pronounced in three syllables, thus, *chi-un-que*, as a substantive, is used in speaking of persons of both genders, and has no plural.

B. 9. 5. *Dio la faccia trista, chiunque ella è*; plague upon her, whoever she is.

B. 10. 3. *Ed avendo bella famiglia, con piacevolezza e con festa chiunque andava e veniva, faceva ricevere ed onorare*; and having a great number of servants, he had all goers and comers honoured and respected with all possible civility.

*Chiunque* for *qualunque*, as an adjective, has been used by Crescenzo and other authors, but we think it is not proper.

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RULE LX.

*Cotale*, as an adjective, is to agree with its substantive in gender and number, and signifies *certain, this, such*.

B. 3. 10. *La giovane non da ordinario desiderio ma da un cotal fanciullesco appetito, ad andar verso il deserto di Tebaida . . . si mise*; the young girl, not governed by a reasonable desire, but by a certain youthful impulse, started for the desert of Thebais.

B. 1. 7. *Ma poichè le rise rimase furono, Filostrato in cotal guisa cominciò a parlare*; but when they finished laughing, Philostratus began to speak in this manner, or rather thus.

B. Fiam. *In questa maniera con cotali pensieri m'ingegnava di trapassare i giorni*; in this manner I endeavoured to pass my days immersed in such thoughts.

*Cotale*, as an adverb, signifies *so*.

B. 8. 6. *Calandrino gl' invitò a cena cotale alla trista,*

*sicchè costoro non vi vollon cenare*; Calandrino invited them to supper, but so sorrowfully, that they would not accept the invitation. We, however, do not advise the student to use *cotale* in that sense, as it is not very intelligible.

*Cotali*, plural of *cotale*, is also used as a substantive, with the masculine article *i*, when it comprehends both genders.

B. Introd. *I cotali son morti, gli altrettali son per morire*; such ones are dead, others are about to die.

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### RULE LXI.

*Cotanto*, as an adjective, is used in speaking of persons and things, and is made to agree with its substantive in gender and number. Its signification is the same as *tanto*, so much; and it is used instead of *tanto* for more energy.

B. 3. 6. *Oimè! . . . a cui ho io cotanti anni portato cotanto amore?* Alas! whom have I loved in this manner for so many years? The author could as well have said *tanti anni* and *tanto amore*; but the sentence would be rather destitute of that force which it possesses.

*Cotanto*, adverb, is also used with the correspondence of *che* or *quanto*.

B. 4. 6. *Già Dio non voglia, che così giovane, e cotanto da me amato . . . che io sofferi che a guisa d'un cane sia seppellito*; heaven forbid that I should ever suffer a youth so much beloved by me, to be buried like a dog.

B. 4. 4. *Ed imposegli che . . . gli dicesse, che ora si parrebbe, se cotanto l'amasse, quanto più volte significato avea*; she ordered him to acquaint him, that it would now appear whether he loved her so much as he had often declared.

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### RULE LXII.

*Desso* has both genders and numbers, thus: *dessa, dessi,*

*desse*, and signifies *the same*. It is always used in the nominative, and generally with the verb *essere* or *parere*.

B. 9. 3. *Hai tu sentito stanotte cosa niuna? Tu non mi par desso.* Has any thing been the matter with you last night? You seem not to be the same person.

B. 3. 2. *Avendone dunque il re molti cerchi, nè alcun trovandone, il quale giudicasse essere stato desso, pervenne a colui;* having then looked for many, and finding no one who he thought could be the same person, he came to him.

B. 10. 9. *Vide quelle robe, che al Saladino avea la sua donna donate, ma non estimò dover poter esser che desse fossero;* he cast his eye on those robes which his wife had given to the Saladin, but he could not imagine they could be the same.

*Desso* and *dessa* are sometimes used instead of *colui*, *colei*, he, she, it.

B. 10. 8. *Io temo che i parenti suoi non la diano prestamente ad un altro, il qual forse non sarai desso tu;* I am afraid lest her parents should bestow her upon some other person, and perhaps it will not be you. It instead of *he*, meaning *colui* or *desso*.

B. 3. 3. *Ti dico io di lei cotanto, che se mai io ne trovai alcuna di queste siocchezze schifa, ella è dessa;* let me tell you, if there be a woman in the world averse to such follies, it is she.

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#### RULE LXIII.

*Medesimo* and *stesso* are used as adjectives, and have both genders and numbers. They signify *the same*, and are sometimes joined to personal pronouns.

B. Lab. *Guardando tra molte, che quivi n' erano in quello medesimo abito;* looking at so many women who were there, dressed in the same robes.

B. 5. 5. *Creduto abbiamo che costei nella casa, che mi fu quel dì stesso arsa, ardesse;* we supposed she was the same day burnt along with the house.

B. 3. 4. *Purchè noi medesime nol diciamo;* provided we do not say it ourselves.

B. 3. 1. *Elle non sanno quello, ch' elle si vogliono elleno stesse*; they themselves do not know what they want.

*Medesimo* and *stesso* sometimes are accompanied with *meco, teco, seco*; they signify *myself, thyself, &c.* or are used as expletives.

B. Fiam. *Certo voler nol dei . . . se savia teco medesima ti consigli*; certainly you ought not to accede to it, if you think better on it.

B. 7. 5. *La quale questo vedendo, disse seco medesima: lodato sia Iddio*; who, on seeing that, said to herself—praised be God.

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#### RULE LXIV.

*Nessuno* or *nissuno*, and *niuno* or *nullo*, used as substantives, have the feminine gender in *a*, thus, *nessuna, niuna*.

These words sometimes affirm, and sometimes deny, as will be seen in the following examples.

Firenz. *Nessuno, nessuno, traditor ribaldo, nessuno t' ha potuto rubare se non tu*; no, rascally traitor, no, nobody but you has stolen it.

Stor. Pistol. *E quando nessuno n' era preso, subito era impiccato per la gola*; and when any one was taken, he was directly hung by the neck. *Nessuno* affirms.

B. 3. 1. *Il luogo è assai lontano di quì, e niuno mi vi conosce*; it is very far from hence, and nobody knows me there. *Niuno* denies.

Pass. *Nullo parla volentieri al mutolo*; nobody will willingly speak to a dumb person. *Nullo* denies.

Fov. Ant. 21. *Trovossi in Melano niuno, che contradiasse alla potestate?* Was there ever found in Milan any body who was against the power? *Niuno* affirms.

We, however, agree with those who use these words negatively; and the student, we hope, will agree with us.

When these words, in the same sense as above, are accompanied with the negative *non*, *non* is put before the verb, and they are placed after it.

B. 8. 9. *Egli non ce n' è niuno, che non vi paresse un imperadore*; there is no one who does not appear an emperor.

Vill. *I Saracini furono sconfitti e morti, che quasi di tutti quelli che passarono non ne scampò nullo*; the Saracens were defeated and put to death, and of all those that passed no one escaped.

*Nessuno, niuno*, and *nullo*, as adjectives, agree with their substantive singular in gender, and are subject to the same rules as above.

Albertano. *Perchè nessuno uomo è libero, lo quale serve al corpo*; because no man is free who is subservient to his body.

B. 8. 7. *Niuna gloria è ad un' aquila aver vinta una colomba*; it is no glory for an eagle to overcome a poor dove.

Vill. *Era morto in quell' anno lo Re d' Ungheria del quale non rimase nullo figliuolo maschio*; that year the King of Hungary departed this life, and left no male issue.

These words have sometimes been used in the plural by good authors, but we advise the student to take no notice of them, and to make use of the singular.

*Neuno, nimo, gnuno, ullo*, have been used by good writers, but at present they are obsolete.

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#### RULE LXV.

*Ogni* is accompanied with singular nouns, both masculine and feminine, but never with plural nouns; and though it has been used by different authors, we advise the student to use the singular, as in the following examples.

B. 1. 2. *E per quello che io estimi con ogni sollecitudine, con ogni ingegno e con ogni arte, mi pare che si procaccino di ridurre a nulla, e di cacciare del mondo la cristiana religione*; and by what I can perceive, it seems that they strive with their whole might and skill to overthrow the christian religion, and to drive it from the face of the earth. Literally it would be, *with every care, with every skill, with every art*, but that would not be English.

*Ogni* is accompanied with *uno*, making one word; thus, *ognuno*, which has the feminine gender *ognuna*, but not the plural, and it is always used as a substantive.

B. 5. 1. *Con grandissima ammirazione d' ognuno*; with great wonder of every one.

B. 1. 6. *Se per ognuna cento ve ne sieno rendute di là*; if for every one of those you are to receive a hundred in the other world.

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#### RULE LXVI.

*Parecchj* masculine and *parecchie* feminine have no singular as adjectives, and are to agree with their substantives plural in gender, either of persons or things.

B. 3. 1. *Dove parecchj giorni il tenne*; where he kept him several days.

B. 3. 9. *A cui avea parecchie belle e care gioje donate*; to whom he had given several jewels of great value.

These words are sometimes used as distributives, and have the correspondence of *altri*, *molti*.

B. 3. 1. *Parecchj n' andaro in contado, altri abbandonarono il paese natio*; several went into the country, others left their native country.

*Quale* has been spoken of in treating of relatives, page 328.

## RULE LXVII.

*Qualche* is accompanied with nouns of both genders, has no plural, and is used in speaking of persons and things.

B. 7. 3. *Se io fossi pur vestito, qualche modo ci sarebbe*; had I but my clothes on, we could find some excuse.

B. 8. 8. *Egli trovi qualche cagione di partirsi da me*; he shall find some reason to go from me.

*Qualche*, spelt *qual che*, signifies literally *whoever*, and the verb with which it is accompanied is to be put in the subjunctive.

B. 2. 8. *Iddio m' ha dimostrato la cagione del tuo male, la quale niuna altra cosa è, che soverchio amore, il quale tu porti ad alcuna giovane qual che ella sia*; God has made manifest to me the cause of your illness; I know now that it is occasioned by the great affection which you bear to some young woman, whoever she is.

*Qualche*, followed by the word *cosa*, loses *che*, and makes one word with *cosa*; thus, *qualcosa*, signifying *something*.

Firenz. Trin. *E s' io dicessi, ch' io ne so qualcosa, che direste?* Were I to say that I know something about it, what would you say?

Borgh. Fies. *Pare che ragionevol cosa sia dire di Fiesole qual cosa*; I think it is right to say something of Fiesole.

*Qualche*, followed by *uno*, is spelt three ways indifferently; thus, *qualcuno*, *qualch' uno*, and *qualcheduno*. Their signification is *some*, or *any*, or *somebody*.

Pass. *Or chi potrà scampare da tanti lacciuoli, che non sia preso da qualcuno?* Who can then pass through so many snares without being caught in some (of them)?



Firenz. *E però doniamolo a qualcheduno*; and therefore let us give it to somebody.

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#### RULE LXVIII.

*Qualsisia* and *qualsivoglia* are used in speaking of persons and things, both masculine and feminine. They signify *whosoever, whatsoever*.

Gelli. *Tutte le cause che si agitavano in qualsivoglia paese*; all the lawsuits which took place in what country soever.

These two words make *qualsisiano* and *qualsivogliano* in the plural; but they are not frequently used.

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#### RULE LXIX.

*Qualunque* is accompanied with substantives of both genders and numbers.

B. 5. 6. *Estimando vilissima cosa essere a qualunque uomo si fosse, non che ad un re, due ignudi uccidere dormendo, si ritenne*; reflecting that it would be a very vile action in any person, and more so in a king, to kill two persons unarmed and asleep, he withdrew his hand.

B. Lab. *Qualunque persona, tacendo, i beneficj ricevuti nasconde ... dimostra se essere ingrato*; whoever tries to hide the good actions he has received, shews he is ungrateful.

Cresc. *Qualunque piante hanno i frutti aromatici, e caldi, e secchi, più è convenevole di piantare ne' monti*; all those plants, the fruit of which is aromatic, warm, and dry, are better to be planted on mountains.

In these examples *qualunque* is accompanied with *uomo* of course masculine, *persona* of the feminine gender, and *piante* a substantive feminine plural: we think it is better not to accompany it with a substantive plural, as it is not frequently used by good authors.

*Quanto* and *tanto* have been treated of at large under the head of comparatives, page 263.

## RULE LXX.

*Tale*, as a substantive, is used in speaking of substantives of both genders, and is followed by the relative *che*, who. Its signification is *one, any, some*.

B. Filoc. *Tal rise degli altrui danni, che de' suoi dopo picciol tempo pianse, e funne riso*; he laughed at others' misfortunes, who after a little while wept for his own, and was laughed at in his turn.

B. Introd. *E tali furono che per difetto di bare sopra alcuna tavola ne ponieno*; and there were some who were placed on boards for want of biers.

*Tale*, as an adjective, is used in the same sense as above; but its literal signification is *such*.

B. 1. 4. *E pensando seco stesso, che questa potrebbe essere tal femmina, o figliuola di tale uomo, ch' egli non le vorrebbe aver fatta quella vergogna, s' avvisò di voler prima veder chi fosse*; supposing that she might be a woman of condition, or the daughter of such a man whom he would not have disgraced, he thought it best to see first who she was.

*Tale* and *tali* are often preceded by demonstrative pronouns, and their literal signification is *such a one as this, such ones as these, or such people*.

Castigli. Cort. *Se a queste tali fosse licito fare il divorzio*; if such women as these were permitted to have a divorce.

Borgh. *Cotesti tali s' immaginano che Ercole sia in atto di combattere con Cacco*; such ones as these imagine that Hercules is going to fight with Cacus.

*Tali*, plural of *tale*, being repeated in a sentence, is used as a distributive, and its signification is *some, or the former and the latter*.

Nov. Ant. 61. *Convenne che disvestisse de' Cavalieri di sua terra, e donasse a' cavalieri di corte: tali rifiutaro e tali acconsentiro*; he was obliged to deprive the

nobles of their lands, and give them to those of the court : some refused, and some consented.

*Tale* is used with the correspondence of *quale*, and sometimes of *come*, but *quale* is preferable. Its signification is *what*.

B. 8. End. *E tal nel viso divenne, quale in su l'aurora son le vermiglie rose*; her face was overspread with a blush, such as roses have in the morning.

B. 9. 10. *E per conseguente più largo arbitrio debbo avere in dimostrarvi tal, quale io sono*; and consequently I am more at liberty to shew you what I am.

Grad. S. Girol. *Perdonate a tutti coloro, che vi fanno male, che tal perdono troverà ciascuno in verso Dio, com' egli agli altri uomini*; forgive those who have offended you, for God will deal with every one as every one deals with others.

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#### RULE LXXI.

*Tutto*, taken as a substantive, is used in speaking of things in the singular when it is always masculine, and of persons in the plural, making *tutti*, *tutte*.

B. 2. 9. *Iddio, che tutto conosce, sa*; God, who knows every thing, knows.

B. 2. 6. *Ed a tutti diceva, che di ciò domandata l'avesero, che suoi figliuoli erano*; she said to all those who asked her, they were her own children.

B. Introd. *Tutti sopra la verde erba si posero in cerchio a sedere*; every one sat down in a circle on the green grass.

B. Introd. *Pregogli per parte di tutte*; he begged him from all the ladies.

*Tutto*, as an adjective, is placed before the article and its substantive, whether of persons or things; and it is to agree with it in gender and number. Its signification is *all*.

B. Lab. *Tutti i pensieri delle femmine, tutto lo studio, tutte le opere, a niuna altra cosa tirano, se non a rubare*,

*a signoreggiare, e ad ingannare gli uomini*; all the thoughts, the attention, and actions of women, tend to nothing but to rob, to lord over, and to cheat men.

B. 1. 2. *Cominciò a riguardare alle maniere di tutti i cortegiani*; he began to inspect narrowly the manner of living of all the courtiers.

Sometimes the substantive which is to follow *tutto*, loses the article, but then *tutto* is in the sense of *ogni*, every, and not *all*.

Pass. *Riverito, onorato, careggiato da tutte genti*; respected, honoured, and caressed by every body; that is, *da ogni gente*.

Nov. Ant. *La gente che aveva bontade veniva a lui da tutte parti*; good people came to him from every place.

*Tutto*, preceding an adjective, without its substantive, is made to agree with the said adjective, and is used as an expletive, but then the adjective with which it is accompanied becomes an adverb, as in the following examples.

B. 2. 7. *Il famiglio trovò la giovane sotto il becco della proda della nave tutta timida star nascosa*; the servant found the lady all in a tremble, having hidden herself under the projecting part of the prow.

B. 3. 9. *Senza aspettar d'esser sollicitata da' suoi, così tutta vaga cominciò a parlare*; without being urged by her companions, she charmingly began to speak in these terms.

In these examples, *timida* and *vaga* relate to *giovane*, and to *ella* which is understood.

If, however, the adjective *tutto* is followed by *solo*, or *soletto*, *tutto* is expressed *quite*, or *entirely*.

B. 2. 8. *E postosi...con lei sopra un letto in una camera tutti soli a sedere...ella cominciò a dire*; and being quite alone in a room they sat down on a bed, and then she said.

B. 10. 3. *Mitradanes ... n'andò al boschetto, e vide Natan tutto soletto andar passeggiando per quello*;

Mithridanes went to the grove, where he saw Nathan walking quite alone.

*Tutto*, followed by a numeral noun, takes the particle *e*.

B. 7. 8. *E disse: frategli miei ... che andate voi cercando a quest' ora tutti e tre?* and she said: Brothers, what is the meaning of your coming all three at such an hour?

Sometimes *a* is found instead of *e*, but it ought not to be imitated. We think, however, that it is better to suppress both one and the other, saying, *tutti due, tutti tre, &c.*

*Tutto* sometimes joins with *quanto*, making *tutto quanto, tutta quanta, tutti quanti, tutte quante*, when *quanto* is an expletive.

B. 8. 2. *Voi siete tutti quanti più scarsi che il fistolo;* you are all as stingy as the devil himself.

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RULE LXXII.

*Veruno* is used in speaking of persons and things; it denies or affirms, and has no plural.

Pass. *Dice Job: Chi è colui che abbia contrastato a Dio, ed abbia pace; quasi dica, non è veruno;* Job says: Who is the person that is happy after having offended God? As if he would say, there is no one.

As an adjective, *veruno* is to agree with the substantive in gender and number, and in the same sense as above.

Pass. *I peccati veniali in verun modo si perdonano senza i mortali;* venial sins can in no way be pardoned, if mortal ones are not first pardoned.

B. Filoc. *Quivi Eolo veruna potenza non ha;* Eolus has no power here.

## SYNTAX OF VERBS.

## Of the Agreement of the Verb with its Nominative Case.

## RULE LXXIII.

A verb is to agree with its nominative case, either expressed or understood, in number and person.

B. 5. 3. *Pietro Boccamazza si fugge con l'Agnolella, truova ladroni*; Pietro Boccamazza elopes with Agnolella, meets with thieves. *Si fugge* and *truova* are verbs in the third person singular, which are made to agree with *Pietro*, their nominative case expressed.

B. 3. 10. *Graziose donne, voi non udiste forse mai dire*; charming ladies, perhaps you never heard. *Udiste* is a verb in the second person plural, and made to agree with *voi*, the nominative case expressed.

B. 5. 8. *Ed avviene che ogni Venerdì io la giungo qui, e qui ne fo lo strazio, che vedrai*; and it happens that I overtake her here every Friday, and in this place I slaughter her, as thou wilt see. *Vedrai* is a verb in the second person singular, which is made to agree with *tu*, its nominative understood.

Instead of a noun or pronoun, the nominative case sometimes may be an infinitive or part of a sentence, in which case the verb is to be put in the third person singular.

B. 10. 7. *Signor mio, il volere io le mie forze sottoporre a gravissimi pesi, m'è di questa infermità cagione*; my lord, by opposing my little strength to too heavy a burden, I have happened to languish in this manner. *È* is the verb in the third person singular, which is made to agree with *volere*, an infinitive, standing as a nominative case.

B. 5. 3. *Che tu con noi ti rimanga per questa sera n'è caro*; we should be very glad if you would stay

with us this evening. *E'* is a verb in the third person singular, which is made to agree with *che tu con noi rimanga*, a part of the sentence, standing as a nominative.

When a verb comes between two nouns, one singular and another plural, and either of which may be understood as the subject of the affirmation, it may agree with either of them; but some regard must be had to that which is more naturally the subject of it, as also to that which stands next to the verb.

B. Varchi. *Dunque* la lingua Latina e la volgare non sono una, *ma due lingue*; the Latin, therefore, and the vulgar tongues, are not one, but two languages.

Cavalcanti. *Ma* quello *che* cotal peso addosso m' aggrava, sono...*le* belle-opere vostre; but that which oppresses me so much are your fine actions.

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#### RULE LXXIV.

When two or more nouns are the subjects of a sentence, the verb which they govern is to be put in the plural, and it is made to agree with the most worthy person, always considering the first more worthy than the second, and the second more worthy than the third.

B. 10. 9. *Sarebbemi stato carissimo . . . che quel tempo, che voi ed io viver dobbiamo nel governo del regno, che io tengo parimente, signori vivuti fossimo*; I should have been very glad that what time we have to live, we might have reigned together in these our kingdoms. *Dobbiamo* and *fossimo*, verbs in the first person plural, which are made to agree with the first person *io*, in preference to *voi* a second person.

B. 10. 10. *Essi sono quegli li quali, tu e molti altri lungamente stimato avete, che io crudelmente uccidere facessi*; they are the same whom you and many others believed that I had ordered to be put to death. *Avete*, a verb in the second person plural, is made to agree

with the second person *tu*, in preference to *molti altri* a third person.

B. 9. 9. *E però nel mio giudicio cape, tutte quelle (donne) essere degne di rigido ed aspro gastigamento, che dall' esser piacevoli, benivole, e pieghevole, come la natura, l'usanza e le leggi vogliono, si partono*; therefore, I am of opinion that such women as are not mild, gracious, and condescending, as nature, custom, and the laws, require, are deserving of the greatest punishment. *Vogliono* is in the third person plural, as it is the attribute of three substantives, *natura*, *usanza*, and *leggi*.

1. We find in writers of note the verb in the singular, although it is the attribute of more subjects than one, and especially when these subjects or nominative cases are nearly related, or scarcely distinguishable in sense.

B. 3. 3. *Taceva la Pampinea e l'ardire, e la cautela del pallafreniere era da più di loro stata lodata*; Pampinea ceased, and the boldness and shrewdness of the groom were much commended by most of them.

In the above example *l'ardire* and *la cautela* are substantives in the nominative case, and nearly related to each other, and consequently the verb may be put in the singular, *era* for *erano*. But to support this construction we can assign no other reason than that which is adopted by the greatest part of grammarians, who assert that the verb may be understood as applied to each of the preceding terms, thus, *l'ardire era*, and *la cautela era*. This, however, may be right, but as it belongs to figurative construction, we advise the learner not to imitate it until he has made a considerable progress in the study of the Italian language.

2. Though the attribute of more subjects than one, the verb may be put in the singular, or it may agree with the next nominative or subject, whenever the said nominative cases, by a particular construction, which is called figurative, are made to follow the verb, of which they are the subjects.



B. 10. 4. *Se quello è vero, che . . . pongasi la propria vita, l'onore e la fama . . . in mille pericoli, per poter la cosa amata possedere*; if it is true that people run a thousand risks of losing their lives, their honour, and their fame, only to come to the possession of the thing desired. *Pongasi* for *si ponga*, a verb in the third person singular, is made to agree with the next noun *propria vita*, because all the three substantives follow the verb.

B. 10. 9. *Partissi il Saladino e' compagni*; the Saladin and his companions departed. *Partissi* for *si partì*, a verb in the third person singular, is made to agree with the next noun *Saladino*.

B. 10. 9. *Lungo sarebbe a mostrare qual fosse e quanto il dolore, la tristezza, e il pianto della sua donna*; it would be tedious to describe the grief, affliction, and tears of his lady. *Fosse*, a verb in the third person singular, is made to agree with the next noun *dolore*.

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RULE LXXV.

A verb may be put either in the singular or plural, whenever two nominative cases, both singular, or one singular and another plural, are separated by these words, *con, insieme con, in compagnia di*.

B. 5. 3. *Quivi Martuccio la sposò . . . e poi appresso con lei insieme in pace, ed in riposo lungamente goderono del loro amore*; there Martuccio was united to her in marriage, and afterwards he lived with her, in all peace and happiness, to a good old age. *Goderono* or *godè*.

B. 5. 3. *Pietro . . . capita a quel castello dove l'Agnoletta era, e sposatala, con lei se ne torna a Roma*; Pietro arrives at the same castle where Agnoletta was, and having married her, returns to Rome with her. *Se ne torna* or *se ne tornano*.

B. 5. 1. *E venuto dalla città Lisimaco . . . con grandissima compagnia d'uomini e d'arme, Cimone e'suoi compagni tutti ne menò in prigione*; and after having

arrived from the town, Lisimaco, with a great many people, took Cymon and his followers prisoners. *Ne menò* or *ne menarono*.

Sometimes two verbs happen to be in such sentences as the above, in that case the first may be put in the singular, and the second in the plural number.

B. 5. 3. *Pietro . . . con lei insieme montò a cavallo, e presero il cammin verso Alagna*; Peter and she got on horseback, and set out for Alagna. *Montò* a verb in the singular, and *presero* in the plural number.

1. *Come anche*, or *anche* may be added to the above words, but with this the verb is better put in the plural. *Io, come anche tu, abbiamo torto*; I, as well as thou, am wrong.

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#### RULE LXXVI.

Two or more nominative cases in the third person singular, being accompanied with the conjunctions disjunctive *o*, *ossia*, *ovvero*, signifying *either*, *or*, require the verb in the singular number.

B. 5. 3. *Gli domandò se in quelle parti fosse villa o castello, dove egli andar potesse*; he inquired whether there was any town or castle in those parts whither he could go. *Fosse*, a third person singular, is governed by *villa o castello*, nominative cases, accompanied with the conjunction *o*.

B. 3. 8. *Perciò, se quinci non comincia la cagione del mio ben adoperare, il confessarmi o altro bene poco mi gioverà*; therefore, if I do not find any remedy here, confession, or any other good work will be of little effect. *Gioverà*, third person singular, is governed by *il confessarmi o altro bene*, nominative cases, accompanied with the conjunction *o*.

But if the nominative cases are of different persons, the verb may be put in the plural, and made to agree with the most worthy person, considering the first as more worthy than the second, and the second more worthy than the third, as we said in Rule LXXI.

B. 3. 7. *Come, disse la donna . . . sai tu chi mio marito o io ci siamo?* the lady said, What do you know either of me or my husband? *Siamo*, first person plural, is made to agree with *io* a pronoun in the first person singular, and not with *tu* a pronoun in the second person.

B. Varchi. *Vorrei che voi o eglino mi diceste*; I wish that either you or they would tell me. *Diceste*, second person plural, is made to agree with *voi* a pronoun in the second person, and not with *eglino* a pronoun in the third person.

Good writers have sometimes put the verb in the plural, although the nominative cases, accompanied with the conjunction disjunctive *o*, were in the singular number.

B. 5. 4. *Ricciardo, del quale niun' altra guardia Messer Lizio o la moglie prendevano, che fatto avrebbero d'un lor figliuolo, ecc.*; Ricciardo, from whom M. Lizio and his wife were under no more apprehension than they would have been from their own son, &c.

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RULE LXXVII.

Two or more nominative cases, accompanied with the conjunction negative *nè . . . nè*, signifying *neither—nor*, require the verb to be either in the singular or plural, though some modern grammarians will confine it to the plural only.

B. 10. 8. *Se egli (Dio) avesse veduto che a me si convenisse costei, nè tu nè altri dee credere, che mai a te conceduta l'avesse*; had heaven decreed that she should be a fit wife for me, neither you nor any body else ought to believe that she would be destined for you. *Dee*, a verb in the third person singular.

B. 4. 10. *Madonna, di Ruggier dice ogni uom male, nè . . . amico, nè parente alcuno è, che levato si sia*; Madam, there is nobody that speaks well of Ruggieri,

nor is there a friend or relation that intends to assist him. *E'* and *sia*, verbs in the third person singular.

And sometimes if in the same sentence there happen to be two verbs, one is put in the singular, and the other in the plural.

B. 5. 10. *Quando c'invecchiamo, nè marito nè altri ci vuol vedere, anzi ci cacciano in cucina a dir delle favole con la gatta*; when we are old, neither husband nor any body else will look at us; nay, they will drive us into the kitchen to converse with the cat. *Vuol*, third person singular; *cacciano*, third person plural.

Sometimes one of the nominatives is singular, and another plural; in that case the verb may agree with either, but it is to be placed next to that nominative with which it is made to agree.

B. 10. 9. *Perchè se loro merito non ne segue, nè essi, nè altri maravigliar si deve*; if, therefore, no merit ensue from thence, neither they nor any one else ought to be surprised. It would have been equally proper to say *nè altri, nè essi maravigliar si debbono*.

But if the nominative cases are of different persons, the verb is put in the plural, and made to agree with the most worthy person.

B. 4. 1. *Amor può troppo più che nè voi, nè io possiamo*; love has greater power than either you or I have. *Possiamo*, a verb in the plural, agreeing with *io*, first person, more worthy than *voi* the second.

B. 3. 7. *Nè essi nè voi conoscete colui che l'ha ucciso*; neither they nor you know him who has killed him. *Conoscete*, a verb in the plural, is made to agree with *voi* a second person more worthy than *essi* the third.

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#### RULE LXXVIII.

When two or more nominatives are accompanied with one of these words, namely, *uno, ciascuno, ogni, nè altro, niuno, qualche*, the verb may be put in the singular.

B. 10. 8. *Una fratellanza ed una amicizia sì grande ne nacque tra loro, che mai poi . . . fu separata*; brotherly affection, and so strict a friendship, sprung up between them as never afterwards was rent asunder.

B. 3. 7. *Questa liberalità d'Aldobrandino piacque molto a' fratelli di Tedaldo, ed a ciascuno uomo e donna che quivi era*; Aldobrandino's liberality was very agreeable to Tedaldo's brothers, and to all present, both men and women.

B. 3. 5. *Dalla quale sola ogni mia pace, ogni mio bene, e la mia salute venir mi puote*; on whom alone all my peace, happiness, and life, depend.

B. 3. 2. *Nè altro ingegno, nè via c' era*; there was no other means nor way.

B. 4. 6. *Caro mio signore, se la tua anima ora le mie lagrime vede, o niun conoscimento o sentimento dopo la partita di quella rimane al corpo, ricevi l'ultimo dono di colei la quale tu vivendo amasti*; my dear lord, if thy soul has any knowledge of my tears, or if there be any sense or understanding left after that is departed from the body, receive this last gift from her who was once so dear to thee.

In the above examples the verbs *nacque*, *fu*, *era*, *puote*, and *rimane*, are in the singular, though each of them is the attribute of two or more nominative cases.

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#### RULE LXXIX.

A noun collective, or a noun of multitude, such as *famiglia*, *gente*, *moltitudine*, *corte*, *signoria*, *parte*, *metà*, *terzo*, *resto*, &c. &c. requires the verb in the singular number.

B. 3. 2. *Se n'andò in una lunghissima casa . . . nella quale quasi tutta la sua famiglia in diversi letti dormiva*; he went into a long chamber, where almost all his household lay in different beds.

B. 3. 6. *Ch' ella era presta d'esser domani . . . quando la gente dorme, a questo bagno*; that she was ready to

be the next morning at the baths, when people are sleeping.

B. 3. 10. *Laonde . . . Neerbale . . . ritrovatala avanti che la corte . . . i beni stati del padre . . . occupasse . . . per moglie la prese*; therefore, Neherbal having found her before her father's wealth fell into the hands of the court, took her to wife.

B. 3. 7. *La signoria, venuto il giorno . . . Aldobrandino liberò*; the judges the next day released Aldobrandino.

In like manner we say, *il senato ha dettato leggi*; the senate has enacted laws. *Il parlamento si radunerà ai venti di Jennajo*; the parliament will assemble on the 20th of January.

1. It is to be observed that if one of the nouns collective is the subject of more verbs than one in the same sentence, the first one or two are put in the singular number; and the last, whether one or more, being too far distant from its or their subject, may be put in the plural number, as in the following examples.

B. 3. 8. *Ma poichè la gente alquanto si fu rassicurata con lui, e videro, ch' egli era vivo*; but when people were somewhat convinced of his being alive.

B. 9. 2. *Le quali in due si divisero, ed una parte se ne mise a guardia dell' uscio, e un' altra n' andò correndo alla camera della Badessa . . . e dissero*; they divided themselves into parties, one guarded the entrance into her room, whilst the other ran to the abbess's chamber . . . and said.

In the above examples *videro* and *dissero* are verbs put in the plural number, because they are second verbs and far distant from their subject.

2. Sometimes the verb, being governed by a noun collective, has been put in the plural by writers, as they have had more regard to the import of the noun than to the word itself.

Nov. Ant. 83. *La sua famiglia avevano un dì preso*

*un pentolajo per malleveria*; one day his family took a potter for bail.

B. 2. 6. *Il popolo a furore corso alla prigione, e uccise le guardie, lui n'avevan tratto fuori*; the people ran furiously to the prison, and having slain the guards, set him at liberty.

G. Villani. *Potete vedere come il comune popolo erano ignoranti del vero Iddio*; you may see how ignorant of the true God the common people were.

But this practice the student ought on no account to imitate.

3. When some of the nouns collective, such as *parte, metà, resto, rimaso, terzo, &c.* are followed by a genitive, the verb is to agree with this genitive, that is, if the genitive is singular the verb is to be singular, and if the genitive is plural, the verb likewise is to be put in the plural.

Davila. *Perchè una gran parte della fanteria...s'era ritirata in luogo sicuro*; because a great part of the infantry had retired to a safe place. *S'era* is in the singular, because *della fanteria*, the genitive of *parte*, is in the singular number.

Varchi. *Che le maggior parte degli scrittori vadano dietro non agl'insegnamenti de' filosofi*; that the greatest part of writers do not follow the doctrine of the philosophers. *Vadano* a verb in the plural, because *degli scrittori*, the genitive of *parte*, is in the plural number.

Villani. *In Gelmona la metà e più delle case sono rovinate*; in Gelmona more than half of the houses were demolished. *Sono* a verb in the plural, because *delle case* the genitive of *metà*, is in the plural number.

B. 10. 9. *La qual durante...quasi tutto il rimaso degli scampati cristiani...da lui...fur presi*; during which almost all the rest of the Christians who had escaped, were taken by him. *Fur* for *furono* a verb in the plural, because *degli scampati cristiani*, the genitive of *rimaso*, is in the singular number.(1)

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(1) Contrary to this rule we say, *la moltitudine de' soldati era grande*; the multitude of soldiers was great. *La folla degli abitanti*

OF THE POSITION OF THE FINITE VERB, WHEN ACCOMPANIED WITH ITS NOMINATIVE CASE, EXPRESSED, NOT UNDERSTOOD.

### RULE LXXX.

The verb is generally placed after its nominative case, as *Iddio è giusto*, God is just. *Pietro ama*, Peter loves. This rule, however, is liable to many exceptions.

1. When a command is given, the verb is put before its nominative case.

*Cavalcanti*. *Spengasi, spengasi ne' vostri petti ogni scintilla di pestifero sdegno*; *accendasi in quelli ardente fiamma di sincero amore*; drive, oh drive away from your hearts every spark of destructive anger, introduce into them a fervent flame of sincere affection. *Spengasi* and *accendasi* are the verbs, which are placed before *scintilla* and *fiamma* their nominative cases.

2. When a question is asked, the verb is to precede its nominative case.

B. 5. 3. *O figliuola, che vai tu a quest'ora così sola facendo per questa contrada?* daughter, what are you doing in this street at this time of day? *Vai*, a verb, is put before *tu*, its nominative case.

In such an instance the verb may sometimes be put after its nominative case, but then it is the emphasis of the voice, which is to shew that a question is asked.

B. 4. 10. *Questo che vuol dire?* what can this mean? *Vuol* is put after *questo* its nominative.

3. When a wish or imprecation is expressed, the verb may be put before its nominative case.

*era immensa*; the crowd of the inhabitants was immense. *Il resto di essi era composto di un capitano, ecc.*; the rest consisted of a captain, &c. But then it is to be observed that those adjectives refer directly to the collectives in the nominative case, and not their genitives. Observe, that if an adjective or participle happens to be with the collectives, it is subject to the same rule as the verbs. See Participle.



B. 3. 3. *E volesse Iddio che il passarvi o il guatarmi gli fosse bastato*; and would to heaven that his passing by, and gazing at me would satisfy him.

Bembo. *Faccia il cielo che le mie fortune mi diano di metterli in opra*; would to heaven that my fortune would allow me to put them into execution.

B. 4. 1. *Maladetta sia la crudeltà di colui che con gli occhi della fronte or mi ti fa vedere*; cursed be the cruelty of him through whom my eyes now see you.

In these three examples, *volesse*, *faccia*, and *sia*, expressing a wish or imprecation, are made to precede *Iddio*, *cielo*, and *crudeltà*, their nominative cases.

4. When the verb is neuter, and is preceded by a sentence or part of it, it may be placed before its nominative case.

Firenzuola. *E standosi così di mala voglia, venne alla volta sua un gambero*; and as he (a bird) was thus ill at ease, a crab came up to him.

B. 5. 3. *Essi si videro vicini ad un castelletto, del quale, essendo stati veduti, subitamente uscirono da dodici fanti*; they came in sight of a small castle, when being perceived from thence, about twelve men came rushing upon them.

In these two examples *venne* and *uscirono* being neuter verbs, are made to precede their nominative cases *gambero* and *fanti*.

5. When a verb is preceded by a negative, it may be placed before its nominative case.

Firenzuola. *Nè me ne ha mai parlato alcuno... che non me l'abbia dipinta uguale alla mia Gostanza*; every one has described her to me as equal to my Gostanza.

Gelli. *Nè si trova finalmente virtù alcuna in coloro, che si son dati in preda alla gola*; finally, no virtue can be found in those who have given themselves up to gluttony.

Gelli. *Dove dominano i sensi, non ha luogo la ragione*;

*e dove regna la libidine, non può star la temperanza*; reason cannot find place in men addicted to pleasures, nor can sobriety be accompanied with lust.

In these three example, *ha parlato, trova, ha luogo*, and *può*, being preceded by negatives, are placed before their nominative cases, *alcuno, ragione, virtù*, and *temperanza*.

In like manner we say *non lo so nemmeno io*; nor do I know it either. *Non lo crederai neppur tu*; nor even you will believe it: in which examples *so* and *crederai* are made to precede the nominative cases *io* and *tu*.

6. In exclamations accompanied by *come* or *quanto*, the verb is put before the nominative case,

Gelli. *Oh come son vere queste cose!* Oh how true it is.

Gelli. *Oh come spesso cascano tutti i vecchi in questo errore!* Oh! how often do old men fall into this error.

In these two examples *son* and *cascano* are placed before *cose* and *vecchi* their nominative cases, because they are preceded by *come*.

7. When one of the following words, *dove, ci, vi, qui, qua, ivi, quivi, quindi, quanto, così*, and also *di qui, di là*, and perhaps a few more of similar kind, begins a sentence or phrase, the verb may precede the nominative case.

B. 5. 3 *E se per isciagura ... ce ne venisse alcuna*; and if, unluckily for us, any one should come here.

B. 5. 3. *Era il castello d' uno degli Orsini, e per ventura v' era una sua donna*; the castle belonged to one of the family of the Orsini, and by good fortune his lady was there.

B. Introd. *Qui sono giardini, qua altri luoghi dilettevoli*; here are gardens, there, pleasant places.

Pecor. 16. 2. *Qua non bisognano parole*; words are not necessary in this business.

Tolomei. *Perchè, chi è quello che non sappia, quanto sia egli inferiore di forze?* because, who does not know how inferior he is in strength?

In like manner we say, *ivi trovò egli l' amico*; there did he meet with his friend; *quivi andò il marito*, thither her husband went; *così fecero gli altri re*; thus did the other kings.

8. When in narrations a pronoun or person is mentioned to have done or said any thing, the verb may be placed before its nominative case.

B. 5. 4. Disse la donna: *come può esser questo?* disse Messer Lizio: *tu il vedrai se tu vien tosto*; the lady said: how can that be? M. Lizio said; come immediately, and you will see it yourself.

9. When an emphatical adjective introduces a sentence, the verb is put before its nominative case, to which the said adjective belongs.

Dati. *Incerta è la lunghezza della sua vita, assai stravagante la sua morte*; the duration of his life is uncertain, and his death singular.

Soave. *Dolce è in ogni tempo il beneficio*; to do good is pleasing at all times.

10. When a verb is impersonal, or made so by means of the particles *mi, ti, si, gli, le, ci, vi*, it may be placed before its nominative case, or any part of speech that stands for it.

Amm. Ant. *All' avaro non falla cagione di negar servizio*; the miser can always find a cause for refusing to do a service to his fellow creatures.

*Falla* a verb, *cagione* its nominative case.

It is to be observed that in some examples of the above exceptions, the verb may be put before or after its nominative; such are the verbs expressing *wish*, as *volesse Dio*, or *Dio volesse*, would to heaven; when verbs are neuter, *venne un gambero*, or *un gambero venne*, a crab came; when in narrations persons are mentioned to have done or said any thing; *la donna disse*, or *disse la donna*; and, finally, when a verb is made impersonal by the means of *mi, ti, si, &c.*, as *mi piace il pane*, or *il pane mi piace*, I like bread. In all the other examples,

however, the position we have given to the verb is preferable.

There are a great many more rules concerning the position of the verb, but as they belong to the figurative construction, we forbear speaking farther of them here, as we think those we have laid down are quite sufficient for a student who, being not far advanced in this study, desires to speak elegantly without fear of appearing pedantic.

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OF THE GOVERNMENT OF VERBS.

Verbs may have for government either nouns or other verbs. The nouns are sometimes found in the genitive, sometimes in the dative, and sometimes in other cases, according to the quality of the verb which governs them; and the verbs are sometimes in the infinitive, sometimes in the indicative, and sometimes in the subjunctive, according to the expressive signification of the verb by which they are influenced.

RULE LXXXI.

Verbs active commonly govern the accusative case, which may either be a noun or pronoun. Its position, as a noun, is generally after the verb, and as a pronoun, before it; as *Pietro ama lo studio*, Peter loves study; *egli non mi parla*, he does not speak to me. *Studio*, being a noun, is put after the verb, and *mi* being a pronoun precedes it.

This noun or pronoun being an accusative, and having no article or preposition before it, is called *absolute* or *direct*; but when, besides this case, a genitive, or any other case is found in the sentence, that is called *relative* or *indirect*.

B. 8. 7. *Io ho amato ed amo Guiscardo*; I have loved Guiscardo, and do love him still.

B. 10. 6. *Per premiare il cavaliere dell' onore ricevuto da lui*; in order to reward the gentleman for the honour he had received of him.

B. 4. 10. *Io non la vendei loro, ma essi questa notte passata me l' avranno imbolata;* I did not sell it (a chest) them, but I think that they took it from me last night.

In the above examples *Guiscardo, cavaliere, la,* and *l'*, are the absolute or direct cases, and *dell' onore, loro,* and *me,* are indirect cases.

### Active Verbs governing an Accusative and Genitive.

The following is a list of the principal verbs, occurring frequently in speaking, which govern different cases. We omit those that govern the accusative only, as they do not offer any difficulty to the student.

accéndere uno di .....	to kindle one with
accusare uno di .....	to charge one with
adornare cosa di .....	to adorn a thing with
ammonire uno di ..	} .....
avvertire uno di....	
avvisare uno di .....	to inform one of
biasimare uno di .....	to blame one for
castigare uno di.....	to punish one for
caricare cosa di .....	to load a thing with
colmare uno di .....	to load one with
compensare uno di.....	to compensate one for
coprire cosa di .....	to cover a thing with
empiere } cosa di .....	} to fill a thing with
empire }	
ferire uno di .....	to strike one with
fornire uno di .....	to provide one with
gravare uno di .....	to trouble one with
guarnire cosa di.....	to garnish a thing with
incaricare uno di .....	to charge one with
incolpare uno di .....	to impute a fault to one
infiammare uno di .....	to inflame one with
informare uno di .....	to make one acquainted with
ornare uno di .....	to adorn one with
pagare uno di }	} .....
punire uno di }	
premiare uno di.....	} .....
ricompensare uno di }	
ringraziare uno di .....	to thank one for

rimprocciare uno di }  
 rimproverare uno di } .....to reproach one for  
 ripigliare uno di }  
 riprendere uno di } .....to reprehend one for  
 spargere uno di .....to sprinkle one with  
 vestire uno di .....to dress one with

### Verbs governing an Accusative and a Dative.

accomandare uno a un altro..to recommend one to another  
 accordare cosa ad uno .....to grant a thing to one  
 affissare cosa ad uno .....to fix a thing to one  
 annoverare cosa ad uno .....to reckon things to one  
 apporre cosa ad uno .....to accuse one wrongly of a thing  
 apprestare cosa ad uno.....to prepare a thing for one  
 aprire cosa ad uno .....to open a thing to one  
 ascóndere cosa ad uno .....to hide a thing from one  
 ascrivere cosa ad uno }  
 attribuire cosa ad uno } .....to attribute a thing to one  
 celare cosa ad uno .....to hide a thing from one  
 chiédere cosa ad uno.....to ask a thing of one  
 commendare uno ad un altro..to commend one to another  
 comméttre cosa ad uno.....to commit a thing to one  
 concédere cosa ad uno .....to grant one a thing  
 confidare cosa ad uno .....to entrust one with a thing  
 consegnare cosa ad uno.....to deliver one a thing  
 contare cosa ad uno .....to relate one a thing  
 conténdere cosa ad uno ....to dispute on a thing  
 condurre cosa a fine .....to finish a thing  
 convitare uno a .....to invite one to  
 dare cosa ad uno .....to give one a thing  
 descrivere cosa ad uno.....to describe a thing to one  
 dire cosa ad uno .....to tell one of a thing  
 domandare cosa ad uno }  
 dimandare cosa ad uno.. } ...to ask a thing of one  
 donare cosa ad uno .....to present one with a thing  
 fidare cosa ad uno .....to trust one with a thing  
 fare cosa a uno .....to do one a thing  
 fissare cosa a .....to fix a thing upon  
 fraudare cosa ad uno.....to defraud one of a thing  
 imbolare, or }  
 insidiare cosa ad uno } .....to lay snares for the thing of one  
 involare cosa ad uno.....to rob one of a thing  
 ispirare cosa ad uno .....to inspire one with a thing  
 imputare cosa ad uno .....to impute a thing to one  
 invitare uno a.....to invite one to  
 lasciare cosa ad uno .....to bequeath one a thing

legare cosa a .....to tie a thing to  
 mandare cosa ad uno.....to send one a thing  
 nascóndere cosa ad uno .....to hide a thing from one  
 offerire cosa ad uno, or }  
 offrire cosa ad uno .. } ..... to offer one a thing  
 perdonare cosa ad uno.....to forgive one for  
 portare cosa ad uno .....to bring one a thing  
 proibire cosa ad uno .....to forbid one a thing  
 prométtere cosa ad uno .....to promise one a thing  
 raccomandare cosa ad uno....to recommend one a thing  
 raccontare cosa ad uno .....to relate one a thing  
 restituire cosa ad uno .....to restore one a thing  
 recare cosa ad uno .....to bring a thing to one  
 réndere cosa ad uno .....to restore one a thing  
 ricusare cosa ad uno .....to refuse one a thing  
 rubare cosa ad uno .....to rob one of a thing  
 scoprire cosa ad uno .....to discover a thing to one  
 spiegare cosa ad uno .....to explain a thing to one  
 sténdere cosa ad uno.....to stretch a thing to one  
 tógliere cosa ad uno .....to take a thing from one  
 véndere cosa ad uno .....to sell one a thing

### Verbs governing an Accusative and an Ablative.

accattare cosa da uno.....to borrow a thing of one  
 allontanare uno da .....to remove one from  
 assólvere uno da .....to absolve one of  
 cacciare uno da ..... } to drive one from, or  
 } to turn one out of  
 cógliere cosa da.....to pick a thing from  
 divídere cosa da.....to separate a thing from  
 distógliere uno da.....to divert one from  
 distornare uno da.....to turn one from  
 disviare uno da .....to sway one from  
 guarire uno da.....to cure one of  
 levare cosa da .....to take a thing from  
 liberare uno da .....to free one from  
 partire cosa da .....to separate a thing from  
 sciógliere cosa da.....to loosen a thing from  
 separare cosa da }  
 } .....to separate a thing from  
 sceverare cosa da }  
 staccare cosa da .....to take from  
 sviare uno da .....to dissuade one from  
 tirare cosa da }  
 } .....to draw a thing from  
 trarre cosa da }

## RULE LXXXII.

Verbs passive govern a noun in the ablative, which is distinguished by the particles *da*, *dallo*, *dal*, *dalla*, *dagli*, *da'*, *dalle*.

B. 5. 1. *Molte novelle ... per dovere esser da me raccontate, mi si paran d'avanti*; a great many novels come now into my mind, to be related by me.

B. 5. 1. *Efigenia da molte nobili donne di Rodi fu ricevuta*; Iphigenia was received by many noble Rhodian ladies.

B. 5. 1. *Ed alcuni altri che appressar si vollono, da' compagni di Lisimaco e Cimone fediti e ributtati indietro furono*; and many others who came to their relief were wounded and driven back by the followers of Lysimachus and Cymon.

Instead of *da*, *dallo*, &c. *per* is found in good writers.

B. 5. 1. *Costei esser la più bella cosa, che giammai per alcuno veduta fosse*; she was the handsomest woman that was ever seen by any body.

But this practice must not be imitated.

## RULE LXXXIII.

Verbs neuter do not act upon or govern nouns or pronouns, as, *egli dorme* he sleeps, *ella pensa* she thinks, are not active verbs, and consequently they are not followed by a case specifying the object of an action; but when this case comes after such verbs, though it may carry the appearance of being governed by them, it is generally affected by a preposition, or some other word understood.

B. 7. 1. *Cenarono un poco di carne salata*; they sat together to a little salt meat. That is *di un poco di carne*.

B. 3. 10. *Quantunque amore i lieti palagi ... e le morbide camere più volentieri che le povere capanne abiti*;



although love dwells in gorgeous palaces, and sumptuous apartments, more willingly than in miserable and desolate cottages. That is *nei lieti palagi, nelle morbide camere*, and *nelle povere capanne*.

Some of the verbs neuter, though they do not admit of the accusative case, admit of another nominative besides their subject. This nominative, however, is not the subject of the verb, but a noun shewing the *being*, *name*, or quality of the subject in question; as *io sono uomo*, I am a man; *egli pare un bruto*, he is like a brute. *Uomo* and *bruto* are nominative cases.

### Verbs having two Nominatives.

essere .....to be	restare .....to remain
comparire ....to appear	ritornare.....to return
nàscere.....to be born	diventare ....to become
rimanere .....to remain	vívère .....to live
stare.....to be	tornare.....to become again

### Verbs governing a Genitive.

abbisognare...to want	ritornare .....to return
cadere .....to fall	ragionare.....to reason
fallire.....to fail	rivenire .....to come back
fuggire.....to run away	sentire .....to smell
gustare .....to taste	venire .....to come
mancare .....to fail	discórrere.....to discourse
morire.....to die	tornare.....to come back
odorare .....to smell	uscire.....to go out
partire.....to depart	passare .....to depart

It is to be observed, that some of the above verbs govern also the ablative, as *cadere di cavallo*, or *dall' alto di una casa*, to fall from a horse, or the top of a house. *Fuggire*, *partire*, *ritornare*, *rivenire*, *tornare*, *venire*, govern *di* when the substantive is a noun expressive of place, and *da* when it is a person; as *vengo di casa*, I come from home; *vengo da Pietro*, I come from Peter. And again, *parto di città*, I depart from town; *parto da lui*, I depart from him.

## Verbs governing a Dative.

aggiungere....to add  
 andare .....to go  
 appartenere ..to belong  
 arrivare .....to arrive  
 correre .....to run  
 dispiacere....to displease  
 esser presto...to be ready  
 fuggire .....to run  
 garrire .....to scold  
 giovare.....to be of use  
 giungere .....to overtake  
 mancare .....to fail  
 parlare .....to speak  
 pensare .....to think  
 piacere.....to please  
 putire .....to displease  
 restare .....to be left

saper grado ..to be obliged  
 soprastare, or } to hang over  
 sovrastare .. }  
 stare bene ....to fit  
 sgridare .....to scold  
 tornare.....to redound  
 tornare bene } to be worth the  
 } while  
 ubbidire, or } to obey  
 obbedire .. }  
 usare.....to frequent  
 venire .....to come  
 venire meno..to fail  
 volere bene ..to love  
 tirare .....to aim  
 trarre.....to run to

In like manner we say *esser pronto*, to be ready; *utile, facile*, useful, easy, &c. *tornar conto*, to be worth the while; *venir manco*, to fail; *voler meglio*, to love very much; *voler male*, to dislike, &c. &c.

## Verbs governing an Ablative.

andare.....to go  
 cadere .....to fall  
 deviare.....to deviate  
 degenerare....to degenerate  
 partire .....to depart  
 dipendere....to depend  
 fuggire .....to run away

muovere .....to begin  
 nascere.....to be born  
 ritrarre .....to resemble  
 scampare.....to escape  
 tralignare .....to degenerate  
 variare .....to vary  
 derivare.....to be derived

## RULE LXXXIV.

Verbs reflective or neuter passive, having a subject that acts upon itself, govern the following particles, *mi, ti, si*; in the singular, *ci, vi, si*, in the plural, as—

B. 7 6. *Io mi levai diritta*; I stood up.

B. 8. 7. *Lo scolare... s'esercitava per riscaldarsi*; the scholar took exercise to get warm.

Besides these particles, these verbs may govern other cases and prepositions, as—

B. 4. 5. Della mia lunga dimora, *t'attristi*; thou grievest for my long stay. *Della mia lunga dimora*, a genitive governed by *t'attristi*.

G. Villani. *S'arrendeo la città a Cesare*. The town surrendered to Cæsar. *A Cesare* dative, governed by *s'arrendeo*, &c.

### Verbs reflective governing a Genitive.

accéndersi ....to be kindled with	farsi beffe .. } to laugh at
accórgersi.....to perceive	farsi gabbo. } to laugh at
affliggersi.....to grieve at	fornirsi .....to provide oneself
arrischiarsi. } to venture	fidarsi .....to trust to
attentarsi... } to venture	giovarsi .....to make use of
attristarsi ....to grieve for	gloriarsi .....to boast of
avvedersi... } to perceive	informarsi ...to enquire about
avvisarsi.... } to perceive	inframéttersi } to meddle with
beffarsi .....to laugh at	ingerirsi ..... } to meddle with
brigarsi.....to endeavour	innamorarsi...to fall in love with
cibarsi.....to feed upon	maravigliarsi..to wonder at
conóscersi ....to understand	nutrirsi.....to feed upon
consolarsi.. } to console oneself	pentirsi.....to repent for
} for	piccarsi.....to pretend
curarsi.....to care for	ricordarsi ....to recollect
contenersi.. } to contain oneself	ridersi .....to laugh at
} from	rimanersi ....to abstain from
contentarsi. } to be contented	sbrigarsi.....to get rid of
} with	scusarsi.....to excuse oneself of
crucciarsi ....to be angry at	sdegnarsi.....to be angry at
dimenticarsi ..to forget	tribularsi.....to grieve for
disciógliersi...to be dissolved	valersi.....to make use of
disdirsi ..... } to contradict one-	vantarsi .....to boast of
} self	vergognarsi ...to be ashamed at

### Verbs reflective governing a Dative.

abbáttersi ....to meet with	appigliarsi ....to pursue
abbandonarsi .to give oneself up	arrendersi.. } to surrender one-
accordarsi ....to agree with	} self to
accostumarsi..to be accustomed to	avvenirsi .....to meet with
accusarsi.....to accuse oneself to	avvezzarsi.. } to be accustomed
adattarsi .....to adapt oneself to	} to
addarsi.....to give oneself up	attenersi .....to confide to
apparecchiarsi to prepare oneself	

confessarsi .	{ to confess oneself to	opporsi.....	to oppose
confidarsi .....	to trust to	ostinarsi .....	to be obstinate
darsi .....	to give oneself up	prepararsi..	{ to prepare oneself for
fidarsi .....	to trust to	raccoman-	{ to recommend one-
obbligarsi .....	to oblige oneself to	darsi .....	self to
offrirsi .....	to offer oneself to	rifuggirsi .....	to take shelter to

### Verbs reflexive governing an Ablative.

alienarsi.....	to withdraw from	ritirarsi, or	{ to withdraw from
allontanarsi...	to go away from	ritrarsi.....	
assentarsi ..	{ to absent oneself from	separarsi .....	to separate oneself
dilungarsi ..	{ to go at a distance from	staccarsi....	{ to tear oneself from

### Verbs reflexive governing different Prepositions.

abbattersi in .....	to meet with	intendersi con	{ to understand each other
abboccarsi con ..	to confer with	intopparsi in .....	to meet with
accompagnarsi con...	{ to be a partner	levarsi in .....	to stand upon
acconciarsi con..	to settle with	métersi con .....	to set about
accontarsi con ..	to confer with	métersi in .....	to put on
accordarsi con ..	to agree with	nascóndersi in ..	to conceal oneself
affaticarsi con ..	to endeavour with	porsi in .....	to put on
aggirarsi per .....	to wander	riconciliarsi	{ to make one's con .....
avvenirsi in.....	to meet with	con .....	peace
avvólgersi per ...	to wander	ripararsi in .....	to take refuge to
confidarsi in .....	to trust in	riserbarsi per....	to keep oneself for
congiúngersi con	to be united with	risólversi in.....	to dissolve
consigliarsi con..	to consult with	ritrovarsi con....	to be present with
convertirsi in....	to be converted in	rinserrarsi con	{ to close oneself up with
fermarsi in .....	to stop	scontrarsi in ...	to meet with
imparentarsi con	to be allied with		

### RULE LXXXV.

Verbs impersonal, when they are absolute, such as *tuonare* to thunder, *piovvere* to rain, &c. do not govern any case; but when otherwise, they commonly govern a dative.

F. Guittone Lett. *Come accade a' buoni, così, fratello,*

*mi pare che accaggia a' cattivi*; brother, I think that as it befalls good people so it befalls bad people.

B. 1. 10. *Questa novella, la quale a me tocca di dover dire, voglio ve ne renda ammaestrate*; I desire that the novel which I am to relate may make you all wise.

In these examples *a' buoni* and *a' cattivi* are both in the dative case, which are governed by *accade* and *accaggia*, and *a me* is governed by *tocca*.

It is to be observed, that most of the above verbs, active, neuter, and reflective, which we have set down with their respective cases, have been extracted from Corticelli's grammar; and all the others are of our own observation. We refrained from giving authority to them by examples here; but the student will find them in a work of our own, which bears the title of "*Dictionary of Peculiarities.*"

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The government of Verbs—*continued.*

Having now treated of the verbs that govern nouns, we proceed to speak of those that govern other verbs.

RULE LXXXVI.

One verb may govern another verb, that depends upon it, either in the infinitive, indicative, or subjunctive, as, *io lo vedo venire*, I see him coming; *io vedo che egli è venuto*, I see that he is come; *voglio che tu sia contento*, I wish you may be happy. In these examples *venire* is the infinitive, *è venuto* the indicative, *tu sia* the subjunctive, that are governed by *vedo* and *voglio*, verbs on which those three different moods depend.

1. One verb governs another that depends on it, in the infinitive, whenever the subject of the verb finite extends to the infinitive also.

B. Proem. *Assai manifestamente posso comprendere, quello esser vero, che sogliono i savj dire, che sola la miseria è senza invidia*; I can indeed believe that that

is really true, which wise men are wont to say, namely, that poverty alone is not envied.

In the first part of this example *comprendere* is in the infinitive, because *io*, which is understood, is the subject of *posso*, and at the same time of *comprendere*; and in like manner *dire* is in the infinitive, because *savj* is the subject of *sogliono* and *dire*.

The infinitive, depending on the verb, may either have a preposition or not: as, *io abborro di far ciò*, I do not like to do it; *io mi affretto a partire*, I hasten to go away; or, *io voglio leggere*, I will read; *debbo parlare*, I ought to speak. In these examples *fare* and *partire* have the prepositions *di* and *a* before them; and *leggere* and *parlare* have none.

The prepositions that precede the infinitive are *di*, *a*, *da*; the latter, however, has but very few examples: as, *non mi curo di vederlo*, I do not care to see him; *egli va a pranzare seco lui*, he is going to dine with him; *non ho nulla da fare*, I have nothing to do.

As all rules upon this subject have been attended with no profit, we thought proper to subjoin the following list of the principal verbs, with their respective prepositions, in order that the learner, by referring to them when necessity requires, may, without much trouble, be made acquainted with them.

### Verbs governing the Infinitive with *di* before it.

abborrire.....to abhor  
 accadere .....to happen  
 accennare ....to show  
 accertare.....to assure  
 accomandare..to recommend  
 accordare ....to grant  
 accórgersi ....to perceive  
 affliggersi .....to grieve  
 ammonire ....to admonish  
 annojarsi.....to be weary  
 ardire .....to dare  
 arrischiare }  
 arrischiarsi } to venture

assicurare ....to assure  
 astenersi ....to abstain from  
 avvedersi ....to perceive  
 attentarsi .....to attempt  
 avventurare ..to venture  
 avvertire .....to admonish  
 avvisare .....to inform  
 badare .....to mind  
 biasimare ....to blame  
 bramare .....to wish  
 cessare .....to cease  
 cercare.....to seek  
 chiédere .....to ask

commendare ..to commend  
 comandare....to command  
 commettere ..to commit  
 conchiúdere }  
 or } to conclude  
 concludere }  
 concédere ....to grant  
 contenersi ....to refrain oneself  
 consigliare ....to advise  
 contare.....to reckon  
 contentarsi ...to consent  
 convenire .....to agree  
 crédere.....to believe  
 curarsi .....to cure  
 degnarsi .....to disdain  
 deliberare ...to deliberate  
 determinare ..to determine  
 differire .....to defer  
 dilettersi .....to delight in  
 dimandare ....to ask  
 dimenticarsi ..to forget  
 dire .....to tell  
 dispensare ....to dispense  
 dispiacere ....to dislike  
 dolersi ..... } to grieve, to be  
 } sorry  
 domandare....to ask  
 dubitare .....to doubt  
 disperare.....to despair  
 evitare .....to avoid  
 esitare .....to hesitate  
 favorire.....to be so good as  
 fermarsi .....to stop  
 fingere .....to pretend  
 finire .....to finish  
 fissare.....to fix  
 giurare .....to swear  
 giudicare.....to judge  
 gloriarsi .....to pride oneself  
 godere .....to delight in  
 guardarsi.....to beware  
 immaginarsi ..to imagine  
 impedire .....to hinder  
 imporre .....to command  
 ingegnarsi ....to endeavour  
 incaricare ....to charge

incaricarsi .. } to take upon one-  
 } self  
 incréscere ....to be sorry  
 infingersi.....to pretend  
 inténdere .....to understand  
 lamentarsi ....to complain  
 lasciare.....to cease  
 lusingarsi ....to flatter oneself  
 mancare .....to fail  
 meditare .....to meditate  
 meritare .....to deserve  
 minacciare...to threaten  
 mostrare .....to shew  
 negare .....to refuse  
 negligentare ..to neglect  
 obbligare .. } to oblige  
 obbligarsi .. }  
 offrirsi .....to offer  
 ordinare .....to order  
 omettere .....to omit  
 osare .....to dare  
 parere .....to appear  
 pensare.....to think  
 pentirsi .....to repent  
 permétere ..to permit  
 piacere .....to like  
 persuadere...to persuade  
 pregare.....to entreat  
 prescrivere...to prescribe  
 presúmere ....to presume  
 prétendere...to pretend  
 procurare ....to try  
 professare ....to profess  
 proibire .....to prohibit  
 proporre .....to propose  
 prométere ..to promise  
 ricordarsi ....to remember  
 ricusare .....to refuse  
 rimproverare }  
 rinfacciare .. } to reproach  
 rincréscere...to be sorry  
 ringraziare ....to thank  
 ripréndere ....to reprove  
 risólvere .....to resolve  
 scégliere .....to choose  
 scommettere..to bet  
 scongiurare ..to conjure

sconsigliare ..to dissuade  
 scordarsi .....to forget  
 scusarsi.....to excuse oneself  
 sembrare.....to seem  
 sospirare .....to sigh  
 sostenere.....to support  
 sperare .....to hope

svólgere .....to dissuade  
 supplicare ....to entreat  
 tentare .....to try  
 temere .....to fear  
 tremare .....to tremble  
 tralasciare ....to desist  
 vergognarsi ..to be ashamed

### Verbs governing an Infinitive with *a* before it.

accéndere ....to excite  
 accompagnareto accompany  
 accostumarsi .to accustom  
 adescare .....to allure  
 affrettare. ....to hasten  
 agevolare .....to facilitate  
 aiutare .....to assist  
 allettare .....to allure  
 atténdere ....to apply oneself  
 andare .....to go  
 apprestarsi...to prepare oneself  
 aspirare .....to aspire  
 animare .....to animate  
 arrivare .....to arrive  
 avere .....to have  
 avvezzarsi....to accustom oneself  
 avezzare .....to accustom  
 cominciare ...to begin  
 condannare...to condemn  
 condurre.....to conduct  
 consentire ....to consent  
 continuare...to continue  
 conveníre.....to agree  
 costríngere ...to oblige  
 darsi.....to addict oneself  
 esortare .....to exhort  
 eccitare .....to excite  
 consigliare ....to advise  
 giúngere .....to arrive  
 occuparsi .....to occupy oneself

offerirsi .....to offer oneself  
 pensare.....to think about  
 condescén- } to condescend  
 dere ..... }  
 esporsi .....to expose oneself  
 disporre.....to dispose  
 farsi .....to become  
 impegnarsi ...to pledge  
 incorruggire ..to encourage  
 incitare.....to incite  
 indurre.....to induce  
 insegnare ....to teach  
 intrapréndere.to undertake  
 méttersi .....to set about  
 obbligare.....to oblige  
 obbligarsi ....to oblige oneself  
 occuparsi .....to occupy oneself  
 ostinarsi .....to persist  
 persuadere...to persuade  
 principiare...to begin  
 riuscire.....to succeed  
 seguire ..... } to continue, or  
 seguitare .. } to follow  
 spíngere .....to urge  
 stentare .....to work hard  
 supplicare ....to entreat  
 téndere.....to tend  
 tornare.....to return  
 venire .....to come  
 prepararsi ....to prepare oneself

### Verbs governing an Infinitive without a Preposition preceding it.

bisogna.....must  
 dovere .....ought  
 fare.....to do

inténdere ....to intend  
 lasciare .....to let  
 sapere .....to know how



solere .....	to be accustomed	volere .....	to will
sentire .....	to hear	vedere .....	to see
potere .....	to be able	convenire .....	to agree
udire .....	to hear		

To which may be added *osare* to dare, *parere* to seem, *sembrare* to seem, and a great many more. But these belong to the figurative construction, rather than to the regular.

Besides these verbs, which we have set down governing different cases and infinitives with different prepositions, there are a great many more; but these we thought necessary and fully sufficient for our purpose, without increasing the bulk of the volume.

2. We observed that one verb governs another in the infinitive, whenever the subject of the two verbs is the same; but we now say, that if the subject of the two verbs be different, the second verb is to be put either in the indicative or in the subjunctive with *che* before it, as—

B. 4. 2. *So io bene che stanotte...egli ne portò l'anima mia*; I know well that last night he carried away my soul. *Portò* is in the indicative.

B. 3. 1. *Io mi credo, che le suore sien tutte a dormire*; I think that the nuns are all asleep. *Sien* for *sieno* is in the subjunctive.

Sometimes, by a peculiarity belonging to our language, we omit *che*, as—

B. 3. 7. *Io credo...egli se n' andò disperato*; I do believe that he went away in despair. That is, *credo ch' egli se n' andò*.

B. 5. 6. *Temendo non gli avvenisse quello che gli avvenne*; fearing it would happen to him what really did. That is, *temendo che non gli avvenisse*.

But this belongs rather to the figurative construction, and should not be imitated until the learner is well acquainted with that part of grammar.

It is not easy for the English student to know how to

use these two modes, viz. the indicative and the subjunctive, because the same verb may sometimes govern both moods, as has been seen in the above examples, *credo che egli se n' andò*, *credo che le suore sieno*. But if he gives due attention to the following observations, he will overcome the difficulty which attends the subject in question.

1. Every verb expressing its action in a direct, positive, and independent manner, requires the following verb to be put in the indicative; as *credo che vi è un solo Dio*, I believe there is one God; *vedo ch' egli si comporta bene*, I see that he behaves well; *so ch' egli il brama*, I know that he wishes for it. In these examples, *è*, *comporta*, *brama*, are verbs in the indicative, because *credo*, *vedo*, *so*, are the principal verbs expressing their action in a direct and positive manner. This being very clear, there is no need of examples of more authority.

2. Every verb preceded by the negative *non*, or expressive of command, desire, displeasure, doubt, entreaty, fear, flattery, hope, pleasure, prohibition, shame, or will, requires the following verb to be put in the subjunctive, which is to be placed in the same tense as the first verb is.

Of Command. Fiorentino.—*E comandò a' fanti che Giannotto fosse ubbidito*; and he ordered his servants that Giannotto should be obeyed. *Fosse* the past tense of the subjunctive, governed by *comandò* past tense of the principal verb.

Of Desire. Bembo.—*Solo desidero, ch' egli lo dia in cura ad alcuno de' suoi conduttori*; I only desire that he will put him under the care of any of his conductors. *Dia* the present tense of the subjunctive, governed by *desidero* the present tense of the principal verb.

Of Doubt. Tolomei.—*La quale modestia . . . dubito che non gli sia dannosa*; which modesty, I doubt, may be hurtful to him. *Sia* the present of the subjunctive,

governed by *dubito* the present tense of the principal verb.

Of Entreaty. Bembo.—*E priegovi che vi degniate di farmi vedere* ; and I beg you will deign to shew me. *Degniate* the present of the subjunctive, governed by *priego* the present of the principal verb.

These examples are sufficient for the information of the learner ; but if any one wishes to meet with further instances, he will find them in our *Dictionary of Peculiarities*.

If the principal verb be in the future, the present of the subjunctive is to be used ; as, *bisognerà che io faccia*, it will be necessary for me to do ; *le dispiacerà che voi partiate*, she will be sorry that you go away. *Faccia* and *partiate* are in the present tense of the subjunctive, because *bisognerà* and *dispiacerà* are in the future.

It is to be observed that the subjunctive is not only governed by verbs, as has been seen above, but also by other words or parts of speech, such as comparatives and superlatives accompanied with relatives, and conjunctions, all of which will be found in their respective places.

### Construction of the Infinitive.

In the second part of this grammar, page 115, we spoke of the infinitive and its inflexions ; now we have to make some particular observations concerning its construction.

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#### RULE LXXXVII.

The infinitive is commonly governed by an accusative, which is to precede it.

B. 5. 2. *La giovane udendo lui con gli altri esser morto, lungamente pianse* ; on hearing that he and his companions were dead, the young woman was very much grieved. *Lui* the accusative case of *egli*, governing *essere* the infinitive.

B. 3. 9. *Conoscendo lei non esser di legnaggio che alla sua nobiltà bene stesse, tutto sdegnoso disse*; as he knew she was of a condition too low for his quality, he said with disdain. *Lei*, the accusative case of *ella*, governs the infinitive *essere*.

But this accusative becomes a nominative, when it is put after the infinitive.

B. 5. 2. *Ma non bastandogli d'esser egli, e' suoi compagni in brieve tempo divenuti ricchissimi*; but he and his friends not being satisfied with their having become very rich in a short time. *Egli* instead of *lui*, because it is put after the infinitive *essere*.

B. 5. 1. *Si vedeva della sua speranza privare, nella quale portava, che se Ormisda non la prendesse, fermamente doverla avere egli*; he saw himself now deprived of the hope which he entertained of marrying her himself, if Ormisda refused. *Egli* instead of *lui*, because it is put after the infinitive *avere*.

It is to be observed that as the accusative may be distinguished in the personal pronouns only, (because the accusative of all nouns and other pronouns is the same as their nominative), we have laid down those examples in which the accusative of personal pronouns is observed. *Me* me, *te* thee, however, though accusatives of the personal pronouns *io* I, *tu* thou, have not frequently been used by good writers, considering them as words rather unpleasant to the ear, and not congenial to the Italian language.

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### Nature and Construction of the Gerund.

The gerund, like the infinitive, has no more than one termination, which is *o*, and it is formed by changing *are* of the infinitive of the first conjugation into *ando*, thus, *amare*, *amando*; and by changing *ere* and *ire* of the infinitive of the second and third conjugation into *endo*; thus, from *temere* and *finire*, *temendo* and *finendo* are formed. Now, as it has but one termination, it must be

accompanied with another verb, which shews the time of its action: as, *partendo io, gliel diedi*, as I was going away I gave it to him; *partendo io, gliel do*, in going away I give it to him; *partendo io, gliel darò*, when I go away I shall give it to him. In the first example *partendo* is past, in the second it is present, and in the third it is future, as the different tenses of the verb import.

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RULE LXXXVIII.

The gerund may either be the subject (as it were) of the phrase or part of it, or be dependant on another verb.

When it is the subject, it is accompanied with the nominative case, which commonly follows it.

B. 3. 4. *E quivi avere una tavola molto larga in guisa, che stando tu in piè, vi possi le reni appoggiare*; there you must place a very large table, which is to be fixed in such a manner that as you stand upon your feet the small of your back must lean upon it. *Tu*, the nominative of *stando*, is put after it.

B. 9. 7. *Essendo Talano con questa sua Margherita in contado, ad una possessione, dormendo egli, gli parve in sogno di vedere la sua donna andar per un bosco assai bello*; as Talano and Margherita were at a country-house of his, he dreamed he saw her walking through a pleasant grove. *Talano* and *egli*, nominatives, are put after the gerunds *essendo* and *dormendo*, as subjects of the sentence or phrase.

When the gerund is dependant on another verb, or rather when it is governed by another verb, it is accompanied with an accusative case (as its subject), which is to precede it.

B. 4. 10. *Trovato Ruggieri dormendo, lo 'ncominciò a tentare*; and finding Ruggieri asleep, she began to try to wake him.

B. 6. End. *Quivi trovarono i giovani giucando, dove*

*lasciati gli avieno* ; there they found the young men at play, where they had left them.

In these examples, *Ruggieri* and *giovani*, accusative cases, are the subjects of *dormendo* and *giucando* ; as if it were, *trovato Ruggieri che dormiva, trovarono i giovani che giucavano*.

1. Sometimes the gerund, accompanied with the nominative case, is put after it.

B. 3. 5. *Il Zima dona a M. Francesco Vergellesi un suo palfreno, e per quello con licenza di lui parla alla sua donna, ed ella tacendo, egli in persona di lei risponde* ; Zima makes a present of a fine horse to M. Francesco Vergellesi, upon condition that he should have the liberty of speaking to his wife, and she making him no reply, he answers for her himself.

In this example, *ella*, a nominative, precedes the gerund *tacendo* ; but this is not to be imitated unless there happen to be two gerunds with two different nominatives in the same sentence. In which case one gerund may be put before its nominative, and the other after it, in order to avoid that sameness in composition which on all occasions is disagreeable to the ear.

B. 4. 2. *So io bene che 'stanotte vegnendo egli a me, e io avendogli fatta la vostra ambasciata, egli ne portò subitamente l'anima mia* ; I know very well that as he came, and I told him your message, he directly carried away my soul. *Egli* and *io*, nominative cases, are put one after and the other before the gerund ; and it certainly sounds better than if the author had said *vegnendo egli a me, e avendogli io fatta*, &c.

2. Gerunds have the same government over nouns and other verbs, as the verbs from which they are derived.

B. 10. 2. *Con alcuna cosa dandogli, donde egli possa secondo lo stato suo vivere* ; by giving him something on which he might live according to his own condition.

*Dando*, coming from *dare*, governs the accusative *alcuna cosa*, because *dare* governs the accusative.

B. 4. 7. *Forte desiderando, e non attentando di far più avanti*; being extremely desirous, and not daring, to go farther. *Desiderando* and *attentando*, being derived from *desiderare* and *attentare* or *attentarsi*, govern the infinitive *fare* with *di* before it, because those two verbs govern the same.

3. Gerunds, accompanied with an oblique case of personal pronouns, which are otherwise called conjunctive and relative pronouns, and also by the reflective pronoun *si*, commonly make one word with them, as we have said in some of the above examples, *avendogli fatta la vostra ambasciata, con alcuna cosa dandogli*, and also, (Bocc. 4. 5.), *Veggendolo io consumare come si fu la neve al sole*; as I saw him melting, like snow exposed to the sun.

4. Gerunds are very frequently accompanied with some particular verbs, such as, *andare, venire, ritornare, mandare, trovare, stare*, &c. which are used as auxiliary verbs, and then they have different significations.

They are accompanied with *andare, venire, ritornare*, and other verbs of motion, to point out an action which is continuing whilst one is, was, or shall be going, coming, returning, &c.

B. 1. 4. *La quale andava per gli campi certe erbe raccogliendo*; who was gathering herbs in the field.

B. 8. 3. *Or con una parola, ed or con un' altra, su per lo Mugnone infino alla porta a San Gallo il venero lapidando*; and sometimes saying one word, and sometimes another, they kept pelting him with stones from Mugnone to the gate of St. Gallo.

In these two examples, *andava* shows that the person was walking whilst she gathered the herbs, and *venero*, that they were following and at the same time pelting the other. These expressions are essentially peculiar to the Italian language.

They are accompanied with *stare*, to show an action which is, was, and shall be continuing without intermission till it is interrupted, as—

*Che state facendo?* What are you doing? *Io stava scrivendo quand' egli venne*; I was writing when he came.

They are accompanied with *mandare*, and they stand for infinitives with the preposition *a* or *ad* before them.

B. 10. 4. *E mandolla pregando, che le dovesse piacere di venire a far lieti i gentiluomini della sua presenza*; and he sent to her, desiring her to favour his guests with her company; that is, *mandolla a pregare*.

B. 1. 5. *In più parti per lo mondo mandò cercando, se in ciò alcun si trovasse, che ajuto o consiglio gli desse*; he sent to several parts of the world in search of one who could give him help or advice; that is, *mandò a cercare*.

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SYNTAX OF PARTICIPLES.

Participles, as we observed page 212, are of two sorts, one ending in *ante* and *ente*, which is called the present participle, and the other ending in *ato*, *uto*, and *ito*, which is called the past participle. There are also other past participles of irregular terminations, such as, *atto*, *etto*, *esso*, &c. See the conjugation of irregular verbs in the first part.

RULE LXXXIX.

Participles present, being a kind of adjectives, are to be accompanied with a noun substantive or pronoun, which is to be an oblique case, or rather to say a noun or pronoun governed by a verb.

B. 10. 7. *Il re si fece chiamare un giovane, e postegli certe anella in mano, a lui non recusante di farlo fece sposare la Lisa*; the king sent for a young gentleman, and putting a ring into his hand, caused him not unwill-



lingly to espouse Eliza. *Recusante* a participle present, accompanied with *a lui* a pronoun in the dative which is governed by *fece sposare*.

B. 4. 3. *Folco da dolor vinto, tirata fuori una spada, lei in vano mercè addomandante uccise*; Folco, being overcome by grief, drew his sword and stabbed her to the heart, she begging in vain for mercy. *Addomandante*, a participle present, is accompanied with *lei* a pronoun in the accusative, which is governed by *uccise*.

B. 9. 10. *Alle donne aspettanti si rivolse e disse*; he addressed himself to the ladies who were waiting, and said. *Aspettanti*, a participle present, is accompanied with *alle donne* in the dative, which is governed by *si rivolse*.

Participles present are sometimes found in the nominative in good writers, but as it is not much approved of we forbear giving examples, and advise learners not to use them in the nominative case; and if there happens to be any in the said nominative, it is better to make use of the gerund instead; as, *le donne piangenti dissero*; the women that were crying, said. *Le donne piangendo dissero*, is better.

Participles present are frequently found in good writers as ablatives absolute, that is, independent on any verb, and standing, as it were, alone in a discourse.

B. 3. 2. *Il quale, siccome savio, mai, vivente il re, non lo scoperse*; who, being a wise man, kept it to himself as long as the king lived.

B. 5. 1. *Non erano ancora quattro ore compiute, poichè Cimone i Rodiani avea lasciati, quando, sopravvegnente la notte, con essa surse un tempo fierissimo*; in about four hours from Cymon's parting with the Rhodians, night came upon them, and with it a most violent tempest.

But this way is not much used at present, and instead of *vivente il re* and *sopravvegnente la notte*, we should say *mentre che visse il re* or *vivendo il re*, and *soppravvegnendo la notte*.

There are, however, many of these participles present which are commonly used in conversation as well as in composition, such as *segunte*, *vegnete*, *durante*, *precedente*; and we say, *il dì segunte*, the following day; *la mattina vegnete*, the following morning; *durante la guerra*, during the war; *la sera precedente*, the preceding evening. But such expressions, being confirmed by use, may very properly be employed when necessity requires.

### Of the Participle Past.

The participle past is either active or passive; when it is active it is conjugated with the verb *avere*, and when it is passive it is conjugated with *essere*; but before we lay down rules for its construction, it is necessary that we should speak of the auxiliary verbs with which these participles are to be accompanied.

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#### RULE XC.

Verbs active, having an objective case, or an object acted upon, are conjugated with *avere*; as, *ho amato la virtù*, I have loved virtue; *egli aveva battuto Pietro*, he had beaten Peter; *abbiamo letto i libri*, we have read the books. *Virtù*, *Pietro*, *libri*, are the objects acted upon, and therefore *ho*, *aveva*, *abbiamo*, and not *sono*, *era*, *siamo*.

Sometimes the verb active has not an object acted upon, but as it is understood, its auxiliary verb is *avere*, as we said; as, *io ho letto per tre giorni*, I read three whole days; *ella ha sempre amato in vita sua*, she has always loved in her life; that is to say, *ho letto libri*, *gazzette*, &c. *ella ha amato la virtù*, *il giuoco*, &c.

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#### RULE XCI.

Verbs passive, or verbs of which the subject is acted upon by the object, are conjugated with *essere*; as, *io*

*sono amata da Paolo*, I am loved by Paul; *ella è stata battuta dal marito*, she has been beaten by her husband. *Da Paolo, dal marito*, are the objects acting upon *io* and *ella* the subjects of *sono amata, è stata battuta*.

Sometimes verbs passive, instead of *essere*, are conjugated, only in their simple tenses, with the following verbs, viz. *venire*, to come; *restare* or *rimanere*, to remain; *vedersi*, to see one's self.

Buonmattei. *Ma siasi una lingua nobile, poco le gioverà mentre ch'ella non venga usata da famosi scrittori*; but let a language be noble, it will be of little use if it is not adopted by celebrated writers. *Venga* for *sia*.

Goldoni. *Voi non sapete da chi mi vengano somministrate*; you do not know by whom they are given to me. *Vengano* for *siano*.

Goldoni. *Se non mi sarà lecito di sposarlo, procurerò almeno che resti impiegato in questa città*; if I am not allowed to marry him, I shall at least endeavour that he may be employed in this city. *Resti* for *sia*.

Boccalini. *Egli rimase maravigliato della brutta invenzione*; he was astonished at the bad invention. *Rimase* for *fu*.

Soave. *E il giovane infelice si vide tosto da una squadra di satelliti circondato e tratto prigionie*; and the unhappy youth was soon surrounded by a squadron of guards and taken to prison. *Si vide* for *fu*.

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## RULE XCII.

Verbs neuter, or verbs having no objective case, especially those which denote motion, such as, *andare* to go, *venire* to come, *ritornare* to return, *scendere* to descend, *svanire* to vanish, &c. are conjugated with *essere*; as, *io sono andato*, I have gone; *tu sei venuto*, thou art come; *egli è ritornato*, he is returned; *noi sciamo scesi*, we have come down; *voi siete svaniti*, you have disappeared.

There are some, however, that are conjugated either with *essere* or *avere*, and others again only with *avere*.

Those that may be conjugated with both *avere* and *essere*, are *dimorare*, *cavalcare*, *correre*, &c.

B. 2. 5. *Li quali e per lo caldo, e perchè corsi erano dietro ad alcuno*; who, on account of the heat, and of their having run after somebody. *Correre* with *essere*.

B. 7. 8. *Non ci tornai io, avendo corso dietro all'amante tuo?* Did I not go back thither, having run after your lover? *Correre* with *avere*.

B. 5. 3. *Nè furono guari più di due miglia cavalcati*; they had ridden no more than two miles. *Cavalcare* with *essere*.

B. 3. 4. *E quando con lui alquanto dimorata fossi*; and when I have stayed some time with him. *Dimorare* with *essere*.

Those that are conjugated with *avere* only, are *gridare* to cry, *muggiare* to bellow, *peccare* to sin, *dormire* to sleep, *piangere* to weep, *ridere* to laugh, *giuocare* to play, and a great many more of all sorts, which will be found marked in the lists included in this grammar.

*Potere*, to be able, and *volere*, to be willing, require a particular observation. They are conjugated with the verb *avere* when the infinitive which follows them is a verb active, and with *essere* when the infinitive is a verb neuter conjugated with *essere*; or, rather to say, these two verbs are conjugated with the same auxiliary verb which is assigned to the infinitive, expressed or understood, that follows them.

B. 3. 1. *Il castaldo gli mise innanzi certi ceppi, che Nuto non aveva potuto spezzare*; the steward put before him some pieces of wood, which Nuto was not able to cut.

B. 2. 4. *E bevendo più, che non avrebbe voluto*; and drinking more than he was willing to drink.

In these examples, *spezzare* an infinitive expressed,

and *bere* understood, being active, require *potere* and *volere*, by which they are governed, to be conjugated with *avere*.

B. 3. 4. *E quando ella si sarebbe voluta dormire* ; and when she had a mind to sleep.

B. 3. 7. *Essendo già la metà della notte andata, non s'era ancor potuto Tedaldo addormentare* ; and Tedaldo had not yet fallen asleep, although it was after midnight.

In these examples, *dormirsi* and *addormentarsi*, being verbs neuter whose auxiliary is *essere*, require *potere* and *volere*, by which they are governed, to be conjugated with *essere*.

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### RULE XCIII.

Verbs reflexive, or neuter passive, or those verbs which end in *arsi*, *ersi*, *irsi*, in the infinitive, are always conjugated with the verb *essere* ; as, *io mi sono scordato*, I have forgotten ; *ci siamo dimenticati*, we have forgotten ; *si sono accorti*, they have perceived.

With respect to those verbs which are naturally active, but become reflexive or passive by means of the particles, *mi*, *ti*, *si*, *ci*, *vi*, *si*, some grammarians are of opinion that either *avere* or *essere* is the auxiliary verb with which they are to be conjugated. With some verbs this rule might answer, but with others it will not hold good. As, for example, were we to conjugate *uccidersi* and *ferirsi* verbs reflexive, coming from *uccidere* and *ferire* verbs active, we might say, *mi sarei ucciso*, or *mi avrei ucciso*, I could have killed myself ; *egli si è ferito*, or *egli si ha ferito*, he stabbed himself. But it would produce a disagreeable sound to the ear were we to say, *mi ho contentato*, I contented myself, or I am satisfied ; *mi avevo addormentato*, I had fallen asleep ; although *contentarsi* and *addormentarsi* come from *contentare* to satisfy, and *addormentare* to lull asleep, both active.

We cannot account for such a distinction, unless it is that *contentare* and *addormentare*, although active, partake, if we are allowed to say so, of the nature of the neuter. However it may be, as no other reason may be assigned, we content ourselves to set down a rule on this subject, which attention in reading writers of note has made us acquainted with, and which, if well examined, cannot but give satisfaction to learners.

A verb, then, which is naturally active, becoming reflective or passive by the reflective particles, *mi, ti, si, ci, vi, si*, which may be rendered *myself, thyself, himself, herself, ourselves, yourselves, themselves*, is to be conjugated with *essere*; but if those particles are not reflective but conjunctive pronouns, signifying *my, thy, his, her, our, your, their*, the verb in question is conjugated with *avere*, as may be seen in the following examples.

B. 5. 10. *Se io non avessi voluto essere al mondo, mi sarei fatta monaca*; had I not been disposed to enjoy the world, I would have shut myself up in a monastery.

B. 3. 2. *E prima in una stufa (essendo) lavatosi bene nella gran sala si nascose*; and having washed himself well, he hid himself in the large room.

In these two examples, *mi* and *si* are reflective pronouns, signifying *myself, himself*; hence the verb *essere*, with *farsi* and *lavarsi*, *sarei fatta*, and *lavatosi* in which *essendo* is understood.

B. 3. 3. *Hommi posto in cuore di fargliene alcuna volta dire a' miei parenti*; I resolved to let him know by means of my brothers.

B. 8. 7. *Io avrei di te scritte cose, che...di te stessa vergognandoti, ti avresti cavati gli occhj*; I would have so mauled you with my pen, that you, being ashamed of yourself, would have torn your eyes out.

B. 10. 9. *Messer Torello avendosi l'anello di lei messo in bocca*; Mr. Torello having put her ring in his mouth.

In these three examples, *mi*, *ti*, *si*, are conjunctive pronouns, signifying in English *my*, *thy*, *his*, as possessive pronouns; hence, *porre*, *cavare*, *mettere*, are conjugated with *avere*, *hommi posto*, *ti avresti cavati*, *avendoti messo*.

It has been asserted that in such examples as the above three, the verb *avere* is put instead of *essere*, and that *essere* is to be the proper auxiliary verb; but we think that it is better to use *avere* than *essere*, and every one will think as we do, when he, after turning those phrases thus, *ho posto nel cuore mio*, *avresti cavati gli occhj tuoi*, *avendo messo l'anello di lei nella bocca sua*, will perceive that it is *mio*, *tuo*, *sua*, in English *my*, *thy*, *his*, which are changed into conjunctive *mi*, *ti*, *si*, and not reflective pronouns. Modern writers and well educated Italians, however, do, unaware of the stated observations, use the verb *essere* with such verbs, both in a familiar style and common conversation.

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#### RULE XCIV.

Impersonal verbs of all sorts are commonly conjugated with the verb *essere*; as, *è tuonato*, it has thundered; *era piovuto*, it had rained; *si è detto*, it has been said; *si era fatto*, it was done; *mi è dispiaciuto*, I am sorry; *gli era rincresciuto*, he was sorry.

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#### RULE XCV.

##### CONTINUATION OF THE PARTICIPLE.

The past participle, whether it is derived from a verb passive, neuter, or reflective, being conjugated with the auxiliary verb *essere*, is to agree with its subject or nominative case in gender and number.

B. 3. 4. *Voi non siete la prima, nè sarete l'ultima, la quale è ingannata*; you are not the first, nor will you be the last, that is imposed upon. *Ingannata*, participle

passive of the feminine gender, is made to agree with *voi* a pronoun referring to a woman.

B. 3. 1. *Io non so se tu t' hai posto in mente, come noi siamo tenute strette*; I do not know whether you have remarked that we are kept here in strict confinement. *Tenute*, a participle passive of the feminine gender and plural, is made to agree with *noi* a pronoun referring to women.

B. 10. 9. *Ed essendo già terza, ed essi alla città pervenuti, avvisando d' essere al miglior albergo inviati, con Messer Torello alle sue case pervennero, dove già ben cinquanta de' maggior cittadini eran venuti per riceverli*; and they having arrived at the city about the third hour of the day, whilst they supposed that M. Torello would take them to the best inn, they were accompanied to his own house, whither about fifty of the principal persons of the city were come in order to welcome them. *Pervenuti* and *venuti*, both participles neuter of the masculine gender and plural number, are made to agree, one with *essi* a pronoun referring to men, and the other with *cinquanta de' maggior cittadini*.

B. 3. 3. *Ed essendosi accorta che costui usava molto con un religioso*; and perceiving that he was well acquainted with a certain friar. *Accorta*, a participle reflective of the feminine gender, is made to agree with *ella* a pronoun referring to a woman.

Verbs neuter conjugated with *avere* require their participle to be indeclinable; that is to say, the participle is always to end in *o*; as, *ho parlato, ho dormito*, I have spoken, slept, &c. See next Rule.

Verbs reflective, or rather those active verbs which become reflective through the medium of the particles *mi, ti, si, &c.*, and which we said were to be conjugated with *avere*, but that are often found with *essere*, having another objective case besides *mi, ti, si, &c.*, require their participle should be either indeclinable or declinable. When indeclinable it is to end in *o*, when declinable it is to agree with its objective case.



B. 4. 1. *Tancredi principe di Salerno, fu signore assai umano, e di benigno ingegno, s' egli nello amoroso sangue nella sua vecchiezza non s' avesse le mani bruttate*; Tancred, the prince of Salerno, was a most humane and generous personage, had he not, in his old age, imbrued his hands in a lover's blood. *Bruttate*, a participle of the feminine gender and plural number, is made to agree with *mani* a substantive of the feminine gender and plural. *Boccaccio* might as well have said *bruttato*.

Here are other examples of a modern writer in which the participle is conjugated with *essere*.

Ganganelli. *Mi sono straccato gli occhj e le gambe*; I wearied out my eyes and legs. *Straccato* indeclinable.

Ganganelli. *Protestando di non vi scordar giammai di questa pena che mi sono data per cercarvi*; protesting never to forget the trouble I had in seeking for you. *Data*, a participle of the feminine gender, is made to agree with *pena* a substantive feminine.

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OF PARTICIPLES ACCOMPANIED WITH THE AUXILIARY  
VERB *avere*.

RULE XCVI.

The participle past of verbs conjugated with *avere*, whether they are neuter or active, whether they govern a case or not, is to be indeclinable; that is to say, it is to end in *o*.

B. 5. 5. *Che aspetti tu oramai qui, poi hai cenato?* What are you waiting for, since you have had your supper?

B. 5. 5. *Aveva ciascuna donna la novella dell' usignuolo ascoltando tanto riso*; all the ladies had heartily laughed at the story of the nightingale.

B. 5. 1. *Adunque, sì come noi nelle antiche istorie de' Cipriani abbiamo già letto*; then, as we have read in the ancient histories of Cyprus.

B. 5. 6. *Acciocchè . . . fossero arsi, sì come avevan meritato*; in order that they might be burnt, as they deserved.

In these examples, *cenato* and *riso*, participles derived from verbs neuter, *letto* and *meritato*, participles derived from verbs active, are indeclinable, and this rule will never lead a student into errors.

Sometimes, by way of elegance, the past participle derived from verbs active, not neuter, may be made to agree with the objective or accusative case, whether it is put before or after the verb by which it is governed.

B. 10. 4. *Poichè Iddio m' ha questa grazia concessuta*; since God has granted me this favour.

B. 3. 5. *Il quale avendo col cavaliere i patti rifermati . . . così cominciò a dire*; who having reminded the knight of the conditions, thus began to speak.

B. 3. 9. *E la donna e la sua figliuola trovate assai poveramente, salutatele disse alla donna*; and having found the lady and her daughter in an humble house, she said to the lady.

In these examples, *concessuta*, *rifermati*, and *trovate*, are participles, which are made to agree with their accusative cases *grazia*, *patti*, *donna e figliuola*.

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OF PARTICIPLES ACCOMPANIED WITH RELATIVE AND  
CONJUNCTIVE PRONOUNS.

RULE XCVII.

The past participle of active verbs, conjugated with *avere*, being preceded by, or rather governing one of the following pronouns, *che*, *cui*, *il quale*, *mi*, *ti*, *lo*, *la*, *ci*, *vi*, *li*, *gli*, *le*, *quali*, *quanti*, in the accusative case, is declinable; that is to say, it is to agree with the said pronoun in gender and number.

B. 4. 1. *E questo detto si fe' dare l'orcioletto, nel quale era l'acqua, che il dì davanti aveva fatta . . . e tutta la bevve*; and having thus spoken, she bade them reach the

vessel of water which she had prepared the day before, and drank it all off. *Fatta*, a participle of the feminine gender, is made to agree with *che*, an accusative referring to *acqua* a substantive feminine.

B. 4. Proe. *Elle son più belle che gli agnoli dipinti*, che voi mi avete più volte mostrati; they are handsomer than the painted angels, which you have oftentimes shewn me. *Mostrati*, a participle of the masculine gender and plural number, is made to agree with *che*, an accusative referring to *agnoli* a substantive masculine and plural.

B. 10. 9. *Messer Torello cominciò a guardare, e vide quelle (vesti) che al Saladino aveva la sua donna donate*; Mr. Torello soon cast his eyes upon those which his lady had given to Saladin. *Donate*, a participle of the feminine gender and plural number, is made to agree with *che*, an accusative referring to *quelle vesti* a substantive feminine and plural.

B. 5. 9. *Il quale così fatta donna, e cui egli cotanto amata avea, per moglie vedendosi*; and he being united in marriage with a lady whom he had so passionately loved. *Amata*, a participle of the feminine gender, is made to agree with *cui* an accusative referring to *donna*.

B. 10. 9. *Il quale infino nella puerizia io cominciai ad amare ed ho poi sempre sommamente amato*; whom I began to love in my childhood, and have loved exceedingly ever since. *Amato*, a participle of the masculine gender, is made to agree with *il quale* a relative masculine.

B. 3. 6. *Tu sei stata con colei, la quale... tu hai... ingannata*; you have been with her whom you have deceived. *Ingannata*, a participle of the feminine gender, is made to agree with *la quale* a relative feminine.

B. 5. 9. *Io sono venuta a ristorarti de' danni, li quali tu hai già avuti per me*; I am come to make you some recompence for what you formerly did on my account. *Avuti*, a participle of the masculine gender and plural

number, is made to agree with *li quali* a relative masculine and plural.

B. 3. 6. *E non so a che io mi tengo, che io non mando per Ricciardo, il quale più che se m' ha amata*; and I see no reason why I should not send for Ricciardo, who once loved me passionately. *Amata*, a participle of the feminine gender, is made to agree with *mi* a pronoun feminine.

B. 3. 3. *Il valente uomo si maravigliò, sì come colui, che mai guatata non l' aveva*; the honest man was much surprised, as he had never taken any notice of her.

B. 10. 9. *Il Saladin... s' avvide che questo cavaliere aveva dubitato ch' essi non avesser tenuto l' invito, se quando gli trovò, invitati gli avesse*; the sultan perceived that that gentleman was apprehensive that they would not have accepted the invitation if he had invited them when he met with them. *Invitati*, a participle of the masculine gender and plural, is made to agree with *gli*, a pronoun masculine and plural.

B. 5. 5. *Se tu jeri ci affliggesti, tu ci hai oggi tanto diliticate, che niuna meritamente di te si dee rammari-care*; if you gave us concern with your subject yesterday, you have delighted us so much to-day, that none of us can complain of you. *Diliticate*, a participle of the feminine gender and plural, is made to agree with *ci* a pronoun feminine and plural.

B. 3. 6. *Voi non siete la prima, nè sarete l'ultima, la quale è ingannata, nè io v' ho ingannata*; you are not the first, nor will you be the last that is imposed upon, nor have I deceived you. *Ingannata*, a participle of the feminine gender and plural, is made to agree with *vi* a pronoun feminine and plural.

We think the above examples are sufficient for the information of the student, and we have refrained from giving any with participles of the masculine gender and singular number, because their termination is always in *o*.

It is to be observed that the past participle is always

to agree with the above-mentioned particles, *mi, ti, si, la, lo, li, &c.* although it is not accompanied with *avere*.

B. 3. 9. *Sicuramente disse la gentil donna, ogni cosa che vi piace, mi dite, che mai da me non vi troverete ingannata*; the lady said, speak out freely, and you will certainly find I shall never deceive you. *Ingannata*, a participle feminine, is made to agree with *vi* a pronoun feminine, though it is not accompanied with *avere*.

B. 3. 4. *Ma quantunque bene la trovasse disposta a dover dare all' opera compimento, non si poteva trovar modo*; but although he found her disposed to a compliance, he could not contrive the means. *Disposta*, a participle feminine, is made to agree with *la* a pronoun feminine, although it is not accompanied with *avere*.

B. 3. 3. *La quale, o piacevoli donne, io racconterò . . . per farvi accorte*; which, kind ladies, I will relate to shew you. *Accorte*, a participle feminine and plural, is made to agree with *vi* a pronoun feminine and plural, though it is not accompanied with *avere*.

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OF PARTICIPLES FOLLOWED BY AN INFINITIVE WITHOUT  
A PREPOSITION.

RULE XCVIII.

The past participle, being accompanied by an infinitive, is to be indeclinable, if the relative and conjunctive pronouns *che, il quale, mi, ti, si, lo, la, gli, le, ci, vi,* are the objective cases of the said infinitive.

B. 5. 9. *La donna, la quale il lungo vagheggiare, l'armeggiare, le mattinate muovere non avevano potuto, mossero le affettuose parole*; the lady, whom his love, tournaments, and serenades, were not able to move, was affected by his tender words.

B. 10. 8. *Il che se savj siete, lietamente comporterete, perciocchè se ingannare vi avessi voluto, schernita ve la poteva lasciare*; if you are wise, you will take it in good

part, for had I been willing to deceive you, I could contemptuously have left her.

B. 3. 1. *Il castaldo gli diè da mangiare volentieri, ed appresso questo gli mise innanzi certi ceppi, che Nuto non aveva potuto spezzare*; the steward gave him something to eat, and afterwards put before him some pieces of wood, which Nuto could not cut.

In these examples, *potuto* and *voluta* are indeclinable, because *la quale*, *vi*, and *che*, are the objective cases of *muovere*, *ingannare*, and *spezzare*. But if the relative and conjunctive pronouns are the objective cases of the participles, or rather the subject of the infinitive, the participle is to be declinable, that is, it is made to agree with the said pronouns *che*, *il quale*, *mi*, *ti*, *si*, &c. in gender and number.

B. 9. 5. *Or sapeva Bruno chi costei era sì come colui, che l'aveva veduta venire*; now, Bruno knew who she was, as he had seen her coming.

B. 5. 10. *Di che Ercolano, che alquanto turbato con la moglie era, perciò che gran pezza ci aveva fatti stare all'uscio...disse*; at which Ercolano, who was rather angry that his wife had made us wait some time at the door, said.

B. 3. 1. *Assai sono di quegli, che sì sono stolti, che credono troppo bene, che come a una giovane è sopra il capo posta la benda bianca...nè più senta de' femminili appetiti, se non come se di pietra l'avesse fatta divenire il farla monaca*; there are many people so simple as to imagine that after a young woman has put on the veil, she is no longer subject to the passions of her sex, as if, by becoming a nun, she were turned into stone.

In these examples the participles *veduta*, *fatti*, and *fatta*, are made declinable, because the relative *l'*, which both times stands for *la*, and the conjunctive *ci*, are objective cases of the said participles, and not of the infinitives *venire*, *stare*, and *divenire*, which may be clearly seen if these phrases are turned thus, *aveva veduta lei*

*venire*, or *veduto che ella veniva, aveva fatti noi stare*, or *aveva fatto che noi stessimo, avesse fatta lei divenire*, or *avesse fatto che ella divenisse*.

These are the rules laid down by grammarians with respect to the agreement of the participle, when followed by an infinitive without a preposition; and we advise the learner to adhere strictly to them, as it is the only means of avoiding errors: and if he finds examples contrary to the above rules, (and there are many of that kind), he is to disregard them as incorrect, and rather obsolete.

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### RULE XCIX.

ON THE AGREEMENT OF PARTICIPLES ACCOMPANIED WITH MORE SUBSTANTIVES THAN ONE, EITHER CONNECTED BY THE CONJUNCTION *e*, OR SEPARATED BY THE PREPOSITION *con*.

When the past participle governs or is governed by more substantives than one, either of the same or of different genders and numbers, it is made to agree with the nearest substantive, whether the participle in question precedes or follows them.

B. 10. 5. *Il cavaliere udita la domanda e la proferta della donna seco propose*; the gentleman, being made acquainted with the demand and proposal of the lady, resolved. *Udita* governing both substantives of the feminine gender *domanda* and *proferta*, is made to agree with the nearest to it.

B. 10. 6. *Il quale poichè il giardin tutto, e la casa di Messer Neri ebbe veduta*; who, after he had seen the garden and house belonging to M. Neri. *Veduta*, governing *giardino* and *casa*, both substantives of different genders, is made to agree with *casa* a substantive feminine nearest to it, and not with *giardino* a noun of the masculine gender.

B. 10. 2. *E smontato, tutto solo fu messo in una camaretta, ed i cavalli e tutto l' arnese messo in salvo*; and

having alighted, he was led into a small room, and his horses and all his other effects were taken especial care of. *Messo*, being governed by *cavalli* and *arnese*, both substantives of the same gender but of different numbers, is made to agree with *arnese* a substantive singular nearest to it, and not with *cavalli* plural.

B. 3. 9. *E sentendo le donne e' cavalieri nel palagio del conte radunati*; and on hearing that the ladies and gentlemen were in the count's palace. *Radunati* being governed by *donne* and *cavalieri*, both substantives of different genders, is made to agree with *cavalieri*, a substantive masculine nearest to it, and not with *donne*.

Sometimes the participle taken in the same acceptation as above, is made to agree with the farthest substantive, but not equally correct.

B. 10. 9. *La donna e l' anella, e la corona avute dal nuovo sposo quivi lasciò*; the lady left there the rings and the crown which she had received from her new husband. *Avute* is made to agree with *anella* a substantive feminine plural, and not with *corona* its nearest substantive.

The past participle having for its subjects more pronouns or substantives than one, which are separated from one another by *con*, may be made to agree with the first subject, or with all of them, that is to say, if the first subject is singular, and that preceded by *con* is plural, the participle may either be put in the singular or plural.

B. 6. End. *Essendosi Dioneo con gli altri giovani messo a giuocare...Elisa disse*; whilst Dioneus and the other gentlemen were playing, Eliza said. *Messo* is made to agree with the first subject *Dioneo*.

B. 10. 6. *Il re co' suoi compagni rimontati a cavallo al reale ostiere se ne tornarono*; the king, with his attendants, mounted his horse and returned to the royal palace. *Rimontati* is made to agree with *re* and *compagni*.



If one of the subjects is feminine, and the other masculine, the participle, when put in the plural, is to agree with the masculine; but if they are all feminine, the participle is to be feminine.

B. 5. 10. *Essendosi la donna col giovane posti a tavola per cenare, ed ecco Pietro chiamò all'uscio*; the lady and the young man were no sooner seated at table, than Pietro knocked at the door. *Posti* is a masculine plural, though the subjects are of different genders.

B. 2. 7. *Io con due delle mie femmine, sopra il lido poste fummo*; I and two of my attendants were placed upon the shore. *Poste* feminine plural, because *io* a pronoun, and *due delle mie femmine*, are all feminine.

To put a noun or pronoun governed by a preposition instead of the nominative case, seems rather strange; but it will seem otherwise when we consider that *con* is placed in the above phrases instead of the conjunction *e*, thus, *Dioneo e gli altri giovani; il re e i suoi compagni, &c.*

The same rule is to be used in regard to adjectives.

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### RULE C.

#### SYNTAX OF ADVERBS.

Adverbs, like all other parts of speech, require an appropriate situation in the sentence, viz.—for the most part after the verb, frequently between the auxiliary verb and the participle, or between two participles, when both of them belong to the same auxiliary verb; as, *egli parla bene*, he speaks well; *io ho ben dormito*, I have slept well; *ella è stata molto stimata*, she was much esteemed.

Sometimes the same adverb is placed with propriety before the verb or after it; between the auxiliary and the participle, or after them both, as in the following examples.

B. 9. 6. *Il quale aperse la porta prestamente*; who quickly opened the door.

B. 9. 7. *Il quale prestamente s'arventava alla gola di costei*; which, (a wolf), hastily seized her by the throat.

B. 9. 6. *Pinuccio, tu sai bene come io sono agiato*; Pinuccio, you know very well how I am situated.

B. 9. 8. *Rispose Ciacco: ben sai, che io verrò*; you know very well that I shall come, answered Ciacco.

B. 9. 6. *Io non ho mai poscia potuto dormire*; I could no longer sleep.

B. 9. 6. *Pinuccio, io te l'ho detto cento volte*; Pinuccio, I told it to you a hundred times.

In these examples it is easily seen that the adverb, whether the same or a different word, is indiscriminately put before, in the middle, or at the end of a sentence, from which it appears that no determinate rule can be given for the placing of this part of speech on all occasions. The general rule may be of considerable use, but the easy flow and perspicuity of the phrase are the things which ought to be chiefly regarded.

#### Remarks on some Adverbs of particular construction, *Mai, Niente, Nulla.*

These adverbs, taken in a negative sense, may be used with or without the negative *non*, with this condition, that when they are accompanied with *non* they are to follow the verb, and when without it, they are to precede the verb.

Passavanti. *Il diavolo disse una volta a San Macario, se tu vegghi, io mai dormo, se tu t'affatichi operando, io non ho mai riposo*; the devil once said to St. Macarius, if you are always watching I never sleep; and if you use all your efforts in your works, I never rest.

B. 10. 2. *Il che l'abate udendo...rispose, ch'egli non ne voleva far niente*; on hearing which, the abbot answered he would do nothing (of what he said).

B. 8. 7. *Che niente la notte passata aveva dormito*; who had not slept at all the preceding night.

B. Fiam. *Nulla mancare a me, il sommo della beatitudine a tener reputava*; I thought I wanted nothing to reach the summit of happiness.

B. Lab. *E poi quando il bisogno viene, trovarmi non saper nulla*; and when need requires it, I find I know nothing.

These words, taken in an affirmative sense, are used without *non*, and are to follow the verb.

B. 8. 8. *Disse di voler esser più che mai amico di Zeppa*; he said he would be Zeppa's friend more than ever.

B. 9. 3. *Buffalmacco . . . il domandò, se egli si sentisse niente*; Buffalmacco asked him what was the matter with him.

B. 9. 3. *Potrebbe egli essere che io avessi nulla*; perhaps there may be something the matter with me.

Contrary to these rules some examples may be found in which these adverbs are sometimes put before the verb, though they affirm, and sometimes put after it, though they deny; but it is necessary to observe that when this happens, it is done under the rules of the figurative construction.

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### *Non, No, Sì.*

*Non*, a negative, is commonly to precede the verb which serves to deny.

B. 4. 10. *Ma chi è colui, che alcuna volta mal non faccia?* But who is there that some time or other doth not act amiss?

B. 4. 10. *Il che vorrei, che così a me avvenisse, ma non d'esser messo nell' arca*; which I wish may happen always to myself, but never to be put into a chest.

*Non*, as an expletive, is put after verbs expressive of fear, doubt, or suspicion, for something that is not wished to happen.

B. 1. 1. Dubitavan *forte*, non *Ser Ciappelletto gl' ingannasse*; they feared that Ser Ciappelletto deceived them.

Sacc. 84. *La donna e' l giovane udendo bussare, subito sospettarono che non fosse quello ch' era*; the woman and the young man on hearing a knock at the door, directly suspected what it was.

*Non*, as an expletive, is put before a verb finite, when *che*, with which it is accompanied, is a case of the comparative *più, meno, meglio*, &c. See the comparatives, page 269, for examples.

*Non* loses its last letter and joins with the following word when that word is *il* as a pronoun, not as an article; thus, *nol*.

B. 5. 1. *E quantunque la giovane sua compagnia rifiutasse, mai da se partir nol potè*; and although the young damsel refused his company, she could not get rid of him.

When instead of *il, lo, la, li, le*, follow, *non* may change its last letter into *l*, thus, *nollo, nolla, nolli, nolle*; but as this coalition is not frequently used, we refrain from giving examples.

*No* serves to answer in the negative.

Nov. Ant. *Avete voi più d'un capitano?* No, *dio, rispose il cancelliere*. Have you more than one captain? No, indeed, replied the chancellor.

*No* is used with the correspondence of *sì*.

B. Filoc. *Folle no, ma innamorato sì*; not mad, but in love.

*No* is used instead of *non*, when the verb with which it is accompanied is understood.

B. 5. 1. *Il vento poggiava in contrario intanto, che non che essi del picciol seno uscir potessero, ma o volessero, o no, gli sospinse alla terra*; the wind in the mean time was strongly against them, and drove them

ashore in spite of all they could do to prevent it; that is, *o volessero, o non volessero*.

When two negatives happen to be in the same phrase, one is to be *no*, and the other *non*.

B. 7. 2. *Disse la peronella: No, per quello non rimarrà il mercato*; no, this shall never break the bargain, said Peronella.

*No* and *sì*, used in answering, and preceded by a verb, are accompanied with *di*; thus, *di sì*, and *di no*.

B. 9. 1. *Dirò io di no della prima cosa, che m' ha richiesto?* shall I say no to her first request?

B. 4. 10. *La quale tornò, e disse di sì*; who came back and said yes.

### *Qua* and *Qui*.

These two adverbs signify *here, in the place where we are*, and are indifferently used for one another.

B. Introd. *Noi dimoriamo qui*; we live here.

B. 2. 1. *Egli è qua un malvagio uomo*; here is a wicked fellow. Instead of *qui* and *qua*, *ci* may be used when it refers to a place mentioned before.

B. 1. 1. *Io non vorrei che voi guardaste, perchè io sia in casa di questi usurieri*; *io non ci ho a fare nulla, anzi ci era venuto per dovergli ammonire*; I would not have you think so, because you see me in the house of these usurers; I have no concern in it, but I came here merely to admonish them.

*Ci* repeated is used for *qui*, in this *or* to this house; *casa* being mentioned before.

*Ci* is changed into *ce* when it is followed by one of the relative pronouns, *lo, la, li, le, ne*. See conjunctive pronouns for examples, page 299.

### *Costì* and *Costà*.

These two adverbs signify *there, where you are, or rather, there, where a person is, and is addresssd*: the

former denoting a precise or determinate place, and the latter rather an indeterminate one, or without precision.

B. 7. 9. *Io vidi levarvi e porvi costì, dove voi siete a sedere*; I saw you get up and place yourselves there where you are sitting. *Costì* a precise place, which the person that speaks of it points out.

B. 3. 1. *Se voi mi metteste costà entro, io vi lavorerò l'orto*; if you will place me there, I'll do your business for you. *Costà* an indeterminate place, as the person speaks of a garden which he does not see.

*Là, Colà, Ivi, Quivi, Ci, Vi.*

All these adverbs signify *there, thither*, or in that place which is distant from the speaker and the person who is spoken to.

*Là* and *colà* are commonly put after the verb.

B. 4. 10. *Cominciarono a dire: Chi è là?* They began to say, Who is there?

They are used when followed by *dove, ove, onde*, with the former of which *là* generally makes one word, thus, *laddove*.

B. 6. 1. *Essendo forse la via lunghetta di là onde si partivano, a colà dove tutti a piè d'andare intendevano*; as the way was rather long from whence they set off, whither they were to go on foot.

These two adverbs are also used when they have the correspondence of *qua* and *qui*.

B. 8. 7. *Senza star ferma or qua or là si tramuta piangendo*; and weeping, she wanders about here and there.

B. 4. 8. *Tu ti divertirai molto migliore...là che qui non facesti*; you will amuse yourself better...there than you have done here.

*Ivi* and *quivi* may be used either before or after the verb, or one for another, at the option of the writer or speaker.

*Ci* and *vi*, signifying *there*, are commonly placed before the verb; and are indifferently used one for another; but if there be any difference, it is that *ci* is used in speaking of places which the speaker is acquainted with, or near to, and *vi* is used in speaking of places far off.

B. Lab. *Veramente ci sono io altre volte stato*; Indeed I was there some time ago.

B. 5. 3. *Disse la giovane; e come ci sono abitanze presso da potere albergare? A cui il buon uomo rispose: non ci sono in niun luogo sì presso*; the lady said, and how far is it to any inn, where I may put up? to whom the good man answered: there is none near enough.

B. 3. 1. *Il luogo è assai lontano di qui, e niuno mi vi conosce, se io so far vista d'esser mutolo, per certo io vi sarò ricevuto*; that place is very far from hence, and nobody there knows me, and if I can play the part of a dumb person, I shall without doubt be received there.

### *Donde* and *Onde*.

These adverbs signify *whence* or *from whence*, and are indifferently used.

B. 2. 3. *Cominciò piacevolmente a ragionare e domandar chi fosse, donde venisse e dove andasse*; and she began to converse kindly with him, and inquired who he was, whence he came, and whither he was going.

B. 2. 9. *La buona femmina tornò per la cassa sua, e colà la riportò onde levata l'avea*; the good woman came for her chest, and carried it back to the place from whence she had taken it.

These two adverbs are sometimes used as *relatives*, which see page 331 for examples and construction.

Many more adverbs of particular construction might be inserted here; such as, *così, come, tanto, quanto, più, meno, meglio, peggio, molto*; but as we have sufficiently

spoken of them in treating of comparatives and superlatives, page 263, we refer the learner to those places.

Some modern grammarians assert that the adverbs of quantity, such as, *tanto*, *quanto*, *altrettanto*, *molto*, *poco*, *troppo*, being accompanied with a substantive, become adjectives. This, however, is not the case, as the adverb, being naturally indeclinable, cannot be made an adjective by declining it, or rather by making it agree with the substantive; and in the phrases, *datemi tanto pane quanto ne potrò mangiare*; *comprate tanti libri quanti ne avete bisogno*; *vi sono troppi maestri*, &c. *tanto*, *tanti*, *quanto*, *quanti*, *troppi*, are not adverbs turned into adjectives, but mere adjectives, which may be easily seen in their English translation. Give me *as much bread as (much bread)* I shall be able to eat. Purchase *as many books as (many books)* you want. There are *too many* masters.

In the first part, we gave a list of the principal adverbs compounded of more words than one, which cannot be found in dictionaries; but we must inform the learner that there are a great many of different significations, with which to be well acquainted, it is necessary to consult our Dictionary of Peculiarities.

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#### SYNTAX OF PREPOSITIONS.

In the second part of this grammar we laid down a list of prepositions, particularizing the cases which they govern; nothing now remains but to speak of their situation, and to make some remarks on the principal of them.

#### RULE CI.

The preposition is commonly placed before the case which it governs.

B. 2. *Passando un giorno davanti la casa, dove la bella donna dimorava*; passing one day before the house where the lady dwelt.



G. Vill. *Stando all' assedio di Genova presso di cinque anni*; he being at the siege of Genoa about five years.

Sometimes the case governed by the preposition, being a pronoun personal, is put before the verb, and the said preposition remains isolated after the verb.

B. 2. 5. *Or via mettiti avanti, io ti verrò appresso*; Now then, go on, I will follow thee. That is *io verrò appresso a te*.

N. Ant. 18. *Il tesorier prese quelli marchi, e mise un tappeto in una sala, e versollivi suso*; the treasurer took those marks, and putting a carpet in a drawing-room, threw them upon it. That is, *e li versò sopra di esso*.

As to the situation of the preposition together with its case, there is no fixed rule; sometimes it is put before, other times in the middle, and more frequently at the end of a sentence; as in the following examples.

B. 1. 7. *Avanti ora di mangiare pervenne là dove lo abate era*; he arrived at the abbot's house before dinner. *Avanti ora* a preposition with its case in the beginning.

B. 2. 3. *Camminando adunque il novello abate ora avanti, e ora appresso alla sua famiglia, gli venne nel cammino presso di se veduto Alessandro*; the new abbot then riding sometimes before his company, and sometimes behind it, got sight of Alexander on the road next to himself. *Avanti, appresso, and presso*, prepositions with their cases, in the middle of the sentence.

B. 3. 3. *Non molto dopo a questo convenne al marito andare infino a Genova*; not long after, her husband was obliged to go to Genoa. *Infino* with its case at the end of the sentence.

In these examples Boccaccio might also have said, *pervenne avanti ora di mangiare là, &c.*, or *pervenne là, dove lo abate era, avanti ora di mangiare, &c.* without committing a fault. In this respect it is the ear only which we are to consult, especially when it has been accustomed, by reading the best authors, to similar expressions.

## REMARKS ON SOME PREPOSITIONS.

*Verso, Inverso, Alla volta.*

These prepositions, signifying *towards* or *to*, are used indifferently for one another.

B. 2. 8. *In povero abito n'andò verso Londra*; he went to London in mean apparel.

B. 2. End. *Presero adunque . . . inverso un giardinetto la via*; they walked to a small garden.

Firenzuola. *Preso quel rasojo in mano, se n' andò alla volta sua*; he took that razor in his hand, and went up to him.

*Fino, Infino, Sino, Insino.*

These prepositions are used indifferently for one another, and signify *till*, *until*, *as far as*.

*Lungi, Lontano, Discosto.*

These prepositions signify *far*, *distant*, and are used indifferently for one another. *Discosto*, however, is not so much made use of as the other two.

*Accanto, Allato, Dallato, Di costa, Appresso, Vicino, Presso, Appò, Rasente.*

All these prepositions signify *by*, *by the side*, *near*, *close*, but they are differently used.

*Accanto, allato, dallato, di costa, appresso*, and *rasente*, are used in speaking of a proximity, *close by*.

B. 9. 6. *La quale allato del letto pose la culla*; who put the cradle by the bed-side.

B. 3. Beg. *Fattosi aprire un giardino che di costa era al palagio in quello . . . se n' entrarono*; they entered a garden which was by the side of the palace.

F. Sacc. 29. *Fece un foro con un succhio in quel muro rasente a quella pentola*; he bored a hole with a wimble in the wall close by the pipkin.

B. 1. 6. *Emilia la quale appresso la Fiammetta sedea* ; Emilia, who was seated by Fiammetta's side.

*Vicino* and *presso* are used in speaking of a proximity, but not very close.

B. 2. 4. *Presso a Salerno è una costa, la quale gli abitanti chiamano la costa di Malfi* ; near Salerno there is a coast which the inhabitants call the coast of Malfi.

B. 5. 2. *Vicin di Cilicia è un isoletta chiamata Lipari* ; near Sicily is a small island called Lipari.

### *Contro* and *Contra*.

These two prepositions signify *against*, and are used indifferently for one another ; as, *contro lui*, against him ; *contra di te*, against thee. Some grammarians have made a rule, which is to use *contra* when it governs the accusative or the genitive, and *contro*, when it governs the dative ; and though many examples are found in which these prepositions are used indiscriminately, we think this distinction good, as putting the dative after *contra*, would sound rather unpleasant to the ear.

B. 1. 6. *Lui domandò se vero fosse ciò, che contro di lui era stato detto* ; he asked, whether it were true what they had said against him. *Contro* with the genitive.

B. 1. 4. *Acciocchè poi non avesser cagione di mormorar contra di lui* ; in order that they might not have occasion to speak against him. *Contra* with the genitive.

B. Introd. *Niun' altra medicina essere contro alle pestilenze migliore* ; no other remedy was a better preservative against the plague. *Contro*, and not *contra*, with the dative.

### *Dirimpetto*, *Rimpetto*, *A fronte*.

These prepositions signify *over against*, *opposite*, and are used indifferently for one another. *A fronte*, however, is not so familiarly used as the other two.

*Giusto, Giusta, Secondo.*

These prepositions signify *according to*, and have been used indifferently for one another. The two first are at present rather obsolete.

*Eccetto, Salvo, Fuori, Infuori.*

These prepositions signify *except, but*, and are indiscriminately used for one another.

The above prepositions, as well as those of which we gave a list in the second part of this grammar, have a great many more significations besides those assigned to them, all of which, together with their analogous examples, will be found in our Dictionary of Peculiarities.

## SYNTAX OF CONJUNCTIONS.

Conjunctions, as we observed page 229, serve to connect sentences. They do not govern any case, but moods, and of these we will speak in this part of the grammar.

## RULE CII.

There are conjunctions which govern the infinitive, others govern the indicative, some the subjunctive, and most of them both the indicative and the subjunctive, according to the signification of the verb which precedes them.

B. 6. 6. *Una novella, nella quale, quanta sia la lor nobiltà si dimostra, senza dal nostro proposito deviare*; a story in which their great nobility is exhibited without deviating from our subject. *Senza* with the infinitive *deviare*.

B. 4. 6. *E comechè questo a' suoi niuna consolazione sia, pure a me...sarà un piacere*; and although it is no consolation to his own relations, it will afford me pleasure. *Pure* with the indicative *sarà*.

B. 2. 2. Acciocchè *egli niuna sospezion prendesse*; and in order that he might not suspect. *Acciocchè*, with the subjunctive.

B. 5. 9. *Dovete adunque sapere, che Coppo di Borghese Domenichi...essendo già d'anni pieno si diletta*; you must know, therefore, that Coppo di Borghese Domenichi, in his old age, took pleasure.

B. 7. 9. *Voglio ch'ella mi mandi una ciocchetta della barba di Nicostrato*; I wish that she would send me a lock of Nicostratus's beard.

In these two last examples *che* governs both the indicative and the subjunctive, viz.—*si diletta* and *mandi*; the former is in the indicative, because *sapere*, which governs *che*, is in an affirmative sense, and the latter is in the subjunctive, because *voglio*, which governs *che*, is expressive of a wish, as we said page 386.

The conjunctions that govern an infinitive are *dopo*, *per*, *senza*, and all those that are attended by a preposition, such as *prima di*, *avanti di*, *in vece di*, *oltre a*, &c.; as *dopo aver detto*, after having said, *per andare*, in order to go; *senza dire*, without saying; *prima di partire*, before going, &c.

Those that govern the subjunctive are—

acciocchè .....	<i>that</i>
affinchè .....	<i>in order that</i>
ancorchè .....	<i>though</i>
anzi che .....	<i>before that</i>
avanti che.....	<i>before that</i>
avvegnachè .....	<i>though</i>
benchè .....	<i>although</i>
caso che.....	<i>in case that</i>
come se .....	<i>as if</i>
come chè .....	<i>although</i>
con patto che.....	<i>on condition that</i>
dato che.....	<i>suppose that</i>
innanzi che .....	<i>before that</i>
purchè .....	<i>provided that</i>
quando anche .....	<i>although</i>
quasi.....	<i>as if</i>
quantunque.....	<i>though</i>

pognamo che.....	suppose that
prima che.....	before that
senza che.....	without that
contuttochè.....	although

Here are a few examples:—

B. 4. 10. *Ella, che medica non era, comechè medico fosse il marito, senza alcun fallo lui credette esser morto*; she, who was not a physician, although her husband was one, thought he was dead. *Comechè* with *fosse* subjunctive.

B. 3. 8. *La medicina da guarirlo so io troppo bene fare, purchè a voi dea il cuore di segreto tenere ciò, che io vi ragionerò*; the remedy, in such a case, I know well how to apply, provided you will keep it a secret. *Purchè* with *dea* subjunctive.

B. 7. 8. *Èra Arriguccio, contuttochè fosse mercante, un fiero uomo, ed un forte*; although Arriguccio was a merchant, he was a stout warlike man. *Contuttochè* with *fosse* subjunctive.

Although it is the nature of the above conjunctions to be accompanied with the subjunctive, we find nevertheless, in good writers, some of them accompanied also with the indicative.

B. 2. 10. *Benchè a me non parve mai che voi giudice foste*; although I never thought you were a judge. *Benchè* with *parve* indicative.

B. 2. 8. *La sanità del vostro figliuolo nelle mani della Giannetta dimora, la quale il giovane focosamente ama, comechè ella non sene accorge per quello ch' io vegga*; the welfare of your son lies in the hands of Jeannette, with whom the young man is desperately in love, although, by what I perceive, she knows nothing of it. *Comechè* with *accorge* indicative.

Many more examples of this kind would be laid down, but we refrain from doing so, as we do not wish the student should swerve from the general rule, which is to accompany the above conjunctions with the subjunctive, and never with the indicative.

The conjunctions that sometimes govern the indicative, and sometimes the subjunctive, are—

fino che.....	} <i>till or until</i>
finchè.....	
finattantochè .....	
infino che .....	
infinchè .....	
infinattantochè .....	
perchè.....	<i>why</i>
quando .....	<i>when</i>
se .....	<i>if</i>
sebbene .....	<i>though</i>
se bene .....	<i>although</i>
che .....	<i>that</i>
conciossiachè .....	} <i>for</i>
conciossiacosachè .....	

All those signifying *till* or *until* are found with both moods indicative and subjunctive.

B. 5. 10. *Chi te la fa, fagliele, e se tu non puoi, tienlati a mente finchè tu possa*; to him who plays you a trick, play another, and if you cannot, bear it in mind until you can. *Finchè* with the subjunctive *possa*.

Trat. Sap. *Lo mio cuore non può essere in pace, finattantochè egli non si riposi in voi*; my heart cannot rest, till it finds its repose in you. *Finattantochè* with the subjunctive *riposi*.

B. 8. 7. *Che alcun non v'entrasse dentro, infinattantochè egli tornato fosse*; that nobody should enter until his return. *Infinattantochè* with the subjunctive *fosse*.

B. 10. 4. *Niuna doversi muovere del luogo suo, finattantochè io non ho la mia novella finita*; none of you are to stir from your places, till I put an end to my story. *Finattantochè* with the indicative *ho finita*.

B. 5. Beg. *Su per le rugiadosè erbe, infinattantochè alquanto il sole fu alzato, colla sua compagnia diportando se n' andò*; she and all the company walked leisurely upon the dewy grass until the sun was a little higher.

It is to be observed that, in the above examples, the subjunctive is used when the action of the verb denotes

futurity, and the indicative when it denotes past or present time.

It is further to be observed that these conjunctions may sometimes be accompanied with the negative *non*, as is seen in the second of the above five examples, and also the fourth, *finattantochè egli non riposi, finattantochè io non ho, &c.*

*Che* is accompanied with the indicative, except when the preceding verbs are expressive of *fear, doubt, command, &c.* See page 386.

*Conciossiachè*, and *conciossiacosachè* may indifferently govern either the indicative or the subjunctive; but as they are not very much in use at present, we forbear giving examples.

*Perchè*, whether interrogative or affirmative, is accompanied with the indicative; but it governs the subjunctive, when it is used for *acciocchè, benchè*, or any conjunction governing the subjunctive.

B. 3. 8. *E perchè cagione? disse Ferondo. Dice il monaco, perchè tu fosti geloso; and wherefore? said Ferondo. The monk replied, because you were jealous.*

Passavanti. *Perchè vuole Iddio? Perchè Iddio s'è vuole; Why will God have it so? Because it is His will.*

In these two examples *perchè* is accompanied with *fosti* and *vuole* verbs both in the indicative.

B. 9. 9. *La 'ncominciò a battere, perchè 'l passasse; he gave her some severe discipline in order to cure her. Perchè instead of acciocchè, and therefore passasse in the subjunctive.*

B. Fiam. *Or che da amare, perchè io voglia, non mi posso partire; now I cannot forget my passion although I would. Perchè instead of benchè, and therefore voglia in the subjunctive.*

*Quando* is accompanied with the indicative, except when it is used in the sense of *se*.

B. 9. Proem. *Cominciavansi i fioretti per li prati a levar*



*suso*, quando *Emilia levatasi*, fece le sue compagne *parimente chiamare*; the flowers in the meadows were just getting up their stems, when Emilia left her bed, and sent for her companions. *Quando* with the indicative *fece*.

B. 6. 1. *Quando voi vogliate, io vi porterò gran parte della via che andare abbiamo a cavallo*; if you like I will carry you (on my horse) a great part of the way which we have to go. *Quando* in the sense of *se* with the subjunctive.

*Se* joined with the present tense is to govern the indicative.

B. 2. 8. *Caccia via la paura, e dimmi se io posso intorno al tuo amore adoperare alcuna cosa*; away with your fears, and tell me whether I can do any thing to console you. *Se* with *posso* indicative.

But when something contingent or doubtful is implied, *se* is accompanied with the subjunctive.

B. 1. 2. *Io son del tutto, se tu vuoi, ch' io faccia quello di che tu m' hai cotanto pregato, disposto ad andarvi*; I am fully resolved to go thither, if you will have me do what you have so much solicited. *Se* with *vuogli* subjunctive.

*Se*, in the sense of *così*, a particle expressive of desire or entreaty, governs the verb in the subjunctive.

B. 7. 7. *Dimmi se Dio ti salvi, Egano*; tell me, pray, Egano.

*Se*, joined with the imperfect tense, governs it in the indicative whenever the action is entirely past.

Buonmattei. *E se quelle che avevano la materia Latina, avevano all' incontro*; and if those (words) which were derived from the Latin, had on the contrary. *Se* with the imperfect of the indicative *avevano*, because the action is entirely past.

But if the action implies futurity, the verb is to be put in the subjunctive.

B. 4. 8. *Si dispose, se morir ne dovesse, di parlarle esso stesso*; he resolved to speak to her himself, though it might cost him his life. *Se* with the imperfect of the subjunctive *dovesse*, because the action implies futurity.

B. 8. 7. *Dirai alla mia donna, che di questo non stea in pensiero, che se il suo amante fosse in India, io glielo farò prestamente venire*; tell your mistress that she need give herself no trouble; for were her lover in the Indies, I could send him to her in an instant. *Se* with the imperfect of the subjunctive *fosse*, because the action implies futurity.

*Se*, joined with the pluperfect, governs it in the subjunctive always, without exception.

Ganganelli. *E se diviso non fosse il paese in tanti governi diversi*; and if the country were not divided into so many different governments. *Se* with the pluperfect of the subjunctive *fosse diviso*.

Buonmattei. *E se non mi fosse sì nota la somma cortesia vostra*; and were I not acquainted with your great kindness. *Se* with the pluperfect of the subjunctive *fosse nota*.

*Se bene* or *sebbene* commonly governs the indicative.

Gelli. *Perchè sebbene i giovani l' aumentano, e' non sanno di poi mantenerle*; for although young people sometimes enlarge them (cities), they know not how to govern them afterwards. *Sebbene* with the indicative *aumentano*.

Guicciardini. *E nondimeno dalla banda del campo, se bene le opere fossero finite, si procedeva con qualche lentezza*; nevertheless, they went on slowly on the side of the camp, although all the works were at an end. *Sebbene* with the subjunctive *fossero*.

These are the principal conjunctions whose construction is worthy of observation; all the others are generally accompanied with the indicative, and as they

are not attended with any difficulty, they require no examples.

## SYNTAX OF INTERJECTIONS.

There is not much to say about interjections, as they do not govern any case ; and the list of them, which we have given in the first part, is sufficient for the information of the learner. Some grammarians, however, have made some of them, such as, *bravo*, *bravissimo*, *zitto*, *quieto*, agree with the person or persons which we want to praise or command ; as, *bravo*,<sup>m</sup> *brava*,<sup>f</sup> *bravi*,<sup>mp</sup> *brave*,<sup>fp</sup> *zitto*,<sup>m</sup> *zitta*,<sup>f</sup> *zitti*, *zitte*.

This, though contrary to the rules of the grammar, which calls interjections indeclinable, seems to be approved of by custom, and where custom prevails, every thing must give way to it.

## PART IV.

## OF ORTHOGRAPHY AND PROSODY.

Orthography teaches the art of writing correctly all the words of a language, according to the rules established by the best writers; and Prosody gives the rules for their proper pronunciation.

As in order to write and pronounce properly, it is necessary to be acquainted with the various rules of retrenching, augmenting, and syncopating words, dividing them into syllables, placing the accent and apostrophe, we have divided the whole into eight chapters, and concluded this part with two additional ones, which treat of punctuation, and the use of the capital letters, making in all ten chapters, as follows:—

## ORTHOGRAPHY.

- I. Rules for retrenching words.
- II. Rules for augmenting words.
- III. Rules for syncopating words.
- IV. Rules for dividing words.
- V. Rules for compounding words.

## PROSODY.

- VI. Rules for placing the accent.
- VII. Rules for placing the apostrophe.
- VIII. Quantity.

## ADDITIONS.

- IX. Punctuation.
- X. Use of capital letters.

With respect to Orthography, we have laid down no general rules concerning the spelling of all words; but we have only treated of those words which require particular observations, and which cannot be found in Dictionaries.

With respect to Prosody, we have refrained from speaking of emphasis, tone, pause, &c., because they are common to all languages; nor have we alluded to the laws of versification, because it is not our intention to teach the art of poetry; but our aim tends only to communicate to learners the proper and necessary rules to express and write down their ideas in elegant prose.

## CHAPTER I.

## RULES FOR RETRENCHING OR ABRIDGING WORDS.

WORDS may be abridged either in the beginning or the end.

The use of retrenching words in the beginning was very frequent in ancient writers; at present, however, it is not common; but we have laid down the following rules, in order that the learner may be acquainted with them, without caring to imitate them.

1. Words beginning with the letter *i*, followed by one of these three liquid letters, *l*, *m*, *n*, and preceded by a word ending with a vowel, may lose the *i* and take an apostrophe.

B. 1. 5. Chi 'l saprà? egli nol saprà persona mai.

B. 2. 9. Il domandò, se lo 'mperadore gli aveva questo privilegio conceduto.

B. 2. 9. Lo 'ngannatore rimane a' piè dello 'ngannato.

Instead of *chi il*, *l'imperadore*, *l'ingannatore*, *dell' ingannato*.

It is to be observed, that if one of the liquid letters, *l*, *m*, *n*, is followed by another liquid, or by a vowel, the abridgment cannot take place: thus we cannot write *la 'liade*, *fu 'nabile*, *lo 'lluminato*; but *la Iliade*, *fu inabile*, *l' illuminato*.

That if the accent falls on the *i*, with which the word begins, that retrenchment cannot take place; thus we cannot write *la 'nclita*, *lo 'mpeto*; but *l' inclita*, *l' impeto*.

Before we proceed to speak of words that admit of abridgment at the end, we are to observe, that all words in the Italian language end in a vowel, except *con*, *in*, *non*, *per*; *il* and all its derivatives that coalesce with prepositions, such as *del*, *al*, *dal*, *nel*, *sul*, *col*, *pel*, composed of *di il*, *a il*, *da il*, *in il*, *su il*, *con il*, *per il*. Hence it happens, that to render the discourse more energetic, or to avoid some unpleasant sound that may occur in the meeting of a double vowel, words are abridged of one, two, and sometimes three letters; but this is to be done with great caution, otherwise, instead of giving energy to discourse, it is rendered weak and disagreeable to the ear.

The following rules do not comprehend verbs.

1. The articles *lo*, *la*, *gli*, *le*, with all their derivatives, are abridged before words beginning either with vowels or consonants. See page 48.

2. Words ending in *le*, *lo*, *ne*, *no*, *re*, *ro*, as separated syllables, and preceding another word beginning with a consonant, may drop their last vowel: as,

*Mal caduco*, *gentil donna*, *vol veloce*, *benivol signore*, *cotal libro*, *can sozzo*, *pan bollito*, *uman signore*, *van soggetto*, *fin qui*, *cuor sincero*,

*mar turbato, odor soave, color brillante, &c.*; instead of *male, gentile, volo, benivolo, cotale, cane, pane, umano, vano, fino, cuore, mare, odore, colore.*

*Nero, pero, melo* (apple tree), *velo* (veil), *riparo*, are never abridged.

If *le, lo, ne, no, re, ro*, are not syllables by themselves, but a part, the abridgment cannot take place: as,

*Sofocle, anglo, vigne, pegno, acre, lavacro*; and not *sofocl', angl'*, &c.

5. Words ending in *lle, llo, nno, rro*, preceding another word beginning with a consonant, may drop, with the last vowel, also one of the consonants: as,

*Val di Demona; caval donato; don Francesco; car trionfale, &c.* instead of *valle, cavallo, donno, carro.*

*Apollo, colle* (hill), *collo* (neck), *corallo, cristallo, fallo, snello, spillo*, are never abridged.

4. *Bello, santo, frate, grande*, standing as adjectives, and preceding a substantive beginning with a consonant, may drop their last syllable: as,

*Bel giovane, san Giovanni, fra Francesco, gran signore, &c.*

If the following substantives begin with a vowel, these words lose only the last vowel and take an apostrophe: as,

*Bell' angelo, sant' Antonio, frat' Eugenio, grand' amico.*

5. The numeral nouns *uno, ventuno, trentuno*, and all those ending in *uno*, are abridged before words beginning with a vowel or a consonant.

6. The demonstrative pronouns *questo, quello, cotesto, &c.*, are also abridged, some before words beginning with a vowel only, and some before those beginning either with a vowel or with a consonant. See page 101.

7. The relatives *che* and *quale* are also abridged. See page 104.

8. The pronouns personal *egli* and *ella*, with all their derivatives simple, such as *mi, ti, si, lo, la, gli, li, le, ci, vi*, and compound, such as *melo, telo, selo, glielo, celo, velo, &c.* are likewise abridged. See personal pronouns, page 91.

9. Indeterminate pronouns, such as *niuno, ciascuno*, and all those ending in *uno, altro, &c.* are also abridged before words beginning with vowels and consonants. See page 107.

10. The propositions *con, per, su, in*, united with the articles, admit of abridgment. See page 50.

RULES FOR ABRIDGING VERBS.

11. All words derived from verbs, having one of the liquid letters, *l, m, n, r*, for their last but one, may lose their last vowel, before another word beginning with a consonant.

B. 8. 5. Se vi *cal* di me, venite meco infino al palagio. *Cal* for *cale*.

B. Conclus. *Direm* noi perciocchè e' nuoce a' frebbicanti, ch' e' sia malvagio? *Direm* for *diremo*.

B. 10. 8. Avvenne dopo alquanti mesi che gli amici di Gisippo, ed i parenti *furon* con lui. *Furon* for *furono*.

B. 4. 1. Costei non senza cagione, dovergliene *aver* donato. *Aver* for *avere*.

Words having for their last but one two *l's*, two *m's*, &c. may drop, together with their last vowel, one of the liquids.

Firenzuola. In quelle che *fan* riguardevole, e difendono lo animo. *Fan* for *fanno*.

B. 1. 2. E credendosi *tor* certi veli. *Tor* for *torre*.

12. All persons ending in *ai* and *ei*, being followed by one of these particles, *mi, ti, gli, le, ci, vi, ne*, may drop the *i* and coalesce with the particle: as,

B. 9. 3. E *farami* ogni cosa recare alla bottega. *Farami* for *farai mi*.

B. 9. 3. E *darele* tante busse, che io la rompereì tutta. *Darele* for *darei le*.

B. 9. 3. Ed io ti manderò di quel beveraggio stillato, e *comincierane* a bere un buon bicchiere. *Comincierane* for *comincerai ne*.

13. The second person singular of the second imperfect and conditional, followed by *tu* its own pronoun, loses *ti*, and coalesces with the said pronoun.

B. 3. 3. Ove *fostù* stamane, poco avanti al giorno? *Fostù* for *fosti tu*.

B. 9. 3. Sì *potrestù* aver cavelle, non che nulla. *Potrestù* for *potresti tu*.

This abridgment, as well as that of the preceding rule, though frequently used by authors of note, is considered to be rather obsolete, and not to be imitated.

14. The third person plural of the second imperfect, when regular, may be abridged of one, two, or three letters, before another word beginning with a consonant.

B. 5. 3. E tutti pascendosi, senza altro lasciarvi, il divorarono e *andar* via. *Andar* for *andarono*.

B. 5. 3. Costoro *cominciaron* fra loro ad aver consiglio. *Cominciaron* for *cominciarono*.

In like manner, we may say, *amaro* for *amarono*; *credero* for *crederono*.

15. All verbal words being abridged before the particles *mi, ti, si, gli, le, ci, vi, ne*, and also when these particles are compounded thus, *melo, mene, telo, tela, &c.* are to be joined with them, making one word.

B. 9. 10. Nè piu ci ha modo da *poterla* rifare. *Poterla* for *potere la*.

B. 3. 3. Acciocchè voi crediate, ch' io abbia ragione...di *rammaricarmi*. *Rammaricarmi* for *rammaricare mi*.

B. 3. 3. Figliuola mia, tu facesti quello, che far dovevi, *di mandarnelo*, come facesti. *Mandarnelo* for *mandare nelo*.

B. 8. 7. *Andiamcene* in camera. *Andiamcene* for *andiamo cene*.

B. 9. 1. Ma il senno da una valorosa donna usato a *torsi* da dosso due che contro il suo piacere l'amavano, cognoscerete. *Torsi* for *torre si*.

In like manner, we say, *sarebbermi* for *sarebbero mi*, *avranno lo* for *avranno lo*. *Daremi* for *daremo li, &c.*

16. *Dici, fece, sei, tieni, toglì, voglio, vuoi, vedi*, are abridged before words beginning with a vowel or consonant; thus, *di', fe', se', te', to', vo', vuo', ve'*.

Varchi. Che di' tu? *Di'* for *dici*.

B. 9. 9. Donna ancor *se'* tu quel che tu suogli. *Se'* for *sei*.

B. 9. 4. Deh perchè non mi *vuo'* tu migliorar qui tre soldi. *Vuo'* for *vuoi*.

B. 9. 1. La fante *fe'* la risposta alla donna. *Fe'* for *fece*.

B. 8. 7. Ora non ti *vo'* dir più. *Vo'* for *voglio*.

B. 4. 3. *Te'* questo lume, buono uomo, e guata s' egli è ben netto. *Te'* for *tieni*.

*To'* is better used in poetry.

#### GENERAL REMARKS ON THE ABRIDGMENT OF WORDS.

The last word of a period, or part of a sentence where there is a pause to be made, is never abridged; but this liberty is permitted to poets.

Words whose last letter is accented, cannot be abridged, except *benchè* and *perchè*, which though accented, may drop the *è* and take an apostrophe, when followed by a word beginning with a vowel.

B. 8. 5. *Bench'* ella fosse contraffatta della persona.

Varchi. *Perch'* ei nol sa.



Words ending in a diphthong, are never to be abridged, except *Antonio*, *demonio*, *testimonio*, which are sometimes spelt *Anton*, *demon*, *testimon*, when followed by a word beginning with a consonant: thus, *Anton Maria*, *demon crudele*, *testimon fedele*.

Words ending in *a*, may lose the *a* and take an apostrophe, before another word beginning with a vowel, and especially when that vowel is an *a*; as, *bell' amica*, *sol' urna*, *senz' appoggio*; but they cannot be abridged before words beginning with a consonant, so that we are not to say, *una sol volta*, *egli non consol nessuno*; but *una sola volta*; *egli non consola nessuno*. We must except, however, *ora*, an adverb, with all its derivatives, such as *allora*, *ognora*, *tuttora*, *talora*, *ancora*, &c. which may drop the last *a* before words beginning with a consonant.

B 3. 1. *Or bene*, come faremo?

B. 1. 2. Sono più tanto *ancor* migliori, &c.

*Che*, *se*, *ogni*, are not abridged of their last vowel, unless the following words begin with the same letter as those words end with.

B. 3. 7. Pregandolo, che se per la salute di Aldobrandino era venuto, *ch' egli s'avacciasse*. *Ch' egli* for *che egli*.

In like manner, we say *s' egli*, not *s' io* for *se io*; *ogn' intorno*, *ogn' ingrato*; but not *ogn' amico*, *ogn' animale*, for *ognia mico*, *ogni animale*.

*Anche* and *qualche* are subject to the same rule as *che*, and though they are found abridged before words beginning with any vowel, we advise the student to adhere to the rule we have laid down.

Words ending in *ce*, *ci*, *ge*, *gi*, are never to be abridged of the *e* or *i*, unless the following word begins with the same vowel; as, *voc' eminente*, *dolc' imenei*, *piagg' erbe*, &c.; *preg' illustri*, &c. and even this ought to be done with caution, and we advise the student to write those words entire: thus, *voce eminente*, *dolci imenei*, as it is more harmonious.

The plurals of nouns are never to be abridged, unless their last letter is the same as that with which the following word begins; and then an apostrophe is inserted; as, *gentil' Inglesi*, *fedel' Italiani*, &c. We are to except *belli*, *cavalli*, *fratelli*, *capelli*, *animali*, *tali*, which are sometimes abridged before words beginning with vowels or consonants; thus, *be'*, *cava'*, *frate'*, *cape'*, *anima'*, *ta'*; but we must inform the student that words thus abridged, are used with more propriety by poets, than by those who wish to write or speak in prose.

*Grande*, however, may be abridged in the plural, in prose, and it is very frequently found.

B. 5. 3. Le quali (brigate) molte volte ne fanno di *gran dispiaceri*.

All words derived from verbs, that, as we said above, may be

abridged before another word beginning with a consonant, cannot be conveniently abridged before words beginning with a vowel, and especially infinitives; therefore the student is never to say, *cercar altrui, amar amici, portar ancora*, but *cercare altrui, amare amici, portare ancora*.

The first person singular of the indicative present ending in *lo, mo, no, ro*, having the accent on the last syllable but one, is never abridged; therefore, the student is never to write, *consol, dom, don, ador*, but *consolo, domo, dono, adoro*. *Sono*, however, may be abridged; as,

B. 8. 9. E oltre a ciò *son* Dottore di medicina.

The first person plural of the conditional is never to be abridged, in order not to confound it with the first person plural of the future: therefore the student is to write *daremmo* and not *darem, ameremmo* and not *amerem*.

The first and the third person of the imperfect of the subjunctive, are never to be abridged, unless the following word begins with the same vowel with which those persons end; thus we are to say,

B. 9. 1. Non ne *dovess'* io certo morire.

B. 9. 3. Ma così *foss'* io sano, come io non sono.

B. 9. 3. *Foss'* ella qui, gliel direi.

But not *dovess' andare* for *dovessi, foss' arrivate* for *fosse*.

The same may be said of the first and third persons of the conditional.

B. 9. 1. O se essi mi cacciasser gli occhj, o mi traessero i denti ...o mozzassermi le mani...a che *sare'* io.

B. 9. 2. Che *farebb'* egli in tal caso.

We conclude these remarks by saying, that no word is abridged before another word beginning with *s impura*; therefore, the student is never to say, *cercar stato, dover stare, amar studj*, but *cercare stato, dovere stare, amare studj*.

There are many more words that may be abridged, but they belong to poetry and not to prose.

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## CHAPTER II.

### RULES FOR AUGMENTING WORDS.

WORDS in Italian are frequently augmented both at the beginning and the end, to prevent that harshness of sound which arises from the clashing of several consonants together, as is seen in the following rules.

1. Words beginning with an *s* followed by another consonant, such as *studio*, *spirito*, &c. and being preceded by a word ending with a consonant, are augmented by an *i*, and sometimes an *e*, which are put in the beginning of the word before *s*; as—

B. 3. 7. Voi mi avete colto in *iscambio*. *Iscambio* for *scambio*.

B. 4. 10. Niuna cosa in casa sua durar poteva in *istato*. *Istato* for *stato*.

B. 8. 6. Per non *ismarrirle* e scambiarle, fece loro un certo segnaluzzo. *Ismarrirle* for *smarrirle*.

B. 8. 7. Le forze della penna sono troppo maggiori, che coloro non *estimano*. *Estimano* for *stimano*.

Those words augmented by an *e*, as in the last example, are not so frequently used as the others; and therefore we advise the student to make use of *i*.

It is to be observed that poets have often neglected this rule, saying *non sbigottir*, *per scampar*, &c.; but prose writers have always been exact in the observance of it.

2. The particles *a*, *e*, *o*, preceding words beginning with vowels, may have a *d* added to them; thus, *ad*, *ed*, *od*.

B. 3. 7. Senza far motto *ad amico*, *od a parente*, fuorchè *ad un suo compagno*.

B. 8. 3. *Ed ivi* presso correva un fiumicel di vernaccia.

If two of these particles come together, the second only may have a *d* added to it; as—

B. 1. 1. Vi cominciarono le genti *ad andare*, *e ad accender lumi*, *e ad adorarlo*.

It is to be observed that the addition of *d* to the above particles, when they are single, may be done at pleasure; and we may equally say, *ed i fratelli*, *e i fratelli*, *vado ad udire*, *vado a udire*: when, however, the word that follows begins with the same vowel as the particles, the *d* is to be always added to them; as, *ed egli*, *ad andare*, *od onore*, and not *e egli*, *a andare*, *o onore*.

3. *Che*, *benchè*, *nè*, *se*, also have a *d* added when the following word begins with a vowel.

Nov. Ant. 100. Sappi *ched io t' amo* sopra tutte le persone del mondo. Ed ella disse signor mio, *benchè io sia giovane*....io vi farò il maggior signore del mondo.

Villani. *Ned eziandio* il detto Re d'Ungheria.

This, however, though used by authors of note, is considered obsolete, and must on no account be imitated.

4. *Su*, preceding a word whose first letter is a vowel, has an *r* added to it.

Crescenzio. La cui parte di sotto sia *sur un bastoncello* piccolo.

Davanzati. Mettivi buona parte de' raspi triti bene e battuti in *sur un' asse* col coltello.

5. To *dà, giù, me, te, su, tu, e* or *ne* was added by ancient writers; thus, *giue* or *giune, mee* or *mene, tee* or *tene, sue* or *sune, tue* or *tune, die* not *dine*; but at present they are totally obsolete.

6. Words derived from verbs ending in *ò* accented, such as *amò, farò, &c.* were augmented by putting an *e* at the end; and those ending in *e* and *i*, by putting an *o*, by ancient writers both in prose and poetry.

Villani. Il Re d'Ungheria non *poteo* seguire la sua impresa. *Poteo* for *potè*.

Dante, P. 2. In che si vede, come nostra natura a Dio s' *unio*. *Unio* for *unì*.

In like manner they wrote *donoe* for *donò, amoe* for *amò*; but such an augmentation at present, is better to be known than imitated.

7. All nouns ending in *à* and *ù* accented, were formerly augmented by annexing the syllables *te* or *de* to them; thus, *libertate* or *libertade* for *libertà, caritate* or *caritade* for *carità, virtute* or *virtude* for *virtù, servitute* or *servitude* for *servitù*; but at present they are quite obsolete.

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### CHAPTER III.

#### RULES FOR SYNCOPATING WORDS.

SYNCOPATING is the taking of one or more letters from the middle of words; thus, *fe-sti* for *facesti, de-e* for *deve, anima-i* for *animali*. But as it is more frequent in poetry than in prose, we shall lay down only those rules which may be used also in prose.

1. Words ending in *ali, elli, egli, uoli*, may be syncopated by taking out the *l*, or *ll'*, or *gl*. The following are frequently used in prose: *altretai* for *altretali, animai* for *animali, strai* for *strali, mortai* for *mortali, bei* for *belli* or *begli, ei* for *elli* or *egli, augei* for *augelli, fratei* for *fratelli, tai* for *tali, cotai* for *cotali, quai* for *quali, quei* for *quelli* or *quegli, figliuoi* for *figliuoli, lacciuoi* for *lacciuoli*.

2. *Medesimo, merito, spirito*, are syncopated thus; *medesmo* or *medemo, merto, spirto*.

3. *Bevere* is often syncopated by taking out *ve*, as *bere*. See page 194.

4. *Deve* loses its *v*, and also *devi* and *devono*: thus *dee, dei, deono*.

B. 5. 2. *Ciascuno si dee* dilettere di quelle cose.

5. The first and third person singular, and the third of the plural,

of the imperfect tense of verbs ending in *ere* and *ire* in the infinitive, such as, *io credeva, egli temeva, eglino sentivano*, from *credere, temere, and sentire*, are syncopated by taking out their last *v*.

B. 4. 1. *Era costei bellissima....più che a donna non si richiedea. Richiedea for richiedeva.*

B. 10. 7. *Cominciò ad aspettare il vespro, nel quale il suo signor veder dovea. Dovea for doveva.*

B. 9. 4. *Colui che in camicia gli venia dietro gridando. Venia for veniva.*

B. 5. 3. *Poscia che a lui parve esser sicuro, e fuor delle mani di coloro che preso l'aveano. Aveano for avevano.*

6. *Feci, facesti, facemmo, faceste*, are syncopated thus ; *fei, festi, femmo, feste*, and may be used in prose.

7. Participles of the first conjugation, ending in *ato*, such as *adornato, adombrato, salvato*, may be syncopated by taking out *at*, thus *adorn-o, adombr-o, salv-o*.

For the list of participles that may be syncopated, as well as for examples on the subject, and other particulars, see page 214.

Besides those abbreviations, augmentations, and syncopations, of which we have spoken in the three preceding chapters, there is an infinite number of words that may be abridged, augmented, and syncopated ; but as they are chiefly used by poets, we have refrained from speaking of them. When, however, the student is pretty well advanced in the study of Italian prose, he may be provided with a small dictionary, treating of poetical licences, in which he will find all that is necessary to read Italian poets.

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## CHAPTER IV.

### RULES FOR DIVIDING WORDS.

A LONG word happening to be at the end of a line, is generally divided, and a part of it is put in the beginning of the next line. In order to do that properly, the student is to pay particular attention to the following rules:—

1. Words, in being divided at the end of a line, are to have each syllable ended in a vowel ; as,

*a-do-ro.....co-lo-re.....pre-po-si-zio-ne*  
*di-vi-de-re ....ge-ne-ra-re.....se-pa-ra-to*  
*be-ne-vo-lo ....ma-la-ge-vo-le ..ne-vi-ca-re, &c.*

2. When after a vowel there happens to be one of the liquid let-

ters, followed by another consonant, the said liquid is to be separated from it; as,

*cal-care.....dol-cire.....pal-pitare*  
*com-pire.....adem-piere....riem-piuto*  
*con-dire.....ten-dine .....un-dici*  
*cer-care.....por-tare.....dor-mire*

3. The same may be said when the liquid is followed by more consonants than one.

*In-glese.....in-clinato.....com-plicato*  
*com-prare.....smem-brare.....con-tratto*

And not

*Ing-lese.....inc-linato.....comp-rare, &c.*

4. No syllable is to begin with two consonants of the same sort, such as double *cc*, double *dd*, &c.; therefore in dividing a word having the said consonants, we are to do it thus;

*ac-cop-piare.....ac-com-miatare.....ac-cor-re*  
*ac-cat-tare.....scancel-lare.....ac-cet-tare*

5. Words having *s* followed by more consonants, are not to be divided in syllables ending in *s*; therefore we are to spell

*pre-sto.....co-stanza.....so-scritto*  
*contra-sto.....ri-spondere .....de-scritto*

And not

*pres-to.....cos-tanza.....contras-to, &c.*

But if *s* belongs to the preposition, which forms a part of the word, it is not to be joined to the following letters; as,

*dis-trarre.....as-tenersi.....dis-tolto*

And not

*di-strarre.....a-stenersi.....di-stolto*

because those words are formed by *trarre*, *tenersi*, and *tolto* participle of *torre*, and the prepositions *a* and *di*.

6. The following diphthongs cannot be separated;

*cia, cie, cio, ciu, scia, scie, scio, sciu*  
*gia, gie, gio, giuo, pia, pie, pio, più*  
*fia, fie, fio, fiu, mia, mie, mio, miei*  
*glia, glie, glio, gliuo, chia, chie, chio, chiu*  
*spia, spie, spio, spiu, sfia, sfie, sfio, sfiu*  
*gua, gue, gui, guo, gnuo, &c. &c.*

7. We conclude by saying that a line can never be terminated with a word that has an apostrophe; therefore we are to spell

*del-l'amore.....un' a-nima.....l'im-pero*

and not *dell'*, *un'*, *l'*, at the end of the line, and putting the rest in the beginning of the next line.

## CHAPTER V.

## OF COMPOUNDED WORDS.

ITALIANS are accustomed to unite two or more words together in writing, and make a single one; thus, from *gentile uomo*, they write *gentiluomo*; from *ogni uno*, they write *ognuno*; and then they call them compounded words.

On this subject we cannot lay down precise rules, nor ought any one to be so bold as to make similar compositions out of his own head; but those only are to be adopted, which have been sanctioned by use.

Compounded words may be divided into three classes; the first comprehending those that take some letters, the second consisting of those that lose some letters, and the third shewing those that join together without either taking or losing any; all of which will be seen in the following lists.

## Compounded words taking letters.

a canto .....	<i>accanto</i> .....	a costo.....	<i>accosto</i>
acciò che.....	<i>acciocchè</i> .....		
a dosso .....	<i>addosso</i> .....	a dietro .....	<i>addietro</i>
a lato.....	<i>allato</i> .....	a meno .....	<i>ammeno</i>
a pena.....	<i>appena</i> .....	a petto .....	<i>appetto</i>
a piè.....	<i>appiè</i> .....	a dentro.....	<i>addentro</i>
ciò che.....	<i>ciocchè</i> .....	colà giù .....	<i>colaggiù</i>
colà su .....	<i>colassù</i> .....	da che.....	<i>dacchè</i>
da poi .....	<i>dappoi</i> .....	da presso .....	<i>dappresso</i>
da torno.....	<i>dattorno</i> .....	da vero .....	<i>davvero</i>
e pure .....	<i>eppure</i> .....	fra tanto .....	<i>frattanto</i>
tra tanto .....	<i>trattanto</i> .....	fra poco.....	<i>frappoco</i>
già che .....	<i>giacchè</i> .....	già mai .....	<i>giammai</i>
gli lo.....	<i>glielo</i> .....	gli la.....	<i>gliela</i>
gli li .....	<i>glieli</i> .....	gli le.....	<i>gliele</i>
gli ne .....	<i>gliene</i> .....	là giù.....	<i>laggiù</i>
là su .....	<i>lassù</i> .....	là dove .....	<i>laddove</i>
là dentro .....	<i>laddentro</i> .....	nè pure .....	<i>neppure</i>
imperciò che.....	<i>imperciocchè</i> .....	mentre che .....	<i>mentrecchè</i>
nè meno.....	<i>nemmeno</i> .....	o vero.....	<i>ovvero</i>
o pure .....	<i>oppure</i> .....	o sia .....	<i>ossia</i>
più che .....	<i>piucchè</i> .....	più tosto .....	<i>piuttosto</i>
però che.....	<i>perocchè</i> .....	perciò che.....	<i>perciocchè</i>
se bene .....	<i>sebbene</i> .....	sì fatto .....	<i>siffatto</i>

## Compounded words losing letters.

allora che .....	<i>allorchè</i> .....	ancora che.....	<i>ancorchè</i>
allora quando.....	<i>allorquando</i> .....	affine che .....	<i>affinchè</i>

di onde .....	<i>donde</i> .....	fino a tanto.....	<i>finattanto</i>
		fino che .....	<i>finchè</i>
infino a tanto.....	<i>infinattanto</i> .....	ogni altro .....	<i>ognaltro</i>
ogni ora.....	<i>ognora</i> .....	ogni uno.....	<i>ognuno</i>
ora mai .....	<i>ormai</i> .....	ora su .....	<i>orsù</i>
pure che.....	<i>purchè</i> .....	pure ora.....	<i>purora</i>
quale ora .....	<i>qualora</i> .....	tutta ora.....	<i>tuttora</i>
sotto sopra .....	<i>sossopra</i> .....	sotto terra .....	<i>sotterra</i>
sino che.....	<i>sinchè</i> .....	sino a tanto.....	<i>sinattanto</i>

Words that are not altered in being compounded.

al fine .....	<i>alfine</i> .....	avvenga che.....	<i>avvengachè</i>
anzi che.....	<i>anzichè</i> .....	avvegna che.....	<i>avvegnachè</i>
come che .....	<i>comechè</i> .....	dopo che.....	<i>dopochè</i>
indietro .....	<i>indietro</i> .....	in su .....	<i>insù</i>
in suso.....	<i>insuso</i> .....	in giù.....	<i>ingiù</i>
in giuso .....	<i>ingiuso</i> .....	in verso .....	<i>inverso</i>
nulla meno .....	<i>nullameno</i> .....	nulla di meno....	<i>nulladimeno</i>
niente dimeno ....	<i>nientedimeno</i> .....	prima che.....	<i>primachè</i>
presso che.....	<i>pressochè</i> .. ..	oggi dì.....	<i>oggi dì</i>
oggi giorno .....	<i>oggi giorno</i> .....	oggi mai .....	<i>oggimai</i>
sempre che.....	<i>semprechè</i> .....	secondo che.....	<i>secondochè</i>
tosto che.....	<i>tostochè</i> .....	tutto che .....	<i>tuttochè</i>
oltre ciò.....	<i>oltreciò</i>		

B. 10. 8. Quando per altro io non t'amassi, m'è *acciò ché* io viva, cara la vita tua.

Nov. Ant. 75. Le balie de' fanciulli dicono, quando elli pian-gono, ecco il Re Ricciardo, *acciocchè* come la morte fu temuto.

B. 5. Proem. E con soave passo a' campi discesa, per l' ampia pianura su per le rugiadose erbe, *infinattanto* che il sole fu alzato, con la sua compagnia, diportando se n' andò.

B. 2. 9. Il soldano comandò, che incontanente Ambrogiuolo in alcuno alto luogo della città fosse al sole legato ad un palo, nè quindi mai, *infino a tanto* che per se medesimo cadesse, levato fosse.

B. 9. 1. Alessandro *ancorchè* gran paura avesse, stette pur cheto.

B. 1. 3. Egli *ancora che* vecchio fosse, sentì subitamente non meno cocenti gli stimoli della carne, che sentiti avesse il suo giovane.

OBSERVATIONS ON THE COMPOUNDED WORDS.

1. The compounded words in the above lists are more justifiable, and consequently more frequently used at present; but the others



are not entirely obsolete, and are found in old as well as modern authors of note.

2. *Gli lo, gli la, gli li, gli le, gli ne*, are never to be used.

3. *In giuso, ingiuso, in suso, insuso*, are not to be used.

4. The above words are compounded of prepositions, conjunctions, and adverbs.

5. Those compounded of two nouns, or a noun and verb, such as *gentiluomo, gentildonna, stuzzicadenti, casticamatti* are but few, and may be found in dictionaries.

6. Those formed of verbs and pronouns conjunctive and relative, such as, *mi, ti, si, ci, vi, lo, la, li, le, ne* ; thus, *vedermi, parti, dolendosi, &c.* have been spoken of under the head of the Syntax of Pronouns conjunctive and relative, and likewise in the first chapter of this Part, in laying down rules for retrenching words.

CHAPTER VI.

RULES FOR PLACING THE ACCENT.

ACCENT is the laying of a peculiar stress of the voice on a certain letter or syllable in a word, that it may be better heard than the rest, or distinguished from them.

Italians distinguish only two accents, viz.—the grave and the acute. The grave is marked with an oblique, but very small line, from left to right, and resting on the vowel on which the stress of the voice is laid, as in the following words :—

egli portò.....regnò.....adorò  
io porterò .....amerò .....loderò

The acute is a contrary mark to that of the grave ; as—

il pórto .....il cammíno .....il líbro

The acute accent, however, is scarcely ever used in Italian, unless it is to distinguish one word from another, such as, *già*, already, from *giá*, imperfect of *gire* ; *bália*, a nurse, from *balía*, a prey ; *áncora*, an anchor, from *ancóra*, again ; and even in this case the acute accent is left out if no ambiguity occurs in the composition.

Having thus premised what is the nature of the accent, we will now proceed to explain what are the words which require to be marked with it.

1. The grave accent is placed on the last vowel of the third person singular of the second imperfect of all verbs, when that person is regular ; as—

egli amò.....portò.....credè.....vendè.....finè.....sentì

But if that person has an irregular termination, it is not marked with any accent; as—

*egli temette.....lesse.....resse.....corresse, &c.*

2. The grave accent is placed on the last letter of the first and third person singular of the future of all verbs; as—

*io sarò .....avrò....amerò....porterò ..temerò ..finirò, &c.*

*egli sarà....avrà....amerà....temerà....finirà....sentirà, &c.*

It is to be observed that the first and third person of the future, as well as the third person of the second imperfect, are to be spelt without the accent when they become compounded words; as—

*egli amommi, compound of amò and mi*

*io farollo, compound of farò and lo*

*egli saratti, compound of sarà and ti*

3. The grave accent is put on the last letter of nouns ending in *tà*, which in English end in *ty*, and in Latin in *tas*; as—

*città.....calamità.....libertà.....purtà, &c.*

But if in English they do not end in *ty*, *a* is not accented; as—

*vita.....vísita.....calamíta.....méta*

For the same reason adjectives or participles ending in *ta* are never accented; as—

*ardíta.....tríta.....amáta.....portáta, &c.*

From this rule are excepted—*metà, baccalà, carancà, sofà, taffetà, caffè, canapè*, which, though they have no analogy with the English words as above, are nevertheless marked with the grave accent.

4. The grave accent is put on the last letter of nouns ending in *u*, and on the *i* of *dì*, and all names of days ending in *i*; as—

*la virtù.....la servitù.....la tribù, &c.*

*lunedì .....martedì .....mercoledì, &c.*

5. Monograms, such as *a, i, o*, are never marded with accents, except *è* third person singular of the present tense of *essere*, to distinguish it from the conjunction.

Monosyllables having no diphthong, such as *ho, so, ha, re, fu, sta, la, li, lo, le, &c.* are never marked with an accent, as they can be pronounced only in one way, except when the same word has a double signification; as—

*dì .....of .....dì .....day*

*da .....from .....dà .....he gives*

*la .....the or it .....là .....there*

*li.....the or them ..lì.....there*

*ne .....of it.....nè .....neither*

*sì.....it is.....sì .....yes*

*se .....if .....sè .....himself*

But if monosyllables are distinguished by a diphthong, such as *già*, *piè*, *ciò*, *giù*, *più*, &c. the last letter is always to be marked with an accent, otherwise they might be pronounced differently, and have a different meaning; as, *già*, with the accent on the last letter, means *already*; with the accent on the *i*, it signifies *he went*; *piè*, with the accent on the last letter, means *foot*; with the accent on the *i*, it signifies *pious persons*.

7. All words compounded with *che* are accented; as—

*acciocchè.....benchè.....perchè.....talchè*, &c.

Except *che*, *anche*, and *qualche*.

This exception extends only to relatives and conjunctions, for *che*, when an adverb, is accented thus, *chè*. With respect to adjectives of the feminine gender, such as, *poche*, *cuoche*, *vacche*, their last letter is never marked with an accent.

8. The grave accent is put on the following adverbs:—

*Colà*, *costì*, *costà*, *lassù*, *laggiù*, *colaggiù*, *colassù*, *lassù*, *insù*, *ingiù*, *quaggiù*, and a few more.

*Qui* and *qua* may be marked with an accent at pleasure.

9. *Tre* is never accented, but all its derivatives, such as *ventitrè*, *trentatrè*, *quarantatrè*, are never spelt without it.

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## CHAPTER VII.

### RULES FOR PLACING THE APOSTROPHE.

THE apostrophe is a mark made like a comma, which is put at the top side of a letter, to denote that the word is abridged;

*l' uomo*, *l' onore*, *gl' ingrati*, *l' anima*, &c.

1. *Uno* loses its last letter and takes an apostrophe, only before feminine nouns beginning with a vowel; as,

*un' anima*, *un' ingrata*, *un' urna*, &c.

The same may be said of *ventuno*, *trentuno*, and all other words ending in *uno*, such as *alcuno*, *niuno*, *cadauno*, *nessuno*, *veruno*.

2. *Lo*, *la*, *li*, *gli*, *le*, *nello*, *sullo*, *collo*, are abridged, and marked with an apostrophe. See the articles, page 47, articles joined with prepositions, page 51, and relatives, page 95.

3. The article *il*, and substantives beginning with *im* and *in*, lose their *i*, and take an apostrophe. See the Retrenchment of Words, page 429.

4. The pronouns conjunctive and relative, such as *mi*, *ti*, *si*, *ci*,

*vi, ne*, are abridged of their last letter, and marked with an apostrophe. See page 96.

5. Demonstrative pronouns, such as *questo, quello, cotesto*, &c. are retrenched and marked with an apostrophe. See page 101.

6. Indeterminate pronouns, such as *altro, tanto, quanto*, are abridged and marked with an apostrophe. See page 108.

7. It must be considered as a general rule, that all words abridged before a vowel, are to have an apostrophe instead. *Ond' ei disse* for *onde ei*, *ov' andate* for *ove andate*, *la sua bell' alma*, for *bella alma*, *quand' avrò fatto* for *quando avrò*, &c. From this rule are excepted,

1. *Uno*, and all words ending in *uno*, such as *ventuno, trentuno, alcuno, niuno, veruno*, which, &c. being abridged before a masculine noun beginning with a vowel, are not marked with an accent; thus we spell, *un uomo, un amico, ventun anno, alcun odore, niun amico, nessun odore, verun anello*, &c. and not *un' uomo, un' amico*.

2. *Buon, Signor*, are frequently found without an apostrophe before masculine nouns beginning with a vowel; but we advise the learner to write them entire before a vowel; thus, *buono amico, Signore Antonio*.

3. *Fin, infin, sin, insin*, may take or omit the apostrophe before another word beginning with a vowel; thus we may write, *fin ad oggi*, or *fin' ad oggi*, *sin' a domani*, or *sin a domani*.

The following words may take an apostrophe before words beginning with a vowel or consonant: *a'* for *ai*, *be'* for *belli*, *co'* for *coi*, *de'* for *dei*, *da'* for *dai*, *e'* for *ei*, *dì'* for *dici*, *fe'* for *fece*, *pe'* for *pei*, *que'* for *quei*, *qua'* for *quali*, *ve'* for *vedi*, *vo'* for *voglio*, *vuo'* for *vuoì*, *se'* for *sei* the second person of the present tense of *essere*, *su'* for *sui*, all of which may be used in prose. There are some more which are only used in poetry; such are, *me'* for *meglio* or *mezzo*, *cape'* for *capelli*, *frate'* for *fratelli*, *com'* for *come*, *to'* for *togli*, *ma'* for *mali*, *morta'* for *mortali*, *figliuo'* for *figliuoli*, *lacciuo'* for *lacciuoli*, *tuò'* for *tuoi*, *suo'* for *sui*, *mie'* for *miei*, and a great many more.

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## CHAPTER VIII.

### OF QUANTITY.

QUANTITY is that time which is occupied in pronouncing a word.

Words, in Italian, are pronounced three ways, viz. *lunghe* long, *brevi* short, *sdruciole* short or slippery.

To pronounce them *lunghe*, is effected by placing a light stress on each syllable, except on the last but one, which is to be stronger; as, *nomináre, contamináto, inanimáre*, &c.

To pronounce them *brevi*, is effected by placing the stress on the last vowels, which are always marked with a grave accent; as *carità*, *però*, *consigliò*, *sarò*.

To pronounce them *sdrucchiole*, is effected by placing the stress on the last syllable but two or more, and pronouncing the other two without any stress at all; as, *nómino*, *contámino*, *discérnono*, *sarébbero*, &c.

The distinction of *brevi* and *sdrucchiole* has never been made by grammarians. They have distinguished those diverse words under the name of *brevi* only; but as there is a great difference in their pronunciation, we thought such a distinction well worth the notice of learners. The name of *sdrucchiole* is not, however, a word of our own creation; it is a term used by poets, who give it to those verses (*versi sdrucchioli*) whose last word is *sdrucchiola*, or a word pronounced with a stress on the last syllable but two or more, as we said above.

As no utterance which is void of proportion, can be agreeable to the ear, and as quantity or proportion of time in utterance, greatly depends on a due attention to the accent, it is necessary for learners who would attain a just and pleasing delivery, to be masters of that point. But to be so, in Italian, the learner will find it difficult; because the Italian language has not so many laws of Prosody as the Latin.

Notwithstanding all this, we will lay down some rules on this subject, which, if due attention is paid to them, will in a great measure remove the difficulty attending on this important point.

1. All words whose last vowel is accented, are pronounced short; that is, the stress of the voice is to be laid rather strong on the accented vowel; as, *menò*, *camminò*, *porterò*, *carità*, *calamità*, *canapè*, &c. And those, whose last vowel is not accented, are commonly pronounced long; that is, the stress or emphasis of the voice is laid on the last syllable but one; as, *abitatóre*, *cacciatóre*, *dozzína*, *imperatrice*, *fornáro*, *cappellájo*.

2. Words of two syllables are subject to the same rules; as, *dóno*, *cáne*, *páne*, *però*, *metà*, *colà*; except the conjunctive pronouns meeting with the relatives, viz. *melo*, *telo*, *selo*, *glielo*, *celo*, *velo*, *mene*, *tene*, *sene*, *gliene*, *cene*, *vene*, and all their derivatives, such as, *mela*, *meli*, *mele*, *tela*, *teli*, *tele*, &c., which are pronounced short, that is, the stress of the voice is laid on the last vowel, as if it were accented, the reason is, that these words may be spelt separately; thus, *me lo*, *te lo*; in this case, as monosyllables, they are pronounced as if they had an accent.

For the words *sdrucchiole* we have no rule to give, but we advise the student to consult a dictionary.

With respect to words derived from verbs, we have accented them in treating of their conjugations; but as there are many verbs of the first conjugation, whose present tenses of the indicative, imperative, and subjunctive, are pronounced differently, we will give a list of them, together with some general observations.

1. Verbs whose infinitives end in *are*, and have only three syllables, have the present tenses of all moods pronounced with the accent on the last syllable but one; as, *amàre, ámo, ámi, áma, amiámo, amáte*, except the third person plural, which has the accent on the last syllable but two; as, *ámano, ámino*.

2. Verbs whose infinitives end in *are* or *iare*, and are of more than three syllables, follow the same rule with those of three syllables, provided those terminations are preceded by two consonants, such as *aterràre, annullàre, abbracciàre, travagliàre*, making *attérro, annúllo, abbráccio, traváglío*.

3. Verbs in *iare*, which termination is preceded by only one consonant, have the present tenses of all the moods pronounced with the accent on the last syllable but two, except the first and second person plural, which have the accent on the last syllable but one; as, *gloriàre, glório, glórii, glória, gloriámo, gloriáte, glóriano, &c.*

List of Verbs whose present tenses of the three moods are to be pronounced according to the third observation on verbs in *iare*.

abbacinare .....	abilitare .....	abitare .....	abbominare
abbrividare .....	accomodare .....	accreditare .....	accumulare
agitare .....	aggregare .....	alitare .....	ammarginarsi
ammorbidare .....	animare .....	annichilare .....	anticipare
apostatare .....	approssimare .....	arbitrare .....	arginare
arruvidare .....	astrologare .....	augurare .....	azzimare
agevolare .....	biasimare .....	buccinare .....	calcitrare
capacitare .....	celebrare .....	brontolare .....	calcolare
collocare .....	comodare .....	computare .....	concitare
confabulare .....	conglutinare .....	congregare .....	coniare
congratularsi ..			
contaminare .....	convocare .....	corroborare .....	crapulare
crepitare .....	cresimare .....	crocidare .....	crogiolare
debilitare .....	decapitare .....	decimare .....	denegare
depositare .....	deputare .....	depurare .....	derogare
desinare .....	dilucidare .....	direditare .....	dirugginare
disanimare .....	disarborare .....	disculminare .....	disgregare
disoppilare .....	disputare .....	dissipare .....	dominare
dubitare .....	eccitare .....	effeminare .....	elevare
emancipare .....	emulare .....	epilogare .....	equivocare
ereditare .....	esaminare .....	esercitare .....	estermiare
facilitare .....	febbriticare .....	felicitare .....	filosofare

flebotomare .....	folgorare .....	fulminare .....	garofanare
geminare .....	germinare.....	giubilare .....	gracidare
gratularsi .....	gravitare .....	illuminare .....	imbalsamare
immaginare .....	impelagare .....	imputare .....	inalberare
incorporare .....	indebitarsi .....	infervorare .....	innovare
infracidare .....	infrigidare .....	ingraminare .....	interpretare
inoculare .....	insudiciare .....	instigare.....	inverminare
intersecare.....	intimare .....	intonacare.....	legittimare
irritare .....	lagrimare .....	lapidare .....	liquidare
lievitare .....	limitare .....	limosinare .....	macchinare
litigare.....	logorare.....	lucidare.....	magnificare
macinare.....	maculare .....	manipolare .....	meritare
memorare.....	menomare .....	mentovare.....	mugolare
militare . .....	modulare .....	mormorare .....	nobilitare
naufragare .....	navigare.....	necessitare.....	ordinare
nominare .....	obbligare .....	occupare.....	partecipare
originare .....	palpitare .....	parafasare .....	precipitare
peggiore .....	pettinare .....	piovigginare.....	prorogare
preparare .....	procrastinare .....	propagare.....	rammaricarsi
provocare.....	pullulare.....	rammarginare .....	reputare
rammorbicare .....	recitare .....	remigare .....	risuscitare
rimuginare.....	rincorporare.....	rinfrigidare .....	scalpitare
revocare.....	ruminare .....	sanguinare.....	scrutinare
scomodare .....	scorporare .....	screditare.....	separare
segregare .....	seguitare .....	seminare .....	simulare
sfocinare .....	sibilare .....	sgombinare .....	soffocare
sindacare .....	smemorare.....	smenovare .....	spasimare
solidare .....	sollecitare .....	spanpanare.....	spropositare
spelagare .....	spettorarsi .....	spiritare.....	stipulare
squittinare .....	stampanare .....	sterminare .....	strologare
stomatacare.....	strascinare .....	strepitare .....	suscitare
sverginare.....	suffumigare .....	surrogare .....	titubare
tenebrare .....	terminare.....	tiepidare .....	vaticinare
torbidare .....	trepidare.....	validare .....	vigilare
vedovare .....	vegetare .....	ventilare .....	vomitare
visitare .....	ultimare .....	ululare .....	

## CHAPTER IX.

## OF PUNCTUATION.

PUNCTUATION is the art of dividing a written composition into sentences or parts of sentences, by points or stops, for the purpose of marking the different pauses which the sense and an accurate pronunciation require.

The principal points, or stops, or marks, in Italian, are six, namely—

1. *la virgola* ..... , the comma
2. *il punto e virgola*..... ; the semicolon
3. *il mezzo punto* ..... : the colon
4. *il punto fermo* ..... . the full stop
5. *il punto interrogativo* .. ? the interrogatory point
6. *il punto ammirativo* .... ! the exclamatory point

To which may be added, *l'interruzione*, the interruption or dash, *la paréntesi*, the parenthesis. There are other marks, but as they are chiefly used by printers, we refrain from speaking of them.

#### OF THE COMMA.

The comma represents the shortest pause, and is used to separate those parts of a sentence, which, though very closely connected in sense and construction, require a pause between them.

In laying down examples to illustrate the following rules, we shall translate some of those, the punctuation of which is quite different from the English.

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#### RULE I.

Simple sentences, the several words of which closely relate to each other, have, as in English, no need of commas, but a full stop at the end, if required; as—

Gelli. Egli è pur una gran cosa avere a perder l' essere.

B. 10. 8. La bellezza di costei merita d' essere amata da ciascheduno.

A simple sentence, when it is a long one, and the nominative case is accompanied with inseparable adjuncts, may in English admit of a pause immediately before the verb, but in Italian no pause is required.

Cavalcanti. La severità de' ministri delle leggi non aveva forza di difendere dall' armi la disarmata moltitudine; the severity of the administrators of laws, had no power to defend from arms the unarmed multitude.

If the connexion of the different parts of a simple sentence is interrupted by an imperfect phrase, in English a comma is usually introduced before the beginning and at the end of this phrase; in Italian no commas are required.

Cavalcanti. Per lo che dobbiamo con somma riverenza ubbidire a' nostri maggiori; therefore we ought, with great respect, to obey our superiors.



## RULE II.

When two or more nouns occur in the same construction, they are parted by a comma, though they are separated by a conjunction, but they should never be separated from the verb by a comma.

Boc. Introd. Uomini, e donne abbandonarono la propria città, le proprie case, i lor luoghi, ed i lor parenti; men and women left their own city, houses, their places, and relations.

B. 10. 8. Il vostro avvedimento, il vostro consiglio, e la vostra deliberazione aveva Sofronia data a Gisippo; your perspicuity, your advice, and resolution, had bestowed Sophronia upon Gissippus.

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 RULE III.

Two or more adjectives belonging to the same substantive are in English separated by commas; in Italian, it may be done at pleasure.

B. 10. 9. La quale essendo bellissima, e grande della persona.

B. 9. 6. Alla giovane avea posto gli occhi addosso un giovanetto leggiadro, e piacevole, e gentile uomo della nostra città.

Varchi. Alcuni di grande e famoso nome nelle lettere Greche dicono.

Guicciardini. Illustrata sommamente....dallo splendore di molte nobilissime e bellissime città.

Buonmattei. Onde sarà facil cosa provare la nostra (lingua) essere della Latina e della Greca più degna.

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 RULE IV.

Two or more verbs or participles with their adjuncts, having the same nominative case, and following one another, are separated by a comma; as,

B. 9. 6. Ismontati adunque i due giovani, e nello alberghetto entrati, primieramente i loro ronzini adagiarono, ed appresso.... insieme con l' oste cenarono.

When participles are followed by words depending on them, they are, together with their words, separated from the rest of the sentence by two commas, one of which is put before, and another after.

B. 10. 8. Tito, preso il suo Gisippo, e molto della sua diffidenza ripresolo, gli fece maravigliosa festa.

But if the participle does not govern any word, it is not necessary to separate it by commas.

B. 10. 9. Messer Torello destatosi gittò un gran grido.

Gerunds, or active participles, are never separated from their nominative cases; but they are so from the verb which is the attribute of the same nominative case, by a comma; as,

B. 10. 9. Il quale l' abate e' monaci veggendo fuggire, si maravigliarono.

B. 10. 9. Allora il saladino più non potendo tenersi, teneramente l' abbracciò.

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#### RULE V.

Two or more adverbs immediately succeeding one another are in English separated by a comma; in Italian, no comma is requisite; as,

Cavalcanti. Come potremo noi dirittamente e felicemente operare giammai? How can we act rightly, and happily?

---

#### RULE VI.

Expressions in a direct address are, as in English, separated from the rest of the sentence by commas; as,

B. 10. 8. *Pretore*, i miei fati mi traggono a dover solvere la dura question di costoro.

Buommattei. Il silenzio vostro, *generosi Uditori*, l' attenzione e benevolenza ch' io scorgo in voi.

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#### RULE VII.

Nouns in apposition, that is, nouns added to other nouns in the same case, by way of explication or illustration, when accompanied with adjuncts, may or may not have a comma before them.

Cavalcanti. Prospero Colonna, *capitano* ne' nostri tempi eccellentissimo.

Segni. Era arrivato Solimano a Bettis, *città* posta nel paese di Diaberca.

Bembo. Il Signor Anton Maria *figliuolo* del capitano.

Bembo. Era d' alquante genti, Retici e Norici, signore e Prence Gismondo *fratello* di Federico *Imperatore* de' Romani.

## RULE VIII.

A simple member of sentence, being put in the midst of another sentence, is to be distinguished by two commas; as,

Buommattei. Io, *se quest' è*, vi ringrazio.

Buommattei. A me basterà, *se mi verrà fatto*, di mantenermi quel (nome) di veridico.

## RULE IX.

The relatives *che* and *quale* with their adjuncts, may or may not be separated from their antecedents by a comma, but they are always separated by a comma from the verb which is the attribute of the antecedent, or the rest of the sentence.

B. 10. 8. Gisippo, costringendolo da una parte l'esilio, *che aveva della sua città*, e d'altra l'amore, *il quale portava debitamente alla grata amistà di Tito*, a divenir Romano s'accordò.

Buommattei. Le lodi *che si possono dare ad una lingua*, sono di due sorti.

The same may be said when *che* and *quale* are oblique cases.

## RULE X.

*Che*, being the correspondent particle of *più*, *meno*, *meglio*, *peggio*, *piuttosto*, *sì*, *tanto*, *tali*, is separated from the first part of the sentence by a comma; as,

Cavalcanti. I quali hanno voluto *che* appresso di me vagliano *più* i loro comandamenti, *che* appresso di loro le mie oneste escusazioni.

B. 8. 9. E sappiate *che* quelle camere sono non *meno* odorifere, *che* sieno i bossoli delle spezie della bottega vostra.

B. 5. 1. Egli riuscì *il più* leggiadro e *il meglio* costumato, *che* altro giovane alcuno, *che* nell' isola fosse di Cipri.

B. 1. 7. Ma nel pensiero di messer Cane era caduto, ogni cosa *che* gli si donasse, *via peggio* esser perduta, *che* se nel fuoco fosse stata gettata.

Cavalcanti. Voleva *piuttosto* nel suo esercito imperito e ubbidiente soldato, *che* molto perito e poco ubbidiente.

Firenzuola. Gli diede della scure sulla testa *sì* piacevolmente, *che* al primo colpo li fece lasciar la vita.

B. 3. 6. *Tanto* disse, *tanto* scongiurò, *che* ella vinta con lui *sì* pacificò.

*Che*, being a conjunction, whether expressed or understood, is separated from the verb by which it is governed, by a comma; as,

B. 2. 7. Ti priego, *che* le mie cose, ed ella ti sieno raccomandate.

B. 10. 8. E pensò, più non fossero da comportare le lor novelle: that is, *e pensò, che* più non fossero.

*Che*, being preceded by *quello, quel, ciò*, may or may not be separated from them by a comma.

B. 5. 10. M' è egli assai buono maestro, in farmi dilettere di *quello, che* egli si diletta.

B. 3. 2. Avendo l'animo pieno d' ira, e di mal talento per *quello che* vedeva gli era fatto.....uscì della camera.

B. Fiam. Mattamente fa, chi lascia *quel, ch'* egli ha per acquistar *quel che* non ha, se già *quel, che* lasciasse, non fosse picciolissima cosa per acquistare una grandissima.

B. Fiam. E chi dubita, che non sia maggior dolore il perder *ciò, che* altri tiene, che *quel che* spera di tenere.

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## RULE XI.

*Alcuni, altri, altrettali, anzi, così, come, ma, ma anche or ancora, ne, neppure, nemmeno, nondimeno, nulladimeno, non per tanto, o, ora, ovvero, pure, quale, quanto, tanto, tali*, being the correspondent words of others going before, are separated from the first part of the sentence by a comma; as,

Sannazzaro. Era l' occidente coperto di nuvoli, *quali* cerulei, *quai* violati, *alcuni* sanguigni, *altri* gialli.

B. Introd. Nè altra cosa alcuna ci udiamo se non, *i cotali* son morti, e *gli altrettali* son per morire.

Cavalcanti. E veggio che, *siccome* quelle ne prestano di parlare amplissima materia, *così* ancora la facoltà....ne tolgano.

Villani. Della venuta de' cavalieri, i Fiorentini furono *altrettanto* contenti, *come* se fosse venuto il duca in persona.

B. Lett. Le ricchezze dipingono l' uomo, e cogli loro colori cuoprono, e nascondono *non solamente* i difetti del corpo, *ma ancora* quegli dell' anima.

B. 1. 1. Che uomo è costui il quale *nè* vecchiezza, *nè* infermità, *nè* paura di morte....dalla sua malvagità l' hanno potuto rimuovere.

B. 1. 9. Egli era di sì rimessa vita,....*che non che* egli l' altrui onte con giustizia vendicava, *anzi* infinite con vituperevole viltà, a lui fattene, sosteneva.

B. 7. 9. La qual cosa *quantunque* in assai novelle sia stato dimos-

trato, *nondimeno* il mi credo molto più con una che dirvi intendo mostrare.

B. Fiam. Ed *avvegnachè* la felice fortuna ritorni, *non pertanto* agli afflitti incresce di rallegrarsi.

B. 10. 8. A te sta omai o il volerti qui appresso di me dimorare, o volerti...in Acaja tornare.

Varchi. La corruzione altro non è che uno trapasso, *ovvero* passaggio dall' essere al non essere ; that is, che o uno trapasso, *ovvero* passaggio.

Varchi. Dicono *tale* essere la lingua volgare per rispetto alla Latina, *quale* la feccia al vino.

Firenzuola. E *quanto* più fendeva il querciuolo, *tanto* metteva più giù un altro conio.

These rules, we think, are quite sufficient for the information of the student, who, by paying attention to them, will, we presume, be enabled to insert the comma in its proper place.

#### OF THE SEMICOLON, COLON, AND FULL STOP.

The semicolon represents a pause, double that of the comma, and is used for dividing a compound sentence into two or more parts, not so closely connected as those which are separated by a comma, nor yet so little dependent on each other, as those which are distinguished by a colon.

The colon is a pause double that of the semicolon, and it is used to divide a sentence into two or more parts less connected than those which are separated by a semicolon.

The full stop is a pause double that of the colon, and is put after a complete sentence.

The following examples will shew the use of these three points or stops.

Casa Galat. Si fece una roba di sciamito cremisi ; e dinanzi al petto un motto a lettere d' oro : egli è come Dio vuole ; e nelle spalle di dietro simili lettere, che diceano : e' sarà come Dio vorrà.

B. 10. 6. Ma questo mio beneficio, operato in voi questa notte, merita alcun guiderdone ; e perciò io voglio che voi non mi negiate una grazia, la quale io vi domanderò.

B. 10. 6. Messer Gentile allora disse : Madonna, ciascun vostro parente, ed ogni Bolognese credono...voi esser morta.

After the words *cremisi*, *vuole*, *guiderdone*, a semicolon is put, because what follows is not a whole member of a sentence, but a part, and consequently the pause is not great ; and after the words *oro*, *diceano*, *disse*, the colon is placed, because there the members of

the sentence end, and that which follows has no connexion with the preceding.

With respect to the semicolon and colon no precise rules can be laid down, the same word may be separated from the first member of the sentence by one or the other, according to the sense of it; but the discerning student, by paying attention to the definition of them, will, undoubtedly, be enabled to make a proper use of them; especially as they are in many cases used as in English. As to the full stop, it is used as in English, without exception.

#### OF THE INTERROGATORY POINT.

A note of interrogation is used as in English, at the end of an interrogative sentence: that is, when a question is asked; as,

Varchi. E come risponderete alle loro ragioni?

But when the sentence is rather long, or composed of different members, having a connexion with one another, the note of interrogation is differently used from what it is in English; that is, in English, it is put at the end of each member, and in Italian only at the farthest end; as,

B. 10. 8. Quali stati, qua' meriti avrebbon fatto Gisippo non curar di perdere i suoi parenti, e quei di Sofronia, non curar de' dionesti mormorii del popolazzo, non curar delle beffe, e degli scherni, per soddisfare all' amico, se non costei? What greatness, what rewards, could make him heedless of disobliging his friends, as well as Sophronia's? despise the unjust murmurs of the people, insults, mockery, to serve his friend, but this?

The above rule is the most approved of, yet we find the note of interrogation at the end of each member, though they have a connexion with each other.

#### OF THE EXCLAMATORY POINT.

The note of exclamation is applied to expressions of sudden emotion, surprise, joy, grief, &c.

This note in Italian is always put at the end of the sentence, and in English is sometimes repeated in the same sentence; as,

Gelli. Oh come spesso cascano tutti i vecchi in questo errore! Oh! how often do old people fall in this error!

Gelli. Oh come son vere queste cose! Oh! how true those things are!

Another Example for the Interrogatory Point.

Gelli. Negherami tu, che la vecchiezza non arrechi seco tante

infermità, e ch' ella indebolisca tanto li corpi umani, ch' e' sia da fuggirla, e meriti d' essere biasimata molto? Will you deny that old age is accompanied with infirmities? that it weakens in such a manner human bodies, that it ought to be avoided, and that it is justly blamed?

#### Another Example for the Exclamatory Point.

Cavalcanti. O amor della liberta quanto sei efficace! O carità della patria quanto sei potente, che quegli effetti subitamente produci, i quali da un lungo uso, da una molta esperienza, da una certa e lunga disciplina sogliono esser prodotti! O, love of liberty! how efficacious thou art! O, patriotic charity! how powerful thou art! —thus to produce all at once those effects which are wont to be the result of great experience, and a certain and long discipline!

#### OF THE DASH.

The dash or interruption in Italian, is not the same as in English, in which it is marked thus—; but it is done by putting three or four dots one after the other, thus, ...., and it is used when the sentence breaks off abruptly; as,

Bembo. Ora se esso pure la vorrà fare, io la terrò per uomo, che .... ma non voglio dire altro.

B. 10. 10. Madonna, se io non voglio morire, a me conviene fare quello, che il mio signor mi comanda. Egli m' ha comandato, che io prenda questa vostra figliuola, e ch' io....e non disse più.

#### OF THE PARENTHESIS.

A parenthesis is a clause containing some necessary information or useful remark, introduced into the body of the sentence obliquely, and which may be omitted without injuring the grammatical construction. This clause, when long, is enclosed within these marks, ( ); and if it is short, it is enclosed within two commas.

Gelli. Giusto, io ho più volte considerato mecò medesima, che tutte quelle cose, per le quali biasimano gli uomini attempati la vecchiezza (che sai che noi usiamo spesso con vecchi, ritrovandosi molto volentieri que' che sono d' una età medesima a ragionare insieme) si possono ridurre a quattro cagioni.

Buommattei. A me basterà, *se mi verrà fatto*, di mantenermi quel (nome) di veridico.

## CHAPTER X.

## OF CAPITAL LETTERS.

SALVIATI established the following rules for using capital letters, and all writers that came after him have adhered to them.—

The student then is to begin with a capital.—

1. The first word of every chapter, letter, and any other piece of writing.

2. The first word after a full stop, and after a note of interrogation or exclamation, provided two or more interrogative or exclamative sentences are independent of one another; as,

B. 10. 8. Chi avrebbe Tito senza alcuna dilazione fatto liberalissimo a comunicare il suo ampissimo patrimonio con Gisippo, al quale la fortuna il suo aveva tolto, se non costei? *Chi* avrebbe Tito senza alcuna suspizione fatto ferventissimo a concedere la sorella a Gisippo, il quale vedeva proverissimo, ed in estrema miseria posto, se non costei?

Cavalcanti. *Ahi* pigra Italia, e quanto fia che dal lungo tuo sonno ti svegli? *Ahi* ingrata che abbandoni la salute di coloro, i quali insieme cò quella l' onor tuo col proprio sangue difendono! *Ahi* potentissima e generosissima Francia, come puoi tu sì atroce spettacolo de' tuoi fedelissimi amici, in estremo pericolo posti, oziosa riguardare?

But if there happens to be several of the interrogative or exclamatory sentences together, which depend upon one another, all of them except the first are to begin with a small letter, unless it is a proper name; as,

B. Let. E chi sarà colui sì trascurato, che d'esser povero si vergogni, riguardando il Romano imperio aver la povertà avuta a fondamento? *recandosi* a memoria Quinzio Cincinnato aver lavorata la terra? Marco Curio dagli ambasciatori di Pirro essere stato trovato sopra una piccola panchetta sedere al fuoco, e mangiare in iscodella di legno, e, dette parole convenienti alla grandezza dell' animo suo, avere indietro mandati i tesori di Pirro? e Fabricio Licinio i doni de' Sanniti?

Buonmattei. O felice paese dove sì pregiata lingua naturalmente si parla! o fortunato Cielo, che a sì degno paese influisci le tue virtù!

3. The appellations of the deity, as, *Diò, Iddio, Creatore, Ente Supremo, Provvidenza Divina, &c.* and also pronouns belonging to these appellations, as, *amiamo Colui* che ci ha creati, acciocchè *Egli* ci conservi.

4. Proper names and surnames of persons and mythological



deities, names of places, mountains, rivers; as, *Tito, Gisippo, Stramba, Pampinea, Apollo, Cupido, Venere, Napoli, Roma, Vesuvio, Etna, il Tevere, il Tamigi, &c.*

5. With respect to the names of nations, they begin with a capital letter; as, *un Romano, un Inglese, un Francese*. But when they are used adjectively, Salvini says, and with him several modern grammarians, that they must be spelt with a small letter; as, *donna francese, mercante italiano, capitano russo*; but we find them spelt with a capital letter in several modern editions, and especially those printed at Milan, which are counted to be the best. The following are examples.

B. let. E chi ciò non crede, riguardi agli *Assirj* ed *Egiziaci* re tra le delicatezze e gli odori *Arabici* effeminati.

Cavalcanti. È inalzato al cielo con eterne lodi il popolo *Ateniese*.

Firenzuola. E per parlar testè della nostra lingua *Toscana*, io ho veduti sonetti della sorella madonna Veronica.

Buommattei. Dio buono! Di che si pregiano tanto la lingua *Latina* o *Greca*?

We may therefore infer, that the first letter of adjectives derived from the proper names of places, may be either capital or small.

6. The first word of a quotation, introduced after a colon, or when it is in a direct form; as,

B. 4. 2. Usano i volgari un così fatto proverbio: *Chi è reo, e buono è tenuto, può fare il male, e non è creduto.*

Passavanti. Il terzo modo è detto la gloria vana...Della quale vanità dice il Profeta Jeremia: *Gli uomini sono andati dietro alla vanità, e sono fatti vani. Onde Salomone, considerando in queste cose create questa vanità, diceva: Il mondo è vanità di vanitadi, e ogni cosa è vanità.*

7. The first word of what is introduced after a colon, as said by another, not by the author; as,

B. 4. 2. Disse allora Donna Mestola: *E chi vi gastigò così?* Disse Frate Alberto: *Io il vi dirò.*

B. 4. 2. Il quale io appresso domandai, perchè ciò fatto avesse, ed egli rispose: *Perciò che tu presumesti oggi di riprendere le celestiali bellezze di Madonna Lisetta.*

8. The appellatives used instead of proper names, such as, *medico, maestro, avvocato, chirurgo, &c.* are generally spelt with a capital letter; as,

B. 4. 10. Ruggieri....rispose....che andato era ad albergare dalla fante del *Maestro Mazzeo*.

B. 4. 10. Il *Medico* udendo costei....rispose.

B. 4. 10. La quale tanto fece che allo *Stadico* andò davanti.

9. Words used in a direct address are spelt with a capital letter.

Buommattei. Non vi rincresca, *Signori*, ascoltar anche di queste quattro parole.

Tolomei. Io crederei, *Giudici*, che solo il ricordarsi qual sia stato Leone per lo tempo addietro, fosse a ciascuno chiara testimonianza qual egli sia nel tempo presente.

But if they are accompanied with an adjective, this adjective is to be spelt with a small letter.

Buommattei. Il silenzio vostro, *generosi Uditori*.

Tolomei. Prima dimmi, *o giovane Accusatore*.

10. The first word of every line in poetry.

Other words, expressive of dignities, sciences, arts, &c. may begin with capitals when they are remarkably emphatical, or the principal subject of the composition.

END OF THE GRAMMAR.

## APPENDIX.

## OF THE FIGURATIVE SYNTAX.

THE figurative or irregular Syntax, is that construction which implies some departure from simplicity of expression, or rather that construction which does not follow the general order, and the rules of grammar; but by either adding something to, or taking from a sentence, or by inverting it, bestows grace and elegance on composition.

It is not our intention, however, to speak here of all the figures of the imagination and the passions, such as metaphors, allegories, comparisons, &c. These are common to all languages, and a man of learning, who is well acquainted with his own language, will not be at a loss in making use of them in any language he may happen to learn; but we intend to speak of those figures, which are peculiar to the Italian language only; we shall, therefore, enumerate them, with proper explanations, in order that the student may, after an attentive perusal, not only be enabled to compose sentences and phrases with perspicuity, elegance, and energy, but also to distinguish them, when they meet his eyes, and thus to enjoy the beauties of good writers.

The grammatical figures most in use are four in the Italian language, *viz.*

L'Ellipsi .....	<i>The Ellipsis</i>
Il Pleonasm .....	<i>The Pleonasm</i>
L'Enallage .....	<i>The Enallage</i>
L'Iperbato .....	<i>The Hyperbate</i>

## Of the Ellipsis.

The Ellipsis is that figure by which some part of speech is left out; but without rendering the sense of the sentence obscure or incomprehensible. This figure has been very frequently used by ancient writers, and even at present it is so frequent as to be used in the familiar style.

1. The Ellipsis of the substantive is effected by omitting the substantive, when it is united with its adjective, and may easily be imagined; as,

B. 2. 5. Niuno male si fece nella caduta, quantunque alquanto cadesse da *alto*; that is, da *alto luogo*.

B. 4. 2. Io ci tornerò, e darottene *tante*, ch' io ti farò tristo per tutto il tempo che viverai; that is, tante *busse*.

2. The Ellipsis of the adjective is effected by suppressing one of these adjectives, *buono*, *abile*, *capace*, when accompanied with *di* or *a tanto*, *di* or *a molto*, changing *di* or *a* into *da*; as,

B. 6. 2. E sempre poi per *da molto* l'ebbe e per amico; that is, *buono a molto*, *abile*.

B. 2. 3. Fu *da tanto*, tanto seppe fare, ch' egli pacificò il figliuol col padre; that is, *fu tanto abile*, or *capace di tanto*.

B. 6. 10. Non suspicò, che ciò Guccio Balena gli avesse fatto, perciocchè nol conosceva *da tanto*; that is, nol conosceva *tanto abile*, or *capace di tanto*.

3. The Ellipsis of the verb, either finite or in the infinitive, is effected by omitting a part of a verb, when it is accompanied with adverbs expressive of wonder or astonishment; such as, *appena*, *maraviglia*, *possibile*, *impossibile*, or with words expressive of imprecation or blessing, such as, *maladetto*, *benedetto*, &c.

B. Introd. Il che se dagli occhi di molti, e da' miei non fosse stato veduto; *appena* che io ardisi di crederlo, non che di scriverlo; that is, *appena è che io ardisi*, &c.

B. 8. 6. *Maraviglia*, che se' stato una volta savio; that is, *maraviglia è, che se' stato*.

B. 10. 9. Con poche parole rispose; *impossibil*, che mai i suoi beneficj, e 'l suo volere di mente gli uscissero: that is, *essere impossibile che mai*, &c.

In like manner we say, in narrations, *ed egli a me*, *ed io lui*; instead of *ed egli disse a me*, *ed io risposi a lui*.

4. The Ellipsis of the participle.

B. 10. 9. M. Torello in quell' abito, *che era*, con lo abate se n' andò alla casa del novello sposo; that is, *di cui era vestito*.

5. The Ellipsis of the preposition is made, by omitting the preposition *da*, which precedes the infinitives *mangiare*, *bere*, *beccare*, that are governed by the verb *dare*, provided between *dare* and the said infinitives no adverb intervenes; as,

B. 2. 9. Al quale il Soldano avendo alcuna volta dato mangiare... al Catalano il domandò; that is, *dato a mangiare*.

B. 2. 7. Ordinò con colui, che a lei serviva, che di varj vini mescolati le *desse bere*; that is, *le desse da bere*.

B. 5. 10. Pareva santa Veridiana che *dà beccare* alle serpi; that is, *dà da beccare*.

B. 3. 1. Lusingalo, fagli vezzi, *dagli ben da mangiare*. In this example the Ellipsis of *da*, cannot have place, because the adverb *ben* is put between *dare* and *mangiare*.

The Ellipsis of the preposition is also made by omitting *per*, when it is accompanied with nouns of space or time; as,

B. 2. 7. E quasi si ficcò nella rena, vicino al lito forse una gittata di pietra; that is, *per una gittata*.

B. 8. 10. Pagato Pietro, ed ogni altro, a cui alcuna cosa dovea, più di col Canigiano si diè buon tempo; that is, *per più di*.

The Ellipsis of *per* is very frequent; but that of *da*, as above, is better known than imitated.

6. The Ellipsis of the adverb is effected by omitting *così*, when it is accompanied with the optative, or rather with that mood expressive of desire; as,

B. Introd. Ora fossero essi pur disposti a venire; that is, *ora così fossero*.

7. The Ellipsis of the conjunction is effected by omitting *e* when it connects two adjectives, and *che* when it is governed by a verb implying doubt and suspicion; as,

B. 2. 9. Io sono la misera sventurata Zinevra; that is, *la misera e sventurata Zinevra*.

B. Concl. Continua fraternal dimesticanza mi ci è paruto vedere; that is, *continua e fraternal dimesticanza*.

B. 2. 9. Siracusano vedendol ridere, suspicò, non costui in alcuno atto l'avesse raffigurato; that is, *suspicò che non costui*.

The Ellipsis of *che* is also made, when it is governed by the verbs *pensare*, *vedere*, *mostrare*; as,

B. 10. 8. E pensò, più non fossero senza risposta da comportare le lor novelle; that is, *pensò che più non fossero*.

B. 3. 2. Avendo l'animo pieno d'ira, e di mal talento per quello che vedeva, gli era fatto, ripreso il suo mantello, s' uscì della camera; that is, *per quello che vedeva, che gli era fatto*.

B. 7. 9. Del quale amore, o che Pirro non s' avvedesse, o non volesse, niente mostrava, se ne curasse; that is, *niente mostrava che se ne curasse*.

*Che* as a relative, has been sometimes suppressed

B. 4. End. E forse più dichiarato l' avrebbe l' aspetto di tal donna, nella danza era, se le tenebre della sopravvenuta notte, il rossore nel viso di lei venuto, non avesser nascoso; that is, *tal donna, che nella danza era*.

But as this sort of Ellipsis is very seldom found, it is not to be imitated.

The Ellipsis of many other words, such as gerunds, personal pronouns, and demonstrative pronouns, may be enumerated here; but as we have spoken sufficiently of them in their respective places, we refer the student to them.

## Of the Pleonasm.

The Pleonasm is that figure by which some part of speech may be introduced into the discourse without necessity, and which serves to render it more explicit and clear.

1. The Pleonasm is effected by repeating the personal pronouns in the same phrase.

B. 10. 3. Comechè ogni altro uomo molto di lui si lodi, *io* me ne posso poco lodare *io*.

B. 6. Begin. Vatti con Dio : credi *tu* saper più di me *tu*, che non hai ancora rasciutti gli occhj?

*Io* and *tu*, being repeated in these examples, add energy to the phrases, and render them clearer.

2. It is effected by putting the preposition *con* with *meco*, *teco*, *seco*, which words include another *con*; as, *con me*, *con te*, *con se*; as,

B. 3. 8. Farete pure, che domane, o l' altro dì, egli qui *con meco* se ne venga a dimorare.

B. 8. 10. Spero d' avere assai buon tempo *conteco*.

3. It is effected by adding some verb, not necessary to the sense, but as a peculiarity of the language. The most in use are,

*Dovere*, accompanied with an infinitive.

B. 1. 2. Richiese i chierici di là dentro, che ad Abramo *dovessero dare* il battesimo; that is *dessero* il battesimo.

B. 2. 5. S' avvisò questa donna *dovere essere* di lui innamorata; that is, questa donna *essere* di lui.

*Venire* accompanied with infinitives and participles.

B. 10. 10. Il che quando *venni a prender* moglie, gran paura ebbi, che non m' intervenisse; that is, quando *presi* moglie.

B. 8. 5. Tutto il *venne considerando*; that is, *tutto il considerò*.

B. 1. 6. Gli *venne trovato* un buono uomo; that is, *trovò* un buono uomo.

*Andare* with gerunds.

B. Introd. A me medesimo increbbe *andarmi* tra tante miserie *ravvolgendo*. *Andarmi ravvolgendo* for *ravvolgermi*.

B. Introd. *Vanno fuggendo* quello che noi cerchiamo di fuggire. *Vanno fuggendo* for *fuggono*.

To this figure belong the expletives.

Expletives are words which, though not absolutely necessary to the discourse, serve to adorn it.

Grammarians have divided these words into four classes.

- I. Words of evidence.
- II. Words of ornament.
- III. Words that accompany nouns.
- IV. Words that accompany verbs.

The words of evidence, which serve to add energy to the composition, are,

1. *Ecco*, which is generally put in the beginning of a sentence, and shows a quickness of action. Ex.

B. 8. 7. Ecco io non so ora dir di no, per tal donna me n' hai pregato.

B. 1. 2. Ecco, Giannotto a te piace che io divenga cristiano, ed io son disposto a farlo.

Sometimes it is used in derision. Ex.

B. 9. 5. Ecco bello innamorato, or non ti conosci tu tristo?

2. *Bene*, or *bene*, are used in the beginning of exclamatory sentences. Ex.

B. 8. 2. *Bene*, Belcolore, demi tu far sempre morire a questo modo?

B. 3. 1. Or *bene*, come faremo?

3. *Bene*, *sì bene*, serve to affirm. Ex.

B. 9. 7. E ancora da capo te ne consiglio, che tu oggi ti stea in casa, o almeno ti guardi d' andare nel nostro bosco. La donna disse: *bene* il farò.

B. 9. 5. Daratti egli il cuore di toccarla con un brieve, ch' io ti darò? Disse Calandrino; *sì bene*.

4. *Bene* may without necessity be added to nouns, pronouns, verbs, and adverbs. Ex.

B. 7. 2. Egli ci son de' *ben* leggiadri, che mi amano.

B. 2. 1. Egli è qua un malvagio uomo, che m' ha tagliata la borsa con *ben* cento fiorini d' oro.

B. 4. 10. Voi sapete *bene* il legnajuolo, dirimpetto al quale era l' arca.

5. *Bello* is adjectively used as an expletive. Ex.

B. 2. 9. Per *belle* scritte di lor mano s' obbligarono l' uno all' altro.

B. 8. 10. Le portò cinquecento *be'* fiorini d' oro.

6. *Pure* adds evidence. Ex.

B. 5. 10. Fa *pure*, che tu mi mostri qual ti piace, e lascia poi far a me.

B. 2. 5. La cosa andò *pur* così.

7. *Già* renders the sentence more energetic.

B. 10. 5. Il nigromante disse: *già* Dio non voglia....ch' io similmente non sia liberale del mio guiderdone.

8. *Mai* is used to affirm, as well as to deny.

B. 8. 7. Se *mai* mi viene innanzi.

B. 2. 7. Ti priego che *mai* ad alcuna persona dichi d' avermi veduta.

*Mai* is united to *sì*, *no*, *sempre*, to heighten the force of the expressions; as, *maisì*, *mainò*, *mai sempre*, or *sempre mai*.

B. 3. 8. Come, disse Ferondo, dunque sono io morto? Disse il monaco: *maisì*, &c.

9. *Mica* and *punto* are united to the negative *non*. Ex.

B. 10. 6. Una ne dirò, *non mica* d' uomo di poco affare.

B. 3. 7. Madonna, Tedaldo *non è punto* morto, ma è vivo, e sano.

10. *Tutto* adds energy. Ex.

B. 2. 7. Il famiglio trovò la gentil giovane *tutta* timida star nascosta.

B. 1. 4. *Tutto* rassicurato estimò il suo avviso dovere avere effetto.

11. *Via*, united with verbs, increases their strength; as,

B. 9. 1. E così questa seccagine torrò *via*.

The words of ornament which serve to adorn the discourse, and render it at the *same* time energetic, are the following.

1. *Egli*, *ella*, *esso*, as expletives, were spoken of in page 284, which see.

2. *Ora* is generally used to recommence a discourse, or to continue it. Ex.

B. 3. 4. Come non sapete voi quello, che questo voglia dire? *Ora* io ve l' ho udito dire mille volte.

B. 3. 6. *Ora* le parole furono assai, ed il rammarichio della donna grande.

Sometimes *ora* seems to express a wish. Ex.

B. 8. 9. Deh *or t'* avessono essi affogato, come essi ti gittaron là, dove tu eri degno d' esser gittato.

3. *Sì* is used as an ornament, and belongs only to our language.

B. 6. 9. Oltre a quello, ch' egli fu ottimo filosofo naturale, *sì* fu egli leggiadrissimo e costumato.

B. 9. 9. Se ti piace, *sì* ti piaccia, se non, *sì* te ne sta.

4. *Non* is put with the comparatives, which see, and also with



verbs governed by other verbs expressive of fear, suspicion, doubt, &c. for examples of which see page 386.

The words that accompany nouns, and those that accompany verbs, are *uno, alcuno, mi, ti, si, ci, vi, ne*, which add strength and ornament to the discourse. We refrain from giving examples here, because they have been treated of in their respective places.

## OF THE ENALLAGE.

The Enallage is that figure by which one part of speech is put for another; and it is very frequently used by Italian writers of note and celebrity.

It is effected by putting

1. The infinitive for a substantive. Ex.

B. 8. 9. E da questo viene il nostro *viver lieto*, che voi vedete. *Il nostro vivere* for *la nostra vita*.

2. The adjective for an adverb. Ex.

B. 1. 2. Ora tutto *aperto* ti dico, che per niuna cosa lascerei di cristiano farmi. *Aperto* for *apertamente*.

B. 2. 5. Ahi lassa me, che assai *chiaro* conosco, come io ti sia poco cara! *Chiaro* for *chiaramente*.

3. The participle for the infinitive. Ex.

B. 10. 10. Fece venire sue lettere contrafatte da Roma, e fece *veduto* a' suoi sudditi, il papa per quelle aver seco dispensato di poter torre altra moglie. *Veduto* for *vedere*.

4. The infinitive for the subjunctive. Ex.

B. 5. 10. Qui ha questa cena, e non saria chi mangiarla. *Chi mangiarla* for *chi la mangiasse*.

5. The subjunctive for the indicative. Ex.

B. 6. beg. Vedi bestia d' uomo che ardisce, dove *io sia*, a parlar prima di me. *Dove io sia* for *dove io sono*.

6. The past for the present. Ex.

B. 7. 7. Anichino gittò un grandissimo sospiro. La donna guardatolo disse: or *che avesti*, Anichino? Duolti così che io ti vinco? *Che avesti* for *che hai*.

7. The imperfect of the subjunctive for the pluperfect.

Nov. Ant. 94. Alzò questo la spada, e ferito l' avrebbe, *se non fosse* uno che stava ritto innanzi, che lo teneva per lo braccio.

B. 8. 7. E *se non fosse*, che egli era giovane, e sopravveniva il caldo, egli avrebbe avuto troppo a sostenere.

In these two examples *se non fosse* stands for *se non fosse stato*,

which is clearly shown by the correlative verbs, *ferito l' avrebbe*, and *avrebbe avuto*, being compound tenses.

8. The simple conditional for the compound. Ex.

B. 1. 1. Egli sono state assai volte il dì, che io *vorrei* piuttosto essere stato morto, che vivo, veggendo i giovani andare dietro alle vanità. *Vorrei* for *avrei voluto*.

9. The particle *se* for *così*.

B. 9. 10. *Se m' ajuti* Iddio, tu *se' povero*, ma egli sarebbe mercè che tu fossi molto più. *Se m' ajuti* for *così m' ajuti*.

The Enallage is also effected by putting one verb for another, such as, *fare* for *procurare*, *sapere* for *potere*, *portare* for *sopportare*, and a great many more, which may be found in the Dictionary of Peculiarities.

#### OF THE HYPERBATE.

Grammarians have enumerated five sorts of Hyperbates, but some of them are now become obsolete. We shall speak only of those most in use, which are

L' Anastrofe .....	<i>The Anastrophe</i>
La Tmesi .....	<i>The Tmesis</i>
La Parentesi .....	<i>The Parenthesis</i>

The Anastrophe is effected by putting

1. A substantive between two adjectives. Ex.

B. 2. 6. Videvi due cavrioli, forse il dì medesimo nati, i quali le parevano la più dolce *cosa* del mondo, e la più vezzosa. *Cosa* a substantive put between *dolce* and *vezzosa*, both adjectives.

B. 4. 2. Un uomo di *scelerata vita* e di *corrotta*. *Vita* a substantive, put between *scelerata* and *corrotta*, both adjectives.

2. A verb between two adverbs, an adverb and some other part of speech, which by nature go together. Ex.

B. 4. 1. Prima gli volle sgridare, poi prese partito di tacersi, e starsi nascoso se egli potesse, per potere più cautamente *fare*, e con minore sua vergogna quello che già gli era caduto nell' animo di dover fare. *Fare* a verb, put between *cautamente* and *minore* adverbs.

3. The genitive belonging to two substantives, between them.

B. 4. 1. Lasciate hai le miserie *del mondo* e le fatiche. *Del mondo* a genitive, put between *miserie* and *fatiche*, instead of *le miserie e le fatiche del mondo*.

4. The verb between two accusatives which it governs.

B. 4. 2. La donna come desinato ebbe, presa sua compagnia, se

n' andò a Frate Alberto, e *novelle* gli disse dell' Agnolo Gabriello, e *ciò che* da lui aveva udito. *Disse*, a verb, put between *novelle* and *ciò* both accusatives of *disse*, instead of *e gli disse novelle dell' Agnolo Gabriello e ciò*.

5. An adverb superlative between two adjectives to which it belongs. Ex.

B. 4. 3. E quando dimestico *assai* ed amico di costor esser gli parve....disse loro. *Assai*, the adverb superlative, put between *dimestico* and *amico*, both adjectives.

6. The relative, with all its appurtenances, between two substantives with their adjectives, which are the antecedents of the said relative. Ex.

B. 4. 4. E tra gli altri, alle cui orecchie la magnifica fama delle virtù e della cortesia del Gerbin venne, fu ad una figliuola del Re di Tunisi, la qual....era una delle più belle creature, *che* mai dalla natura fosse stata formata, e la più costumata. *Che mai dalla natura fosse stata formata*, the relative and all its appurtenances, put between *una delle più belle creature*, and *e la più costumata*, both antecedents of *che*.

7. A verb with its infinitive between the objective case of the said infinitive, and the oblique case or infinitive with a preposition governed by the said objective case. Ex.

B. 4. 4. E seco spesso pensava, se modo *veder potesse* di volerla torre per forza. *Veder potesse* the verb with its infinitive, put between *modo* the objective case of *vedere*, and *di voler* an infinitive with the preposition *di*, governed by *modo*.

The Tmesis is effected by dividing a word which is a compound of two or more, such as, *acciocchè*, *comechè*, *nondimeno*, *perciocchè*, *posciachè*, compounds of *acciò* and *che*, *come* and *che*, *non di* and *meno*, *perciò* and *che*, *poscia* and *che*, &c. &c., and putting one or more words, which are next to them, between. Ex.

B. 5. 9. A me omai appartiene di ragionare, ed io il farò volentieri, nè *acciò* solamente *che* conosciate, quanto la vostra vaghezza possa ne' cuor gentili; ma perchè apprendiate, &c. *Ne acciò solamente che* for *nè solamente acciocchè*.

Mor. S. Greg. E *come* queste parole *che* specialmente dette sieno. *E come queste parole che* for *e comechè queste parole*.

B. 4. 1. E comechè tu uomo in parte ne' tuoi migliori anni, nelle armi esercitato ti sii, *non* dovevi *dimeno* conoscer quello, che gli ozj e le delicatezze possano, ne' vecchj, non che ne' giovani. *Non* dovevi *dimeno* for *nondimeno dovevi*.

Davanzati. *Perciò* solamente *che* si sdegnava ubbidire essendo zio e vecchio al giovane nipote. *Perciò solamente che*, for *perciocchè solamente*.

B. 2. 10. Donna simil dolore non sì sentì mai a quello, che io ho poscia portato, che io ti perdei. *Che io ho poscia portato che for che io ho portato posciachè.*

As the Parenthesis is well known, we refrain from saying any thing about it.

To the Hyperbate belongs that transposition of words which are put sometimes before and sometimes after the verb.

Besides the four figures here enumerated, we have another called *Sillessi*, Syllepsis, which is effected by making the parts of speech disagree with one another, paying more attention to the sense than to the rules of grammar; such as, *il popolo sono, la persona il quale, ogni cosa disparuto*, instead of *il popolo è, la persona la quale, ogni cosa disparuta*; but this figure is no longer in use.

THE END.

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LONDON:

SHACKELL AND BAYLIS, JOHNSON'S-COURT, FLEET-STREET.

*Books published by GEO. B. WHITTAKER, and the other  
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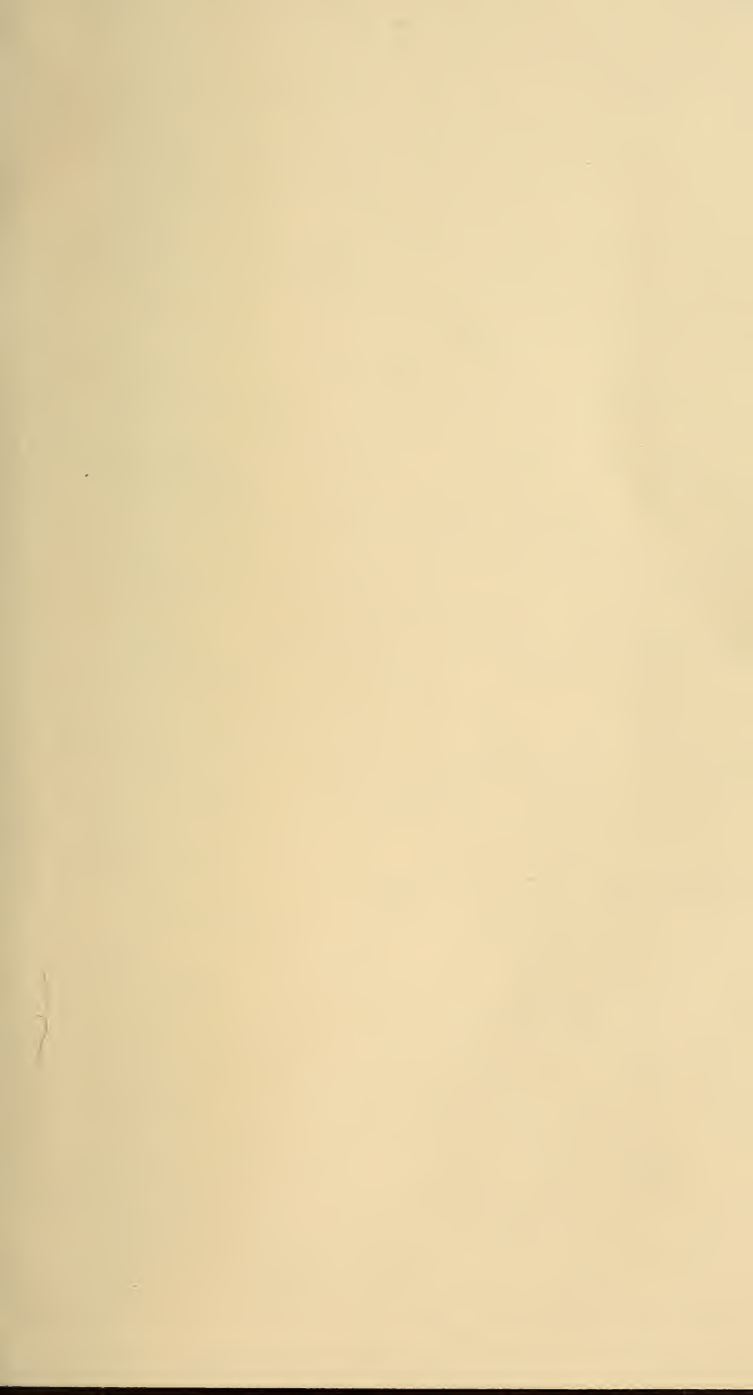
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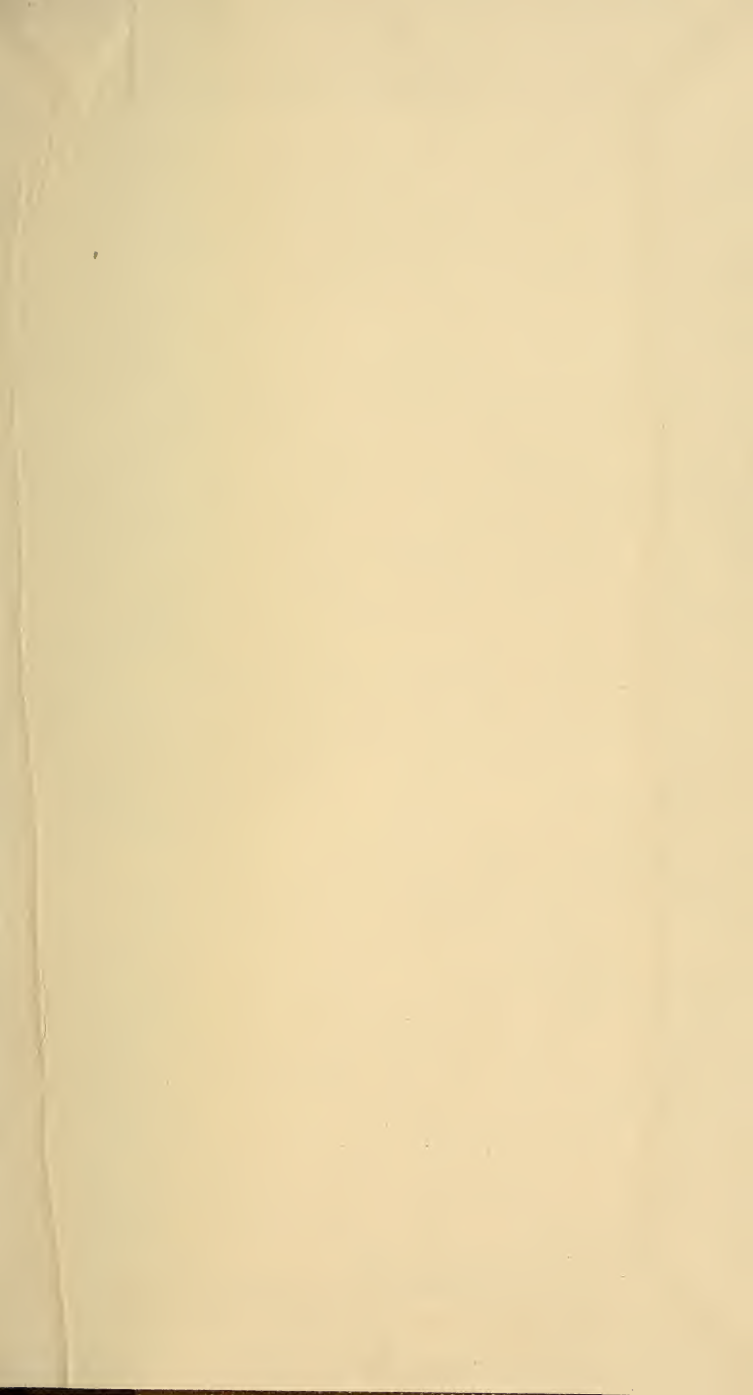
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