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METHOD GASPEY-OTTO-SAUER.

ITALIAN CONVERSATION-GRAMMAR

A NEW AND PRACTICAL METHOD OF LEARNING
THE ITALIAN LANGUAGE

BY

CH. M. SAUER AND PIETRO MOTTI.

TWELFTH EDITION

REVISED BY

FERNANDO DE ARTEAGA Y PEREIRA,

PROFESSOR IN THE UNIVERSITY OF OXFORD



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Heidelberg.

Julius Groos.

Preface to the New Edition.

In preparing this new Edition for the English-speaking public, though the special features of the Grammar have been preserved, yet many necessary alterations have been introduced.

In the matter of type, not only the headings, but other minor divisions have been made uniform, thus making reading easier, and the text more intelligible.

Apart from this, printers' errors and omissions have been corrected, and any want of correspondence between the Exercises and the Key has been set right.

As to subject-matter, this has been re-arranged and enlarged where required, not only with a view of balancing and making it as complete as possible, but also of giving the Student an insight into idiomatic Italian, both in the examples given with the rules, and in those in the Exercises.

The **Second Part** is, we hope, a great improvement as regards Lessons on *Pronunciation*, *The Gender and the Number of the Substantives*, *The Article*, *Uses of the prepositions di, a, da*, *Possessive Adjectives and Pronouns*, *Degrees of Comparison and Numerals*, the whole of the *Pronouns*, *Adverbs*, *Conjunctions*, *Peculiarities of some verbs*, the *Present Participle and the Gerund*, the *List of Irregular Verbs*, and the *Proverbs*. In fact, the increase in the matter has compelled the Publisher to do away with the Specimens of Poetry and Prose,

and the *List of poetical and obsolete forms of Verbs*, as inserted in the previous Edition, with a hope of giving them a more appropriate place at some future date in an **Italian Reader**.*

Professor Motti has done us the honour of making valuable suggestions, and assisting us with the reading of the proofs, for which we are most thankful.

May, 9. 1910.

F. de Arteaga y Pereira.

J. M. Arteaga y Pereira.

Preface to the Present Edition.

In revising the Grammar for the 11th edition I have paid particular attention to correcting the diction and to pointing out or exciding obsolete forms. The labour entailed by this attempt has been considerable and I trust that the improvement in the usefulness of the Grammar will be deemed to repay it.

Dec. 22. 1922.

F. de Arteaga y Pereira.

* An *Italian Reader* consisting of choice specimens from the best modern Italian writers by G. Cattaneo. 2nd edition. 3 s.

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FIRST PART.

Pronunciation.

§ 1. The Letters of the Alphabet.

There are 21 letters in the Italian alphabet, namely:

Character.	Name.	Character.	Name.
A, a	<i>ah</i> = (<i>a</i> in <i>far</i>)	N, n	<i>enne</i>
B, b	<i>bee</i>	O, o	<i>o</i>
C, c	<i>chee</i> ¹	P, p	<i>pee</i>
D, d	<i>dee</i>	Q, q	<i>koo</i>
E, e	<i>ey</i>	R, r	<i>erre</i>
F, f	<i>effe</i>	S, s	<i>esse</i>
G, g	<i>gee</i> ²	T, t	<i>tee</i>
H, h	<i>akkah</i>	U, u	<i>oo</i>
I, i	<i>e</i>	V, v	<i>vce</i>
L, l	<i>elle</i>	Z, z	<i>zeyta.</i>
M, m	<i>emme</i>		

Of these letters **a, e, i, o, u** are vowels, the others are consonants. *J, K, X, Y, W* do not occur in Italian.

§ 2. The Use of the Apostrophe and the Accent.

(1) The *Apostrophe* (') indicates that a *vowel*, sometimes a syllable, has been *dropped*, as: *l'oro*, instead of *lo oro*; *dell'anima*, inst. of *della anima*; *l'angelo*, inst. of *lo ángelo*, *un pp'*, inst. of *un poco*.

(2) The *Accent* (') is met with in Italian on the final vowels of some words only, and is used to mark either a *contraction*, as: *città* (formerly *cittate*), or a *termination* of the verb which must be *sharply* pronounced, as: *avrà, amò, cessò*.³

¹ Notice, however, that *c* sounds as one consonant either hard, like *c* in *car*, or soft, like *ch* in *church*.

² *g* sounds either hard, like *g* in *goose*, or soft, like *g* in *gem*.

³ This accent also occurs in the final syllable of some *foreign* words as: *lacchè, taffetà, caffè* etc.

It must be observed that the acute accent (') is seldom written in Italian. It is put now on polysyllabic words in order to show on which syllable the *stress* is laid or, by some authors, on final vowels when such vowels are close. Most Italian words are stressed on the *penultimate* syllable. From the *twelfth* Lesson onward, we shall only mark the accent on such words that deviate from the general rule, or when the pronunciation may appear dubious. In the Reading Exercises we shall *never* mark the accent, in order to accustom the student to read Italian without such help.

§ 3. Pronunciation of the Vowels.

A, a sounds like *a* in the English words *are, father, last*, but never like *a* in *name* or *ball*. Examples: *àma, càra, farà*, etc.

E, e has two different sounds, a broad (open?) one, almost like the vowel sound in English *there, fair* (the French *è*), as: *pèssimo* (very bad), *mènsa* (table), and a close one, nearly like *ey* in *they, grey* (the French *é*), as: *céna* (supper), *péra* (pear), *séte* (thirst). It never sounds like the English *e* in *be*.

Note.—The **e** at the end of a word is *never* mute; its sound, however, is somewhat shorter than at the beginning of the word, or in the middle of it.

I, i sounds like the English *i* in *milk, sister, children, field*, but never like the *i* in *child, fire, idle*. Examples: *inni* (hymns), *ivi* (there), *brindisi* (toast). At the end of a *monosyllable* its sound is *short* and *sharp* as: *mi, ti, si, vi*.

O, o has a double sound: an open one, like the English *o* in *off, loss*, as: *collo* (neck), *nóve* (nine), *pórco* (pig); a close one, like the *o* in *rose*, as: *córtè* (court), *sólo* (alone), *stólto* (fool). It never sounds like the English *o* in *cold, pole*.

U, u sounds like *oo* in *boots*, but never like the English *u* in *up, union*. This vowel is sometimes *short* as in *tu* (thou), and sometimes long as in *cúra* (care), but never as *u* in *duke*.

N.B.—1. Further observations on pronunciation are given in the Second Part of this Grammar.

2. For the benefit of the student *e, o*, open will be marked thus, *è, ò*.

§ 4. Diphthongs.

Real diphthongs, such as are found in English, French, and German, do not exist in Italian, where *every vowel must be distinctly pronounced*. For instance: *miei*, pron. mi-é-i; *Európa*, pr. E-u-ro-pa; *buoi*, pr. bu-o i, etc.

§ 5. Pronunciation of the Consonants.

B, b as in English: *bello* (beautiful), *buono* (good), *birra* (ale).

C, c has a double sound:

- (1) Before *a*, *o* and *u* and before consonants it is pronounced like the English *k*, as: *cárrò* (cart), *córsò* (course), *cúlto* (worship), *créta* (lime), *crédere* (to believe).
- (2) Before *e* and *i* its sound is like *ch* (in the word *church*), as: *città* (town), *céra* (wax), *cecità* (blindness).

Note.—Whenever *c* before *e* and *i* is to be pronounced like *k*, an *h* is put after the *c*, as: *chięsa* (church), pr. ki-ę-sa; *ęchio* (eye), pr. ęk-ki-o.

On the contrary, *c* before *a*, *o* or *u* often requires the *soft* sound = *ch*. For this purpose an *inaudible i* is put after the *c*. Examples: *ciarláre* (to chatter), pronounce *char-la-re*; *ęciocoláta* (chocolate), pr. *chok-ko-la-ta*, *and* not *chiar-la-re*, *chiok-ko-la-ta*.

cc before *e* or *i* sound like *chch*, as: *Eccellenza* (Excellency), pr. ech-chel-len-tsa; *verdęccio* (greenish), pr. ver-đich-cho.

D, d as in English: *dúro* (hard), *dáre* (to give), *ditta* (firm).

F, f has the same sound as in English: *fáre* (to do), *fięro* (fierce), *felice* (happy).

G, g has a double sound:

- (1) Before *a*, *o* or *u* and before consonants (except *l* and *n*) it corresponds to the English *g* in the word *God*. Examples: *gállo* (cock), *góla* (throat), *gránde* (great).
- (2) Before *e* or *i* sounds like *g* in *gender*, as *ęnero* (son-in-law), pr. gé-ne-ro; *giro* (tour), pr. gee-ro.

Note — In order to harden the soft sound of this letter before *e* or *i*, an *h* is added to it, as in *stréghe* (witches), pr. stré-ghe. If before *a*, *o* or *u* the soft sound is required, *g* must be followed by an *inaudible i*, as in *giardíno* (garden), pr. jar-di-no; *giuraménto* (oath), pr. joo-ra-men-to.

gg before *e* and *i* sounds like *gg* [see above, **g** (2)], as: *corággio* (courage), *reggente* (regent).

H, h is never pronounced (see *c* and *g*).

L, l as in English: *lieve* (light), *lento* (slow), *bóllo* (stamp).

The beginner must not forget that where *double consonants* occur, i. e., *cc*, *gg*, *ll*, *mm*, *nn*, *pp*, *rr*, etc., each must be *very distinctly* pronounced, as: *béllo*, pr. bel-lo; *cárrro*, pr. car-ro.

M, m
N, n
P, p } as in English.

Ph, ph are in Italian always rendered by *F, f*, as: *Philosophy* = *filosofia*; *Sappho* = *Sáffo*.

Q, q which never occurs without *u*, sounds like the English *qu* in the word *quire*, as: *quésto* (this), *quéllo* (that).

R, r as in English, but rolled, and pronounced with the point of the tongue against the teeth. Examples: *ráro*, *rendere*, *réfe*.

S, s¹ as in English: *sérvo* (footman), *séta* (silk), *séme* (seed). Between two vowels its sound resembles English. Example: *rosa* (rose).

sce and **sci** sound like *shey* and *shee*. Ex.: *scélta* (choice), *scímmia* (ape).

T, t²
V, v } as in English.

Z, z The sound of this letter is sometimes soft like *ds*, as: *zélo* (zeal), pr. dsé-lo; *mánzo* (bullock), sometimes sharp like *ts*, as: *zíó* (uncle), pr. tsí-o; *fórza* (strength).

¹ *s* and *z*, *zz* are, for our purpose, employed, to indicate a *very soft* pronunciation of *s*, *z*, or *zz*; viz., *sdegno*, *zaino*, *dozzina*.

² *T* never has the sound of *t* in the English words *nation*, or *nature*.

§ 6. The Pronunciation of *gn* and *gl*.

The sound of *gn* is not unlike *ni* before *on* (the French *gn* in *montagne*) in the words *pinion*, *minion*, but the *i* is not sounded *onion*, as: *montáña* (mountain), pr. mon-ta-nia; *campáña* (country). pr. cam-pa-nia.

gl sounds almost like *lli* in the word *postillion* (harder than the French *l mouillé*). Ex.: *égli* (he), *meglio* (better), *convoglio* (train).

Exceptions: *negligere* (to neglect), where it sounds exactly as in English, and its derivatives, as: *negligenza*, *negligente*, etc.; furthermore the learned words *Anglia* (England), *glicerina* (glycerine), *geroglifico* (hieroglyphical), *anglicismo* (anglicism), *glifo* (zlyph, an architectural term) and its derivatives like *glittografia*, *glittica*, *glittoteca*, *geroglifico*, and finally *gánglio* (ganglion).

§ 7. Promiscuous Examples.

(1) La madre, il padre, il fratello, la sorella, il libro, la vacca, il carro, la lettera, le penne, i temperini, il gatto, la febbre, l'erba, la tavola, il cervo, l'inchiodro, la chiesa, lo schioppo, la lampada, il cielo, celeste, ceneri, cenerentola, Girólamo, Gioachino, Giacomo, scelta, schermo, occhio, ghiotto, ghirlanda, ghermire, che, foglio, vantaggio, biglietto, sconosciuto, scorrere, infelice, bellezza.

(2) Negligenza, neglétto, giglio, figlio, maraviglia, ognúno, magnánimo, pugno, cotógno, mignatta, guadagno, falegnáme, lóglio, glífo, chiáro, macchina, chíchera, finocchio, ghiribizzo, gorgheggiare, preghiera, gelicídio, cima, giòrno, giornáta, gemma, gingillo, fuggine, maneggévole, gúscio, scítala, còscia, ambascia, sózzo, ozio, orgóglio, formággio, strappazzare, schérzo, schièna, scuola, schifóso, veggente.

Reading Exercise.

From the novel *Nicolò de' Lapi* by *Mássimo d' Azéglio*.

Quèlla piazzétta per la quále al dì d' oggi si passégia ad ogn'óra liberaménte, incontrándo soltáto o contadíni tranquilli, e che vi rispóndono corteseménte in quèlla lóro armónica e corréttá língua, o brigáte di cittadíni villeggiánti ne' contórni; quelle casúcce che

préséntano óggigiórno l'immágine della povertà quieta e conténta; quégli úsci, ingómbri di bambíni di tútte le misúre, di dónne che atténdono all'útile e pulíto lavorío dei cappélli di páglia; tútto, al púnto che vi giútnse Fanfúlla, éra piéno di génti stráne, di disórdine, di schiammázzì. Il suólo fangóso, immóndo, pésto pel gran passáre d'uómini e caválli, le cásé piéne di soldáti, le múra súdice ed affumicáte, la chiesuóla ridótta una tavérna, e la piázza ingómbra di frascáti sótto i quáli éran vivandiéri con páne, grásce, baríli di víno ecc., ed avéan rizzáta quívi la lóro bottéga con assái buón giudizio, sapéndo che la vísta della córda e delle fórze era un óttimo trattátto di mnemónica per quégli avvén-tori che potéssero scordársi di pagáre.

Ménte Fanfúlla s'aggráva considerándo a chi gli convenísse diríggersi per domandár di Tróilo, udì levársi un bisbíglìo tra la génte, s'accórse d'un agitársi di persóne nel láto ov' éran le fórze, e víde pói che appoggiátavi una scála salíva un uómo ad acconciáre il láccio, e preparár l'occorrén-te per far giustízia. Accostátosi per curiositá, víde póco lontáno dal patíbolo a piè d'un múro la persóna che paréva destináta al supplizio. Era una dónna, cólle máni legáte diétro le réni, e, posta ginocchióni a piédi d'un cappuccíno, si confessáva. Fanfúlla si maravigliáva che avéssero ad impiccare una fémmina, ma gli crebbe la maraviglia vedéndo che di sótto i pánni le spuntáva fuóri il fó-dero d'una spáda.

First Lesson.

The Article in the Singular.

1. There are two articles in Italian as in English: the definite article and the indefinite article.

2. The definite article singular for *masculine substantives* is *il* and *lo*; for *feminine substantives* *la*.

Il is used before masculine substantives beginning with a consonant other than *impure s* (*s impura*, viz., *s* followed by another consonant), or *z*, as: *il padre* the father, *il fratello* the brother, *il cielo* the heaven; plural *i padri*, *i fratelli*.

Lo is used before masculine nouns beginning with *impure s* and *z*: *lo specchio* the looking-glass, *lo sdegno* the contempt, the anger, *lo sciroppo* the sirup, *lo zio* the uncle. In the plural all these nouns take the article *gli*, as: *gli specchi*, *gli sdegni*, *gli sciroppi*, *gli zii*.

N.B.—*S* is called *impura* in Italian when followed by another consonant, as: *sb*, *sc*, *sd*, *sf*, *sg*, *sm*, etc. Before such combinations the Italian hardly tolerates the sound of any other consonant; therefore, whenever a word beginning with *s impura* is preceded by one of the prepositions *con*, *in*, *per*, an *i* is generally prefixed to this word; for instance: *con isdegno* with anger, *per isbaglio* for mistake (instead of *con sdegno*, *per sbaglio*). This rule is nowadays not so strictly observed, especially before a proper name: *in Spagna*, often *in Spagna*, *in Işvezia*, often *in Svezia*.

La is used before feminine nouns beginning with a consonant, as: *la casa* the house, *la stanza* the room.

In the plural *le case*, *le stanze*.

In the singular all masculine and feminine nouns beginning with a vowel take the article *l'*; the vowel

of the articles *lo* or *la* being dropped, and an *apostrophe* put in its stead, as:

l'oro the gold, *l'amico* the friend, *l'angelo* the angel, *l'anima* the soul, *l'erba* the grass, *l'oca* the goose.

In the plural masculine nouns have the article *gli* (*gli amici*, *gli angeli*), which may be apostrophized when the noun begins with -i-, *gli inni*, or *gl'inni*.

In the plural feminine the article in *le*, *le anime*, *le oche*, which may in poetry be apostrophized *l'ocche*.

The indefinite article is for masculine nouns **un**, for feminine nouns **una**. Masculine nouns beginning with an *impure s*, or *z*, take the article *uno*. Before masculine nouns beginning with a vowel the indef. article is **un** without the apostrophe. Before feminine nouns beginning with a vowel, the indef. article is **un'**. Examples:

un padre a father, *una madre* a mother, *un libro* a book, *una penna* a pen, *un angelo* an angel, *un amico* a friend, *uno spettro* a spectre, *uno scolare* a pupil, *uno sciame* a swarm, *uno zaino* a knapsack, *un' anima* a soul, *un' oca* a goose.

Note.—In the following list of words the gender is indicated by the letters *m.* (masc.) and *f.* (fem.). We recommend the student, when learning these words by heart, to add the defin. article as well as the indefinite to each of them, before proceeding to the subsequent exercises.

Vocabulary.

<i>Padre m.</i>	father	<i>onore m.</i>	honour
<i>madre f.</i>	mother	<i>zia f.</i>	aunt
<i>fratello m.</i>	brother	<i>zio m.</i>	uncle
<i>sorella f.</i>	sister	<i>cappello m.</i>	hat
<i>fanciullo m.</i>	child	<i>schiaoppo m.</i>	gun (rifle)
<i>libro m.</i>	book	<i>ciliegia f.</i>	cherry
<i>cavallo m.</i>	horse	<i>pane m.</i>	bread
<i>rosa f.</i>	rose	<i>penna f.</i>	pen
<i>specchio m.</i>	looking-glass	<i>oca f.</i>	goose
<i>pera f.</i>	pear	<i>re m.</i>	king
<i>sceptro m.</i>	sceptre	<i>regina f.</i>	queen
<i>cane m.</i>	dog	<i>sì</i>	yes
<i>abito m.</i>	clothes, suit;	<i>no</i>	no
	coat	<i>mi m.</i>	} my
<i>giardino m.</i>	garden	<i>ma f.</i>	
<i>uccello m.</i>	bird	<i>e</i> (before vowels	
<i>fiore m.</i>	flower	also <i>ed</i>)	and.

S. <i>Io ho</i> I have	<i>Ho io?</i> Have I?
<i>tu há</i> thou hast	<i>há tu?</i> hast thou?
<i>egli } há</i> he has	<i>ha { egli?</i> has he?
<i>esso } há</i> she has	<i>ha { esso?</i> has she?
<i>ella } há</i> she has	<i>ha { ella?</i> has she?
<i>essa } há</i> she has	<i>ha { essa?</i> has she?
P. <i>noi abbiamo</i> we have	<i>abbiamo noi?</i> have we?
<i>voi avete</i> you have	<i>avete voi?</i> have you?
<i>essi hanno</i> they (<i>m.</i>) have	<i>hanno essi?</i> have they?
<i>esse hanno</i> they (<i>f.</i>) have	<i>hanno esse?</i> have they?

Reading Exercise. 1.

Io ho la rosa. Io ho una rosa. Tu hai il libro. Hai tu un libro? Egli ha uno specchio. Il padre ha il giardino. La madre ha il pane. Il fanciullo ha lo specchio. La sorella ha uno specchio. La zia ha un'oca. Mio fratello ha un cane. Il re ha lo scettro. Il re ha uno scettro. Noi abbiamo un fiore e una pera. Voi avete l'onore. Essi (Esse) hanno un cavallo. Hanno esse (essi) un cane? Avete voi un fiore? Il fanciullo ha un fratello e una zia.

Traduzione. 2. (Exercise for translation.)

I have the book. I have a rose. Thou hast the hat. Hast thou a dog? Hast thou a looking-glass? He has the suit. My father has the bird. Has she a pear? Has he the bread? We have a hat. Have we the gun? You have the goose. They have a garden. Have they (*f.*) a horse? The king has a horse. Have they (*m.*) a cherry? They (*f.*) have the honour. Have they (*m.*) a gun? The child has a book. The queen has a rose. My brother has the dog. My mother has a pen.

Dialogo. (Conversation.)

Ho la rosa?	Avete la rosa. ¹
Hai il libro?	Sì, ho il libro.
Avete un libro?	Sì, ho un libro.
Il fanciullo ² ha un fiore?	Sì, il fanciullo ha un fiore.
Il fratello ha uno schioppo?	Sì, il fratello ha uno schioppo.
Avete l'abito?	No, non abbiamo l'abito.

¹ The personal pronouns: I, thou, he, she, we, you, they, *io, tu, egli, ella, noi, voi, essi, esse*, should be omitted whenever they refer to the subject (see also Lesson IX, Note 1). For the *polite mode* of addressing a person, see the same Lesson, Note 4.

² In *interrogative* phrases the *subject*, when it is a *noun*, generally stands *before the verb*.

Hanno essi una pera e una ciliegia?	Sì, essi hanno una pera e una ciliegia.
Ha il pane?	Sì, ha il pane.
Ha un fiore?	Sì, ha un fiore.
Hanno una sorella?	No, hanno una zia.

Second Lesson.

The Noun.

The Plural of Substantives. The Article in the Plural.

The following general hints will enable the student to learn the formation of the plural without difficulty:

1. All nouns ending in *o* or *e* (not *ie*), both masculine and feminine, form their plural in *i*, as: *fratello* — *fratelli*; *cárro* (cart) — *cárrî*; *cappello* — *cappelli*; *la máno* (hand) — *le manî*; *il leóne* (the lion) — *i leóni*; *il príncipe* (the prince) — *i princípi*; *la mádre* — *le madrí*; *la merce* (the merchandise) — *le mercî*, etc.

Nouns ending in *io* (*commercio*) lose one *i* in the plural (*commercî*); plurals with two *ii*, or *î* are also met with: *commercîi*, *commercî*.

2. All *feminine* nouns ending in *a* form their plural in *e*, as: *la cása* — *le case*; *la stráda* (street) — *le strade* etc.

3. All *masculine* nouns ending in *a* form their plural in *i*, as: *il poëta* (poet) — *i poëtî*; *il tēma* (task) — *i tēmî*.

Note.—Words ending in *a* preceded by *c* or *g* take in the plural an *h* after these consonants, in order to retain the sound they had in the singular. Ex.: *il dūca* (the duke) — *i duchî*; *l'oca* — *le qche*; *la spíga* (ear of corn) — *le spighe*.

Words ending in *oo* or *go* form their plural partly with *h*, partly without. In the First Part of this Grammar we shall always indicate the plural of these words.

4. *Monosyllables* and all nouns ending in an *accented vowel* undergo *no change at all*, as: *il rè* — *i rè*; *la città* (town) — *le città*; *il canapè* (sofa) — *i canapè*.

Nouns ending in *i*, *ie*, and the very limited number of those ending in *consonants*, are also *alike* in the singular and plural, as: *il dî* (the day) — *i dî*

(the days); *il portafogli* (the pocket-book) — *i portafogli*; *la specie* (species) — *le specie*; *il lapis* (pencil) — *i lapis*, etc.

5. *Feminine nouns in **cia, ccia, gia, ggia** and **scia, unaccented**, generally drop their *i* in the Plural; but when the stress is on the *i*, their plural is formed in the regular way:*

Thus cf.: *la marcia* (the march) — Plur. *le marce*; *la spiaggia* (the beach) — *le spiagge*; and *la bugia* (the falsehood, lie) — Plur. *le bugie*.

The following are irregular:

Dio (God) — *gli dei*; *l'uomo* (man) — *gli uomini*; *la moglie* (wife) — *le mogli*; *mille* (a thousand) — *mila*; *l'uovo* (egg) — *le uova*; *il paio* (pair) — *le paia*; *il buco* (ox) — *i buchi*.

(For further observations on irregularities in the formation of the Plural see the Second Part of this Grammar.)

The plural of the article *il* is *i*, as: *il padre* — *i padri*; *il cielo* — *i cieli*.

The plural of the article *lo* is *gli*, as: *lo specchio* — *gli specchi*; *lo scettro* — *gli scettri*; *lo zio* — *gli zii*; *l'avo* — *gli avi*; *l'ingannatore* (cheat) — *gl'ingannatori*.

The plural of the article *la* is *le*, as: *la casa* — *le case*; *la madre* — *le madri*; *l'anima* — *le anime*.

N.B.—(a) The *i* of *gli* is elided only when the noun begins with an *i*. Ex.: *l'inno* (hymn) — *gl'inni*; *l'infelice* (the unhappy man) *gl'infeltri*, etc. (See page 10.)

(b) The *e* of *le* is elided only before nouns beginning with *e*, unless they have the same form both for the Sing. and Pl., in which case *le* (full form) is used to avoid ambiguity. Cf. *l'erba* (s.) grass, *l'erbe* (pl.) grass, and *l'età* (s.) the age, and *le età* (pl.) the ages.

Vocabulary.

<i>Il temperino</i>	the penknife	<i>il paese</i>	the land, country
<i>l'albero m.</i>	the tree	<i>la casa</i>	the house
<i>la porta</i>	the door; gate	<i>il giuoco</i> (pl.)	the play, game
<i>l'uscio m. (pl. usci)</i>	the door	— <i>chi</i>	
<i>il castello</i>	the castle	<i>il sorcio</i>	the mouse
<i>il palazzo</i>	the palace	<i>il monarca</i> (pl.)	the monarch
<i>il quadro</i>	the picture	— <i>monarchi</i>	
<i>il gatto</i>	the cat	<i>il medico</i> (pl.)	the doctor, the
		— <i>ci</i>	physician

<i>il dūca</i> (pl. — <i>ci</i>)	the duke
<i>il nōme</i>	the name
<i>la spāda</i>	the sword
<i>il coltēllo</i>	the knife
<i>il canāle</i>	the channel, canal
<i>la stūfa</i>	the stove
<i>la cārta</i>	the paper
<i>l'occhio m.</i> (pl. <i>occhi</i>)	the eye
<i>il pápa</i>	the pope

<i>ecco</i>	here is <i>or</i> here are
<i>vi ē, vi sōno</i>	there is, there are
<i>grānde</i>	large
<i>dūe</i>	two
<i>trē</i>	three
<i>quāttro</i>	four
<i>anche</i>	also
<i>vedūto, visto</i>	seen
<i>non</i>	not.

Io avēvo I had
tu avēvi thou hadst
ēgli avēva he had
ēlla avēva she had
nōi avēvāmo we had
vōi avēvāte you had
ēssi avēvano they had
ēsse avēvano they had

Avēvo io? Had I?
avēvi tu? hadst thou?
avēva ēgli? had he?
avēva ēlla? had she?
avēvāmo nōi? had we?
avēvāte vōi? had you?
avēvano ēssi? had they?
avēvano ēsse? had they?

Reading Exercise. 3.

Noi avevamo un coltello. Voi avevate due coltelli. Mio fratello ha i temperini. La casa ha due porte. Avevate voi gli alberi? Sì, noi avevamo gli alberi. Il rè aveva due castelli. La regina ha i palazzi. Mio zio aveva veduto tre stufe. Ecco i quadri e gli specchi. Noi abbiamo visto quattro soreci. I fanciulli avevano tre pere. I duchi e i monarchi avevano i paesi. Mia zia aveva una stufa. Il duca aveva tre cavalli. Le zie avevano i gatti. Mia madre ha due sorelle. Ecco il palazzo del (*of the*) duca.

Traduzione. 4.

I had (employ *the imperfect*) three brothers. The duke has the sword. The children have the flowers. We had also¹ seen the pictures. Here are the games, the pencils, and the clothes. Here are also the houses, the castles, and the palaces. Had she the hats? No, she had the clothes. The countries have canals. My father has three sisters. Hadst thou a doctor? Yes, I had a physician. I have seen the gardens and the trees. Had they (*f.*) three dogs and four cats? No, they had four dogs and three cats. The wives have the eggs. The

¹ *Anche* always stands *before* the noun or pronoun to which it refers. The above example is, according to its meaning, either translated: *Anche noi avevamo veduto i quadri*, or: *Noi avevamo veduto anche i quadri*.

eye is large. I have two eyes. Here is the house of the poet. There is a God.

Dialogo.

Avevamo un temperino?	Avevate un temperino.
Avevo i coltelli?	Sì, avevi i coltelli.
Hai veduto un papa?	Ho veduto due papi.
Hanno gli uomini veduto gli dei?	No, gli uomini non hanno veduto gli dei.
I fanciulli avevano i quadri?	I fanciulli non avevano i quadri.
I duchi hanno le spade?	No, i monarchi hanno le spade e gli scettri.
Avevano essi veduto i castelli e i palazzi?	Sì, essi avevano veduto i castelli e i palazzi?
Avete un uovo?	Ho due uova. ¹
Mio padre ha i giuochi?	Sì, ha tre giuochi.
Quanti (<i>how many</i>) fratelli hai tu?	Io ho due fratelli e tre sorelle.
Quanti fanciulli aveva l'uomo?	L'uomo aveva tre fanciulli.
Avevate veduto i poeti?	No, non avevamo veduto i poeti.

Third Lesson.

The Nouns in Connection with the Prepositions.

In Italian, as in English, prepositions are used to express the relations between the nouns or words employed in the sentences. Some of these prepositions, however, are not, as in English, simply put before the article, but *contract* with it into *one* word.

The *subject* and the *direct object* are *always alike*.

1. The preposition *di* (of), answering to the question *whose?*, *of which?* is contracted with the definite article as follows:

Singular.

of the father	-- (<i>di</i> il padre)	contr. del padre.
of the mother	-- (<i>di</i> la madre)	della madre.
of the pupil	-- (<i>di</i> lo scolare)	dello scolare.
of the soul	-- (<i>di</i> l'anima)	dell' anima.
of the angel	-- (<i>di</i> l'angelo)	dell' ángelo.

¹ The nouns in -o which form their plural in *a* become *feminine*. (See Part II., the Plural.)

Plural.

of the fathers	(<i>di i padri</i>)	contr. deï padri.
of the mothers	(<i>di le madri</i>)	» délle madri.
of the pupils	(<i>di gli scolari</i>)	» dégli scolari.
of the souls	(<i>di le anime</i>)	» delle ánime.
of the angels	(<i>di gli angeli</i>)	» degli ángeli.

2. The preposition **a** (to, at) is contracted thus:

Singular.

to the father	— (<i>a il padre</i>)	contr. al pádre.
to the mother	— (<i>a la madre</i>)	» álle mádre.
to the pupil	— (<i>a lo scolare</i>)	» állo scoláre.
to the soul	— (<i>a l'anima</i>)	» all' ánima.
to the angel	— (<i>a l'angelo</i>)	» all' ángelo.

Plural.

to the fathers	— (<i>a i padri</i>)	contr. aï padri.
to the mothers	— (<i>a le madri</i>)	» álle madri.
to the pupils	— (<i>a gli scolari</i>)	» ágli scolari.
to the souls	— (<i>a le anime</i>)	» alle anime.
to the angels	— (<i>a gli angeli</i>)	» agli angeli.

3. The preposition **da** corresponds to the English from, by: at times it is used in the meaning of at (he goes to his father *va da suo padre*¹). Like *di* and *a*, this preposition joins the definite article, and forms the following contractions:

Singular.

from, by the father	(<i>da il padre</i>)	contr. dal pádre.
from, by the mother	(<i>da la madre</i>)	» dálle mádre.
from, by the pupil	(<i>da lo scolare</i>)	» dállo scoláre.
from, by the soul	(<i>da l'anima</i>)	» dall' ánima.
from, by the angel	(<i>da l'angelo</i>)	» dall' ángelo.

Plural.

from, by the fathers	(<i>da i padri</i>)	contr. daï padri.
from, by the mothers	(<i>da le madri</i>)	» dálle madri.
from, by the pupils	(<i>da gli scolari</i>)	» dágli scolari.
from, by the souls	(<i>da le anime</i>)	» dalle anime.
from, by the angels	(<i>da gli angeli</i>)	» dagli angeli.

¹ The English phrases formed with the preposition *at*, as: *at the merchant's*, *milliner's*, etc., are usually rendered by *da*. Ex.: *sugar, coffee, and wine are to be found at the merchant's*; *dal mercánte si trova dello zúcchero, del caffè e del víno.*

The Nouns in Connection with the Prepositions.

These prepositions are not liable to contraction before the *indefinite* article. It may be observed, however, that *di* commonly drops its final *i* and takes an apostrophe instead, as:

un padre a father, *una madre* a mother.

G. *d'un padre* of a father, *d'una madre* of a mother.

Da, on the contrary, is *never* apostrophised.

Note.—The *demonstrative* adjectives *questo* (m.), *questa* (f.) this, and *quello* (m.), *quella* (f.) that, both in the sing. and the plur., are also used with these prepositions, though naturally without the article. With the *possessive* adjectives *mio*, *mia* my; *tuo*, *tua* thy; *suo*, *sua* his, her, its; *nostro*, *nostra* our, and *vostro*, *vostra* your, etc., the article drops, *but only in the singular*, when *immediately before* a substantive expressing a relation, such as *padre*, *madre*, *zto*, etc.

Survey of the treatment of the Prepositions *di*, *a*, *da*, in connection with:

(a) the Definite Article:

	il	lo	l'	la	l	gli	le
di	del	dello	dell'	della	dei	degli	delle
a	al	allo	all'	alla	ai	agli	alle
da	dal	dallo	dall'	dalla	dai	dagli	dalle;

(b) the Indefinite Article:

	un	uno	una
di	d'un	d'uno	d'una
a	ad un	ad uno	ad una
da	da un	da uno	da una.

Vocabulary.

<i>Il creatore</i>	the creator	<i>il foglio</i>	the sheet (of paper)
<i>il mondo</i>	the world	<i>la foglia</i>	the leaf
<i>il cugino</i>	the cousin (m.)	<i>lo scrigno</i>	the chest, box
<i>la cugina</i>	the cousin (f.)	<i>la pianta</i>	the plant, tree
<i>l'amico</i> (pl. amici)	the friend	<i>la terra</i>	the earth
<i>il nemico</i> (pl. nemici)	the enemy	<i>il ritratto</i>	the portrait
<i>la città</i>	the town	<i>io do</i>	I give
<i>la finestra</i>	the window	<i>io vengo</i>	I come
<i>il vicino</i>	the neighbour	<i>voi date</i>	you give
<i>il figlio</i>	the son	<i>di chi?</i>	whose?
<i>l'animale</i>	the animal	<i>è</i>	is
<i>il sonno</i>	(the) sleep	<i>sono</i>	I am; they are
<i>la morte</i>	(the) death	<i>questo</i>	this.
		<i>questa</i>	

Reading Exercise. 5.

Il padre del fanciullo. La madre dei figli.¹ La porta della casa. Le porte delle case. Le finestre dei palazzi. Il gatto è un animale. I gatti sono i nemici dei sorci. Io do il ritratto all'amico. Io do le rose ai cugini e alle cugine. Voi date gli scrigni agli amici e alle amiche. I nemici degli uomini. I fogli dei libri e dei quaderni (*writing-books*). Le foglie di queste piante. Le finestre di questa casa. Io vengo dalla città.

Traduzione. 6.

1. The brother of the cousin (*m.*). The sisters of the cousin (*f.*). The gates of the town. The houses of the towns. The windows of the houses. God is the creator of the world. The dog is the enemy of the cat. I give the portraits to the brothers and (to the)² sisters. The dog is the friend of (the) man.

2. I give the book to the brother. The sleep of the child. Of the death of my (*del mio*) friend (*m.*).³ The leaves of the roses and (of the) trees of the garden. Here are the clothes (*abiti, m.*) of the children. We speak (*Noi parliamo*) of the trees and (of the) plants of the earth. I come from the duke's palace.

Dialogo.

Ho il libro del cugino?	Hai il libro del cugino.
Hai il ritratto della zia?	Sì, ho il ritratto della zia.
Ha egli veduto il giardino del re?	Sì, ha veduto il giardino e il castello del re.
I fanciulli hanno gli scrigni?	Sì, i fanciulli hanno gli scrigni.
Chi (<i>who</i>) aveva la penna del fratello?	Io avevo la penna del fratello.
Di chi sono quelle pere? ⁴	Sonno di mio fratello.
Di chi sono questi giardini?	Sonno del re e della regina.
Di chi sono questi libri?	Questi libri sono di vostro padre.

¹ *Fanciullo* means child, *lad*; *fanciulla* a girl, *lass*; a little girl is *ragazza*, a little boy *ragazzo*. *Figli* or *figliuoli* (pl.) means the children of a family, without regard to sex. Thus a lady would say: *ho cinque figli, due maschi, e tre femmine* I have five children, two boys and three girls.

² The article must be repeated here.

³ The English inversion (Saxon genitive): *of my friend's death*, cannot be imitated in Italian.

⁴ *Di chi è* and *di chi sono* correspond to the English: to whom does (or do . . .) belong? The sentence: *di chi sono quelle pere?* might also be rendered thus: whose pears are those?

Avete veduto il cane del- Ecco il cane dell'amico.
l'amico?
Di chi sono queste oche? Sono di vostra cugina.

Fourth Lesson.

The Nouns in Connection with the Prepositions (continued).

Besides *di*, *a*, *da* there are other prepositions which express different relations between nouns, or words. They should be learnt from the beginning; viz.,

<i>con</i> with	<i>per</i> for, along, through
<i>fra</i> between	<i>su</i> on, upon.
<i>tra</i>	

In, *su*, contract with the definite article always; *con* and *per* may be also contracted with the definite article; *fra* and *tra* are only contracted in poetry.

Survey.

	il	lo	l'	la	i	gli	le .
in	nel	nello	nell'	nella	nei	negli	nelle
su	sul	sullo	sull'	sulla	sui	sugli	sulle
con	col	collo	coll'	colla	coi	cogli	colle
per	pel	pello	pell'	pella	pei	pegli	pelle
fra	fral	frallo	frall'	fralla	frai	fragli	fralle
tra	tral	trallo	trall'	tralla	trai	tragli	tralle.

Vocabulary.

<i>La scùpla</i>	the school	<i>la cucina</i>	the kitchen
<i>il maestro</i>	the (school) master, teacher	<i>il cortile</i>	the yard (of a house)
<i>l'acqua</i>	the water	<i>la tasca</i>	the pocket
<i>la mano</i>	the hand	<i>la serva</i>	the servant
<i>la pioggia</i>	the rain	<i>abita</i>	} lives, dwells, resides
<i>il tetto</i>	the roof	<i>sta</i>	
<i>la camera</i>	the room	<i>la tavola</i>	the table
<i>la chiesa</i>	the church	<i>Lulgi</i>	Lewis
<i>la (notte) sera</i>	the (night), evening	<i>dove (ove)</i>	where?
<i>il giorno</i>	the day	<i>chi</i>	who?
		<i>a (in) casa</i>	at home.

S. Io sono I m
tu sei thou art
egli è he is
ella è she is

Sono io? Am I?
sei tu? art thou?
è egli? is he?
è ella? is she?

P. <i>nói stámo</i> we are	<i>siamo noi?</i> are we?
<i>vói siéte</i> you are	<i>siete voi?</i> are you?
<i>éssi sóno</i> they (m.) are	<i>sono éssi?</i> are they?
<i>éssé sóno</i> they (f.) are	<i>sono éssé?</i> are they?

Reading Exercise. 7.

Io sono nel cortile del vicino. L'uccello è sul tetto. Il gatto è dietro la stufa. Sei in¹ giardino? Siete voi in cucina? Luigi è da mio padre. I cavalli sono davanti la porta. Dopo la pioggia. Durante la notte. Avanti il giorno. Il fanciullo è sotto l'albero. Questo libro è pel (= per il) maestro e per lo scolare. Questa pera è per mia zia. Il cane è nell' (= in la) acqua. Mia zia è in chiesa. Senza danaro (*money*). Coi (= con i) cavalli di mio zio. Cogli (= con gli) amici di mio cugino. Mia cugina sta a Parigi (*Paris*) nella casa di mia zia. Io ho il coltello in mano. Egli aveva le mani *in tasca*. Il libro è *nella* tasca del padre.

Traduzione. 8.

1. In the yard. During the rain. I am before the house of the physician. Lewis is in the garden. The servant is in the room. The (school) masters are at school. Before (the) evening. The birds are on the roof of the church. I speak (*Io parlo*) of the coat, — of the flowers, — of my father, — of my mother. My sister is at home.

2. The two knives are upon the table. Where are the cats? They are in the kitchen. The three children of my cousin (m.) are in town. The horses are in the water. The penknife of the boy is on the table. Without my father. I went (*Sono andato*) with my sister. I come with the friend of my brother.

Dialogo.

Dove è Luigi?	Egli è nel cortile dello zio.
Dove è mio figlio?	Egli è in giardino.
I fanciulli sono dal maestro?	No, essi giuocano (<i>play</i>) davanti alla casa.
Di che cosa (<i>what</i>) parli	(<i>Io parlo</i> del rè.
(<i>speakest</i>) tu?	(<i>Io parlo</i> dei cavalli.
Dove abita tuo cugino?	Abita dalla zia.
Vostra cugina è a scuola (<i>or</i>	No, essa è in chiesa.
in iscuola)?	

¹ Before some names of places used in a *general sense*, the article is often omitted in Italian, as sometimes in English. Ex.: in town, in church, at school, etc., *in città, in chiesa, a scuola*, etc.

Chi è andato in chiesa?	Mia sorella è andata ¹ nella chiesa della Madonna.
È in casa vostro fratello?	No, è andato dal medico.
La serva è in cucina o in giardino?	È nel giardino del vicino.
Avevate voi veduto le ánitre (<i>ducks</i>) nel cortile?	Noi avevamo veduto le ánitre e le oche.
Con chi (<i>With whom</i>) siete andati?	Noi siamo andati con nostro padre.

Fifth Lesson.

The Partitive.

In English the word *some* (or *any*) often precedes a noun, when no particular kind, measure, or quality is meant, as: *some wine, some bread, any ink*, etc.

In Italian this relation may be expressed colloquially by the preposition *di* combined with the forms of the definite article, in the singular as well as in the plural.

Thus, *the wine, the beer, the oil* is translated: *il vino, la birra, l'olio*; but *some wine, some beer, some oil* is: *del vino, della birra, dell'olio*.

Note.—When such words are used in quite an *indefinite* and *general sense*, and in the purely literary use both languages agree, and *no* article precedes the noun. Ex.: He sells paper, pencils, and ink *egli vende carta, matite e inchiostro*.

The student is advised to compare the following examples:

Io vedo le ánitre I see the ducks.

Io vedo delle ánitre I see some (a few) ducks.

Io vedo ánitre I see ducks (but no geese).

Egli vende del tabacco he sells tobacco (and other articles).

Egli vende tabacco he is a tobacconist.

Note.—In *negative* sentences the partitive sense is most commonly expressed by the *omission* of the article. Thus:

¹ In Italian the past participle joining the auxiliary verb *essere* to be, must always agree with the noun in *gender* and *number*. Ex.: *Mio fratello è andato (m.)*; *mia sorella è andata (f.)*; *i fratelli sono andati (m. p.)*; *le sorelle sono andate (f. p.)*.

We have *no* flowers.

Non abbiamo fiori.

You have neither money nor friends.

Non avete nè danaro nè amici.

Vocabulary.

<i>La farina</i>	the flour, meal	<i>l'impiego</i> (pl. — <i>ghi</i>)	the office
<i>la carne</i>	the meat	<i>il forestiero</i>	the stranger
<i>il ferro</i>	the iron	<i>lo straniero</i>	the foreigner
<i>l'oro</i>	the gold	<i>la matita</i>	the pencil
<i>l'argento</i>	the silver	<i>il burro</i> (bu- tirro)	the butter
<i>il danaro</i>	the money	<i>l'inchiostro</i>	the ink
<i>lo spirito</i>	the spirit	<i>il ragazzo</i>	the boy
<i>il piombo</i>	the lead	<i>la ragazza</i>	the girl
<i>il sale</i>	the salt	<i>la figlia</i>	the daughter
<i>la scarpa</i>	the shoe	<i>la calza</i>	the stocking
<i>il mercante</i>	} the merchant	<i>il latte</i>	the milk
<i>il negoziante</i>		<i>la minestra</i>	the soup
<i>lo zucchero</i>	the sugar	<i>l'olio</i>	the oil
<i>il caffè</i>	the coffee	<i>l'aceto</i>	the vinegar
<i>la susina, la prugna</i>	the plum	<i>che</i>	what?
<i>il cacio, il formaggio</i>	the cheese	<i>ma</i>	but.

S. *Io avrò* I shall have
tu avrai thou wilt have
egli avrà he will have.

Avrà io? Shall I have?
avrà tu? shalt thou have?
avrà egli? will he have?

P. *noi avremo* we shall have
voi avrete you will have
essi avranno they will have.

avremo noi? shall we have?
avrete voi? shall you have?
avranno essi? will they have?

Reading Exercise. 9.

Io avrò del pane e della farina. Avrete voi anche del sale? I rè avranno dell'oro e dell'argento. Essi avranno anche del danaro. Tu avrai del cacio (*or* del formaggio). Luigi avrà della carta e dell'inchiostro. Questo mercante vende olio e aceto. Luigi avrà anche dei libri e delle matite. Avevano esse dei fiori? Io do a tuo cugino delle pere e delle susine. Nel cortile sono le oche e le anitre. Ci sono oche nel cortile. Gli stranieri avranno del danaro. Noi avremo della minestra e della carne. Nel giardino vi sono alberi, frutta e fiori.

Traduzione. 10.

1. We shall have some butter and (some)¹ cheese. You will have milk and eggs. Here is *the* bread. Here is some

¹ The article and preposition are always repeated.

bread. My father had lead and iron. This child had some flowers. My cousin (*f.*) will have some flour and bread. There are soup, oil, and vinegar. The merchant had sugar and coffee. The queen had gold and silver. I give (to) the boys books, pencils, and pens.

2. They will also have some paper and ink. My uncle sells paper, pencils, pens and ink. Lewis has horses and dogs. We have seen horses, but not dogs. Thy sister will have shoes and stockings. I give (to) thy brother clothes and flowers. Shall you have (any) friends (*m.*)? They (*f.*) will have friends (*f.*). These men are foreigners. There are books and pictures at thy uncle's.¹

Dialogo.

Abbiamo noi della farina?	} Noi abbiamo del sale e della farina.
Abbiamo noi anche del sale?	
Avete voi del burro e del pane?	No, signora (<i>Madam</i>), ma abbiamo del danaro.
Che cosa (<i>what?</i>) ² avete voi?	Abbiamo carne e pane.
Avete delle matite?	No, ma ho delle penne.
Hanno essi delle pere?	No, ma essi hanno delle prugne.
Che cosa (<i>what?</i>) ² avete sotto il braccio (<i>arm</i>)?	Io ho dei libri e della carta.
Per chi (<i>whom</i>) sono questi libri?	Essi sono per mio cugino.
Dove c'è ³ dell'oro?	In Russia c'è dell'oro.
Tua sorella ha dello zucchero? ⁴	Ella ha dello zucchero e del caffè.
Avrà dei quaderni tuo cugino (<i>Nom.</i>)?	Sì, egli avrà dei quaderni, dell'inchiostro e delle penne.
Chi vende formaggio?	Il mercante vende (<i>sells</i>) formaggio.
Avete delle frutta in casa?	Sì, signore (<i>Sir</i>), abbiamo delle frutta.
Che cosa c'è da mia zia (<i>at my aunt's</i>)?	Vi sono libri e quadri.

¹ See note 3, page 18.

² *What?* is *che?* or *che cosa?* (which thing?). In familiar conversation Northern Italians often say *cosa?* which, however, is a form that should not be adopted.

³ *C'è?* or *v'è?*, instead of *ci (vi) è?* (in French *y a-t-il*) corresponds to the English: *is there?*

⁴ Before *masc.* nouns beginning with *z* the article *il* is sometimes used in familiar conversation, though not very correctly, thus: *il zucchero, il zio*. The Plur. is only *gli*, e.g. *gli zii* the uncles.

Sixth Lesson.

The Partitive (continued).

The partitive construction is further used:

(a) By putting *a* (or *ad*) before the partitive articles *del, della, dello, dell'*; pl. *dei, delle, degli* and *degl'*. Ex.: You always think of¹ money, of wine, of books *vói pensáte sempre a del danáro a del vino, a del libri.*

(b) With nouns implying measure, weight, number, or quantity, as:

Una bottiglia di vino a bottle of wine.

Un bicchiere d'acqua a glass of water.

Dieci libbre di carne ten pounds of meat.

Una quantità di zucchero a great deal of sugar.

(c) Also with some adverbs of quantity, as: *niñte* nothing, *quálche cosa* something, etc., as:

Niñte di búgno nothing good.²

Quálche cosa di gránde something grand.

(d) With nouns denoting the material of which a thing is made, as:

Un anello d'oro a gold ring.³

Una tavola di légno a wooden table.

(e) To render English compound nouns:

Il maestro (di scúola) the school-master.

Il mercante di vino the wine merchant.

¹ "To think of" (or "about") is rendered in Italian by (1) *pensare a* when meaning 'to be thinking', as I am thinking about him, *penso a lui*; and (2) by *pensare di* when a matter of opinion, as *che pensate di questo libro?* what do you think of this book?

² In poetry there are also adjectives like *dúreo* golden, *marmoreo* of marble, *argenteo* of silver, etc.

³ It must be well understood that the word governed by these adverbs of quantity cannot be a noun. The student would be entirely wrong in saying as in French: *poco di birra*, little beer, *poco* being in such a case considered as an adjective. But he may say: *un poco di birra*, or *un po' di birra*, because here *un poco* is considered as a noun. The usual manner of rendering such expressions does not differ from English. Thus: little money *poco danáro*; little beer *poca birra*; much gold *mólto oro*; many books *moltí libri*, etc., where *poco*, *poca*, *mólto*, *moltí*, are adjectives. (See Part II: the Adjective.)

Vocabulary.

<i>Una bottiglia</i>	a bottle	<i>un quintále</i>	a hundred-weight
<i>un bicchiere</i>	a glass	<i>una quantità</i>	a great deal
<i>una tazza</i>	a cup	<i>una moltitudine</i>	a multitude, a great many
<i>una scatola</i>	a box		
<i>una libbra</i>	a pound	<i>la bocca</i>	the mouth
<i>un chilo-</i>	} a kilogram	<i>il metro</i>	the metre
<i>grammo</i>		<i>il braccio</i>	the arm
<i>un chilo (pl. chili)</i>		<i>il litro</i>	the litre
<i>il panno</i>	the cloth	<i>una dozzina</i>	a dozen
<i>la birra</i>	the beer	<i>lo stivale</i>	the boot
<i>la persona</i>	the person	<i>il legno</i>	the wood
<i>la lettera</i>	the letter	<i>quattro</i>	four
<i>l'anello</i>	the ring	<i>cinque</i>	five
<i>il contadino</i>	the peasant	<i>sei</i>	six
<i>l'orologio</i>	the watch	<i>sette</i>	seven
<i>il porco (pl. i porci)</i>	the pig	<i>otto</i>	eight
<i>il cucchiaino</i>	the spoon	<i>nove</i>	nine
<i>la forchetta</i>	the fork	<i>dieci</i>	ten
<i>ricevuto</i>	received, got	<i>bevuto</i>	drunk
<i>comprato</i>	bought	<i>venduto</i>	sold
<i>qualche cosa</i> { <i>di</i> }	something	<i>dàtemi</i>	give me
<i>non... niente</i> { }	nothing	<i>che</i>	than, as
		<i>subito</i>	directly.

Reading Exercise. 11.

Ecco una bottiglia di vino. Noi abbiamo comprato tre chilogrammi (*or* tre chili) di zucchero. Egli ha venduto due quintali di caffè. La regina aveva un gran numero di cavalli. Io penso a dell'oro e a dell'argento. Tu pensi sempre a balli e a concerti. Ho ricevuto questi libri da amici. Mia zia avrà una dozzina di calze. Voi avrete un foglio di carta. Essi non¹ avevano niente di buono. Il contadino aveva cinque buoi, dieci cavalli e una quantità di porci. Egli ha bevuto troppo (*too much*) vino. Voi avrete un orologio d'oro. Il vicino ha comprato dieci chili di cioccolata (*chocolate*). Ho ricevuto una lettera e una scatola da mia zia. Abbiamo veduto una moltitudine di persone.

Traduzione. 12.

1. I shall have some pens. Thou wilt have a sheet of paper. She will have some pencils. We shall have a glass of wine. My brother will have nothing good. I shall also have a bottle of wine. I have drunk two glasses of water

¹ The negative particle *non* is always required *before* the verb, when followed by *niente* or *nulla* (nothing).

and a bottle of beer. We had received two kilograms of sugar, six kilograms of coffee, and ten litres of wine. You will have a great many looking-glasses and many boxes. The peasant has bought ten oxen and a wooden house.

2. In this box there are seven metres of cloth. These persons have sold a dozen (of) boots. We had a silver watch and a gold ring. Shall you have a wooden table or a *stone one*?¹ How many (*Quante, f.*) persons have you seen? We have seen three — six — nine persons. He has received a great many letters. We shall have nine metres of cloth. Have you drunk a bottle of wine? We have not drunk a bottle of wine, but a cup of coffee. Give me a sheet of paper. My sister has bought two gold rings and three silver spoons from some English merchants. What have you done?²

Dialogo.

Che cosa avete bevuto?	Abbiamo bevuto un bicchiere d'acqua.
Quanti chilogrammi (chili) di zucchero avete comprati? ³	Abbiamo comprato tre chili di zucchero.
Datemi una tazza di latte!	Súbito, signore.
Sapete (<i>Do you know</i>) qualche cosa di nuovo (<i>new</i>)?	No, non so (<i>know</i>) niente di nuovo.
Quanto (<i>How much</i>) danaro hai?	Ho cinque lire (<i>francs</i>).
Avevano essi ricevuto la scatola di legno?	Non so.
Dove avete veduto il maestro di musica?	Abbiamo veduto il maestro di musica nel giardino.
Aveva egli dei fiori?	Sì, aveva molti fiori.
Avete voi delle case?	Abbiamo otto case.
Pensi (<i>thinkest</i>) tu a del vino?	No, io penso a della birra.
Quanti metri volete (<i>will you</i>) di questo panno?	Datene due metri.
Da chi avete comprato gli orologi?	Da degli stranieri.

¹ Expressions like this can by no means be literally translated. The sentence must be rendered thus: *Avéte una távola di légo o di pietra* have you a table of wood or of stone?

² *Che cosa?* being considered as an interrogative pronoun, an adjective or participle following cannot agree with *cosa*; in this case: "Che cosa avete fatto?"

³ The participle generally agrees with its noun in gender and number, when following it, and always when used with *essere*.

Di chi è questa forchetta È di mia sorella.
d'argento?

Datemi una dozzina di camice Ecco, signore, le camice e gli
e un paio di stivali! stivali.

Seventh Lesson.

Terminations Modifying the Meaning of Nouns.

By the addition of certain endings the original meaning of an Italian word may be strengthened or weakened, or a suggestion conveyed of contempt, affection, etc.

Such endings are added to nouns or adjectives which, before receiving them, drop the last vowel.

The words thus modified are often difficult to translate owing to the subtle shades of meaning which they express.

Thus *avaro* means: a miser; *avarone* a covetous, scraping fellow, and *avaraccio* an old, clutching sinner. *Un giovane* means a youth; *un giovanotto* a smart young man.

The diminutive endings afford a still greater variety of modifications. A word, which is already a diminutive, may, by the addition of other diminutive syllables, express the most singular shades of the original signification.

Thus *libro* means book, *libretto* a little book, also the text or words of an opera; *librettino* a nice little book; *libriccino* a dear little book; *libercolo* a nasty little book: *libruccio*, *libricciuolo*, *librettuccio* cannot be rendered exactly in English.

Of all these different endings the following are those most in use¹:

Augmentatives:

1. *one*, *ona*, are used to indicate a remarkable greatness either in size or quality. Ex.: *libro* book, *librone*

¹ Yet these endings cannot be used indifferently. There are, for instance, substantives which are never found with *ella* or *ello*,

large book, *memoria* memory, *memoriona* an extraordinary memory.

N.B.—The masc. ending *one* is in many cases affixed to *fem. substantives*, provided no ambiguity may arise. Cf. *porta* (door), *portone*; *sála* (saloon; in America, drink-shop), *salóne*; *donna* (woman), *donnone*, *donnóna*; *vecchio* (old man), *vecchióne*; *vecchia* (old woman), *vecchióna*.

Referring to certain animals, this distinction is not so strictly observed; thus *formica* (ant), *formicóne*; *cavalla* (mare), *cavallóne*.

2. *otto* (m.), *otta* (f.) express an average *strength*, *bigness* and *greatness*; sometimes they add an idea of contempt, love, etc., and in a few cases they are real diminutives. For instance: *contadina* (countrywoman), *contadinotta* (a fresh countrywoman); *gióvane* (young), *giovanotto* (smart lad); *áquila* (eagle), *aquilotto* (young eagle).

3. *accio* (m.), *accia* (f.); *ázze* (m.), *ázza* (f.); *ástro* (m.), *ástra* (f.) suggest an idea of something *bad*, *despicable*, etc., as: *dottóre* (doctor), *dottoraccio* (a bad, ignorant doctor); *amore* (love), *amorazzo* (liason); *medico* (physician), *medicastro* (a quack).

Diminutives:

4. *ino* (m.), *ina* (f.); *étto* (m.), *étta* (f.); *ello* (m.), *ella* (f.); *uplo* or *plo*, *upla* indicate *diminution*, sometimes with the accessory idea of *fondness*, *loveliness*, *compassion*, and *tenderness*, as: *povero* (poor), *poverino* (my poor boy)¹; *máno* (hand), *manina* (little hand); *vecchio* (old man), *vecchiétto* (poor old man); *béstia* (animal), *bestiola* (little creature).

The ending *—ino* frequently serves in familiar conversation to denote a *younger* member of a noble family. Thus

etc., whereas they admit *étta* or *étto*, and *vice versa*, etc.; and besides, the same ending has sometimes very different significations. Thus *casella*, which means pigeon hole, will scarcely be met with in the meaning of a little house (*casetta* or *casina*, also *casettina*). *Casino* signifies a cottage, but in most health resorts implies the "public rooms" where balls, concerts and other entertainments are provided. *Giovanotto* means a smart young man, whereas *aquilotto* does not mean a strong eagle, but a young eagle still unfledged.

¹ Also adjectives may be used with these endings.

cónte means *count*, and *contessa* countess, whereas *contino* and *contessina* mean the *young count* and the *young countess*.

5. *úccio*, *úzzo* (f.), *úccia*, *úzza* express *diminution* and at the same time *baseness* and *disdain*, as: *fráte* (monk, friar), *fratúzzo* (a contemptible monk); *cása* (house), *casúccia* (a miserable house).

N.B.—When added to Christian names, they show affection, etc. *Enricuzzo* Harry, *Mariuccia* May.

For the sake of euphony a letter or a syllable is often *inserted* before these terminations, as: *réte* net, *rettoëlla* little net, *testa* head, *testollina* little head; *pázzo* fool, *pazzerello* little fool.

N.B.—It must be well understood that the use of the above endings is not compulsory in Italian. Besides, not every word that appears by its ending to be either an augmentative, a diminutive, or a despective, is such in reality; such as: *mon-tóne* ram, *scodella* soup-dish, *mulino* mill, *pollastro* chicken, etc.

6. Other terminations of this kind are:

(a) *ágli*a (for substantives), as: *plebágli*a populace.

(b) *icciplo*, *iccipla* (for substantives), as: *terriccipla* little village; *resticcipla* a little remainder.

(c) *iccio*, *igno*, *ógnolo* (for adjectives), as: *verdiccio* greenish; *asprigno* somewhat harsh; *giallógnolo* yellowish, fallow.

(d) *úto* (for forming adjectives), as: *nasúto* long-nosed, *corpacciúto* stout.

N.B.—The knowledge and use of augmentatives, diminutives, and depreciative nouns is one of the most difficult parts of the Italian language, and is only to be properly acquired in the country by intercourse with the natives.

Vocabulary.

<i>Il gigante</i>	the giant	<i>il príncipe</i>	the prince
<i>l'ombrello</i>	the umbrella	<i>la bárca</i>	the boat
<i>l'ombrellino</i>	the parasol	<i>il pescatóre</i>	the fisherman
<i>la chiáve</i>	the key	<i>l'odóre</i>	the smell
<i>la céra</i>	the wax	<i>il náso</i>	the nose
<i>il dito</i> (pl. <i>le dita</i>)	the finger	<i>la spáll</i> a	the shoulder
<i>il túqno</i>	the thunder	<i>la guáncia</i>	the cheek
<i>la barba</i>	the beard	<i>il cöllo</i>	the neck
<i>gli occhiali</i>	the spectacles	<i>póvero</i>	poor
		<i>infelice</i>	unhappy

<i>vezzoso</i>	nice	<i>molto</i>	much, very
<i>ignorante</i>	ignorant	<i>quello, -a</i>	that.
<i>ridicolo</i>	ridiculous		

Io ero I was
tu eri thou wast
egli era he was
noi eravamo we were
voi eravate you were
essi erano they were

Ero io? Was I?
eri tu? wast thou?
era egli? was he?
eravamo noi? were we?
eravate voi? were you?
erano essi? were they?

Reading Exercise. 13.

Io avevo un salone con due finestroni. Egli è un medicastro. Dove sono i libri di questo poetastro? Dove abita questo poverino? Egli sta in quella casuccia. Ho comprato un ombrellino per mia madre. Che cosa vuole (*wants*) questo vecchietto? Il gigante aveva una barbetta ridicola. Egli era un povero fratuozzo. Gli stranieri erano nella barchetta del contadinello. Questo giovinotto è vostro cugino? Sì, Signore, è mio cugino. Questo maestrucolo col¹ suo cappellaccio sulla testa, col suo librone sotto il braccio e co' suoi occhialoni sul nasetto è molto ridicolo.

Traduzione. 14.

1. Have you seen the little child of the foreigner? He was a vigorous young man of much spirit. This hardy countrywoman has two nice² little children. This woman has a nice little girl. You will have three thick books. This quack was very ignorant. Give the (*dat.*) little boy these little books. Thou wast very unhappy, my poor boy.

2. Give the (*dat.*) poor old man a little bit (*pezzo* = a piece, bit) of bread! Who is this tall young man? There are many bad doctors and bad poets in this country. This little dog (*cagnolino*) belongs to (*è del*) my little brother and (to my little) sister. Have you seen the large palace of the young prince? Who is that young lady (*signora*, lady)? She is the sister of the young count.

Dialogo.

Di chi è questo libretto?	Della (<i>see the Poss. Pron.</i>) mia sorellina.
Da chi avete comprato questo libraccio?	Dal libraio (<i>bookseller</i>) dietro la chiesetta.

¹ In Italian, *possessive* adjectives are generally preceded by the definite article. See Lesson 14.

² See note 2 p. 35.

Volete entrare (<i>enter</i>) nella mia barchetta?	No, grazie (<i>thank you</i>), signorino!
(Che) cosa volete fare (<i>do</i>) di questo cappellone?	Lo darò (<i>I shall give it</i>) a questo povero vecchierello.
Avete dato (<i>given</i>) un poco di latte al nostro cagnolino?	No, non ancora (<i>not yet</i>).
(Che) cosa hai perduto (<i>lost</i>), poverina (<i>my poor girl</i>)?	Ho perduto il danaro del mio fratellino.
Non è egli un bellissimo (<i>very fine</i>) ragazzino?	Hai ragione ¹ (<i>You are right</i>); egli è bellissimo.
Apri (<i>open</i>) la tua manina!	No, non voglio (<i>I will not</i>)!
Che cosa pensi (<i>dost thou think</i>) tu del tuo cuginetto?	Egli è un pazzereello (pazzo, <i>fool</i>).

Eighth Lesson.

Proper Names.

There are in Italian:

1. Proper names of *persons*, Christian and family names, as: *Luigi* Lewis, *Carlo* Charles, *Emilia* Emily, *Metastasio*, *Parini*, etc.

2. Names of *countries*, *provinces*, *mountains*, *rivers*, *lakes*, *towns*, as: *l'Europa* Europe, *l'Austria* Austria, *l'Italia* Italy, *il Reno* the Rhine, *Londra* London, *Roma* Rome.

As a rule masculine Christian names, and the names of towns have no article; names of countries, provinces, mountains, rivers, lakes, take the article; viz., *Carlo*, *Milano*; *l'Italia*, *la Romagna*, *il Veneto*, *le Alpi*, *il Po*, *il Garda*.

Feminine Christian names may be used either with the article (familiarily). *la Giulia*, or without the article, *Giulia*.

Family names take the article unless the person indicated is famous; there is, however, a tendency to omit the article even when the person is not famous, but merely well known to the speaker.

All the above names may be treated in conjunction with the prepositions in the same way as stated for nouns, in Lessons III and IV; viz.,

¹ Literally: Thou hast reason (*Tu as raison*).

Di Enrico (d'*Enrico*) of Henry or Henry's.

A Enrico (or *ad Enrico*) to Henry.

Da (*per*, etc.) *Enrico* from, by Henry.

Di Giulia of Julia or Julia's.

A Giulia to Julia.

Da (*per*, etc.) *Giulia* from, by Julia.

Di Firenze of Florence.

A Firenze at, in, to Florence.

Da (*per*, etc.) *Firenze* from Florence.

Note.—1. In Italian one cannot say, as in English: *William's hat*, *Henry's book*, *Julia's mother*. Expressions like these must be rendered thus: *Il cappello di Guglielmo* (the hat of William); *il libro di Enrico* (the book of Henry); *la madre di Giulia* (the mother of Julia); the nominative or accusative always *preceding* the genitive case.

2. *To* and *in* before proper names of *countries* are rendered by *in*, as: *in Italia*, to Italy, in Italy. *Vado in Germania* I go to Germany; *sono in Inghilterra* I am in England.

3. *To* and *at* before names of *towns* must be translated with *a* (sometimes *ad* before vowels), as:

He goes to Paris, *egli va a Parigi*.

He lives at Aix-la-Chapelle *egli dimora ad Aquisgrana*.

(Further explanations will be given in the Second Part.)

Vocabulary.

<i>Il guanto</i>	the glove	<i>Nápoli</i>	Naples
<i>la favola</i>	the fable	<i>la capitale</i>	the capital
<i>il mantello</i>	the cloak	<i>l'Inghilterra</i>	England
<i>il corso</i>	the course (also the principal promenade of a town)	<i>la Sassonia</i>	Saxony
		<i>la Spagna</i>	Spain
		<i>la Svizzera</i>	Switzerland
		<i>la Lombardia</i>	Lombardy
<i>il signore</i>	Mr., the gentle- man	<i>le Alpi</i>	the Alps
		<i>Cárolo</i>	Charles
<i>la signora</i>	Mrs., the lady	<i>Guglielmo</i>	William
<i>la signorina</i>	Miss, the young lady	<i>Federico</i> (<i>Fede- rico</i>)	Frederick
<i>Berlino</i>	Berlin	<i>Maria</i>	Mary
<i>Vienna</i>	Vienna	<i>Giorgio</i>	George
<i>Parigi</i>	Paris	<i>Giulio</i>	Julius
<i>Munaco</i>	Munich; Mo- naco	<i>Sofia</i>	Sophia
		<i>Giácomo</i>	James
<i>Venezia</i>	Venice	<i>dáre</i>	give (2 nd pl.)
<i>Miláno</i>	Milan	<i>letto</i>	read (past part.)
<i>Genova</i>	Genoa	<i>lungo</i>	long

<i>arrivato</i>	arrived	<i>sempre</i>	always
<i>partito</i>	set out	<i>ieri</i>	yesterday.
<i>morto</i>	dead		

Reading Exercise. 15.

Ecco le favole di Esopo. Ho veduto il castello del re di¹ Sassonia. Date la scatola a Sofia. Date la penna ad Enrico. Dove è il¹ signor Ambrosi? Dove sono i figli della signora Brown? Ecco la casa della signora Camozzi. Ieri eravamo a Firenze. Siete stato a Vienna? Mio cugino è in America. Il corso del Reno è lungo. Ecco una carta (*map*) della Germania. Io fui da Giacomo e da Pietro (*at Peter's*). Tuo fratello è arrivato da Venezia. Luigi Filippo, re di Francia, morì in Inghilterra. Ecco i cavalli di Carlo. Dove erano gli specchi di Luigia? Avete letto le opere (*works*) di Goethe?

Traduzione. 16.

1. My father is in Paris. My uncle is in Vienna. Paris is the capital of (*della*) France, and Vienna is the capital of Austria. Thy mother is in America. Where was my sister Emily? Where are Sophia's gloves? Where are Frederick's books? France was always the friend (*f.*) of Switzerland. I have seen the Alps of Switzerland and the Pyrenees (*i Pirenei*) between France and Spain.

2. I come from Florence. Yesterday I was at William's and (*at*) Sophia's. I have got this book from Lewis. This poet died (*transl.* is dead) in Milan. The king of Spain and the queen of England are in Paris. The course of the Po is long. I know (*conosco*) Italy, France, and Germany; I also know Rome, Paris, and London.

Dialogo.

Dove eri tu?	Io ero a Parigi.
Di dove vieni tu? (<i>Where dost thou come from?</i>)	Io vengo di (<i>or da</i>) Napoli.
Dove sono i guanti di Teresa?	Sono sulla tavola.
Che (<i>which</i>) paese è questo?	La Germania.
Che città è questa?	La città di Londra.

¹ The titles *signóre*, *signóra* and *signorína* are preceded by the *definite article* (except when used to address a person); thus: *il signór Tardini* Mr. Tardini; *la signora Uberti* Mrs. Uberti. *Signore* is shortened into *Signor* before Christian and family names, when masculine. In assertions one finds: *ssignore*; *ssignora*: Yes, Sir; Yes, Madam. With names of princes one uses simply *di* before the names of the countries they belong to.

Quale è la capitale della Sassonia?	Dresda.
Quale è la capitale dell'Austria?	Vienna.
Chi c'è qui (<i>who is here</i>)?	Il figlio del signor Camozzi.
A chi date voi questi libri?	Li (<i>them</i>) diamo (<i>we give</i>) al signor Giorgio.
Quali città avete vedute in Italia?	Abbiamo veduto Milano, Genova, Firenze, Roma e Venezia.
Avete letto le poesie (<i>poems</i>) del Leopardi?	No, Signore, ma abbiamo (<i>we have</i>) letto le tragedie del Niccolini.
Dove foste (<i>were you</i>) ieri?	Fummo (<i>we were</i>) dalla Signora Piavossi e da Teresa.

Ninth Lesson.

The Auxiliary Verb *Avère* to have.

Indicative Mood (*Modo Indicativo*).

Present (Presente).

<i>Io ho</i> I have	<i>noi abbiamo</i> we have
<i>tu hai</i> thou hast	<i>voi avete</i> you have
<i>egli ha</i> he has	<i>essi hanno</i> } they have.
<i>ella ha</i> she has	<i>esse hanno</i> }

Imperfect (Imperfetto).

<i>Io avevo</i> (or <i>avéva</i>) I had	<i>noi avevamo</i> we had
<i>tu avevi</i> thou hadst	<i>voi avevate</i> you had
<i>egli aveva</i> he had	<i>essi avevano</i> they had.

Past Definite (Passato remoto).

<i>Io ebbi</i> I had	<i>noi avemmo</i> we had
<i>tu avesti</i> thou hadst	<i>voi aveste</i> you had
<i>egli ebbe</i> he had	<i>essi ebbero</i> they had.

*Future*¹ (Futuro).

<i>Io avrò</i> I shall have	<i>noi avremo</i> we shall have
<i>tu avrai</i> thou wilt have	<i>voi avrete</i> you will have
<i>egli avrà</i> he will have	<i>essi avranno</i> they will have.

¹ On the etymological formation of these tenses, see the Regular Verb, Less. 20.

Conditional Mood¹ (*Modo Condizionale*).*Present* (Presente).

<i>Io avrèi</i> I should have	<i>noi avrèmmo</i> we should have
<i>tu avrésti</i> thou wouldst have	<i>voi avréste</i> you would have
<i>egli avrèbbe</i> he would have	<i>essi avrèbbero</i> they would have.

*Compound Tenses.**Avúto had.**Perfect* (Passáto próssimo).

<i>Io ho avúto</i> I have had	<i>noi abbiamo avúto</i> we have had
<i>tu hai avúto</i> thou hast had	<i>voi avete avúto</i> you have had
<i>egli ha avúto</i> he has had	<i>essi hanno avúto</i> they have had.

1st Pluperfect (Piucheperfetto).

<i>Io avevo</i> (or <i>aveva</i>) <i>avúto</i> I had	} <i>had.</i>	<i>noi avevámó avúto</i> we had
<i>tu avevi avúto</i> thou hadst		<i>voi avevate avúto</i> you had
<i>egli aveva avúto</i> he had		<i>essi avevano avúto</i> they had

2nd Pluperfect (Trapassato prossimo).

<i>Io ebbi avúto</i> I had	} <i>had</i>	<i>noi avemmò avúto</i> we had
<i>tu avesti avúto</i> thou hadst		<i>voi aveste avúto</i> you had
<i>egli ebbe avúto</i> he had		<i>essi ebbero avúto</i> they had

Future (Futuro).

<i>Io avrò avúto</i> I shall have had
<i>tu avrai avúto</i> thou wilt have had
<i>egli avrà avúto</i> he will have had
<i>noi avremo avúto</i> we shall have had
<i>voi avrete avúto</i> you will have had
<i>essi avranno avúto</i> they will have had.

Conditional.

Perfect (Passato).

<i>Io avrèi avúto</i> I should have had
<i>tu avresti avúto</i> thou wouldst have had
<i>egli avrèbbe avúto</i> he would have had
<i>noi avremmo avúto</i> we should have had
<i>voi avreste avúto</i> you would have had
<i>essi avrèbbero avúto</i> they would have had.

Imperative Mood (*Modo Imperativo*).

<i>Abbi</i> have (thou)	<i>abbíámó</i> let us have
<i>non avére</i> have not (thou)	<i>abbíáte</i> have (you)
<i>abbíta</i> have (polite form)	<i>abbíáno</i> have (polite form).

¹ See note 1 p. 34.

Subjunctive Mood (*Modo Soggiuntivo*).*Present.*

<i>Ch'io abbia</i> that I (may)	} have	<i>che noi abbiamo</i> that we	} have.
<i>che tu abbia</i> (or <i>abbì</i>) that thou		<i>che voi abbiate</i> that you	
<i>ch'egli abbia</i> that he		<i>ch'essi abbiano</i> that they	

Imperfect (Imperfetto).

<i>Ch'io avessi</i> that I had	<i>che noi avessimo</i> that we had
<i>che tu avessi</i> that thou hadst	<i>che voi aveste</i> that you had
<i>ch'egli avesse</i> that he had	<i>ch'essi avessero</i> that they had.

*Compound Tenses.**Perfect (Passato prossimo).*

<i>Ch'io abbia avuto</i> that I (may) have had
<i>che tu abbia avuto</i> that thou have had
<i>ch'egli abbia avuto</i> that he have had
<i>che noi abbiamo avuto</i> that we have had
<i>che voi abbiate avuto</i> that you have had
<i>ch'essi abbiano avuto</i> that they have had.

Pluperfect (Piucheperfetto).

<i>Ch'io avessi avuto</i> that I had had
<i>che tu avessi avuto</i> that thou hadst had
<i>ch'egli avesse avuto</i> that he had had
<i>che noi avessimo avuto</i> that we had had
<i>che voi aveste avuto</i> that you had had
<i>ch'essi avessero avuto</i> that they had had.

Infinitive Mood (*Modo Infinito*).*Present (Presente).**Avère* to have*Perfect (Passato).**avere avuto* to have had.Gerund (*Gerundio*).*Present (Presente).**Avendo* having*Perfect (Passato).**avendo avuto* having had.Participles (*Participi*).*Present (Presente).**(Avènte)* having¹*Perfect (Passato).*

S. *avuto* (m.), *avuta* (f.) } had.
 P. *avuti* (m.), *avute* (f.) }

¹ Little used.

Remarks.

1. It has already been mentioned in one of the former lessons, that the Italian verb does not require the personal pronouns *io, tu, egli*, etc., the persons being sufficiently distinguished by the *terminations* of the verb. For example: *Avete*, have you? *Avrete*, will you have? *Aveste*, had you? etc.

2. *Avere* also means *to receive, to get*, as: *Avrò del danáro* I shall get some money.

3. The negative, interrogative and negative-interrogative forms differ from the English, in so far as the *negative particle non* is always placed immediately before the verb. Thus, cf.:

(a) With the pronoun.

(b) Without the pronoun.

Io avevo I had

Avevo I had

Avevo io? Had I?

Avevo? Had I?

Io non avevo I had not

Non avevo I had not

Non avevo io? Had I not?

Non avevo? Had I not?

4. The *polite form of addressing* a person in Italian is *Élla*¹ (she). This mode of address is quite peculiar to the Italian language. Formerly the term *Vossignoria* was used (not unlike the English "*your Lordship*" or the Spanish *Vuestra merced* = *Usted*), which being *feminine* requires the *third person. sing. femin.*, as: *Vossignoria ha* your Lordship *has*. This word "*Vossignoria*" is now obsolete; the construction, however, remains, and is *always* employed, when a person is politely spoken to, as: Have you? *Ha Ella?* (has *she*—i.e., *Vossignoria*); will you have? *avrà Ella?* (will *she* have); are you? *è Ella?* (is *she*); *cománda?* (*Ella* left out), what do you want? (literally: *does she command?*)

In commercial style and familiar conversation with foreigners the *second person plural* is used, as in English and French, as: *Avete voi?* Have you (*avez-vous*)? *Voléte?* Will you (*voulez-vous*)?

The *second person singular* (thou) is used by relations and intimate friends, schoolfellows, comrades, etc., and, whenever employed, marks a certain degree of intimacy. For ex.: *Hai?* (Hast thou) have you? *Vuqí?* Will you? *Aveni tu?* Had you?

¹ Usually written with a capital letter. Instead of *Élla* the accus. form of the pronoun *Lei* may be used as a subject, if stress is laid on the pronoun. This (*Ella, Lei*) is the regular form of addressing, though in the South of Italy *Voi* is often preferred.

Tenth Lesson.

Vocabulary.

<i>La borsa</i>	the purse (also stock exchange)	<i>la fortuna</i>	(the) fortune, happiness, good luck
<i>il borsellino</i>	the purse	<i>l'affanno</i>	(the) sorrow
<i>la carrozza</i>	the carriage	<i>i genitori</i>	the parents
<i>il calamaio</i>	the inkstand	<i>il sarto</i>	the tailor
<i>il quaderno</i>	the copybook	<i>la lampada</i>	the lamp
<i>l'affare</i>	} the business	<i>il cortigiano</i>	the courtier
<i>la faccenda</i>		<i>felice</i>	happy
<i>la visita</i>	the visit	<i>gentile</i>	kind
<i>la paura</i>	the fear	<i>abile</i>	clever
<i>la traduzione</i>	the translation	<i>amabile</i>	amiable
<i>il dovere</i>	the duty	<i>giovane</i>	young
<i>il piacere</i>	the pleasure	<i>aver¹ la genti-</i>	to have the
<i>diligente</i>	diligent	<i>lezza</i>	kindness
<i>lodevole</i>	praiseworthy	<i>aver fame</i>	to be hungry
<i>utile</i>	useful	<i>aver sete</i>	to be thirsty
<i>oggi</i>	to-day	<i>mangiato</i>	eaten
<i>domani</i>	to-morrow	<i>scritto</i>	written
<i>la nuova</i>	the news	<i>trovato</i>	found
<i>buono</i>	good	<i>perduto</i>	lost
<i>la sostanza</i>	} the fortune		
<i>la fortuna</i>			

Reading Exercise. 17.

Ho un amico. Avevi una casa. Ebbe due visite. Avrà Ella domani un nuovo libro? Un abile maestro avrà molti scolari. Gli scolari avranno buoni² maestri. Ha Ella veduto quell' (*that*) amabile fanciullo? Gli³ amabili ragazzini avevano tre sorelline gentili. Questo infelice aveva perduto molto danaro. Chi è il padre del ragazzo? Il signore che (*whom*) Ella ha veduto ieri da mio cugino. Questi signori avevano una grande fortuna. Avevamo la fortuna di (*to*) avere dei vicini molto gentili. Avrei mangiato la minestra, se (*if*) avessi avuto fame. Noi avremmo bevuto la birra, se avessimo avuto sete. (Che) cosa hai dato al sarto? Del danaro per gli abiti di mio fratello. Abbia la gentilezza di dirmi (*to tell me*) dove abita il signor Verdi? Abbia pazienza! Non aver¹ paura!

¹ The final *-e*, of the *Infinitive* is very often dropped before words beginning with a consonant, except *s impura*.

² Adjectives must agree in number and gender with the substantives which they qualify.

³ Before *masculine* adjectives beginning with a *vowel*, the article is *l'*, plur. *gli*, as: *l'amabile ragazzo*, *gli amabili ragazzi*.

Traduzione. 18.

1. Had you (any) friends? Yes, we had many friends. Shall you (*Ella*) have some money? They would have horses and carriages. This evening I shall have a visit from my cousin. I have written four letters. You have good parents. These children will have ink and pens. He would have an inkstand. They would have some paper, pencils, and pens. What have you had? Had you (*Ella*) (any) enemies? The children are hungry and thirsty. This poor man has lost his (*la sua*) fortune. You would have had useful books. Yesterday we ate bread and fruit.

2. This diligent pupil had written many translations. Thou wilt have thy money to-morrow. He had had unfortunate friends. The pupil's writing-book had ten sheets. We had (*past def.*) the good luck to (*di*) have good teachers. The tailor has brought the clothes for Charles and William. You had the visit of the count yesterday. We shall have seen the garden of the prince. This praiseworthy pupil has had a great fortune. He says (*dice*) that you have lost the spectacles. We have had a translation. You had (*past def.*) amiable sisters. Let us have patience! He had written a book on the duties of men. Have (thou) not [= no] fear!

Dialogo.

Chi ha avuto del danaro?	Il mercante ha avuto molto danaro.
Avete fame, fanciulli?	No, non abbiamo fame, ma abbiamo sete.
Chi aveva scritto la lettera?	Carlo aveva scritto la lettera.
Che cosa avrà la signora Matilde?	Avrà un bell'orologio.
Abbia la gentilezza di dirmi dove è il teatro.	Ecco là il teatro.
Che cosa avevate mangiato dal vicino?	Avevamo mangiato delle pere.
Avete molti affari?	I mercanti hanno molti affari.
Avrebbe Lei forse (<i>perhaps</i>) il mio libro, signora!	Sì, ho il Suo ¹ (<i>your</i>) libro.
Che cosa avresti fatto (<i>done</i>), se tu avessi avuto del danaro?	Avrei comprato carrozza e cavalli.
Non aver paura!	No, signora, non ho paura.

¹ Literally: I have *his* book. The possessive adjective *Suo*, *Sua*, answering to the polite mode *Èlla*, should be written with a capital letter. This practice, however, is not general in Italian.

Eleventh Lesson.

The Auxiliary Verb *Èssere* to be.

Indicative Mood.

Present.

Io sòno I am
tu seì thou art
egli è he is
ella è she is
(Èlla è you are)

noi siàmo we are
voi stete you are
essi sòno they are
esse sòno they are.

Imperfect.

Io ero (or *era*) I was
tu eri thou wast
egli era he was

noi eravamo we were
voi eravate you were
essi erano they were.

Past Definite.

Io fui I was
tu fosti thou wast
egli fu he was

noi fummo we were
voi foste you were
essi furono they were.

Future.

Io sarò I shall be
tu sarai thou wilt be
egli sarà he will be

noi saremo we shall be
voi sarete you will be
essi saranno they will be.

Conditional Mood.

Present.

Io sarei I should be
tu saresti thou wouldst be
egli sarebbe he would be

noi saremmo we should be
voi sareste you would be
essi sarebbero they would be.

Compound Tenses.

Stato, -a been.

Perfect.

Io sono stato, -a I have been
tu sei stato, -a thou hast been
egli è stato he has been
ella è stata she has been

noi siamo stati, -e we have been
voi siete stati, -e you have been
essi sono stati they have been
esse sono state they have been.

1st Pluperfect.

<i>Io ero</i> (or <i>era</i>) <i>stato</i> , -a I had been	<i>noi eravamo stati</i> , -e we had	} been.
<i>tu eri stato</i> , -a thou hadst been	<i>voi eravate stati</i> , -e you had	
<i>egli era stato</i> he had been	<i>essi erano stati</i> they had	

2nd Pluperfect.

<i>Io fui stato</i> , -a I had been	<i>noi fummo stati</i> , -e we had	} been.
<i>tu fosti stato</i> , -a thou hadst been	<i>voi foste stati</i> , -e you had	
<i>egli fu stato</i> he had been	<i>essi furono stati</i> they had	

Future.

<i>Io sarò stato</i> , -a I shall have been	
<i>tu sarai stato</i> , -a thou wilt have been	
<i>egli sarà stato</i> he will have been	
<i>noi saremo stati</i> , -e we shall have been	
<i>voi sarete stati</i> , -e you will have been	
<i>essi saranno stati</i> they will have been.	

Conditional Mood.

Perfect.

<i>Io sarei stato</i> , -a I should have been	
<i>tu saresti stato</i> , -a thou wouldst have been	
<i>egli sarebbe stato</i> he would have been	
<i>noi saremmo stati</i> , -e we should have been	
<i>voi sareste stati</i> , -e you would have been	
<i>essi sarebbero stati</i> they would have been.	

Imperative Mood.

<i>Sii</i> be (thou)	<i>síamo</i> let us be
<i>non essere</i> be not (thou)	<i>síate</i> be (you)
<i>sia</i> be (polite form)	<i>stano</i> be (polite form).

Subjunctive Mood.

Present.

<i>Ch'io sia</i> that I be	<i>che noi síamo</i> that we be
<i>che tu sia</i> (<i>sii</i>) that thou be	<i>che voi síate</i> that you be
<i>ch'egli sia</i> that he be	<i>ch'essi stano</i> (<i>steno</i>) that they be.

Imperfect.

<i>Ch'io fossi</i> that I were	<i>che noi fóssimo</i> that we were
<i>che tu fossi</i> that thou were	<i>che voi fóste</i> that you were
<i>ch'egli fosse</i> that he were	<i>ch'essi fóssero</i> that they were.

Compound Tenses.

Perfect.

Ch'io sia státo, -a that I have been
che tu sia stato, -a that thou have been
ch'egli sia stato that he have been
che noi siamo stati, -e that we have been
che voi siate stati, -e that you have been
ch'essi siano stati that they have been.

Pluperfect.

Ch'io fossi stato, -a that I had been
che tu fossi stato, -a that thou hadst been
ch'egli fosse stato that he had been
che noi fossimo stati, -e tha we had been
che voi foste stati, -e that you had been
ch'essi fossero stati that they had been.

Infinitive Mood.

Present.

Èssere to be

Perfect.

Essere stato to have been

Gerund.

Present.

Essendo being

Perfect.

Essendo stato having been.

Participle.

Present.

(wanting)

Past.

Stato, -a } been.
stati, -te }

Notes.

The compound tenses of this verb are formed with the auxiliary verb *essere*, as: *io sono stato* I have been (liter. I am been); *io sarò stato* I shall have been (I shall be been).

After *se* (if), the *Imperfetto del Congiuntivo* or the *Trapassato del Congiuntivo* must always be used. It would be quite wrong to say: *se io avrei* (If I had), instead of *se io avessi*; *se io sarei stato* (if I had been), inst. of *se io fossi stato*, etc.

When in English, after *if*, the Indicative mood is used, the same mood may be used in Italian after *se*. The future is also used in Italian, if the action is a future one, just as after *when* (as soon as) in English. *Se egli non ha libri, non è contento*. If he has no books, he is not satisfied. *Se avrò danaro, comprerò una casa*. When (as soon as) I shall have money, I shall buy a house.

The student is advised to conjugate the verbs *avere* and *essere* in the *interrogative* (*ho io? sono io?*), *negative* (*io non ho; io non sono*), and the *interrogative-negative* forms (*non ho io? non sono io?*), the former (*avere*) with a noun the latter (*essere*) with an adjective.

Twelfth Lesson.

Vocabulary.

<i>L'imperatore</i>	the emperor	<i>il tiranno</i>	the tyrant
<i>il generale</i>	the general	<i>l'esercito</i>	the army
<i>il tenente</i>	the lieutenant	<i>la primavera</i>	the spring
<i>la forma</i>	the form	<i>il campanile</i>	the steeple
<i>il zolfanillo</i>	the match	<i>stimato</i>	esteemed
<i>il sigaro</i>	the cigar	<i>ammalato</i>	sick
<i>onesto</i>	honest	<i>tranquillo</i>	quiet
<i>contento</i>	satisfied	<i>largo</i>	broad
<i>ricco</i> (pl. — <i>chi</i>)	rich	<i>corto</i>	short
<i>lo strepito</i>	the noise	<i>alto</i>	high
<i>il duomo</i>	the cathedral	<i>valoroso</i>	} courageous,
<i>la cupola</i>	the cupola	<i>coraggioso</i>	
<i>la scala</i>	the stairs	<i>crudel</i>	cruel
<i>il soldato</i>	the soldier	<i>bello</i>	fine
<i>la battaglia</i>	the battle	<i>perché</i>	why, because
<i>la colonna</i>	the column	<i>la scelta</i>	the choice
<i>il lupo</i>	the wolf	<i>magnanimo</i>	magnanimous
<i>il leone</i>	the lion	<i>pauroso</i>	afraid
<i>la iena</i>	the hyena	<i>cauto</i>	cautious
<i>l'albergo</i> (pl. — <i>ghi</i>)	the hotel	<i>quánto tempo</i>	how long?
<i>la trattoria</i>	the tavern	<i>mólto tempo</i>	a long time
<i>davvéro</i>	really	<i>ma</i>	but
<i>la caccia</i>	the chase,	<i>sólo</i>	alone
	hunting	<i>o</i> (before vowels	or
<i>il cacciatore</i>	the huntsman	<i>od</i>)	
		<i>così — cóme</i>	so — as.

Reading Exercise. 19.

L'imperatore è magnanimo. Il luogotenente è stato coraggioso. La cupola di questa chiesa sarà molto bella. Le colonne saranno alte. Sono io stato pauroso? No, non sei stato pauroso, ma cauto. Se è ricco, avrà amici. S'egli fosse ricco, avrebbe molti amici. Se il nostro generale non fosse stato abile e coraggioso, il nemico non avrebbe perduto la battaglia. Il lupo, la iena e il leone sono animali crudeli. Il soldato non sarebbe morto. Perché non siete stati a scuola ieri? Perché eravamo ammalati. Le signore sono state nel duomo. I signori sono stati sul campanile. In questa città ci sono

pochi alberghi, ma molte trattorie e molti caffè. Domani saremo a caccia coi cacciatori del conte. Il tempo è troppo corto. Quanto tempo fu il principe a Parigi? Egli non è stato molto tempo a Parigi. Sia tranquillo; Suo padre non sarà ammalato per molto tempo. Nerone (*Nero*) fu un imperatore crudele. Napoleone fu il più grande (*the greatest*) generale dei tempi moderni.

Traduzione. 20.

1. We were at Rome, Milan, Venice, and Ravenna. Shall you have been cautious? The emperors of Rome were cruel tyrants. Will this cruel tyrant be quiet (*constr.* Will he be quiet this . . .)? The strangers will be in (at) the hotel. If he is ill, he will be at home. If he were ill, he would be at home. Children, be quiet at school! The soldiers of the army have been brave. Were you not at Constantinople (*Constantinòpoli*)? Would you (*Ella*) not have money? Should we not be rich? If I were a prince . . . Where have you (*Ella*) been? Have you (*Ella*) not been in the emperor's garden? The staircase was high and broad. The stairs were not so high. How long have they (*m.*) been in England? Who is this gentleman? Who are these gentlemen? These gentlemen are the cousins of these young ladies.

2. The dome in (*di*) Milan is not so high as the steeple of St. (*Santo*) Stephen (*Stèfano*) in Vienna. Shouldst thou have been satisfied? Would the children be cautious? If he were honest, he would be esteemed. (The) honest men are always esteemed. Be prudent (*cautious*) in the choice of your friends! Here are the cigars, where are the matches? Not having [any] friends, I am always alone. Where are you (*Ella*)? Where were you (*Ella*)? Have you not been [a] soldier? He has been [a] lieutenant. If you (*Ella*) had friends, you would be satisfied. My brother says (*dice*) that you (*Ella*) have been sick. Were you in Italy or in France this spring? The general has been long in Spain. Have you (*Ella*) been at the general's? Having been diligent, he has received a fine watch from his father.

Dialogo.

Dov'è stato Suo (<i>your</i>) padre?	È stato due mesi (<i>months</i>) a Parigi.
Dove fu la madre di questo ragazzo?	Fu a Firenze.
Erano a casa le sorelle di vostra cugina?	No, erano in chiesa.
Chi fu il primo (<i>first</i>) re dei Romani?	Romolo.

E l'ultimo (<i>last</i>) imperatore?	Romolo Augustolo.
Quanto tempo foste a Venezia?	Due mesi e quindici (15) giorni (= <i>a fortnight</i>).
Sono stati contenti i vostri maestri?	Sì, sono stati contenti di (<i>with</i>) noi.
Sarete domani a Francoforte?	No, saremo a Magonza (<i>Mayence</i>).
E dove sarete doman(i) l'altro (<i>the day after to-morrow</i>)?	Saremo a Colonia o ad Aquisgrana.
Come (<i>how</i>) sono i dintorni (<i>outskirts</i>) di Vienna?	I dintorni di Vienna sono bellissimi.
Avresti fatto il tuo tema, se fossi stato a casa?	Certo (<i>certainly</i>), io lo (<i>it</i>) avrei fatto.
Sarebbe felice la ragazza?	Sì, se avesse ancora (<i>still</i>) sua madre.
Quando sarà (Ella) a Napoli?	Ci sarò sabato (<i>Saturday</i>).

Thirteenth Lesson.

Determinative Adjectives.

The Determinative Adjectives are considered as real adjectives only when they are accompanied by a noun, viz., *questa donna*; they are treated then as adjectives. They may, however, be used either without a noun, and rank then with pronouns, viz., *questo*, *questa*, or, some of them, be preceded by the article (*lo stesso*, *la stessa*), acquiring the force of a noun, and being treated as such.

1. Demonstrative Adjectives.

Q^uésto (or **questi**)¹, fem. **q^uésta** this.

Pl. **q^uésti**, fem. **q^uéste** these.

Cotésto, **codésto**, fem. **cotésta**, **codésta** this.

Pl. **cotésti**, **codésti**, fem. **cotéste**, **codéste** these.

Q^uélllo (**quegli**)², fem. **q^uélla** that.

Pl. **q^uélli**, fem. **q^uélle** those.

Lo stéssso, fem. **la stéssa** } the same.
Pl. **gli stéssi**, fem. **le stésse** }

¹ *Questi* is only used in the singular to indicate a personal and masculine subject.

² See *questi*.

Il medésimo, fem. *la medésima* } the same.
 Pl. *i medésimi*, fem. *le medésime*
L'altro, fem. *l'altra* } the other.
 Pl. *gli altri*, fem. *le altre*

Remarks.

1. Before words beginning with a vowel, *questo*, -a, *codesto*, -a, or *quello*, -a generally drop their final vowel in the singular, as: *quest'onóre*, *codest'ùqmo*, *quell'ánima*.

2. Before words beginning with a vowel or *s impúra*, and generally before *z*, the Plur. masc. *quelli* is usually changed into *quegli*, as: *quegli ábiti* those clothes, *quegli onóri* those honours.

3. Before masculine nouns beginning with a consonant (except *s impúra* and *z*), the form *quel* is generally used instead of *quello*, and *quei* (*que'*) instead of *quelli*, as: *quel cáne* that dog, *quei* (*que'*) *libri* those books (instead of *quello cane*, *quelli libri*).

4. *Cotesto*, or *codesto*, denotes a person or a thing near the person addressed, and is normally used in letters: *Codesta casa*, or *codesta ditta*, for your house or your firm. Cf. the English "this house of yours".

2. Interrogative Adjectives.

Quále } m. and f. which? what?
 Pl. *quáli*

Note.—The final *e* in *quale*, when used as an adjective immediately followed by the noun to which it refers, almost always drops its final *e*, except before *s impúra*.

Qual bicchiere which glass?

Qual amore which love?

Quale scolare which pupil?

The interrogative *what*, followed by a substantive (as: *what master?*), and the exclamation *what a . . . !* are almost always rendered by *che*, for both genders and numbers, as: *Che maestro avete?* what master have you? *Che ragazzo!* what a boy! *Che ragazze!* what girls!

Vocabulary.

<i>La donna</i>	the woman	<i>l'óra</i>	the hour
<i>il cámpe</i>	the field	<i>la fontána</i>	the spring
<i>il colóre</i>	the colour	<i>la piázza</i>	the place (square)
<i>la mela</i>	the apple	<i>il garofano</i>	the pink, car-
<i>la vacca</i>	the cow		nation

<i>la viola</i>	the violet	<i>più grosso</i>	bigger, thicker
<i>il mazzo di fiori</i>	the nosegay	<i>come si chiama</i>	what is the
<i>grande</i>	great, large, big, tall	<i>... in italia-</i>	name of ...
		<i>liano?</i>	in Italian?
<i>grosso</i>	big (of animals); thick	<i>Conosce Ella?</i>	do you know?

Reading Exercise. 21.

Questo bicchiere. Questa mela. Quest'uomo. Queste calze. Quegli stivali. Cotesta scatola è molto alta. Questi fanciulli sono poveri. Il fratello di questo ragazzo. Due chili di quel caffè. Io vengo da quella casa. Come si chiama quel fiore in italiano? Garofano. E codesto? Viola. Ho portato alcuni (*some*) mazzetti di fiori; uno per mia sorella e gli altri per le mie cugine. Il medesimo colore. La stessa persona. Abbiamo comprato le stesse penne dal medesimo mercante. Io ho veduto quei cani. Che cani avete veduti? Che bel¹ quadro! Che bei giardini! Le foglie di quell'albero sono molto belle. Abbiamo veduto la gran(de)¹ piazza di San¹ Marco a Venezia. Un buon¹ libro è un buon amico. Hai letto questi libri o quelli? Che ora è?² È un' ora, *or* è il tocco, *also* è l'una. Sono le dieci.

¹ Before nouns beginning with *consonants* (except *s impura*) the adj. *bello*, *grande* and *santo* generally drop their last syllable.

Bello is treated exactly as *quello*: therefore, *bel libro*, *bei libri* (*be' libri*); *bell'angelo*, *begli angeli*; *bello specchio*, *begli specchi*. The form *belli* is only met with, when the adjective is separated from its noun; e.g.: *questi libri són belli*.

Grande drops *de* before *masc.* nouns in the *Sing.* and *Plur.* Before *fem.* nouns *gran* and *grande* are used indifferently, as: *gran casa* or *grande casa*. When followed by a vowel, this adj. is apostrophised: *grand'uomo*; *grand'anima*. The *Plur.* is *grandi* before vowels or *s impura*: *grandi uomini*.

Santo drops the last syllable before *masc.* nouns beginning with a *consonant*, exc. *s impura*: *San Carlo*. Before vowels this word is apostrophised (*masc.* and *fem.*): *Sant'Eusebio*; *Sant'Elena*. Before *s impura* and *fem.* nouns not beginning with a vowel, the full forms are used: *Santo Stefano*; *Santa Scolastica*; *Santa Chiara*.

Buono follows the same rules as the *indefinite article*: *buon ragazzo* (*un ragazzo*); *buona ragazza* (*una r.*); *buono scolare* (*uno sc.*); *buon'amica* (*un'a.*); *buon uomo* (*un uomo*).

² *Che ora è?* what o'clock is it? — It is one o'clock *è un'ora*, or *è il tocco*; it is two o'clock *sono le due* (*ore*, understood); it is three o'clock *sono le tre*, etc.

Traduzione. 22.

1. This king is rich. This queen is also rich.¹ This man is poor. These men are poor. That child is not happy. That woman is not satisfied. That (*cotesto*) tree is not high. Those trees are very high. The colour of that coat is not very fine. Do you know that gentleman? Yes, sir, his name is Bianchi. What a large field! The field of this man is very large. I have not read this book, I have read the other.

2. Did you drink good wine? Yes, the wine was good. There are two beautiful fountains in that square. These oxen are bigger than (*di*) those cows. I give this pen to that boy. I give the books to those boys. The parents of these children are very good. Are those boys ill? No, sir, they are not ill. What a fine apple! What a fine nosegay! Those nosegays are very fine. The eggs of those geese are very large (*grosso*). What o'clock is it? It is five o'clock (*lit.* [They] are the five). We have read the same books. The same ladies were ill.

Dialogo.

Di chi è questo temperino?	È di mia sorella.
Per chi sono questi mazzi di fiori?	Per la signorina (<i>Miss</i>) Giuletta.
Come si chiama la figlia di cotesta donna?	Si chiama Emilia.
Conosce (Ella) questa pianta?	Sicuro (<i>to be sure</i>); è una rosa.
E cotesta?	È un garofano.
Che mela volete?	Voglio (<i>I will</i>) quella bella mela.
Sono buone queste penne?	Sì, sono buonissime (<i>very good</i>).
È alta questa chiesa?	Sì, è molto alta.
Che lettera è cotesta?	È una lettera di mia madre.
In quale albergo è Ella stata?	Sono stato all'Albergo dei tre Re.
Conosce quel negoziante?	Sì, ha un gran negozio di vini in questa città.
(Che) cosa avete letto?	Un bel libro italiano.
Ha veduto i bei giardini della zia?	Sì, sono veramente (<i>indeed</i>) belli.
Avete del buon vino?	Abbiamo un vino molto buono.
Vuole (<i>will you have? do you want?</i>) queste calze o quegli stivali?	Mi dia (<i>give me</i>) ² quegli stivali.

¹ The student must not forget that the Italian adjective *always agrees with its substantive in gender as well as number.*

² The Italian *mi dia* (3rd pers. sing. fem.) corresponds to the English: *do give me, or please give me.*

Che ora è?

È un'ora, *or* è il tocco. Sono
le tre. Sono le cinque. Sono
le otto.

Fourteenth Lesson.

Possessive Adjectives.

The possessive adjectives are preceded by the definite article, and also sometimes by the indefinite article. They are:

<i>Masc.</i>	<i>Fem.</i>	<i>Pl. m.</i>	<i>Pl. fem.</i>
<i>il mio,</i>	<i>la mia,</i>	<i>i miei,</i>	<i>le mie</i> my
<i>il tuo,</i>	<i>la tua,</i>	<i>i tuoi,</i>	<i>le tue</i> thy
<i>il suo,</i>	<i>la sua,</i>	<i>i suoi,</i>	<i>le sue</i> his, her (<i>your</i> , polite [form])
<i>il nostro,</i>	<i>la nostra,</i>	<i>i nostri,</i>	<i>le nostre</i> our
<i>il vostro,</i>	<i>la vostra,</i>	<i>i vostri,</i>	<i>le vostre</i> your
<i>il loro,</i>	<i>la loro,</i>	<i>i loro,</i>	<i>le loro</i> their.

Examples:

il mio cappello my hat

la tua veste thy dress

il nostro campo our field

i vostri cani your dogs

il loro palazzo their palace

la loro casa their house

la sua lampada his (her) lamp

la Sua mano your hand.

There is no difference in Italian between *his* and *her*. The *number* of the possessor must be considered, as well as the *gender* of the person or thing possessed. The student will easily find the difference by the following table:

I.

Possessor, *Singular*.

il padre ama (*loves*)

la madre ama

Possessor, *Singular*.

il padre ama

la madre ama

Possessor, *Singular*.

il padre ama

la madre ama

Possessor, *Singular*.

il padre ama

la madre ama

Possessed object, *masc. Sing.*

suo figlio (*his son*)

suo figlio (*her son*).

Possessed object, *fem. Sing.*

sua figlia (*his daughter*).

sua figlia (*her daughter*).

Possessed object, *masc. Pl.*

i suoi figli (*his sons*)

i suoi figli (*her sons*).

Possessed object, *fem. Pl.*

le sue figlie (*his daughters*).

le sue figlie (*her daughters*).

II.

Possessor, *Plur.* Possessed object, *Sing. masc. Sing. fem.*

I padri ámano	}	il loro onóre	la loro famiglia
le madri ámano		(their honour),	(their family).

Possessor, *Plur.* Possessed object, *Plur. masc. Plur. fem.*

I padri ámano	}	i loro figli	le loro figlie
le madri ámano		(their sons),	(their daughters).

Remarks.

1. The possessive adjectives, when followed by a substantive in the *singular*, indicating *dignity* or a *near relation*, take no article, as:

Mio padre my father.

Suo fratello his (her) brother.

Scrivo a Sua Altezza I write to his Highness.

Fui con Sua Eccellenza I was with his Excellency.

In the *plural*, however, or when the substantive is *preceded* by a *qualifying* adjective, or is characterized by one of the special endings enumerated in Lesson 7, they require the article, as:

I vostri genitori your parents.

Il mio caro padre my dear father.

Il nostro fratellino our little brother.

La tua sorellina thy little sister.

And also when the possessive adjective *follows* the noun, as:

L'Altezza Sua his Highness.¹

2. The possessives of the 3rd person—i.e., *il suo, la sua*, etc., generally refer to the subject of the sentence. When this is not the case, and ambiguity may arise, *il (la) . . . di lui* (his), *Pl. i (le) . . . di lui* (his); *il (la) . . . di lei* (her), *Pl. i (le) . . . di lei* (her) are employed instead.

Giuseppe ama sua sorella. ed i figli di lei.

Joseph loves his sister and her children.)

(. . . *ed i suoi figli*, would mean: his [Joseph's] own children.)

¹ Except in vocative forms as: *figli miei*, in which, naturally, the article is omitted.—If the article is added in the singular greater emphasis is given to the expression: *Carlo è mio amico* Charles is one of my friends; but *Carlo è il mio amico* Charles is my (one) friend.

It will appear from these examples that peculiar shades of meaning may be expressed even by the omission or the addition of the article.

These forms are also used for the *polite mode* of address, as:

Il Suo cappello
Il cappello di Lei } your hat.
Suo padre
Il di Lei¹ padre } your father.

3. Sometimes the possessive adjective is used without a substantive, which then must be understood. Such phrases are *Italicisms*, and must be rendered periphrastically, as:

Gli darò tutto il mio.

I shall give him all I have.

Delle sue! (i.e., *azioni* actions) *sclamò Perpetua* (*Man-*
 That is like him! cried Perpetua. [*zóni*].)

Hai trovato i tuoi (i.e., *parenti*, etc.) *in buona salute?*
 Did you find your relations in good health?

4. "A friend of mine" must be rendered thus:

Un mio amico or *un amico mio.*

Una mia amica or *un'amica mia.*

Vocabulary.

<i>La patria</i>	the native coun- try	<i>la berrétta</i>	the cap
<i>il figlio</i>	the son	<i>il nonno (l'avo)</i>	the grandfather
<i>il nipote</i>	the nephew; the grandson	<i>la nonna (l'ava)</i>	the grand- mother
<i>la nipote</i>	the niece; the grand-daughter	<i>la via</i>	the street
<i>il portafogli</i>	the pocket-book	<i>la strada</i>	the road
<i>la valigia</i>	the travelling- bag	<i>incontrato</i>	met
<i>il baúle</i>	the trunk	<i>mortale</i>	mortal
<i>il bastone</i>	} the stick	<i>immortale</i>	immortal
<i>la mazza</i>		<i>adesso</i>	now
<i>lo sbaglio</i>	} the mistake	<i>in máno</i>	in the hand
<i>l'errore</i>		<i>in tasca</i>	in the pocket
		<i>vieni</i>	come (2nd p. im- perative)
		<i>scrive</i>	he (she) writes.

Reading Exercise. 23.

Mio padre è partito. Mia madre è a casa. Tuo fratello è grande. Tua sorella non è grande. Nostro zio è stato ricco. Vostra zia è povera. I loro genitori sono contenti. Le mie cugine ed i miei cugini sono arrivati. I padri amano i loro figli. Nostra nonna ha perduto il suo portafogli. I nostri nipoti hanno venduto la loro casa. Ho incontrato una vostra

¹ When *di Lei* is used in place of *Suo* referring to near relations (See Remark 1, page 50) it must be preceded by the article.

nipote a Milano. Il Suo Signor¹ padre è partito con un mio amico. Vieni (*come*, 2nd *sing.*), figlio (*son*) mio! Egli scrive (*writes*) a sua cugina e ai figli di lei. La mia patria è l'Italia. Abbiamo scritto a Suo cugino e ai figli di lui.

Traduzione. 24.

1. My book and (my) pen. My books and (my) pens. Our field is large. Where is *your*² nephew? He departed yesterday with his teacher. He has three mistakes in his translation. My aunt has lost her travelling-bag. Our aunts have found their letters. These children have lost their father. Where is your mother? (*la Sua Signora madre?*) Our soul is immortal. The generals had their swords in (their) hands.

2. I have met a cousin of yours in Rome. Have you your books in your pocket? We have bought a trunk (port-manteau) for our children. *Your* cousins (*f.*) have been in their garden. We have received these boots from our aunt. Our cousins (*f.*) will be at Milan to-morrow. I have found the penknife of *your* father. My mother loves her sister. My little brother is at home.

Dialogo.

Dov'è mio fratello?	È andato adesso in giardino.
Dov'è il tuo libro?	Eccolo qui (<i>there it is</i>) sulla tavola.
Chi ha perduto la sua berretta?	Federico ha perduto la sua berretta.
Chi ha veduto la nostra sorellina?	Enrico l'ha veduta.
Di chi è questo baule?	È di nostro nonno.
Di chi è questa valigia?	È del nostro buon zio.
Di chi sono questi guanti?	Sono di Sua sorella.
Con chi è partita Sua nonna?	È partita con una sua amica.
Che cosa hai in mano?	Ho un portafogli pel nostro cuginetto.
Dove ha i Suoi libri?	Li (<i>them</i>) ho in tasca.
Ha veduto il ritratto di Sua Eccellenza?	Ho veduto il ritratto di Sua Eccellenza e quello di Sua Maestà.
Avete incontrato le mie sorelle?	Sì, erano colla loro maestra.

¹ In polite speech the words *Signore*, *Signora*, *Signorina* are placed before words expressing relationship, not so frequently, however, as in French.

² By *you*, *your*, when printed in italics, we shall henceforth indicate the *polite form*.

Fifteenth Lesson.

Numerals.

1. Cardinal Numbers.

Zero zero
úno, úna one
dúe two
tré three
quáttro four
cinque five
sei six
sette seven
otto eight
nove nine
dieci ten
undici eleven
dođici twelve
trédici thirteen
quattórdici fourteen
quíndici fifteen
sédici sixteen
diciassette seventeen
diciotto eighteen
diciannove nineteen
vénti twenty
ventúno twenty-one

ventidúe twenty-two
ventitré, etc., twenty-three, etc.
ventotto twenty-eight
trénta thirty
quáránta forty
cinquánta fifty
sessánta sixty
settánta seventy
ottánta eighty
novánta ninety
cento a hundred
duecento } two hundred
ducento }
trecento three hundred
quáltrocénto, etc., four hundred,
 etc.
mílle a thousand
duemíla two thousand
díecimíla ten thousand
centomíla a hundred thousand
un milíone a million.

Remarks.

1. *Úno, úna*, when preceding the word they refer to, apocopate in the same way as the indefinite article (see page 10).

2. *Úno, úna* and *otto*, when following other numerals to form compounds of *tens* and *hundreds*, cause those numerals to drop their final vowel. Thus:

un soldáto
un amíco
una página
un' áncora

ventúno, -na
trentúno, -na
centúno, -na
ventotto, etc.

3. The numerals *cento* and *mílle* are never accompanied by the indefinite article, as in English: *a hundred* or *one thousand*.

4. *Centó* is always invariable, as: *duecento, trecento, etc.*

5. Eleven hundred, twelve hundred, etc., are not rendered by *undici cento*, *dodici cento*, etc., but by *mille cento*, *mille duecento*, etc.

6. The days of the month (except *il primo* the first, and *l'ultimo* the last) are expressed by the *cardinal numbers*, as: London, the 6th of April, *Lóndra, il sei Aprile*. The *dative* may be used; *ai cinque*, *ai sei*. For instance: Paris, January 15th, *Parigi, il (ai, li, or i) quindici (di) Gennáio*; they also admit sometimes of the obsolete article *li*: *li cinque*, *li sei* the 5th, the 6th.

7. Sentences such as "I am 20, 30, 40, etc., years old" cannot be translated literally, but must be rendered thus: I have 20, 30, 40 years *io ho 20, 30, 40 anni*. *How old are you?* is translated either: *quánti anni avete* (how many years have you)? or: *che età avete* (what age have you)?

8. *È* (sing.) and *sóno* (plur.) or *fà* (it makes) correspond to the English word *ago*¹ as: a year ago, *è un anno* or *un anno fa*; twelve years ago, *sono dodici anni*, or *dodici anni fa*.

9. *In* or *within* (a certain time) is generally expressed by *fra*, as: *in* or *within* two months, *fra due mesi*.

10. *Both*, *all three*, *all four* must be rendered by *tutti e due*, *tutte e tre*, *tutti e quattro*; the following substantive takes the *article*, as:

Tutti e due i fratelli both brothers.

Tutte e tre le sorelle all three sisters, the three sisters.

Both is also translated by *ambedue*, *entrambi*, *entrambe*, followed by the *article*:

Ambedue (eurambe) le sorelle both sisters, *ambedue (entrambi) i fratelli* both brothers.

Collective numbers are:

una novena nine days (prayers).

una decina a number of ten (some ten).

una dozzina a dozen.

una ventina a score.

una sessantina threescore.

un centinaio a hundred (some hundred); pl. *centinaia*.

un migliaio a thousand (some thousand); pl. *migliaia*.

¹ In this case, *fa* always follows the substantive.

Vocabulary.

<i>L'età</i>	the age	<i>il mercàto</i>	the market
<i>l'anno</i>	the year	<i>via</i>	times (in multi- plication)
<i>il mese</i>	the month	<i>una volta, due volte</i>	once, twice
<i>la settimana</i>	the week	<i>viveva</i>	lived (<i>Imperf.</i>)
<i>il minuto</i>	the minute	<i>morì</i>	died
<i>la febbre</i>	the fever	<i>nàto, -a</i>	born
<i>il vitello</i>	the calf	<i>ammazzato</i>	killed
<i>la pecora</i>	the sheep	<i>ancóra</i>	still
<i>la lepre</i>	the hare	<i>vecchio</i>	old
<i>l'abitante</i>	the inhabitant	<i>nuovo</i>	new
<i>il capr(à)plo</i>	the doe, roe	<i>quando</i>	when.
<i>la lira sterlina</i>	the pound sterling		
<i>il franco</i> (pl. — <i>chi</i>)	the franc		

Reading Exercise. 25.

Io ho dieci lire sterline in tasca. Voi avete ricevuto cinquantacinque franchi. Mio zio ha avuto dieci figli, sei maschi e quattro femmine.¹ Il contadino aveva 35 buoi, 42 vacche, 88 vitelli e 76 porci. Al mercato abbiamo veduto una trentina di lepri. Ho avuto sei errori nel mio tema. Abbiamo ammazzato 23 lepri e 14 caprioli. Sette e otto fanno (*makes*) quindici. 24 e 36 fanno 60. 4 via 8 fa² trentadue. 7 via 9, — 63. 21 via 32, — 672. Io *sono* nato nell'anno 1877, e mio padre nell'anno 1846. Mia madre è nata nell'anno 1851. Il poeta Leopardi è morto nel 1837 *in* età di 39 anni. La città di Vienna ha più di (*more than*) 1,500,000 abitanti. La città di Londra ha più di 9000 strade (*streets*), 500 chiese, 199,500 case e presso a poco (*about*) sei milioni d'abitanti. Licurgo viveva 800 anni avanti Cristo.

Traduzione. 26.

1. My cousin has 24 francs. My cousin (*f.*) has bought a dozen eggs at the market. These peasants have sold ten oxen and thirteen calves. Our uncle has three houses. Your grandfather had ten horses and four carriages. My sister has an old house, but I have (*ne ho*) a new one.³ 30 days make a month. 12 months or 52 weeks make a year. A year has 365 days. I was born in the year 1886; I am 36 years old.

¹ See note 1, page 21.

² The verb *fa* is usually omitted.

³ It must be observed, once for all, that the English *one*, or *ones*, preceded by an adjective, is *never* to be translated in Italian. The above sentence: I have a new *one*, is rendered thus: *Io ne ho una nuova*.

My sister was born (*f.*) in the year 1889; she is 33 years old. How much are (*Quanto fa*) 3 times 9? 3 times 9 (are) 27. — 6 times 8 are 48. 35 and 42 are 77.

2. How much is 125 and 264? My mother has had the fever for (*per*) 6 weeks. We were three times in Rome. A (the) day has 24 hours, an (the) hour 60 minutes. Give (*2nd pl.*) (to) Charles 26 francs and (to) Lewis 18 pounds sterling. There are 80 pence. Here are 200 kilos of sugar. Our king has 87 horses. We were (out) shooting (*a caccia*) yesterday. We have shot (*ammazzato*) 12 roes and 74 hares.

Dialogo.

Quanti anni ha?	Ho adesso (<i>now</i>), ventinove anni.
E Suo fratello?	Egli avrà presso a poco diciotto anni.
Quando è nato Suo fratello?	È nato nell'anno 1891.
E Lei (<i>you</i>), quando è nato? ¹	Sono nato nell'anno 1880.
Quanto danaro ha Ella in tasca?	Ho 160 lire e 55 centesimi.
Quanto danaro ha Ella ricevuto da Venezia?	Ho ricevuto ieri 280 lire e 72 centesimi.
Quanto fa 3 via 7?	3 via 7 fa 21.
Quanto fa 6 via 6?	6 via 6 fa 36.
Quanti giorni ha un anno?	Un anno ha 365 giorni e 6 ore.
Quanti mesi ha un anno?	Un anno ha 12 mesi.
Quando e dove è nato Dante Alighieri?	È nato nell'anno 1265 a Firenze.
Quando morì Alessandro Manzoni?	Nel 1873 a Milano.
Sua cugina ha abbastanza (<i>enough</i>) danaro?	Sì, ne ^a ha abbastanza! ha cinquecento franchi.
A chi ha Ella dato dei regali (<i>presents</i>)?	A tutti e tre.
Dove sono i due suoi fratelli?	Sono partiti ambedue.
(Che cosa hai comprato al mercato?	Una ventina d'uova.

¹ *Èlla* (*Lei*) is feminine and refers to the omitted word *Signoria*. All the adjectives and participles in the polite form should agree with it in the feminine, even if the person which is addressed is a man. In daily conversation, however, they may be used in the masculine when one speaks to a man.

² *Ne* (the French *en*) properly means *of it*, and in English is either omitted or rendered by *some*, *any*, etc.

Sixteenth Lesson.

2. Ordinal Numbers.

Ordinal numbers are formed, generally, from the cardinal numbers:

<i>Il primo</i>	} the first	<i>il decimo settimo</i>	the 17th
<i>la prima</i>		<i>il decimo ottavo</i>	the 18th
<i>il secóndo</i>	} the second	<i>il decimo nono</i>	the 19th
<i>la secónda</i>		<i>il ventesimo</i>	the 20th
<i>il terzo</i> ¹	the third	<i>il ventunesimo</i>	the 21st
<i>il quáрто</i>	the 4th	<i>il ventidueésimo</i>	the 22nd
<i>il quánto</i>	the 5th	<i>il trentésimo</i>	the 30th
<i>il sesto</i>	the 6th	<i>il quárantésimo</i>	the 40th
<i>il settimo</i>	the 7th	<i>il cinqüantésimo</i>	the 50th
<i>l'ottávo</i>	the 8th	<i>il sessantésimo</i>	the 60th
<i>il nóno</i>	the 9th	<i>il settantésimo</i>	the 70th
<i>il decimo</i>	the 10th	<i>l'ottantésimo</i>	the 80th
<i>l'undicésimo, l'undécimo, il decimo primo</i>	the 11th	<i>il novantésimo</i>	the 90th
<i>il dodicésimo, il decimo secóndo</i>	the 12th	<i>il centésimo</i>	the 100th
<i>il decimo terzo</i>	the 13th	<i>il dugentésimo</i>	the 200th
<i>il decimo quarto</i>	the 14th	<i>il milleésimo</i>	the 1000th
<i>il decimo quánto</i>	the 15th	<i>l'último</i>	the last
<i>il decimo sexto</i>	the 16th	<i>il penúltimo</i>	the penultimate
		<i>l'antipenúltimo</i>	the antepenultimate.

Remarks.

1. The *numeral* adverbs, *firstly*, *secondly*, are: *primo*, *secóndo* (or *primièraménte*, *secondariaménte*); *thirdly*, *fourthly*, etc., *terzo*, *quarto*, etc., or: *in terzo luogo* (in the 3rd place), *in quarto luogo*, etc.

2. Proper names of sovereigns, popes, take the ordinal numbers *without* an article, as: *Cárolo secóndo* Charles II. *Lutgi decimosesto* Louis XVI.

3. *Fractional numbers* are expressed by ordinal numbers, as in English: *un terzo* ($\frac{1}{3}$). *Un mezzó* a half, when preceding a noun, is always considered as an adjective, and therefore agrees with the substantive, as: *una mezza libbra* half a pound. When, however, the *substantive* precedes, *mezzó* is invariable, as:

¹ Feminine: *la terza*, *la quártá*, etc.

un' ora e mezzo one hour and a half.

due libbre e mezzo two pounds and a half.¹

4. The question: *what day of the month is it to-day?* is translated: *quanti ne abbiamo del mese?* As we observed in the foregoing lesson, *cardinal numbers* are employed in the answer, as: *ne abbiamo cinque* (the 5th), or *è il cinque*.

The *hours of the day* are expressed thus:

3 o'clock *le (ore) tre*.

a quarter past 3 o'clock *le tre e un quarto* (three and a quarter).

half past 3 *le tre e mezzo* (three and a half).

a quarter to 4 *le tre e tre quarti* (three and three quarters).

4 o'clock *le quattro, ecc.*

12 o'clock (noon) *mezzogiorno* or *mezzodì (le dodici)*.

midnight *mezzanotte*.

1 o'clock, *un' ora* or *il tocco*.

Note.—The hours from *noon* to *midnight* are called *po-meridiàne* (usually abbreviated in writing to *p.m.* as in English) and those from *midnight* to *noon*: *antimeridiàne (a.m.)*. Thus *alle sei p.m.* means: at six o'clock (afternoon); *alle 8 a.m.*, at 8 o'clock (morning). — In recent years it was decided to adopt in official documents and papers the division of the day in 24 hours, starting from midnight; so that 1 p.m. is given as 13; 2 p.m., 14, etc.: e.g., *il treno parte alle 17, per arrivare alle 19* the train starts at 5 o'clock and arrives at 7 o'clock; *chiuso dalle 14 alle 16* closed from 2 to 4 p.m. This use, which was not unknown during the Middle Ages, is rapidly becoming common.

The questions 'What is the time?', and 'At what o'clock?' are translated respectively into Italian by: *che ora è?* *a che ora?* (See Note 1 page 47.)

5. *Multiplicatives* are:

semplice simple

doppio } double, twofold
(*dúplice*)

tríplo } threefold
triplice }

quádruplo } fourfold
(*quádrúplice*) }

quíntuplo } fivefold
(*quíntúplice*) }

sestuplo sixfold

décuplo tenfold

centuplo } hundredfold.
(*centúplice*) }

N.B.—The forms in *ice* cannot be used as substantives, and they belong rather to literary style.

¹ *Mezzo*, when following a noun, takes no article.

Vocabulary.

<i>Gennáio</i> ¹	January	<i>mercoledì</i>	Wednesday
<i>febbraio</i>	February	<i>giovedì</i>	Thursday
<i>mázzo</i>	March	<i>venerdì</i>	Friday
<i>apríle</i>	April	<i>sábato</i>	Saturday
<i>mággio</i>	May	<i>la Svezia</i>	Sweden
<i>giúgno</i>	June	<i>la fiamma</i>	the flame
<i>lúglio</i>	July	<i>la classe</i>	the class
<i>agosto</i>	August	<i>la parte</i>	the part
<i>settembre</i>	September	<i>il posto</i>	the place
<i>ottóbre</i>	October	<i>il lúggo</i>	the century
<i>novembre</i>	November	<i>il século</i>	to-day, yesterday
<i>dicembre</i>	December	<i>oggi, ieri</i>	a great fire.
<i>doménica</i> ¹	Sunday	<i>un incendio</i>	
<i>lunedì</i>	Monday		
<i>martedì</i>	Tuesday		

Reading Exercise. 27.

Io sono nel mio sessantesimo primo anno. Ieri fu il sei (di) maggio; oggi è il sette. Carlo è il primo della sua classe. Luigi è il nono, Enrico il decimottavo e Giulio l'ultimo. Il papa Gregorio VII era il nemico di Enrico IV. Petrarca viveva nel século decimoquarto. Romolo fu il primo, Numa Pompilio il secondo re di Roma. Quanti ne abbiamo oggi del mese? Oggi ne abbiamo trentuno. Oggi è l'ultimo di luglio, e domani è il primo d'agosto. Gennaio è il primo, marzo il terzo, giugno è il sesto, e dicembre è l'ultimo mese dell'anno. La settimana è la cinquantaduesima parte dell'anno. Mia sorella Lucia è nata il venticinque (di) luglio milleottocentonovanta. Ho ricevuto tre libbre e mezzo di zucchero e cinque libbre e mezzo di caffè. Carlo XII era re di Svezia. Ho comprato una mezza dozzina di camice (*shirts*). Il 27 Settembre 1729 un incendio distrusse (*destroyed*) a Constantinòpoli 12,000 case; 7000 persone perirono (*perished*) nelle fiamme.

Traduzione. 28.

1. A month is the twelfth part of a year. What day of the month is it (have we) to-day? To-day is the 28th. I am the third in (*della*) my class. My sister Lucy (*Lucia*) is the twenty-second. Take (*prendete*) the 30th, 50th, 60th, and 100th part. An Italian lira contains 20 soldi or 100 centesimi. A soldo is the twentieth part of a lira. Napoleon (*Napoleone*) the First died at St. Helena (*Elena*) on the 5th (of) May, 1821.

¹ Capitals are not usually employed for names either of the days of the week or of the months.

2. Louis XVI. of France was (*pass. rem.*) beheaded (*decapitato*) in Paris on the 21st (of) January 1793. Here are 10³/₄ pounds of coffee and 1¹/₄ pounds of sugar. My grandmother is now in her 67th year. Peter the Great of Russia died in [St.] Petersburg (*Pietroburgo*) on the 8th (of) February 1725, in the 53rd year of (*di, without art.*) his age. The Emperor Francis Joseph (*Francesco Giuseppe*) of Austria was born (*nacque*) in Vienna on the 18th (of) August 1830. Yesterday was the 16th (of) May.

Dialogo.

Che posto hai?	Ho il ventesimo posto.
Che posto ha tuo fratello?	È il tredicesimo della classe, e mio cugino è il quindicesimo.
In che classe è Riccardo?	È in seconda.
Quando è Ella arrivata?	Sono arrivato domenica, diciotto marzo.
La signorina Sofia è la prima o la seconda della classe?	Credo (<i>I think</i>) ch'ella sia la seconda.
Quanti anni ha?	Ha quindici anni.
In che anno è Ella nata?	Nel ¹ milleottocentosessanta.
In che mese?	Nel mese d'ottobre.
In che giorno?	L'undici.
Quando è morto Vittorio Emanuele secondo?	Morì a Roma il 9 Gennaio 1878.
Tuo padre è partito domenica o lunedì?	È partito fin da (<i>already</i>) sabato alle cinque pomeridiane.
Che ora è?	Sono le sette e un quarto o le sette e mezzo.
A che ora è Ella partita?	Sono partito alle sette e tre quarti.
Quanti ne abbiamo (del mese)?	Ne abbiamo venticinque.
Che età ha Suo padre?	È adesso nel suo sessantesimo anno.

Seventeenth Lesson.

3. Indefinite Numerals.

When used *without* a noun, the indefinite numerals are *pronouns*. With a noun, however, they are *adjectives*.

¹ The word *anno* (*year*) may be omitted.

Ogni, m. and f. (only used in the singular) each, every, all, as: *ogni casa* every house.

ciascuno, -a each, every, as: $\left\{ \begin{array}{l} \textit{ciascun uomo} \text{ each man.} \\ \textit{ciascuna donna} \text{ each woman.} \end{array} \right.$

tutto, -a the whole, all (is followed by the article, or determinative adjective), as: *tutta la città* the whole town; *tutto questo* all this.

alcuno, -a some, any, as: *alcuna cosa* anything.

qualche, m. and f. some, as: *qualche cosa* something.

$\left. \begin{array}{l} \textit{nessuno}, -a \\ \textit{niuno}, -a \\ \textit{veruno}, -a \end{array} \right\} \text{no, i.e.: } \left\{ \begin{array}{l} \textit{nessuna pianta} \text{ no plant.} \\ \textit{in niun modo} \text{ by no means.} \end{array} \right.$

alquanto, -a (singular) a little; (plural) a few, as: *alquanto vino* a little wine, *alquante donne* a few ladies.

qualunque, m. and f. whoever, whatever, whichever, as: *qualunque paese* whatever land.

$\left. \begin{array}{l} \textit{tale} \\ \textit{cotale} \end{array} \right\} \text{m. and f. such, as: } \textit{in tal modo} \text{ in such a (this) way.}$

un certo, *una certa* a certain, as: *un certo signore* a certain gentleman.

parecchi, *parecchie* several, as: *parecchie signore* several ladies.

diversi, -e (only in the plural) various, several, as: *diversi sbagli* several faults or mistakes.

differenti, m. and f. pl. different, as: *differenti imprese* different enterprises.

Remarks.

1. *Alcuno*, -a, when used without the negative particle *non*, mean *some* or *any*, as: *alcuna cosa* anything (asking); something. With the negation *non*, however, they mean *no*, *none*, as: *Non ho alcun amico* I have no friends.

2. *Nessuno*, *niuno*, *veruno* mean *no*, and when preceding the verb, do not require a negative particle, as: *Nessuno vi conosce* nobody knows you. When, on the contrary, the verb precedes, the negative particle is always required, as: *Non vi conosce nessuno* nobody knows you. Two negatives do not make an affirmative in Italian.

3. *Ciascuno*, *nessuno*, *niuno*, *veruno* have no plural; *alcuno*, when used negatively, does also not assume the plural form. Thus we cannot say: *Ciascuni uomini*, nor, *non ho alcuni amici*, but only: *Tutti gli uomini*, *non ho alcun amico*, or *non ho amici*.

Lesson 17.

Vocabulary.

<i>La spina</i>	the thorn	<i>la gioia</i>	the joy
<i>la lezione</i>	the lesson	<i>(l'uffiziale)</i>	} the officer
<i>l'impresa</i>	the undertaking	<i>l'ufficiale</i>	
<i>l'impresario</i>	the impresario, contractor	<i>cálido</i>	warm
<i>la cosa</i>	the thing	<i>freddo</i>	cold
<i>la vita</i>	the life	<i>raro</i>	rare
<i>il bosco</i>	the wood, forest	<i>di raro</i>	} seldom
<i>il tempo</i>	the time, weather	<i>raramente</i>	
<i>l'animale</i>	the animal	<i>facile</i>	easy
<i>il difetto</i>	the defect	<i>eterno</i>	eternal
<i>la nazione</i>	the nation	<i>parlato</i>	spoken
<i>il fastidio</i> (pl. —di)	the sorrow, nuisance	<i>una volta</i>	at a time, for- merly
<i>il motivo</i>	the motive	<i>da</i>	since, from
<i>l'eccezione f.</i>	the exception	<i>dà</i>	gives
<i>la regola</i>	the rule	<i>(egli ella) ama</i>	(he, she) loves, likes
<i>lo stato</i>	the state	<i>difficile</i>	difficult.

Reading Exercise. 29.

Nessuno è senza difetti. Il nostro maestro di musica dà sei lezioni ogni giorno. Parecchie persone sono arrivate da Vienna. Dio è il padre di tutti gli uomini. Ogni età ha i suoi fastidi e le sue gioie. Ogni uomo è mortale. Abbiamo bevuto alquanto birra. Ogni cosa ha il suo tempo. Tutto quel paese è povero. Conosco alcune famiglie ricche in questa città. Non conosco nessun ufficiale. Non ho nessun piacere. Niuna gioia è eterna. Oggi abbiamo ricevuto diverse lettere. Parecchi uomini hanno lo stesso nome. Fu parlato di differenti imprese. Datemi alcuni libri! Nessuno è sempre contento. Mio padre è ammalato da alcune settimane. Rispondete (*Answer! 2nd pl.*) qualche cosa! Questa pianta si trova (*is to be found*) in tutti i paesi caldi. Una certa signora Schiavini è arrivata.

Traduzione. 30.

Many countries are very cold. Every child likes playing (*il giuoco*). You have several mistakes in your translation. Charles has no mistake. A certain Mr. Bell has sent (*mandato*) this book. Every man is liable (*soggetto*) to (the) error. My cousin has found some pencils (*matite*); whose (*di chi*) are they? The whole night. Both (*Ambedue i*) soldiers are dead. Both sisters have departed. Every state has its joys. Certain books are not good for young people (*la gioventù* = youth). Every rose has its thorns. All contractors lost (*It. have lost*) money in such business. My father speaks (*parla*) of

certain undertakings. No rule is without exception. This father has lost all his children. All the houses of this town are very fine (*bellissime*). Such a translation would be easy. Several ladies and (several) gentlemen have (*say* are) arrived from Venice. He has had different motives. It is difficult to have (*d'avere*) many good friends. Have you found anything? We have found several pens. Give me a little wine!

Dialogo.

Ho io degli sbagli nella mia versione?	Sì, caro mio (<i>my dear</i>), hai parecchi sbagli.
Hai ricevuto notizie (<i>news</i>) di tua madre?	Non ne ho ancora nessuna notizia.
È utile un tal(e) libro?	Sì, Signore (<i>or</i> Sissignore), un tal libro è molto utile.
È (Ella) stata in Italia?	Sono stato in tutte le grandi città d'Italia.
Quando va (<i>do you go</i>) da sua nonna?	Il lunedì d'ogni settimana.
Conosce (Ella) un certo Piva?	Lo (<i>him</i>) conosco da parecchi anni.
Quante volte è stata a Londra?	Molte volte.
Hai parenti qui?	Qui non ho nessun parente.
Avete dei temi facili?	Alcuni sono facili, altri difficili.
Quanto tempo sei stato a Roma?	Parecchie settimane.
Chi è soggetto all'errore?	Ogni uomo è soggetto all'errore.
Hai molti sbagli?	Non ho nessuno sbaglio.
Che cosa ha trovato quell'ufficiale?	Ha trovato diversi libri.

Eighteenth Lesson.

Adjectives.

The Italian adjective may be placed *before or after* the noun, and must always *agree* with it in *gender* and *number*. No precise rules can be given whereby the student may learn whether the adjective must precede or follow the noun. As a practical rule it may be taken that the adjective, when *shorter* than the noun, mostly precedes it¹, as:

¹ See, however, No. 4.

un buon ragazzo a good boy.

un bel ritratto a fine picture.

After the substantive stand:

1. Adjectives denoting *nationality, dignity, materials, shape, colour, taste, smell*¹, etc., as:

carta bianca white paper.

la musica italiana Italian music.

un consigliere aulico an aulic counsellor.

un frutto amaro a bitter fruit.

un uomo cieco a blind man.

2. All *participles*, as:

una figlia amata a beloved daughter.

uno sguardo commovente a touching glance.

3. Adjectives preceded by an *adverb*, as:

un odore molto aggradevole a very agreeable smell.

una casa troppo piccola too small a house.²

4. In general, if the adjective precedes the noun, the quality expressed by the adjective is understood to apply normally to the noun like whiteness to snow (*la bianca neve*); whereas an adjective following upon a noun restricts the meaning of the latter: *a carta bianca*, that paper which is white.

Gender of Adjectives.

1. *Masculine* adjectives ending in *o* form their feminine in *a*, as:

buono, fem. *buona*

largo, > *larga*

povero, > *povera*.

2. Adjectives terminating in *e* serve for both masculine and feminine, as:

un ragazzo amabile an amiable boy

una ragazza amabile an amiable girl.

il felice contadino the happy peasant.

la felice contadina the happy countrywoman.

¹ But with things the colour or taste of which remains always the same, the adjective mostly stands before the substantive, as: *la bianca neve* the white snow; *il dolce miele* the sweet honey.

² The English practice of putting the indefinite article *after* an adjective, as: *too small a house*; *so great a king*, is not admissible in Italian.

Adjectives form their plural like nouns, viz.:

o is changed into *i*.
a > > > *e*.
e > > > *i*.

Remarks.

Adjectives terminating in *ca* and *ga* take, like the substantives, in the plural an *h* after *c* or *g* (see page 12, Note 3), as:

la casa bianca the white house
le case bianche the white houses.

Those ending in *co* and *go*, when of two syllables, form their plural in *chi* and *ghi*, as:

bianco — *bianchi*
largo — *larghi*.

Among adjectives having more than two syllables, those stressed on the last but one form, with few exceptions, their plural in *chi*,—e.g.:

tedesco (German), Pl. *tedeschi*
antico (ancient), > *antichi*.

N.B.—*Amico* (friend), pl. *amici*; *nemico* (enemy), pl. *nemici*.

When, on the contrary, the stress is on the *antepenultimate*, *ci* predominates,—e.g.:

critico (critic), Pl. *critici*
clássico, > *classici*.

There are also many adjectives ending in *—co* with *both* terminations. (See Part II.: The Formation of the Plural.)

Note.—1. One and the same adjective or participle referring to two substantives of different genders must be put in the plural masculine, as: *il fratello e la zia sono partiti* the brother and aunt have left. When, however, referring to more than two substantives of different genders, it generally agrees with the last noun, as: *il padre, la cugina e le sorelle sono partite*.

N.B.—But Italians would prefer *la cugina, le sorelle e il padre sono partiti*.

2. A substantive in the plural may also be followed by two or more adjectives in the singular, as: *i plenipotenziari francese e russo* the French and the Russian plenipotentiaries.

(The article before the last adjective is, of course, omitted in this case.)

Vocabulary.

<i>(La penna</i>	(the steel pen),	<i>grasso</i>	fat
<i>d'acciaio)</i>	nib	<i>l'ambasciatore</i>	the ambassador
<i>il pennino</i>		<i>allegro</i>	merry
<i>la passeggiata</i>	the walk	<i>piccolo</i>	little
<i>il nastro</i>	the ribbon	<i>leggiere</i> or	light
<i>l'uva</i>	the grape	<i>leggero</i>	
	(grapes)	<i>facile</i>	easy
<i>il cigno</i>	the swan	<i>pesante</i>	heavy
<i>il pittore</i>	the painter	<i>aggradevole</i>	agreeable
<i>lo scultore</i>	the sculptor	<i>spiacevole</i> , or	disagreeable
<i>l'autore</i>	the author	<i>sgradevole</i>	
<i>la rondine</i>	the swallow	<i>Portoghese</i>	Portuguese
<i>il merlo</i>	the blackbird	<i>Inglese</i>	English
<i>l'appetito</i>	the appetite	<i>Irlandese</i>	Irishman
<i>la piazza</i>	the square	<i>terrestre</i>	terrestrial,
<i>l'aria</i>	the air		earthly
<i>basso</i>	low	<i>turchino</i>	} blue
<i>magnifico</i>	magnificent	<i>azzurro</i>	
<i>dolce</i>	sweet	<i>nero</i>	black
<i>celebre</i>	} famous, cele- brated	<i>rosso</i>	red
<i>famoso</i>		<i>grigio</i>	grey (gray)
<i>distante</i>	distant, far	<i>verde</i>	green
<i>brutto</i>	ugly	<i>giallo</i>	yellow
<i>il romanzo</i>	the novel	<i>laborioso</i>	diligent
<i>moderno</i>	modern	<i>stretto</i>	narrow
<i>S. Pietro</i>	St. Peter	<i>vede (Ella)</i>	do you see?
<i>dotto</i>	learned	<i>mi piace</i>	I like, I am
<i>l'usignuolo</i>	the nightingale		fond of
<i>grosso</i>	big	<i>meno</i>	less.

Reading Exercise. 31.

Non ho ricevuto quel bel nastro rosso che mia zia ha comprato per me. I colori dell'Italia sono bianco, rosso e verde. Vede (Ella) la piccola rondine per (in the) aria? La musica francese non è così (so) bella come (as) la musica italiana. Io preferisco (I prefer) la musica tedesca. Gli autori tedeschi sono laboriosi. La poesia inglese è famosa. Le novelle del Boccaccio e i sonetti del Petrarca sono magnifici. Le vie (or strade) delle città antiche non sono larghe. Il padre, la cugina e la zia sono partite. Mi piace il dolce canto dell'usignuolo. Il cigno è un uccello bianco grosso col collo lungo. Il merlo è nero. Molti Irlandesi hanno la barba rossa. Un cane troppo grosso non mi piace. Abbiamo mangiato dell'uva molto dolce. Che begli occhi azzurri! Gli uomini e le donne sono soggetti alle stesse passioni. Datemi della carta bianca e dell'inchiostro turchino! Egli è un uomo dotto e celebre. Gli ambasciatori spagnuolo e portoghese (Portuguese) sono partiti. I classici italiani sono ammirati in tutto il mondo.

La nostra passeggiata non sarà molto aggradevole; il tempo è troppo brutto.

Traduzione. 32.

These geese are big and fat. That gentleman is not so tall as this. Michelangelo was a famous sculptor, and Raphael (*Raffaello*) Sanzio a very great painter. These steel pens are too thick and heavy. What beautiful houses and (what) gardens! These books are useful and agreeable. Italian grapes are very sweet. My cousin lives (*sta*) in a distant town. The blue eyes of this girl are very fine. Many plants always have green leaves. Italian songs are merry. The black hats of those gentlemen are too low. (The) iron is a heavy metal. Do *you* see (transl. *see you*) that large house? Do *you* also see those large doors? St. Peter's (*San Piétro*) in Rome is a magnificent church. Who is that gentleman with the grey beard? He is the author of a famous novel. Our teacher lives in that high but very narrow house. On the little square there is a round house. The modern Italian music is less beautiful *than the (della)* German music.

Dialogo.

È (Ella) contenta, signore?	No, non sono contento.
Chi era Raffaello Sanzio?	Era un celebre pittore italiano.
Come trova (Ella) i sonetti del Petrarca?	Le (<i>them</i>) trovo come ognuno li trova, magnifici.
Chi è partito oggi?	Mia madre e mio padre sono partiti.
E chi è arrivato?	Il cugino, la cugina e le sorelle sono arrivate.
Le piace (<i>Do you like</i>) la musica francese?	No, preferisco la musica italiana.
Conosce (Ella) quella signora?	Sì, è una ricca inglese.
Chi è quel signore col cappello bianco?	È un francese molto dotto.
Dove sta il tuo sarto?	In via Umberto Primo, in una casa rossa.
Sono buone le stoffe inglesi?	Sono eccellenti.
Ha veduto i giardini pubblici di questa città?	Sì, sono belli, lunghi e larghi.

Nineteenth Lesson.

Degrees of Comparison.

The comparison of Italian adjectives is similar to the English.

More, the most. The comparative degree is expressed by the word *più* more and the superlative by *il più* (fem. *la più*) the most. Examples:

Comparative.

<i>bello</i> }	beautiful.	<i>più bello</i> }	more beautiful.
f. <i>bella</i> }		<i>più bella</i> }	

Superlative.

<i>il più bello</i> }	the most beautiful.
<i>la più bella</i> }	

(Not so) less. A *negative* comparison is expressed by the words *meno* less for the comparative degree, and *il meno*¹ (f. *la meno*) the least, for the superlative, as:

<i>bello</i> }	beautiful.	<i>meno</i> ² <i>bello</i> }	less beautiful
f. <i>bella</i> }		<i>meno bella</i> }	(not so beautiful).

<i>il meno bello</i> }	the least beautiful.
<i>la meno bella</i> }	

Moreover, there is a *superlativo assoluto* (without comparison) by which a *high degree* is expressed. It is formed by the addition of the syllable *issimo* for the masculine, and *issima* for the feminine, as:

cattivo bad. Sup. ass. *cattivissimo* (fem. *cattivissima*), very bad, extremely bad.

diligente diligent. Sup. ass. *diligentissimo* (fem. *diligentissima*), very diligent.

(For further observations on the degrees of comparison see the 2nd Part.)

The following adjectives have, besides their regular form, an *irregular* (Latin) one:

Comp.

<i>alto</i> , -a high	<i>superiore</i> higher, superior
<i>buono</i> , -a good	<i>migliore</i> better
<i>cattivo</i> , -a bad	<i>peggiore</i> worse
<i>grande</i> great	<i>maggiore</i> greater, older or elder.
<i>piccolo</i> , -a little.	<i>minore</i> less, younger.

¹ *Meno*, being an *adverb*, is invariable.

² The final *o* of *meno* is sometimes dropped (except before *s*

Superl.

(il) <i>suprémo</i>	}	(the) highest
(la) <i>supréma</i>		(the) supreme
(il, la) <i>miglióre</i>		(the) best
(il, la) <i>peggióre</i>		(the) worst
(il, la) <i>maggióre</i>		(the) greatest, oldest or eldest
(il, la) <i>minóre</i>		(the) least, youngest.

Superl. assol.¹

<i>sómmo</i> , -a	very high; the highest
<i>óttimo</i> , -a	very good; the best
<i>péssimo</i> , -a	very bad; the worst
<i>mássimo</i> , -a	very great; the greatest
<i>menomo</i> , -a, } (<i>mínimo</i>)	very little; the least.

The irregular Latin forms, with the exception of *migliore*, *peggiore*, *ottimo*, *pessimo*, are not used in speaking of material things; thus, for instance, not: *il maggior giardino*, but *il più gran giardino*.

Five adjectives form their *superlativo assoluto* (in the Latin way) in *errímo*. The are:

<i>ácre</i> sharp	--	<i>acérrimo</i>
<i>célebre</i> famous	—	<i>celebérrimo</i>
<i>íntegro</i> unblemished	—	<i>integérrimo</i>
<i>misero</i> miserable	—	<i>misérrimo</i>
<i>salúbre</i> healthy	—	<i>salubérrimo</i> .

Remarks.

The English *than* is rendered in different ways—viz.:

1. When followed by a *noun with or without an article* (or by a *pronoun*), *than* is translated by the preposition *di* (which is contracted with the following definite article if the following noun is preceded by a definite article):

Il sole è più grande della luna.

The sun is larger than the moon.

Tu sei più grande di me thou art taller than I.

Egli è più eloquente di Cicerone.²

He is more eloquent than Cicero.

impura), as: *men bello*. In poetry *manco* is sometimes used for *meno*, as: *manco infelice di me* less unhappy than I.

¹ The *superlativo assoluto* of these adjectives has the *highest degree* in comparison. Thus *sommo* means *very high* or *extremely high* as well the *highest*.

² Before *proper names* and before the word *uno*, one may equally well use *che*, as: *elli è più eloquente che Cicerone*. In ge-

2. It is translated by *che*, when the comparison is merely expressed by *più* or *meno*, without an adjective following, as:

V'è più oro che argento there is more gold than silver.

3. When two different adjectives are compared with one another, *than* must likewise be rendered by *che*, as:

Egli è più fortunato che prudente.

He is more happy than prudent.

4. When two verbs are compared, *than* is rendered by *che* and followed by *non*, if no negation precedes, as:

Voi parlate più che non pensiate.

You speak more than you think.

N.B.—When two or more substantives are compared, not by means of an adjective (as in 1), but by a verb, either *che* or *di* can be used, as:

Il fratello scrive più che il (or del) cugino.

The brother writes more than the cousin.

5. Adverbs are always compared with one another by *che*, as:

È meglio oggi che domani better to-day than to-morrow.

The English *as* — *as* or *so* — *as*, which precedes the adjective, is rendered by *così* (*si*) — *come*, or *tanto* — *quanto*, as:

Il nostro giardino è così (tanto) bello come (quanto) il vostro our garden is as fine as yours.

N.B.—*Così* (*si*) and *tanto* are frequently omitted:

Quella ragazza è (così) bella quanto innocente.

That girl is as beautiful as innocent.

As much (*as many*) — *as* corresponds to *tanto*, *-a* — *quanto*, *-a*, *tanti*, *-e* — *quanti*, *-e*, as:

Ho tanti libri quanto voi, or quanti ne avete voi.

I have as many books as you.

N.B.—*As*, when meaning in the same condition, is *tale e quale* (adjective), or simply *quale* as:

Vi rendo i libri (tali e) quali li ho ricevuti.

I give you the books back as I have received them.

neral *che* expresses the measure, whilst *di* only denotes the higher degree. These examples show that the use of *di* or *che* is often rather arbitrary. In sentences where several *di* following each other would offend the ear, *che* is used instead of *di*; thus: *i libri della cugina sono migliori che i libri dei cugini*, in order to avoid *dei libri dei cugini*.

Vocabulary.

<i>Lo scarafaggio</i>	the beetle	<i>la lingua</i>	{ the tongue
<i>l'insetto</i>	the insect		{ the language
<i>l'ape</i>	the bee	<i>l'arte</i>	the art
<i>il verme</i>	the worm	<i>l'asino</i>	the ass, donkey
<i>il baco da seta</i>	silk-worm	<i>il pazzo</i>	(the fool), the
<i>il monte</i>	the mountain		madman
<i>la montagna</i>		<i>il savio</i>	the wise man
<i>la seta</i>	the silk	<i>fedele</i>	faithful
<i>l'Olanda</i>	Holland	<i>corto</i>	short
<i>l'elefante</i>	the elephant	<i>cortese</i>	polite
<i>il cammello</i>	the camel	<i>fertile</i>	fertile
<i>la natura</i>	the nature	<i>forte</i>	strong
<i>il servo</i>	the man-servant	<i>popolato</i>	peopled, popu-
<i>la serva</i>	the maid-		lous
	servant	<i>amato</i>	loved, beloved
<i>la sala</i>	the drawing-	<i>disprezzato</i>	despised
	room	<i>ordinariamente</i>	usually
		<i>spesso</i>	often.

Reading Exercise. 33.

L'Europa è più piccola dell'Asia. La Germania è più fertile dell'Olanda. L'ape ed il baco da seta sono insetti utilissimi. Il savio è più felice del pazzo. Mia sorella è più grande di me, ma è anche maggiore di età. Questo scarafaggio è più grosso di quello. Il tetto della chiesa è più alto che largo. Queste sale sono più larghe che lunghe. Questa serva ciarla (*chatters*) più che *non* lavori (*works*). Egli sa (*knows*) più che *non* dica (*says*). I palazzi dei duchi sono grandissimi e bellissimi. Era un ragazzo povero povero.¹ L'elefante è il più grande di tutti gli animali terrestri. Il cavallo è più bello del cammello. Il nostro giardino è (tanto) grande quanto il vostro. Mia zia è più giovane di mia madre, ma è più alta di lei. La città di Venezia è più bella della città di Trieste. Era una pessima faccenda (*business*). Queste mele sono migliori di quelle pere. Queste susine sono ottime. I metalli sono utilissimi agli uomini. I mesi di luglio e agosto sono caldissimi. L'uomo più ricco non è sempre il più felice.

Traduzione. 34.

This wine is worse than (the) water. That beer is as bad (*trans.* not less bad). December and January are the coldest months of the year. Also November is often very cold. The Italian language is very rich. (The) dogs are the most faithful of all (the) animals. She is a very poor girl. Thy

¹ By the repetition of an adjective, the expression becomes more emphatic, as: *povero* poor; *povero povero* very poor, poor as

brother is older than thy cousin. (The) simple nature is more pleasant than (the) art. The count's palace is higher than it is broad. This house is not so high. These books are not so good as those. (The) iron is a very useful metal; [it] is more useful than (the) gold and (the) lead (*piombo*). The most useful insects are the bee and the silk-worm. The children of the poor (*pl.*) are often happier than the children of the rich (*pl.*). Emily is a very fine girl; she is younger than her sister Lucy. This mountain is very high, higher than all the other mountains in this country. It is the highest mountain which I know (*che io conosca*). The 22nd (of) June is the longest, the 22nd (of) December the shortest day of the year. Mr. Calamari¹ is a very polite man; he is more polite than his brother. The rose is the finest of all (the) flowers. Mr. A. is a *very respectable* (from *integro*) man.

Dialogo.

Signorina Maria, è maggiore o minore di sua (<i>your</i>) sorella Luigia?	Io sono la maggiore di tutte le mie sorelle.
È ricco il Suo (<i>your</i>) vicino?	È meno ricco di suo fratello che è in America.
Qual è il metallo ^a più utile?	Il ferro.
Quali sono i metalli più pesanti?	L'oro e il piombo sono i più pesanti fra i metalli.
Come trova (<i>do you find</i>) questa birra?	È cattivissima (pessima).
Avete della birra migliore?	Nossignore, non ne abbiamo altra (<i>no other</i>).
Qual è il mese più freddo dell'anno?	Gennaio è ordinariamente il più freddo.
È salubre il clima di quel paese?	Sì, è saluberrimo.
È utile l'asino?	È quasi tanto utile quanto il cavallo.
Quanti scolari ha il tuo maestro?	Ha tanti scolari quanti ne ha il tuo.

a church mouse. Similar forms are: *bèl bello* leisurely, *pian piano* softly, etc. Ex.:

Don Abbondio torndva bèl bello d'alla passeggiata verso casa (Mansoni).

Don Abondio was leisurely coming home from his walk quite slowly.

¹ See Note 1 page 33.

^a When the *Sup. relat.* follows its noun, the article is frequently omitted; but: *Qual metallo è il più utile?*

Come parla egli la lingua italiana?	La parla benone ¹ ; meglio (<i>better</i> , adv.) di suo fratello Luigi.
Come scrive (<i>writes</i>) Sua cugina?	Essa scrive meglio di me.
Qual' è l'animale più crudele?	La tigre è un animale crudelissimo; essa (<i>he</i>) è più crudele che tutti gli altri animali.
Dove si trova il miglior ferro?	Il ferro migliore si trova nella Svezia.

Twentieth Lesson.

Regular Verbs.

The verb consists of two elements—viz., the stem and the endings. The former is always *invariable* in regular verbs; the latter, however, assume different forms, by which *moods*, *tenses*, and *persons* are distinguished.

There are three different regular conjugations in Italian—i.e.:

The *first* conjugation (Infinitive ending in *are*) as: *trovare* to find.

The *second* conjugation (Infinitive ending in *ere*) as: *temere* (stress on the ending), to fear, and *vendere* (stress on the stem), to sell.

The *third* conjugation (Infinitive ending in *ire*) as: *sentire* to feel.

Note.

The vowel preceding the last syllable *-re* is *characteristic* in many cases of the conjugation. The inflexions *after* these characteristic vowels are nearly alike in all three conjugations.

Some terminations are even always the same; they are:

the 2nd. pers. Sing. ending in i.				
> 1st.	> Plur.	>	>	mo.
> 2nd.	> Plur.	>	>	te.

¹ Adjectives and adverbs sometimes take the terminations by which the meaning of substantives is modified, as: *bene* well, *benone* very well, *povero* poor, *poverino* poor little one.

I. Conjug.	II. Conjug.	III. Conjug.
<i>Infinitive</i>	<i>Infinitive</i>	<i>Infinitive</i>
trov-äre,	vénd-ere,	serv-ire,
to find.	to sell.	to serve.
(Charact. vowel <i>a</i> .)	(Charact. vowel <i>e</i> .)	(Charact. vowel <i>i</i> .)

Indicative Mood¹.*Present.*

Io trov-o I find	vénd-o I sell	serv-o I serve
tu —i thou findest	—i thou sellest	—i thou servest
egli —a he finds	—e he sells	—e he serves
noi —iámo we find	—iámo we sell	—iámo we serve
vói áte — you find	—éte you sell	—íte you serve
essi trov-ano th. f.	vénd-ono they sell.	serv-ono they serve.

Imperfect.

Trov-ávo I found	rend-évo I sold	serv-ívo I served
—ávi thou foundest	—évi thou soldest	—ívi thou servedest
—áva he found	—éva he sold	—íva he served
—arámo we found	—evámo we sold	—ivámo we served
—aváte you found	—eváte you sold	—iváte you served
—ávano they found.	—évano they sold.	—ívano they served.

Past Definite.

Trov-át I found	vend-ét I sold	serv-ít I served
—ásti thou foundest	—ésti thou soldest	—ísti thou servedest
—ò he found	—é he sold	—ì he served
—ámmo we found	—émmo we sold	—ímmo we served
—áste you found	—éste you sold	—íste you served
—árono they found.	—érono they sold.	—írono they served.

Future Imperfect.

Trov-erò I shall	vend-erò I shall	serv-irò I shall
—erát thou wilt	—erát thou wilt	—irát thou wilt
—erà he will	—erà he will	—irà he will
—erémo we shall	—erémo we shall	—irémo we shall
—eréte you will	—eréte you will	—iréte you will
—eránno th. will	—eránno th. will	—iránno th. will

¹ The future of Italian verbs is formed by the Infinitive of the required verb followed by the *Present tense* of *avere*. Thus: *venderò* = (a) *vendere* and *ho* I have to sell = I shall sell. In the same way the *Condizionale* is but the *Infinitive* followed by the *Perfectum* of *avere*, as *sentirei* = (a) *sentire* and *abbíi*, literally: I had to feel = I should feel.

Conditional Mood.

Present. — Future.

Trover ^{ei} I should	vender ^{ei} I should	servir ^{ei} I should
-er ^é sti thou wldst.	-er ^é sti thou wldst.	-ir ^é sti th. wouldst
-er ^è bbe he would	-er ^è bbe he would	-ir ^è bbe he would
-er ^é mmo we shld.	-er ^é mmo we shld.	-ir ^é mmo we shld.
-er ^é ste you would	-er ^é ste you would	-ir ^é ste you would
-er ^è bbero they w.	-er ^è bbero they w.	-ir ^è bbero they w.

Imperative Mood.

Tr ^ò va find (thou)	v ^é ndi sell (thou)
non trov ^à re do (thou) not find	non v ^é ndere do (thou) not
tr ^ò vi find (polite form)	v ^é nda sell (you)
trov ^à mo let us find	vend ^à mo let us sell
trov ^à te find (you)	vend ^é te sell (you)
tr ^ò vino find.	v ^é ndano sell.

s^èrvi serve (thou)
 non serv^{ir}e do (thou) not serve
 s^èrva serve
 serv^àmo let us serve
 serv^àte do (you) serve
 s^èrvano serve.

Subjunctive Mood.

Present.

Ch'io tr ^ò v-i that I find	v ^é nd-a that I sell
che tu -i that thou find	-a that thou sell
ch'egli -i that he find	-a that he sell
che noi -i ^à mo that we find	-i ^à mo that we sell
che voi -i ^à te that you find	-i ^à te that you sell
ch'eglino tr ^ò v-ino that they find.	v ^é nd-ano that they sell.

s^èrv-a that I serve
 -a that thou serve
 -a that he serve
 -i^àmo that we serve
 -i^àte that you serve
 s^èrv-ano that they serve.

Imperfect.

Se io trov- ^à ssi if I	vend- ^é ssi if I	serv- ^{ir} ssi if I
se tu - ^à ssi if thou	- ^é ssi if thou	- ^{ir} ssi if thou
s'egli - ^à sse if he	- ^é sse if he	- ^{ir} sse if he
se noi - ^à ssimo if we	- ^é ssimo if we	- ^{ir} ssimo if we
se voi - ^à ste if you	- ^é ste if you	- ^{ir} ste if you
s'eglino - ^à ssero if they	- ^é ssero if they	- ^{ir} ssero if they

Infinitive Preterite.

Aver trov-*áto* to have found | aver vend-*úto* to have sold
 aver serv-*íto* to have served.

Participle and Gerund.

Present.

Part. trov-*ánte* finding vend-*énte* selling
Gerund. trov-*ándo* finding vend-*éndo* selling
 serv-*énte* serving
 serv-*éndo* serving.

Perfect.

Part. trov-*áto, -a, -i, -e* found vend-*úto, -a, -i, -e* sold
Gerund. avendo trov-*ato* ha- avendo vend-*uto* having sold
 ving found
 serv-*íto, -a, -i, -e* served
 avendo serv-*ito* having served.

Compound Tenses.

Perfect.

<i>Ho</i>	} <i>trovato, venduto, servito</i>	I have	} found		
<i>hai</i>		thou hast		} sold	
<i>ha</i>		he has			} served.
etc.		etc.			
<i>Avevo</i>	} <i>trovato, venduto, servito</i>	I had	} found		
<i>avevi</i>		thou hadst		} sold	
<i>aveva</i>		he had			} served.

Pluperfect.

Ebbi trovato, venduto, servito I had found, sold, served.

Future.

Averò trovato, venduto, servito I shall have found, sold, served.

Conditional.

Perfect.

Avevi trovato, venduto, servito I should have found, sold, served.

Subjunctive Mood.

Perfect.

<i>Ch'io abbia</i>	} <i>trovato, venduto, servito</i>	that I have	} found		
<i>che tu abbia</i>		that thou have		} sold	
etc. etc.		etc. etc.			} served.

Pluperfect.

(*Se*) *Ch'io avessi trovato, venduto, servito* (if) that I had
 found, sold, served.

Interrogative, Negative and Negative-Interrogative Forms.

The interrogative, negative, and negative-interrogative forms of all regular and irregular verbs are exactly like those of the auxiliary verbs, *with* or *without* personal pronouns, as:

With pronoun.

Io compro I buy.
Compro io? Do I buy?
Io non compro I do not buy.
Non compro io? Do I not buy?

Without pronoun.

Compro I buy.
Compro? Do I buy?
Non compro I do not buy.
Non compro? Do I not buy?

Vocabulary.

<i>Egli divise</i> (p. rem.)	he distributed	<i>non — che</i>	} only
<i>il bene</i>	goods, wealth	<i>se non</i>	
<i>riserbare</i>	to keep, to reserve	<i>scellerato, -a</i>	wicked
<i>solamente</i>	solely; only, but	<i>restituire</i>	to render, to give back
<i>l'anello</i>	the ring	<i>passare</i>	to pass by
<i>prezioso</i>	precious	<i>la peschiera</i>	the fish-pond
<i>disse</i> (p. def.)	he said	<i>precipitare</i>	to precipitate
<i>a chi</i>	to him who . . .	<i>l'aiuto</i>	help, assistance
<i>saprà</i>	(will know) will	<i>sì</i>	himself
	be able to	<i>corsi</i> (p. rem.)	I ran
<i>l'azione</i>	the action	<i>pronto, -a</i>	ready, quick
<i>generoso, -a</i>	generous	<i>cavare</i>	to draw out
<i>partire</i>	to depart, to set out	<i>tenuto, -a</i> (past part.)	obliged
<i>(ri)tornare</i>	to return	<i>soccorrere</i> (irr.)	to assist
<i>dopo</i>	after	<i>il pericolo</i>	the danger
<i>mi</i>	me, to me	<i>scambievolmente</i> (adv.)	mutually
<i>confidare, affidare</i>	to entrust	<i>allora</i>	then
<i>la cassetta</i>	the chest	<i>addormentato, -a</i>	fallen asleep
<i>pieno, -a</i>	full, filled with	<i>l'orlo</i>	the brink
<i>prendere</i> (irreg.)	to take	<i>il precipizio</i>	the precipice
<i>la sicurezza</i> (sicurtà)	security	<i>ei</i> (inst. of <i>egli</i>)	he
<i>potuto</i> (p. part. of <i>potere</i>)	been able	<i>vi</i> (added to the Infinitive)	there, in, into
<i>rubare</i>	to steal	<i>caduto, -a</i> (past part.)	fallen
<i>salvo, -a</i>	sure, saved	<i>lo</i> (acc.)	it, him
<i>invece</i>	in (its) stead	<i>liberare</i>	to deliver, to free
<i>il ritorno</i>	the return	<i>abbracciare</i>	to embrace
<i>(d')altrui</i>	of another, other people's	<i>teneramente</i> (adv.)	tenderly
<i>fedelmente</i> (adv.)	faithfully	<i>dove</i>	must (3rd p. sing. pres.).
<i>bene</i> (adv.)	well		

Reading Exercise.

Un padre e tre figli.

Un ricco padre divise fra tre figli i suoi beni. Si riserbò solamente un anello prezioso e disse: "Questo sarà dato a chi di voi saprà fare l'azione più bella¹ e più generosa." I figli partirono e tornarono dopo tre mesi.

Il primo disse: "Uno straniero mi ha affidato una cassetta piena d'oro senza prenderne (*to take for it*) sicurtà alcuna. Avrei potuto *rubarla* (*to steal it*) a man salva (*without any danger*); ma invece al suo ritorno gliela (*it him*) ho fedelmente restituita." Il padre rispose (*answered*): „Tu hai fatto bene, ma però (*nevertheless*) non hai fatto che il tuo dovere; saresti stato il più scellerato uomo del mondo a rubarla² (liter.: *to steal it* = *if you had stolen it*). Ognuno deve restituirla³ fedelmente quel che (*that which*) non è suo."

Il secondo disse: "Io passavo un giorno vicino ad (*close by*) una peschiera; vidi (*I saw*) precipitarvi un fanciullo. Senza il mio aiuto ei si sarebbe annegato (*had been drowned*). Io corsi pronto e lo cavai salvo dall'acqua."

"Anche la tua azione è buona," rispose il padre, "ma anche tu non hai fatto che il tuo dovere. Siamo tutti tenuti a soccorrerci scambievolmente (*to assist each other*) nei pericoli."

Il terzo allora disse: "Un giorno io ho trovato un mio nemico (*see Lesson 14, 4*) addormentato sull'orlo d'un precipizio. Voltandosi (*on turning*) ei vi sarebbe caduto dentro; io l'ho (*have him*) liberato dal pericolo." — "Ah figlio!" disse il padre, abbracciandolo (*embracing him*) teneramente; "a te (*to you*) si deve (*must be given*) l'anello."

Il fare (*doing*) del bene agli stessi nemici (*even to enemies*) è l'azione più bella e più generosa di tutte.

Exercises.⁴

The Three Regular Conjugations.

First Conjugation.

I speak Italian. Our teacher speaks six languages: he has told us (*ci* before the verb) that he lived ("has lived" in Ital.) several years in (*all*) foreign countries. I should have

¹ The Superlative is often placed after the substantive.

² See *General Remark* [Second Part, Twenty-second Lesson].

³ Before consonants (except *s impura*) the Infinitive sometimes drops its final *e*.

⁴ In these Exercises the English expressions are accommodated to the Italian translation.

spoken to the foreigner if I had met him (*lo*). These merchants work much, but they earn little, because the competition is very great. How many persons will you invite for dinner? I shall invite twelve persons; my sister wishes me to (*say* that I) invite also some of her friends (*f.*). Tasso wrote (the) "Jerusalem Delivered"; in this poem he relates how an army consisting (*composto*) of (*di*) Christians of different nations delivered (has delivered) the Holy Sepulchre. Charles, take the letter to the (*alla*) post-office, and when you come home (*Gerund.*), buy some fruit for this evening. Miss Mary! You sing so nicely (*tanto bene*), [do] sing once more the Neapolitan song of Santa Lucia! My music-master sang (*pass. rem.*) a very fine Italian song. We shall send you (*vi*) the wares (which) (*che*) you (*voi*) have ordered (see Note 3, page 26). Thank your (*tuo*) uncle for the fine book (which) (*che*) he has bought you (thee) (*ti*). How long did your mother remain (*pass. rem.*) in the country? She remained only a month, and we had wished and hoped she would have remained there (*ci*) the whole summer, since (*poichè*) the physician had ordered her (*le*) a change of air. When will the ladies arrive? They will arrive at four o'clock in the afternoon. The general has ordered the soldiers to (*say* that the soldiers should) remain in the barracks. Excuse me if I did not (*non l'ho = la ho*) greet you; I did not see you.

Vocabulary.

To speak	<i>parlâre</i>	to hope	<i>sperâre</i> (with Cong.)
to sing	<i>cantâre</i>	to order	<i>commandâre</i> , <i>ordinâre</i> (with Cong.)
to bring (take)	<i>portâre</i>	foreign	<i>l'èstero</i>
to send	<i>mandâre</i>	countries	
to buy	<i>comprâre</i>	lived (p. p.)	<i>vissûto</i>
to form	<i>formâre</i>	the competition	<i>la concorrenza</i>
to call	<i>chiamâre</i>	for dinner	<i>a prânzo</i>
to invite	<i>invitâre</i>	Jerusalem	<i>Gerusalèmme</i>
to earn	<i>guadagnâre</i>	the poem (epic)	<i>il poëma</i>
to tell (relate)	<i>raccontâre</i>	the Christian	<i>il cristiano</i>
to work	<i>lavorâre</i>	the grave (sepulchre)	<i>il sepôlcro</i>
to deliver (liberate)	<i>liberâre</i>	Neapolitan	<i>napoletano</i>
to excuse	<i>scusâre</i>	only	<i>soltanto</i>
to pardon	<i>perdonâre</i>	this evening	<i>quêsta sera</i>
to remain	<i>restare</i>	the summer	<i>l'estâte</i> (fem.)
to arrive	<i>arrivâre</i>	the change of air	<i>il cambiâmento</i> <i>d'âria</i>
to return	<i>ritornâre</i>	the barracks	<i>la casêrma</i>
to find	<i>trovâre</i>		
to greet	<i>salutâre</i>		
to meet	<i>incontrâre</i>		
to thank	<i>ringraziâre</i>		

Second Conjugation.

I receive a letter from my mother every week. Also my sister writes me (*mi* before the verb) often. Write to your friend that I shall read with pleasure the book (which) (*che*) he has sent me (*mi* before the verb). The soldiers fought bravely for their (the) country and dearly (*cara*) sold their lives (life). Many [people] do not believe in (*in*) God, but they would be happier if they did believe in Him (*in lui* after the verb). Don't fear, dear child, I shall write to your parents that you are innocent. Does this dog bite? No, he never bites. If he did bite me (*mi*), I should beat him (*lo*). I am afraid (that) you will fall (*subj.*). I was afraid you would fall. I don't think (that) he will return so soon (*così presto*) from Russia. (Do) not repeat what I have related! This poor youth lost (*past def.*) his parents when (*quando*) he was still a child in the cradle. When I see him (*lo*), I shall tell him (*gli*) what I read (have read) in a foreign paper about his invention. If I did see him (*lo*), I should invite him. Our neighbour sold (*pass. rem.*) his garden for (*per*) 350 pounds. For (*per*) 50,000 francs he would sell the house. We drink to the health of the President.

Vocabulary.

To receive	<i>ricevere</i>	to drink	<i>bèvere, bère</i>
to beat	<i>battere</i>	President	<i>Presidènte</i>
to fight	<i>combattere</i>	bravely	<i>valorosamente</i>
to lose	<i>perdere</i>	dear	<i>càro</i>
to fear (be afraid)	<i>temere</i> (with Cong.)	innocent	<i>innocente</i>
to believe	<i>credere</i> (with Cong.)	never	<i>non — mai</i>
to read	<i>leggere</i> (p. p. <i>letto</i>)	what	<i>quél che</i>
to write	<i>scrivere</i> (p. p. <i>scritto</i>)	the youth	<i>il giovinétto</i>
to bite	<i>mordere</i> (p. p. <i>morsso</i>)	in the cradle	<i>in fasce</i>
to fall	<i>cadere</i>	the invention	<i>l'invenzióne</i>
		the paper	<i>il giornále</i>
		(news-p.)	
		to the health	<i>alla salute</i>
		franc	<i>franco</i>
		pound (coin)	<i>sterlina.</i>

Third Conjugation.

Does the water boil? Not yet, but it will soon be boiling (boil). Boiled water (with *art.*) has not an agreeable taste. Who is sewing this fine linen shirt? My sisters are sewing it (*la* before the verb). I shall sew for papa half-a-dozen (*transl.* a half dozen) pocket-handkerchiefs. Time flies and does not return. To-day I do not go out; the weather is too bad. When will you leave? I should leave to-morrow,

if I were not unwell. Did you hear (*pass. rem.*) the report? I slept so soundly that I did not hear the report. He felt the importance of this step. If he had served his master with faithfulness and zeal, he would have a better position now. Follow the example of your superiors! In serving our country (*Gerund.*) we serve ourselves (*noi stessi*). Mr. Rossi is a very charitable man, he clothes several poor [people] every year. His friends informed him (*lo*) that all was lost. Men of different nations overcome (*sóffocano*) (the) pain in [a] different way; the German drinks it (*lo*) [away], the Frenchman eats it [away], the Spaniard weeps it [away], and the Italian sleeps it [away]. Sleep well, sir!

Vocabulary.

To boil	<i>bollire</i>	Papa	<i>il bábbò</i> (for Papa <i>pel babbo</i>)
to sew	<i>cucire</i> ¹	the report	<i>lo scóppio</i>
to flee	<i>fuggire</i>	for Christmas	<i>a Natále</i>
to go out	<i>uscire</i>	unwell	<i>indispósto</i>
to depart	<i>partire</i>	the report (of a gun)	<i>la schioppettata</i>
to hear	} <i>sentire</i>	so soundly	<i>tánto profonda- ménte</i>
to feel		the importance	<i>l'importánza</i>
to follow	<i>seguire</i>	the step (pace)	<i>il pássò</i>
to sleep	<i>dormire</i>	the faithfulness	<i>la fedeltà</i>
to lie (tell & lie)	<i>mentire</i>	(loyalty)	
to punish	<i>punire</i>	the zeal	<i>lo zelo</i>
to clothe	<i>vestire</i>	the position	<i>il pósto, la po- sizione</i>
to inform (ad- vise)	<i>avvertire</i>	the example	<i>l'esempio</i>
to eat	<i>mangiare</i>	the superior	<i>il superiore</i>
to weep	<i>piangere</i>	charitable	<i>caritatévole</i>
soon	<i>présto</i>	in (a) . . . man- ner (or way)	<i>il módo . . .</i>
already	<i>già</i>	the pain	<i>il dólore</i>
the taste	<i>il sapóre</i>	the Frenchman	<i>il Francése</i>
the shirt	<i>la camicia</i>	the Spaniard	<i>lo Spagnuolo.</i>
the flax	<i>il lino</i>		
linen (adj.)	<i>di lino</i>		
the pocket- handkerchief	<i>il fazzolétto</i>		

¹ The second *c* of *cucire* is soft even before *a* and *o*. In writing, an *i* is inserted between *c* and the following vowel, if this is *a* or *o*.

Pres. Ind. *io cúcio* (*cucisco*)
tu cúci (*cucisci*)
egli cúce (*cucisce*)
noi cuciamo
voi cucite
eglino cúciono (*cuciscono*).

Conj. *che io cúcia* *ecc.*

Twenty-first Lesson.

Peculiarities of Different Verbs.

1. The *c* and *g* of verbs ending in *-care* and *-gare* are pronounced hard even when followed by *e* or *i*, so that, in writing, an *h* is inserted in such cases between *c* (or *g*) and the vowel following, as:

<i>págo</i> I pay	<i>io máncio</i> I fail
<i>pághi</i> thou payest	<i>tu mánci</i> thou failest
<i>pága</i> he pays	<i>egli mánci</i> he fails
<i>paghiámo</i> we pay, etc.	<i>noi manchiámo</i> we fail, etc.
<i>pagheró</i> I shall pay, etc.	<i>io mancherò</i> I shall fail, etc.
<i>ch'essi pághino</i>	<i>ch'essi manchino.</i>

2. The *i* of verbs ending in *-ciare*, *-giare*, *-sciare* merely indicates the soft pronunciation of the consonants *c*, *g*, *sc*; so that when the verbal inflection is (or begins by) *e* or *i*, it disappears in writing. Thus,

<i>mángio</i> I eat	<i>io láscio</i> I let
<i>mángi</i> thou eatest	<i>tu lásci</i> thou lettest
<i>mangerò</i> I shall eat	<i>io lascerò</i> I shall let
<i>ch'essi mángino.</i>	<i>ch'essi láscino.</i>

For the same reason the *i* of verbs ending in *-gliare* disappears before *i* in the inflection:

<i>io consiglío</i> I advise
<i>tu consiglí</i> thou advisest
<i>ch'essi consiglíno.</i>

The *i* of the verbs in *-chiare* disappears (through contraction) before *i* in the inflection:

<i>io apparecchió</i> I prepare
<i>tu apparecchí</i>
<i>ch'essi apparecchíno.</i>

In the Future, however, *io consiglierò*, *io apparecchierò*.

Finally, this rule holds good of the verbs in *-iáre*, whenever the *i* of the termination is preceded by another vowel, as: *annoiáre*, to annoy, to bother:

<i>io annoió</i>
<i>tu annoi</i>
<i>ch'essi annoiíno.</i>

N.B.—The *i* of verbs in *-iáre*, which in the 1st pers. sing. of the Pres. Indic. have the stress on the *i*, as: *spidiáre*, to spy; Pres. *io spíto*, does not disappear before *i* in the in-

flection, each *i* being distinctly pronounced. Thus, *tu spiti*, *che lo spiti*, *che essi spitino*; also *tu inviti*, etc.

3. In the *1st*, *2nd* and *3rd pers. sing.* and in the *3rd pers. plural*, most verbs in *ire* take the terminations *-isco*, *-isci*, *isce*. — *iscono*, instead of *o*, *e*, *e* — *ono*, as: *finire* to end:

<i>finisco</i> I end	<i>finiamo</i>
<i>finisci</i>	<i>finite</i>
<i>finisce</i>	<i>finiscono</i> .

In the *Subjunctive* and *Imperative Moods* a similar alteration takes place, as:

<i>ch'io finisca</i> that I may end	<i>che noi finiamo</i>
<i>che tu finisca</i>	<i>che voi finiate</i>
<i>ch'egli finisca</i>	<i>ch'eglino finiscano</i> .

Some verbs have both terminations, as: *io nutro*, I nourish, and *io nutrisco*. (A table of the verbs ending in *o* or *isco* will be found in Lesson 35.)

4. In earlier days the *1st pers. sing. of the indicative imperfect (amavo)* used to end in *-ava*, *-eva*, *-iva*. The endings *-avo*, *-evo*, *-ivo* are now preferred in order to differentiate the *1st* from the *3rd pers.*, the personal pronoun being usually omitted in Italian.

The contracted forms *privo* hereft, for *privato*; *tocco* touched, for *toccato*, etc., have now become real *adjectives*, but are still met with as *participles* in poetry.

Further irregularities in the conjugations will be noticed as they occur.

Vocabulary.

<i>Il pròssimo</i> ¹	the neighbour	<i>il tè</i>	the tea
<i>il débito</i>	the debt (money)	<i>la bugia</i>	the lie (fib)
<i>la colazione</i>	the breakfast	<i>la società</i>	[the] society
<i>la cena</i>	the supper	<i>le chiacchiere</i>	the prattle
<i>la lezione</i>	the lesson	<i>la voce</i>	the voice
<i>l'azione</i>	the action	<i>il compagno di</i>	the school-
<i>il cuore</i>	the heart	<i>scuola</i>	fellow
<i>la virtù</i>	[the] virtue	<i>il calzolaio</i>	the shoemaker
<i>il vizio</i>	[the] vice	<i>maturo</i>	ripe
<i>la paglia</i>	the straw	<i>véro</i>	true
<i>la preghiera</i>	the prayer,	<i>capire (-isco)</i>	to understand
	request	<i>fiore (-isco)</i>	to blossom
<i>la scienza</i>	[the] science	<i>arrossire (-isco)</i>	to blush
<i>il pericolo</i>	the danger	<i>ubbidire (-isco)</i>	to obey

¹ Liter.: the next.

<i>preferire (-isco)</i>	to prefer	<i>adagio</i>	slowly
<i>restituire (-isco)</i>	to give back	<i>da parte mia</i>	from my side
<i>riverire (-isco)</i>	to make one's compliments, greet, bid good-bye	<i>frattanto</i>	(part) meanwhile
<i>cercare</i>	to seek	<i>appena</i>	as soon as
<i>dimenticare</i>	to forget	<i>già</i>	already
<i>pregare</i>	to beg, pray	<i>finiscila una volta</i>	do cease!
<i>al contrario</i>	on the contrary	<i>salutare</i>	to greet.

Reading Exercise. 35.

Preferisce Ella carta bianca o carta rossa? Perchè non paghi i tuoi debiti? Pagherò i miei debiti, appena avrò il mio danaro. Non mancherò di fare (*to do*) il mio dovere. Manca un volume di questa opera (*work*). Perchè non mangi queste ciliege? Non le mangio perchè non sono mature. I libri che tu m'invii non sono quelli che io desidero. Quando scrive a Sua sorella, non dimentichi di riverirla da parte mia. Perchè non mi consigli di comprare questo giardino? Perchè non è bello. Capisce (Ella) questa donna? La (*her*) capisco, quando parla adagio. Restituisci il libro al tuo compagno di scuola. Perchè non apparecchi la cena? Non mi (*me*) lascerò muovere (*move*) dalle vostre preghiere. Tutti preferiscono la gioventù alla vecchiaia. Chi non fugge il vizio non ama la virtù. Molti bei fiori fioriscono nel nostro giardino. Le scienze fiorirono in Italia nel seicento (*17th century*). Ubbidiscono i Suoi (*your*) scolari? Il maestro vuole che lo scolare ubbidisca. Di mattina (*In the morning*) preferisco il tè al caffè. Che cosa cerchi? Cerco una matita. Pregherò tuo fratello di mandarmi (*to me*) le commedie di Goldoni. Non dimenticherò di salutare Sua madre. La riverisco.

Traduzione. 36.

Dost thou prefer this pencil to that pen? On the contrary, I prefer this pen to that pencil. Do (thou) not spy the actions of thy neighbour! These pupils do not obey. The girl blushed. Every man avoids (flies) the danger. Do you prefer tea to coffee or coffee to tea? Thou dost not well (*hene*) advise thy friends. Do not forget to (*di*) buy a pocket-book for me (*me*)! Obey the voice (*alla voce*) of thy heart! He who obeys the voice of his heart will always be happy. We are looking [for] Charles's cap and Frederick's hat. Seek and thou wilt find! We should search if we had a candle. I do not understand these books. Do you understand this word? The lesson ends to-day at 4 o'clock. Have done, or I shall leave the room. These flowers are wont to blossom (blossom usually) three times a (*all'*) year. Thou wilt look

for their pens, and thou wilt not find them (*le* precedes the verb). Wilt thou prepare (the) dinner? Dost thou pay (for) these books? Embrace thy father, child! Why do you not give back the book to your fellow-pupil? With your (*tue*) requests (entreaties) you (*tu*) bother your superiors; do cease with them! We request you (*la*) to greet our father. Pay the tailor! To-morrow I shall pay the tailor and the shoemaker. I shall soon have the honour to see you (*di vederla*), and in the meanwhile I bid you (*la* . . .) good-bye (make you my compliment).

Dialogo.

Quale di questi libri preferisce Ella?	Io preferisco questo.
Quando finisce oggi la scuola?	Finirà alle quattro.
Pare (<i>It seems</i>) che tu ti annoi in questa società.	Mi annoio perchè non capisco l'inglese.
Perchè non mangia Ella queste pere? Non sono buone?	Sono buonissime, ma ho già mangiato abbastanza.
Non apparecchi la tavola pel pranzo?	Ma sì. ¹ L' (<i>it</i>) apparecchierò subito.
Che mi (<i>me</i>) consigli di fare?	Ti (<i>thee</i>) consiglio di restare a casa.
Quando pagherà Ella il conto (<i>note</i>) del sarto?	Lo (<i>it</i>) pagherò domani.
Perchè non m' (<i>me</i>) invii i miei abiti?	Te li (<i>you them</i>) invierò la settimana prossima.
Le piace la lingua francese?	Preferisco l'inglese.
Che cosa mangeremo stasera (= questa sera)?	Non so (<i>know</i>); credo che avremo la polenta cogli uccellini.
Non vuol (Ella) far colazione (<i>breakfast</i>) con noi?	No, grazie! Ho già mangiato.
Non dimentichi di scrivermi!	Non dimenticherò.

Twenty-second Lesson.

Pronouns.

Pronouns are used to avoid the repetition of substantives. There are six kinds of them, *viz.*: 1. the *Personal*; 2. the *Demonstrative*; 3. the *Possessive*; 4. the *Interrogative*; 5. the *Relative*, and 6. the *Indefinite*.

¹ *Ma sì* is often used, as in the above sentence, as an impatient, interrupting affirmation, like the English "certainly", "of course", etc.

Personal Pronouns.

There are two kinds of Personal Pronouns—viz., *absolute* and *conjunctive*. The latter are only employed in the case of the direct and the indirect objects.

A pronoun is considered as *conjunctive*—i.e., *coupled* with the verb, when *no stress* is laid on the pronoun and *no preposition precedes*, as in the following example: *give me a book*—where the stress is laid on the word *book* and not on the pronoun *me*, which therefore is considered to be a *conjunctive pronoun*. In the sentence, however: *give the book to me and not to my sister*, the stress is laid on the word *to me*. Therefore *to me* is an *absolute pronoun*.

The former of the above sentences is rendered thus:

Dátemi un libro. (Here the pronoun and verb are even contracted into one word.)

The latter example is translated as follows:

Date il libro a me e non a mia sorella.

Absolute Personal Pronouns.

First person. Masc. and fem.

Singular.

Plural.

<i>Io</i> I	<i>noi</i> we
<i>di mé</i> of me	<i>di noi</i> of us
<i>a mé</i> to me	<i>a noi</i> to us, us
<i>me</i> me, myself	<i>noi</i> us, ourselves
<i>da mé</i> from (by) me	<i>da noi</i> from (by) us.

Second person. Masc. and fem.

<i>tu</i> thou	<i>voi</i> you
<i>di té</i> of thee	<i>di voi</i> of you
<i>a té</i> to thee	<i>a voi</i> to you
<i>té</i> thee, thyself	<i>voi</i> you, yourselves
<i>da té</i> from (by) thee	<i>da voi</i> from (by) you.

Third person. Masc.

<i>egli</i> (<i>lui</i> , <i>esso</i>) he, it	<i>essi</i> (<i>eglino</i>) they
<i>di lui</i> (<i>di esso</i>) of him, of it	<i>di loro</i> (<i>di essi</i>) of them
<i>a lui</i> (<i>a esso</i>) to him, to it	<i>a loro</i> (<i>a essi</i>) to them
<i>lui</i> (<i>esso</i>) him, it	<i>loro</i> (<i>essi</i>) them
<i>da lui</i> (<i>da esso</i>) from (by) him, from (by) it	<i>da loro</i> (<i>da essi</i>) from (by) them.

Third person. Fem.

Singular.	Plural.
<i>ella</i> ¹ (<i>lei</i> , <i>essa</i>) she, it	<i>esse</i> (<i>elleno</i>) they
<i>di lei</i> (<i>di essa</i>) of her, of it	<i>di loro</i> (<i>di esse</i>) of them
<i>a lei</i> (<i>a essa</i>) to her, to it	<i>a loro</i> (<i>a esse</i>) to them
<i>lei</i> (<i>essa</i>) her, it	
<i>da lei</i> (<i>da essa</i>) from (by) her, from (by) it	<i>da loro</i> (<i>da esse</i>) from (by) them.

For both genders and numbers.

*di sè*² of himself, herself, itself, themselves
a sè to himself, herself, itself, themselves
sè himself, herself, itself, themselves
da sè from (by) himself, herself, itself, themselves.

Remarks.

1. *Egli*, *ella* are applied only to *persons* — *esso*, *essa* to persons and to *things*. The English *it*, when referring neither to a person nor to a thing, as: *it is true*, *it is cold*, is best omitted in Italian. Ex.: *è véro, è (fa) fréddo*. "It is I, it is you" must be translated: *sono io, sei tu*, etc.

2. Very often the pronouns *io*, *tu*, *egli*, etc., stand after the verb, when a certain stress is to be laid upon them, as:

L'hai fatto tu? Hast thou done it?

Sì, l'ho fatto io. Yes, it is I that have done it.

3. Instead of *Ella* we sometimes use *lei* or *la*, especially in the familiar style, as:

Lei or *la* *vuole dármele ad intendere*.

You wish to make me believe that.

4. *I myself*, *thou thyself*, *he himself*, etc., are translated by *io stéssu* for the masc., *io stéssa* for the fem.; plural: *noi stéssi*, *noi stesse*; etc. Instead of *stesso*-, *-a*, *medésimo*, *-a* is sometimes used. Examples: *noi stéssi* (*noi medésimi*), we ourselves; *Lei stessa*, you yourself, *voi stesse* (fem.), you yourselves. If a stress is laid on the pronoun — e.g.: *I have done it myself*, it is usually placed after the verb, thus: *l'ho fáttu io* (*stesso*).

¹ *Ella* and *Lei* are also used in the polite form of address, and are then mostly written with capital letter. The plural *you* (gentlemen, ladies), is expressed by *Lor* (*Lóro*) with the substantives *Signóri*, *Signóre*, *Signoríne*. Ex.: You will be satisfied, ladies! *Lor Signóre saránno contente*.

² The pronoun *sè* is written with a grave accent (*sè*), in order to distinguish this word from the conjunction *se* (if). When used with *stesso*, self, the accent is omitted.

5. The English *my own self, your own selves*, etc., is always rendered by *io medesimo, voi medesimo* or *io stesso*, etc.

Vocabulary.

<i>La calamita</i>	the magnet	<i>consegnare</i>	to hand, remit
<i>la palla</i>	the ball (bullet)	<i>pranzare</i>	to dine
<i>l'egoista</i>	the egoist	<i>cendere</i>	to sup
<i>il rumore</i>	the noise	<i>vado</i>	I go (walk)
<i>la medicina</i>	the medicine	<i>vai</i>	thou goest
<i>il piatto, tondo</i>	the plate	<i>va</i>	he goes
<i>il pianoforte</i>	the piano	<i>vengo</i>	I come
<i>il violino</i>	the violin	<i>vieni</i>	thou comest
<i>attrarre</i>	to attract	<i>viene</i>	he comes
<i>pensare</i>	to think	<i>vieni!</i>	come!
<i>abitare</i>	to dwell, live	<i>voglio</i>	I will
<i>giuocare</i>	to play (<i>alle</i> <i>carte</i> at cards)	<i>vui</i>	thou wilt
<i>suonare, sonare</i>	to play (musical instr.)	<i>vuole</i>	he will
<i>somigliare</i>	to resemble	<i>vuole?</i>	will you?
		<i>di rado</i>	rarely, seldom
		<i>presso di</i>	near.

Reading Exercise. 37.

Non ho pensato a te, poverino. Penseremo a voi, a lui, a lei, a loro. Non mandare il danaro a me! Chi è stato qui, lui o lei?¹ Vieni con me², con noi. Egli non somiglia a me. Io somiglio a te. Non parlate di loro! Non parlar di me! Noi parliamo spesso di voi. La calamita attira il ferro a sè. Hai scritto tu questa lettera? Sì, l'ho scritta io. Chi legge questo libro? Io. Hai tu consegnato la lettera a lui o a lei? L'ho (*I have . . . it*) consegnata a lui. Ha pranzato coi suoi genitori? Sì, ho pranzato con loro. Chi cenerà questa sera con noi? Un mio amico. Vuole suonare un poco con me? Sì, io suonerò il pianoforte e lei il violino. Va Ella da Sua madre? Sì, vado da lei. Vieni tu oggi da noi? No, sono invitato da mio zio e vado da lui. L'egoista non pensa che a se stesso. Ha egli udito il rumore? Sì, l'ha sentito anche lui.

Traduzione. 38.

My brother and I [we] have heard the noise. Who will have the hall, thou or he? Frederick, your (*il tuo*) teacher has seen you (*tu*) beating a child. Who? I? Yes,

¹ In emphatic and familiar conversation the forms *lui, lei, loro* are used even when referring to the subject of the sentence, namely: *lui lo ha fatto* (he has done it); *lei è venuta* (she has come), etc. In English similar forms are heard: it is *me*.

² Instead of *con me, con te, con sé*, often *meco, teco, seco* are used.

your own self. Is it you who play on the (*il*) piano? Yes, it is I. Who departs to-morrow? I. Are you going (Go you) to your uncle's? Yes, I am going to him. Did you call (Have you called) me or him? I called him (him called) because he wished [to] play on the (*il*) violin with me. Why do you come to us so rarely? My mother is unwell since a few days, and for that reason (*perciò*) I remain at home with her. Will you play with me at cards? If you like. Your little brother was in the yard with our little sister; he has played with her at ball for a long time. For whom is this plate? It is for you, if you will sup with us now. My compliments to you and your dear children (I greet you . . . etc.). We often speak (speak often) of (*di*) you and of your wife. Who comes? Is it you (*tu*), William? Yes, it is I. Have you thought of (*a . . .*) my gloves? Yes, I have thought of them. Is it true that the king has (*is*) died? I have read myself the news in the papers. He who (*Who*) is not for me is against me.

Dialogo.

Chi ha detto ciò (<i>so</i>)?	Io — lui — voi.
Chi viene?	Noi.
Pensate ai vostri amici?	Pensiamo spesso ad essi.
Per chi è questa medicina?	È per me.
Chi ha portato questo violino?	Mia sorella stessa.
Con chi pranzi oggi?	Con lui e con sua zia.
Che fa la calamita?	Attira il ferro a sè.
Chi ha rotto il tondo?	L'ho rotto io.
Di chi è quel libro?	È mio.
E quei guanti?	Sono Suoi (<i>yours</i>).
Dove sta (<i>Ella</i>) di casa?	Sto (<i>I live</i>) in via Garibaldi, da mio zio.
A chi ha dato il Suo (<i>your</i>) danaro?	L' (<i>it</i>) ho dato a lui ed a lei.
Ha dato a me il suo temperino?	Credo di sì. ¹ (<i>I think he has.</i>)
È vostra questa carrozza?	No, non è nostra.
Va da Sua nonna?	No, vengo da voi.
Vieni da noi questa sera?	Sì, ci vengo.
È egli a casa?	No, è uscito.

¹ Liter.: *I believe (of), yes.*

Twenty-third Lesson.

Conjunctive Personal Pronouns.

Conjunctive pronouns are only used as direct or indirect objects.

They are:

1. *First person. Masc. and fem.*

Singular.

Plural.

mi, for $\left\{ \begin{array}{l} a\ me\ me, \text{ to me} \\ me\ me \end{array} \right.$

ci (ne), for $\left\{ \begin{array}{l} a\ noi\ us, \text{ to us} \\ noi\ us, \end{array} \right.$

Ex. *cómperami un libro*, for
cómpera a me un libro,
buy me a book

cómperaci un libro, for *cóm-*
pera un libro a noi, buy us
a book.

2. Likewise: *Second Person. Masc. and fem.*

ti, for $\left\{ \begin{array}{l} a\ te\ you, \text{ to you (thee),} \\ \text{to thee)} \\ te\ you\ (thee) \end{array} \right.$

vi (ve), for $\left\{ \begin{array}{l} a\ voi\ you, \text{ to you} \\ voi\ you. \end{array} \right.$

3. *Third person.*

Singular.

Masc.

Fem.

gli, for *a lui* him, to him

le (Le), for *a lei* (*a Lei*) to
her, to you

lo, for *lui* him

la (La), for *lei (Lei)* her, you.

Plural. Masc. and fem.

loro (Lóro) for *a loro (Lóro)* to them (to you).

Reflective singular and plural.

si, for *a sè* (to himself, to herself, etc.)

si, for *sè* (himself, herself, etc.)

si, for *a sè* (to themselves)

si, for *sè* (themselves).

Concerning the construction of these pronouns, the following rules are of the utmost importance:

1. The conjunctive pronouns *precede* the verb in the *Indicative* and *Subjunctive* moods. They likewise precede the *Imperative* mood, when *negatively* employed and in the 3rd persons *Sing.* and *Plural.* Ex.:

Egli mi dà he gives me.

io vi vedo I see you.

tu gli dai thou givest him.

egli la salutò he bowed to her
egli mi ha dato he has given me.
io vi ho veduti I have seen you.
tu le hai dato thou hast given her.
non mi dare do not give me.
non vi tormentate do not torment yourself!
mi scriva write to me!
ch'egli mi ami that he may love me.

2. When *two* conjunctive pronouns, one referring to an indirect and the other to a direct object, are used in the same sentence they both precede the verb, and the pronoun referring to the indirect object is always placed before the pronoun referring to the direct object: in such cases the *i* of the pronouns *mi*, *ti*, *ci*, *vi*, *si* is changed into *e*, and an *e* is added to *gli* before the pronoun referring to the direct object. Thus:

me lo it to me; *me la* her to me; *me li* them (*m.*) to me; *me le* them (*f.*) to me; *me ne*¹ some to me.
te lo it to thee; *te la* her to thee; *te li* them (*m.*) to thee; *te le* them (*f.*) to thee; *te ne* some to thee.
ce lo it to us; *ce la* her to us; *ce li* them to us; *ce le* them to us; *ce ne* some to us.
ve lo it to you; *ve la* her to you; *ve li* them to you; *ve le* them to you; *ve ne* some to you.
se lo it to himself (to herself, to themselves etc.); *se la* her to himself (to herself, to themselves etc.); *se li* them to himself (to herself, to themselves etc.); *se le* them to himself etc.); *se ne* some to himself, etc.
glielo it to him; *gliela* her to him; *glieli* them to him; *gliene* some to him.

Note.—For the sake of euphony *le* (*her, fem.*) is not used before *lo*, *la*, *li*, *le*, *ne*; thus, when speaking of a feminine person, we should say: *gli*, as: *I give it to her* (to the mother) *io glielo do* (not *le lo*). *Gli* is also employed for the *polite* form *Le* to you; but then it is usually written with a capital letter, as: *Glielo* it to you; *Gliela* her to you; *Glieli* them to you; *Gliene* them to you; *Gliene* some to you.

3. The conjunctive personal pronouns follow the verb in the *Imperative* (except the negative Imperative, etc. See 1). In this case they are contracted with the verb, the *Infinitive* dropping its final vowel, for the sake of euphony. Thus:

¹ The vowel is also changed before *ne*, of it. See next page.

Vedervi to see you (for *vedere vi*).
amarlo to love him. — *portarla* to carry her.
mostrármelo to show it to me.
dárgliene to give him (her, you) some.
crédimi believe me. — *credéteci* believe (you) us.
amándomi loving me. — *vedéndolo* seeing him.
avéndolo veduto, } having seen him.
vedútolo }
avéndogliene parlato } having spoken to him of it.
(parlátogliene) }

N.B.—If the imperative form is monosyllabic, the consonant of the pronoun joined to is doubled (except if it is *gli*):

stammi a sentire listen to me.
fatti vedere let thyself be seen.

4. In poetry, when the verb is a *monosyllable* or stressed on the last vowel (as: *dirà*, *amò*, etc.)—the pronouns *lo*, *la*, *le*, etc. are sometimes coupled with the verb; and then the accent is not marked, and the consonant of the pronoun (except *gli*) is doubled. *Ex.*:

Instead of *lo farò* I shall do it — *faróllo*.
 > *vi dirò* I shall tell you — *dirovvi*.
 > *lu amò* he loved her — *amolla*.
 > *si pentirà* he will repent of . . . — *pentirassi*.
 > *ci dà* he gives it us — *dacci*.
 > *gli dirà* he will tell him — *diragli* (not *diraggli*).

5. *Loro* (to them) generally follows the verb, as:

Egli ha detto loro he has told them.

(Further irregularities will be explained in the Second Part.)

Vocabulary.

<i>Accompagnáre</i>	to accompany	<i>raccomandáre</i>	to recommend
<i>contáre</i>	to count	<i>onoráre</i>	to honour
<i>prestáre</i>	to lend	<i>comunicáre</i>	to communi-
<i>premiáre</i>	to reward	<i>partecipáre</i>	cate, impart
<i>lodáre</i>	to praise	<i>raccontáre</i>	to tell
<i>mostráre</i>	to show	<i>dáre</i>	to give
<i>domandáre</i>	to ask (some-	<i>dò</i>	I give
(una cosa a	thing from	<i>dai</i>	thou givest
qualcuno)	someone)	<i>dà</i>	he gives
<i>ascoltáre</i>	to listen (to)	<i>dáa</i>	give (sing.)
<i>tagliáre</i>	to cut	<i>attento</i>	attentive
<i>aspettáre</i>	to await	<i>détto</i>	said, told

<i>vedere</i>	to see	<i>il macellaio</i>	the butcher
<i>a rivederci,</i>	I hope to see	<i>il fornaió</i>	the baker
<i>arrivederci</i>	you again	<i>il vetráio</i>	the glazier
<i>la stazione</i>	the railway-station	<i>il falegnáme</i>	the joiner (cabindmaker)
<i>con tutta stima</i>	respectfully	<i>la storia</i>	the history, story
<i>istruttivo</i>	instructive	<i>nè — nè¹</i>	neither — nor
<i>volentieri</i> (adv.)	willingly (I like to)	<i>il conto</i>	the bill, account
<i>per piacere</i>	please, if you please	<i>di certo</i>	certainly
		<i>stasera</i> (questa sera)	this evening.

Reading Exercise. 39.

Io vi ascolto. Ascoltatemi! Non lo ascoltare! Mostrami per piacere il libro che hai comprato! Mi mostri dove si comprano i biglietti pel teatro! Alfredo m'ha prestato un libro istruttivo. Mi racconti una storia! Hai contato il danaro che ti fu mandato? Dammi (*Give me*) una penna! Ti darò la mia. Portateci una bottiglia di vino e due bicchieri! Se i ragazzi hanno fame, date loro del pane. Mi dia la Sua penna d'acciaio! Gliela darò subito. Egli porta quel bel cappello bianco che gli fu comprato dallo zio. Se desiderate cento franchi, ve li presterò. Vi raccomando questo sarto; io sono sempre stato contento del suo lavoro. Se Ella vuole leggere questo giornale, glielo do. Mi onori d'una sua visita e Le racconterò tutto. Vi comunico che fra pochi giorni avrò il piacere di vedervi in codesta città. Se Lei ha¹ il mio libro, La prego di restituir-melo. Hai pagato il macellaio e il fornaió? Non li ho ancora pagati perchè non mi hanno mandato il conto. Scrivimi presto e mandami il tuo ritratto. Non incontro mai nè lei, nè sua zia. Pregandoti d'aspettarmi sabato sera alla stazione, ti saluto e sono il tuo amico Giacomo.

Traduzione. 40.

Do *you* listen to me? I listen to *you* (*hear you*). I do not listen to *you*. Will *you* accompany me? Accompany (2nd pers. sing.) me! Do (2nd pers. sing.) not accompany me! Have *you* told him everything? *You* have not told (it) him. I have not *your* book. *You* will not lend it (to) me. Lend (2nd pers. sing.) it him! Do not lend it to her! Give (2nd pers. plur.) me 10 bottles of wine and 25 glasses! I have received a fine ring; I shall show it (to) *you*. If my friend (*m.*)

¹ When the words *nessuno, niuno, veruno* none, no one; *nè* — *nè* neither — nor; *neanche, nemmeno, neppure* nor; *nulla, niente* nothing, follow a verb, the negation *non* must be added before the verb. Two negations do not form an affirmative in Italian.

² The more usual form instead of *Se Ella ha*.

has this book, I shall ask him for it. I have heard that *your* sister has (is) arrived, and [I] come to (*per*) welcome (greet) her. These rings are not dear; I shall buy them. These girls are industrious and attentive; their parents praise them and reward them. The joiner has not worked for us this year and sends us a bill; he is certainly mistaken (*s'inganna certamente*). What [sort of] bread has the baker brought you? He has brought us well-baked bread (*pane ben cotto*). Did you give me 250 pounds? I did not give them to you (see Less. 22, page 87), but to your brother. He had not told (related) this story to you, he has told it to us. He has money, but he lends it neither to me nor to *you*. I have the pleasure to tell you that your friend [Mr.] Magni has honoured me with (*di*) his visit. Requesting you (*Gerund*) to write me soon, I greet you respectfully.

Dialogo.

- | | |
|--|--|
| Chi mi aspetta? | Tuo padre ti aspetta. |
| Chi ti ha detto di leggere questo libro? | Adesso non ho tempo, lo leggerò dopo pranzo. |
| Ecco il giornale nuovo, taglialo e léggilo! | Un mio amico me lo ha raccomandato come molto istruttivo. |
| Conosce Lei i miei fratelli? | Sì, li conosco tutti e tre, scrivo loro qualche volta. |
| Avete restituito il danaro al vostro vicino? | Non ancora, ma speriamo di poterglielo (<i>to be able</i>) restituire fra quíndici giorni. |
| Non avendoci (tu) mai scritto, abbiamo creduto che tu ci avessi dimenticati. | Scusate, ma non ho proprio (<i>really</i>) mai trovato il tempo di scrivervi. |
| Dov'è la stazione? | Èccola lì. |
| Il danaro fu prestato a te o a tua sorella? | Non fu prestato nè a me, nè a mia sorella. |
| Quando mi pagherà? | Non posso ancora pagarla, ma La pagherò fra poco (<i>soon</i>). |
| Voglio aver la mia paga (<i>soldier's pay</i>). | Non posso dárvela adesso, ma ve la darò staséra alle 8 (alle 20). |
| Il vetraio ed il falegname ti mandano il conto! | Bene, li pagherò oggi tutti e due. |

Reading Exercise.

Il soldato valoroso.

Durante una guerra combattuta ai dì nostri, un soldato nel fervore della mischia si stacca dalla sua compagnia e s'in-

cammina verso un luogo dove non erano combattenti. Il capitano lo vede, e credendo che ei si allontanasse per sottrarsi al pericolo, lo richiama e con piglio severo gli domanda: «Dove andate?» Quegli mostrandogli una ferita mortale ricevuta allora nel petto, tranquillamente risponde: «Vo di qui poco lontano a morire per la patria; non voglio che il mio corpo, fatto cadavere, sia d'impaccio ai combattenti».

Vocabulary.

<i>Valoroso</i>	brave	<i>richiamare</i>	to call back
<i>il feroce</i>	the heat	<i>con piglio severo</i>	with a severe
<i>la mischia</i>	the fight, fray		countenance
<i>staccarsi</i>	to stray from, separate	<i>la ferita</i>	the wound
<i>incamminarsi</i>	to go, repair to	<i>il petto</i>	the breast
<i>il capitano</i>	the captain	<i>vo'</i>	I go
<i>allontanarsi</i>	to absent oneself	<i>lontano</i>	far
<i>sottrarsi</i>	to withdraw from	<i>il corpo</i>	the body
		<i>il cadavere</i>	the corpse
		<i>l'impaccio</i>	the impediment.

Twenty-fourth Lesson.

Demonstrative and Interrogative Pronouns.

Demonstratives are used to point out the person or thing spoken of.

Questo (*questi*) -a this; Pl. *questi*, -e these.

quello (*quél, quegli*), -a that; Pl. *quelli* (*quéi*), -e those.

(For the forms *quél, quegli, quéi, qué'*, see Lesson 13.)

Cotesto, f. *cotesta*; Pl. *cotesti, coteste* this, that; Pl. these, those (see page 48).

costui, f. *costei*; Pl. *costoro* this . . . here, etc.

colui, f. *coléi*; Pl. *coloro* that, etc.

Colui or *quello che* means *he who*; *colei* or *quella che*: *she who*; *coloro, quelli, quelle che*: *they who*.

Ciò means *that*, in quite a general sense; *ciò che* or *quel che* means *that which*.

Note.—*What* = *that which*, should invariably be rendered by *quel* (or *ciò che*), as:

I believe *what* (= *that which*) I see.

Credo quel (ciò) che vedo.

Che, when used without a preceding substantive, is *not* relative, but *interrogative* or *exclamative* (see Less. 13, 2).

Questi and *quegli*, when in the singular can only be used as subjects of a sentence and can only refer to a *male person*.

Questi fu felice, quegli sfortunato.

This one¹ was happy, that one unhappy.

In the other cases *questo* and *quello* should be used as:

L'ho dato a quello (not *quegli*).

I have given it to that (man, etc.).

Costui and *colui* (this one — that one) can only refer to *persons*; sometimes they are preferred in heated sentences, as:

La gloria di Colui che tutto muove. (Dante.)

The glory of Him (God) who moves everything.

Costoro saranno puniti severamente.

These (persons) will be severely punished.

Non mi parlate di colei! (Goldoni.)

Do not speak to me of that woman!

Colei ti ha dato uno schiaffo! (Goldoni.)

That base woman has given you a box on the ear!

Note.—The English *some* or *any*, corresponding to the partitive expression in Italian, are translated by *ne*; the English *there* (to a place) is translated by *ci* or *vi*²; the English *from there*, *thence*, by *ne*. Examples:

Ecco del prosciutto; ne volete?

There is some ham; do you want some?

Ne prenderò un poco.

I shall take a little (*ne* not translated).

Va Ella a casa?

Are you going home?

No, ne vengo.

No (that's where I come from),
I come from there.³

¹ The English *one*, when following a demonstrative pronoun, is *never* translated in Italian.

² *Ci* and *ni*, for the sake of euphony are altered into *ce* and *ve* when followed by the pronouns *lo*, *la*, *li*, *ne*, etc., just as their homophones (conj. pron.) dealt in Less. 23.

³ The student must be warned that the English way of answering simply with: *Yes, I do*, or: *No, I do not*, is not admissible in Italian.

<i>È in giardino Suo padre?</i>	<i>Sì, ci è?</i>
Is your father in the garden?	Yes, he is there.
<i>È stata Lei a Roma?</i>	<i>No, ma vi andrò quest'anno.</i>
Have you been in Rome?	No, but I shall go there this year.

N.B.—*Ne* and *vi* or *ci* correspond exactly to the French *en* and *y*, and respecting their position, follow the same rules that have been given for the *conjunctive pronouns*.

Ci corresponds to *here*, *vi* to *there*.

Interrogative Pronouns.

They are:

1. *Chi* who? *che* what?
 2. *Quale*, masc. and fem., which?
- Quali*, plur. masc. and fem.

Chi is not declined as the English *who*, *whose*, to whom, etc.; its relation to the other parts of the sentence are expressed (as with nouns) by preposition (*di*, *a*, *da*, *con*, etc); and by the same means are *che*, *quale*, *quali* linked to the rest of the sentence.

Chi is used of *persons*, *che* of things. *Di chi*, when used with the auxiliary verb *essere*, implies possession and corresponds to the English expressions: *whose . . . is?* (*are?*) or *to whom belongs?*

The student should be careful not to use *chi* for *che*. A frequent and intolerable mistake. *Chi* is *only* interrogative, and expressions such as *l'uomo chi*, . . . , *la donna chi* . . . are wrong.

Chi is frequently used for *quello* or *colui che*. Ex.:

Rimettetevi a chi intende la cosa. (Manzoni.)

Depend upon *him who* understands the matter.

Come fa chi par che aspetti. (Manzoni.)

As he (a man, etc.) does who seems to wait.

Con l'atto minaccioso di chi coglie un suo inferiore . . .
(Manzoni.)

With the threatening mien of one who finds an inferior . . .

Tutt' e due si volsero a chi ne sapeva più di loro.
(Manzoni.)

Both applied to him who knew the matter better than they.

Instead of *che?* it is very often said in Italian *che cosa?* (liter.: *which thing?*) or simply *cosa?* This latter mode, however, should only be used in colloquial language.

Che serves for both genders and numbers, and is often used for *quale*. Ex.:

Di che città è (Ella)? From which town are you?

Quale asks for a certain person or thing among others of the same kind. Ex.:

Quale di questi libri comprerà?

Which of these books will you buy?

Vocabulary.

<i>La bellezza</i> (<i>beltà</i>)	the beauty	<i>arrestàre</i>	to arrest
<i>l'albicocca</i>	the apricot	<i>fermàre</i>	to stop, to stay
<i>il corpo</i>	the body	<i>denunciàre</i>	to denounce
<i>la colpa</i>	the guilt	<i>operàre</i>	to act, to do
<i>il ladro</i>	the thief	<i>rubàre</i>	to steal, to rob
<i>la ricompensa</i> }	the reward	<i>egualmente</i> (adv.)	equal, equally
(<i>il guiderdone</i>) }		<i>l'agricoltura f.</i>	the agriculture
<i>la nobiltà</i>	the nobility	<i>il conquistatore</i>	the conqueror
<i>arricchire(-isco)</i>	to enrich (to grow rich)	<i>il (trénò) dirétto</i>	to express (train)
<i>nutrire</i>	to feed	<i>promette</i>	promises
<i>il commercio</i>	the commerce	<i>il tesoro</i>	the treasure
<i>assassinato</i>	murdered	<i>prima</i> (adv.)	first, earlier
<i>la nascita</i>	the birth	<i>non so</i>	I don't know
<i>nacque</i>	was born	<i>iersera</i>	last night.

Reading Exercise. 41.

Ecco il mio portafogli e quello di mio padre. Abbiamo incontrato iersera la sua famiglia e quella del suo vicino. Che libri volete? Voglio questi, non quelli. Ecco tre uccelli; quale vuole (Ella) comprare? Ne comprerò due. Che frutti sono questi? Sono mele, pere ed albicocche. Va oggi al teatro? No, non vi andrò (*shall go*); non sto (*I am*) bene. La storia loda coloro che hanno fatto del bene all'umanità. Di che si nutrono questi uccelli? Si nutrono d'insetti. Che cosa vuole costui? Non capisco quel che dice (*he says*), non parla italiano. Chi è costei? È la serva di nostra zia. A che pensate, buona donna? Ai miei figli. Chi trova un amico, trova un tesoro. Di chi era prima questo palazzo? Del conte Negri. Giulio Cesare e Alessandro Magno (*the Great*) furono due grandi conquistatori; questi morì giovine, quegli fu assassinato. Quali dei suoi cavalli venderà? Venderò quei due che

ho comprati due anni fa. Di che paese è (Ella)? Sono italiano. In che città d'Italia ti fermerai di più (*the longest*)? A Firenze, perchè là ho dei parenti. In quali stazioni si ferma il diretto? Non so precisamente (*precisely*), ma si ferma in pochissime stazioni.

Traduzione. 42.

I am selling my house and that of my cousin. He who is industrious will get (*avere*) a book. He who is in good health (*in buona salute*) is happy. This ink is blacker than that. These gloves are white, those are yellow. At what time does the express train arrive? At 10 o'clock at night. Answer him who calls! Who has stopped the horse? He spoke with the mien (*il fare*) of one who is accustomed to (*a*) command. I shall give (*darò*) this watch to him who pays (*pagare*) for it directly. Are these your boots? No, these are not my boots. Whose are they? They are my brother's. By (*con*) what train did you arrive? By (*con*) the eight o'clock train. I prefer the beauty of the soul to that of the body. The king promises a reward to him who will denounce the thief. (The) Agriculture and (the) commerce are equally useful to (the) man; the former (*quella*) nourishes us, the latter (*questo*) enriches us. Dante and Tasso are two of the greatest Italian poets; the latter (this one) was born in Sorrento, the former (that one) in Florence. If you have some good wine, bring me a bottle (of it). Have you any butter? Yes, I have some. Pray, give me (*me ne dia*) a little (*un poco*)! Have you thought of my gloves? Yes, I have thought of them. Were you at the theatre yesterday? Yes, I was there. Are you coming from town? Yes, I am coming from there.

Dialogo.

Che libro è questo?	Sono le poesie del Leopardi.
In quale di questi due alberghi ha abitato?	In quello presso (<i>near</i>) alla stazione.
Che chiesa è questa?	È la chiesa di Sant' Antonio.
Conosci quello che ha fermato il cavallo?	No, non lo conosco.
Sono questi i Suoi guanti?	No, questi non sono i miei, sono quelli di mia cugina.
Ha (Ella) ricevuto la mia lettera?	Non ho ricevuto nè la di Lei lettera, nè quella di Suo padre..
Chi è costui?	È il servo del principe.
E costei?	È la nostra serva.
Che cosa hai sentito di mio fratello?	Ti racconterò stasera tutto ciò che ho sentito di lui.

Che promette Cristo a chi opera bene in questo mondo?	Gli promette il cielo.
Siete stati iersera al giardino pùbblico (<i>public garden</i>)?	No, non vi siamo stati. eravamo a un ballo.
Ecco ancora del prosciutto e del pane; ne vuole (Ella)?	No, grazie, ne ho già mangiato abbastanza.
Avete portato le bottiglie?	Mi scusi, non ci ho pensato.
È a casa Suo padre?	No, non c'è; è andato in città.

Twenty-fifth Lesson.

Possessive and Relative Pronouns.

These pronouns do not differ from the possessive adjectives (see Lesson 14).

<i>Singular.</i>		<i>Plural.</i>	
Masc.	Fem.	Masc.	Fem.
<i>Il mio,</i>	<i>la mia,</i>	<i>i miei,</i>	<i>le mie</i> mine.
<i>il tuo,</i>	<i>la tua,</i>	<i>i tuoi,</i>	<i>le tue</i> thine.
<i>il suo,</i>	<i>la sua,</i>	<i>i suoi,</i>	<i>le sue</i> his, hers (<i>yours</i>).
<i>il nostro,</i>	<i>la nostra,</i>	<i>i nostri,</i>	<i>le nostre</i> ours.
<i>il vostro,</i>	<i>la vostra,</i>	<i>i vostri,</i>	<i>le vostre</i> yours.
<i>il loro,</i>	<i>la loro,</i>	<i>i loro</i>	<i>le loro</i> theirs.

Remarks.

1. The student should remember that *loro* is invariable.
2. When speaking of a part of the body, Italians make use of a **personal**, never of a **possessive pronoun**, thus:

Mi duole il capo I have a head-ache, *my* head aches.

Egli si è rotto il braccio he has broken *his* (own) arm.

Relative Pronouns.

It is necessary to distinguish the relative from the interrogative pronouns, which are somewhat similar.

The relative pronouns are *che* and *il quale*.

Che echoes some inflections of the Latin declension in the form *cui* for *al* (*alla*) *quale*, *ai* (*alle*) *quali*; for *del* (*della*) *qualedei* (*delle*) *quali* (whose) and for *il* (*la*) *quale*, *i* (*le*) *quali* (whom); but mostly *cui* is preceded by prepositions (*a*, *di*) when referring to indirect objects, or substituted by *che* for direct objects. Thus we have a skeleton of declension:

*Masc. and fem. Sing. and plur.**che**cui, di cui* whose*cui, a cui* to whom*cui, che* whom— *da, con, fra* etc. *cui* by (from) with, among whom.

When *che*, however, refers to indefinite things, it is mostly preceded by the definite masculine article and remains unaltered; therefore *il che* (or *che*) which; *del che* (*di che*) of which, whereof; *al che* (*a che*) to which; *il che* (or *che*) which; *dal che*¹ by which; *col che* etc.

Remarks.

1. *Che* is more frequent than *il (la) quale*, and is employed for both genders and numbers, as: *il padre che . . . la madre che . . . , il libro che . . .*

2. *Il che* is used instead of *che* when relating to the whole of the foregoing sentence, as:

Mio padre mi richiama, il che mi obbliga a partire.

My father calls me back, therefore² I am obliged to depart.

3. *Cui* is used as a direct object only of persons. As an indirect object *cui* generally it placed before the noun to which it refers, as:

Il cui (for *il di cui*) *amico* whose friend.

4. In English the relative pronoun is often omitted after the noun. In Italian it should always be expressed. Ex.:

La lettera che avete scritta the letter you have written.

Il ragazzo ch'io ho veduto the boy I have seen.

Il quale, la quale become in the plural *i quali, le quali* and do not change, the articles combining with the preposition as may be required.

Notes.

1. *Il quale* is somewhat more cumbersome than *che*, and occurs less frequently in familiar conversation, thus:

La lettera che vi ho scritta, non è arrivata.

The letter I wrote to you has not arrived.

Gli uomini, i quali dubitano di tutto, sono infelici.

Those who doubt everything are unhappy.

¹ *Da che* (or *dacchè*) means *since*.

² Liter.: *which obliges me to depart*. — In ancient writers *lo che* (*locchè*) occurs instead of *il che*.

2. *Quale* is sometimes used for *come* (as). Ex.:

Il re della Gran Bretagna quale imperatore delle Indie.
The King of Great Britain as emperor of India.

3. *Tale quale*, Plur. *tali quali* means *such as*. Ex.:

Tale quale mi vede such as you see me.

4. When repeated, *quale* means *the one — the other*, as:

Quale è buono, quale è cattivo.

The one is good, the other bad.

Note.—The student should bear in mind that *quale* with the article is *never* an interrogative in Italian. Therefore he ought not to say, as in French: *il quale volete* (lequel voulez-vous)? but only: *quale volete?*

Vocabulary.

<i>L'aggradero- lézza</i>	the amenity, sweetness	<i>castigare, pu- nire</i>	to chastise, pu- nish
<i>la proprietà</i>	the property	<i>alloggiare</i>	} to live, to reside
<i>il proprietario</i>	the proprietor, the owner	<i>abitare</i>	
<i>il possessore</i>	the possessor.	<i>vantare</i>	to extol, to boast of, to vaunt
	the occupier	<i>fertilizzare</i>	to fertilize
<i>il popolo</i>	the people	<i>stracciare</i>	to tear
<i>il male</i>	the disease, the evil	<i>la ferrovia</i>	} the railroad
<i>la guarigione</i>	the recovery	<i>la strada fer- rata</i>	
<i>l'ammiraglio</i>	the admiral	<i>la corona</i>	the crown
<i>il battello a</i>	} the steamer, steamboat	<i>guadagnare</i>	to win, to gain
<i>vapore</i>		<i>meritare</i>	to merit
<i>il pirascabo</i>		<i>riportare</i>	to gain (a vic- tory)
<i>l'eroe</i>	the hero	<i>antico</i>	antique (ancient)
<i>i costumi</i>	the customs, manners	<i>scorso</i>	last
<i>la scusa</i>	the excuse, the apology	<i>promesso</i>	promised
<i>il bagno</i>	the bath	<i>soggetto</i>	subject
<i>lontano</i>	far	<i>fra poco</i>	soon
<i>il fiume</i>	the river	<i>in (a) casa</i>	at home
<i>la sponda</i>	the bank (of a river), the shore	<i>era</i>	was.

Reading Exercise. 43.

Il mio giardino è tanto grande quanto il tuo. Le sue rose sono bellissime, ma sono meno belle delle mie. I nostri amici sono tanto fedeli quanto i loro. Ecco i miei libri ed i suoi; dove sono i vostri? Ogni fiore ha le sue proprietà; la viola ha le sue, i garofani hanno le loro. È dovere d'ogni

padre di castigare i propri¹ figli, quando lo meritano. Gli altri popoli vantano i loro eroi, e anche noi vantiamo i nostri. Il giovanotto (*from* giovane) col quale siete arrivato la settimana scorsa, è morto questa notte. Il ragazzo, il *cui* padre è partito ieri per l'Italia, dimora adesso da noi. I costumi dei popoli antichi erano molto differenti dai nostri. La città ha le sue aggradevolezze, ma anche la campagna ha le sue. Il mercante che avete veduto ieri in casa mia, e da cui alloggia il mio amico B., partirà fra poco per Parigi. Ecco la casa della quale abbiamo parlato. La signora di cui le ho raccomandato il figlio, è una parente di mia moglie. Quest'uomo è tale quale me l'avete dipinto (*described*). L'imperatore d'Austria, quale re d'Ungheria (*Hungaria*), era possessore della corona di Santo Stéfano.

Traduzione. 44.

I find your garden very small. I beg your pardon (*from scusare*), sir, it is not smaller than ours; it is quite as large as that of my cousin. Where are my flowers? (The) mine are here, but I do not know where yours are. The English admiral who has gained this victory is Nelson. The baths by means of which he expects to recover are far from here. The dinner to which I was invited did not agree with me (*mi ha fatto male*). You have lost all (that) you had won. I shall send you the papers (which) I promised to (*di*) show you. The river whose waters fertilize Egypt (*l'Egitto*) is called (*chiamasi*) the Nile (*Nilo*). This is a disease to which I am subject. The owners of the hotels in which we have been were Frenchmen. Whose hat is that? Is [it] yours or that of your friend? It is my friend's. Miss Bianchi, of whom there is now much talk (one talks much) in the newspapers, will sing in our theatre one of these days. I have brought the history of those ancient nations of which our teacher has been speaking (has spoken). Our aunts arrived yesterday; (the) mine came (*venne*) by the steamboat, (the) yours by the train.

Dialogo.

Trova (Ella) il mio giardino più grande del Suo?	Al contrario, lo trovo più piccolo del mio.
Come si chiama quell'ammiraglio inglese, che ha riportato la vittoria di Trafalgar?	Si chiama Nelson, il famosissimo ammiraglio inglese.
Quanto ha pagato pei miei libri?	Pei Suoi ho pagato quindici lire.

¹ His own children.

Avete incontrato le vostre sorelle?	Abbiamo incontrato le nostre e le vostre.
Chi è il proprietario di questa casa?	Quel signore con cui abbiamo parlato poco tempo fa.
Dove si trovano i bagni dei quali parlate?	Nell'Emilia (<i>the province of Emilia</i>).
Come si chiama quel fiume sulle cui sponde sorge (<i>lies</i>) Firenze?	Si chiama Arno.
Ecco due pirôscafi; con quale partiremo?	Partiremo col più grande, che è anche più comodo.
Hai ritrovato tutte le tue carte?	Le ho trovate tutte e tali quali le avevo lasciate.

Reading Exercise.

L'O di Giotto.

Giotto fu celebre pittore e architetto del secolo decimo quarto e scolaro di Cimabúe, il restauratore della pittura in Italia. Volendo il papa in quei tempi far dipingere la chiesa di San Pietro a Roma, mandò in tutte le principali città d'Italia dei cortigiani che raccogliessero dei saggi dei migliori pittori del suo tempo per poi affidare questo lavoro a colui che mostrasse maggiori meriti. I cortigiani, arrivati a Firenze, entrarono anche da Giotto, che era già celebre per aver dipinto in diverse città d'Italia, e gli espôsero la mente del sommo pontéfice. Giotto, dato di piglio a un pennello, descrisse a mano libera su un foglio un cerchio perfetto e lo diede ai legati dicendo: ecco quello che posso darvi, portatelo al Santo Padre. I cortigiani recarono cogli altri modelli anche questo O al Papa, e avendo essi riferito come Giotto l'avesse segnato senza compasso, venne giudicato come un saggio di grande valentia, e Giotto fu chiamato a dipingere in San Pietro.

Vocabulary.

<i>Dipingere</i>	to paint	<i>pennello</i>	brush
<i>cortigliano</i>	the courtier	<i>descrisse</i> (from	to describe
<i>raccogliere</i>	to collect	<i>descrivere</i>)	drew
<i>saggio</i>	the proof	<i>cerchio</i>	circle
<i>poi</i>	afterwards	<i>diède</i> (from	gave
<i>affidare</i>	to confide	<i>dare</i>)	
<i>larôro</i>	labour, work	<i>legâto</i>	delegate
<i>espôsero</i> (from	explained	<i>dicéndo</i>	saying
<i>espôrre</i>)		<i>recûre</i>	to bring
<i>ménite</i>	mind, design	<i>modéllo</i>	model
<i>pontéfice</i>	pontiff, pope	<i>riferire</i>	to relate, re-
<i>dare di piglio</i>	to seize		port

segnare
compasso
venne

to draw
 compasses (Pl.)
 became, was

giudicare
valentia

to judge
 cleverness, able-
 ness.

Twenty-sixth Lesson.

Indefinite Pronouns.

The *Indefinite Pronouns* are used *without* nouns, whereas the *Indefinite Numerals* (see Lesson 17) are always employed *with* a noun.

Altri (masc. sing.) another

altrui other's; other people's

altra something else

altra (fem.) another one

niente } nothing. (Requires *non* before the verb.)
nulla }

l'un, l'altro, fem. *l'una, l'altra*

Pl. *gli uni, gli altri*, fem. *le une, le altre* } one another

l'uno (-a) e l'altro (-a)

Pl. *gli uni (le une) e gli altri (le altre)* } both

tutto, f. *tutta* }

tutti, f. *tutte* } all

desso, -a the same

ognuno, -a everyone

chiunque whosoever

chiocchessia

(*chi che si sia*) } whosoever (mostly with *conj.*)

qualcuno, -a }

qualcheduno, -a } someone, somebody

certuno, -a anyone, certain

uno somebody.

Remarks.

1. *Altri* — *altri* means *the one* — *the other*, in a general sense (like *quale* — *quale*), as: *altri è buono, altri è cattivo*, the one is good, the other is bad. In colloquial language, however, *l'uno . . . l'altro* are to be preferred. — Almost the same meaning have *chi* — *chi* — or *questi* — *quegli*, as: *chi è dotto, chi è ignorante*, the one is a learned man, the other is a ignorant.

2. *Altrui* is an inflection of *altri*, and may stand without prepositions:

altrui (or *d'altrui*) other people's
altrui (or *ad altrui*) to other people
da altrui, con altrui, etc.

L'altrui (with the article) means: other people's property.

3. *Certuno* is but the inversion of *un certo* a certain, and therefore *never* takes the article.

4. *Nulla*, like *niente*, is sometimes a real noun, as:

Vergogna e dovere sono un nulla per lui. (Manzoni.)
 Shame and duty are as nothing to him.

Vocabulary.

<i>Il birbante</i>	the rascal	<i>aiutare</i> (acc.)	to aid, to help
<i>il guastame- stieri</i>	the spoil-sport, meddler	<i>conoscere</i>	to know
<i>la sorte</i>	fate	<i>proteggere</i>	to protect
<i>l'opinione</i>	the opinion	<i>biasimare</i>	to blame
<i>il camerata</i>	the comrade	<i>guastare</i>	to spoil
<i>il lavoro</i>	the labour, work	<i>guasto</i> (adj.)	spoiled
<i>la fiducia</i>	the confidence, trust	<i>entrare</i>	to enter
<i>il principe</i>	the prince	<i>allegro</i>	merry
<i>il principio</i>	the principle, beginning	<i>di cuore</i>	heartily
<i>venuto</i>	come, arrived	<i>la ragione</i>	the reason
<i>secondo</i>	after, according to	<i>aver ragione</i>	to be right
<i>geloso</i>	(di), jealous	<i>aver torto</i>	to be wrong
<i>la gelosia</i>	the jealousy	<i>la gente</i> (f.)	people
<i>ballare</i>	to dance	<i>le genti</i> (pl.)	the nations, (id.) soldiers (<i>poet.</i>)
<i>fumare</i>	to smoke	<i>la roba</i>	goods, posses- sions, things
		<i>per</i>	to, for
		<i>soggetto</i>	subject, liable.

Reading Exercise. 45.

No fare (*do not*) ad altri quel che non vuoi che altri faccia (*should do*) a te! Non rubare la roba altrui (*thou shalt not steal*). Ieri siamo stati invitati in casa della signora Romani; alcuni hanno ballato, altri hanno suonato, tutti sono stati allegri. Ognuno vuole aver ragione, nessuno vuole aver torto. Taluni credono che il mondo finirà presto. Se conoscessi qualcuno in questa città, ci resterei alcuni giorni, ma non conosco nessuno. Avete mangiato qualche cosa? Non ho mangiato niente. Che cosa desidera? Nulla. Chiunque non ubbidisce, sarà punito. Questi amici si¹ amano di cuore e si¹ aiutano gli uni gli altri. Questa povera gente ha perduto tutto in un incendio. Ciascuno opera secondo i propri principj e le proprie opinioni. Chiunque vi protegga, non temo di dirvi

¹ The reflective pronoun must never be omitted in phrases in which *gli uni, gli altri* occurs.

che siete un birbante. È stato qui uno a domandar di voi. Chiunque desidera parlare con me, venga a casa mia a mezzogiorno.

Traduzione. 46.

One calls (*chiamare*) a meddler one who spoils the business of others. In (*in*) this world the one is rich, the other poor, and nobody is contented with (*di*) his own lot. Do you not know anybody in this city? No, I know nobody. Why are you jealous of each other? True (with article) friends love and help each other. Has somebody been here (*qui*)? No, nobody has (is) been. Many [persons], through (*per*) jealousy, criticize other people's work. Have these poor people got something to (*da*) eat? No, they have not got anything yet. It is [a] pity that you do not help (*conj.*) each other; you will lose everything. Many [persons] had sold all their goods (things). To-night I saw (have seen) someone go into the church. None is without faults. Lend me one of the pens; (the) mine are all spoiled. All men are liable to death. I greet all [of them] from [my] heart (heartily).

Dialogo.

Chi ha detto ciò?	Tutti lo hanno detto.
Chi di queste ragazze vuole questa carta?	Tutte la vogliono.
Hai veduto qualcheduno in questo giardino?	No, non ci ho veduto nessuno.
Che cosa c'è di nuovo?	Non so nulla.
Vuole mangiare qualche cosa?	No, La ringrazio; non voglio niente.
C'è qualcuno che conosce questa gente?	No, nessuno la conosce.
Di che cosa avete parlato in tutta la sera?	Ci siamo raccontati i nostri affari e i nostri fastidi.
Che avete fatto in casa del signor Maggi?	Gli uni hanno ballato, gli altri hanno fumato.
Con chi è venuta?	Con nessuno.
Qualcuno ha guastato le mie penne!	Le tue penne erano già guaste, quando sei venuto a scuola.
Hai tutte le carte?	Non, ne ho alcuna.
Come erano i principotti?	Erano gelosi gli uni degli altri.
È venuto qualcuno?	Sì, c'è stato qui uno per parlar con Voi.
Avete delle altre penne?	No, non ne abbiamo altre.
Ha (Ella) incontrato qualcuno?	No, non ho incontrato nessuno.

Twenty-seventh Lesson.

The Passive Voice. — Neuter Verbs.

The Passive voice is formed in Italian by placing before the past participle of the active verb the verb *essere* in the mood, tense and person required, as: *lodare*, to praise; *essere lodato*, -a; pl. *lodati*, -e, to be praised.

Rule.—The past participle, when used with the verb *essere*, is always considered as an *adjective*, and must, therefore, agree in *gender* and *number* with the *noun* or *pronoun* to which it refers. Thus: *io sono lodato*, I am praised, *noi siamo lodati*, we are praised; *io sono lodata*, *noi siamo lodate*.

Note.—Instead of *essere* the Passive voice may also be formed with *venire* to come, and more seldom with *andare* to go; *restare* to remain; *rimanere* to remain; *stare* to stand.

Venire, the most important of these verbs, is often used, when the action is represented as *momentary* or as a result, whilst *essere* denotes a *lasting* state, thus:

L'uscio è chiuso the door is shut (i.e., not open).

L'uscio vien chiuso they are shutting the door (just now).

Infinitive.

***Essere lodato*, -a, Pl. -i, -e to be praised.**

Present.

Sono lodato, -a I am praised
sei lodato, -a thou art praised
è lodato he is praised
è lodata she is praised
 etc. etc.

Imperfect.

Io ero lodato, -a I was praised.

Past definite.

Io fui lodato, -a I was praised.

1st Future.

Io sarò lodato, -a I shall be praised.

Conditional.

Present.

Io sarei lodato, -a I should be praised.

Imperative.

Sii lodato, -a be (thou) praised.*Non essere lodato*, -a be (thou) not praised.*Sia lodato*, -a be (you, he, she) praised.*Siamo lodati*, -e let us be praised.*Siate lodati*, -e be (you) praised.*Siano lodati*, -e be (you, they) praised.

Subjunctive.

*Present.**Ck'io sia lodato*, -a that I be praised.*Imperfect.**S'io fossi lodato*, -a if I were praised.

Participle.

Does not exist.

Gerund.

Sing. *Essendo lodato*, -a } being praised.Plur. *Essendo lodati*, -e }

Compound Tenses.

*Perfect.*Sing. *Essere stato*, -a, *lodato*, -a } to have been praised.Plur. *Essere stati*, -e, *lodati*, -e }

Indicative.

*Perfect.**Io sono* { *stato lodato* } I have been praised.
 { *stata lodata* }*1st Pluperfect.**Io era* { *stato lodato* } I had been praised.
 { *stata lodata* }*2nd Pluperfect (rare).**Io fui stato lodato* I had been praised.*2nd Future.**Io sarò stato lodato* I shall have been praised.

Conditional.

*Perfect.**Io sarei stato lodato* I should have been praised.

Subjunctive.

Perfect.

Ch'io sia stato lodato that I have been praised.

Pluperfect.

S'io fossi stato lodato if I had been praised.

Gerund.

Sing. <i>Essendo</i>	{ <i>stato lodato</i> <i>stata lodata</i>	} having been praised.
Plur. <i>Essendo</i>	{ <i>stati lodati</i> <i>state lodate</i>	

Remarks.

1. It is a peculiarity of the Italian language that the Passive voice may also be expressed in the 3rd Person sing. and plur. by the *active form* with the pronoun *si*. Thus, instead of:

Quella casa è veduta, that house is seen, we can also say:
Si vede quella casa, literally: *that house sees itself*.

This form has induced many grammarians to consider the pronoun *si* as a grammatical subject like the French *on*, or the German *man*, whilst in reality it is simply the object of the *reflective verb*, as will be seen by the following examples:

Sing. <i>Come è pronunziata questa parola?</i>	} How is this word
Reflect. <i>Come si pronunzia questa parola?</i>	
Plur. <i>Come sono pronunziate queste parole?</i>	} How are these
Reflect. <i>Come si pronunziano queste parole?</i>	

In English such phrases are rendered by: *people, we, you, they, one*, etc., or by the *Passive voice*, as:

Si dice people say, one says, it is said.

Mi si dà del danaro they give me some money, some money is given to me.

Non si vede nulla you see nothing, nothing is to be seen.

Si leggono i giornali you read the papers (papers are read).

Si vedono molte cose many things are seen, one sees many things.

But whenever the use of the reflective form might seem to make the meaning ambiguous, as in the sentence: *one loves the children* — reflect. form: *I figli si amano* = *the children love themselves* — the Passive voice is preferred:

I figli sono amati.

One finds however expressions similar to these also in English or Latin, as:

Dicono (*Si dice*) *che avremo la guerra* they say that we shall have war.

Mi danno (*Mi si dà*) *del danaro* they give me money.

Raccontano (*Si racconta*) *che il re voglia abdicare* they say that the king will abdicate.

2. The construction with *si* is also frequently *impersonal*, as: *si dice*, one says; *si balla*, one dances, they (people, etc.) are dancing, where no noun follows. In this case *si* is used with the verb in the *Singular*, as in the preceding examples. But naturally if instead of an impersonal sentence we have a plural subject after the verb, the verb becomes plural: *si sentono nuove disagi gradevoli*.

Nevertheless a *Plural* of the person or thing with the *Singular* of the verb is not altogether excluded, as in the following sentences:

Quando si è costretti. (Cantù.)

If one is obliged.¹

Di tali tristi falò se ne faceva di continuo. (Manzoni.)

They made continually such sad piles.

3. With reflexive verbs *si* cannot be used twice as in English: *one loves oneself*. In such cases the subject must be expressed either by a noun or by a pronoun. The sentence above mentioned would be translated:

l'uomo si ama, or better: *l'uomo ama se stesso*

and rather than repeating *si* an euphonic alteration of it occurs into *ci*, as:

ci s'inganna one is cheated.

4. The *Passive voice* should be used if in English a *personal* pronoun in the *accus.* is used with the verb, as in the phrase: *one loves him (her)*. Thus:

Egli (Ella) è (or viene) amato.

5. The compound tenses of these verbs with *si* are formed with the auxiliary verb *essere*, and not with *avere*, as:

¹ This anomaly also occurs in French. Expressions like *lo si dice*, one says so (it), are colloquial irregularities; *ciò si dice* would be the regular form of such a sentence. *Lo* has taken the place of *ciò* also in other expressions: *l'ho fatto io* (*lo ho fatto io* for *ciò ho fatto io*).

There was in Italian an expression corresponding to the French *on* (German *man*) namely *uomo*, *uom*, like in the following sentence (Tasso): *l'uom si cinge*; but it always was rarely used and is now obsolete.

Questo si è detto this has been said.

Se si fossero lette le lettere if the letters had been read.

Si sono sentite molte campane many bells have been heard.

Note.—If *ne* (of it, etc.) is joined with *si*, the former should be preceded by the latter, *si*, for the sake of euphony, being changed into *se*, as:

Se ne parla one speaks of it.

Neuter Verbs.

Neuter verbs express an action which remains in the subject; as *dormo* I sleep; *vado* I go. They generally form their compound tenses with the auxiliary verb *essere*, as: *sono andato* I have gone; *è arrivata* she has arrived. Others take *avere*: *io ho dormito* I have slept, etc.

A neuter verb is generally conjugated with *essere*, when its past participle may be considered as an adjective, and therefore coupled with a noun. Thus: *era morta* she has died; *è caduto* he has fallen; because these participles may be employed as adjectives, for ex.: *L'uomo morto* the dead man; *l'angelo caduto* the fallen angel.

Vocabulary.

<i>Il capitano</i>	the captain	<i>osservare</i>	to observe
<i>la legge</i>	the law	<i>ferire (-isco)</i>	to wound
<i>l'armadio</i>	the wardrobe, the cupboard	<i>disprezzare</i>	to despise
<i>la cura</i>	the care, cure	<i>schivare</i>	to avoid
<i>la sorte</i>	the sort, luck	<i>distrutto</i>	destroyed (p. p.)
<i>il dubbio</i>	the doubt	<i>ammirare</i>	to admire
<i>la nebbia</i>	the mist, fog	<i>riedificare</i>	to rebuild
<i>la malattia</i>	the illness, disease	<i>assaltare (-isco)</i>	to attack
<i>il valore</i>	the value, worth	<i>morso</i>	bitten (p. p.)
<i>l'ospedale m.</i>	the hospital	<i>tolto (from torre)</i>	taken away
<i>l'oggetto</i>	the object	(past part.)	
<i>il viaggiatore</i>	the traveller	<i>il villaggio</i>	the village
<i>il viaggio</i>	the travel, journey	<i>bandire (-isco)</i>	to banish
<i>viaggiare (with avere)</i>	to travel	<i>eccellente</i>	excellent
<i>l'adulatore</i>	the flatterer	<i>lealmente (adv.)</i>	honestly
<i>sconosciuto</i>	unknown	<i>occupato</i>	occupied
<i>offeso (from offendere)</i>	offended	<i>guarire</i>	to cure
		<i>sanguinoso</i>	bloody
		<i>arrabbiato</i>	mad (dog)
		<i>chiuso</i>	shut
		<i>corretto (from correggere)</i>	corrected, mended

<i>puntuále</i>	punctual	<i>vengono</i>	they come (be- come)
<i>studióso</i>	studious	<i>verrà</i> (fut. of <i>venire</i>)	will come
<i>ucciso</i>	killed	<i>trasgredire</i>	to transgress
<i>dénso</i>	dense, close, thick	<i>(-isco)</i>	
<i>virtuóso</i>	virtuous	<i>trattare</i>	to treat, to act
<i>stimáre</i>	to esteem	<i>anzi, piúttósto</i>	rather
<i>viéne</i>	he comes (be- comes)	<i>perciò</i>	therefore.

Reading Exercise. 47.

Mio figlio Teodóro è (viene) amato e lodato dai suoi maestri, perchè è studioso e attento. Gustavo Adolfo, re di Svezia, fu ucciso alla battaglia di Lützen. Volfango Amedeo Mozart, celeberrimo compositore, è nato a Salisburgo e morto a Vienna. Se sarete (se page 42, *N.B.*) virtuosi, sarete amati e stimati da ognuno. Abbiate cura che le leggi siano osservate puntualmente. Chiunque le trasgredisce, verrà [*inst. of sarà*] punito. Il soldato che è stato ferito è morto. La casa che è stata demolita, sarà riedificata. Quel povero cane vien (= è) maltrattato dal suo padrone. Ieri un signore fu assalito da due ladroni (*robbers*); denaro, orologio e catena, tutto gli fu tolto. Sono arrivati da Firenze questi signori? Sì, hanno viaggiato tutta la notte. Che libri sono questi? Sono libri che non si leggono mai. Quando i nostri temi saranno finiti, verranno corretti dal nostro professore. Che cosa si dice della guerra? Dove si trovano queste piante? Non si vede niente in quella stanza, perchè non v'è lume (*light*). È chiusa la porta? No, ma viene chiusa dal servitore in questo punto (*moment*). Ci s'inganna se si crede che gli uomini siano tutti buoni. Dalla mia finestra si vedono due chiese. Non si vede il campanile della chiesa, la nebbia è troppo densa. Mi si disse (*I was told*), che (Ella, Lei) non era a casa. Dicono che la regina parta per Roma.

Traduzione. 48.

I am loved by my parents. They say that Christopher Columbus (*Cristóforo Colombo*) was born (*Cong.*) in Genoa. They have said that our neighbour is now avoided by¹ all his friends, because he did not act honestly. One has found many important letters in this cupboard. Have you been offended? Yes, I have been offended. (The) flatterers are esteemed by nobody; on the contrary (*anzi*) they are despised by everybody. One is mistaken when one thinks that this family is (*Cong.*) rich. The prince travelled much in his youth; he was accompanied by his tutor (*educatore*) on (*in*) all

¹ By with the Passive voice is usually rendered by *da*.

his journeys. A poor woman has been bitten by a mad dog. Is it true that the captain has been wounded? I do not believe it (*credo di no*). In the (*Nell'*) last battle 50 soldiers have been killed, and 200 wounded. These pictures will be admired, but they will not be bought by anybody. The traveller would, no doubt, have been attacked if he had been alone. There are books (which) one never reads. The "Betrothed" by Manzoni (*l Promessi Sposi del*) is an excellent novel (*romanzo*) (which) one will always read with pleasure. Rome was destroyed five times. and always rebuilt.

Dialogo.

- | | |
|--|--|
| Siete amati dai vostri amici? | Siamo sempre stati amati da tutti i nostri amici. |
| Siete stati biasimati dal vostro maestro? | Al contrário, siamo stati lodati. |
| Da chi fu distrutta la città di Milano? | Da Barbarossa, imperatore di Germania. |
| Sei invitata a pranzo dal Signor Bòvio? | Sì, sono invitata, ma non so se ci vado. |
| Che cosa si è trovato nell'armadio? | Si sono trovati degli oggetti di molto valore. |
| Da chi fu assassinato Enrico IV? | Fu assassinato da Ravailac. |
| In che anno? | Nell'anno 1610. |
| Quale fu la sorte di Carlo X? | Questo re venne bandito dalla Francia nell'anno 1830. |
| Tutti schivano questi negozianti, sapete (<i>do you know</i>) il perchè? | Sono conosciuti come gente di poca onestà e perciò sono schivati e disprezzati. |
| Fu sanguinosa la battaglia di Inkermann? | Fu sanguinosissima; molti soldati ed ufficiali vi furono uccisi, e più ancora furono feriti. |
| Che si vede sulla piazza? | Si vedono molti cavalli. |
| Che dicesi (= si dice) in città? | Dicono che la regina sia guarita della sua malattia. |
| Ti hanno riconosciuto ancora? | Nessuno mi ha riconosciuto. |
| Ha (Ella) dormito bene stanotte? | No, non ho dormito bene, ho dormito malissimo. |
| In quali paesi ha viaggiato? | Ho viaggiato in Francia e in Germania. |

Twenty-eighth Lesson.

Reflective or Pronominal Verbs.

A reflective verb is always accompanied by a *pronoun* which refers to the subject of the sentence so that the action *proceeding* from the subject returns upon it. For these reasons they are called *reflective*, *reciprocal*, or *pronominal verbs*.

Rule.—Like the French «*verbes pronominaux*», Italian reflective verbs are conjugated with the auxiliary *essere*, as:

(Io) *mi sono distinto* (je me suis distingué), I *have* distinguished myself.

(Egli) *si era lavato* (il s'était lavé), he *had* washed himself.

Remark. — The reflective form is very frequently met with in Italian, whilst in English most of these verbs are employed as *neuter verbs*, that is to say, *without an object*, as: *io mi rallegro* I rejoice.

Example.

Rallegrarsi to rejoice.

Indicative.

Present.

Mi rallegro I rejoice.

ti rallegri thou rejoicest.

si rallegra he rejoices.

ci rallegriamo we rejoice.

vi rallegrate you rejoice.

essi si rallegrano they rejoice.

1st Imperfect.

Mi rallegrovo I rejoiced.

ti rallegravi thou rejoicdst.

2nd Imperfect.

Mi rallegrai I rejoiced, etc.

Future.

Mi rallegrerò I shall rejoice.

Conditional.

Present.

Mi rallegreréi I should rejoice.

Imperative.

Rallegrati rejoice (2nd p. s.). *Rallegriamoci* let us rejoice.
Non ti rallegrare do not rejoice. *Rallegratevi* rejoice (2nd. p. pl.).
Si rallegrati rejoice (3 p. sing.). *Si rallegrino* rejoice (3 p. pl.).

Subjunctive.

Present.

Ch'io mi rallegrati that I may rejoice.

Imperfect.

Ch'io mi rallegrassi that I might rejoice.

Participle and Gerund.

(Pres. *Rallegrántesi*)
 Gerund. *Rallegrándomi, -ti, -si, -ci, -vi* } rejoicing.

Compound Tenses.

Infinitive.

Essersi rallegrato, -a, Plur. *-i, -e* **having rejoiced (oneself).**

Indicative.

Perfect.

Mi sono rallegrato, -a I have rejoiced.
ti sei rallegrato, -a thou hast rejoiced.
si è rallegrato, -a he (she) has rejoiced.
ci siamo rallegrati, -e we have rejoiced.
vi siete rallegrati, -e you have rejoiced.
si sono rallegrati, -e they have rejoiced.

1st Pluperfect.

Mi ero rallegrato, -a I had rejoiced.

2nd Pluperfect.

Mi fui rallegrato, -a I had rejoiced.

2nd Future.

Mi sarò rallegrato, -a I shall have rejoiced.

Conditional.

Perfect.

Mi sarei rallegrato, -a I should have rejoiced.

Subjunctive.

Perfect.

Ch'io mi sta rallegrato, -a that I (may) have rejoiced.

Pluperfect.

Se mi fossi rallegtrato, -a if I (might) have rejoiced.

Participle.

Rallegtrátost } Pl. *rallegtrátist* } having rejoiced.
rallegtrátast }

Gerund.

Esséndomi } *essendoci* } Sing. *rallegtrato, -a* } having
 ———— *ti* } Pl. ———— *vi* } Plur. *rallegtrati, -e* } rejoiced.
 ———— *si* } ———— *si* }

Interrogative Form.

Mi rallegro (io)? Do I rejoice?

Mi sono (io) rallegtrato? Have I rejoiced?

Negative Form.

(Io) non mi rallegro I do not rejoice.

(Io) non mi sono rallegtrato I have not rejoiced.

Negative-Interrogative.

Non mi rallegro (io)? Do I not rejoice?

Non mi sono (io) rallegtrato? Have I not rejoiced?

Note.

For the sake of euphony, *mi, ti, si, etc.*, when followed by *lo, la, le, ne, etc.*, are changed into *me, te, se*, as:

Me lo procuro I procure it to myself.

Me ne sono rallegtrato I have rejoiced at it. (See Less. 23.)

Vocabulary.

<i>L'egoísta m.</i>	the egoist	<i>alléato</i>	allied
<i>separárist</i>	to part with	<i>la pálla</i>	the ball, bullet
<i>il labirínto</i>	the labyrinth, maze	<i>l'arsenále</i>	the arsenal
<i>la pézza</i>	the whole piece (stuff)	<i>il consíglío</i>	the council
<i>è un pézzo</i>	it is long since	<i>il corággio</i>	the courage
<i>distínto</i>	distinguished	<i>afflíggerst</i>	to grieve
<i>préso (di, a)</i>	near	<i>ricordare</i>	to remember, recall
<i>diféso</i>	defended	<i>imprudénte</i>	imprudent
<i>proibíto</i>	forbidden	<i>la Boémia</i>	Bohemia
<i>valorosaménte</i>	bravely	<i>guardáre</i>	to look at
(adv.)		<i>laváre</i>	to wash
<i>il canóné</i>	the(cannon)gun	<i>ritrováre</i>	to find again
<i>eclamáre</i>	to exclaim	<i>sbagliárist</i>	to be mistaken
		<i>immagínárist</i>	to imagine

<i>svegliarsi</i>	to awake	<i>dimenticare di,</i>	to forget
<i>perdersi</i>	} to go astray, lose one's way	<i>scordarsi</i>	
<i>smarrirsi</i> (-isco)		<i>chiamarsi</i>	to be called
<i>pentirsi</i>	to repent	<i>guardarsi a</i>	to beware of
<i>fermarsi</i>	to stop, stay	<i>avvicinarsi a</i>	to (approach), come near
<i>alzarsi</i>	to rise	<i>maravigliarsi</i>	to wonder
<i>levarsi</i>	to get up	<i>uccidere</i>	to kill
<i>annoiarsi</i>	to be bored	<i>soltanto</i>	only
<i>diversarsi</i>	to amuse one- self	<i>fuso, fusa</i>	cast
<i>aggrapparsi</i>	to grasp, cling to	<i>tardi</i> (adv.)	late
<i>recarsi</i>	to go	<i>avvezarsi a</i>	to accustom oneself
<i>ricordarsi di</i>	to remember	<i>soffrire</i> (irr.)	to suffer
<i>ingannarsi</i>	to be mistaken	<i>salvare</i>	to rescue, save

Reading Exercise. 49.

Ella s'inganna, Signore. Mi sono ingannato anch' io. Mia sorella si sarà ingannata nel contare (*in counting*) il denaro. La settimana ventura mi reherò a Parigi ed è probabile che mi fermi tre o quattro mesi in quella città. Non si dimentichi di salutare mio fratello, e gli dica (*and tell him*) che se non ascolta i miei consigli, se ne pentirà più tardi. L'egoista si separa dagli uomini; egli si smarrisce nel labirinto della vita. È un pezzo che non ci siamo veduti. Il generale Ostermann si è distinto molto presso Culm. S'egli non si fosse difeso così valorosamente, l'esercito alleato sarebbe stato chiuso nelle montagne della Boemia. Si ricordano ancora le parole che pronunziò Napoleone in una battaglia; aggrappandosi ad un cannone, esclamò: La palla che m'ucciderà non è peranco (*not yet*) fusa. Perché si è levato così tardi? Mi sono levato alle sette. Non vi affliggete tanto, cari amici; avvezzatevi a soffrire con coraggio i mali della vita. Sareste stati salvati, se non foste stati così imprudenti. Mio figlio, guàrdati dai cattivi compagni!

Traduzione. 50.

I am very glad (use *rallegrarsi*) to see you. He has distinguished himself; therefore he will also be rewarded. Rise (*2nd pers. Plur.*)! Why did you not rise (*Pass. pross.*)? "Don't grieve, my children!" exclaimed he, "we shall all be saved." You have been mistaken, sir! My brothers will not have been mistaken. We parted near the little church and met again at the arsenal. Come near (you) and look at the fine picture. Am I mistaken (Do I mistake myself)? No, I am not mistaken (I do not mistake myself), [it] is you. He would have saved himself if he had clung (himself) to the tree. I was with a Frenchman in the (*al*) theatre last night; I was amused, but

he was bored, because he understood nothing (has u. n.). What is his name (How is he called)? His name is Berger (He is c. B.). We have lost our way in the streets of Vienna. Have you not been mistaken, Miss Mary? No, I remember him well. When I bowed to him (greeted him), he stopped, looked at me, but did not remember my name. I have accustomed myself to rise at six o'clock every day. Is it long since you paid a visit to your native country (went to your home)? Two years.

Dialogo.

(Ella) si è ingannato, non è vero?	Mi scusi, Signore, non mi sono sbagliato.
Avete sempre viaggiato insieme (<i>together</i>)?	No, a Roma ci siamo separati.
Si ferma il treno a questa stazione?	Sì, si ferma per dieci minuti.
Pensi qualche volta alla tua buona madre?	Mi ricordo sempre di lei e mi pento di non averle scritto più spesso.
A che ora ti sei alzato stamane?	Mi sono alzato alle 7 ¹ / ₂ , e alle 8 io era già a scuola.
Non ti scorderai di mandarmi il mio libro?	No, non me ne scorderò.
Si è già levato tuo fratello?	Sì, ma non si è ancora lavato.
Qual generale si è distinto presso Culm?	Il generale russo Ostermann.
Come si è condotto (<i>behaved</i>) in quella battaglia?	Si è difeso coraggiosamente.
Vi siete ben divertiti, ragazzi miei?	Non molto, il maestro ci ha proibito di cogliere (<i>to pluck</i>) dei fiori.

Reading Exercise.

E pur si muove.

Galileo Galilei, nato a Pisa nel 1564, fu il creatore della moderna filosofia e grande motore di tutto il progresso scientifico. Ancora giovinetto, dal moto di una lampada che vide oscillare nel duomo di Pisa dedusse la teoria della forza di gravità; messo poi a studiare medicina, egli divideva il suo tempo tra questa e le matematiche. A 25 anni professore di matematiche all'università di Pisa cominciò a pubblicare le idee della nuova scienza, in opposizione a quelle fin allora professate sull'autorità di Aristotile, e confermò la sua teoria con pubblici sperimenti. Odiato per la nuova dottrina da religiosi e laici, abbandonò Pisa per recarsi a Padova, ove la repubblica di Venezia gli offrì una cattedra a quell'università. Fu là che inventò il

termómetro e costrusse il telescopio col quale riuscì a scoprire le montagne della luna, i satelliti di Giove e altre stelle. Richiamato a Firenze dai Medici, fu ricolmo d'onori e di ricco stipendio; ma egli aveva abbracciato il sistema di Copérnico affermando che la terra gira attorno al sole e l'aveva confermato in una sua opera. Questa sua teoria venne condannata come contraria alla sacra scrittura, ed egli, ad istanza di alcuni ecclesiastici icpiù zelanti che dotti, venne chiamato a Roma per abiurare le sue opinioni. Custodito per qualche tempo nel palazzo dell'Inquisizione, è fama che all'atto dell'abiura non potesse tenersi dal dire sotto voce:

E pur si muove.

Morto in età di 77 anni ad Arcetri, la sua salma venne portata a Firenze e deposta in S. Croce, ove gli venne poi innalzato un sontuoso monumento.

Vocabulary.

<i>E pur si muove</i>	and yet it moves	<i>cattedra</i>	chair
<i>motore</i>	the furtherer, promoter	<i>inventare</i>	to invent
<i>scientifico</i>	scientific	<i>costrusse</i> (from <i>costruire</i>)	constructed
<i>dedusse</i> (from <i>dedurre</i>)	deduced	<i>riuscire</i>	to succeed
<i>oscillare</i>	to oscillate	<i>scoprire</i>	to discover
<i>forza di gravità</i>	gravity	<i>satellite</i>	satellite
<i>messo</i> (from <i>mettere</i>)	destined	<i>ricolmo</i>	covered with
<i>dividere</i>	to divide	<i>girare</i>	to revolve
<i>pubblicare</i>	to publish, di- vulgate	<i>condannare</i>	to condemn
<i>idea</i>	idea, notion	<i>ad istanza</i>	by instigation
<i>in opposizione</i>	in opposition (to)	<i>ecclesiastico</i>	ecclesiastic (noun) priest
<i>fino</i>	till	<i>zelante</i>	zealous
<i>professare</i>	to profess	<i>abiurare</i>	to abjure
<i>sull autorità</i>	on the authority	<i>opinione</i>	opinion, doctrine
<i>esperimento</i>	the experiment	<i>custodire</i>	to watch, keep
<i>odiare</i>	to hate	<i>è fama</i>	they say, it is said
<i>religioso</i>	religious, cle- rical	<i>all'atto dell'</i>	during the
<i>laico</i>	secular, lay	<i>tenersi</i>	refrain (himself)
<i>religiosi e laici</i>	clergymen and laymen, or the clergy and the laity	<i>sotto voce</i>	softly
<i>offrire</i>	to offer	<i>salma</i>	corpse, body
<i>confermare</i>	to corroborate	<i>deposta</i> (from <i>deporre</i>)	to bury
		<i>innalzare</i>	to erect
		<i>sontuoso</i>	sumptuous, magnificent.

Twenty-ninth Lesson.

Impersonal Verbs.

Impersonal verbs are either *really impersonal*—i.e., used only in the third person singular, as: *piove* it rains; *névica* it snows; *tuóna* it thunders—or *used as impersonals*, as: *sémбра* it seems; *comincia* it begins, etc.

1. *Real impersonal* verbs are the following, which denote meteorological phenomena:

<i>Piove</i> it rains	<i>névica</i> it snows
<i>lampéggia</i> it lightens	<i>sgela</i> it thaws
<i>tuóna</i> it thunders	<i>albéggia</i> it is twilight, it dawns
<i>grándina</i> it hails	<i>abbúia</i> it gets dark
<i>gèla</i> } it freezes	<i>annóttа</i> night is falling.
<i>ghiáccia</i> }	

Besides these, many impersonal verbal expressions are formed with *fare*, *essere*, and *other verbs*, as:

<i>fa caldo</i> it is warm	<i>c'è della nébbia</i> it is foggy
<i>fa freddo</i> it is cold	<i>c'è chiaro di luna</i> the moon
<i>fa bel tempo</i> it is fine weather	shines
	<i>c'è del fango</i> it is dirty
<i>fa cattivo tempo</i> it is bad weather	<i>è úmido</i> it is wet
	<i>tira vento</i> it is windy.

<i>è tempo</i> it is time	
<i>è meglio</i> it is better	
<i>mérita</i> (or <i>vale</i>) <i>la pena</i>	} it is worth while.
<i>torna il conto</i>	

2. Verbs impersonally *used* are:

<i>Bisógna</i> it is necessary, one	<i>piáce</i> it pleases	} I am sorry
must	<i>mi rincrésce</i>	
<i>conviene</i> it is opportune, fitting,	<i>m'incrésce</i>	
necessary	<i>avviene</i>	} it happens.
<i>ocórrе</i> it is necessary, one	<i>accáde</i>	
wants	<i>succéde</i>	
<i>básta</i> it is enough		
<i>páre</i> }		
<i>sémбра</i> } it seems		

N.B.—*s'inténde* of course, *realy* one understands.

Notes.

1. The English verbs *must*, *to be obliged*, etc., are usually rendered by *dovére* (irr.), as: *deve andare*, he must go. Instead

of *dovere* the impersonal verb *bisognare* (French *falloir*) may be used, followed by the Infinitive *without* a preposition, when employed in quite a general sense, as: *bisogna lavorare*, one must work.

If, however, the subject of the sentence is a noun or a pronoun, *bisogna* must be followed by the subjunctive mood. Ex.: *Bisogna che i fanciulli ubbidiscano ai loro genitori*, children must (literally: it is necessary for children to) obey their parents.¹

Sometimes *must* is rendered by *aver da . . .*, or by *convenire*, as:

Ho da tacere? Must I be (*lit.* have I to be) silent?

A tale scongiuro convenne bere. (M.)

At this entreaty he was compelled to drink.

* 2. The compound tenses of these verbs are formed with *avere* if a transitive verb is used impersonally, as *tirare*, to draw:

Ha tirato vento tutta la notte.

The wind blew the whole night.

Essere is used when the verb is really impersonal, as:

È avvenuto, it (has) happened.

3. *There is*, Plur. *there are*, (French *il y a*) is rendered by *c'è* (*ci è*) or *v'è* (*vi è*), Plur. *ci sono* or *vi sono*, Imperfect *c'era*, *vi era*, Fut. *ci sarà*, *vi sarà*, etc. Very frequently, especially in ancient writings, we come across an obsolete phrase: *v'ha* (*vi ha*) or *havvi* = *there is*.

Vocabulary.

<i>Abbisognare di</i>	to want	<i>ci vuole tempo</i>	it time (money)
<i>aver bisogno di</i>		(denaro)	is needed
<i>fa d'uopo</i>	} it is needed	<i>come si conviene</i>	properly
<i>fa mestieri</i>		<i>la cambiale</i>	the bill of exchange
<i>cominciare a</i>	to commence		
<i>cessare di</i>	to cease	<i>il soprabito</i>	the overcoat
<i>sottrarsi</i>	to withdraw	<i>innocente</i>	innocent
<i>sopportare</i>	to suffer	<i>colpevole</i>	guilty, culpable
<i>piacere</i> (with <i>essere</i>)	to please	<i>attento</i>	attentive
<i>piaciuto</i>	pleased	<i>infatti</i>	indeed
<i>mi spiace</i>	} it displeases me,	<i>altrimenti</i>	otherwise.
<i>mi dispiace</i>			

¹ In the earlier authors we meet with examples where *bisognare* is construed as the French *falloir* or the English *it is necessary*; as *come se per morire le bisognasse ferro* (Bocc.); as if to kill herself a weapon (iron) were necessary to her. Such phrases are now rather uncommon; but one hears: *Al Bianchi bisogna un miracolo*.

Reading Exercise. 51.

Piove. Piov^{ig}gina (*It drizzles*). Credo che ploverà domani. Sento tuonare. Infatti tuona. Ha nevicato ai monti, farà freddo. Ci sono degli uomini che non sono mai contenti. Fa caldo; faceva troppo caldo nella sua stanza. Non v'erano nè uomini, nè donne, nè fanciulli. Bisogna partire. Bisogna ch'Ella parta. Bisognava che finissimo il lavoro per le quattro. Nostro fratello Guglielmo che sta a Roma è ammalato; bisognerà scrivergli e domandargli se ha bisogno di qualche cosa. Le riesce d'imparare la lingua italiana? Sì, mi riesce; ma ci vuole tempo e pazienza per impararla come si conviene. Mi rincresce di non essere riuscito a trovar quel libro che desidero. Avviene spesso che l'innocente soffre pel colpevole. Accadono delle disgrazie alle quali l'uomo non può sottrarsi. Mi preme molto che questa lettera parta (*Conj.*) oggi. Ho bisogno d'un abito; abbisognerò più tardi anche d'un soprabito e d'un paio di stivali. Ho scritto ai miei genitori che mi occorre del denaro. Mi pare d'aver veduto tua sorella e mi rincresce di non averla salutata, perchè non l'ho conosciuta subito. Mi dispiace di non aver parlato col padrone di casa.

Traduzione. 52.

Does it snow? No, it does not snow (snows not), it rains. It ceases to thunder, it begins to rain. It is too cold to-day; it is better [to] stay at home. If it is fine weather, we shall leave to-morrow by (with) the first train. It is windy, it will freeze to-night. Yesterday it snowed (has snowed) the whole day. Learn your lesson properly! It is of great consequence to us that this bill of exchange should be (is) (*Conj.*) paid. In North Italy (*Italia settentrionale*) it often happens that it freezes even in the month of March. My money has not been sufficient (I am short of money); I must write to my father to send me more. It is not necessary to write to him. It is not worth while (the trouble) to speak of (it). At school one must be attentive. It seems that he needs (*Conj.*) money, otherwise he would not sell his house. We are sorry not to have bought this house. One needs much money to make this journey. We have not succeeded in (*a*) understanding this letter. The walk pleased (h. pl.) us very much, but another time we must take with us (*prendere con noi*) our guns and (our) dogs.

Dialogo.

Che tempo fa oggi?
Piove?

È brutto tempo.
Sì, piove a diluvio (*it rains fast, it pours*).

Ploverà domani?

Non credo che ploverà, perchè comincia a tirar vento.

- Avremo chiaro di luna stasera? Non so.
- Che ti occorre, figlio mio? Mi occorrono un cappello e due paia di stivali.
- C'è abbastanza vino? Sì, signore, ce n'è abbastanza.
- Che cosa è accaduto? Non so, ma pare che sia accaduto qualche disgrazia.
- Sei riuscito a trovare il ladro? Sì, ci sono riuscito; egli è già in prigione.
- Quanto tempo ci vuole per andare da Milano a Firenze? Dieci ore col (treno) diretto e dodici coll'omnibus (*slow-train*).
- Vi era molta gente al ballo? Sì, vi erano molte persone.
- Mi rincresce di non trovare a casa il signor professore. Spero che lo troverà a casa verso le sei.
- Le basta quel vino? La ringrazio, mi basta.
- Mi dispiace che non sia riuscito a conchiudere (*settle*) questo affare. Non importa! Ne conchiuderò un'altra volta uno migliore.
- Sono già le dodici? Sicuro, e bisogna che partiamo, altrimenti arriveremo tardi pel pranzo.

Reading Exercise.

Il rospo e la gallina.

«Odi che strépito
Entro quel covo . . .
Póffare il diávolo
Che c'è di nuovo?»

Fuor d'una fétida
Gora vicina.
Sì un rospo intéroga
Una gallina.

«Nulla», rispóse gli,
«Nulla di nuovo;
Siccome al sólito
Ho fatto l'uovo.»

Ed egli: «Crédimi
È fuor di loco
Far tanto strépito
Per così poco».

«E tu che grácidi
Nè taci mai,
Con tanto strépito
Dimmi che fai?»

Riposta símile
Aver potrà
Chi tutto crítica
E nulla fa.

Vocabulary.

Il rospo the toad
la gallina the hen
odi (from *udire*) hear (thou)
lo strépito the noise
il covo the nest
póffare diavolo by Jove

fetido stinking
la gora the moat
interrogare to ask
al solito as usual
fuor di loco not convenient
(out of place)

<i>gracidare</i>	to croak	<i>potrà</i> (fut. from	will be able
<i>tacere</i>	to be silent	<i>potere</i>)	
<i>simile</i>	similar	<i>criticare</i>	to criticise.

Thirtieth Lesson.

Adverbs.

Adverbs modify the meaning of *verbs*, *adjectives*, or *other adverbs*. They denote *time*, *place*, *manner*, *motion*, *order*, *quantity*, *quality*, etc.

They are either *real adverbs* (as will be seen in the next lesson)—for instance: *spesso* often; *mai* never—or formed from *adjectives* or *participles* by the addition of the ending *mente*.

Rules.

1. The ending *-mente* (which is really the feminine noun *mente* mind) is added to the feminine of the adjective or past participle.

2. When the adjective ends in *e*, without a foregoing *l* or *r*, the ending *mente* is simply added, as:

<i>felice</i> happy	adv. <i>felicemente</i> happily.
<i>prudente</i> prudent	» <i>prudentemente</i> prudently.
<i>indecente</i> indecent	» <i>indecentemente</i> indecently.

3. When the final *e* is preceded by *l* or *r*, this *e* is dropped, as:

<i>facile</i> easy	adv. <i>facilmente</i> .
<i>difficile</i> difficult	» <i>difficilmente</i> .
<i>interiore</i> internal	» <i>interiormente</i> .
<i>estriore</i> external	» <i>estriormente</i> .
<i>particolare</i> particular	» <i>particolarmente</i> .

4. When the adjective ends in *o*, the ending *mente* is added to the *feminine* form, as:

<i>sincero</i> sincere	adv. <i>sinceramente</i> .
<i>certo</i> certain	» <i>certamente</i> .

Note.—Of the adverbs formed with the *ordinal numbers* only *primieramente* and *secondariamente* are in use. See Lesson 16.

Adverbs form their degrees of comparison like adjectives, as: *facilmente* easily; Comp. *più facilmente* more easily; Sup. *il più facilmente* most easily.

A few adverbs are irregular—viz.:

	Comp.	Sup.
<i>bene</i> well.	<i>meglio</i> better (<i>più bene</i>).	<i>meglio (di tutti)</i> best. <i>benissimo</i> } very well. <i>ottimamente</i> }
<i>male</i> badly.	<i>peggio</i> worse (<i>più male</i>).	<i>peggio (di tutti)</i> worst. <i>malissimo</i> } very badly. <i>pessimamente</i> }
<i>molto</i> very.	<i>più</i> more.	<i>più (di tutti)</i> most. <i>moltissimo</i> very much.
<i>poco</i> little.	<i>meno</i> less.	<i>meno (di tutti)</i> least. <i>pochissimo</i> very little.

Adverbs are also formed from the *absolute superlative* of adjectives by changing *issimo* into *issimamente*, as:

Coraggiosissimo very courageous — *coraggiosissimamente* most courageously.

In order to avoid too long words, periphrastical expressions are often used, as: *con molto coraggio* for *coraggiosissimamente*, etc.

N.B.—The student must be careful in using *il meglio* in a similar way as the French *le mieux*; *il peggio* like *le pis*; *il più* like *le plus*; *il meno* like *le moins*, as absolute adverbs. These forms exist in Italian, but only as nouns, as:

Il meglio è il nemico del bene.

'Better' is the enemy of 'good'.

Nell'ultima guerra gli Austriaci ebbero sempre la peggio.

In the last war the Austrians always came off worst (got the worst of it).

Phrases like: 'he works (the) least; this pupil (*f.*) writes best; I like this wine best,' are best translated periphrastically:

Egli lavora meno di tutti. Questa scolara scrive meglio di tutte. Questo è il vino che più mi piace.

Remarks.

1. From the Compar. *maggiore* and *minore* the adverbs *maggiormente* and *minormente* were formed, but *minormente*, is quite obsolete. The terminations *one* and *ino* modify the meaning of adverbs, chiefly in conversation, as: *benone* very well; *benino* tolerably. Besides, *one* (also *oni* but *not* in an augmentative sense) serves to form *adverbial expressions* derived from nouns. The most important of these are:

bocconi (from *bocca*) procumbent.

(*a*) *cavalcioni* astride.

ciondoloni drooping.

carponi (creeping along) on all fours.

(a) *tastoni* feeling one's way.

penzoloni hanging down, etc.

2. A peculiarity of the Italian language consists in the *Superl. absolute* of some *proper* adverbs and even of a few *adverbial expressions*, such as *assai* very, *per tempo* early. Thus one says: *assatissimo* very much, *per tempissimo* very early.

A *high degree* is also expressed by the repetition of the adverb, as: *subito subito* directly; *bene bene* very well.

3. Many *masculine* adjectives may be used as adverbs, for ex.:

Parlate chiaro (*chiaramente*).

Speak distinctly.

Egli lo guardò fisso (*fissamente*).

He looked at him fixedly.

Such are also: *spesso* frequent, —ly; *basso* deep, —ly; *falso* false, —ly; *certo, sicuro* certain, —ly; *mezzo* by half; *forte* loud, —ly; *piano* low.

Vocabulary.

<i>Eloquente</i>	eloquent	<i>rispettare</i>	to respect
<i>pigro</i>	idle lazy	<i>nettare</i>	to clean
<i>sfortunato</i>	unfortunate,	<i>confessare</i>	to confess
	unlucky	<i>distribuire (-isco)</i>	to distribute
<i>raro</i>	rare, —ly, sel-	<i>adempire un</i>	to fulfil a duty
	dom	<i>dovere</i>	
<i>grave</i>	grave, annoying,	<i>suonare il</i>	to play the
	serious	<i>pianoforte</i>	piano
<i>probabile</i>	probable	<i>trascurare</i>	to neglect
<i>eterno</i>	eternal,	<i>giacere</i>	to lie
	everlasting	<i>abbruciare</i>	to burn
<i>eguale</i>	equal	<i>domandare</i>	to demand, ask
<i>puntuale</i>	punctual	<i>costare</i>	to cost
<i>saggio</i>	wise	<i>venite!</i>	come!
<i>modesto</i>	modest	<i>in viaggio</i>	on the journey
<i>costante</i>	constant	<i>adagio</i>	slowly
<i>appassionato</i>	passionate	<i>finalmente</i>	at length, finally
<i>generoso</i>	generous	<i>solamente, sol-</i>	only
<i>il dono</i>	the gift, present	<i>tanto, solo</i>	
<i>il suddito</i>	the subject	<i>al più presto</i>	as soon as pos-
<i>la prosperità</i>	the prosperity	<i>possibile</i>	sible
<i>il trastullo</i>	the toy	<i>per tempo</i>	early
<i>l'artista</i>	the artist	<i>al più tardi</i>	at the latest.

Reading Exercise. 53.

Rispettate la legge di Dio, se volete essere felici eternamente. Quest'uomo ha parlato benissimo; parla sempre eloquen-

tissimamente. I pigri lavorano meno di tutti. Tuo fratello mente, e quello che più mi dispiace in lui, è che non confessa mai d'aver avuto torto. Trattate bene i vostri nemici. Iddio (*God*) ha saggiamente distribuito i suoi doni. Parlate modestamente de' vostri mériti. Enrico IV era costantemente occupato della prosperità dei suoi súdditi. Il ladro entrò adagio adagio; credeva certo che nessuno lo sentisse. Gli Italiani imparano facilmente il latino: essi imparano il francese più facilmente che l'inglese. Io adempirò sempre puntualmente i miei doveri. Il meglio che tu possa fare è di restare a casa. Non andare così presto! Mio padre è in Francia adesso. I giovani che amano appassionatamente il giuoco, trascurano spesso i loro doveri. Carlo è stato biasimato più di tutti. Nettetate ben bene questi stivali, poi portatemi subito subito nella mia stanza!

Traduzione. 54.

Speak loudly! Speak distinctly! You work too slowly; work faster (more quickly)! The king has generously pardoned his enemies. Nobody is always fortunate (happy) in (*in*) this world. The name of Shakespeare will live (*vivrà*) eternally. This artist plays the piano wonderfully (tr. *divinamente*). I have seldom (rarely) received letters from (*di*) my brother. He sought the door gropingly. My mother is very (seriously) ill; I must return home as soon as possible. I know your brothers very well; especially the eldest, who came (*veniva*) often to me. We shall certainly depart next Monday, and since we do not stop on the way, we shall probably be at Florence [on] Tuesday. Your cousin does not write better than you [do], your friend writes worst. We have arrived very early. The wounded (man) lay with his face on the grass (*erba*). Come quickly! Directly, directly! The house was half burnt. Unfortunately we lost (have lost) all our wealth. Obey the law punctually! Fulfil your duties punctually! These toys cost the least. This pupil has most frequently his exercises without mistakes (*transl.* this is the pupil who . . .). He sang too low (*piano*), and also the music-master, who accompanied him, played wrong. At length I have finished my translation.

Dialogo.

- | | |
|--|--|
| Come parla questo avvocato? | Parla eloquentissimamente e elegantissimamente. |
| Suona Sua cugina il piano-forte? | Suona a meraviglia (<i>admirably</i>) e canta ancor meglio. |
| Avete nuove di vostro fratello a Parigi? | Mi scrive raramente. Fortunatamente so (<i>I know</i>) da un suo amico ch'egli sta (<i>is</i>) benone. |

Capisce quello che io dico (say)?	Capisco tutto, quando parla adagio.
Avete finalmente ricevuto la mia lettera?	L'ho ricevuta solamente questa mattina, perchè fui assente (absent).
Scriverà presto a Sua madre?	Sicuro; fra otto giorni al più tardi.
Che ora è?	Sono le tre meno un quarto.
Conducétemi (<i>drive me</i>) adagio adagio fino (<i>till</i>) al Ponte di Rialto!	Sissignora, sarà ubbidita!
Era fatto bene il tuo tema?	Ottimamente.

Thirty-first Lesson.

Adverbs (continued).

In the foregoing lesson we mentioned that, besides the adverbs formed from adjectives or participles by addition of the ending *mente*, there are a great many *real adverbs* denoting place, manner, order, time, etc. Thus we have: 1. *Adverbs of place*. 2. *Adverbs of time*. 3. *Adverbs of manner*. 4. *Adverbs of quantity*. 5. *Adverbs of affirmation, of negation and doubt*. There are also *adverbial expressions*—i.e., compounds of *substantives, adjectives*, etc., with *prepositions*, as: *a mente* by heart; *in fatti* indeed, etc.

1. Adverbs of Place.

<i>Ove, dove</i> where, whither	<i>giù</i> below, down
<i>onde, donde</i> where from, whence	<i>laggiù (là giù)</i> down there
<i>qui</i> }	<i>quassù</i> up here
<i>qua</i> } here, hither, this way	<i>quaggiù</i> down here
<i>là, colà, costì, costà lvi, quivi</i>	<i>in su</i> upwards
there	<i>in giù</i> downwards
<i>vi, ci</i> (French <i>y</i>) here	<i>abbasso</i> down, downwards
<i>sopra (sovra)</i> }	<i>quinci</i> hence, from here
<i>su (sur)</i> } on, upon	<i>dietro</i> behind
<i>di sopra</i> above, upstairs	<i>indietro</i> behind, backwards
<i>di sotto</i> below, downstairs	<i>sotto</i> below
<i>da banda</i> }	<i>a destra, a diritta</i> on the right
<i>da parte</i> } aside	<i>a sinistra, a manca</i> on the left
<i>lassù (là su)</i> up there	<i>innanzi*</i> before, forward
	<i>davanti</i> before

<i>avanti*</i> forward, along	<i>altrove</i> elsewhere
<i>dentro, entro</i> therein, within	<i>ovunque</i> wherever
<i>fuóri</i> outside, out	<i>vicino*</i> near
<i>da per dutto</i> }	<i>lontáno*</i> }
<i>dapperduto</i> } everywhere	<i>lúngi</i> } far, distant
<i>ognidove</i> }	<i>vía</i> away.

N.B.—Those marked * can also be used as prepositions.

2. Adverbs of Time.

<i>Quándo</i> when?	<i>ieri</i> yesterday
<i>da quándo</i> since when?	<i>ieri l'altro</i> }
<i>sempre</i> always	<i>l'altro ieri</i> } the day before
<i>mái (giammái)</i> never	<i>avant'ieri</i> } yesterday
<i>oggi</i> to-day	<i>présto</i> quick, soon
<i>dománi (dimáni)</i> to-morrow	<i>tósto</i> soon
<i>posdamáni (the day) after to-morrow</i>	<i>adésso</i> }
	<i>óra</i> } now
<i>ormái</i> }	<i>or óra</i> now, immediately
<i>omái</i> } now, at length	<i>súbito</i> directly
<i>di rádo</i> }	<i>d'un subito</i> suddenly
<i>di raro</i> } seldom	<i>tárdi</i> late
<i>spésso</i> }	<i>già (digìà)</i> already
<i>sovénte</i> } often	<i>talóra</i> }
<i>prima</i> before	<i>talvólta</i> } sometimes
<i>allóra</i> then	<i>testè</i> }
<i>pói</i> }	<i>poc'anzi</i> } not long ago, lately
<i>póscia</i> } then	<i>póco fa</i> }
<i>intánto</i> }	<i>poco avanti</i> } just before
<i>frattánto</i> } meanwhile	<i>poco prima</i> }
<i>ancóra</i> still	<i>una vólta</i> once
<i>fra un mese</i> in a month	<i>più vólte</i> }
<i>fra pòco</i> very soon	<i>molte vólte</i> } many times
<i>pel momento</i> for the present	<i>d'allora in poi</i> henceforward
<i>pel passato</i> in past time	<i>per lo più</i> mostly.
<i>oggi a otto</i> to-day week	

3. Adverbs of Manner.

<i>Cóme</i> how?	<i>di male in peggio</i> from bad
<i>già</i> already, indeed	to worse
<i>mólto</i> }	<i>apposta</i> on purpose
<i>assái</i> } very	<i>a quatr'occhi</i> privately
<i>si</i> }	<i>a bocca</i> by word of mouth
<i>così</i> } so	<i>púre</i> yet, also
<i>béne</i> well	<i>insième</i> }
<i>malé</i> badly	<i>(assième)</i> } together

<i>almeno</i> at least	<i>forse</i> perhaps
<i>affatto</i> wholly, completely	<i>anzi</i> on the contrary
<i>volontieri</i> } willingly	<i>per burla</i> (<i>celia</i>) for fun
(<i>volentieri</i>) }	<i>sul serio</i> in earnest
<i>quasi</i> almost	<i>tutt' a un tratto</i> all of a sudden.

4. Adverbs of Quantity.

<i>Molto</i> much, very (much)	<i>solamente</i> }	only
<i>assai</i> much (enough)	<i>soltanto, solo</i> }	
<i>troppo</i> too, too much	<i>nonchè</i> also	
<i>tanto</i> so, so much	<i>poco</i> little	
<i>abbastanza</i> enough	<i>più, di più</i> more	
<i>di più</i> (any) more	<i>meno</i> less	
<i>eziandio</i> also	<i>quanto?</i> how much?	
<i>pure</i> }	<i>tanto — quanto</i> so much — as.	
<i>pur anco</i> } even, even yet		

N.B.—No preposition is used between *assai*, *abbastanza*, *più*, *meno* and the nouns which follow, thus, *not* — as in French — *abbastanza di vino*, but *abbastanza vino*. *Più* and *meno* have *di* only before numerals, as: *più di 100 lire* more than 100 lire (francs). One says *di più*, if the words stand alone; as: *costui ha lavorato di più* this man has worked more.

5. Adverbs of Affirmation and Negation.

<i>Sì</i> yes		<i>non — mai</i> never
<i>infatti</i> indeed		<i>non — punto</i> not at all
<i>certo</i>	} surely, certainly	<i>non — già</i> not — even
<i>certamente</i>		<i>non — più</i> not — any more
<i>sicuramente</i>		<i>neanche</i> not even
<i>davvero</i> truly, really		<i>neppure</i>
<i>senza dubbio</i> undoubtedly		<i>già</i> } exactly (just) so.
<i>no</i> no		<i>appunto</i> }
<i>non</i> not		

6. Adverbial Expressions.

<i>A mente</i> }	} by heart	<i>a buon mercato</i>	cheap
<i>a memoria</i> }		<i>a voce</i> }	} by word of mouth
<i>in fretta</i>	in haste, hastily	(<i>a viva voce</i>) }	
<i>in furia</i>	in a hurry	<i>a bello studio,</i> }	} on purpose
<i>in vano</i>	in vain	<i>apposta</i> }	
<i>con comodo</i> }	} leisurely	<i>a (bella) posta</i> }	
<i>a bell'agio</i> }		<i>a caso</i>	by accident
<i>a stento</i>	hardly	<i>ad alta voce</i>	aloud
<i>di frequente</i>	frequently	<i>all'improvviso</i>	suddenly
<i>di solito</i>	generally, usually	<i>a destra</i> }	} at the right hand
<i>appena</i>	scarcely	<i>a dritta</i> }	

<i>a sinistra</i>	} at the	<i>a propósito</i> quite conveniently;
<i>a manca, a mancina</i>		by the by
<i>fra brève, fra póco</i>	left hand	<i>a bocca</i> verbally, by word of
<i>a poco a poco</i>	shortly	mouth
<i>a grado a grado</i>	by degrees,	<i>a gara</i> in emulation
<i>a mano a mano</i>	little by little	<i>tutt' al più</i> at the most
<i>poco per volta</i>		<i>dapprima</i> first
<i>in breve</i>	shortly	<i>appunto</i> exactly
<i>alla rinfusa</i>	helter-skelter	<i>su due piedi</i> directly.

Also many others, as given in the foregoing lists.

Notes.

1. As we hinted, *già* often implies a *lively affirmation*, corresponding to the English *of course, yes, yes, etc., just so*. Ex.:

Avete finito? Have you done?

Già, son pronto of course (yes, yes), I am ready.

Used with *non* or *nè* it has no proper equivalent in English, and must therefore be paraphrased, as:

Non dico già che abbiate torto, ma . . .

I will not say (I do not mean to say), that you are wrong, but . . .

Non credeva già che volessi ingannarlo, ma . . .

Although he did not think that I would cheat him, yet . . .

Used with a substantive, *già* is the English *former* or *late* (but not of deceased persons). Ex.:

Egli fu già granduca di Toscana.

He was the former grand-duke of Tuscany.

2. The negative particle *non*, which, as we said, always precedes the verb, is often rendered more impressive by the adverbs *punto, mai, affatto, del tutto, mica*, as:

Io non bevo I do not drink.

Io non bevo punto I do not drink *at all*.

Io non bevo mai I *never* drink, etc.

Note.—In colloquial language *mica* is very often used instead of *già*, as:

Non è mica un bel nome. (Manzoni.)

It is indeed no fine name, or: it is anything but a fine name.

3. *Onde* means also *therefore, whence, in order to*:

Non hanno fanciulli, onde possono viaggiare.

They have no children, therefore they can travel.

Onde venite? whence do you come?

4. *Neanche* or *nemmeno* and *nemmanco* correspond to the English *nor* — *either*, ex.: *neanch'io* *nor* (do) *I*, *nor I either*. The question: *it is not?* is best translated: *non è vero?* The English way of saying: *do you?* or *do you not?* *are you not?* referring to a foregoing question, must not be imitated in Italian. The above question: *non è vero* is usually employed in such a case. Example:

You are writing to your father, are you not?

Ella scrive a suo padre, non è vero?

Likewise the answers: *I do* or *I do not*, etc., are not to be literally translated, but are either paraphrased with the verb, or rendered by *sì* or *no*, as:

Do you write to your father? — Yes, I do. — No, I do not.

Scrivi Ella a suo padre? *Sì.* *No.*

or *Sì, scrivo.* *No, non scrivo.*

Vocabulary.

<i>L'occasione</i>	the occasion	<i>andare a piedi</i>	to go on foot,
<i>l'intenzione</i>	the intention		walk
<i>menar via</i>	to lead off	<i>la nebbia</i>	the mist, fog
<i>cacciare</i>	to hunt	<i>sparito</i>	disappeared
<i>pregiato</i>	honoured	<i>risposto</i>	answered
<i>abituare</i>	to accustom	<i>inverosimile</i>	improbable
<i>il bisogno</i>	the want	<i>pranzare</i>	} to dine
<i>il canto</i>	the song	<i>desinare</i>	
<i>la storiella</i>	the tale, the story	<i>cenare</i>	to sup
<i>la nave da guerra</i>	the man-of-war	<i>fare colazione</i>	to breakfast
<i>la villeggiatura</i>	the villa, the farm	<i>disturbare</i>	to disturb
		<i>finito</i>	finished, ready
		<i>vada pure</i>	you may go!

Reading Exercise. 55.

Dove abita? Adesso abito qui dietro al teatro. Ora che non abitiamo più lontano l'un dall'altro, ci vedremo di frequente. Un proverbio italiano dice (*says*): chi tardi arriva, male alberga (*is badly lodged*). Domani o dopodomani avrò probabilmente l'occasione di parlare con tuo zio, e ti comunicherò poi subito le sue intenzioni. Menate via quel cane, o cacciatelo fuori! Gli Inglesi si trovano da per tutto. Lo metta da parte. Prenda la prima strada a destra. Non l'ho visto d'allora in poi. Lo vedo di rado. I signori erano di dietro e le signore erano davanti. Quando avrò il piacere di vederla in casa mia? Adesso sono in campagna, ma quando ritorno

non mancherò di venire da Lei. I nostri amici ci aspettano abbasso, andiamo giù! Parlavate forse di me? Sì, parlavamo appunto di te. Aspetto fra breve una tua risposta e intanto ti saluto di cuore. Ricevemmo testè la pregiata Vostra lettera e Vi manderemo fra poco quanto (*that which*) ci avete comandato. Egli ha abbastanza danaro; essendo abituato a una vita semplice, ha meno bisogni di noi. In Sicilia il vino e le arance sono a buon mercato. Una volta in Italia vi erano molti principi, adesso non vi è che un re. Ha tutt' al più vent' anni e ha già finito i suoi studi. Egli mi ha ingannato, non voglio più vederlo. Questa sera, essendo già tardi, noi ceneremo e dormiremo qui ai piedi del monte, ma domani ci leveremo per tempo e faremo colazione lassù.

Traduzione. 56.

In Italian schools one learns by heart many cantos of the 'Divina Comedia'. Also Italian tales generally commence with the words: 'There was once a king.' France has more men-of-war than Italy. Our farm is not far from the city; we often go there on foot. I speak in earnest. He is getting worse and worse. I shall see him again very soon. In the past I seldom saw him. I shall see him again to-day week. I write you these few lines (*due righe*) in haste, to inform you that your mother has just arrived here. This gentleman speaks French, but not fluently (*lit.*: with trouble); he generally speaks English with us. I willingly lend you the requested (wished) sum, and you will pay it back to me at your convenience. The fog (mist) has gradually disappeared. I have written to him on purpose. He has not even answered me. I do not — it is true — believe what he tells (*dice*) me; but the matter (affair) in itself (*in sè*) is not improbable. I have lost my gold ring; I cannot find it anywhere. Look for it (*cérvalo*)! I have already looked for it everywhere. I hope that you will dine with us after to-morrow. Your uncle has supped with us several times. I have seen your aunt lately; she is (*sta*) very well. Here is bread and cheese. Will you have (Do you wish) some more? I shall eat this little piece by and by. My friend will not stay here. Nor I (*lit.*: I also not). Go then, the work (task) is finished.

Dialogo.

Come sta, Signor Grabbi?	Sto bene, e Lei?
Discretamente (<i>well, thank you</i>), e Sua madre?	Adesso che non fa più freddo, sta un po' meglio.
Vuole mangiare del presciutto?	Sì, me ne dia un pochettino.
Ne vuole di più?	No, grazie, ne ho abbastanza.
Sarà a casa domattina (<i>to-morrow morning</i>)?	Certamente, sarò a casa tutto il giorno.

A che ora arriva tuo cugino?	Se non arriva stammattina (or questa mattina) arriverà stasera.
Partirete anche voi per la Francia?	Sì, partiremo noi pure.
A proposito; hai notizie di quel tuo fratello che è a Londra?	Sì, mi ha scritto poco fa che ritornerà fra breve in patria.
Carlo, tuo padre ti cerca, va subito a casa!	Vi vado immediatamente.
Ecco dei libri, leggi a (tuo) bell'agio!	Grazie, li leggerò con piacere.
Perdoni se La disturbo!	Anzi, è un piacere che mi fa.
Quanto guadagna questo povero uomo al giorno?	Due lire tutt' al più, egli vive miseramente.
Chi è il più diligente di questi scolari?	Quello che studia più di tutti.
A che ora arriva il treno?	Non saprei, circa alle sei.
Studiafe molto?	Non più di tre ore ogni giorno.
Che faremo adesso?	Non faremo niente fino a domani.

Reading Exercise.

Creso e Solone.

Creso domandò un giorno a Solone, se avesse incontrato ne' suoi viaggi un uomo perfettamente felice. «Ne ho conosciuto uno», rispose il filosofo, «era un cittadino d'Atene, di nome Tello, galantuomo, che ha passato tutta la sua vita in una dolce agiatezza, vedendo la sua patria sempre prosperante. Quel felice mortale ha lasciato dei figli generalmente stimati, ha veduto i figli de' suoi figli ed è morto gloriosamente, combattendo per la patria.»

Creso, sorpreso d'intendere citare come modello di felicità un uomo mediocre, gli domandò, se non avesse trovato uomini più felici ancora di Tello. Sì, gli rispose Solone, erano due fratelli, Cleobi e Bitone, d'Argo, rinomati per la loro amicizia fraterna ed il loro amore filiale.

Vocabulary.

<i>Incontrare</i>	to meet with	<i>passare</i>	to pass
<i>il viaggio</i>	the journey	<i>dolce</i>	sweet, agreeable
<i>rispose</i> , past def.	to answer	<i>agiatezza</i>	prosperity
<i>of. rispondere</i>		<i>la patria</i>	the country
<i>il cittadino</i>	the citizen	<i>prosperante</i>	flourishing
<i>Atene</i>	Athens	<i>combattere</i>	to fight
<i>di nome</i>	called	<i>sorpreso</i> , -a from	surprised, as-
<i>Tello</i>	Tellus	<i>sorprendere</i>	tonished

<i>intendere</i>	to hear	<i>rinomato, -a</i>	famous
<i>citare</i>	to quote, to mention	<i>amicizia</i>	friendship
<i>il modello</i>	the model	<i>fraterno, -a</i>	fraternal
<i>mediocre</i> (adj.)	unimportant	<i>amore, m.</i>	love.

Thirty-second Lesson.

Prepositions.

Italian prepositions are either *simple* or *compound*. *Simple* prepositions precede immediately the noun to which they refer and the article belonging to it:

Vestito di panno dressed in cloth.

Compound prepositions are either prepositions which are usually linked to the noun by another simple preposition, or adverbs used as prepositions and followed by *di, a, da*.

Without my father, is: *senza mio padre*, or *senza di mio padre* (where the simple preposition *senza* is followed by *di*).

Proper prepositions—i.e., *not* followed by *di, a, or da*—are:

<i>A</i> at	<i>giusta</i> according	<i>per</i> for, by
<i>con</i> with	<i>in</i> in, within	<i>secondo</i> ¹ according
<i>di</i> of	(<i>a</i>) <i>lungo</i> ¹ along	to.
<i>da</i> of, from, by		

All the other prepositions may be followed by *di, a, or da*.

Besides the proper prepositions there are still a number of *prepositional expressions*—i.e., substantives or adjectives used with prepositions—as:

Appiè della montagna at the foot of the mountain.

1. Simple prepositions are:

<i>Avanti</i> before	<i>dopo</i> after
<i>contro</i> }	<i>durante</i> during
<i>contra</i> } against	<i>fra</i> }
<i>verso</i> against	<i>tra</i> } between

¹ *Giusta, lungo, secondo*, and likewise *durante, mediante, salvo, eccetto* are properly *adjectives*, and only by *use* prepositions.

<i>lungo</i>	} along ¹	<i>secondo</i>	according
<i>lunghezza</i>		<i>senza</i>	without
<i>malgrado</i>	notwithstanding		
<i>mediante</i>	by means of		
<i>oltre</i>	besides, beyond . . .		
<i>eccetto</i>	except		
<i>salvo</i>	except		
		<i>sopra</i>	} on, upon, over
		<i>(sopra)</i>	
		<i>sotto</i>	under
		<i>su</i> (<i>sur</i> , <i>in su</i>)	over, upon.

Note.—*Avanti*, *contra*, *dopo*, *fra*, *oltre*, *senza*, *sopra*, *sotto*, *su*, *tra*, and *verso* are sometimes followed by *di*, especially when preceding a *personal pronoun*, as: *dopo di me* behind (after) me; *senza di voi* without you, etc.

2. Prepositions usually used with *di*.

<i>Fuori</i> (<i>di</i>)	out (of), outside	<i>a seconda di</i>	according to
<i>al di là</i>	beyond; on the other side	<i>alla volta di</i>	towards
<i>al di qua</i>	on this side	<i>a causa</i>	
<i>presso</i>	} near, at the side of . . .	<i>a motivo</i>	by reason of,
<i>appresso</i>		<i>a ragione</i>	on account of
<i>allato</i>		<i>per</i>	
<i>accosto</i>		<i>per mezzo</i>	by means
<i>a forza</i>	by much . . .	<i>in luogo</i>	} instead
<i>prima</i>	(relation of time) before	<i>in vece</i>	
<i>di sotto</i>	underneath	<i>appiè</i>	at the foot
<i>di dentro</i>	within	<i>a dispetto</i>	} notwithstanding,
<i>di fuori</i>	outside	<i>ad onta</i>	
		<i>in favore</i>	in favour.

3. Prepositions usually used with *a*.

<i>Fino</i>	} till	<i>attorno</i>	around, all round
<i>sino</i>		<i>in rispetto</i>	} concerning
<i>dirimpetto</i>	} opposite	<i>in riguardo</i>	
<i>in faccia</i>		<i>in quanto</i>	
<i>incirca</i>	} about	<i>diètro</i>	behind
<i>circa</i>		<i>di diètro</i>	behind
<i>in mezzo</i>	} amidst	<i>accanto</i>	beside
<i>frammezzo</i>		<i>intorno</i>	about
<i>dentro</i>	inside	<i>vicino</i>	near
<i>innanzi</i>	} before	<i>addosso</i>	on, upon, with
<i>dinanzi</i>		<i>conforme</i>	as.
<i>d'innanzi</i>			
<i>davanti</i>			

¹ *Along*, when used in sentences like: *get along*, *come along*, is usually expressed with the verb *anddrsene*, as; *vàttene* get along with you!

Remark.—Only a very limited number of Prepositions take *da*. The most important of them are: *lontano*, *lungi*, and *discosto*, far, *fin da*, from, and *in fuori*, except, which latter, however, is preceded by the word which it governs. Thus: *dalla Francia infuori tutte le altre potenze* all the other Powers except France.

N.B.—Special uses of the prepositions *a*, *di*, *da*.

a. 1. Indirect object: *parlo a lei* I am speaking to you:
vado a Roma I am going to Rome.

2. State, place:

Il ragazzo è a scuola the boy is at school.

Domani non sarò a casa.

To-morrow I will not be at home.

3. In such expressions as:

Un batello a vapore a steamboat.

Ad uno ad uno (a uno a uno) one by one.

di. 1. Relation of property, etc.:

Una casa di campagna a country-house.

Un cappello di feltro a felt hat.

2. With adjectives and past participles:

Carico di legna loaded with firewood.

Sono contento di farlo I am pleased to do it.

Ho dimenticato di parlargli I have forgotten to speak to him.

da. 1. To translate the English by:

È stimato da tutti he is esteemed by all.

L'ho fatto da me I have done it by myself.

2. Use or destination:

Camera da letto bedroom.

Un cavallo da corsa a racehorse.

Vocabulary.

<i>Il municipio</i>	the town-hall	<i>il campo</i>	the camp
<i>il prefetto</i>	the prefect.	<i>le forze navali</i>	the naval forces
	administrative		the navy
	official	<i>il cantante</i>	the singer
<i>civile</i>	civil	<i>la stagione</i>	the season
<i>assente</i>	absent	<i>l'ordine m.</i>	the order
<i>il viale</i>	the avenue, alley	<i>il carnevale</i>	the carnival
<i>agire (-isco)</i>	to act	<i>cieco</i>	blind
<i>l'impiegato</i>	the official	<i>l'infanzia</i>	the infancy
<i>la guerra</i>	the war	<i>la botte</i>	the barrel
<i>girare</i>	to turn round	<i>di giorno</i>	by day
<i>la sentinella</i>	the sentinel	<i>di notte</i>	by night
<i>il molo</i>	the mole	<i>il pozzo</i>	the well

<i>la collina</i>	the hill	<i>sbevazzàre</i>	to drink immoderately
<i>il capolavóro</i>	the masterpiece	<i>la raccomanda-</i>	the recommen-
<i>l'uómo dabbéne</i>	the honest man	<i>zióne</i>	dation
<i>nascóndersi</i>	to hide oneself	<i>l'albérgo</i>	the hotel
<i>il pórtó</i>	the harbour	<i>il pióppo</i>	the poplar
<i>il fanále</i>	the lantern	<i>méntre (che)</i>	whilst, while
<i>il faró</i>	the lighthouse	<i>ventúro, -ra</i>	next
<i>l'invéрно</i>	the winter	<i>la páce</i>	the peace
<i>il péscé</i>	the fish	<i>vívère di frútta</i>	to live on fruit.
<i>aumentàre</i>	to increase		
<i>occupàre</i>	to occupy		

Reading Exercise. 57.

Vi mando per mezzo della ferrovia cento bottiglie di vino di Marsála. Non è stata gentile verso gli stranieri. Durante la guerra d'Oriente i Francesi hanno aumentato le loro forze navali. L'anno venturo andrò in Italia e non tornerò prima del carnevale. I cantanti dell'opera tedesca sono di solito assenti da Vienna durante la stagione italiana. Mentre tu scrivi, io leggerò il giornale. Secondo la mia opinione, gli Ugonotti del Meyerbeer sono un capolavoro della musica moderna. Stasera farò una passeggiata lungo il fiume. La tavola era accanto al letto. Resti presso di me! L'uomo dabbene ha sempre Dio dinanzi agli occhi. L'Albergo Nazionale si trova dirimpetto al molo San Carlo. Presso a quella porta vi è un pozzo profondo. La bugia si nasconde sempre dietro alla verità. Innanzi al porto si vede il faro. Invece di lavorare, egli passa il tempo giuocando e sbevazzando nelle osterie. A forza di raccomandazioni arrivò al posto che occupa adesso. Noi abitiamo fuori della città, appiè d'una bella collina. Mi piace viaggiare di giorno, non di notte. Io vivo di frutta. Un cavallo da corsa (*a racehorse*). L'albergo di cui parlate, è al di qua o al di là del fiume? È al di qua, in faccia al municipio. Questa povera ragazza è cieca fin dall'infanzia.

Traduzione. 58.

Between the garden and the forest there is (*v'è*) a long avenue. It is better to work by day than by night. He lives on milk. Did you arrive before or after 4 o'clock? I arrived towards the evening. Where have you been during the war? We were on a hill not far from the city. While you were eating, I have read the newspapers. Are you going with your sister or without (*senza di*) her? I am going with her; in spite of the bad weather, she will not stay at home. Charles Albert, king of Sardinia (*Sardegna*), abdicated in favour of his son, Victor Emanuel (*Vittorio Emanuele*). Is your house on this side of the river in that small street (*dim.*) beside the theatre?

He waited for me at the foot of the hill. According to your order, I send you a cask of old wine, and hope that you will like it (be content with it). Respecting your bill of exchange, I inform you that it was punctually paid. A concert was given in honour of the king. By many entreaties he obtained (*ottenne*) his liberty. In front of the church there are three very high poplar trees. I do not yet know anything about my journey. French provinces are no longer occupied by the Germans. The earth revolves around the sun. Buy an umbrella instead of a stick. He owes (*deve*) me about two hundred pounds. Opposite the ducal palace lives the governor. A sentinel stood (*vi era*) not far from the camp. Since that day (*Da quel giorno in poi*) I have not seen my friend. A wine-bottle (— *da* —). A bottle of wine.

Dialogo.

- | | |
|--|--|
| Per chi è questa bella scatole? | È per mia cugina Emilia. |
| Per quanto tempo ha (Ella) preso in affitto (<i>rented</i>) questa stanza? | L'ho presa per due mesi. |
| Quando partirà, signor dottore? | Partirò domani per Edimburgo. |
| Dove eri durante il carnevale? | Ero a Roma presso uno zio. |
| Ho sentito che Ella è stata in Italia, è andata fino a Napoli? | No, sono andato fino a Firenze, dove mi fermai per affari. |
| Dove sta (<i>lives</i>) il tuo maestro di canto? | Vicino al municipio, in una casa nuova. |
| Partirà prima di domenica? | Secondo (<i>that depends</i>). |
| Dove si trova la repubblica di San Marino? | Tra Bologna ed Ancona, non lontano da Rimini. |
| Avete agito secondo i desideri dei vostri genitori? | Sì, e speriamo che essi saranno contenti di noi. |
| È vero che sei caduto in mezzo alla strada? | È vero, ma non mi sono fatto male. |
| Vai a scuola tutti i giorni? | Sì, eccetto la domenica. |
| Quanto danaro ha perduto? | Circa duemila lire. |
| Ha viaggiato molto? | Sì, per mare e per terra. |

Reading Exercise.

Creso e Solone.

(Continuazione.)

Un giorno di festa solenne, vedendo che non arrivavano i buoi, i quali dovevano condurre al tempio di Giunone la loro madre, i figliuoli attaccarono se stessi al giógo, e trassero il legno per alcune miglia. Quella sacerdotessa, compresa di gioia e di riconoscenza, supplicò gli dei d'accordare ai suoi

figli quel che gli uomini potessero desiderare di meglio; fu esaudita. Dopo il sacrificio ambedue i suoi figliuoli, immersi in un dolce sonno, terminarono tranquillamente la loro vita. Si eressero loro delle statue nel tempio di Delfi.

«Dunque non mi conti nel número dei felici?» disse il re. «Sire», rispose il filosofo, «noi professiamo nel nostro paese una filosofia semplice, senza fasto e poco nota alla corte dei re. Conosciamo l'incostanza della fortuna e stimiamo poco una felicità più apparente che reale e per lo più troppo passeggera. La vita d'un uomo è tutt' al più di trenta mila giorni. Nessuno d'essi rassomiglia all'altro, e come non accordiamo la corona che dopo la lotta, così non giudichiamo della felicità d'un uomo che alla fine della sua vita.»

Vocabulary.

<i>Dovévano</i>	should	<i>il súnno</i>	the sleep
<i>condúrre</i> (irr.)	to lead, to carry, to bring	<i>termináre</i>	to terminate, to end
<i>il témpio</i>	the temple	<i>eréssero</i> , Past	to erect
<i>attaccáre</i>	to put to . . .	def. of <i>eré-</i>	
<i>il giògo</i>	the yoke	<i>gere</i> (irr.)	
<i>trássero</i> , Past	to draw	<i>contáre</i>	to count
def. of <i>trárre</i>		<i>professáre</i>	to profess
<i>il légo</i>	the wood (woo- den carriage, wooden ship), carriage	<i>il fásto</i>	the pride
		<i>la córte</i>	the court
		<i>stimáre</i>	to esteem
		<i>apparánte</i>	apparent
<i>il miglio</i> (Plur.	the mile	<i>reále</i>	real
<i>le míglia</i>)		<i>per lo più</i>	mostly
<i>la sacerdotéssa</i>	the priestess	<i>passéggéro</i> , -a	transient
<i>comprésa</i>	filled with . . .	<i>tutt' al più</i>	at the utmost
<i>supplicáre</i>	to pray (ardently)	<i>esaudíre</i>	to hear, to grant
		<i>il sacrificio</i>	the sacrifice
<i>accordáre</i>	to bestow	<i>immérso</i>	sunk
<i>potéssero</i>	could	<i>la lóttá</i>	the combat, fight
<i>desideráre</i>	to desire	<i>giudicáre</i>	to judge.

Thirty-third Lesson.

Conjunctions.

Conjunctions link words and sentences together; they are either *copulative* or *adversative*, *simple* or *compound*. — Italian has an abundance of these words; those most in use are given below.

As a practical working indication the conjunctions that are usually followed by a verb in the subjunctive mood are

marked by an asterisk (*) in the following list. But it must be understood that no conjunction governs either the Indicative or the Subjunctive, in general it may be taken that whenever in the principal clause of the sentence a doubt is expressed or implied, the depending clause has the subjunctive mood, whereas if the principal clause is a statement of facts the depending verb will be in the Indicative mood.

(a) Copulative Conjunctions.

*Se if. (See page 42.)	<i>posciachè</i> after that, since
<i>ove</i> if	<i>sicchè</i> so that
*che that	* <i>acciocchè</i> } so that, in order to.
e and	* <i>affinchè</i> }
e pure } and yet	(im) <i>perocchè</i> }
eppure }	(im) <i>perciocchè</i> } as, because
e — e }	* <i>prima che</i> before, sooner
tanto — quanto } as well as	* <i>quand'anche</i> though, although
quando when, if	<i>se anche</i> even if
come as, when	di <i>maniera che</i> } so that
*finchè till	di <i>modo che</i> }
dopo che after	<i>tosto che</i> } as soon as
appena } scarcely	<i>subito che</i> }
a pena }	<i>però</i> though, however, therefore
*supposto che supposing that,	<i>dunque</i> so, therefore
provided that . . .	<i>quindi</i> therefore, consequently
anche also, too	<i>dacchè</i> because, since
allorchè then, when	<i>mentre</i> whilst, etc.
perchè }	
poichè } because, since	
giacchè }	

(b) Adversative Conjunctions.

Se whether	* <i>quantunque</i> though, although
o or	<i>nè — nè</i> neither — nor
o — o either — or	<i>ora — ora</i> now — now
ovvero } or	<i>anzi</i> on the contrary, even,
ossia }	<i>neppure</i> } not even [rather
oppure }	<i>nemmeno</i> }
*purchè provided	* <i>senza che</i> without
*benchè }	<i>eziandio</i> } but also
*sebbene }	<i>ma anco</i> }
*ancorchè }	* <i>non ostante che</i> notwithstanding
pero }	* <i>per quanto</i> ¹ however [ing
pertanto } however	<i>non perciò</i> nevertheless

¹ *Per quanto* (adv.) always requires an adjective after it, as: *Per quanto fedele egli sia* however faithful he be.

<i>nullameno</i>	} nevertheless	<i>per altro</i>	however
<i>nientemeno</i>		<i>ma</i>	but
<i>altresì</i>		<i>eppure</i>	and yet.

Remarks.

1. The interrogative *why?* is rendered by *perchè*, which also means *because*. Ex.: *Perchè non è venuta?* Why did you not come? *Perchè non potevo.* Because I could not. Frequently *perchè* also means *that*, denoting consequence, as: *La cosa è troppo chiara perchè potessi ingannarmi* the matter is too evident that I could (= for me to) be mistaken. *Un abito fatto perchè duri a lungo* a coat made so that it may (so as to) last long.

2. *Poichè* corresponds to the English *since*, and is placed at the beginning of the sentence, as: *Poichè non volete*, since you will not (French: *Puisque vous ne voulez pas*).

3. *Dunque*, at the beginning of a sentence, means *thus*, *therefore*, *so*, as: *Dunque non verrò* therefore (so) I shall not come. When following the verb, it is rendered by *then*, as: *Venite dunque, Signore!* Come, then, sir! (French: *Venez donc, Monsieur!*)

4. *Se* means *if* and *whether*, as: *Se tu vieni* if you come. *Non so, se verrà o no* I don't know whether he will come or not.

5. *Quando* expresses a *condition* like *se*, but more generally, as: *Quando si dice la verità* if (*when*) one speaks the truth. When denoting time, it corresponds to the English *when*, as: *Quando venite?* When do you come?

6. It is very important to distinguish *per* — *che* from *perchè*. *Per* — *che*, written as two words and separated by an adjective, means *however* . . ., for ex.: *Per grande che sia* however great he may be. Such expressions always require the *Subjunctive*.

7. The following conjunctive expressions require the verb in the Infinitive:

<i>a condizione di</i>	on condition	<i>avanti di</i>	before
that		<i>con patto di</i>	on condition that
<i>a fine di</i>	in order to	<i>lungi dal</i>	far from
<i>a meno di</i>	unless	<i>per paura di</i>	for fear of.

N.B. — In point of fact the verb in the Infinitive is in such expressions a mere noun.

Vocabulary.

<i>Dispósto</i>	disposed, inclined	<i>la sicurèzza</i>	the safety
<i>prónto</i>	ready	<i>l'assicurazióne</i>	the assurance
		<i>la prestèzza</i>	the swiftness

<i>la condizióne</i>	the condition	<i>táccia!</i>	be silent!
<i>proibíre (-isco)</i>	to forbid		(3rd pers. sing.)
<i>untre (-isco)</i>	to unite	<i>la cásca</i>	the box
<i>il bugiárdo</i>	the liar	<i>la partíta</i>	the item (in an account)
<i>invidiáre</i>	to envy	<i>per consequénza</i>	consequently
<i>la mercanzia</i>	the ware	<i>regoláre</i>	to regulate, pay
<i>lasciáre</i>	to leave	<i>préndere</i>	to take
<i>menáre</i>	to lead, guide	<i>préndere la via</i>	to go to law, en-
<i>cárta da lèttera</i>	note-paper	<i>della giustí-</i>	ter an action
<i>póssso</i>	I can (from <i>potere</i>)	<i>zia</i>	against . . .
<i>assicuráre</i>	to register	<i>soddisfáre</i>	to satisfy
<i>(una lettera)</i>		<i>l'educazióne</i>	the education
<i>smarrírsi</i>	to go astray, lose one's way	<i>il progréssso</i>	the progress.

Reading Exercise. 59.

Se è ricco pagherà certo i suoi debiti. Se fosse ricco pagherebbe certo i suoi debiti. Si dice che abbia guadagnato molto danaro in America. Perchè non rispondi subito alla lettera di tua madre? Perchè non ho carta da lettera in casa. Mentre noi dormivamo, ha piovuto. Quand' anche non si abbiano più parenti in patria, vi si ritorna però volentieri. Cari figli! vi do questi anelli, uno a ciascuno, affinchè vi ricordiate di vostra madre. Perchè non è venuto suo nipote con Lei? Egli non parla nè italiano, nè inglese, e perciò ha preferito non venire. Al bugiardo non si crede, nemmeno quando dice la verità. L'Italia, dacchè è unita sotto un solo re, ha fatto grandi progressi nell'industria e nel commercio. Per bella che sia questa casa, io non la comprerei, perchè è troppo lontana dalla città. Siccome mio padre è molto ammalato, non posso lasciare la città prima di vederlo in via di guarigione. Appena egli arrivò a casa si mise (*went*) in letto, e prima che arrivasse il medico si sentiva già molto male. 'E pur si muove' (la terra), diceva Galileo. Non l'ho finito per paura di farlo male. Lo lascerò a condizione di prenderlo domani.

Traduzione. 60.

If you want to be happy, love (*Imperat.*) (the) virtue and shun (the) vice. I have seen [both] (*e—e*) his brother and (his) sister. If I had had faithful friends, I should not be (*transl.*: I were not *Cond.*) in this condition. Not knowing where your friend lives, I am sending you the books, so that you [may] give them back to him before he leaves the city. I am accompanying you, so that you may not lose your way (*transl.*: go astray) in the forest. He waited quietly till his friend returned. I am ready to come to you as soon as I have done (*finire*) my task. If the weather *be* (*è*) fine, I shall be

in Paris this day week (*fra otto giorni*). Do eat (*—pure*) these apples as long as there are any. Since railroads and steamers connect the different towns of Europe, one travels everywhere with the greatest safety and speed. Why do you not eat any meat? Because (the) meat is forbidden [to] me. I staid in Paris as long as I had [any] money. Whilst you take a walk, I shall write a letter; I am ill, therefore I cannot go out. Although I requested him several times to pay this item, he has not even answered me. We have neither money nor friends; therefore we are not satisfied with our condition. Either you will pay me, or I shall enter an action against you (I will go to law). Although he is not rich, he has given a good education to his children. He wants to, but he cannot. This is not my pen, but yours. Who will lend me a book? I should be happy, if only you were (happy). You will be happy when you are doing (*fáccia*) your duty. However rich you may be, I do not envy you. Have your letter registered, so that your brother [may] be sure to get it himself (*in persóna*).

Dialogo.

- | | |
|---|--|
| Sei contento, amico mio? | Lo sarei se avessi dei buoni libri. |
| Se non Le occorre (<i>If you do not want</i>) altro (<i>anything else</i>), io posso dargliene. Ne vuole? | Gliene sono molto grato (<i>obliged</i>). |
| Che cosa vuol (Ella) compere, Signore? | Vorrei (<i>I should like to</i>) compere alcuni sigari. |
| Verrà (<i>will you come</i>) (Ella) da me stasera? | Verrò, purchè io non La incomodi. |
| Come trova (Ella) l'acqua stamattina? | È fredda come il ghiaccio. |
| Che dice Gesù Cristo di quelli che amano la pace? | Egli dice che saranno chiamati (<i>called</i>) figli di Dio. |
| Che cosa vuole questo fanciullo? | Ora vuol una cosa, ora un'altra. |
| Andrà col treno o col piro-scafo? | Siccome il tempo è bello, prenderò il piro-scafo. |
| Che Le pare (<i>What do you think of</i>) del nuovo servo? | Quatunque sia poco disinvolto (<i>expert</i>), sarà però meglio tenerlo. |
| Poichè non mi crede, non Le dirò più nulla. | Chi Le ha detto che non credo quel che mi dice? Io Le credo benissimo. |
| Non conosci neppur tu questo povero vecchio? | No, nemmeno io. |

- Da quando non vedete più Vostra cugina?
 Suo figlio Le sarà molto riconoscente dell'educazione che gli ha data.
- Perchè dice, ch'io abbia fatto ciò?
- Dacchè è morta sua madre.
- Lo dovrebbe, ma invece non si ricorda più di me, come se non avessi fatto nulla per lui.
- Non dico già che Lei lo abbia fatto, ma ho detto che La credo capace di farlo.

Reading Exercise.

Il sofista convinto.

Il filosofo Diodoro pretendeva provare al médico Erófilo, che non vi era moto, con questo argomento: «Se un corpo si muove, o si muove nel luogo dov'è, o nel luogo ove non è. Nel luogo dov'è *non* si muove, perchè nel tempo che vi è, riposa, e ciò che riposa non si muove. Poi non si muove dove *non* è, perchè dove non esiste non può esercitare nessun'azione: dunque niuna cosa è in moto.» Il nostro filosofo cadde da cavallo e si slogò un braccio. Chiamò Erófilo, perchè glielo rimettesse a posto. «O il vostro osso», gli disse allora il medico, «si è mosso nel luogo dov'era, o nel luogo ove non era. Nel luogo dove era non poteva muoversi, perchè ivi era in riposo; nel luogo dove non era non poteva muoversi, com'è chiaro. Dunque il vostro osso non si è mosso nè poco nè punto, e per conseguenza nemmeno slogato.» Diodoro allora disse: «Lasciamo i sofismi, e toglietemi questo dolore!»

Vocabulary.

<i>Il sofista</i>	the sophist	<i>slogare</i>	to dislocate (a limb)
<i>convinto</i> , (p. p.)	to convince	<i>il dolore</i>	the pain
from <i>convincere</i>		<i>chiamare</i>	to call, to send for
<i>pretendere</i>	to pretend	<i>perchè</i>	that
<i>il moto</i>	the motion, movement	<i>rimettesse</i> , fr.	here: to set a
<i>l'argomento</i>	the argument	<i>rimettere</i> (irr.)	dislocated limb
<i>muovo</i> , fr. <i>muovere</i>	to move	<i>l'osso</i>	the bone
<i>il luogo</i>	the place	<i>mosso</i> , (p. p.) of	to move
<i>ivi</i>	there	<i>muovere</i>	
<i>riposare</i>	to repose	<i>poteva</i>	could
<i>esiste</i> , fr. <i>esistere</i>	to exist	<i>il sofisma</i>	the sophism (a false argument having the appearance of a true one)
<i>esercitare</i>	to exercise		
<i>cade</i> , Pass.	to fall		
rem. of <i>cadere</i>			

<i>chiaro, -a</i>	clear, evident	<i>lasciare</i>	to let
<i>nè poco nè punto</i>	(not) at all	<i>togliere</i> (irr.)	to take away
<i>per conseguenza</i>	therefore		from, to free
<i>neumeno</i>	neither; nor		from.

Thirty-fourth Lesson.

Interjections.

Interjections are indeclinable, like prepositions and conjunctions, and are employed to express emotions such as *joy, surprise, grief*, etc. The following are the most often used:

<i>Ah! ah!</i>	<i>oh! ohé! oh!</i>
<i>ahi! alas!</i>	<i>deh! alas!</i>
<i>ehi! }</i>	<i>fuori! out!</i>
<i>ehi! }</i>	<i>anzi! on the contrary, even!</i>
<i>ebbéne! well!</i>	<i>bene! well!</i>
<i>onné! woe to me!</i>	<i>benóne! very well!</i>
<i>olà! oh!</i>	<i>aiuto! help!</i>
<i>orsù! courage!</i>	<i>bravo! -a! }</i>
<i>oh bella! very well! capital!</i>	<i>bravi! -e! }</i>
<i>oibò! fie!</i>	<i>all'erta! attention!</i>
<i>possibile! Is it possible!</i>	<i>chi và là? who goes there?</i>
<i>avanti! onward!</i>	<i>affè! indeed! faith!</i>
<i>evviva! }</i>	<i>su! su! come! come!</i>
<i>viva! }</i>	<i>riù! away! pshaw!</i>
<i>bis! encore!</i>	<i>su! via! surriva! come now!</i>
<i>zitto! hush! peace!</i>	<i>badate! take care!</i>
<i>animo! }</i>	<i>che peccáto! what a pity!</i>
<i>corággio! }</i>	<i>ma che! nonsense!</i>
<i>per Bacco! }</i>	<i>vergogna! what a shame!</i>
<i>corpo di Bacco! }</i>	<i>al ladro! stop thief!</i>
<i>guái! woe!</i>	<i>di grazia! pray!</i>

Besides these there are many compound expressions, as: *per l'amore di Dio* for God's sake! *Váttene in* (or *alla*) *malora*, go to the deuce! etc. The Italian language abounds in interjectional phrases.

Remarks.

Zitto and *bravo* are *adjectives*, the former is mostly used as such, the latter always. They must therefore agree in gender and number with the person spoken to, thus:

Brava! Very well (to a lady).

Bravi! » » (to several gentlemen,
or to gentlemen *and* ladies).

Brave! Very well (to several ladies).

Zitta là, bugiarda! Hold your tongue, liar (to a woman).

Spinsero l'uscio adagio zitti zitti. (Manzoni.)

They opened the door quite softly, without the slightest noise.

If in exclamations an *adjective* is connected with a *pronoun*, the adjective is mostly put before the pronoun in the objective form:

Poor me! *Oh, misero me!*

Alas, the poor girls! *Oh, poverette loro!*

If a proper name is connected by an interjection with an adjective or a substantive, the preposition *di* is placed before the latter; if instead of a proper name a common noun is used, *di* is followed by the *indefinite article*, as:

Quello zólico di Bernardo! (Manzoni.)

This rude Bernard! That impudent Bernard!

Quello spensierato d'Attilio! (Manzoni.)

This frivolous Attilio! What a thoughtless fellow, this Attilio is!

Quella bugiarda di Colombina! (Goldoni.)

This mendacious Colombine!

Quell'asino d'un calzolaio!

That ass of a shoemaker!

Vocabulary.

<i>Giuráre</i>	to take an oath	<i>la fáccia</i>	the face
<i>ardíre</i>	to dare	<i>il buffóne</i>	the buffoon, clown
<i>il cocchiére</i>	the coachman	<i>la sventúra</i>	the misfortune
<i>il vetturíno</i>		<i>il mirácolo</i>	the miracle
<i>la vendétta</i>	the vengeance,	<i>regaláre</i>	to present with
<i>stúpido</i>	revenge	<i>l'impostóre</i>	the impostor, hypocrite
<i>il facchíno</i>	stupid	<i>lo scioperáto</i>	the idler
	the carrier, porter	<i>l'avvocáto</i>	the advocate, lawyer
<i>affrettársi</i>	to hasten	<i>l'oratóre</i>	the orator
<i>impudénte</i>	impudent	<i>il ciarlóne</i>	the chatterbox
<i>annegársi</i>	to be drowned	<i>smascheráre</i>	to unmask
<i>il barcaiólo</i>	the boatman	<i>vanesio</i>	coxcomb.
<i>víncere</i>	to win (a battle)		
<i>la valigia</i>	the box, trunk		

Reading Exercise. 61.

Orsù! amici, giuriamo vendetta! Deh, lásciami in pace!
Via di qua, impostore! Zitto! zitto! non parlare! Oh, infelice

te! Perchè hai creduto a quello scioperato d'Andrea? Zitte là, ragazze! Evviva la nostra regina! Ebbene, che cosa faremo? Per Bacco! Non avrei mai creduto che Lei fosse un avvocato sì valente. Olà, barcaiolo! venite qua colla vostra barca! Animo! non sarà così difficile come pensate! O bella! posso fare del mio danaro quel che mi piace. Avanti, avanti, non posso aspettare. Oibò, che brutta faccia! Gran Dio, che sventura! Eh, Signeri, affrettatevi! Deh, sentite! Che bella canzonetta! Bravi tutti! Fuori! fuori! Dio sia lodato! siamo salvi! Aiuto! un ragazzo annega! Oh che miracolo! Come sta? Affè, credevo che Ella fosse ammalata. Perchè non si è mai lasciata vedere in tutto l'anno? Al ladro! al ladro! — Vergogna!

Traduzione. 62.

Courage, friends, and we shall win [the battle]! Is it possible that a man can be so daring (*ardito*)? Help! The unhappy [man] will be drowned! That impudent William has told me a falsehood! Begone, or I shall call [for] the footman! Woe (to you), if you dare tell him one word! That coxcomb of a lawyer is very reticent (*reticente*); he has told me, nevertheless (*pure*), that you wanted to speak [to] me. Oh, the unhappy [people]! They will all be lost! Hold your tongue (*transl.* be silent), you chatterbox! You know well that I do not believe you! Well done, boys! Be silent, hypocrite! Do you not see that mamma (*la mamma*) is there? Good gracious! I should never have thought that you were such an able (*sì valente*) speaker! For heaven's sake! do not forsake me in this misfortune! Make haste! This coachman has no time to wait! *To the good health* (*enviva*) [of] our friends! This stupid porter has brought me the box of another gentleman.

Thirty-fifth Lesson.

Irregular Verbs.

Before beginning with the irregular verbs, we must note some archaic forms in the conjugation of verbs, both regular and irregular. They are only met with in poetry now; and they are:

1. In the 3rd *Plur.* of the *Past Definite* of the 1st conjugation the ending —*aro* for —*árono* is frequently met with; thus:

Compráaro they bought, for *comprárono*.

2. In the *Past Definite* of the 3rd conjugation the 3rd pers. *Sing.* ends in *—io* (instead of *—i*), and the 3rd *Plur.* in *—iro* (instead of *—irono*), thus:

Sentio (= senti) he felt.

Sentiro (= sentirono) they felt.

3. In the *Conditional Mood* of *all three* conjugations the 3rd pers. *Sing.* ends often in *—ia* instead of *—ebbe*, and the 3rd *Plur.* *—iano* or *—ébbono* instead of *—ebbero*, as:

Credetia (= crederebbe) he would believe.

Ameriano or *amerébbono* (= amerebbero) they would love.

Verbs deviating from the three regular conjugations are called *irregular*. This deviation can be twofold—i.e.:

1. The *root remains unaltered*, irregular inflections occur in the endings, as: *venire* to come; *Past. Def. venni* (instead of *venii*).

2. The *root is altered*, while the ending may or may not deviate from the normal: *morire* to die; *Pres. io muoio* I die (inst. of *moro* or *morisco*).

N.B.—Without being really irregular, many verbs may form their *Past Definite* in two different ways, one ending in *ei* and the other in *etti*. Examples:

<i>credere</i> to believe.		<i>temere</i> to fear.	
credéi	I believed, and credétti	teméi	I feared, and temétti
credésti		temésti	
credé	» credétte	temé	» temétte
credémmo		teménmo	
credéste		teméste	
credérono	» credéttero.	temérono	» teméttero.

As may be seen, the irregularities occur in the *1st* and *3rd pers. Sing.* and the *3rd pers. Plur.* only. By far the greater number of irregular verbs deviate merely in the *Past Definite* and *Past Participle*, less frequently in the *Future*, and very rarely in the *Present*. The student should bear in mind the following rules:

1. When the *Past Definite* is irregular, the irregularities occur only in the *1st* and *3rd pers. Sing.* and the *3rd pers. Plur.* Thus the *Past Def.* of *piacere*, to please, is:

1st	piàcqui I pleased	piacémmo
	piacésti	piacéste
3rd	piàcque	piacquero.

2. When the *Future* is irregular, the *Conditional* is also irregular: thus the Fut. and Cond. of *morire*, to die, are:

<i>Fut.</i>	<i>Cond.</i>
Io morirò I shall die	Io morirei I should die
tu morrai etc.	tu moriresti etc.

Verbs having other irregular tenses besides the *Past Definite*, *Future*, and *Past Participle*, are called *anomalous verbs*, **verbi anómali**.

Irregular verbs of the

First Conjugation.

Derivative and compound verbs are conjugated like the *simple*. Exceptions are noted. Tenses not given here are *regular*.

1. **Andàre** to go.

Pres. Ind. *Vado* or *vo*, *vai*, *va*, *andiamo*, *andate*, *vanno*.

Fut. *Andrò* (also *anderò*), *andrai*, etc.

Pres. Subj. *Ch'io vada*, *vada* (*vadi*)¹, *vada*, *andiamo*, *andiate*, *vádano*.

Imperat. *Va*, *váda*, *andiamo*, *andiate*, *vádano*.

Past Part. *Andato*.

2. **Dàre** to give.

Pres. Ind. *Do*, *dai*, *dà*, *diàmo*, *date*, *danno*.

Past Def. *Dièdi* (*detti*), *desti*, *diède* (*diè*, *dette*); *demmo*, *deste*, *dièdero* (*dièrono*, *déttero*, *derono*).

Fut. *Darò*, *darai*, etc.

Condit. *Darei*, etc. *3rd Plur.* *darébbéro* (*darébbono*).

Imperat. *Dà*, *día*, *diamo*, *date*, *diano*.

Pres. Subj. *Dia*, *día* (*dii*), *dia*, *diamo*, *diate*, *diano* (*dìeno*).

Impf. Subj. *Dessi*, etc. *3rd Plur.* *déssero* (*déssono*).

Gerund. *Dando*. *Past Part.* *dato*.

3. **Stàre** to stand, also: to be in health, to live, etc.

Pres. Ind. *Stò*, *stái*, *sta*, *stiamo*, *state*, *stanno*.

Past Def. *Stètti*, *stesti*, *stette*, *stemmo*, *steste*, *stettero*.

Fut. *Starò*, etc.

Imperat. *Sta*, *stía*, *stiamo*, *state*, *stlano*.

¹ Forms in parenthesis () are less used, or are poetical.

Pres. Subj. *Stia, stia (stii), stia; stiamo, stiate, stiano* (stieno).

Impf. Subj. *Stessi, etc.* 3rd Plur. *stessero* (stéssono).

Condit. *Staréi, staresti, etc.* 3rd Plur. *starébbero* (starébbono).

Gerund. *Stando.* Past Part. *Stato.*

Remarks.—1. The compounds of *dare* are *regular*, if their Infinitive has *more than three syllables*; thus *circondare*, to surround, forms in the Present: *circóndo, circóndi, circónda*, etc., and not *circondò, circondði, circondà*, etc. Those which have but *three syllables*, are conjugated like *dare*; thus *ridare* (to give again), Pres.: *ridò, ridai, ridà*, etc. (and not *rido, ridi, rida*, etc.)¹.

2. Verbs ending in *stare* are *regular*, as: *costare* to cost, Pres. *cósto, cósti, cósta*, etc. Except *sottostare*, to be beneath, which follow *stare*; *sovrastare* (*soprastare*), to be above, and *contrastare*, to withstand, to quarrel, are at times regular and at times irregular; *contrastare* however, only when it is used in the meaning of *withstand*.

4. Of the compounds of *andare*, only *riandare*, when meaning to *examine*, is regular. In the signification of *to return* or *to go back* it is conjugated like *andare*, as: *rivado*². *Andársene* (to go away) is conjugated like the reflective verbs; therefore: *me ne vado, te ne vai*, etc. Imper. *váttene* begone.

Traduzione. 63.

Where are you going (*transl.* goest thou)? I am going (*transl.* go) home. Yesterday we *went* to the theatre, and to-morrow we *shall go* to the concert. *Do go* (pol. f. with *pure*)! May I go with her? Where are you going, gentlemen? We *should go* to the garden if we had time. If you *would go* with him, I should *give* you a tip (*mánica*, f.). *Begone* (2nd Plur.)! Take (*andare*) to the right [hand]! We shall take (*andare*) to the left. How *is* your mother (fr. *stare*)? She *would feel* (fr. *stare*) better if it were warmer. *Stay* (2nd Sing.) there (*li*) and do not speak! Where *are* you *living*, gentlemen? We *live* outside the town. Why *dost* thou not give me my book? I beg your pardon (*mi scusi*), I *have given* it to you long ago (*da molto tempo*). *Give* (2nd Sing.) me (—*mmi*) my hat! Do not *give* me so much money; I (*ne*) have enough. *Give* me your (= the) hand! I *gave* (*Impf.*) him three shillings every day. If I *gave* you money, your brother would also ask

¹ Some verbs in *-dare* are not derived from *dare*, and are, therefore, *regular*. Such are *secondare*, to assist, and *ridondare*, to overflow.

² *Rivò* in lieu of *rivado* is rare.

me for some. These gentlemen *give* too much money to the footman. I do not like (fr. *volere*) them to give [*transl.* that they *give* (*Cong.*)] him so much money. The river *surrounds* the town on (*da*) three sides (*lato*, m.). The courtiers *surrounded* (*Pret.*) the king and the queen. He *gave* (*Pret.*) me back the money that I *had given* him. How much *does* this hat *cost*? It cost (*Past def.*) me seven shillings. He quarrelled (*contrastare. la*) with his brother about the inheritance. We fought (*contrastare*) the ground with the enemy as long as (*finchè*) we could (here *Indic.*). When he *went* home, he *reflected* on the words (which) he had heard against his father. Fare (fr. *stare*) well, sir!

Second Conjugation.

Rule.—When the *final consonant* of the *stem* is changed in the *Present* (*potere* — *posso*), the irregular alteration occurs in the 1st pers. *Sing.*, and in the 1st and 3rd *Plur.* of this tense and through the whole *Present Subjunctive*. Example:

Solère to be accustomed, to use.

<i>Pres.</i>	<i>Soglio</i> — <i>sogliamo</i>	<i>Subj.</i>	<i>Ch'io soglia</i> — <i>noi sogliamo</i>
	<i>suqli</i> <i>solete</i>		<i>che tu soglia</i> etc.
	<i>suqle</i> <i>sogliono.</i>		<i>ch'egli soglia</i>

Verbs ending in *ere*¹.

1. *Cadère* to fall.

Past Def. *Cáddi*, *cadesti*, *cadde*, *cademmo*, *cadeste*, *cáddero*.
(This verb has also the regular forms *cadéi* and *cadetti*.)

Fut. *Cadrò*, etc.

Pres. Subj. *Ch'io cada*, *cada*, *cada* (*caggia*); *cadiamo* (*caggiamo*), *cadiate*, *cádano* (*caggiano*).

Impf. Subj. *Cadessi*, etc.

Imperat. *Cadi*, *cadete* (*Cada*, pol. f.).

Past Part. *Caduto*.

¹ The student should carefully distinguish on which *e* the stress lies, whether on the *penultimate*, as in *dovére*, *vedére*, etc., or on the *antepenultimate* (*diféndere*, *préndere*), as there is nothing more offensive to the Italian ear than to hear these verbs badly accentuated. Some Latin verbs have *displaced* their accent in Italian. Thus (Lat.) *cádere*, (Ital.) *cadére*; (Lat.) *movére*, (Ital.) *muóvere*. Good Italian dictionaries indicate the correct accentuation in all doubtful cases.

N.B.—This verb is conjugated with the auxiliary *essere*. Thus also *accadére* to happen.

2. Dolére to smart, to pain (usually *dolérsi* to complain).

Pres. Ind. *Dolgo*, duqli, duqle; *dogliamo*, doléte, *dolgono*.

Past Def. *Dqlsi*, dolésti, *dqlse*; *dolémmo*, doléste, *dólsero*.

Fut. *Dorrò*, *dorrái*, etc.

Pres. Subj. Ch'io *dqlga*, etc., che noi *dogliamo*, *dogliate*, *dqlgano*.

Impf. Subj. *Dolessi*, etc.

Past Part. *Doluto* (mi *sono* doluto, I have complained).

3. Dovére to be obliged.

Pers. Ind. *Dəvo* (dəbbo, dəggio), I must, *dəvi* (dəi), *déve* (dəbbe, dəe); *dobbiamo*, dovete, *dəvono* (dəbbono).

Past Def. *Dovèi* and *dovetti*, etc.

Fut. *Dorrò*, *dorrái*, etc.

Pres. Subj. Ch'io *dəbba*, etc., *dqbiamo*, *dqbiate*, *dəbbano*.

Impf. Subj. *Dqvessi*, etc.

Past Part. *Dqvuto*.

4. Parére to seem¹ (with *éssere*).

Pres. Ind. *Páio*, pari, pare; *pariámo* (paiamo), *paréte*, *páiono* (párono).

Past Def. *Párvi*, paresti, *párve*; *paremmo*, pareste, *párvero*.

Fut. *Parrò*, *parrái*, etc.

Pres. Subj. Ch'io *páia*, etc.

Impf. Subj. *Paressi*, etc.

Past Part. *Parso* (paruto).

5. Placére to please (with *éssere*).

Pres. Ind. *Piáccio*, piaci, piace; *piacciamo*, *piacéte*, *piácciono*.

Past Def. *Piáqui*, *piacésti*, *piáque*; *piacémmo*, *piacéste*, *piáquero*.

Fut. *Piacerò*, etc.

Pres. Subj. Ch'io *piáccia*, etc.

Impf. Subj. *Piacessi*, etc.

Past Part. *Piaciuto*.

N.B.—In the same manner are conjugated *giacére* to lie, and *tacére* to be silent.

¹ Several forms of *parere* — e. g., *pariamo*, *pariate*, *pari*, etc. — are identical with some forms of the verb *parare*, to adorn, etc. or with other words like *parete*, wall, *parente*, relation, etc. Whenever misconception might arise, the corresponding form of *sembrare*, to seem, should be preferred; but both verbs are mostly used impersonally, and followed by the *Subjunctive*.

6. **Potére** to be able.

- Pres. Ind.* *Posso, púoi, può; possiamo, potéte, possono (ponno).*
Past Def. *Potéi and potetti (like credere).*
Fut. *Potrò, potrai, etc.*
Pres. Subj. *Ch'io possa (possì), etc.*
Impf. Subj. *Potessi, etc.*
Past Part. *Potuto.*

7. **Rimanére** to remain, to stop.

- Pres. Ind.* *Rimángo, rimani, rimane; rimaniamo, rimanéte, rimángono.*
Past Def. *Rimási, rimanésti, rimase, etc.*
Fut. *Rimarrò, etc.*
Pres. Subj. *Ch'io rimánga, rimanga, rimanga; rimaniamo, rimaniate, rimángano.*
Impf. Subj. *Rimanessi, etc.*
Imperat. *Rimani, rimanéte. (Rimanga, polite form.)*
Past Part. *Rimasto.*

8. **Sapére** to know.

- Pres. Ind.* *Sò, sái, sa; sappiamo, sapéte, sanno.*
Past Def. *Séppi, sapésti. séppe; sapémmo, sapéste, séppero.*
Fut. *Saprò, saprái, saprà, etc.*
Pres. Subj. *Ch'io sáppia, sappi (sáppia), etc.; sappiamo, sappiate, sappiano.*
Impf. Subj. *Sapessi, etc.*
Imperat. *Sappi, sappiate. (Sáppia, pol. f.)*
Past Part. *Sapúto.*

9. **Sedére** to be seated, to sit; *sedersi* to sit down.

- Pres. Ind.* *Siédo (seggo) siédi, siède; sediamo (seggiámo), sedéte, siédono (séggono).*
Past Def. *Sedéi and sedétti (like credere).*
Fut. *Sederò (sedro), sederái, etc.*
Pres. Subj. *Ch'io siéda (séggò), etc., sediámo (seggiámo), sediate, siédano (séggono).*
Impf. Subj. *Sedéssi, etc.*
Imperat. *Siédi; sedete. (Sieda or segga, pol. f.)*
Past Part. *Sedúto.*

10. **Solére** to be wont. (See the Defective verbs, *Lesson thirty eight, solere.*)

11. **Tenére** to hold, to keep.

- Pres. Ind.* *Téngo, tiéni, tiéne; teniámo, tenéte, téngono.*
Past Def. *Ténni, tenésti, ténne, etc.*
Fut. *Terró, terrái, terrà, etc.*

Pres. Subj. Ch'io *ténga*, etc., *teniámo*, *teniáte*, *téngano*.

Imperat. *Tiéni*; *tenéte*. (*Ténga*, pol. f.)

Past Part. *Tenúto*.

12. Valére to be worth.

Pres. Ind. *Válgo*, *váli*, *vále*; *vagliámo*, *valéte*, *válgono* (*vágliano*).

Past Def. *Válsi*, *valésti*, etc.

Fut. *Varrò*, etc.

Pres. Subj. *Válga* (*vágliá*), etc., *vagliámo*, *vagliáte*, *válgano* (*vágliano*).

Impf. Subj. *Valéssi*.

Imperat. *Váli*, *valéte*. (*Válga*, pol. f.)

Past Part. *Valso* (*valuto*).

13. Vedére to see.

Pres. Ind. *Védo* (*veggo*), *védi* (*ve'*), *véde*; *vediámo*, *vedéte*, *védono* (*veggono*).

Past Def. *Vídi*, *vedésti*, *víde*; *vedémmo*, *vedéste*, *vídero*.

Fut. *Vedrò*, etc.

Pres. Subj. Ch'io *véda* (*végga*), etc., *vediámo*, *vediáte*, *vedano* (*veggano*).

Impf. Subj. *Vedéssi*, etc.

Imperat. *Védi* (*vè*); *vedéte*. (*Véda*, pol. f.)

Gerund. *Vedéndo* (*veggéndo*).

Past Part. *Visto* (or *veduto*).

14. Volére to be willing.

Pres. Ind. *Voglio* (*vo'*), *vuqi*, *vuqle*; *vogliámo*, *voléte*, *vogliono*.

Past Def. *Vólli*, *volésti*, *vólle*, etc.

Fut. *Vorrò*, *vorrái*, etc.

Pres. Subj. Ch'io *vóglia*, etc.

Impf. Subj. *Voléssi*.

Past Part. *Volúto*.

Traduzione. 64.

Yesterday I *fell* (*Pass. rem.*) down the stairs, and to-day I cannot walk (*camminare*) well. Thou *wilt fall* if thou dost not take care (fr. *badare*). The leaves *fall* from the trees; (the) autumn (*l'autunno*) is drawing near (*transl.* approaches) (fr. *avvicinarsi*). The gallant [ones] (*I prodi*) *died* (*cadere*, *Pass. rem.*) for their country. Did you fall [*transl.* have (*essere*) you fallen], child? On this railway many accidents have already happened (*accadere*). I *am sorry* (fr. *dolere*) to be obliged to tell you this news. I have a headache (*transl.* the head aches me). He has *complained* (*dolarsi*) of your unkindness

(*scortesla*, f.). Do not *complain* of every trifle (*bagatella*, f.)! You must do as I told you (*transl.* what I have ordered you). (The) men *must* love each other (*Pl.*). All [men] must obey the laws. I do not know if I shall (*Cong.*) go there. *Were it to be the death of me* (*transl.* *Should I have to die*), I could not speak otherwise (*diversamente*). You do not *seem* (see the note p. 154) to know what you ought to do. It *seemed* to me that the door was shut (*chiuso*). *Be silent* (*2nd Plur.*)! *Be silent* (*2nd Sing.*)! *Be silent* (pol. form)! Why *did you conceal* (fr. *tacere*) the truth? Only (*pure*) speak! I *shall* be silent. The watch that you *gave* (*Past def.*) him *pleased* him very much. If she liked these flowers, I *should* give them to her. The book would please me if the story (*il racconto*) did not seem so improbable. Thou *canst* come with me. I *could* (*Past def.*) not come yesterday; I had to remain at home with my mother, who is ill. If we *could* do as (what) we like (*volere*), we should still not be satisfied. My travelling-companions (*compagno di viaggio*) remain at Florence: I *shall remain* in Rome. *Stay* (pol. f.) where you are! My brother stayed (*remained*) till 11 o'clock. Do you (pol. m.) *know* what he has done? I only know that he has not kept (*mantenere*) [his] word. We know more than we *say*. *Mind* (fr. *sapere*, pol. m.) I shall not endure (*soffrire*) your impertinence (*impertinenza*)! Where is your sister sitting? She *sits* there, where the other ladies *sit*. I sit down by the side of my mother. This honest young man maintained his (*la*) mother [for] several years (*per molti anni*) by his own (*col proprio*) work. If I get (*ottenere*) this place, I [will] always stay here. Do you know to whom this palace belongs (*appartenere*)? No, I do not know to whom it belongs (*Conj.*). Take a seat (*sedersi*), Miss (X)! My mother will soon come (*venire*). I kept (*Pass. rem.*) the promise (*promessa* f.) that I had made you. I *avail myself* (fr. *valersi*) of this opportunity (*opportunità*, f.) to write you a few lines (*riga*). How much *is* this banknote (*biglietto di banca*) *worth*? Dost thou see that cloud (*núvola*, f.)? I see it now, but I *did* not *see* (*Impf.*) it before. I *saw* (*Past def.*) your brother yesterday; he *wanted* (*volere*, Imperf.) to go and see you (*venire a trovare*). These fools *do not see* that they will never succeed (fr. *riuscire*) thus (*così*). Did you (didst thou) not *see* that I was here? *Will* (fr. *volere*) you give me your pencil? I *will* give it to you, but you *must* give it back to me (fr. *restituire*). I *would* (*Past def.*) not do what he asked (*chiese*) me. Did your aunt know that you intended to go (*would go*) with me into the country? Certainly she did (know it). I should like to write to my friend at Milan (*Milano*), but I do not know his address (*indirizzo*).

Verbs ending in *ère* (short *e*) or with *contracted Infinitive*.

1. **Bévere** or **bere** to drink.

<i>Pres. Ind.</i>	Bévo, bévi, etc.
<i>Imperf.</i>	Bevévo, bevévi, bevéva, etc.
<i>Past Def.</i>	Bevétti (bévvi), bevésti, bevétte (bévve); bevémmo, bevéste, bevéttero (bévvero).
<i>Fut.</i>	Berrò, berrái (also <i>beverò</i>), etc.
<i>Pres. Subj.</i>	Ch'io beva, etc., beviámo, beviáte, bévano.
<i>Impf. Subj.</i>	Bevéssi.
<i>Imperat.</i>	Bévi; bevéte. (<i>Béva</i> , pol. f.)
<i>Gerund.</i>	Bevéndo.
<i>Past Part.</i>	Bevúto.

2. **Dire** (contr. from *dicere*) to say, to tell.

<i>Pres. Ind.</i>	Dico, dici, dice; diciámo, dite, dicono.
<i>Imperf.</i>	Dicevo, etc.
<i>Past Def.</i>	Dissi, dicesti, disse, dicemmo, diceste, dissero.
<i>Fut.</i>	Dirò, dirái, etc.
<i>Pres. Subj.</i>	Ch'io dica, etc., diciámo, diciate, dicano.
<i>Impf. Subj.</i>	Dicessi, etc.
<i>Imperat.</i>	Dì; dite. (<i>Dica</i> , pol. f.)
<i>Gerund.</i>	Dicendo.
<i>Past Part.</i>	Detto.

3. **Fare** (contr. from *fácere*) to do, to make.

<i>Pres. Ind.</i>	Fo (<i>fáccio</i>), fái, fa; facciámo, fáte, fámmo.
<i>Imperf.</i>	Facévo.
<i>Past Def.</i>	Féci, facésti féce, facemmo, faceste fézero.
<i>Fut.</i>	Farò, etc.
<i>Pres. Subj.</i>	Fáccia, etc.
<i>Impf. Subj.</i>	Facéssi, etc.
<i>Imperat.</i>	Fa; fate. (<i>Fáccia</i> , pol. f.)
<i>Gerund.</i>	Facendo.
<i>Past Part.</i>	Fatto.

For the *poetical* and *antiquated* forms of this verb see the *List* at the end of this book.

4. **Pórrre** (formerly *pónere*) to put.

<i>Pres. Ind.</i>	Póngo, póni, póne; poniámo, ponéte, póngono.
<i>Imperf.</i>	Ponévo, etc.
<i>Past Def.</i>	Pósi, ponésti.
<i>Fut.</i>	Porro, porrái, etc.
<i>Pres. Subj.</i>	Ch'io pónga, etc., poniámo, poniáte, póngano.
<i>Impf. Subj.</i>	Ponéssi.
<i>Imperat.</i>	Póni; ponéte. (<i>Póngo</i> , pol. f.)
<i>Gerund.</i>	Ponéndo.
<i>Past Part.</i>	Pósto.

N.B.—Likewise: *comporre* to compose, and all other compounds of *porre*.

5. **Scégliere** (poet. contr. **scérre**) to choose.

<i>Pres. Ind.</i>	<i>Scélgo</i> , scégli, scéglie; scegliámo, scegliéte, <i>scélgono</i> .
<i>Past Def.</i>	<i>Scélsi</i> , sceglíesti, scélse, etc.
<i>Fut.</i>	<i>Sceglièrò</i> .
<i>Pres. Subj.</i>	Ch'io <i>scélga</i> (scéglia), etc.; scegliámo, scegliáte, <i>scélgano</i> (scégliao).
<i>Imperf.</i>	Scegliéssi, etc.
<i>Imperat.</i>	Scégli; scegliéte. (<i>Scélga</i> , pol. f.)
<i>Gerund.</i>	Scegliéndo.
<i>Past Part.</i>	<i>Scélto</i> .

N.B.—Likewise: *sciógliere* (contr. *sciqrre*) to dissolve, and its compounds, as: *disciógliere*, *prosciógliere*, etc.; *cógliere* (contr. *corre*) to gather, and its compounds, as: *raccógliere* to get in the harvest, to reap; *tógliere* (contr. *torre*) to take away, and its compounds, as: *distógliere* or *distorre* to turn away.

6. **Spégnere** to extinguish.

<i>Pres. Ind.</i>	<i>Spéngo</i> (spégno), spégni, spégue; spegnámo, spegnéte, <i>spéngono</i> .
<i>Past Def.</i>	<i>Spénsi</i> , spegnesti, <i>spénse</i> , etc.
<i>Fut.</i>	<i>Spegnèrò</i> , etc.
<i>Pres. Subj.</i>	Ch'io <i>spénga</i> (spégna); spegnámo, spegnáte, <i>spén-</i>
<i>Past Part.</i>	<i>Spento</i> . [gano.]

N.B.—Likewise: *cíngere* to gird; *spíngere* to push forward; *stríngere* to press; *tíngere* to dye, and compounds. Besides: *fíngere* to feign; *frángere* (poet.) to break; *giúngere* to arrive, catch up; *múngere* to milk; *piángere* to weep; *píngere* to paint; *púngere* to prick.

7. **Trárre** (contr. from **tráere**) to draw, to pull.

<i>Pres. Ind.</i>	<i>Trángo</i> , trái, trée; traiámo (<i>traggiamo</i>), traéte, <i>trággono</i> .
<i>Imperf.</i>	Traévo, etc.
<i>Past Def.</i>	<i>Trássi</i> , traésti, trásse, etc.
<i>Fut.</i>	Trarrò, trarrái, etc.
<i>Pres. Subj.</i>	Ch'io <i>trágga</i> , etc., traiámo, traiáte, <i>trággano</i> .
<i>Impf. Subj.</i>	Traéssi, etc.
<i>Imperat.</i>	Trái; traéte. (<i>Trágga</i> , pol. f.)
<i>Gerund.</i>	Traéndo.
<i>Past Part.</i>	<i>Tratto</i> .

N.B.—Likewise: *attrárre* to attract; *contrarre* to contract, etc.

Traduzione. 65.

What are you (*art thou*) *drinking*? I am *drinking* a glass of beer. Yesterday I also drank [of] this beer, and it agrees with me well (*e mi fa bene*). We have had (tr. drunk) chocolate (*cioccolata*, f.). Will you take (drink) a glass of wine with me? I shall willingly drink a glass of wine. Let us drink to the health of our king! What do you say? I say nothing, and I have said nothing. Tell the cook (*la cuoca*) that we shall dine (*pranzáre*) at two o'clock to-day. He told me that his brother had (= was) arrived (*Ind. Imp.*). Saying (*Ger.*) these words, he took (= drew) the letter from his pocket (*di tasca*) and showed it to us all. God bless (*Imperat.*) your work! We do what we can, what more do you wish [*transl.* what will you more (*di più*)]? I reproached him (*fare rimproveri, Past def.*), but all was in vain (*inútile*). Do me the favour of telling me which cloth (*stoffa*, f.) you have chosen. Have you done your translation? I am doing it at this moment. After dinner (*Questo dopo pranzo*) I shall do the rest. Put the flowerpot (*vaso da fiori*) here (*qua*)! The mayor (*Il sindaco*) will lay the first stone (*la pietra*) of the new town-hall. Take off your hat and your overcoat, and sit down! Which gloves do you choose? I shall choose the yellow and the black [ones]. I have chosen several books, but I should like to know beforehand what they cost. I extinguished the lamp when it became (*farsi*) day. What should we do if our uncle did not get us out of (*trarre*) this embarrassment (*impaccio*)? Your cigar (*sigaro*, m.) is out (tr. extinguished) (*spegnersi*); will you [have] another? The merchant drew (*Pass. rem.*) three bills on (*su*) London, and two on Berlin. We have explained to him how the matter stands (*stare*), now he must tell us what we are to do [must do] under (*in*) the circumstances (*circostanza*).

Third Conjugation.

The number of verbs in *ire* that form the *Present only* in *-o* (regul.) is very limited. They are:

Bollire to boil
consentire to consent
coprire to cover
cucire to sew
divertire to amuse
dormire to sleep
fuggire to fly
investire to invest

partire to depart
pentirsi to repent
seguire to follow
sentire to feel
servire to serve
soffrire to suffer
sovvertire to subvert
vestire to clothe.

N.B.—*Sortire* in its proper meaning *to obtain, to draw by lot*, has the Present *-isco*; the verb is, however, not infrequently used in the meaning of *to go out*, with the Present in *-o*. The Present of *partire* (*to leave*) is *parto*; the verb is used however in the meaning of *to divide*, and has then the Present *partisco*. The compounds generally follow the conjugation of the simple verbs; only the compounds of *sequire*, as: *eseguire* to execute; *conseguire* to obtain, etc. prefer *-isco*.

The following verbs form the Present both in *-o* and in *-isco*; an asterisk (*) is marked by the side of those verbs that usually have the simple *-o* Present:

<i>Aborrìre</i> to abhor	<i>patìre</i> to suffer (<i>-o</i> is poet.)
* <i>applaudìre</i> to applaud	<i>perìre</i> to perish (<i>-o</i> is obsol.)
* <i>assorbìre</i> to absorb	<i>pervertìre</i> to pervert
* <i>avvertìre</i> to advertise	<i>putìre</i> to stink (<i>-o</i> obsolete)
<i>convertìre</i> to convert	* <i>ruggìre</i> to roar
<i>inghiottìre</i> to swallow	* <i>seguìre</i> to follow, and its compounds <i>perseguìre</i> , <i>conseguìre</i> , etc.
<i>lambìre</i> to lick (<i>-o</i> is poet.)	* <i>sovertìre</i> to overthrow, to subvert
<i>languìre</i> to languish	<i>tossìre</i> to cough.
* <i>mentìre</i> to lie	
* <i>muggìre</i> to bellow, to roar	
* <i>nutrìre</i> to feed	
* <i>offrìre</i> to offer	

Third Conjugation.

1. Apparire to appear.

Pres. Ind. Apparisco (appáio), apparisci, (appári) apparisce (appare); appariamo, apparite, appariscono (appáiono).

Past Def. Appárvì (apparìi), apparisti, appárve (apparì), etc.

Pres. Subj. Ch'io apparisca (appáia), etc.; ch'essi appariscano (appáiano).

Imperat. Apparisci; apparite¹.

Past Part. Appárso.

N.B.—Likewise: *compárire* to appear; *sparìre*, *scomparìre* to vanish, to disappear; *trasparìre* to shine through, etc.

Note.—The student should be careful not to mistake certain forms of this verb for those of *apparare* to apparel, and *appaiare* to couple, to confound. The Present Participle of *apparire* is *appariscente* or *apparente*. The compounds, like *trasparire* to shine through, have only that in *-ente*; thus: *trasparente*.

¹ Henceforth we shall omit the *polite form*, which is always taken from the 3rd pers. of the Pres. Subj.

2. **Morire** to die.

Pres. Ind. Io *mujo* (*muero*), *muori*, *muore*; *moriamo*. *morite*, *muiono* (*muorono*).

Fut. *Morrò* (*morirò*).

Pres. Subj. Ch'io *muia* (*muora*), etc.; *moriamo*, *moriate*, *muiano* (*muorano*).

Imperat. *Muori*, *morite*.

Past Part. *Morto*.

3. **Salire** to ascend, to climb, to mount.

Pres. Ind. *Sálgo*, *sali*, *sále*; *saliámo*, *salíte*, *sálgono*.

Fut. *Salirò*.

Pres. Subj. Ch'io *sálga* (*salísca*), etc.; *saliámo*, *sagliáte*, *sálgano* (*salíscano*).¹

Past Part. *Salito*.

4. **Udire** to hear.

Pres. Ind. *Odo*, *qdi*, *qde*; *udiamo*, *udite*, *qdonno*.

Pres. Subj. Ch'io *óda*, etc.; *udiamo*, *udiate*, *ódano*.

All other tenses are **regular**. (*Fut. udrò* or *udirò*.)

5. **Uscire** (obs. *escire*) to go out.

Pres. Ind. *Esco*, *ésci*, *ésce*; *usciamo* (*esciámo*), *uscite* (*escíte*), *éscono*.

Pres. Subj. Ch'io *ésca*, etc.; *usciamo* (*esciámo*), *usciate* (*esciate*), *éscano*.

Imperat. *Ésci*; *uscite* (*escíte*).

Gerund. *Uscendo* (*escéndo*); *P. p. uscito*.

6. **Venire** to come.

Pres. Ind. *Vengo*, *vièni*, *viène*; *veniamo*, *venite*, *véngono*.

Past Def. *Venni*, *venisti*, *venne*, *venimmo*, etc.

Fut. *Verrò*, *verrai* etc.

Pres. Subj. Ch'io *venga*, etc.; *veniamo*, *veniate*, *véngano*.

Imperat. *Vièni* (antiq. *vis'*); *venite*.

Gerund. *Venendo*.

Pres. Part. *Veniente*.

Past Part. *Venuto*.

N.B.—Likewise: *convenire* to be convenient; *pervenire* to arrive at, to reach.

The following are irregular in the *Past definite* and the *Past participle*:

¹ Besides the reg. *Past def.*, there are also the obsolete forms *salsi*, *salse*, *sálsero*. The forms of *salire* which are identical with those of *salare*, to salt, are usually written with *gl*; those of *salare* to salt, are often written with *l*; thus: *sagliamo* we mount; but *saliamo* we salt.

	<i>Past def.</i>	<i>P. p.</i>
<i>Aprire</i> to open (Pres. -o)	<i>aprii</i> and <i>apérsi</i> .	<i>apérto</i> .
<i>coprire</i> to cover	<i>coprii</i> and <i>copérsi</i> .	<i>copérto</i> .
(<i>scoprire</i> to discover; <i>riscoprire</i> to discover again)		
<i>offerire</i> (<i>offerire</i>) to offer (Pres. -o and -isco)	<i>offrii</i> and <i>offersi</i> .	<i>offerito</i> .
<i>soffrire</i> to suffer	(like <i>offerire</i>).	
<i>seppellire</i> to bury (Pres. -isco)	reg. p. p. <i>seppellito</i> ; irr. <i>sepólto</i> (<i>sepulto</i>).	
<i>costruire</i> to build (Pres. -isco)	<i>costruii</i> and <i>costrússi</i> .	<i>costrúto</i>
<i>istruire</i> to instruct		[and <i>costrúto</i>].

The verb *empiere* to fill, is, in the modern language, more used in the form of *empire* and is conjugated: Pres. *empio*, *empi*, *empie*, *empiamo*, *empite*, *empiono*. Past def. *empii*. Pres. Subj. *empia*, etc. Past part. *empiuto* and *empito*. Likewise the following: *riempire* (*riempiere*) to fill again; *adempire* (*adempiere*) to fulfil (a duty).

Promiscuous Exercises on the Irregular Verbs.

Traduzione. 66.

What did he do (*Past def.*)? What shall we do? Where are these ladies going? They would go to the play if the weather were (*transl.*: if it made) not so bad. As there is so little room in the hall, only the ladies will have seats (*transl.*: will sit). If you wish (will) me to do (*Subj.*) something for you, you must send me a power of attorney (*procura*, f.). I don't know whether he will come (*Subj.*) here; but if he should come, I will offer him hospitality (*ospitalità*) in my [own] house. Yesterday we saw the famous Zacconi, and we shall hear Caruso one of these days. We say what we have heard. That cannot be true; who has told (it) you? Tell him that I shall keep (*mantenere*) my promise. His brother is an idler (*poltrone*); but the time will soon come when (*che*) he will repent (of) his laziness (*pigrizia*, f.). I shall stay at Venice, and you will stay at Milan. He stayed (*Past def.*) two months at Trieste. I liked (*piacere*) the theatre (*Past def.*) much. Do you like this singer? Be silent! I do not like your words. I am putting these books upon the others. A tombstone (*lápide*, f.) was placed on the place where the brave [man] had died. For the jubilee (*Per l'anniversario*) of Michelangelo Buonarroti the German artists placed (fr. *depporre*) a silver crown (*coróna*, f.) on his grave (*sepolcro*).

Traduzione. 67.

The prophets (*I proféti*) predicted (*Pret.*) the arrival (*la venúta*) of Christ. The Mohammedan (*Il Muomettáno*) drinks no wine. A man fell into the river, and when he was taken out, he was already dead. From this document (*documento*) I drew very important information (*notizia*). Socrates (*Sócrate*) drank the hemlock-juice (*la cicúta*) and died. What books has he chosen? What have you drunk? The light (candle) is extinguished (*spegnersi*). The rain extinguished (*Past def.*) the flames (*fiamma*). He has chosen [for himself] the poems of Count Leopardi. [He] who sows (*seminare*) wind will reap (*raccogliere*) whirlwind (*tempésta*). The lamp is going out (*morire*). there is no more oil (*petrólo*, m.) in it (*vi*). The horse kicked (*trarre un cálculo*) and hit (*colpire*) the poor coachman in the chest (*al petto*). He will draw a bill [of exchange] on Paris. In the Middle Ages (*Nel medio evo*) the Catholics (*i cattólici*) built (*Past def.; costruire*) many fine churches. To-morrow morning I [shall] ascend the hill to see the rising sun (*il levar del sole*). Since I go out regularly every day, my headache (*il mal di testa*) has (= is) disappeared. An angel appeared to him from the East (*oriente*, m.). Geoffrey (*Goffrédo*) appeared with his warriors (*guerriero*) before the walls (*le mura*) of Jerusalem. I am coming with my whole family. Cæsar (*Césare*) came, saw, and conquered (*vinse*). The coming year will be a plentiful one. Who has (= is) come? I am dying of hunger (*di fame*). He died far from his dear home (*pátria*). He will die the death of a traitor (*del traditore*). I have fulfilled my duty. He went upstairs. I am going out this moment. We are not going out to-day. Have you opened the door? An Italian discovered America.

Dialogo.

- | | |
|---|---|
| Che cosa fa (Ella) qui alla stazione? | Aspetto mio fratello che viene da Milano. |
| Dove andrà (Ella) stasera? | Andrò al teatro con mia zia. |
| Ho udito che tuo padre è ammalato, é egli in letto? | No, ma non può ancora uscire di casa. |
| Potrò (io) venire da lei domani? | Non so se sarò a casa. |
| Mi fu detto che siete stati al ballo ieri; è vero? | No, siamo stati trattenuti da una visita d'uno zio di Parigi. |
| È piaciuto il mazzo di fiori a Sua sorella? | Sì, le piacque assai. |
| A chi sarà posta una lapide (<i>tomb-stone</i>)? | Al generoso C. che tanto fece pel bene dei poveri. |
| Quale di questi libri sceglierà (Ella)? | Sceglierò l'Orlando furioso dell'Ariosto e la Divina Commedia di Dante. |

È diligente Suo cugino?	È diligentissimo; va volentieri a scuola e studia con amore (<i>with pleasure</i>).
Devo uscire o restare a casa?	Faccia quel che vuole; ma credo che sarebbe meglio per Lei se uscisse un poco.
Quanto vale oggi la réndita (<i>consols</i>) italiana?	Oggi vale poco più di settanta, ma domani varrà forse di più.
Scelga uno di questi cappelli!	Mi dia quello che tiene in mano!
Scusi, dove posso trovare la casa del Sig. N.?	Mi pare che sia la prima che si vede laggiù (<i>down there</i>) dirimpetto al palazzo.
Mi duole di non poterle dare un' indicazione migliore!	È sempre meglio del non averne alcuna.
Mi spedisca la mia roba, e faccia in modo che mi pervenga per la fine del mese!	Gliela spedirò a grande velocità (<i>by passenger train</i>), affinché l'abbia fra pochi giorni.
Avete aperto le finestre?	Le aprirò subito.
È morto l'ammalato?	No, no. Speriamo anzi (<i>even</i>) che non muoia.

Reading Exercise.

Sonetto all'Italia.

(Filicaia.)¹

Italia, Italia, oh tu cui feo la sorte
 Dono infelice di bellezza, onde hai
 Funesta dote d'infiniti guai,
 Che in fronte scritti per gran doglia porte:

Oh fossi tu men bella, o almen più forte,
 Onde assai più ti paventasse, o assai
 Ti amasse men chi del tuo bello ai rai
 Par che si strugga e pur ti sfida a morte!²

¹ Vincenzo Filicaia, 1642—1707, a celebrated Italian lyric poet. This sonnet, his masterpiece, has been translated freely by Lord Byron in his "Childe Harold":

Italia, oh Italia, thou who hast
 The fatal gift of beauty, which became
 A funeral dower of present woes and past, etc.

² The construction is: *Onde* (so that) *chi* (he who) *pare che si strugga ai rai del tuo bello, e che pure ti sfida a morte, ti paventasse assai più o ti amasse assai meno.*

Che or giù dalle Alpi non vedrei torrenti
 Scender d'armati, nè di sangue tinta
 Bever l'onda del Po gallici armenti.

Nè te vedrei del non tuo ferro cinta
 Pagnar col braccio di straniera genti,
 Per servir sempre, o vincitrice, o vinta.

Vocabulary.

<i>l'eo</i> , inst. of <i>fece</i>	made, did	<i>pare</i> , from	to seem
<i>il dono</i>	the gift	<i>parere</i>	
<i>onde</i>	whereby	<i>struggersi</i>	to long for
<i>la dote</i>	the dowry	<i>sfidare</i>	to challenge
<i>i guai</i> , pl.	the woes	<i>che</i>	that
<i>la fronte</i>	the forehead	<i>giù</i>	down
<i>scritto</i>	written	<i>il torrente</i>	the torrent
<i>porte</i> , inst. of	thou hearest	<i>scendere</i>	to descend
<i>porti</i>		<i>l'armato</i>	the armed man, the warrior
<i>almeno</i>	at least	<i>tinta</i> , Past part.	to dye, to cover
<i>forte</i>	strong	of <i>tingere</i>	
<i>paventare</i>	to fear, to be afraid	<i>il sangue</i>	the blood
<i>assai — meno</i>	much less	<i>l'onda</i>	the wave
<i>l'armamento</i>	the flock	<i>gallico</i> , -a	Gallic, French
<i>il ferro</i>	the iron, sword	<i>non tuo</i>	not thine = for- eign
<i>pugnare</i>	to fight	<i>cinta</i> , Past part.	to gird
<i>la gente</i>	people	of <i>cingere</i>	
<i>le genti</i>	the nations	<i>straniero</i> , -a	foreign
<i>vincitrice</i>	the conquering	<i>servire</i>	to serve
<i>il bello</i> , for <i>la</i>	the beauty	<i>vinto</i> , -a, Past	to win, to con-
<i>bellezza</i>		part. of <i>vin-</i>	quer, to van-
<i>rai</i> , for <i>raggi</i>	beams	<i>cere</i>	quish.

Thirty-sixth Lesson.

The Irregular Verbs (continued).

The following verbs deviate from the regular conjugation in the *Past definite*, *Past participle*, and sometimes in the *Future*. All the other tenses are regular.

I.

(a) *Past def.* in *cqui*. *P. p.* in *to*.

Nascere to be born. Past def. *nacquì*, *nascèsti*, *nacque*, etc.
 Past p. *nàto*.

N.B.—Likewise: *piacere*, *giacere* and *tacere*.

Nuocere to harm. Past def. *nóqui*, *nocésti*, etc. Past p. *no-ciúto*.

(b) *Past def.* in *bbi*. *P. p.* regular.

Avére to have. Past def. *ebbi*. *P. p.* *avuto*.

Conoscere to know. Past def. *conóbbi*, *conoscésti*, etc. *P. p.* *conosciúto*.

Créscere to grow. Past def. *crébbi*, *crescésti*, etc. *P. p.* *cre-sciúto*.

N.B.—Likewise: *riconoscere* to acknowledge; *disconoscere* to mistake; *decréscere* to decrease.

II.

(a) *Past def.* in *ppi*. *P. p.* in *tto*.

Rómperé to break. Past def. *rúppi*, *rompésti*, etc. *P. p.* *róttö*.

(b) *Past def.* in *ppi*. *P. p.* in *to*.

Sapére to know (see p. 155).

III.

Past def. in *si*. *P. p.* in *so*.

1. Verbs in *dere* and *ndere*.

	<i>Past def.</i>	<i>P. p.</i>
<i>Accéndere</i> to light, to inflame	<i>accési</i> , <i>accendésti</i> , etc.	<i>accéso</i>
<i>Appréndere</i> to learn	<i>apprési</i> , <i>apprendésti</i> , etc.	<i>appréso</i>
<i>Confóndere</i> to confound, to entangle	<i>confúsi</i> , <i>confondésti</i>	<i>confúso</i>
<i>Chiúdere</i> to shut	<i>chiúsi</i> ¹ , <i>chiudésti</i>	<i>chiúso</i> .

N.B.—Likewise: *conchiúdere* to conclude; *inchiúdere* to contain; *rinchiúdere* to contain, etc.

Delúdere to deceive. Past def. *delúsi*, *deludésti*, etc. *P. p.* *delúso*.

N.B.—Likewise: *allúdere* to allude; *illúdere* to delude, and the antiquated *lúdere* to play.

<i>Diféndere</i> to defend	<i>difési</i> , <i>difendésti</i>	<i>difeso</i>
<i>Divídere</i> to divide	<i>divísi</i> , <i>dividésti</i>	<i>divíso</i>
<i>Decídere</i> to decide	<i>decísi</i> , <i>decidésti</i>	<i>decíso</i>
<i>Esclúdere</i> to exclude	<i>esclúsi</i> , <i>escludésti</i> , etc.	<i>esclúso</i> .

N.B.—Likewise: *inchiúdere* to include.

Also: *chiudei* and *chiudetti*.

Persuadere to persuade. Past def. *persuási, persuadésti*. P. p. *persuáso*.

N.B.—Likewise: *dissuadere* to dissuade.

Elidere to drop, delete (a letter). Past def. *elísi, elidésti*. P. p. *eliso*.

Evadere to evade. Past def. *evási, evadésti*. P. p. *eváso*.

N.B.—Likewise: *invadere* to invade.

Scendere to descend. Past def. *scési, scendésti*. P. p. *scéso*.

N.B.—Likewise: *ascendere* to ascend; *discendere* to descend.

	Past def.	P. p.
<i>Fondere</i> to melt	<i>fúsi, fondésti</i>	<i>fúso</i>
<i>Incidere</i> to engrave	<i>incísi, incidésti</i>	<i>incíso</i>
<i>Intrudere</i> to intrude	<i>intrúsi, intrudésti</i>	<i>intrúso</i>
* <i>Ledere</i> to hurt, to wound	<i>lési, ledésti</i>	<i>léso</i>
<i>Mordere</i> to bite	<i>mórsi, mordésti</i>	<i>mórso</i>
<i>Nascondere</i> to hide	<i>nascósi, nascondésti</i>	<i>nascósto</i> ¹
<i>Offendere</i> to offend	<i>offési, offendésti</i>	<i>offéso</i>
<i>Sospendere</i> to suspend	<i>sospési, sospendésti</i>	<i>sospéso</i>
<i>Prendere</i> to take	<i>prési, prendésti</i>	<i>préso</i>

N.B.—Likewise: *intraprendere* (*intrapprendere*) to undertake; *sorprendere* to astonish, etc.

Radere to shave, to erase. Past def. *rási, radésti*. P. p. *ráso*.

Ridere to laugh. Past def. *rísi, ridésti*. P. p. *ríso*.

N.B.—Likewise: *sorridere* to smile; *arridere* to smile upon.

Rendere to give back, to render. Past def. *rési, rendésti*. P. p. *réso*.

Spendere to spend. Past def. *spési*², *spendésti*. P. p. *spéso*.

Tendere to extend, to be eager. Past def. *tési, tendésti*. P. p. *téso*.

N.B.—Likewise: *intendere* to hear, to understand; *stendere* to stretch; *pretendere* to pretend.

Uccidere to kill. Past def. *uccísi, uccidésti*. P. p. *ucciso*.

2. in gere.

Arrógere (obs.) to join, to add. Past def. (*arrosi*), (*arrogésti*). P. p. (*arroso*). Only used in the *Present* and *Infinitive*.

Spárgere to spill, to scatter. Past def. *spársi, spargésti*. P. p. *spárso*.

¹ Rather than *nascoso* or poet. *aseoso*.

² Also *spendei* and *spendetí*.

3. in **llere**.

Expellere to expel. Past def. *espùlsi*, *expellésti*. P. p. *espùlso*.

N.B.—Likewise: *impellere* to incite.

4. in **rdere**.

Árdere to burn. Past def. *ársi*, *ardésti*. P. p. *árso*.

N.B.—Likewise: *riárdere* to dry.

Corródere to corrode. Past def. *corrósi*, *corrodésti*. P. p. *corróso*.

Pérdere to lose. Past def. *pérsi*¹, *perdésti*. P. p. *pérso*.

5. in **rgere**.

(*Spérgere*) to scatter, to disperse. Past def. *spérsi*, *spergéstí*. P. p. *spérso*.

N.B.—Likewise: *aspérgere* to asperse; *dispérgere* to scatter; *cospérgere* to besprinkle.

Mérgere (obs.) to dive. Past def. (*mérsi*), (*mergéstí*). P. p. (*mérso*).

N.B.—Likewise: *immérgere* to immerge; *sommérgere* to submerge.

Térgere to clean, to wipe. Past def. *térsi*, *tergéstí*. P. p. *térso*.

N.B.—Likewise: *detérgere*, to clean.

6. in **rere**.

Córrere to run. Past def. *córsi*, *corrésti*. P. p. *córso*.

N.B.—Likewise: *discórrere* to talk, to discourse; *accórrere* to run to hasten; *incórrere* to incur; *percórrere* to run through, over; *ricórrere* to recur; *concórrere* to concur, to compete.

IV.

Past def. in **si**. P. p. in **ssó**.

Méttiere to put. Past def. *mísi*, *mettésti*. P. p. *méssó*.

N.B.—Likewise: *comméttiere* to commit; *ométtiere* to omit; *amméttiere* to admit; *perméttiere* to permit; *prométtiere* to promise; *comprométtiere* to compromise; *scomméttiere* to bet; *sottométtiere* or *somméttiere* to submit; *riméttiere* to remit, replace, etc.

V.

Past def. in **si**. P. p. in **to**.

1. Verbs in **dere**.

Intrídere to mingle. Past def. *intrísi*, *intridésti*. P. p. *intríso* (also poet. *intrító*).

¹ Or: Past def. *perdei* or *perdetti*. P. p. *perduto*.

2. in **gnere** and **ngere**.

Cingere (*cignere*) to gird. Past def. *cinsi*, *cingésti*. P. p. *cinto*.
Giungere (*giugnere*) to arrive, to reach. Past def. *giunsi*
giungésti. P. p. *giunto*.

N.B.—Likewise: *congiungere* to join; *disgiungere* to disjoin; *raggiungere* to rejoin to overtake; *soggiungere* to add; *aggiungere* to adjoin, add, etc.

Piungere to weep, to cry. Past def. *piunsi*, *piungésti*. P. p. *piunto*.

N.B.—Likewise: *compiangere* to pity.

**Frangere* to break. Past def. *fransi*, *frangésti*. P. p. *franto*.

N.B.—Likewise: *infrangere* to break; *rifrangere* to refract.

Fingere to feign. Past def. *finsi*, *finésti*. P. p. *finto*.

Mungere to milk. Past def. *munsi*, *mungésti*. P. p. *munto*.

N.B.—Likewise: *smungere* to extort, to bleed; P. p. *smunto* pale.

Pingere (and *pingere*) to paint. Past def. *pinsi*, *pingésti*. P. p. *pinto*.

N.B.—Likewise: *dipingere* to paint, to depict.

Pungere to prick. Past def. *punsi*, *pungésti*. P. p. *punto*.

N.B.—Likewise: *compungere* to afflict, to make contrite.

Spingere and *spignere* to push. Past def. *spinsi*, *spingésti*.
P. p. *spinto*.

N.B.—Likewise: *respignere* to push back; *sospignere* to drive forward.

Stringere (*strignere*) to press together, to tighten. Past def. *strinsi*, *stringésti*. P. p. *strétto*.

N.B.—Likewise: *costringere* to constrain, to compel; *astringere* to astringe; (*re-*) *ristringere* to restrain, to restrict.

Tingere (*tignere*) to tinge, to dye. Past def. *tinsi*, *tingésti*.
P. p. *tinto*.

N.B.—Likewise: *intingere* to dip; *ritingere* to dye again; *stingere* to fade.

Ungere or *ungere* to anoint, to grease. Past def. *unsi*, *ungésti*.
P. p. *unto*.

3. in **lgere**.

Volgere to turn. Past def. *volsi*, *volgésti*. P. p. *volto*.

N.B.—Likewise: *svolgere* to untwist, to develop; *travolgere*, *stravolgere* to overturn, to wash away; P. p. *stravolto* convulsed; *sconvolgere* to upset, etc.

4. in **mere**.

Assumere to assume. Past def. *assúnsi*, *assumésti*. P. p. *as-súnto*.¹

N.B.—Likewise: *presumere*² to presume; *riassumere* to reassume.

5. in **ncere**.

Vincere to win, conquer. Past def. *vínsi*, *vincésti*. P. p. *vínto*.

N.B.—Likewise: *convincere* to convince.

6. in **ndere**.

Spandere to shed, to spill. Past def. *spánsi*, *spandésti*. P. p. *spánto* (in its stead *sperso* from *spargere* is frequently employed).

Scindere to divide, to part. Past def. *sciíssi*, *scindésti*. P. p. *sciíso*.

7. in **nguer**.

Distinguere to distinguish. Past def. *distínsi*, *distinguésti*. P. p. *distínto*.

N.B.—Likewise: *estinguere* to extinguish.

8. in **ncere**.

Torcere to distort. Past def. *tórsi*, *torcésti*. P. p. *tórto*.

N.B.—Likewise: *stórcere* to distort; *contórcere* to contort; *ritórcere* to twist again, to cast back (a charge).

9. in **rgere**.

(*Accorgere*) *accórgersi* to perceive. Past def. *accórsi*, *accor-gésti*. P. p. *accórto*.

Porgere to offer, to present. Past def. *pórsi*, *porgésti*. P. p. *pórto*.

Sorgere to rise. Past def. *sórsi*, *sorgésti*. P. p. *sórto*.

N.B.—Likewise: *insorgere* to revolt; *assorgere* (*assúrgere*) to rise, to soar.

10. in **vere**.

**Volgere* and *involvere* (see *vólger*).

Scrivere to write. Past def. *scríssi*, *scrivésti*. P. p. *scrítto*.

N.B.—Likewise: *iscrivere* to inscribe, to enter (for a race); *prescrivere* to prescribe, etc.

¹ *La festa dell'Assunta* Assumption Day.

² Also Past def. *presumei* and *presumetti*.

Assolvere to absolve. Past def. *assòlsi*, *assolvésti*. P. p. *assòlto*.¹

Risolvere to resolve. Past def. *risòlsi*, *risolvésti*. P. p. *risòlto*.²

VI.

Past def. in **ssi**. P. p. in **ssò**.

1. Verbs in **dere**.

Cedere to cede, to yield. Past def. (*céssi*) *cedei*, *cedesti*. P. p. (*céssò*) *cedùto*.

N.B.—Likewise: *concedere* to allow, to concede; *procedere* to proceed; *precedere* to precede; *retrocedere* to retrocede; *succedere* to succeed.³

2. in **gere** and **ggere**.

(*Figgere*) to fix. Past def. (*físsi*, *figgéstì*). P. p. *físsò* (adj.); *fíttò* (fixed).

N.B.—Likewise: *affiggere* to affix; *crocifiggere* to crucify; *sconfiggere* to defeat. The compounds, however, have only the P. p. in **ssò**, as: *crocifíssò*, etc.

3. in **mere**.

Deprimere to depress. Past def. *depressi*, *deprimesti*. P. p. *depresso*.

N.B.—Likewise: *esprimere* to express; *comprimere* to compress; *imprimere* to impress; *opprimere* to oppress; *sopprimere* to suppress.

4. in **tere** and **ttère**.

Percuotere to beat. Past def. *percuqssi*, *percuotésti*. P. p. *percuqssò*.

N.B.—Likewise: *scuotere* to toss, to shake; *riscuotere* to cash money.

Annèttère to annex. Past def. *annèssi*, *annetesti*. P. p. *annèssò*.

N.B.—Likewise: *connèttère* to connect.

Riflèttere to reflect. Past def. *riflèssi*, *riflettesti*. P. p. *riflèssò*.

N.B.—Likewise: *genuflèttere* to cause, to kneel down, usually *genuflèttersi*.

¹ The Part. *assoluto* means: *absolute*.

² Also Past def. *risolvei* and *risolvetti*. P. p. *risoluto*.

³ The compounds do not exactly follow the simple verb *cedere*. Thus we cannot say *accessi* and *accesso*, but *accedei* and *acceduto*. It is the same with *eccedere* and *procedere*, though some examples to the contrary may be found.

5. in **uere** and **vere**.

(*Influere*) (obs.) to influence. Past def. (*influssi, influesti*). P. p. *influsso*.

(Commonly *influire*, Pr. *-isco*. P. p. *influito* are used instead.)

M(u)overe to move. Past def. *mossi, movesti*. P. p. *mosso*.

N.B.—Likewise: *commuovere* to move, to touch; *rimuovere* to remove; *smuovere* to push aside, to shift; *promuovere* to promote.

VII.

Past def. in **ssi**. P. p. in **tto**.

1. Verbs in **cere**.

Cuocere to cook, to bake. Past def. *cossi, cuocesti*. P. p. *cotto*.

(*Lucere*) } to shine. Past def. (*lussi, lucesti*). P. p. not in use.
Rilucere }

2. in **gere** and **ggere**.

Affliggere to afflict. Past def. *afflissi, affliggesti*. P. p. *afflitto*.

N.B.—Likewise: *infliggere* to inflict, etc.

Corrèggere to correct. Past def. *corressi, correggesti*. P. p. *corrétto*.

Dirigere to direct. Past def. *diréssi, dirigesti*. P. p. *dirétto*.

N.B.—Likewise: *erigere* or *erèggere* to erect.¹

Friggere to fry. Past def. *fríssi, friggesti*. P. p. *frítto*.

Leggere to read. Past def. *léssi, leggesti*. P. p. *létto*.

N.B.—Likewise: *elèggere*, to elect.

(**Negligere*) to neglect. Past def. *negléssi, negligesti*. P. p. *neglétto*.

Règgere to rule, to support. Past def. *réssi, reggesti*. P. p. *rétto*.

Strùggere to dissolve (*struggersi* to long). Past def. *strússi, struggesti*. P. p. *strútto*.

N.B.—Likewise: *distrùggere* to destroy.

3. in **rre**.

It has been mentioned before that the Infinitives in *dere*, *gliere*, *nere* and *úcere* are often contracted into **rre** (*trdere* = *trarre*; *scégliere* = *scèrre*; *pónere* = *pôrre*; . . . *ducere* = . . . *durre*). Of these Infinitives either both terminations are in use, or the contracted form only is admissible, the other being obsolete, as: *addúrre*, formerly *addúcere*.

¹ Poet.: *èrgere*. Past def. *érsi, ergésti*, etc.

From this contracted Infinitive mood are formed: the *Future*, the *Conditional*, and the *Past participle*. Ex.:

<i>Inf.</i>	<i>Fut.</i>	<i>Cond.</i>	<i>P. p.</i>
<i>Trárre</i> to draw.	<i>Trarrò.</i>	<i>Trarréi.</i>	<i>Trátto.</i>

The *Present* has the full form, though generally *irregular*; the *Imperfect Indicative* and *Subjunctive* are regular.

Besides the verbs *bere*, *porre*, and *trarre*, which we have enumerated among the *irregular verbs*, there are to be mentioned *cogliere*, *scegliere*, etc. (see p. 159, Nos 5 and 7), in which the full forms *coglierò*, *toglierò*, *scegliereò* *sciogliereò*, often replace the contracted Future *torrò*, *scerrò*.

Addurre (formerly *addúcere*) to bring. Pres. *adduco*. Past def. *addússi*, *adducésti*. P. p. *addóto*.

N.B.—Likewise: *condúrre* to lead; *prodúrre* to produce; *sedúrre* to seduce, etc.

Remark.

For the sake of euphony the verbs in *lère* and *nère* contract their Future tense into *rrò*, as:

Tenère to hold. Fut. *terrò* (not *tenrò* or *tenerò*).

Volère to desire. Fut. *vorrà* (not *volrò* or *volerò*).

VIII.

Past def. in si. P. p. in sto.

Rispondere to answer, to reply. Past def. *rispósi*, *rispondesti*. P. p. *rispósto*.

N.B.—Likewise: *corrispondere* to correspond, to answer.

Chiedere to ask, to want. Pret. *chièsi*, *chiedesti*. P. p. *chièsto*. Pres. Ind. *chiedo* (more frequent than *chièggo*).

N.B.—Likewise: *richiedere* to request, to require.

Verbs with Special Irregularities.

Assistere to assist. Past def. *assistéi* and *-étti*. P. p. *assistito*.

N.B.—Likewise: *esistere* to exist; *resistere* to resist; *desistere* to desist, etc.

Esigere to require. Past def. *esigéi* and *esigétti*. P. p. *esátto*.

Piovère to rain. Past def. *piovve* (seldom *piobbe*). P. p. *piomúto*.

Redimere to redeem. Past def. *redénsi*, *redimesti*. P. p. *redénto*.

Vivere to live. Past def. *víssi*, *vivesti*. P. p. *vissúto* (*vivúto*).

Thus: *sopravvivere* to survive; *convivere* to cohabit. (**Solvere*) to solve. Past def. (*solvéi*) and (*solvétti*). P. p. *solúto*.

Proteggere to protect. Past def. *proteggei* and *protessi*. P. p. *protetto*.

Fendere to cleave. Past def. *fendéi* and *fendétti*. P. p. *fenduto* (*féssu*).

Thirty-seventh Lesson.

Traduzioni.

68.

Dante was born at Florence. When the teacher entered the school, the pupils became silent and rose up. I have shut the windows because it is cold. I have persuaded my friend to remain here two weeks more (fourteen days). In (*Nel*) my last journey to (*in*) Italy I spent three hundred pounds. The light is extinguished (*spegnersi*). The Huns (*Unni*) invaded (*invadere*) the greater part of Europe. Did you like the new opera (*òpera*, f.)? I did not like it.¹ I knew him and his uncle. At (*A*) this answer he was silent and smiled. He lighted the cigars with a match (*zolfanéllo*). I heard the noise (*strèpito*, m.); but my sister has not heard it. The servant (*m.*) took a light (candle) and went down to the cellar (*cantina*, f.). Have you returned him his money? I did not notice (*accòrgersi di . . .*) his presence (*presenza*, f.). I was grieved to learn (*transl.* I have learnt with grief) that you lost (have l.) your dear mother last week, and I [beg to] express to you my most sincere sympathy (*far le . . . condoglianza*). The enemies yielded to the first firing of a gun (*colpo di cannone*). He has expressed the wish to make your acquaintance. Has your friend thought over (*alla*) my proposition (*proposta*, f.)? King (*Il re*) Victor Emanuel the Third succeeded (*succedere a*) King Humbert. I have corrected your exercise. The teacher corrected the exercises of his pupils. I read your letter; my mother has not yet read it. He gave (*addurre*) good reasons to justify (*giustificare*) his behaviour (*condotta*, f.). He has often written to me, but I have never answered him. We could not see (*distinguere*) the houses, it was too dark (*búio*). Garibaldi distinguished himself greatly (*assai*) in the war against the Bourbons (*Borbóni*). Who painted this picture? It was painted by Cimabúe. I have won 200 francs in the lottery (*al lotto*). My father was forced to (*a*) leave. Since he has made (*stringere amicizia*) friends with this scamp (*scioperato*), he has neglected his duties. One spoke (*discorrere di*) of the queen's journey to Italy.

¹ *Piacere* always forms its compound tenses with *essere*.

69.

Where are you leading me? I am leading you to the (*alla*) railway-station. Milan was destroyed several times (*più volte*). The Medicis (*I Medici*) protected (the) sciences and (the) fine arts. You have promised me a visit, but you have not kept your word. He smiled (*sorrìdere*) once more and died. In this word a vowel (*vocale*, f.) is omitted. He took the liberty of laughing in the face (*in faccia*) of the judge (*giudice*). Many children were killed by the soldiers of Herod (*Eróde*). Where have you put **my** watch? I wish (will) you to put it into the drawer (*cassétto*, m.). Did your father allow you to go with me to the theatre? Charlemagne (*Carlomagno*) subdued (*sottomettere*) the heathen (*pagano*, -a) Saxons (*Sássoni*). He promised fidelity (*fedeltà*) and obedience (*ubbidienza*) henceforward. They turned their eyes (*squárdo*, m., lit. looks, glances) towards the beloved town for the (*per l'*) last time. Why have you wept? I have read the description (*la descrizione*) of the great earthquake (*terremoto*) in the isle of (*l'isola di*) Ischia, and could not but (*transl.* must) weep. To what age did his uncle live? I wrote to Venice, but my friends have not yet answered me. I was not very (*troppo*) well received (*accogliere*) in the house of my cousin. The young lady picked roses and pinks (*garófano*, m.). Who will solve this doubt (*dúbbio*, m.) for me? Alexander the Great (*Alessandro magno*) solved (cut) the Gordian knot. I should like to take (*togliere*) **my** nephew (*nipote*) out of this school, if I could find a better [one]. All was taken from the (*al*) poor traveller. At the sight (*Alla vista*) of our army the enemies took to flight (*prendere la fuga*). Has this dog bitten your daughter? I saw you, but did not know you. Nobody has supported (*soccorrere*) me in my illness (*malattia*). I perceived his (*Genit.*) wicked intention; but you perceived (P. d.) nothing. He shook her hand (*transl.* reached her the hand) and wept. Have you taken your money? I took only two shillings.

70.

Oppressed (*opprimere*) by grief the father followed (*transl.* accompanied) his last child to the grave. Have you attended the festival (*alla festa*)? We chose some fine pictures to (*per*) give as a present (*regalare*) to (*a*) our aunt. All these nations (*pòpoli*) were conquered by Cæsar (*Césare*). I was deeply (fr. *profondo*) moved (*commuovere*). He induced (*indurre*) his friend to (*a*) write to him. The Prussians marched on Paris (*móvere alla volta di*), but were driven back (*respingere*). The fire (*fuoco*) destroyed the greatest part of the city. The French expelled (the) King Charles X. from France. Napoleon I as-

sumed (*assumere*) the imperial dignity. Their cousin at length arrived (*giungere*). Has he arrived at last? She pricked her finger (*transl.* herself) with the needle (*ago*, m.). The carabinieri (*policeman*) added (*soggiungere*): "I shall take care (*aver cura*) that the thieves are soon discovered and arrested." As soon as I learned of her arrival, I hastened (*correre*) to (*ad*) embrace her. The letter here enclosed (*acchiudere*) is to be (shall be) forwarded (*rimettere*) to its address (*indirizzo*, m.) with (in) all speed. His words puzzled (*confondere*) me completely (*affatto*). Did you like the book (*transl.* Has the book pleased you) which I have sent you? His arrival interrupted our game. The unhappy [man] burst (*prorompere*) into tears. The slave (*Lo schiavo*), who has broken his chains (*la catena*), is much to be feared (*transl.* to [*da*] fear). Nobody has attended our examinations (*esame*, Dat. Pl.). I could not do what she desired me [to do] (*da me*). Napoleon was born at Ajaccio and died at (*a*) St. Helena. Has not the heat (*il caldo*) of these days injured (*al*) the wine? Did it rain yesterday? These two brothers always lived in (good) harmony (*di buon accordo*). A good tree produces (*produrre*) good fruits. I have translated my exercise.

Dialogo.

- | | |
|---|---|
| Perchè pianse la povera donna? | Perchè le hanno detto che sua figlia morrà certamente. |
| È Ella persuasa di quel che dice? | Son convinto di ciò come della mia propria esistenza. |
| Le piacque la storiella ch'io le lessi ieri? | Mi è proprio (<i>indeed</i>) piaciuta assai. |
| Riconobbe (Ella) Sua cugina? | No, non l'ho più riconosciuta. |
| Di che materia (<i>stuff</i>) è questo vaso? | Questo vaso è di terra cotta. |
| Scelga uno di questi garofani! | Sceglierò un garofano bianco. |
| Ho perduto il mio portamonete nel vostro giardino; non l'avete trovato? | Sì, l'ho trovato sulla panca (<i>bench</i>) dove (Ella) era assisa. |
| Hai corretto la mia traduzione? | L'ho percorsa, ma non l'ho ancora corretta. |
| Che novella hanno letto i ragazzi? | Lessero una novella del Gozzi. |
| Dove ha messo il mio temperino? | Lo misi sulla stufa, acciocchè Ella lo veda, quando ne ha bisogno. |
| Non mi ha (Ella) promesso di venire a trovarmi? | Sì, lo promisi, e manterrò anche la mia parola. |

- Non mi affligga tutto il giorno coi suoi rimproveri (*reproaches*)?
- Come fu (Ella) accolta dal principe?
- Conducétemi alla piazza del mercato!
- Non si sentì (Ella) commossa alle parole di quella povera donna?
- Quando è giunto il mio tutore (*tutor*)?
- La prego di chiudere l'uscio.
- Che cosa le rispose il prigioniero (*prisoner*)?
- Perchè non soccorre (Ella) questo misero (*unhappy man*)?
- Dove nacque Guttenberg, l'inventore della stampa (*art of printing*)?
- Quando fu scoperta l'America?
- Questi rimproveri sono giustissimi; (Ella) non sa quanto la povera Sua madre sia afflitta per la Sua condotta.
- Mi accolse con tale cordialità (*cordiality*) che mi tolse subito ogni soggezione (*constraint*).
- Va bene; sarà servito.
- Sì, il suo racconto (*story*) mi commosse fino alle lagrime.
- Giunse ieri alle due pomeridiane (*in the afternoon*).
- Lo chiusi già due volte, ma non resta chiuso; mi pare che la serratura (*lock*) sia rotta.
- Tacque e non diede più risposta.
- È stato soccorso da tutti.
- Nacque a Magonza, dove gli fu eretto un monumento.
- Fu scoperta nel 1492.

Reading Exercise.

From "*Le mie prigioni*"

by

Silvio Pellico.

Il venerdì, 13 Ottobre 1820, fui arrestato a Milano e condotto a Santa Margherita. Erano le tre pomeridiane. Mi si fece un lungo interrogatorio per tutto quel giorno e per altri ancora. Ma di ciò non dirò nulla. Simile ad un amante maltrattato dalla sua bella, e dignitosamente risoluto di tenerle il broncio, lascio la politica ove ella sta e parlo d'altro.

Alle nove della sera di quel povero venerdì l'attuario mi consegnò al custode, e questi, condottomi nella stanza a me destinata, si fece da me rimettere con gentile invito, per restituermeli a tempo debito, orologio, danaro ed ogni altra cosa ch'io avessi in tasca, e m'augurò rispettosamente la buona notte.

«Fermatevi, caro voi», gli dissi; «oggi non ho pranzato; fatemi portare qualche cosa!»

«Subito; la locanda è qui vicina, e sentirà, Signore, che buon vino!»

«Vino, — non ne bevo.»

A questa risposta, il signor Angiolino mi guardò spaventato, e sperando ch'io scherzassi. I custodi di carceri che tengono béttolà inorridiscono d'un prigioniero astémio.

«Non ne bevo, davvero!»

«M'incresce per Lei; patirà al doppio la solitùdine!»

E vedendo ch'io non mutava proposito, uscì; ed in meno di mezz'ora ebbi il pranzo. Mangiai pochi bocconi, tracannai un bicchier d'acqua e fui lasciato solo.

Vocabulary.

<i>Interrogatório</i>	examination	<i>pranzàre</i>	to dine
<i>m.</i>		<i>fàtemi portàre</i>	order up for me
<i>per</i>	during	<i>la locànda</i>	the tavern
<i>simile</i>	the like, similar	<i>sentìre</i>	to feel (<i>here</i> : to see)
<i>dignitóso, -a</i>	dignified	<i>guardàre</i>	to look at
<i>dignitosaménte</i>	firmly	<i>spaventàre</i>	to frighten
<i>adv.</i>		<i>scherzàre</i>	to jest, joke
<i>tenér bróncio</i>	to sulk	<i>il and la càr-cere, Pl. le carceri</i>	the jail, prison
<i>póvero</i>	poor; <i>here</i> : unfortunate, unlucky	<i>m'incresce (for mi rincresce)</i>	I am sorry
<i>attúario m.</i>	clerk	<i>al dóppio</i>	doubly
<i>consegnàre</i>	to hand over	<i>mutàre</i>	to change, to alter
<i>custóde m.</i>	the gaoler	<i>il boccone</i>	the bit, morsel, mouthful
<i>condóttomi = dopo aver-mi condóto</i>	after having conducted me	<i>tenér béttolà</i>	to keep a tavern
<i>destináre</i>	to destine	<i>astémio adj.</i>	one who does not drink wine; abstemious, teetotaler
<i>rimèttre</i>	to hand over	<i>patìre</i>	to suffer
<i>gentile</i>	polite	<i>la solitùdine</i>	the solitude
<i>invito m.</i>	request	<i>il propósito</i>	the mind
<i>restituìre</i>	to restore, to give back again	<i>tracannàre</i>	to gulp.
<i>a tempo débito</i>	in due time		
<i>orológio m.</i>	watch		
<i>auguràre</i>	to wish		
<i>rispettóso</i>	respectfully		
<i>fermàrsi</i>	to stop, to stay		
<i>caro voi</i>	(my) good man		

Dialogo.

Quando fu arrestato Silvio Pellico?

Dove fu egli condotto?

Non dice egli il motivo del suo arresto?

Che gli chiese il custode al quale era stato consegnato?

Fu poi lasciato solo?

Che gli domandò Silvio Pellico?
 Gli portò allora il suo pranzo?
 Comandò del vino?
 Che significa la voce «astemio»?
 Che gli disse il custode?

Thirty-eighth Lesson.

Defective Verbs.

Verbs wanting some tenses or persons are called "Defective Verbs". The following are a few among the least obsolete, but it should be noticed that of all these only *adire*, *circuire*, *solere* and in special expressions, *cale* and *arroggi* are really in common use:

Algere to freeze. Past def. *io alsi*, *egli alse*. Pres. part. *al-gente*.

Arrógere to add, to adjoin. Pres. *arróge*. Past def. (*arrósi*, *arrósè*, *arrósero*). Gerund. *arrogéndo*. P. p. (*arróso*). Imperative *arroggi*.

Calére to matter: to be important. Pres. *mi cále*. Imperf. *mi caleva*. Past def. *mi calse*. Fut. *mi (carrà, calerà)*. Cond. (*mi carrèbbe, calerèbbe*). Pres. Subj. *che mi calga* (*che mi cáglia*). Imperf. Subj. *che mi calésse*. P. p. *caluto*. (The comp. tenses with *éssere*.)

Cápere to hold. Pres. *cápe*. Subj. *cáppia*. (The verb is obsolete; in its stead *capire* is used.)

Cólere to worship. Has but *colo* and *cole*.

Gire to go, to walk. Pres. Ind. *gite* you go. Imperf. *givo*, *givi*, *giva (gta)*, *givámo*, *giváte*, *givano (gtano)*. Past def. *gisti* thou wentest; *gì (gto)* he went; *gtmmo*, *giste*, *gtrono*. Fut. *girò* — *girà*, *girémo*, *giréte*, *giránno*. Imperat. *gíte* go (you). Condit. *giréi*. Imperf. Subj. *ch'io gtssi*, *tu gissi*, *egli gtssse*, *gtssimo*, *gtste*, *gtssero*. P. p. *gíto*.

Ire to go. Pres. and Imperat. *íte* (you) go. Imperf. *iva* he went; *ivano* they went. Fut. *irémo* we shall go; *iréte*, *iránno*. P, p. *ító* gone.

Among its derivatives *adire* to enter a plea in court (a legal term), *circuire* to circumvent, to surround, and *contraire* to oppose (archaic and obsolete) are conjugated like *ire*. The others form the Pres. in *-isco*, as: *ambire* to solicit, *ambisco*, etc. *Perire* to perish, has *pero* and *perisco*. Of the poetical *redire* to go back, only the 3rd Sing. and Plur. Pret. *redì*,

redirono are sometimes used; the other forms are taken from *riédere*.

Lícere to be allowed (Infinit. out of use). Pres. *lice* or *lece* it is allowed. P. p. *lícito* and *lécito* allowed, and *illécito* forbidden.

Riédere to go back. Pres. *riédo*, *riédi*, *riéde*. Pres. Subj. *riéda* that he (she) go back; *riédano* that they go back.

Sérpere to wind. Pres. *serpo*, *-i*, *-e*; *serpono*. Subj. *serpa*, *-a*, *-a*; *serpiamo*, *serpano*. Imperf. *serpéva*, etc., *serpévano*. Gerund. *serpéndo* (usually *serpeggiare* is used instead of *sérpere*).

Solere to use, to be accustomed. Pres. *soglio*, *subli*, *suble*, *sogliamo*, *soléte*, *sogliono*. Imperf. *soléva*. Pres. Subj. *ch'io soglia*, etc.; *sogliamo*, *sogliáte*, *sogliono*. Imperf. Cong. *soléssi*. P. p. *sólito*. Gerund. *soléndo*.

N.B.—The compound tenses (with *essere*) are preferred to the simple, as: *io era sólito* I was wont.

Observation. Poetical forms are:

<i>Ange</i> it oppresses	<i>pave</i> it fears
<i>late</i> it is hidden	<i>repe</i> it creeps
<i>miserére</i> pity me!	<i>sile</i> it is silent
<i>molce</i> it mitigates	<i>tepe</i> it is tepid

and the poet. adj. *oso* (lat. *ausus*) daring, which is used with *essere*, as: *era oso* he dared.

Remark.—All other verbs of which some forms are wanting, will be found in the Alphabetical List, pp. 183—196.

Reading Exercise.

Continuation of “*Le mie prigioni*”

La stanza era a pian terreno, e metteva sul cortile. Carceri di qua, carceri di là; carceri di sopra, carceri dirimpetto. M'appoggiai alla finestra, e stetti qualche tempo ad ascoltare l'andare e venire dei carcerieri ed il frenetico canto di parecchi dei rinchiusi.

Pensava: — Un secolo fa, questo era un monastero; avrebbero mai le sante e penitenti vergini che lo abitavano immaginato che le loro celle suonerebbero oggi, non più di femminei gemiti e d'inni devoti, ma di bestemmie e di canzoni invereconde, e che conterebbero uomini d'ogni fatta e per lo più destinati agli ergastoli o alle forche? E fra un secolo, chi respirerà in queste celle? Oh fugacità del tempo! oh mobilità perpetua delle cose! Può chi vi considera affliggersi, se fortuna cessò di sorridergli, se vien sepolto in prigione, se gli si mi-

naccia il patibolo? Ieri io era uno de' più felici mortali del mondo; oggi non ho più alcuna delle dolcezze che confortavano la mia vita: non più libertà, non più consorzio d'amici, non più speranze! No; il lusingarsi sarebbe follia. Di qui non uscirò se non per essere gettato ne' più orribili covili o consegnato al carnefice. Ebbene, il giorno dopo la mia morte sarà come s'io fossi spirato in un palazzo e portato alla sepoltura co' più grandi onori.

Così il riflettere alla fugacità del tempo mi invigoriva l'animo. Ma mi ricorsero alla mente il padre, la madre, due fratelli, due sorelle, un'altra famiglia ch'io amava quasi fosse la mia; ed i ragionamenti filosofici nulla più valsero. M'intenerii, e piansi come un fanciullo.

Vocabulary.

<i>A pian terréno</i>	on the ground-floor	<i>le fórche</i>	the gallows
<i>mettere su</i>	(of a window), to look upon	<i>respiráre</i>	to breathe
<i>dirimpétto</i>	opposite	<i>fugacità</i>	flight
<i>appoggiáre</i>	to lean; to rest upon	<i>sepólto</i>	buried
<i>ascoltáre</i>	to listen	<i>minacciáre</i>	to threaten
<i>l'andáre e venire</i>	going to and fro	<i>il patibolo</i>	the gallows
<i>monastéro</i>	convent	<i>dolcézza</i>	sweetness, sweet thing
<i>gémito</i>	groan, lament	<i>confortáre</i>	to comfort; to embellish
<i>ínno</i>	hymn, song	<i>consórzio</i>	society
<i>bestémnia</i>	blasphemy; curse	<i>lusingáre</i>	to flatter
<i>invèrecondo</i>	irreverent; shameless	<i>non — se non</i>	only
<i>conténere</i>	to contain	<i>covile</i>	prison, dungeon
<i>d'ógni fátta</i>	of all kinds	<i>carnefice</i>	hangman
<i>ergástolo</i>	penitentiary	<i>spiráre</i>	to die
		<i>sepoltúra</i>	grave
		<i>invigorire</i>	to strengthen
		<i>ricórrere alla ménte</i>	to think of, to remember.

Dialogo.

Dove era la stanza di Silvio Pellico?

Che cosa vide, quando egli s'appoggiò alla finestra?

Quali erano i suoi pensieri allora?

Aveva egli speranza di uscire fra poco da quella prigione?

Chi erano stati gli abitanti della prigione di Santa Margherita un secolo prima?

E chi abitava allora le celle del monastero?

Non aveva Silvio più genitori, nè parenti nè amici?

Si sentì consolato da queste riflessioni?

Alphabetical List of the Irregular Verbs.

(All compounds and derivatives are excluded, except those that deviate in some forms from the simple verb, or the simple verb of which is now obsolete. Verbs marked with one asterisk * are not used in familiar language; those marked with a double asterisk ** are obsolete or exclusively poetical.)

	Pres.	Past. def.	Fut.	P. p.
* <i>Accedere</i> to draw near	reg.	<i>accedei</i> (<i>accedetti</i> , <i>accessi</i>)	reg.	reg.
<i>accendere</i> to light.	<i>accendo</i>	<i>accesi</i>	<i>accenderò</i>	<i>acceso</i> .
<i>accórger(si)</i> to perceive	(<i>m'</i>) <i>accor-</i> <i>go</i>	(<i>m'</i>) <i>ac-</i> <i>corsi</i>	(<i>m'</i>) <i>accor-</i> <i>gerò</i>	<i>accorto</i> .
<i>accórrere</i> to run to, see <i>córrere</i> .				
<i>accréscere</i> to augment, - see <i>créscere</i> .				
<i>addurre</i> to bring	<i>adduco</i>	<i>addussi</i>	<i>addurrò</i>	<i>addotto</i> .
<i>affiggere</i> to affix, see <i>figgere</i>				
<i>affliggere</i> to afflict	<i>affliggo</i>	<i>afflissi</i>	<i>affliggerò</i>	<i>afflitto</i> .
<i>aggiungere</i> to add, see <i>giungere</i> .				
** <i>álgere</i> to freeze; see p. 180.	.	<i>alsi</i> (only 1st, 2nd, 3rd p. Sing.)		Pr. p. (<i>al-</i> <i>gente</i>).
<i>alludere</i> to allude	<i>alludo</i>	<i>allusi</i>	<i>alluderò</i>	<i>alluso</i> .
<i>ammétere</i> to admit, see <i>métere</i> .				
** <i>ancidere</i> ¹ to kill, see <i>uccidere</i> .				
<i>andare</i> to go	<i>vado</i>	<i>andai</i>	<i>andrò</i>	<i>andato</i> .
** <i>ángere</i> to torment; see p. 181.	<i>ange</i> (3rd Sing.)	—		
<i>annétere</i> to annex	<i>annetto</i>	<i>annessi</i>	<i>annetterò</i>	<i>annesso</i> .
<i>apparire</i> to appear	<i>apparisco</i>	<i>apparvi</i> (-ii)	<i>apparirò</i>	<i>apparito</i> (<i>apparso</i>).
<i>appartenere</i> to belong, see <i>tenere</i> .				
<i>appendere</i> to suspend	<i>appendo</i>	<i>appesi</i>	<i>appenderrò</i>	<i>appeso</i> .
<i>applaudire</i> (<i>applaudere</i>)	<i>applau-</i>	<i>applaudii</i>	<i>applau-</i>	<i>applaudi-</i>
— to applaud	<i>disco</i> (<i>ap-</i> <i>plaudo</i>)	(<i>applausi</i>)	<i>dirò</i>	<i>to</i> .

¹ Very seldom used. Quite unknown in Northern Italy.

	Pres.	Past. def.	Fut.	P. p.
<i>appréndere</i> to learn, see <i>prendere</i> .				
<i>aprire</i> to open	<i>apro</i>	<i>aprii</i> (-ersi)	<i>aprirò</i>	<i>aperto</i> .
<i>ardere</i> to burn	<i>ardo</i>	<i>arsi</i>	<i>arderò</i>	<i>arso</i> .
* <i>arrógere</i> to add, see p. 180.				
* <i>ascéndere</i> to ascend, see <i>scéndere</i>				
* <i>ascóndere</i> to hide, see <i>nascóndere</i> .				
* <i>aspérgere</i> to sprinkle, see <i>spérgere</i>				
<i>assalire</i> to attack, see <i>salire</i> .				
* <i>assider</i> (<i>si</i>) to sit down	(<i>m'</i>) <i>assiedo</i>	(<i>m'</i>) <i>assisi</i>	(<i>m'</i>) <i>assiederò</i>	<i>assiso</i> .
<i>assistere</i> to assist, reg. exc.				<i>assistito</i> .
<i>assolvere</i> to absolve, reg. exc.				<i>assolto</i> .
<i>assumere</i> to assume	<i>assumo</i>	<i>assunsi</i> (-mei, -metti)	<i>assumerò</i>	<i>assunto</i> .
<i>astringere</i> to compel, to tighten, see <i>stringere</i> .				
<i>attendere</i> to expect	<i>attendo</i>	<i>attesi</i>	<i>attenderò</i>	<i>atteso</i> .
* <i>attingere</i> to reach, see <i>tingere</i> .				
** <i>avellere</i> to draw out		<i>avulsi</i>	(Petrarca Son. 314).	
<i>avére</i> to have	<i>ho</i>	<i>eppi</i>	<i>avrò</i>	<i>avuto</i> .
<i>Benedire</i> to bless, see <i>maledire</i> .				
<i>bévere</i> (<i>bere</i>) to drink	<i>bevo</i> (<i>beo</i>)	<i>bevvi</i> (<i>be- vei, -etti</i>)	<i>beverò</i> (<i>berrò</i>)	<i>bevuto</i> (<i>beuto</i>).
<i>Cadére</i> to fall	<i>cado</i> (<i>cag- gio</i>)	<i>caddi</i> (<i>ca- dei, -etti</i>)	<i>caderò</i> (<i>cadrò</i>)	<i>caduto</i> .
** <i>calére</i> to care, see p. 180.				
** <i>cápere</i> to hold, see p. 180.				
<i>cédere</i> to yield	<i>cedo</i>	<i>cedei, -etti</i> (<i>cessi</i>)	<i>cederò</i>	<i>ceduto</i> (<i>cesso</i>).
<i>chiedere</i> to ask	<i>chiedo</i> (<i>chieggo</i>)	<i>chiesi</i> (<i>chiedei</i>)	<i>chiederò</i>	<i>chiesto</i> .
<i>chiudere</i> to shut	<i>chiudo</i>	<i>chiusi</i>	<i>chiuderò</i>	<i>chiuso</i> .
<i>cingere</i> (<i>cignere</i>) to gird	<i>cingo</i> (<i>ci- gno</i>)	<i>cinsi</i>	<i>cingerò</i> (<i>cignerò</i>)	<i>cinto</i> .
<i>circoncidere</i> to circum- cise, see <i>incidere</i> .				
(<i>circonflettere</i>) to bend, has only				<i>circonflesso</i> .
<i>cógliere</i> (<i>córre</i>) to ga- ther, see <i>sciógliere</i> .				

	Pres.	Past def.	Fut.	P. p.
** <i>cólere</i> to worship, see p. 180.				
*(<i>collidere</i>) to strike against, see <i>elidere</i> .				
** <i>collúdere</i> to conspire (in a fraud), see <i>ludere</i> .				
<i>comméttere</i> to commit, see <i>méttere</i> .				
<i>commuovere</i> to move, see <i>muovere</i> .				
<i>comparire</i> to appear	<i>compari-</i> <i>sco</i>	<i>comparvi</i> (<i>comparii</i>)	<i>comparirò</i> (-arso, -aruto).	<i>comparito</i>
<i>compiere</i> (<i>compire</i>) to accomplish	<i>compisco</i> (<i>compio</i>)	<i>compìi</i> (<i>compiei</i>)	<i>compirò</i> (<i>compierò</i>)	<i>compito</i> . ¹ (<i>compiuto</i>).
<i>compréndere</i> to understand, see <i>prendere</i> .				
<i>comprimere</i> to compress	<i>comprimo</i>	<i>compressi</i>	<i>compri-</i> <i>merò</i>	<i>compresso</i> .
<i>concedere</i> to concede, see <i>cédere</i> .				
<i>concepire</i> to conceive	<i>concepisco</i> 3rd Sg. Pl. (<i>concepe</i>) (<i>concepono</i>)	<i>concepìi</i>	<i>concepirò</i>	<i>concepito</i> (<i>concepito</i>) (<i>concetto</i>).
<i>concernere</i> to concern, see <i>scernere</i> .				
<i>conchiudere</i> (<i>concludere</i>) to conclude, see <i>chiudere</i> .				
<i>concorrere</i> to concur, see <i>córrere</i> .				
<i>condurre</i> to lead, see <i>addurre</i> .				
** <i>conficere</i> to consecrate	—	<i>confeci</i>		<i>confetto</i> .
<i>configgere</i> to nail (<i>conficcare</i>), see <i>figgere</i> ;	.	.	.	<i>confitto</i> .
<i>confondere</i> to confuse, see <i>fondere</i> .				
<i>congiungere</i> to join, see <i>giungere</i> .				
<i>connettere</i> to connect, see <i>néttere</i> .				
<i>conoscere</i> to know	<i>conosco</i>	<i>conobbi</i> (<i>conoscei, -etti</i>)	<i>conoscerò</i>	<i>conosciuto</i> .
* <i>conquidere</i> to conquer	.	.	.	<i>conquistò</i> .
* <i>consumere</i> (<i>consumare</i>) to consume	—	<i>consunsi</i> (-se, -scro)	—	<i>consunto</i> .
* <i>contéssere</i> to weave together; to join, see <i>tessere</i> , exc.: <i>contesto</i> .				

¹ *Cómpito* m., task.

	Pres.	Past def.	Fut.	P. p.
<i>contradire</i> (- <i>dire</i>) to contradict, see <i>dire</i> .				
<i>contrarre</i> to contract, see <i>trarre</i> .				
* <i>convertere</i> to convert	<i>converto</i>	<i>conversi</i>	<i>converterò</i>	<i>converso</i> .
N.B. — <i>Convertire</i> is regul. (Pres. -o and <i>isco</i>).				
<i>coprire</i> to cover, see <i>aprire</i> .				
<i>corrèggere</i> to correct, see <i>règgere</i> .				
<i>córrere</i> to run	<i>corro</i>	<i>corsi</i>	<i>correrò</i> (<i>corrò</i>)	
<i>corródere</i> to corrode, see <i>rodere</i> .				
<i>corrómpere</i> to corrupt, to bribe, see <i>rómpere</i> .				
<i>costringere</i> to force, to compel, see <i>stringere</i> .				
<i>costruire</i> to construct	<i>costruisco</i>	<i>costrussi</i> (<i>costruii</i>)	<i>costruirò</i>	<i>costrutto</i> (<i>costruito</i>).
<i>créscere</i> to grow	<i>cresco</i>	<i>crebbi</i>	<i>crescerò</i>	<i>cresciuto</i> .
<i>crocifiggere</i> to crucify, see <i>figgere</i> .				
<i>cuocere</i> to cook	<i>cuocio</i> (<i>cuoco</i>)	<i>cossi</i> (<i>cocei, cocqui</i>)	<i>cocerò</i>	<i>cotto</i> .
<i>Dare</i> to give	<i>do</i>	<i>diedi</i>	<i>darò</i>	<i>dato</i> .
<i>decidere</i> to decide	<i>decido</i>	<i>decisi</i>	<i>deciderò</i>	<i>deciso</i> .
<i>decréscere</i> to decrease, see <i>crescere</i> .				
<i>dedurre</i> to deduct, see <i>addurre</i> .				
<i>deludere</i> to delude, see <i>alludere</i> .				
<i>deprimere</i> to depress, see <i>comprimere</i> .				
<i>desistere</i> to desist, see <i>assistere</i> .				
<i>desumere</i> to assume, to conclude, see <i>asumere</i> .				
<i>detrarre</i> to detract, see <i>trarre</i> .				
** <i>detrudere</i> to intrude, see <i>intrudere</i> .				
<i>difendere</i> to defend	<i>difendo</i>	<i>difesi</i>	<i>difenderò</i>	<i>difeso</i> .
<i>diffondere</i> to diffuse, see <i>fondere</i> .				
<i>dimettere</i> to dismiss, to pardon, see <i>mettere</i> .				
<i>dipingere</i> to paint, to depict, see <i>pingere</i> .				

	Pres.	Past def.	Fut.	P. p.
<i>dire</i> to say, to tell	<i>dico</i>	<i>dissi</i>	<i>dirò</i>	<i>detto.</i>
<i>dirigere</i> to direct	<i>dirigo</i>	<i>diressi</i>	<i>dirigerò</i>	<i>diretto.</i>
* <i>diròmpere</i> to break out, see <i>ròmpere</i> .				
<i>discèndere</i> to descend, see <i>scèndere</i> .				
<i>discèrnere</i> to discern, see <i>scèrnere</i> .				
<i>discòrrere</i> to run through, to speak, see <i>còrrere</i> .				
<i>discùtere</i> to discuss	<i>discuto</i>	<i>discussi</i>	<i>discuterò</i>	<i>discusso.</i>
<i>disgiùgnere</i> to disjoin, see <i>giùgnere</i> .				
* <i>dispérgere</i> to disperse, see <i>spérgere</i> .				
<i>distinguere</i> to distinguish	<i>distinguo</i>	<i>distinsi</i> (<i>distinguei</i> , -etti)	<i>distinguerò</i>	<i>distinto.</i>
* <i>distòrcere</i> to run through, see <i>tòrcere</i> .				
<i>distrùggere</i> to destroy, see <i>strùggere</i> .				
* <i>divèllere</i> to root up, see <i>svèllere</i> .				
<i>dividere</i> to divide	<i>divido</i>	<i>divisi</i>	<i>dividerò</i>	<i>diviso.</i>
<i>dolere</i> to ache; to be sorry	<i>dolgo</i> (<i>do-</i> <i>glio</i>)	<i>dolsi</i>	<i>dorrò</i> (<i>do-</i> <i>lerò</i>)	<i>doluto.</i>
<i>dovère</i> to be obliged; to owe	<i>debbo</i> (<i>de-</i> <i>vo, deggio</i>)	<i>dovei</i> (-etti)	<i>dovrò</i>	<i>dovuto.</i>
<i>Eccèdere</i> to exceed, see <i>cedere</i> .				
<i>elèggere</i> to elect, see <i>lèggere</i> .				
<i>elidere</i> to drop a letter	<i>elido</i>	<i>elisi</i>	<i>elider</i>	<i>eliso.</i>
<i>elùdere</i> to elude, see <i>allùdere</i> .				
<i>emérgere</i> to emerge, see <i>mérgere</i> .				
<i>empiere</i> . <i>empire</i> (-isco) to fill. The irregularity consists in the double forms to the Past def. <i>empi</i> and <i>empiè</i> ; and P. p. <i>empito</i> and <i>empiuto</i> ; see <i>compiere</i> .				
* <i>emùlgere</i> to soften	<i>emulgo</i>	<i>emulsi</i>	<i>emulgerò</i>	<i>emulso.</i>
<i>erigere</i> (<i>érgere</i>) to erect	<i>erigo</i> (<i>ergo</i>)	<i>eressi</i> (<i>ersi</i>)	<i>erigerò</i> (<i>ergerò</i>)	<i>eretto</i> (<i>erta</i> , Subst.).

	Pres.	Past def.	Fut.	P. p.
<i>esaurire</i> to exhaust	<i>esaurisco</i>	<i>esaurii</i>	<i>esaurirò</i>	<i>esaurito</i> (<i>esausto</i>).
<i>escludere</i> to exclude	<i>escludo</i>	<i>esclusi</i>	<i>escluderò</i>	<i>escluso</i> .
<i>esigere</i> to want	<i>esigo</i>	<i>esigei(-etti)</i>	<i>esigerò</i>	<i>esatto</i> .
<i>esistere</i> to exist	<i>esisto</i>	<i>esistei(-etti)</i>	<i>esisterò</i>	<i>esistito</i> .
<i>espellere</i> to expel	<i>espello</i>	<i>espulsi</i>	<i>espellerò</i>	<i>espulso</i> .
<i>esprimere</i> to express	<i>esprimo</i>	<i>espressi</i>	<i>esprimerò</i>	<i>espresso</i> .
<i>essere</i> to be	<i>sono</i>	<i>fui</i>	<i>sarò</i>	<i>stato</i> .
<i>estinguere</i> to extinguish	<i>estinguo</i>	<i>estinsi</i>	<i>estinguerò</i>	<i>estinto</i> .
**estollere (<i>estogliere</i>) to extol, see <i>togliere</i> .				
<i>evadere</i> to escape	<i>evado</i>	<i>evasi</i>	<i>evaderò</i>	<i>eraso</i> .
<i>Fare</i> to do	<i>fo</i> (<i>faccio</i>)	<i>feci</i>	<i>farò</i>	<i>fatto</i> .
<i>fendere</i> to split; to divide ¹	<i>fendo</i>	<i>fendei</i> (<i>fessi</i>)	<i>fenderò</i>	<i>fenduto</i> . (<i>fesso</i>).
<i>ferire</i> to wound; the obsolete poet. forms: <i>fere</i> (<i>fiede</i>) = <i>ferisce</i> , <i>fièdono</i> = <i>feriscono</i> ; <i>fera</i> = <i>ferisca</i> , <i>férano</i> = <i>feriscano</i> , and <i>feruto</i> = <i>ferito</i> .				
<i>figgere</i> to fix	<i>figgo</i>	<i>fissi</i>	<i>figgerò</i>	<i>fitto</i> (<i>fiso</i> and <i>fisso</i> , adj.).
N.B.—All the compounds, except: <i>sconfiggere</i> to beat (the enemy) which has <i>sconfitto</i> , form the P. p. in <i>-isco</i> .				
<i> fingere</i> to feign	<i>tingo</i>	<i>finsi</i>	<i>fingerò</i>	<i>finto</i> .
*flettere to yield	<i>fletto</i>	<i>flessi</i>	<i>fletterò</i>	<i>flesso</i> .
<i>fondere</i> to cast, to melt	<i>fondo</i>	<i>fusi</i> (<i>fon- dei</i>)	<i>fonderò</i>	<i>fuso</i> .
*frangere to break	<i>frango</i> (<i>fragno</i>)	<i>fransi</i>	<i>frangerò</i>	<i>franto</i> .
<i>frémere</i> to tremble, is only irreg. in certain double forms taken from <i>fremire</i> . **				
<i>friggere</i> to fry	(<i>friggo</i>)	(<i>frissi</i>)	<i>friggerò</i>	<i>fritto</i> .
**fulgere to shine	<i>fulgo</i>	<i>fulsi</i>	<i>fulgerò</i>	
<i>Gémere</i> to sigh, groan, has some double forms from <i>gemire</i> . **				
<i>genuflettere</i> to kneel	—	(<i>genuflessi</i>)	—	<i>genuflesso</i> .
<i>giacere</i> to lie	<i>gia(c)cio</i>	<i>giacqui</i>	<i>giacerò</i>	<i>giaciuto</i> .
<i>gioire</i> to rejoice, is reg., but the Gerund <i>gioendo</i> for <i>gioiando</i> is also met with.				

¹ This verb is generally regular.

	Pres.	Past def.	Fut.	P. p.
**gire to go, see p. 180.				
<i>giungere</i> (<i>giugnere</i>) to join, to arrive	<i>giungo</i> (<i>giugno</i>)	<i>giunsi</i>	<i>giungerò</i> (<i>giugnerò</i>)	<i>giunto</i> .
<i>Immergere</i> to immerse, see <i>mergere</i> .				
*impellere to force, see <i>espellere</i> .				
<i>impendere</i> to impend	<i>impendo</i>	<i>impensi</i>	—	<i>impeso</i> (<i>impenduto</i>).
<i>imprèndere</i> to undertake, see <i>apprendere</i> .				
<i>imprimere</i> to print, to impress	<i>imprimo</i>	<i>impressi</i>	<i>imprimerò</i>	<i>impresso</i> .
*incèndere to incense, see <i>accèndere</i> .				
<i>incidere</i> to engrave	<i>incido</i>	<i>incisi</i>	<i>inciderò</i>	<i>inciso</i> .
<i>inchiudere</i> (<i>inclùdere</i>) to include, see <i>chiudere</i> .				
<i>incrèscere</i> to be sorry, see <i>crèscere</i> .				
<i>incùtere</i> to cause (fear), see <i>scuòtere</i> .				
<i>indìre</i> to summon (a meeting), see <i>dire</i> .				
*indùlgere to indulge, see <i>emùlgere</i> .				
<i>indúrre</i> to induce, see <i>addúrre</i> .				
**inficere to infect	—	<i>infeci</i>		<i>infetto</i> .
<i>infiggere</i> , see <i>figgere</i>				<i>infisso</i> .
<i>infiggere</i> to inflict, see <i>affliggere</i> .				
*infléttere to bend, regular, except . . .				
<i>influire</i> (<i>inflùere</i>) to influence	<i>influisco</i> (<i>inflúo</i>)	<i>influii</i> (<i>influssi</i>)	<i>influirò</i>	<i>inflesso</i> . <i>influito</i> (<i>influsso</i>).
<i>infrangere</i> to infract, see <i>frangere</i> .				
*infringere to infringe, see <i>cingere</i> .				
<i>insistere</i> to insist, see <i>assistere</i> .				
<i>insórgere</i> , <i>insúrgerè</i> to excite a revolt, see <i>sórgere</i> .				
<i>intercédere</i> to intercede, see <i>cédere</i> .				
<i>intingere</i> to dip, see <i>tingere</i> .				
<i>intridere</i> to knead	<i>intrido</i>	<i>intrisi</i>	<i>intriderò</i>	<i>intriso</i> (<i>intrito</i>).

	Pres.	Past. def.	Fut.	P. p.
<i>intrudere</i> to intrude	<i>intrudo</i>	<i>intrusi</i>	<i>intruderò</i>	<i>intruso.</i>
<i>invadere</i> to invade	<i>invado</i>	<i>invasi</i>	<i>invaderò</i>	<i>invaso.</i>
<i>*ire</i> to go, see p. 180.				
<i>istruire</i> to instruct, see <i>costruire</i> .				
<i>*Ledere</i> to hurt	—	<i>lesi</i>	—	<i>leso.</i>
<i>leggere</i> to read	<i>leggo</i>	<i>lessi</i>	<i>leggerò</i>	<i>letto.</i>
<i>licere</i> to be permitted, see p. 181.				
<i>*lucere</i> to shine	<i>luco</i>	<i>lussi</i>	<i>lucerrò</i>	—
<i>Maledire</i> to curse, see <i>dire</i> . Pres. also <i>maledisco</i> . Impf. <i>malediva</i> .				
<i>*mergere</i> to submerge, only used in the Pret. <i>mersi</i> ; the comp., <i>immergere</i> , <i>emergere</i> , <i>sommergere</i> , are complete.				
<i>mettere</i> to put	<i>metto</i>	<i>misi</i> (<i>met- tei, messi</i>)	<i>metterò</i>	<i>messo.</i>
<i>mordere</i> to bite	<i>mordo</i>	<i>morsi</i> (- <i>dei, morderò -detti</i>)	<i>morderò</i>	<i>morso.</i>
<i>morire</i> to die	<i>muoio</i> (<i>muoro</i>)	<i>morii</i>	<i>morirò</i>	<i>morto.</i>
<i>mungere</i> (<i>mugnere</i>) to milk	<i>mungo</i> (<i>mugno</i>)	<i>munsi</i>	<i>mungerò</i> (<i>mugnerò</i>)	<i>munto.</i>
<i>muovere</i> to move	<i>muovo</i>	<i>muossi</i>	<i>muoverò</i>	<i>muosso.</i>
<i>Nascere</i> to be born	<i>nasco</i>	<i>nacqui</i>	<i>nascerrò</i>	<i>nato</i> (<i>na- sciuto</i>).
<i>nascondere</i> to hide	<i>nascondo</i>	<i>nascosi</i>	<i>nasconderò</i>	<i>nascosto</i> (<i>nascoso</i>).
<i>negligere</i> to neglect ¹	<i>negligo</i>	<i>neglessi</i>	<i>negligerò</i>	<i>neglittò.</i>
<i>**nettere</i> to join	<i>netto</i>	<i>nessi</i>	<i>netterò</i>	<i>nesso.</i>
<i>nuocere</i> to harm	<i>nuocio</i>	<i>nocqui</i> (<i>-cei</i>)	<i>nuocerò</i>	<i>nocciuto.</i>
<i>Occidere</i> to kill, see <i>uccidere</i> .				
<i>occorrere</i> to want, to occur, see <i>correre</i> .				
<i>offendere</i> to offend, see <i>ferire</i> .				
	<i>offro</i> (<i>offrisco</i>)	<i>offrii</i> (<i>offersi</i>) (<i>offerii</i>)	<i>offrirò</i> (<i>offerirò</i>)	<i>offerto.</i>
<i>opprimere</i> to oppress, see <i>comprimere</i> .				

¹ Some say *negligentare*, which is a vulgarism.

	Pres.	Past def.	Fut.	P. p.
**Pándere to manifest	<i>pando</i>	<i>pansi</i>	<i>panderò</i>	<i>panso</i>
parére to seem	<i>paio</i>	<i>parvi</i> (<i>parsi</i>)	<i>parrò</i> (<i>parerò</i>)	<i>paruto</i> (<i>parso</i>).
partire to leave, like <i>sentire</i> ; when mean- ing to divide, the Pres. is <i>partisco</i> .				
páscere to feed, to graze (of cattle etc.), regul. exc.P.p.(poet.) <i>pasto</i> .**				
percuotere to strike	<i>percuoto</i>	<i>percoossi</i> (3. <i>percusse</i>)*	<i>percuoterò</i>	<i>percoosso</i> .
pérdere to lose	<i>perdo</i>	<i>perdei</i> (<i>persi</i>)	<i>perderò</i>	<i>perduto</i> (<i>perso</i>).
perméttre to permit, see <i>méttre</i> .				
persistere to persist, see <i>assistere</i> .				
persuadére to persuade	<i>persuado</i>	<i>persuasi</i> (-adei)	<i>persuaderò</i>	<i>persuaso</i> .
piacére to be liked	<i>pia(c)cio</i>	<i>piacqui</i>	<i>piacerò</i>	<i>piaciuto</i> .
piángere (<i>piágnere</i>) to weep	<i>piango</i>	<i>piansi</i>	<i>piangerò</i>	<i>pianto</i> .
*píngere (<i>pígnere</i>) to paint	<i>pingo</i>	<i>pinsi</i>	<i>pingerò</i>	<i>pinto</i> .
pióvere to rain	<i>piove</i>	<i>piovve</i> (<i>piovè</i> , obsol. <i>piobbe</i>)	<i>pioverò</i>	<i>piovuto</i> .
pórgere to offer, to hand	<i>porgo</i>	<i>porsi</i>	<i>porgerò</i>	<i>porro</i> .
pórrre (<i>pónere</i>) to put	<i>pongo</i>	<i>posi</i>	<i>porrò</i> (<i>ponerò</i>)	<i>posto</i> .
possedére to possess, to own, see <i>sedere</i> .				
potére to be able	<i>posso</i>	<i>potei</i> (-etti)	<i>potrò</i>	<i>potuto</i> .
precedére to precede, see <i>cédere</i> .				
preclúdere to preclude, to hinder, see <i>chiú- dere</i> .				
predíre to predict, see <i>dire</i> .				
prefiggere to prefix, see <i>figgere</i> .				
prémere to press, to matter	<i>premo</i>	<i>premei</i>	<i>premerò</i>	<i>premuto</i> (<i>presso</i>).
préndere to take	<i>prendo</i>	<i>presi</i> (-ndei)	<i>prenderò</i>	<i>preso</i> .
presúmere to presume, see <i>assumere</i> .				
procédere to proceed, see <i>cédere</i> .				

	Pres.	Past def.	Fut.	P. p.
<i>propendere</i> to incline, regul. exc. P. p. (poet.) <i>propeso</i> .				
<i>prorompere</i> to burst forth, to break out, see <i>rompere</i> (<i>pro- penso</i>).				
<i>proteggere</i> to protect	<i>proteggerò</i>	<i>protessi</i> (-ggei)	<i>proteggerò</i>	<i>protetto</i> .
<i>pungere</i> (<i>pugnere</i>) to prick	<i>pungo</i>	<i>punsi</i>	<i>pungerò</i> (<i>pugnerò</i>)	<i>punto</i> .
<i>Radere</i> to shave, to erase, to scratch out	<i>rado</i>	<i>rasi</i> (<i>radei</i>)	<i>raderò</i>	<i>raso</i> .
<i>raggiungere</i> to over- take, see <i>giungere</i> .				

N.B.— All verbs beginning with *re* or *ri* which are not given here must be looked for among the corresponding simple verbs.

<i>ravvedersi</i> to change one's opinion, see <i>vedere</i> .				
<i>recidere</i> to cut off, see <i>incidere</i> .				
<i>redimere</i> to redeem	<i>redimo</i>	<i>redensi</i> (-dimei)	<i>redimerò</i>	<i>redento</i> .
<i>reggere</i> to govern, to hold	<i>reggo</i>	<i>ressi</i>	<i>reggerò</i>	<i>retto</i> .
<i>rendere</i> to render	<i>rendo</i>	<i>rendei, resi</i> (-etti)	<i>renderò</i>	<i>renduto</i> (<i>reso</i>).
* <i>repellere</i> to repel, see <i>espellere</i> .				
<i>reprimere</i> to repress	<i>reprimo</i>	<i>repressi</i> (<i>reprimei</i>)	<i>reprimerò</i>	<i>represso</i> .
<i>rescindere</i> to cut off	<i>rescindo</i>	<i>rescissi</i> (<i>rescindei</i>)	<i>rescinderò</i>	<i>resciso</i> .
<i>resistere</i> to resist, see <i>assistere</i> .				
** <i>retundere</i> to mode- rate, regul. except P. p. <i>retuso</i> .				
<i>ridere</i> to laugh	<i>rido</i>	<i>risi</i>	<i>riderò</i>	
<i>ridurre</i> to reduce, see <i>addurre</i> .				
<i>riedere, redire</i> to re- turn, has but Pr. Ind. <i>riedo</i> , -i, -e; <i>riédono</i> ; Pres. Subj. <i>rieda</i> , -a, -a, <i>riédano</i> ; Impf. <i>riedeva</i> , -i, -a, and <i>riedevano</i> .				

Alphabetical List of the Irregular Verbs.

	Pres.	Past def.	Fut.	P. p.
<i>riflettere</i> to reflect	<i>rifletto</i>	<i>riflettei</i> (<i>riflessi</i>)	<i>rifletterò</i>	<i>riflettuto</i> , <i>riflesso</i> (re- verberated).
<i>rifulgere</i> to sparkle, see <i>fulgere</i> (3rd Past def. poet. <i>rifulgè</i>).				
<i>rilucere</i> to shine,, see <i>lucere</i> ; Past def. <i>ri-</i> <i>lussi</i> (<i>rilucei</i>).				
<i>rimanere</i> to remain	<i>rimango</i>	<i>rimasi</i>	<i>rimarrò</i>	<i>rimasto</i> (<i>rimaso</i>).
<i>rincrescere</i> to regret (imperson.)	(<i>mi</i>) <i>rin-</i> <i>cresce</i>	<i>rincrebbe</i>	<i>rincres-</i> <i>cerò</i>	<i>rincres-</i> <i>ciuto</i> .
** <i>ripellere</i> to repel, see <i>espellere</i> .				
<i>risolvere</i> to resolve	<i>risolvo</i>	<i>risolvei</i> (<i>-etti</i>), <i>risolsi</i>	<i>risolverò</i>	<i>risolto</i> (<i>risoluto</i>).
<i>risorgere</i> to rise again	<i>risorgo</i>	<i>risorsi</i>	<i>risorgerò</i>	<i>risorto</i> .
<i>rispondere</i> to answer	<i>rispondo</i>	<i>risposi</i>	<i>risponderò</i>	<i>risposto</i> .
<i>ritorcere</i> to cast back, to retort, see <i>torcere</i> .				
<i>riuscire</i> to succeed, see <i>uscire</i> .				
<i>rodere</i> to gnaw	<i>rodo</i>	<i>rosi</i>	<i>roderò</i>	<i>roso</i> .
<i>rompere</i> to break	<i>rompo</i>	<i>ruppi</i> (<i>rompei</i>)	<i>romperò</i>	<i>rotto</i> .
<i>Salire</i> to ascend	<i>salgo</i> (<i>sa-</i> <i>lisco</i>)	<i>salii</i> (<i>sal-</i> <i>si</i>)	<i>salirò</i>	<i>salito</i> .
<i>sapere</i> to know	<i>so</i> (3rd. poet. <i>sape</i>)	<i>seppi</i>	<i>saprò</i>	<i>saputo</i> .
<i>scalfire</i> to scratch, to score	<i>scalfisco</i>	<i>scalfii</i>	<i>scalfirò</i>	<i>scalfito</i> .
<i>scogliere</i> (<i>scerre</i>) to choose	<i>scelgo</i>	<i>scelsi</i>	<i>sceglirò</i> (<i>scerrò</i>)	<i>scelto</i> .
<i>scendere</i> to descend	<i>scendo</i>	<i>scesi</i> , <i>-ndei</i> (<i>-ndetti</i>)	<i>scenderò</i>	<i>sceso</i> .
* <i>scernere</i> to distinguish, regul. exc. the poet. forms (Past def.) <i>scersi</i> and <i>scerse</i> .				
<i>scindere</i> to separate, to divide	<i>scindo</i>	<i>scissi</i>	<i>scinderò</i>	<i>scisso</i> .
<i>sciogliere</i> (<i>sciorre</i>) to untie	<i>scioglgo</i> (<i>scioglio</i>)	<i>sciolsi</i>	<i>scioglierò</i> (<i>sciorrò</i>)	<i>scioltto</i> .
<i>scolpire</i> to carve	<i>scolpisco</i>	<i>scolpii</i> (3rd poet. <i>sculpe</i>)	<i>scolpirò</i>	<i>scolpito</i> (<i>sculto</i>).
<i>scommettere</i> to bet, see <i>mettere</i> .				
* <i>sconfondere</i> to con- found, see <i>fondere</i> .				

	Pres.	Past def.	Fut.	P. p.
<i>sconnettere</i> to disconnect, to loosen, see <i>nettere</i> .				
<i>scorgere</i> to perceive, see <i>accórgersi</i> .				
<i>scrivere</i> to write	<i>scrivo</i>	<i>scrissi</i>	<i>scriverò</i>	<i>scritto</i> .
<i>scuotere</i> to shake, to toss	<i>scuoto</i>	<i>scossi</i> (3. poet. <i>scusse</i>)	<i>scuoterò</i>	<i>scosso</i> .
<i>smuovere</i> to move aside, see <i>muovere</i> .				
<i>sedere</i> to sit	<i>siedo</i> (<i>seggo</i>)	<i>sedei</i> (-etti)	<i>sederò</i> (-sedrò)	<i>seduto</i> .
<i>sedurre</i> to seduce, see <i>addurre</i> .				
<i>seguire</i> to follow	<i>seguo</i> ¹ (<i>siegua</i>)	<i>seguì</i>	<i>seguirò</i>	<i>seguito</i> .
<i>seppellire</i> to bury, regul. exc.		.	.	<i>seppellito</i>
<i>*serpere</i> to wind, see p. 181.				<i>sepolto</i> , (<i>sepulto</i>).
(<i>sofferire</i>) <i>soffrire</i> to suffer, see <i>offrire</i> .				
<i>solere</i> to use, see p. 181.				
<i>*solvere</i> to solve, to dissolve	<i>solvo</i>	<i>solvi</i> (<i>solvetti</i>)	<i>solverò</i>	<i>soluto</i> .
<i>sommettere</i> to submit, see <i>mettere</i> .				
<i>sopprimere</i> to suppress, see <i>opprimere</i> .				
<i>sorgere</i> to rise, see <i>porgere</i> .				
<i>sospendere</i> to suspend, see <i>appendere</i> .				
<i>sottomettere</i> to submit, see <i>mettere</i> .				
<i>sottrarre</i> to subtract, see <i>trarre</i> .				
<i>spandere</i> to spread, to spill	<i>spando</i>	<i>spandei</i> (-etti, <i>spansi</i>)	<i>spanderò</i>	<i>spanduto</i> (<i>spanto</i>).
<i>spargere</i> to disperse	<i>spargo</i>	<i>sparsi</i> (<i>spargei</i>)	<i>spargerò</i>	<i>sparso</i> .
<i>sparire</i> to disappear	<i>sparisco</i>	<i>sparii</i> (<i>sparvi</i>)	<i>sparirò</i>	<i>sparito</i> .
<i>spégnere</i> (<i>spéngere</i>) to extinguish	<i>spengo</i>	<i>spensi</i>	<i>spegnerò</i>	<i>spento</i> .
<i>spéndere</i> to spend, see <i>appendere</i> .				
<i>spérdere</i> to waste, see <i>pérdere</i> .				
<i>*spérgere</i> to disperse	<i>spergo</i> (<i>spegno</i>)	<i>spersi</i>	<i>spergerò</i>	<i>sperso</i> .

¹ The compounds, as *conseguire* etc., take -o and -isco.

	Pres.	Past def.	Fut.	P. p.
<i>spingere</i> (<i>spingere</i>) to push, to excite, see <i>pingere</i> .				
<i>stare</i> to stand, to be	<i>sto</i>	<i>stetti</i>	<i>starò</i>	<i>stato</i> .
<i>stridere</i> to squeal, reg. exc. the old forms (Past def.) <i>strise</i> and <i>strisero</i> .				
<i>stringere</i> (<i>stringere</i>) to press	<i>stringo</i>	<i>strinsi</i>	<i>stringerò</i>	<i>stretto</i> .
<i>struggere</i> to destroy ¹	<i>struggo</i>	<i>strussi</i>	<i>struggerò</i>	<i>strutto</i> .
<i>succedere</i> to succeed, see <i>cedere</i> .				
<i>suggere</i> to suck'	<i>suggo</i>	<i>sugget</i>	<i>suggerò</i> (of <i>succhiare</i>).	
<i>svellere</i> (<i>svegliare</i> , <i>sverre</i>) to root up	<i>svelgo</i>	<i>svelsi</i>	<i>svellerrò</i>	<i>svelto</i> .
<i>surgere</i> see <i>sorgere</i> .	(<i>svello</i>)			
<i>Tacere</i> to be silent	<i>ta(c)cio</i>	<i>tacqui</i> (-cei, -etti)	<i>tacerò</i>	<i>taciuto</i> .
<i>tendere</i> to stretch, to aim, see <i>attendere</i> .				
<i>tenere</i> to hold	<i>tengo</i>	<i>tenni</i> (-nei, -netti)	<i>terrò</i>	<i>tenuto</i> .
* <i>tèrgere</i> to wipe, see <i>mèrgere</i> .				
<i>tingere</i> (<i>tingere</i>) to dye	<i>tingo</i> (<i>tigno</i>)	<i>tinsi</i>	<i>tingerò</i> (<i>tingerò</i>)	<i>tinto</i> .
<i>togliere</i> (<i>torre</i>) to take away	<i>tolgo</i> (<i>toglio</i>)	<i>tolsi</i>	<i>toglierò</i> (<i>torrò</i>)	<i>tolto</i> .
<i>tondere</i> to shear, reg. exc. P. p. (antiq.) <i>toso</i> for <i>tonduto</i> .				
<i>torcere</i> (<i>torgere</i>) to wind, to twist	<i>torco</i>	<i>torsi</i> (-cei, -cetti)	<i>torcerò</i>	<i>torso</i> .
<i>tradurre</i> to translate, see <i>addurre</i> .				
<i>trafiggere</i> to pierce, see <i>figgere</i> .				
<i>trarre</i> (<i>trudere</i>) to draw	<i>traggo</i>	<i>trassi</i>	<i>trarrò</i>	<i>tratto</i> .
<i>trasfondere</i> to transfuse, see <i>fondere</i> .				
<i>trasparire</i> to be transparent, to be visible through, see <i>sparire</i> .				
<i>Uccidere</i> to kill	<i>uccido</i>	<i>uccisi</i>	<i>ucciderò</i>	<i>ucciso</i> .
<i>udire</i> to hear	<i>odo</i> (3rd ode)	<i>udii</i>	<i>udirò</i> (<i>udrò</i>)	<i>udito</i> .

¹ Usually reflexive (*struggersi*), meaning to wish ardently.

	Pres.	Past def.	Fut.	P. p.
<i>ungere</i> (<i>úgnere</i>) to anoint, to grease	<i>ungo</i> (<i>ugno</i>)	<i>unsi</i>	<i>ungerò</i> (<i>ugnerò</i>)	<i>unto.</i>
<i>uscire</i> to go out	<i>esco</i>	<i>uscii</i>	<i>uscirò</i>	<i>uscito.</i>
<i>Valere</i> to be worth	<i>valgo</i> (<i>vaglio</i>)	<i>valsi</i> (<i>valei</i>)	<i>varrò</i> (<i>valerò</i>)	<i>valuto</i> (<i>valso, valsuto</i>)
<i>vedere</i> to see	<i>vedo</i> (<i>veggo, veggo</i>)	<i>vidi</i> (<i>vedei, -etti, veddi</i>)	<i>vedrò</i> (<i>vederò</i>)	<i>veduto</i> (<i>visto, viso</i>).
<i>venire</i> to come	<i>vengo</i> (<i>vegno</i>)	<i>venni</i> (<i>venii</i>)	<i>verrò</i>	<i>venuto.</i>
<i>vilipendere</i> to insult, to defame	<i>vilipendo</i>	<i>vilipesi</i>	<i>vilipenderò</i>	<i>vilipeso.</i>
<i>vincere</i> to conquer, to win	<i>vinco</i>	<i>vinsi</i> (<i>vin- cei</i>)	<i>vincerò</i>	<i>vinto.</i>
<i>vivere</i> to live	<i>vivo</i>	<i>vissi</i> (<i>vi- vei</i>)	<i>viverò</i> (<i>vi- vrò</i>)	<i>vissuto</i> (<i>vi- vuto, visso</i>).
<i>volere</i> to be willing	<i>voglio</i> (<i>vo'</i>)	<i>volli</i> (<i>volsi</i>)	<i>vorrò</i>	<i>voluto.</i>
<i>volgere</i> (<i>volvere</i>) to turn, to return.	<i>volgo</i>	<i>volsi</i>	<i>volgerò</i> (<i>volverò</i>)	<i>volto.</i>



SECOND PART.

Pronunciation.

A. Consonants.

To the rules given in the First Part of the Grammar we now add the following observations:

1. Contrary to the general rule, *s* has a sharp *hissing* sound at the end of a *prefixed syllable*, as: *bis*, *dis*, *mis*, *es*, and *tras*. Ex.: *bisavo* (great-grandfather), from *bis* and *avo*; *disastro* (disaster), from *dis* and *astro*. It is pronounced in the same way, when *si* (pron.) is added to a verb, as: *dicesi* (one says = *dice-si*). Moreover, *s* is sharp in *stasera* to-night, the abbreviation of *questa sera*.

An *s* preceding another consonant is attuned to it; thus *s* preceding voiceless or equivalent consonants (*c*, *ch*, *p*, *t*, *g*, *f*), sounds hard, and *s* preceding a voiced consonant (*g*, *gh*, *b*, *d*, *m*, *n*, *l*, *r*, *v*) is pronounced soft.

N.B.—(a) When placed before a consonant, either at the beginning or in the middle of a word, the *s* is bound to form as if it were only one sound with that consonant of the nature of which — be it strong or soft — it participates:

<i>sbandire</i>	<i>sgomento</i>	<i>squilla</i>
<i>scala</i>	<i>slanciarsi</i>	<i>sradicare</i>
<i>scuola</i>	<i>smentire</i>	<i>strapazzare</i>
<i>sdegno</i>	<i>snodare</i>	<i>sveglia</i> .
<i>sfera</i>	<i>spillo</i>	

(b) After the syllables *ra*, *re*, *ri* initial it has a hard sound, due to the influence of the hard *r*. Thus:

rasoio, *residuo*, *riso*.

Exceptions are: *rasente*, *resina*, *risino*.

(c) It is also hard in the following six verbs: *chiudere*, *nascondere*, *porre*, *rimanere*, *rispondere*, *rodere*, and their derivatives. Ex.:

chiuso, *nascosi*, *pose*, *rimasi*, *risposero*, etc.

2. Thus, the sound of *s* is somewhat *softer* before *b*, *d*, *gh*, *l*, *m*, *n*, and *v*, as: *sbadato*, *sdegno*, *sghembo*, *slancio*, *smunto*, *snodare*, *svegliare*. It is more or less hard before the other consonants.

3. *Z* has a hard sound which may be represented by *ts*, and a soft one which may be represented by *ds*; but it must be understood that the representation is imperfect, because the Italian pronunciation of *z*, though similar to, *ts*, *ds* is not a double, but a single sound.

(a) *z* = *ts*. When it comes from the Latin, specially from *t*, or *c*, whether it duplicates the *z* or not:

avanzare (L. *avanti*)

nozze (L. *nuptiae*)

lenzuolo (L. *linteolo*)

piazza (L. *platea*)

calza (L. *calceo*)

palazzo (L. *palatium*)

stanza (L. *stantia*)

terrazza (L. *terraceam*).

Also, in general, when it comes after a consonant:

avanzo, *alzo*, *filza*, *quarzo*.

(b) *z* = *ds*. When it comes from a Latin *d*, or *g*, whether it duplicates the *z* or not:

orzo (L. *ordium*)

sozzo (L. *sudicium*)

pranzo (L. *prandio*)

mezzo (L. *medio*).

azienda (L. *agenda*)

In the following words and their derivatives:

Zaffare to choke, to

zebra zebra

zizzania discord;

stop up

zéfiro zephyr

weed

záffiro sapphire

zelo zeal

zolfo sulphur

zaffo (bung)

zénzero ginger

zonzo idler

zana basket; fraud

zerbinotto dan-

zótico rude, ill-bred

šanna tusk

zero zero [dy

zucca pumpkin

zanzára gnat, midge

zéta the letter *z*.

zurlo lust, sauciness

záttera raft

zibetto civet

zurro a tickling.¹

Also in the words derived mostly from the Greek or other foreign languages, even when there is a double *zz*:

amazzone

bizzarro

lazzaretto

arzilla

bozzina

magazzino

azzimo

dozzina

mezzo

azzurro

gazza

orizzonte

battezzare

gazzetta

poetizzare

¹ Some of these words are also written with *s*, as *saffiro*, etc.

rezzo
zaino

ronzino
zeffiro

rozzo
zelo

B. Vowels.

1. Simple Vowels.

We should notice the difference between the open *e* and *o*, and the closed *e* and *o* (*suono aperto e suono chiuso*).¹ This distinction offers some difficulty even to the Italians of the educated classes, owing to the influence of dialectal pronunciation, and of changes which have occurred in the course of decades in the standard (Tuscan) pronunciation; as a result the correct pronunciation is but seldom heard, and foreigners need not exert themselves unduly in order to master it. The difference between close and open *e* and *o* is partly due to the Latin sounds whence the vowel has sprung; students having a knowledge of Latin will be greatly helped by it.

The following may prove useful hints:

1. All unstressed vowels may be considered close.
2. The differences between a close and an open vowel is not a difference in length. Italian vowels are all pronounced fairly quickly and there is but a slight difference in length between a stressed and an unstressed vowel.
3. A vowel is *closed* when the syllable is *open*—*i.e.*, terminating in a vowel—*viz.*, *do-le-re*; *o-no-re*.
4. A vowel is *open* when the syllable is *closed*—*i.e.*, ending in a consonant, as: *per-fet-to*; *for-za*.
5. If *o* is preceded by *u*, and *e* is preceded by *i*, the sounds of *o* and *e* are *always* open, thus: *buono*, *fuoco*, *diède*, *fièle*, etc.

As far as the tonic accent, or stress, is concerned, Italian words are *piane*, *tronche*, *sdrucchiole*, and *bisdrucchiole*.

¹ The sound of the *e* is *open* when it is pronounced like the French *è*, and *closed* when it approaches the French *é*. The open *o* is pronounced like the English *o* in "loll" or "doll", but somewhat longer.

Piane have the tonic accent on the penultimate. Ex.: *capo, contrada, camerata, circonvallazione, magnificenza*. Most Italian words are *piane*.

Tronche are called those words which have lost the last syllable, and being formerly stressed on the penultimate syllable are now stressed on the last. The accent is always marked. Ex.: *virtù (virtude), carità (caritade) amò (amoe)*.

Sdruciole. These words are stressed on the antepenultimate syllable, on which no accent is marked except by a few modern writers. They are no more than about five per cent of the total of Italian words. Ex.: *piovere, dicono, comprano, compravano, dicevano, altissimo, metropoli*.

Bisdruciole are called a small number of words which are stressed on the last syllable but three. Ex.: *dimenticano, terminano*. They are the third persons plural of the present Indicative of certain verbs of the first conjugation, and are not distinguished generally by a written accent.

In any case, there is in Italian only one stressed syllable in each Italian word. The written accent is sometimes used in order to distinguish different words: *te* thee, to thee, *tè* tea; *capitano* captain, *câpitano* they arrived. Accented vowels at the end of a word, and most of the monosyllabic words not having the apostrophe, strengthen sometimes in the spoken language the consonant that follows them. Thus: *E tu, chi sei?* pronounced *Ettucchissei?*

It is essential to distinguish a word *troncu*—i.e., that which is invariably so, such as *rè, virtù, andò*, from a word *troncata*—i.e., that which is occasionally so, such as *andar* for *andare, veder* for *vedere*.

Any *e* or *o* on which the tonic accent falls is 1. either *aperta* or *larga*, or 2. *chiusa* or *stretta*. In the first case it has an open sound, in the second a closed one.

The following practical rules will be helpful to the student in distinguishing *e* and *o* *aperte* or *larghe* from *e* and *o* *chiuse* or *strette*.

I.—*e* is *aperta* or *larga*.I.—*e* is *chiusa* or *stretta*.

1. With Nouns, Adjectives, and Numerals:

- (a) At the end of proper and common nouns of a foreign origin:

Noè, caffè, canapé.

- (b) In the endings
- ea, ee, ei, eo*
- :

*ideà, idee, ebreà, ebreè, ebrei, ebreo.*N.B.—Also in words ending in *eia, eio*:*leguleio, laguleia.*

- (c) In the following suffixes:
- esimo*
- (numerals):

ventesimo, centesimo.

- etto*
- (not diminutives):

affetto, concetto.

- ente, -enza*
- :

tenente, prudente, assente; prudenza, assenza.

- ento, -enta, -ento, -enda*
- , and in
- ense, ensi*
- , especially those in
- olento*
- :

contento, lento, opulento; orrendo, leggendo, faccende; pratense.

- ello, -ella*
- (doppio
- ll*
-):

monello, bambinello, colonello.

- esto, -esta; -estro: -estra, estre*
- :

cèsto, festa, lèsto, modesto, preſto, maestra, maestro, terrèstre.

- erio, -eria*
- :

cauterio, miseria; serio, sera.

- (a) At the end of common nouns that are words
- tronche*
- :

rè (rege), fè (fede), mercè (mercede).

- (b) As an exception to words ending in
- ea, ei, eo*
- , all words in which between the two vowels forming the ending there is, normally, a consonant:

facea (for *faceva*), *faceo* (for *facevo*), *ei* (for *egli*), *quei* (for *quelli*)

- (c) In the following suffixes:
- esimo*
- (not numerals):

battesimo, cristianesimo.

- etto*
- (diminutives):

*cassetta, ometto.*As an exception those in *-mente*: *buonamente, mente, francamente.*As an exception those in *-mento*:*momento, monumento, commento.*

- eccio, -eccia, -ecchio, -eggio, -ezza, -ezze*
- ; and verbal nouns such as:

casereccio, panereccio, altezza, ricchezze, pusseggio, sonnacchio.

- esa, -ese; -essa, -esse; -ese, esi; esca, esca*
- :

*marchese, marchesa, contessa; arnese, cortese, inglese, milanese; romanesco, Francesca.*The *sdrucchioli* in *efice, evole*: *carnefice, pontefice; amorevole, caritatevole.*

(d) In the Numerals *sei, sette, dieci, cento*, and all their compounds; *sesto, settimo, terzo*, and their compounds; in the words *sterno, quaterno, quaderna, quarantena, bi-mestre, biennio*, and similar.

(d) In the Numerals *tre, tredice, sedici, venti, trenta*, and the word *semplice* (contrary to *doppio*).

2. With Articles and Pronouns.

In all pronominal forms ending in *ei*, with the exception of those mentioned above [see (b) *e chiusa*], thus:
colèi, costèi, lei, mièi.

In the article *le*, and all pronominal forms, either alone or in composition, thus:
le; me, te, le; egli, elle, ei; esse; gliè, glièla; quello, quellè, quei; desso, stessò; meco, teco, seco; medesimo.

3. With Verbs and Past Participles.

In most *Infin.* having the tonic accent on the antepenultimate syllable:

ascendere, intendere, prendere, leggere, reggere.

In the *Pres. Participles* and the *Gerund* (see above endings in *-ente, -endo*):

potente, temente, potendo, volendo.

In the *Past Part.* ending in *-ento*, or adjectives derived from them (see above endings in *-ento*):

spento (from *spegnere*),
contento.

In most *Infin.* having the tonic accent on the penultimate syllable:

sapere, temere, volere, potere.

In the second pers. pl. of the *Pres. Indic.* and of the *Imperative*:

leggete, prendete, sapete.

In many *Past Part.* of *sdruc-cioli* verbs (with stress on the *e*), provided they do not duplicate the consonant following the *e*:

acceso (*accendere*), *compreso* (*comprendere*), *conteso* (*contendere*), *peso* (*pendere*).

But: *corretto, letto* (*correggere, leggere*).

In the *Past Definite* of *avere* (1st and 3rd p. sing. and 3rd p. pl.):

ebbi, ebbe, ebbero.

The forms in *-etti, -ette, -ettero*:
stetti, stette, stettero.

In the *Past Definite* of *cre-scere* (1st and 3rd p. sing. and 3rd p. pl.):

crebbi, crebbe, crebbero.

The forms in *-ei, -esti, -è, -emmo, -este, -erono*:
potei, potesti, potè, potemmo, poteste, poterono.

N.B.—The contracted *poteo* follows the rule.

In the Past Definite (1st p. sing. and 3rd p. pl.) of the verb *mettere*, also of its compounds, and their past participles:

**messi, *messe, *messero: messo; *promessi, *promesse, *promessero: promesso.*

In the Past Definite, 1st p. sing. and 3rd p. pl., ending in *-esi, -ese*, etc., also in their past participles:

scese, scese, scésero: sceso.

In the Imperfect Indicative:

potevo, potevi, poteva, potevano; poteo, potea, potéano.

In the Future Indicative:

potremo, potrete.

In the Future Conditional (1st and 3rd p. sing. and 3rd p. pl.):

temerei, temerebbe, temerebbero.

In the Future Conditional (2nd p. sing. and 1st and 2nd p. pl.):

temeresti, temeremmo, temereste.

In the Imperfect Subjunctive:

temessi, temessi, temesse, temessimo, temeste, temessero.

4. With Adverbs, Prepositions, Conjunctions, and Interjections.

In *bene, meglio, peggio, presso, sempre, verso.*

In *dentro, meno, mentre, senza.*

Adverbs in *-mente, -menti: francamente, altrimenti.*

Adverbial and prepositional particles *negli, nella, nelle, degli, della, delle, dei, de.*

Conjunctions *e, se, che*, alone or in composition: *perchè, affinché.*

ahimè, deh, che, eh.

-affe, -ehi.

II.—*q* is *aperta* or *larga*: II.—*o* is *chiusa* or *stretta*:

With Nouns, Adjectives, and Numerals.

(a) At the end of proper and common nouns of a foreign origin:

Bernabq, Angiq.

N.B.—Also in the monosyllables and words *tronche*:

Pq, vq, verrq, hq, nq.

(b) in the endings *-qa, -qe, -qi, -qo*:

Trqade, erqe, pqi, Pirqo.

N.B.—This is also the case with words ending in *-oio, -oia* [cf. I. (b) **N.B.**—*e stretta*]:

Savqia, giqia, scrittqio.

(c) In the following suffixes: *-atqrio, -itqrio, -qrio, -tqrio*, and their fem. and pl., etc.: *purgatqrio, dormitqrio, illusqrio.*

-qccio, -qzzo, -qtto, -qce, and their fem. and pl.: *carrqccio, velqce, giovinqtto.*

In the endings *-qnso, -qntico*, and their fem. and pl.: *intqnso, anacreqntico.*

In the cases when the *o* is derived from either *ō* (short *o*, Latin) or *au* (Latin):

cuqre (cor), *fuqco* (focus), *tesqro* (thesaurum), *qro* (aurum), *gqdo* (gaudeo), *cqsa* (causa).

In the numerals *-qtto, -nqve, nqno*, both when alone and in composition: *diciqtto, quarantanqve.*

(a) As an exception in *o* (either interjection or conjunction):

o questo, o quello

oh patria.

lo.

[See below, **Articles and Pronouns.**]

(c) in the following suffixes: *-abondo, -ibondo, -bondo*, and their fem. and pl., etc.:

meditabondo, pudibondo, tremebondo.

-oso, and their fem. and pl.: *amoroso, amorosa.*

In the endings *-one* or *-ione, -a, -i, -e; -ore, -atore, -ilore, -sore*, and their fem. and pl.: *popone, ragione, passione; signora, debitore.*

In the cases when the *o* comes from *u* (Latin):

bolla (bulla), *bocca* (bucca), *dolce* (dulce), *gomito* (cubito).

In the numerals *secondo, dodici, quattordici, milione, bilione.*

With Articles and Pronouns.

In the pronominal possessive: *tuqi, suqi, nqstro, vqstro.*

In the pronouns:

noi, voi, loro, coloro, costoro.

In the article (also pronoun)
lo, as well as in the pro-
 nominal forms *coi*, *cogli*,
colla, *colle*, *collo* [i.e., *con i*,
con gli, *con la*, *con le*, *con lo*].

With Verbs and Past Participles.

- (a) In most verbs having the tonic accent on the antepenultimate syllable, and especially when the *o* is preceded by *u*: *scuqtere*, *muqvere*, *cuqcere*.

N.B.—Also in the following verbs:

accqgersi, *cqgliere*, *mqr-
 dere*, *piqvere*, *sciqlere*,
sqlvere, *taqliere*, *tqrcere*,
vqlgere

and their compounds.

- (b) In the 3rd p. sing. of the Present Ind., such as:

dq, *vq* (*vado*), *fq* (*faccio*),
vó (*voglio*).

- (c) In the 3rd p. sing. of the Past Def.:

andò, *parlò*, *urtò*.

- (d) In the forms of the Past Def. ending in *-ossi*, *-osse*, *-ossero*:

mqqssi, *scqssi*, *percqssero*.

Also in the Past Def. of the verbs above [see (a) *N.B.*]:

accqrsi, *cqlsi*, *dqlsi*, *mqr-
 qrsi*, *tqrsi*, *vqlsi*.

In the 1st p. sing. of the Future Indic., such as:

andrò, *dirò*, *farò*.

In the Past Participles of the verbs mentioned above [see (a) and *N.B.*]:

- (a) As an exception in:

conoscere, *porre*,
correre, *rispondere*,
fondere, *rompere*,
nascondere, *sorgere*,

and their compounds.

- (b) In the Present Ind. ending in *-ono*:

dono, *sono*, *abbandono*.

(Forms in *uono* are excepted on account of the diphthong.)

- (c) In the Past Def. of those verbs with the stress on the antepenultimate, where the *o* is in closed (see above):

conobbi, *corsi*, *nascosi*, *posi*,
risposi, *sorsi*.

- (d) In the forms of the Past Def. ending in *-osi*, *-ose*, *osero*:

posi, *rispose*, *nascosero*.

N.B.—In the Imperf. Subj. of *essere*: *fossi*, *fosse*, *fossero*.

In the Past Partic. of the verbs mentioned above [see (a) and (d)]:

mqssso accqarto
scqssso cqalto
percqssso mqrso.

corso posto
nascosto risposto
assorto scorso.

N.B.—Also in the Past Part.
 ending in *-tto*:
rotto, condotto, tradotto.

With Adverbs, Prepositions, Conjunctions, and Interjections.

(a) In *oggi, fuqri, nq, nan,*
pqi, pqscia, talvalta, tqsto.

(a) In *come, dove, molto, onde,*
ora, qualora.

(b) In *ciò, però, nanqstante.*

(b) In *con, contro, dopo, forse,*
intorno, oltre, secondo, solo,
sopra, sotto.

(c) In *qh! tq, oibò.*

(c) In *ohi, oh.*

2. Diphthongs.

As we stated in the 1st Part (§ 4, page 5), the Italian language has no *real* diphthongs. If *two* or *three* vowels follow one another the principal of them is stressed, and the others are *rapidly*, but *distinctly*, pronounced. Such combinations of vowels are: *ai, au, ei, eu, oi*, etc. Though so-called diphthongs may sometimes form *one* syllable (by preference in poetry), as *mio, tuoi*, in general they form *two* syllables, as *mi-o, tu-oi*; but *never three*. Thus either *mièi* (*one* syllable with the stress on *e*) or *mi-èi*, but never *mi-e-i* (*three* syllables). Nevertheless, every vowel is distinctly heard.

Oa, ao, eo, au, oe, ea can never form one syllable. Thus *soave* (sweet) is pronounced *so-a-ve* (and not *soa-ve*); *pa-ù-ra* (and not *pau-ra*).

Note.—The so-called *suoni schiacciati* (literally: *crushed sounds*)—i.e., the vowel *i* after *c* and *g* and before *a, o* and *u*, as: *gia, cio, ciu, gio*, etc., where *i* does but soften the sound of *c* or *g* (see Part I., p. 5), have nothing to do with the diphthongs, because here *i* is simply a sign of pronunciation. The *i* has been retained and is rapidly pronounced after *c* and before *e* on account of etymological reasons, *cieco, cielo*; but the terminations *cia, scia, gia, ccia, ggia*, drop it now in the Plural, whereas they formerly retained it. Thus we write:

minacce, spiagge, marce (Plur. of *minaccia, spiaggia, marcia*) and not *minaccie, spiaggie*, etc., as of old.

Accent, Apostrophe and Hyphen.

1. The *Accent* (*accento*) (´), as we have said, often shows that the last syllable of a word has been dropped, as: *virtà*, formerly *virtute*; *città* for *cittate*; *piè* for *piede*. Whenever an accent is written, the vowel on which it is marked is stressed. Often two words, of different meanings, are identical in spelling, but are differently accentuated; an accent is then marked on one of the two; thus: *facilità* means *facility* — *facilita*, however, *he facilitates*; *terrà* means *he will hold* — *térra* earth; *ama* I love — *amò* he loved.

An *acute* accent (´), like the French *accent aigu*, does not usually occur in Italian. Some modern authors, however, occasionally use it where otherwise a misunderstanding might possibly arise, as: *malvagia* malmesey (wine), and *malvágia* (fem. of *malvágio*) or on words stressed on the antepenultimate syllable.

The *circumflex* (ˆ) is now almost out of use as in *cacciár, ginnasi*. It marks either a *contraction* or the disappearance of one or two syllables, as in the first example (*cacciár* = *cacciárono*). Its use, however, is very arbitrary, like that of the sign of the *diæresis* (¨), which is sometimes used in poetry, when a diphthong is to be pronounced in two syllables, as: *armonioso* (pr. *armoni-o-so*) instead of *armo-nio-so*.

In general Italian words are stressed on the *penultimate syllable*. Thus: *buóno, gránde, amáte, vedéte, il sónno, la lúna, il sóle*, etc.

Exceptions.—(a) The *3rd person Plural* of verbs is stressed, however on the *antepenultimate*, as: *cércano*¹, *ódo*, *sén-tono, sentívano, scélsero, féceró*, etc., except in the Future Tense where the *penultimate* syllable is stressed, as: *ameránno, parleránno, daránno*, etc.

(b) All the words which are stressed on the last vowel and are distinguished by the written accent, as: *amerò, amò*,

¹ See *Appendix* on the Verbs with the stress on the *last* syllable but three.

credè, etc. and the words stressed on the penultimate which through an euphonic loss of the last vowel become stressed on the last syllable, though no accent is written on it, as: *andar* for *andare*, *ventr* for *ventre*, etc.

(c) The words stressed on the third syllable from the end (*parole sdrucciole*¹), like: *cándido*, *sdrucciolo*, too numerous to be committed to memory, and which are not distinguished by a written accent, as a rule.

2. The *Apostrophe* (') indicates that a vowel has been dropped. Its use is rather arbitrary in Italian. We give here the principal rules:

(a) In the *Singular* the article *lo* is always apostrophised except in legal documents when a possible misinterpretation might arise (*lo erede*, for *l'erede*):

generally thus: *l'uomo*, *l'idolo* etc.

Also the articles *la*, *una* (fem. sing.) are mostly, though not necessarily apostrophised, as: *l'amica* (*la amica*), *un'amica* (*una amica*), *l'oca* (*la oca*), *un'oca* (*una oca*).

In the *Plural* the article *gli* is often apostrophised before *i*, and *le* sometimes before *e*, as: *gl'inni* the hymns; *l'erbe* (commonly *le erbe*) the grasses.

(b) The words *che*, *se*, *mi*, *ti*, *ci*, *vi*, *li* and *gli*, *le*, *la*, *lo* (when they are pronouns) are usually apostrophised before the same vowels, as: *m'invita* he invites me, but *mi ama*, and not *m'ama* he loves me.

(c) *Buono*, *buona*, *santo*, *santa*, *grande*, *questo*, *questa*, *quello*, *quella* may be apostrophised before all vowels, as: *Sant' Eufemia*, *quell'ubbriaco*, that drunkard. (See p. 47.)

When the last vowel of a word is preceded by *l*, *m*, *n* or *r*, and the following word begins with a consonant (except *s impura* or *z*), this final vowel may be dropped, without being apostrophised, as:

A man sinistra on the left hand, for: *a mano sinistra*.

Egli non vuol parlare he will not speak, for: *egli non vuole parlare*.

Per far quèsto to do that, for: *per fare questo*.

Before *s impura* or *z*, however, or when immediately followed by a comma, period, etc., these words generally do not lose their final vowels. Thus:

¹ Liter. *slippery words*.

Egli vuole spendere, and not *vuol spendere*.
Che bella mano! » » *bella man!*¹

Note.—Especially in poetry, words in *llo*, as *cavallo*, *ucello*, drop the last syllable *lo* before consonants (except *s impura* or *z*, without being apostrophised); thus: *il caral di legno* the wooden horse, for *cavallo di legno*.

3. The *Hyphen* (-) is used to separate syllables at the end of a line.

(a) *Ch, gh, gn, gl, sce, sci, scia, scio* cannot be separated. Thus: *po-chi* not *poc-hi*; *fi-glio* not *fig-lío*, etc.

(b) *cch, ggh, cc, gg, cq* and all other *double consonants* between vowels (exc. *ch, gh, gn, gl*) are separated. Thus: *spec-chio*; *cac-cia*; *bel-lo*; *prez-zo*, etc.

(c) The prefixes *bis, cis, dis, es, in, mis, per, pos, sub, tras, trans* may be considered as *proper syllables* and therefore are not usually separated, for ex.: *cisalpino* (instead of *ci-salpino*); *tras-mettere* (instead of *tra-smettere*).

The *Hyphen* is further used to *join* two words, as: *Grammatica inglese-italiana* English-Italian Grammar; *l'esercito anglo-francese* the Anglo-French army.

The *points* or signs of punctuation are:

- (.) Period, or full stop *punto fermo*.
- (:) Colon, *due punti*.
- (;) Semicolon *punto e virgola*.
- (,) Comma *virgola (comma)*.
- (?) Mark of interrogation *punto interrogativo*.
- (!) Note of exclamation *punto esclamativo*.
- () Brackets *paréntesi*.
- (,,) Quotation mark *virgolette*.
- (—) Dash *lineetta*.

¹ In poetry, however, admissible, as: *il cándido tuo vel (= velo)*. (*Betelloni*.)

First Lesson.

The Gender of Nouns.

§ 1. *Masculine* by *signification* are:

1. The names of all *male* beings, as: *Carlo* Charles; *il Francese* the Frenchman, *l'imperatore* the emperor, *il falegname* the joiner, *il toro* the bull, etc.

Except: *la guida* the guide, *la sentinella* the sentry, *la spia* the spy, *la recluta* the recruit, *la guardia* the guard.

N.B.—The names of some animals are sometimes *masculine* for both sexes, other times *feminine* for both, such as:

<i>masc. cammello</i> camel (<i>m. a. f.</i>)	<i>fem. aquila</i> eagle (<i>f. a. m.</i>)
<i>delfino</i> dolphin	<i>pantera</i> panther
<i>leopardo</i> leopard	<i>balena</i> whale »
<i>coniglio</i> rabbit	<i>rondine</i> swallow »
<i>topo</i> mouse, rat	<i>biscia</i> snake »
<i>scarafaggio</i> beetle	<i>tórtora</i> , turtle-dove »

When further specification is required, the words *maschio* male, or *femmina* female, are added. Ex.:

<i>La femmina del coniglio</i>	<i>un coniglio femmina.</i>
<i>Il maschio della rondine</i>	<i>una rondine maschia, or maschio.</i>

N.B.—Many animals have names which are used both in the *masculine* and in the *feminine* without reference to the sex; thus:

<i>il tigre</i> the tiger, tigress
<i>la tigre</i> » » »
<i>il serpe</i> » snake
<i>la serpe</i> » »
<i>il lepre</i> » hare (<i>m. or f.</i>)
<i>la lepre</i> » » (<i>m. or f.</i>)

2. The names of *mountains*, *trees*, and *metals*, as: *il Vesúvio* Vesuvius, *il fico* the fig-tree, *l'oro* the gold.

Except: *l'elce f.* the red oak, *l'édéra f.* the ivy, *la quercia* the oak, *la trémula* the trembling aspen, *l'acácia f.* the acacia, *la palma* the palm-tree, *la vite* the vine, *la betulla* the birch-tree, and a few others.

3. The names of *months* and *days*, as: *il lunedì* Monday, *Marzo* March.

Except., *la domenica* Sunday.

4. All words that are not originally nouns, but become nouns by prefixing the article to them, as: *il bene* the good; *il bere* the drink, *il dove* the place.

N.B.—Names of villages are fem. if ending in *a*, masc. when they end in *i*, *o*, *u*; either *masc.* or *fem.* when they end in *e*. *Peritola è bella*; *Fiuggi è bello*; *Vado è basso*; *Viggiù è piccolo*, *Pérgine è italiana*, or *italiano*. Names of towns are fem. because the word *città* is understood. *Firenze è bella*, *Milano è ricca*. — Except. *Cairo*, which is always *masc.*

§ 2. *Feminine* by signification are:

1. All names of *female persons* and *animals*, as: *Giúlia* Juliet, *la ragazza* the girl, *la cavalla* the mare, etc.

2. The names of *fruits*, as: *la pera* the pear, *la ciliegia* the cherry, *la mela* (also *il pomo*) the apple.

Except the following, that signify the *fruit* as well as the tree:

l'ananasso the ananas.

il cedro }
il limone } the lemon and lemon-tree.

il dáttero the date and date-tree.

il fico the fig and fig-tree.

il ribes the currant and currant-bush.¹

N.B.—By changing *o* into *a* the name of the tree passes to design that of its fruit. Ex.:

arancio orange-tree

arancia orange

melo apple-tree

mela apple

castagno chestnut-tree

castagna chestnut

pero pear-tree

pera pear.

3. The names of *virtues*, *vices*, *sciences*, and *arts*: *la modestia* modesty, *la bontà* goodness, *la bugia* the lie, *la geografia* geography, *la pittura*, the art of painting.

§ 3. *Masculine* by termination are:

1. All nouns ending in *o*, as: *lo scanno* the bench, *il mondo* the world.

Except: *la mano* the hand, and, of course, feminine proper names, as: *Saffo* Sappho, *Calisso* Calypso, etc.

¹ *Il noce* nut-tree, *la noce* the nut.

N.B.—Some old Latin words, like *imágo* for *immáagine*, sometimes occur in ancient poetry. These words, being feminine in Latin, of course retain their gender in Italian. *Eco* echo, is fem. in the singular and masc. in the plural (*la eco* or *l'eco*, *gli echi*).

2. All words ending in *tore*, as: *dottore*, *imperatore*, *attore* — being masculine on account of their meaning.

3. The majority of words ending in *one*, *nite*, *re*, *me*, *ese*, *ale*, *ile*, and *ele*, as: *il cordone* the string, *il dente* the tooth, *il fiore* the flower, *il lume* the light, *il paese* the land, *il canale* the channel, *lo stile* the style, *il miéle* (the) honey.

Except: *la scure* the axe, hatchet, *la gente* people, *la lente* the lens, *la mente* the mind, *la sorgente* the source, *la corrente* the current, *la fame* hunger, *l'arme* (commonly *arma*) the weapon, *la febbre* the fever, *la pólvore* the dust, *la speme* (commonly *speranza*) the hope, *la bile* the bile, *la coltre* the coverlet, *la torre* the tower, *la canzone* the song, *la valle* the valley.

§ 4. *Feminine by termination* are:

1. Words ending in *a* and *ù*, as: *anima* soul, *la virtù* virtue.

Except: Names of masculine persons in *a*, as: *Andréa*, *Tóbia*, etc. Besides many Greek words, as: *il poeta*, *il monarca*, *il dramma*, *il pianeta*, *il programma*, *l'enigma*, *lo stratagemma*, etc., and a few other words in *a*, denoting occupation and dignity of men, as: *il duca* the duke, *il papa* the Pope, *il dentista* the dentist, etc.

N.B.—(a) *Asma* asthma, *flemma* phlegm, and *plasma* red emerald, also an *earthen vessel*, are usually fem. *Dramma m.* is drama (play), *dramma f.* means *drachm* (a Greek coin or weight). *Tema, m.* is *task*; *f.* means *fear*.

(b) Masc. names derived from the Greek language, ending in *a*, form their plural by changing *a* into *i*; thus *dramma*, *drammi*, *poeta*, *poeti*, etc.

2. Most nouns ending in *ine* and *ione*, as: *la grándine* the hail, *la passione* the passion, etc.

Except: *il túrbine* the whirlwind, *il término* the term, limit, goal, *l'árgine* the dike, bank, *il fúlmine* the lightning, thunderbolt, *l'órdine* the order, *il crine* the horsehair, *il péttine* the comb, *il bastione* the rampart, *l'arcione* the saddle-bow, *il padiglione* the pavilion, *il battaglione* the batallion, and a few

other nouns ending in *-ione* which have a concrete meaning. Nouns ending in *-ione* and having an abstract meaning are all *fem.*

3. Substantives ending in *ce*, *de*, *ge*, *ie*, *rte*, and *ve*, as: *la radice* the root, *la fede* the faith, belief, *la legge* the law, *la specie* the species, *la morte* death, *la neve*, the snow, etc.

Except: *il pollice* the thumb, *il pesce* the fish, *il calice* the chalice, the communion-cup, *il piede* the foot.

§ 5. Nouns ending in *i* are *feminine*, if derived from the Greek, as: *l'analisi* the analysis, *la crisi* (the crisis), *la diocesi* the diocese, *la sintassi* (syntax), etc.

Except: *il brindisi* the toast, *il Tamigi* the Thames, *il barbagianni* the owl, *il dì* the day, and its compounds (see p. 213). Likewise the proper names of *men*; Ex.: *Giovanni* John (see p. 212) and a few compound nouns; Ex.: *il guastamestieri* the spoil-trade, bungler (*guastare* to spoil, *mestieri* business, trade), *il guardaboschi* the gamekeeper (*guardare* to watch, *boschi* woods).

N.B.—Names ending in *i*, do not change in the plural, thus: *le crisi*, *i brindisi*, etc.

§ 6. Some nouns ending in *e* or in *ù* are both *masc.* and *fem.*

Il cénere, *le ceneri* mean the *ashes* or *cinders* of the dead, and therefore poetically: *Death*. *Il giorno delle ceneri* means *Ash-Wednesday*.

la cénere ash (of a fire).

il cárcere, *la cárcere*, *i cárceri*, *le cárceri* the prison, prisons
il, *la fronte* the forehead (usually *fem.*)

il fine (*i fini*) the aim, object

la fine (*le fini*) the end

il fante (*i fanti*) the infantryman

la fante (*le fanti*) the maid-servant

il, *la fonte* (*i*, *le fonti*) the spring, the well (figuratively, the source, the origin)

il gregge (*i greggi*) the flock (Christian congregation)

la gregge (*le greggi*), the flock (of sheep)

l'oste (*gli osti*) the host, landlord

la oste (*le osti*) (poet.) the hostile army

il, *la palude* (*i*, *le paludi*) the marsh

il rene (*i reni*), the kidney

le reni the back

folgore only when meaning *a great hero*, is masculine, thus:
un folgore di guerra (French: *un foudre de guerre*).

il pianeta (i pianeti) the planet
la pianeta (le pianete) the dalmatic.

Formation of the Feminine.

§ 7. Principal rules:

1. Masculine nouns in *o* form their feminine in *a*, as:

<i>il ragazzo</i> the boy	<i>la ragazza</i> the girl
<i>il servo</i> the man-servant	<i>la serva</i> the maid-servant
<i>il lupo</i> the he-wolf	<i>la lupa</i> the she-wolf
<i>l'indovino</i> the fortune-teller	<i>l'indovina</i> the female fortune teller.

Except: *il filosofo* — *la filosofessa*; *il canónico* — *la canonichessa*; *il diávolo* — *la diavolessa*, and *il dio* — *la dea*.

2. Masculine nouns in *a* form their fem. in *essa*:

<i>il profeta</i> the prophet	<i>la profetessa</i> the prophetess
<i>l'arcidúca</i> the archduke	<i>l'arciduchessa</i> the archduchess
<i>il poeta</i> the poet	<i>la poetessa</i> the poetess.

Except: *l'artista* the artist, fem. *la (l')artista* the (female) artist, and *il pianista* the pianist, fem. *la pianista* the (female) pianist, *il dentista* the dentist, *la dentista* the lady-dentist etc.

3. Masculine nouns in *e* form their fem. in *a*:

<i>il padrone</i> the master	<i>la padrona</i> the mistress
<i>lo scolare</i> the pupil	<i>la scolara</i> the pupil.

Except the names of *nations* in *ese*, the *pres. partic.* in *ante* and *ente* when used as nouns, words ending in *éfice*, and a few words indicating *relation*; in such cases the difference of gender is marked by the article only. Thus:

<i>l'artéfice</i> the artificer,	fem. <i>la artéfice (l'artefice)</i>
<i>il Danése</i> the Dane,	<i>la Danése</i>
<i>il cantánte</i> the singer,	<i>la cantánte</i>
<i>un conoscente</i> an acquaintance,	<i>una conoscente</i>
<i>il nipote</i> the nephew,	<i>la nipote</i>
<i>il consorte</i> the husband,	<i>la consorte</i>
<i>l'erede</i> the heir,	<i>la crede (l'erede).</i>

N.B.—Nouns ending in *tore* and some in *sore* form the fem. with *trice*; the fem. of the nouns in *sore*, however, is formed by a modification in the stem also; thus:

<i>l'imperatore</i> the emperor,	fem. <i>l'imperatrice</i>
<i>l'autore</i> the author,	> <i>l'autrice</i>
<i>il pittore</i> the painter,	> <i>la pittrice</i>
<i>il direttore</i> the director,	> <i>la direttrice.</i>

But:

aifensore, difenditrice defender
possessore, posseditrice possessor
uccisore, ucciditrice murderer
nutritore, nutrice.

Other exceptions are:

<i>l'abate</i> the abbot,	<i>fem. l'abbadessa (badessa)</i>
<i>il barone</i> the baron,	<i>la baronessa</i>
<i>il conte</i> the count,	<i>la contessa</i>
<i>il dottore</i> the doctor,	<i>la dottoressa</i>
<i>il fattore</i> the administrator,	<i>la fattorressa</i>
<i>il gigante</i> the giant,	<i>la gigantessa</i>
<i>l'elefante</i> the elephant,	<i>l'elefantessa</i>
<i>il leone</i> the lion,	<i>la leonessa</i>
<i>il mercante</i> the merchant,	<i>la mercantessa</i>
<i>l'oste</i> the host, landlord,	<i>l'ostessa</i>
<i>il pavone</i> the peacock,	<i>la pavonessa</i>
<i>il principe</i> the prince	<i>la principessa</i>
<i>il sacerdote</i> the priest,	<i>la sacerdotessa.</i>

Irregular are:

<i>l'uomo</i> the man	<i>la donna</i> the woman
<i>il re</i> the king	<i>la regina</i> the queen
<i>l'eroe</i> the hero	<i>l'eroïna</i> the heroine
<i>il bœcco</i> the he-goat	<i>la capra</i> the she-goat
<i>il bue</i> the ox	<i>la vacca, la mucca, la giovenca</i> the cow
<i>il cane</i> the dog	<i>la cagna</i> the (female) dog
<i>il gallo</i> the cock	<i>la gallina</i> the hen
<i>il montone</i> the ram	<i>la pecora</i> the ewe
<i>il frate</i> the monk	<i>la suora</i> the nun.

Note.—The student is advised to form the feminine of the following nouns:

The neighbour *il vicino*, the neighbour (*f.*) *la* —, the heir *l'erede*, the heiress *la* —, the king *il re*, the queen *la* —, the gardener *il giardiniere*, the gardener's wife *la* —, the fisherman *il pescatore*, the fisherwoman *la* —, the count *il conte*, the countess *la* —, the duke *il duca*, the duchess *la* —, the tom-cat *il gatto*, the she-cat *la* —, the hero *l'eroe*, the heroine *l'* —, the artist *l'artista*, the artist (*f.*) *la* —, the prince *il principe*, the princess *la* —, the Milanese *il Milanese*, the Milanese (*f.*) *la* —, the Frenchman *il Francese*, the Frenchwoman *la* —, the benefactor *il benefattore*, the benefactress *la* —, God *Dio*, the goddess *la* —, the dog *il cane*,

the female-dog *la* —, the brother-in-law *il cognato*, the sister-in-law *la* —, the friar, monk *il monaco*, the nun *la* —, the giant *il gigante*, the giantess *la* —.

Traduzione. 71.

The king and the queen spoke to the count and the countess. Miss Mary is a rich heiress. The sentinel arrested (fr. *arrestare*) the spy and his guide. An avenger (*vendicatore*, m.) will arise (fr. *nascere*) from our ashes. Mr. M. is a Milanese, he is a clever singer. (*cantante*). In the menagerie (*serraglio*, m.) there were lions and lionesses, male and female elephants, peacocks and peahens. According to (the) historical criticism there has never existed a popess Joan. The Maid of Saragossa was a great heroine. The old 'heathens had many gods and goddesses. Female dogs are generally more faithful than male dogs. The countess was always a great benefactress of the poor (*Pl.*). This monk is a Frenchman, and this nun is an Englishwoman. At the fair (*fiera*, f.) one sees giants and giantesses, male and female artists, male and female fortune-tellers. In this city there are poetesses, lady-painters, and lady-writers (fr. *scrittore*), but no lady-doctors. In each profession there are bunglers. The river flows (fr. *scorrere*) through charming (*ameno*) valleys, and waters (fr. *irrigare*) fertile fields (*campagna*) by means of (*per mezzo di*) several canals. I have arrived with the doctor's wife and with the landlady. His sister-in-law is the authoress (*f.*) of the new novel (*romanzo*).

Reading Exercise. 72.

La patria.

La casa ove nascemmo, il paese dove fummo allevati; il luoghi dove tripudiammo fanciulli, quell'albero che vedemmo nascere, quel prato ove prima cogliemmo margheritine e viole, quanto ci riescono (are to us) cari a rivedere! Quanto ci piace il tornarvi (to return there) dopo (essere) rimasti alquanto lontani! Oh la patria! In essa sono le ricordanze prime tanto soavi: essa alimenta vivi o copre morti i nostri genitori, i compagni dei primi trastulli, i conoscenti; quivi si ode la favella colla quale nostra madre consolò i primi nostri patimenti e c'insegnò a nominare nostro padre e quell'altro Padre ch'è nei cieli: la favella in cui snodammo la lingua per vezzeggiare coloro che ci avevano dato la vita; la favella in cui ricevemmo i primi consigli, i primi insegnamenti, le prime amorévoli parole. Quanto è dunque naturale il volere bene (to love) alla patria! Anche le rondini dalle lontane terre ove passarono l'inverno, tornano fedeli al loro nido.

Nè mai si sente l'amor della patria, come quando si é costretti (*one is obliged*¹) ad allontanársene. Non ti è mai toccato di rimanere alcun tempo fuori della tua terra natia? tanto più se diviso dai tuoi genitori? Al ritorno come ti balzava il cuore, come spingevi innanzi lo sguardo, per vedere la croce sul campanile o sulla guglia del tuo paese! Or pensa chi ne è diviso da monti e da mari e per anni ed anni! Non vedere mai visi conosciuti, non incontrare mai gli amici, i parenti, il curato a cui domandammo tante volte un parere: non accórrere mai al suono della nostra campana nella chiesa, a cantare Iddio ed invocarlo.

Second Lesson.

The Plural of Substantives.

The principal rules for the formation of the Plural have been given Less. 2 (p. 12, 13). There we stated that:

1. All *masculine* nouns ending in *o*, *a* or *e* form the Plural in *i*.
2. All *feminine* nouns in *a* form the Plur. in *e*.
3. All *nouns* in *e* take *i* in the Pl.

Irregularities.

(a) Nouns ending in **co** and **go**.

1. Although stressed on the *penultimate* syllable the following words in **co** form their Plur. in **ci**, instead of *chi*:

<i>amico</i> friend	<i>amici</i>
<i>Grēco</i> Greek	<i>Greci</i>
<i>nemico</i> enemy	<i>nemici</i>
<i>porco</i> pig	<i>porci</i> .

2. Words ending in **co** with the stress on the *antepenultimate*, form the Plur. in **chi** (contrary to the general rule); thus:

Cárico charge, Pl. *carichi*; thus *fóndaco* warehouse, *márico* handle, *párroco* parson, *rammárico* sorrow, *stómaco* stomach.

N.B.—The following nouns have both *chi* and *ci*, but *ci* predominates nowadays:

Austríaco Austrian, *benéfico* charitable, *eróico* heroical, *malédico* calumnious, *maléfico* noxious, *músico* musical, *mónaco*

¹ The impersonal verb with *si* is used here with the past participle in the plural; a peculiar construction that the pupil had better avoid and is not always to be imitated.

monk, *prático* practical, expert, *público* public, *rústico* rustic, *selvático* savage, *venéfico* venomous, *tossico* poison, *tráfico* trade, commerce.

3. Of the words in **go** with the stress on the *ante-penultimate*, only *aspárago* asparagus, forms the Plur. in **gi**. All the others have either *ghi*, according to the general rule, or admit of *both* terminations.

N.B.—*Mago* magician, wise man (of the East), pl. *i maghi* magician, *i magi* the wise men (of the East).

(b) Nouns in **io**:

1. Those with the *stress* on the *i*, as: *mormorio* murmur, *zio* uncle, *leggìo* reading-desk, form their Plur. in **ii**, as: *mormorii*, *zii*, etc.

2. Where *i* is only a sign of pronunciation (see P. I., Less. 2, 6), the *o* is simply *dropped*; thus with words ending in *cio*, *gio*, and *gio*, as: *arancio* (orange); Pl. *aranci*; *foglio*, Pl. *fogli*.

3. Where **i** is sounded (not the *suono schiacciato*, see p. 208), as in *studio*, *ginnasio*, the orthography is undecided. Some modern authors write *ii*, as: *studii*, *ginnásii*, others use the circumflex, as: *studiì*, *ginnasiì*, etc. In general the *o* is simply *dropped*, as: *studi*, *ginnasi*.

N.B.—The following keep mostly the two *ii* in the plural to be distinguished from similar words having only one *i* and a different meaning:

<i>atrii</i> porches	<i>atri</i> black (pl.)
<i>beneficìi</i> benefices	<i>benefici</i> benevolent (pl.)
<i>omicidii</i> murders	<i>omicidi</i> murderers
<i>principiì</i> principles	<i>principi</i> princes
<i>tempii</i> (templi) temples	<i>tempi</i> times.

4. Words in *aio*, as: *calzolaio* (shoemaker) drop the *o*, as: *calzolai*. In such words *j* is now obsolete.

5. Some poetical irregularities are: *animai* (for «animali»), *augei* (for «augelli»); *capei* (for «capelli», hair).

N.B.—(a) Some *masculine* words in *o* have both a regular Plural in *i* and another *feminine* Plural in *a*, more rarely in *e*. (The forms in parentheses are less frequent.) They are:

Plur.

<i>l'anello</i> the ring	<i>gli anelli</i> — (<i>le anella</i>).
<i>il braccio</i> the arm, yard	(<i>i bracci</i>) — <i>le braccia</i> .

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<i>il budello</i> the gut	<i>i budelli</i> — <i>le budella</i> .
<i>il calcagno</i> the heel	<i>i calcagni</i> — <i>le calcagna</i> .
<i>il castello</i> the castle	<i>i castelli</i> — (<i>le castella</i>).
<i>il cervello</i> the brains	<i>i cervelli</i> (opinions, minds) — <i>le cervello</i> .
<i>il ciglio</i> the eyebrow	(<i>i cigli</i>) — <i>le ciglia</i> .
<i>il cuoio</i> the leather	<i>i cuoi</i> — (<i>le cuoia</i>).
<i>il dito</i> the finger	(<i>i diti</i>) — <i>le dita</i> .
<i>il ditello</i> the armpit	<i>i ditelli</i> — <i>le ditella</i> .
<i>il fuso</i> the spindle	<i>i fusi</i> — <i>le fusa</i> .
<i>il ginocchio</i> the knee	<i>i ginocchi</i> — <i>le ginocchia</i> .
<i>il gomito</i> the elbow	<i>i gomiti</i> — (<i>le gomita</i>).
<i>il labbro</i> the lip	(<i>i labbri</i>) — <i>le labbra</i> .
<i>il lenzuolo</i> the sheet	(<i>i lenzuoli</i>) — <i>le lenzuola</i> .
<i>il pomo</i> the apple	<i>i pomi</i> — (<i>le poma</i>).
<i>il sacco</i> the sack, bag	<i>i sacchi</i> — (<i>le sacca</i>).
<i>il vestigio</i> the track, trace, footstep	<i>i vestigi</i> — <i>le vestigia</i> .
<i>il vestimento</i> the vestment, clothing	<i>i vestimenti</i> — <i>le vestimenta</i> .
(b) The following have two meanings and, accordingly, two plurals:	
<i>corno</i> horn	<i>i corni</i> the horns (instr.) — <i>le corna</i> of an animal.
<i>filo</i> thread	<i>i fili</i> of a cloth — <i>le fila</i> of a plan, etc.
<i>fondamento</i> base, foundation	<i>i fondamenti</i> (motives) — <i>le fondamenta</i> of a building.
<i>frutto</i> fruit, result	<i>i frutti</i> (profit, result) — <i>le frutta</i> (of trees, dessert).
<i>gesto</i> gesture	<i>i gesti</i> (gestures) — <i>le gesta</i> deeds, exploits.
<i>il legno</i> the wood (also carriage, ship)	<i>i legni</i> (carriages, vehicles, ships) — <i>le legna</i> firewood.
<i>il membro</i> the limb, member	<i>i membri</i> (of a society) — <i>le membra</i> of the body.
<i>il muro</i> the wall	<i>i muri</i> of a house, garden, or park — <i>le mura</i> (of a town).
<i>l'osso</i> the bone	<i>gli ossi</i> (any bones) — <i>le ossa</i> (human bones, the dead body, the ashes).
<i>il quadrello</i> the brick; the arrow	<i>i quadrelli</i> (bricks) — <i>le quadrella</i> (arrows).
<i>il riso</i> the laughter, the rice	<i>i risi</i> (rice) — <i>le risa</i> (laughter).
<i>il tempo</i> the time	<i>i tempi</i> — <i>le quattro tempora</i> the four Ember-days.

Remark.—In ancient poetry occur the irreg. Plur. *coltella* (knives), *foglia* (leaves of plants), *letta* (beds), and *mulina* (mills). Besides, the Plurals: *budelle*, *ditelle*, *frutte*, *geste*, *gride*, *legne*, *osse*, *pome*, and *vestige* are also met with in old poems.

(c) The following are masc. in the sing., and form their Plural always in *a* and are fem.:

un centináo a hundred — *le centinaia*.
il miglio the mile — *le miglia*.
un migliaio a thousand — *le migliaia*.
mille 1000 — *mila* (in compound numbers).
il grido the cry — *le grida* (*i gridi*).
il moggio the bushel — *le moggia*.
l'uovo the egg — *le uova*.
un paio a pair, couple — *le paia*.

(d) The following nouns have different terminations in the Singular:

1. Those in *ere* have also *ero*:
il forestiere the foreigner or *il forestiero*.
il pensiero the thought or *il pensiero*.
il destriere the steed or *il destriero*.
lo scolare the scholar or *lo scolaro*.
2. Those in *aio* have also *aro*:
il libráio the bookseller or *il libraro* (seldom used).
Gennáo January or *Gennaro* (rare).
il calzolaio the shoemaker or *il calzolaro* (rare).
3. The following have also two forms:
l'ala the wing — (*ale*).
l'arma the weapon — *arme*.
la canzone the song — (*canzona*).
la dote the gift — (*dota*).
la fronda the foliage — (*fronde*).
la greggia the flock — *gregge* (also *il gregge*).
la lode the praise — (*loda*). (Dante also *il lodo*).
la rédina the bridle — *redine*.
la scure the axe — (*scura*).
la veste the dress — (*vesta*).

(e) The following are used in the Singular only:

<i>Pasqua</i> Easter	<i>la cancrena</i> the gangrene
<i>Pentecoste</i> Whitsuntide	<i>la roba</i> the chattels, property
<i>prole</i> offspring	<i>la carie</i> caries (rottenness of
<i>progénie</i> progeny, children	the bones)
(<i>mane</i>) morning	<i>la rosolla</i> the measles.

(f) Used in the Plural only are:

<i>gli annali</i> the annals	<i>le mutande</i> drawers
<i>le busse</i> blows	<i>i mustacchi</i> moustache
<i>i calzoni</i> the trousers	<i>le nozze</i> the wedding
<i>le eséquie</i> the funeral	<i>gli occhiali</i> spectacles
<i>le fàuci</i> the gullet	<i>i posterì</i> descendants
<i>le fòrbici</i> or <i>la forbice</i> the scissors	<i>gli sponsali</i> the betrothal
<i>le interiora</i> } the entrails	<i>le ténèbre</i> darkness
<i>le viscere</i> }	<i>i vanni</i> the pinions, wings
<i>le molle</i> (-i) the fire tongs	<i>i viveri</i> the victuals.

(g) The following nouns change their signification in the Plural:

Plur.

<i>il ceppo</i> the log	<i>i ceppi</i> the fetters.
<i>il costume</i> the use, law	<i>i costumi</i> manners and customs.
<i>il ferro</i> (the) iron	<i>i ferri</i> the fetters.
<i>il fasto</i> pride	<i>i fasti</i> the annals.
<i>il genitore</i> the father	<i>i genitori</i> the parents.
<i>la gente</i> people	<i>le genti</i> the nations.
<i>la grazia</i> grace, favour	<i>le grazie</i> the thanks. [tions.
<i>la misura</i> the measure	<i>le misure</i> the means, prepara-
<i>il Natale</i> Christmas	<i>i natali</i> (poet.) the birth.
<i>il rame</i> the copper	<i>i rami</i> engravings.
<i>il sale</i> the salt	<i>i sali</i> witticisms.

Traduzione. 73.

1. In the eighteenth century there were many good German poets. He turned (*convertire*) the threads of the whole conspiracy. Some heathen temples were turned into churches by the Christians. The French soldiers wore red pantaloons. Spectacles are seldom wanting in the (*nel*) portrait of a German scholar. So many men, so many opinions (*lit.*: so many heads, so many senses). The *Accademia della Crusca* consists of real (active) and of honorary members; it has its seat in Florence and deals mainly with (*di*) linguistic questions. So many heads, so many brains. When we entered the house, we heard terrible cries. The temples of the ancient Greeks were magnificent. Why do you not speak the truth? You know that I hate (the) lies. There were many foreigners in the hotels of the city. All nations have learned something from the Greeks. I prefer (the) Spanish to (the) Greek wine. (The) vultures belong to the birds of prey (*uccello di rapina*). Have you seen the Austrian steamers? The walls of Troy (*Tróia*) protected the town against the Greek armies for (*per*) ten years.

2. The deeds of Alexander the Great filled the world with (*di*) astonishment and admiration. The fruits of his labour procured (*procurare*) him an agreeable life. Why have you not put some fruit on the table? I shall not expose myself to their laughter (*Pl.*). In many countries the war has left indelible traces. (The) Nowadays distances are no more calculated by miles, but by kilometers. Columbus carried (*volle seco*) his fetters [with him] to the grave. A dozen eggs cost two and a half lire last week. Of a blockhead one says in Italy: 'He does not even know how many fingers he has' (*Subj.*). In the box (which) I send you, you will find a pair of new breeches, two pairs of sheets, a pair of scissors, and the books (which) you need for your study. The three holy kings followed the star that guided them to Bethlehem. (The) Science has driven away the darkness of ignorance and revealed the deceits of (the) oracles and (the) magicians. He died with the name of God on [his] (the) lips.

Reading Exercise. 74.

La patria.

(Continuation.)

Oh come allora si fissa lo sguardo sulle montagne o sul cielo dal lato della patria nostra! Di che prezzo¹ sembra ogni minima cosa che ci richiami l'idea della patria! Io ho provato queste amarezze²; e quando udiva qualcuno parlare la lingua del mio paese, mi balzava il cuore come se avessi inteso mio paese, mi balzava il cuore come se avessi inteso mio padre. E quando sotto rigidi climi vidi in un giardino crescere un gelso³ con che tenerezza abbracciai e baciai la pianta, i cui lunghissimi filari⁴ portano⁵ beltà e ricchezza alle campagne d'Italia.

Infelice colui che è costretto a forza (a) staccarsi⁶ dalla patria! Se qualche érule⁷ tu incontri, non lo insultare: compatiscilo⁸ soccorrillo, fa che trovi qui un'altra patria, altri fratelli, per ristoro⁹ dei fratelli, della patria che lasciò, e che tanto amava.

E noi amiamo la patria nostra; amiamo l'Italia, questo cielo così ridente, questo clima temperato, questo suolo così fecondo, questo linguaggio così armonioso, parlato da tanti cittadini, uniti con noi nell'amore della patria comune, nei patimenti¹⁰ nelle gioie, nelle speranze. *Césaire Cantù.*

1. How valuable. 2. Bitter feelings. 3. mulberry-tree. 4. rows (of trees). 5. to bring, to give. 6. to depart. 7. exile. 8. to pity. 9. in order to compensate his loss. 10. suffering.

Third Lesson.

The Article.

There are a great many deviations in the use of the article, the most important of which have already been given in the First Part of the grammar. In general, the article is more frequently used than in English, and as a perfect knowledge of these peculiarities is of the utmost importance, the student would do well to bear in mind the following rules:

A. The *definite* article is used:

1. After the verb *avere*, if particular qualities of an *organic* body are mentioned, as¹:

Francesca ha i denti bianchi, gli occhi azzurri, i capelli biondi e le labbra vermiglie.

Frances has white teeth, blue eyes, fair hair, and red lips.

Questo ragazzo ha la testa rotonda.

This boy has a round head.

2. Before *di cui* (also *cui*) whose, as:

L'uomo la di cui (la cui) reputazione è perduta, è sfortunato.

The man whose reputation is lost is unhappy.

3. Before either *abstract* or any other nouns, when they are taken in a general sense in a statement of a general character, as:

Gli animali ci sono utili animals are useful to us.

L'occupazione è il miglior rimedio contra la noia.

Occupation is the best remedy against boredom.

4. Before the names of *countries*, *provinces*, etc. when qualified by an adjective denoting *direction*, *situation*, etc., as:

L'Italia settentrionale Northern Italy.

L'Austria superiore Upper Austria.

La bella Firenze beautiful Florence.

Except when the names of *countries*, *provinces*, etc. are preceded by *di*, in expressions equivalent to adjectives derived from such names; as:

¹ The same as in French: "Françoise a les cheveux blonds."

Il parlamento d'Inghilterra the English parliament.

L'ambasciatore di Frància the French ambassador.

L'imperatore d'Austria the Austrian emperor.

The names of capitals which give or gave their names to states, are used without an article when they are employed to indicate the states: *Monaco*, the principality of Monaco, *Napoli*, the former kingdom of Naples.

N.B.—A few names require the definite article; thus: *Il Messico*, *L'Argentina*, *Il Giappone*, *Il Brasile*; *La Spezia*, *La Mirandola*, *La Mecca*, *Il Cairo*, *L'Aia* (the Hague), *La Bastia*, *La Rocella*.

5. With the two names *Charlemagne* and *Alexander the Great*, no article is placed before the adjective *magno*; thus: *Carlomagno*, *Alessandro magno*. This is also the case in the expression: *Maria Vergine* (the holy Virgin).

6. Before family names, as: *L'Ariosto* Ariosto; *il Tasso* Tasso, *il Darwin*, etc.

But not before Christian names when alone, nor before family names when preceded by Christian names; thus *l'Alighieri*, but *Dante*, *Dante Alighieri*, *Michelangelo Buonarroti*.

7. Before Christian names of women in familiar conversation, as: *la Cristina*, *la Fiammetta*, etc.

8. In expressions like: *alla turca*, after the Turkish fashion, *all'inglese*, etc.

9. Before words implying *rank*, *profession*, or *dignity*, as: *il conte Pallavicini* Count P., *il principe Eugenio* Prince E., *l'arcivescovo Turpino* Archbishop Turpin, *il Capitano Stefani*, *il maestro Mastachi*, *l'avvocato Giovannelli*, and before the words *signore*, *signora*, and *signorina* (provided they are not used in calling the people thus named).

Note.—The French forms *Madama*, *Madamigella*, are sometimes used instead of *Signora*, *Signorina*, which should then be followed by the definite article, as in French. Ex.: *Madamigella la contessa* (Mademoiselle la Comtesse), Countess . . .; *Madama la Baronessa* (Madame la Baronne), Baroness . . .

10. Before any part of speech, including verbs in the Infinitive Mood, when used as nouns:

Il dormire è necessario quanto il mangiare.

To sleep is as necessary as to eat.

Lord's Supper, the Holy Eucharist; *il santo padre* the holy father.

3. Before the days of the week, as in English. Ex.:

Vi andrò Lunedì o Martedì.

I shall go there on Monday or Tuesday.

Except when the *same day* of each *consecutive* week is meant, as:

Il vapore per Corfù parte da Trieste il Martedì ed il Venerdì.

The steamer to Corfu starts from Trieste *every* Tuesday and Friday.

4. After the verbs *essere* to be, *divenire*, *diventare* to become, *fare* to make, *nascere* to be born a . . . , *morire* to die as . . . , *parere*, *sembrare* to seem, *essere creduto*, *riputato* to be believed, to be taken for: *ritornare* to come back as . . . , *essere dichiarato* to be declared, *proclamare* to proclaim, *mostrarsi* to show oneself, etc., if these verbs are followed by a noun implying *dignity*, *rank*, *nation*, etc. Examples:

*Sono Italiano*¹ I am an Italian.

Luigi Napoleone venne eletto imperatore.

Louis Napoleon was elected emperor.

Egli nacque principe he is a prince by birth.

Davide fu proclamato re d'Israele.

David was proclaimed king of Israel.

5. When speaking of much frequented places, as:

Andare a scuola to go to school.

Essere in chiesa to be at church.

Lo trovai in piazza.

I met him on the square.

Vado in Via Cavour I am going to Via Cavour.

6. After nouns used in apposition:

Londra, capitale dell'Inghilterra.

London, capital of England.

Napoleone I, imperatore di Francia, fu vinto da Wellington.

Napoleon I the Emperor of France, was defeated by Wellington.

¹ Except when used with *ecco* (there is, here is), or if an *attribute* is added to the noun as: *Ecco un Inglese* here is an Englishman. *Il signor N. è un medico di merito* Mr. N. is a physician of merit.

7. In a great many phrases, as: *sotto pretesto* under pretext, *dopo pranzo* after dinner, *essere d'avviso* to be of opinion, *trovar modo di*, *andare a caccia*, etc.

C. The *Indefinite article* is omitted:

1. After the verb *essere*. (See the above rule, B. 4.)

2. In *Apposition* (i.e., an explanatory addition to the subject or direct object), which in English generally requires the indefinite article, as: *L'avaro, commedia di Molière* the Miser, a comedy by Molière.

Note.—In English the definite article is occasionally used with the noun in apposition, as: *the lion, the king of animals*. When such an apposition is to be taken *in quite a general sense*, and expresses a *fact known by everybody*, the definite article is used in Italian as in English. Ex.: *Il leone, il re degli animali*; *Goethe e Schiller, i più grandi poeti della Germania* G. and Sch., *the greatest poets of Germany*.

3. In cases where the notion is quite indefinite, as:

Se assiso in sì gran teatro (poet.).

If sitting in so large a theatre.

4. Before the words *cento* a hundred, one hundred, *mille* a thousand, one thousand:

Lo ho detto cento volte I have said it a hundred times.

Ho pagato il quadro mille franchi.

I have paid a thousand francs for the picture.

N.B.—The same sentences would take the definite articles, if, instead of *cento* and *mille*, the collective forms *centinaio* and *migliaio* were used; e. g.; *Lo ho detto un centinaio di volte*; I have said it about a hundred times.

5. Before the title of a book in such expressions as:

Storia d'Italia A history of Italy.

Vita di Alessandro Manzoni.

The life of Alessandro Manzoni.

6. After *che*, *quale* in exclamations, as:

Che bella donna! What a beautiful woman!

N.B.—When the adjective *tale* such is used, the indefinite article is placed before, not after it as in English:

Una tal cosa non sarebbe possibile.

Such a thing would not be possible.

7. In many expressions like:

Dar principio to begin.

Dare, attaccare battaglia to engage in battle.

Far fortuna to make a fortune.

Far piacere to give pleasure.

Far regalo (dono) to make a present.

Far segno to make a sign.

Imparare a mente to learn by heart.

Metter fine to make an end.

Prestare servizio to do a service, to be of use.

Both languages agree:

1. In many proverbial expressions, as:

Vivere insieme come cane e gatto.

To agree like cat and dog.

Povertà non è onta poverty is no disgrace.

2. Where similar words are rapidly enumerated and finally comprehended in a general expression, like *tutto, niente, nulla*, etc., as¹:

Vecchi, uomini, donne, fanciulli, tutti furono trucidati.

Old and young men, women and children, all were killed.

3. Headings in books: *atto primo* first act, *scena terza* third scene, *libro quinto* fifth book, etc.4. After *nè* — *nè* neither — nor, *sia* whether, and *mai* never.

Nè preghiere nè minacce potevano muoverlo.

Neither prayers nor menaces could move him.

Mai predizione ebbe un compimento sì pronto. (Botta.)

Never a prediction was so promptly fulfilled.

Sia amore, sia amicizia, lo fece.

He did it, whether through love or friendship.

5. After the prepositions *con*, *senza*, *per*, *di*, *a*, *da*, etc., when these particles form *adverbial expressions* together with the following noun, as:

Con pazienza with patience (= patiently).

Con piacere with pleasure.

Con permesso with permission.

Con cura carefully.

Senza danaro without money.

¹ Excepting such a case, the article should always be repeated where in English it is usually omitted, as: I have seen the brothers and sisters *ho veduto i fratelli e le sorelle*.

Senza cerimónie without trouble.
Per ordine by order.
Sotto pena di morte on pain of death.
Di notte by night.
Di giorno by day.
Da galantuomo as an honest man.
Per anno . . . a year, per annum.
Per mese monthly.
Per terra by land.
Per mare by sea, etc.

Note.—It will be easily understood that all these words, when used in a *definite* sense, require the article as in English. *Ex.*: *Senza il danaro che mi avete promesso* without the money you have promised me.

6. After many verbs that require the prepositions *di*, *a*, or *da*, if the following noun is employed in a *general* sense, as:

Colmare di benefizi to overwhelm with benefits.
Vivere di pane to live upon bread.
Scendere da cavallo to dismount, to alight.
Essere a cavallo to be on horseback.
Morire di noia to die of ennui, etc.

7. Finally, in many expressions like the following, where the verb together with the noun suggest but *one idea*, for instance: *rendere grazie* to thank (liter. *to render thanks*); *prestar fede* to believe (liter. *to lend faith*). Such expressions are:

<i>Aver bisogno</i> to want	<i>Chiedere perdono</i> to beg pardon
<i>Aver compassione</i> to pity	<i>Far caso di</i> to care for, to notice
<i>Aver cura</i> to take care	<i>Far menzione</i> to mention
<i>Aver fame</i> to be hungry.	<i>Far mostra</i> to feign
<i>Aver motivo</i> to have a reason	<i>Far paura</i> to frighten
<i>Aver ragione</i> to be right	<i>Prendere moglie</i> to take a wife
<i>Aver sete</i> to be thirsty	<i>Prendere parte</i> to participate
<i>Aver torto</i> to be wrong	<i>Prendere piede</i> to settle (some- where)
<i>Aver vergogna</i> to be ashamed	<i>Prendere terra</i> to land
<i>Aver voglia</i> to have a mind	<i>Rendere conto</i> to account for
<i>Correre fortuna</i> to risk	<i>Rendere grazie</i> to thank, etc.
<i>Correre rischio</i> to run the risk	

Traduzione. 75.

Napoleon caused (from *fare*) himself to be crowned emperor, after having been (*dopo essere stato*) named consul. Coriolanus was declared [an] enemy of his country. The king

has made Mr. N. Privy Councillor (*consigliere di stato*). The assembly has elected me president. They say that Dante had a long nose, black hair, and a dark complexion. Italians learn French easily. The young man (*il giovinetto*) said: "I shall become (from *farsi*) an officer." Demosthenes was a great orator. Never had [any] general been honoured like Turenne was. Whoever is a good Christian will never be a bad citizen. My coachman (*cocchiere*) is a Frenchman, and my footman a Swiss. My mother is an Englishwoman. I have been learning (*transl.* I learn) Italian for (*transl.* since) six months; I have (*prendo*) two lessons a week, on Mondays and on Thursdays, and though I do not undertake (*transl.* I dare not) to read Dante and Tasso, I am able to understand easy books. My elder (*maggiore*) brother is a lawyer, [my] younger a physician. Alexander, the son of Philip (*Filippo*) of Macedonia, made himself master of Tyros, capital of (*della*) Phœnicia. Æsop hailed (*era oriundo*) from Phrygia (*Frigia*), a province of Asia Minor; he was a slave of Xanthus (*Xanto*), a fairly (*piuttosto*) celebrated philosopher. This man is a clever artist; he is an Italian. Napoleon made himself the protector of the Rhenish Confederation (*Confederazione del Reno*). Pharaoh made Joseph his viceroy (*vicere*), although he was a Jew. Many European merchants have settled at Cairo. At Aix-la-Chapelle one sees the grave of Charlemagne. The king of Holland resides at the Hague.

Traduzione. 76.

Let us pity (*aver compassione di*) unhappy men! You are right, my friend; Frederick was wrong. The faint-hearted man fears even his own shadow. White garments are the symbol of innocence. You will never have [any] reason to complain (*lagnarsi*) of my behaviour. Monuments, thrones, palaces, all perish, all fall to ruin. Call on me after dinner! Old and young men, women and children, were all wiped out by the plague. We landed at the island of Cyprus (*Cipro*). Are you hungry? No, I am thirsty. Will you come along with me? I thank you for all (that) you have given me. The ostrich has long legs, a long neck, and very short wings. He pretended to (*far mostra di*) sleep. You run the risk of losing (*Infin.*) all your money. Are you not ashamed to (behave like that) act thus? We read "The Bride of Abydos," a poem by Lord Byron. The fox has a more slender form than the wolf. My children have blue eyes and fair hair. Fear produces superstition. Modesty is a great virtue. I make this proposition to you in order to put an end to this dispute. In this town one sees healthy and vigorous people who are not ashamed of begging. We have read *I Promessi sposi*, a gem of

Italian novel-writing (*letteratura romanzesca*). I shall be here on Saturday. My mother has arrived first. The tutor went out (the) last.

Reading Exercise. 77.

Cristoforo Colombo.

Cristoforo Colombo, nato presso Genova da parenti poveri il (*in the year*) 1441, persuaso che la ricchezza migliore è l'imparare*) qualche cosa, si diede attento¹ allo studio, ove non solo profitava delle lezioni che gli si porgevano (*that were given him*), ma rifletteva su tutto quel che vedesse o udisse.

Colombo intese dire² dai maestri suoi, o lesse in qualche libro che la terra è rotonda. 'Dunque — riflettè, — come è abitata quassù, così deve essere abitata anche dall'altra parte.' Udì che la bússola è un ago, il quale si volge costantemente verso settentrione. Dunque, riflettè, per quanto io mi allarghi (*however far I may go*) in mare, avrò sempre il modo (*the means*) di conoscere dove io mi debba dirigere. Potrò dunque avventurarmi a viaggi lontanissimi, ed essendo la terra³ rotonda potrò farne il giro (*I may sail round it*). Un suo parente gli mostrò un tronco di pianta gettato sulla spiaggia dalla tempesta e diverso in tutto da quelli dei nostri boschi. Dunque conchiuse: vi sono proprio (*certainly*) altre terre con altre foreste, probabilmente altri uomini.

Da questa considerazione e da altre più fine⁴ restò (*he became*) convinto che vi fossero altri paesi, e si propose d'andarli a cercare (*to set out in search of them*). Ma come effettuare un disegno sì grandioso, egli solo, egli povero? Si vide adunque costretto a chiedere aiuto da altri: ma a chi (*to him who*) cerca, tocca⁵ spesso la mortificazione di un rifiuto.

1. Applied himself eagerly. 2. learned. 3. as the earth is. 4. subtle. 5. meets.

Dialogo.

Chi era Cristoforo Colombo?

Erano ricchi i suoi genitori?

Quando nacque Colombo?

Che intese dire Colombo?

Quale fu la conseguenza ch'egli ne trasse?

Che cosa è la bússola?

In che maniera fu in lui destata l'idea dell'esistenza d'un altro continente al di là dell'Océano Atlantico?

Che ne conchiuse Colombo?

*) The Italian Infinitive is very often employed as a substantive, not unlike the English Present Participle.

E che cosa si propone poi?

Aveva egli i mezzi per mandare ad effetto (*to realize*)
le sue idee?

Fourth Lesson.

The use of *di*, *a*, and *da*.

The general rules on the use of these prepositions have been given already in the first Part. We add here further directions about their use in special cases.

I. *Di* is used:

1. After a great many nouns implying *number*, *weight*, *measure*, *quantity*, or a *defect*, as:

Una quantità di noci a number of walnuts.

Un paio di scarpe a pair of shoes.

Una libbra di burro a pound of butter.

La mancanza di danaro the want of money.

Una pezza di tela a (whole) piece of linen.

Un pezzo di formaggio a piece of cheese.

Note.—These words, when used in a *determinative* sense—*i.e.*, when followed by some *explanatory* addition, require the article as in English. *Ex.*:

Un chilogrammo del burro che mi avete mandato.

A kilogram of *the* butter you have sent me.

2. When an Italian noun corresponds to an English adjective:

Un orologio d'oro, d'argento a gold, a silver watch.

I giornali d'oggi, d'ieri to-day's, yesterday's newspapers.

L'ambasciatore di Russia, — di Francia.

The Russian, — French ambassador.

Compagno di scuola schoolfellow.

Garzone di bottega shop-assistant.

3. After nouns that are followed by *proper names* of towns, countries, rivers, lakes, mountains, etc.

La provincia di Milano the province of Milan.

L'isola di Sicilia the island of Sicily.

La città di Londra the city of London.

Il lago di Garda the lake of Garda.

Il gran ducato di Baden the Grand-Duchy of Baden.

Except in compound names the first part of which is *monte*, as: *il Monte Rosa* Mount Rosa, etc.

4. After words denoting *dignity, title, rank, etc.*, where in English the indefinite article is frequently used, as:

Il titolo di barone the title of Baron.

Il grado di luogotenente the rank of lieutenant.

Il posto di consigliere the position of counsellor.

N.B.—Sometimes *di* is used to denote a *characteristic* mark, or quality, as:

Un uomo di gran giudizio a man of great prudence.

Quel signor dottore delle cause perse. (*Manzoni.*)

That lawyer famous for his lost lawsuits (lit.: That Mr. Doctor of the lost l.). — Commonly *da* is used in such a case (see this prep. 6, p. 238), also *con*:

L'uomo colla barba.

Il ragazzo col berretto azzuro.

5. Most English compound nouns have no single equivalent word in Italian, but must be rendered by splitting each compound noun into its components, and placing the last of them first, followed by *di*. Thus: the *schoolmaster* is translated: *il maestro di scuola* (liter.: the master of school); *male di testa* headache, *male (dolore) di denti* toothache.¹

When, however, the *second* component is not to be taken in a *general* but in a *determinative* sense, as in the word *town-gate*—i.e., the gate of the town just spoken of, the preposition *di* should also be followed by the *article* with which it is, of course, contracted. Thus: *la porta della città* the town-gate, *la casa degli orfani* (*l'orfanotrófio*) the orphan asylum = the house of the orphans, *il vino del Reno* Rhenish wine = the wine of the Rhine. The pupil should notice the difference between: *gli affari del commercio* the affairs of the commerce (of a country, etc.), and: *gli affari di commercio* commercial affairs.²

¹ Compound nouns or simple nouns which in English denote the place where provisions are kept, are rendered in Italian by the same means, but *di* in such cases is contracted with the definite article: fishmarket *mercato del pesce*; buttery, provision room *dispensa dei commestibili*.

² There are also real compounds like *ferrovia* railroad; *capolavoro* masterpiece; *banconote* banknotes (paper money); *cartapécera* parchment.

6. When a *Numeral* qualified by a noun, or a quantitative adjective used indefinitely are followed by *più*, and *meno*; also of quantity:

Datemi due soldi di più.

Give me a penny more.

V'erano tre scudi di meno.

There were fifteen lire wanting.

Un poco di danaro.

A little money.

7. To indicate a certain time of the day:

(*levarsi*) *di mattina, di buon mattino*

(*viaggiar*) *di sera, di notte, di giorno*

di primavera, d'inverno

di quaresima.

8. After many adjectives which are followed in English by one of the prepositions *of*, *for*, *to*, *on*, *with* or by no preposition at all. The following are among the most important adjectives of this class:

Abbondante rich, abundant

indegno unworthy

ammalato ill

largo munificent

ávido eager; greedy

meritèvole worthy, deserving

bramoso desirous

pago satisfied

cárico loaded

persuaso persuaded

capace capable

pieno full

certo sure

póvero poor

consapévole aware, acquainted

prático experienced

contento contented, pleased

privo bereft

curante caring, for . . .

ricco rich

cúpido greedy, eager

scarso poor, scarce

degno worthy

soddisfatto satisfied

desideroso desirous

sollécito zealous

fecondo fertile

vago eager

fornito provided

vestito dressed

incapace incapable

vuoto empty.

incerto uncertainly, not sure

9. For the verbs requiring *di* see Part II, Less. 17, C.

10. Sometimes *di* stands pleonastically:

Before *adjectives* (as in French):

Di belle ciarle faranno questi mascalzoni. (*Manzoni.*)

These scoundrels will make a nice chatter.

11. In many expressions in which in English either no prepositions or other prepositions are employed.

Di nascosto secretly.

Di leggieri easily.

Vestito di nero, di verde dressed in black, green.

Di certo surely.

Essere d'uopo to be necessary.

Dico di sì, di no I say, yes! I say, no!

Vivere di frutti to live on fruit.

Per di qua, per di là this way, that way.

A sinistra di quando si entra.

On the left hand side as you go in.

II. *Da* is used:

1. After the *passive voice* (to translate the English *by*):

Venne ucciso dal suo nemico.

He was killed *by* his enemy.

2. After verbs denoting *motion* (*andare, venire*)¹ to translate the English *from*; as:

Andrò da Roma a Napoli.

I shall go from Rome to Naples.

3. After verbs denoting a permanence near a person, as:

*Venite da me*² come to me!

Vado dal calzolaio I am going to the shoemaker's.

Abiterò da mio nonno I shall live at my grandfather's.

4. After a considerable number of verbs given in Part II, Less. 17, *B*.

5. After a great many *adjectives*, among which the most frequently used are:

Alieno far, contrary

assente absent

bandito banished

differente different

discosto }

distante } distant

diverso diverse, various

esente exempt

ésule banished, exiled

immune free (from taxes, etc.)

indipendente independent

libero free

¹ Yet verbs denoting *departure*, as: *partire, uscire, scendere*, etc., may sometimes be followed by *di*.

² The same person which is the subject of a verb cannot, however, become a complement expressed by a pronoun preceded by *da*, because the meaning would then be different. Thus: *vado da me*, does not mean: *I go home* (French: *je vais chez moi*), but: *I am going alone*.

<i>lontano</i> far	<i>rimoto</i> remote
<i>pellegrino</i> (pilgrim), coming	<i>scevro</i> free from
from . . .	<i>sgombro</i> unhindered
<i>puro</i> pure	<i>sicuro</i> sure.

6. To denote some *purpose, a characteristic mark, use, etc.*, after *nouns* as well as after *adjectives*, as:

Buono da mangiare good to eat.

Tabacco da naso snuff (i.e., tobacco for the nose).

Una bottiglia da vino a wine-bottle (destined for wine).

*Un uomo dabbene*¹ an honest man (i.e., apt for good)

Il catino da lavare the washing-tub.²

Sala da pranzo dining-room. *Camera da letto* bedroom.

Federico dalla guancia morsa.

Frederick with the bitten cheek.

Datemi da bere give me to drink!

L'uomo dal tabarro nero the man with the black cloak.

La casa dal tetto rosso the house with the red roof.

7. To translate the English *fit for, as, like, etc.*, as:

Questa è una vita da cani that is a life fit for dogs.

8. Before the name of the birth-place of a well-known person, as *Guido da Siena*. (*Di* is also used.)

9. Contracted with the definite article to denote people who have something for sale, as:

La donna dal latte the dairy woman.³

L'uomo dalle ciriege the cherry-man (who sells cherries).

10. To denote the *house, shop, etc.*, where in English we employ the Saxon Genitive, as: *at the merchant's, at my brother's, at the greengrocer's, etc.* Examples: *Io ero dal calzolaio* (at the shoemaker's), *vengo da mio fratello* (from my brother's), *voi venite da casa mia* you come from my house (see 3, p. 237), *voi venite da me* you come to my house.

¹ When the first component of a compound word in Italian is a monosyllable or a word stressed on the last vowel, the first consonant of the second component is doubled, thus *siccome* = si come; *dabbene* = da bene; *sebbene* = se bene; *dapprima* = da prima, *cosiffatto* = così fatto, etc.

² English compound nouns in which the first component is a present participle are likewise often rendered with *dí* or *da*, as: the dancing-master *il maestro di ballo*.

³ *La donna del latte* is likewise met with.

Da is used *without the article*:

1. In prepositional phrases that have an adverbial force, as:

Da banda aside. *Da capo* anew, again.

Da destra from the right hand.

Da solo a solo in private, privately.

Da senno in earnest.

Egli ti farà da padre. (*Manzoni.*)

He will treat you like a father (= as if he were your father).

2. To indicate an *approximative* number, as:

Uscirono da dodici soldati about 12 soldiers went forth.

Da trenta persone about thirty persons.

N.B.—It must be well understood that in this case the number cannot be *inferior* to the quantity indicated.

3. To express a *manner* of acting or being, as:

Vive da signore he lives in the utmost comfort (like a mighty lord).

Ha agito da pazzo he has acted like a fool.

Cose da potersi decifrare. (*Manzoni.*)

Things to be explained (*lit.*: to be able to be explained).

Da povero figliuolo. (*Manzoni.*)

As a poor lad.

Italianisms with *da* are: *da per me* for me alone, *da per te* for you (thee) alone, *da per sè* by itself, etc.

Note.—Such phrases with *da* must often be rendered by accessory sentences, viz.:

Non era partito da metter neppure in consulta. (*Manzoni.*)

This was an expedient not even to be spoken of.

Un viso da far morire in bocca una preghiera. (*Manzoni.*)

A face apt to make every petition die on one's lips.

Son uomo da andare in persona a far una visita.

I am capable of payings a visit myself (*lit.*: I am a man to go in person to pay a visit).

Contrast between *dì* and *da*.

1. *dì*.

fuori dì

[dentro dì]

prima dì

dopo dì

da.

dì quà da

dì là da

lontano da

discosto da

sopra **di**
su **di**

invece **di**
in cambio **di**
per mezzo **di**
per cagione **di**.

lungi **da**
fino **da**.

2. **di** dietro
di sopra

da lontano
da vicino.

3. Permanent, quality:

Uomo **d'**ingegno.
La guerra **del** Transval.
Giovane **di** vasta coltura.

Azione **da** pazzo.
Colpo **da** maestro.
Capriccio **da** ragazza.

4. Motion [departure].

Esco **di** (**da**) Firenze.
N.B.—Uscir **di** casa.
Muoversi **di** camera.

Motion [separation].

Vengo **da** Firenze.
Uscir **dalla** casa.
Moversi **dalla** camera.

5. As the preposition *da* never indicates the *material* of which anything is made, the student should be careful not to use it in such a meaning instead of *di*, thus:

Una fornace da mattoni means: a brick-kiln, whereas
Una fornace di mattoni means: an oven built of bricks.

The student should retain the following examples:

Un birchiere d'acqua a glass of water.
Un bicchiere da acqua a water-glass.
Una bottiglia di vino a bottle of wine.
Una bottiglia da vino a wine-bottle.

6. Likewise when we mean to state the purpose for which a thing is fit, and to which it is regularly applied, the preposition *da* is required. But if we wish to imply that some substance for which that thing is destined is already *contained* in it, *di* with the *article* should be employed. *Di* without the article is used when the *material* is named, whereof the object is *made* or with which it is entirely *filled*. Thus:

Un magazzino da fieno means: a barn destined for hay (still empty).
Il magazzino del fieno means: the hay-barn (in general or in particular).
Un magazzino di fieno means: a barn filled with hay.
Una bilancia da oro a balance destined for gold.

La bilancia dell'oro the gold balance (or my, your, his, etc., balance).

Una bilancia d'oro a golden balance.

III. *A* is used:

1. After verbs of motion when followed either by an infinitive or a noun to state the object:

Andai a vederla I went to see her.

Andate a cercarlo go and fetch it.

Venga a trovarmi qui come to see me here.

Andare a spasso to go for a walk.

Venite a pranzo con me come to dine with me.

N.B.—Also in some cases with *essere* and *stare*, to show either a state or an object:

Mia madre è a casa my mother is at home.

Sto a vedere quello che farà.

I am considering what he will do.

Stare a occhi bassi to remain with cast-down eyes.

Stare a bocca aperta to remain open-mouthed.

2. To indicate the indirect object of an action:

Ho parlato a sua sorella I have spoken to your sister.

Lo dissi a lui, non a lei I told him, not her.

Le diedi a un amico I gave them to a friend.

3. To express the moment or time when the action begins:

A che ora? At what time?

Alle due at two.

All'ora fissata at the appointed time.

Al momento at once.

A sera in the evening.

A mezzogiorno at midday.

Ai venticinque d'Agosto on the 25th August.

4. To indicate the means, way, manner, or instrument:

Chiudere a chiave to lock with a key.

Cucire a macchina to sew by machine.

Dire a bocca to say by word of mouth.

Imparare a mente to learn by heart.

Disegnare a penna to draw with a pen.

Parlar ad alta o bassa voce to speak aloud, or in a low voice.

Sonare a prima vista to play at sight.

Andare a piedi to walk.

N.B.—*Alla francese*¹ in the French fashion.

*Risotto alla milanese*¹ rice done in the Milanese way.

*Alla rinfusa*¹ in confusion.

*Alla buona*¹ in a simple way.

5. To render many compound nouns or nouns followed by adjectives, where the adjectives imply the *form, structure, or particular quality* of the thing, as:

Un abito a liste a striped coat.

Una barca a vela a sailing-boat.

Un cappello a tre punte a three-cornered hat.

Una macchina a vapore a steam-engine.

Un mulino a vento a windmill.

Una pittura a olio an oil-painting.

Una sedia a braccioli an armchair.

Una vettura a due ruote a carriage with two wheels.

6. Without the article in a great many expressions like:

Condannare a morte to condemn to death.

Darsi a conoscere to make oneself known.

Entrare a stento to come in with difficulty.

Giuocare a scacchi to play at chess.

Morire a migliaia to die by thousands.

Stilla a stilla by drops.

7. In a great many idioms, as:

Andare a cavallo to ride, to go on horseback.

Comperare a contanti to buy for cash.

Gridare a squarciagola to yell.

Tenere a vile to think badly of.

A uno a uno one by one.

A due a due two by two.

A posta (apposta), a bella posta on purpose.

Alla svelta quickly.

Un franco a testa one franc per head.

Due pani al giorno two loaves a day.

Tre a un soldo three for a halfpenny.

¹ With these expressions, the word *maniera, moda, foggia*, or the like is understood.

Fifth Lesson.

Traduzioni on *di*, *a*, and *da*.

78.

A glass of clear (*limpida*) water is better (*vale più*) than a bottle of bad wine. Send me a kilogram of the coffee which you praise so much. An ingenious man is esteemed everywhere. Have you a gold or a silver watch? I have taken yesterday's newspapers to the French ambassador. The city of Monza, near Milan, possesses the famous iron crown. The Lago Maggiore is better known than the Lake of Garda. The minister was given the title of count for his great merits. To whom shall the post of secretary be given? The republic of San Marino has existed (*transl.* exists) more than 1000 years. Do you know for certain that the lady dressed in black is English? Are you satisfied with your position? The gates of the fortress are shut at 10 o'clock in the evening. He gave me one shilling more. He gave me a dollar less. Do you know anything new? Your behaviour shows little respect. You have more water than wine in your glass. Why do you always come at night? Cannot you come during the (*di*) day? The railway of the [St.] Gothard favours the commercial relations between Italy and Germany. I met a schoolmate yesterday who is on the point of beginning a journey to Italy and Greece. He is rich in money, but not in knowledge. The ship was loaded with goods (*merci*). The man with the beard is a shopman. I always get up early. I could not live only on fruit. It is the first room on the left-hand side as you go in. I never go out of doors at night.

79.

The horse-dealer has been in London and has bought several riding-horses and draught-horses. I have put the knitting-worsted in the linen-press, and the writing-paper in my portfolio. Many popes come (*discendere*) of [an] obscure origin. A pious, peaceable, dutiful man is the ideal of Christian perfection. How did you spend the evening? We played at chess, and the ladies embroidered and talked together. The dairywoman comes to us at 6 o'clock in the morning. I should not object to the proposed undertaking if I could dispose at present of the necessary funds. In several commercial articles machine-work is less valued than hand-work. Many wares are duty-free. The church is near the town-hall. Does your sister play the piano? No, but she knows how to mend, to stitch, and to sew by machine. I must speak to her in private.

He is accustomed to sleep (take a nap) after dinner. One often sees the prince taking a drive in a four-in-hand (*transl.* in a four-horsed carriage). This coat is made after the English fashion. Don Quixote ordered his shieldbearer Sancho Panza to address (*parture*) him (*Dat.*) in the Turkish fashion, with [his] (the) head bent forward (*chino*) and [his] (the) cap in [his] hand. When I went to see him, he had come to fetch me. Let us go for a walk. Come and dine with me. I have not spoken to anybody. I like the rice in the Milanese way. At what time shall I meet you? At two o'clock, the appointed time. On the 25th August, 1909, there was an earthquake at Siena. The door of my room was locked by key. We left two by two. He has done it on purpose.

Reading Exercise. 80.

Continuazione di Cristoforo Colombo.

Prima Colombo esibì¹ l'opera sua a Génova, poi a Venezia, poi ai Portoghesi, agl'Inglesi, agli Spagnuoli; esibiva loro niente meno che un nuovo mondo, e non ne riceveva in ricambio che ripulse e beffe, dicendosi (*as they said*) ch'egli era un pazzo². Perchè troppi sono quelli i quali deridono ogni cosa nuova, e credono che non sia buono nè vero se non³ quello che sapevano e facevano i nostri padri.

Il povero Colombo pertanto (*therefore*) si vedeva trascurato⁴ e schernito⁵; eppure (*yet*) non si perdeva di coraggio e serbava la perseveranza, la quale è il vero carattere degli uomini grandi. In fatti prega e riprega, finalmente una donna gli diede ascolto⁶, Isabella, regina di Spagna.

Essa affidò a Colombo tre vascelli, coi quali e con soli 90 uomini il 3 d'Agosto del 1492, egli salpò⁷ in cerca⁸ di terre che (*about which*) nessuno sapeva dove fossero, quali fossero, ma che egli era persuaso di trovare.

Partono: vanno in alto mare: perdono di vista la terra: più non distinguono che cielo ed acqua. Passano giorni, passano settimane, ma la terra aspettata non compare.

Sull'immensità di quelle onde succedonsi le calme e le tempeste, i venti prosperi ed i contrari; s'avanzano di continuo, ma il lido aspettato non compare.

Colombo sempre fisso alla bussola, sempre attento ai venti, sempre guardando il cielo, sperava la terra, desiderava la terra, e la terra non compariva⁹. Ma pure in lui non scemava¹⁰ quella ferma persuasione che rende capace d'opere grandi e la fiducia in Dio.

1. Offered. 2. a fool. 3. but. 4. neglected. 5. laughed at. 6. listened to him. 7. he set out. 8. in search of. . . . 9. *compare* to appear. 10. *scemare* to diminish.

Dialogo.

A chi esibì prima Colombo la sua opera?
 Con qual esito?
 Perchè riceveva ripulse da ogni parte?
 E non si perdeva di coraggio, vendendosi trascurato e
 schernito?
 Chi gli diede ascolto infine?
 Che fece essa per lui?
 In che giorno partì Colombo?
 In che direzione navigava Colombo?
 Che gli avvenne (*what did he meet with*) in quel viaggio
 per iscoprir un nuovo mondo?
 Si fermarono i navigatori?
 Che cosa fece Colombo durante tutto quel tempo?
 Non scemava (*to grow less*) in lui la ferma persuasione
 della giustezza delle sue idee?

Sixth Lesson.

Some Special Remarks on the Use of Proper Names.

§ 1. Proper names of persons and towns generally require no article, as: *Antonio, Londra*, etc.

Proper names enumerated, 3rd Lesson 5, 6, and 7, p. 226, are excepted.

§ 2. Yet the *definite*, and in a *general sense* the *indefinite*, articles are used:

1. When the proper name is figuratively employed as a *common noun*, as: *egli è il Cicerone del suo secolo* he is the Cicero (*i.e.*, the greatest orator) of his century, *è un Ercole* he is a Hercules (*i.e.*, a very strong man).

2. When an *adjective* precedes the Proper name, as:

Il magnánimo Alfonso the magnanimous A.

Il celebre Paganini the celebrated P.

3. With the names of some Christian holidays, as:

L'Ascensione Ascension Day, *l'Epifania* Epiphany, *il Natale* Christmas, *la Pasqua* Easter, *il Corpus-Domini* Corpus Christi Day, etc.

4. Before the Proper names of *families* the article is used, as: *i Tarquinii, gli Scipioni*.

Note.—Proper names of modern families, at in any case foreign family-names are not changed in the plural by the usual termination; as: *I due Ferro sono venuti a trovarsi* the two Ferros have been to see us; *gli Schiller sono rari* Schillers (i.e., poets like Sch.) are rare, etc.

5. Before the names of *countries provinces, mountains, and rivers* the article is likewise required (see Less. III, 3), as: *l'Europa, l'Áustria, la Morávia, il Trentino, i Pirenei, il Reno* (Rhine), *il Tamigi* (Thames), etc.

§ 3. But *di* without the article is used before such names:

1. In mentioning *sovereigns, courts, ambassadors, and titles* in general (see Less. III, 3), as:

La regina d'Inghilterra the queen of England.

L'imperatore di Germania the emperor of Germany.

Un maresciallo d'Austria a marshal of Austria.

Note.—With the names of some countries, however, that are not *European*, the article is generally used. Thus one says: *l'imperatore del Brasile, della Cina*. (Except the Proper names *Pèrsia, Siria, Egitto* [Egypt], and *India*.)

2. If the proper name of a country is used instead of an adjective (see Less. III, 3), as:

Il vino di Spagna Spanish wine.

La seta d'Italia Italian silk.

L'inchiostro di Cina Indian ink.

3. After the words *empire, city, village, island, month, and the like*, where in English the preposition *of* is used, as:

Il regno di Sassònia the kingdom of Saxony.

Il mese di Maggio the month of May.

4. After *nouns*, and sometimes also after *verbs* that denote *coming* or *going*, as: *il ritorno* the return, *venire* to come, *arrivare* to arrive, where in English *from* is used, as:

Al mio ritorno di Francia on my return from France.

Vengo di (better *dalla*) *Spagna* I come from Spain.

Note.—Yet if such Proper names of *countries, etc.*, are generally used *with the article*, as: *il Trentino* the Trentino, *il Belgio* Belgium, *il Canadà* Canada, *i Paesi Bassi* the Netherlands, *la Cina*, etc., the article must generally be employed after the above words, as: *vengo dal* (not *di*) *Canadà* I come from C., *io scno ritornato dai Paesi Bassi*, etc.

5. Occasionally the *sense is altered* by the use or the omission of the article. Thus: *l'esercito della Spagna*. means: the Spanish army (i.e., *Spaniards*) whilst *l'esercito di Spagna*, means: a *foreign* army sent to Spain.

6. The questions *where?* or *where to?* before the proper names of countries are answered by the preposition *in* as: *in Egitto* in Egypt, *vado in Isvèzia* I am going to Sweden. Before the names of *towns*, however, *a* is used instead of *in*. Thus we say: *sono a Vienna* I am at Vienna, *vado a Vienna* I am going to Vienna. With proper names that require the article, *nel (nella)* answers the question *where?* Ex.: *egli è nel Belgio* he is in Belgium. If motion is to be expressed, *al (alla)* should be employed, as: *egli andrà al Canada* he will go to Canada.

Note.—The verbs *partire*, *imbarcarsi* (to embark), *continuare* and *proseguire*, to continue a journey, require *per*, as: *parto per Parigi*, *per l'America*. *M'imbarco per le Indie*.

Traduzione. 81.

Napoleon was banished to the Isle of Elba; but he returned to France and took possession (*impadronirsi*) of the city of Paris. Schiller and Goethe are the Sophocles of Germany. Who does not know the combat of the Horatii and Curiatii? The caravan came from Cairo (*il Càiro*) and passed (*recarsi*) through (*per*) Suez to Mecca (*la Mecca*). The queen of England was at war with the emperor of Russia. Charles of Austria ruled the kingdoms of Spain, both the (*le due*) Sicilies, the Netherlands, and the New World. Italians know Tasso's verses by heart. St. Hubert (*Uberto*) is the patron of (the) sportsmen. English manufactures (*Le manifatture* —) are more valued than those that come from France. This orator is the Demosthenes of our age. This portrait resembles (to) the famous Raphael. Fenelon's Telemachus (*Telémaco*) is an excellent reading-book. The English army distinguished (*Pass. rem.*) itself in [the] Crimea. Have you seen the Spanish army? Both Corneilles were born at Rouen. (The) French wine, (the) Dutch linen, (the) Spanish wool, (the) Swedish iron, and (the) English steel are very celebrated. An emperor of Brazil had married a princess of Leuchtenberg. Easter is past. Ascension Day is drawing near (from *avvicinarsi*). There are not many Napoleons to be found in history. Spain is proud to have given birth to (*dare la vita*) the two Seneca(s).

Reading Exercise. 82.

Continuazione di Cristoforo Colombo.

Però i compagni di Colombo cominciarono a mormorare a bassa voce, poi ad alta; ed unitisi (*after having joined together*) dissero al loro capo che la sua era veramente pazzia (*that his was real madness*); che li aveva condotti in mezzo al mare¹ soltanto per farli morire² lontani dalla patria, che n'avevano abbastanza (*that they had enough*), e che volevano tornar indietro (*return*).

Ecco dunque Colombo, dopo che tanto ha fatto, studiato, pensato, penato; éccolo, mentre s'èntesi (*he feels himself = he feels sure to be*) vicino (*on the verge*) ad afferrare questa nuova terra, éccolo ridotto a perdere il frutto delle sue fatiche, e a dover ritornare in Europa, dove sarà deriso de' suoi sogni e dell'impresa fallita. Con qual passione passava da un vascello all'altro, pregando, persuadendo, minacciando! A chi promettea premi, a chi intimava castighi; a tutti dipingeva questa terra novella, e la gloria che si assicurerebbero coll'esserne gli (*by being its*) scopritori, e il merito d'aver guadagnato tanti popoli alla vera religione. Così riusciva a calmarli alquanto; e tornava ad osservare le stelle, la bussola, i venti; ma la terra non compariva, e nuove grida sediziose s'alzavano, e l'eroe italiano doveva rimettersi (*to begin once more*) a sedarle.

Talvolta arrampicavasi³ egli stesso fin in vetta⁴ all'albero maestro (*the main-mast*), se mai (*to see*) vedesse qualche cosa di lontano (*from afar*); guardava e riguardava, ma tutto era acquà ed aria: la terra non compariva. Una volta credette scoprirla, la mostrò ai marinai che andarono fuor di sé (*were beside themselves*) per l'allegrezza: ma ohimè! non era che una nube, e il sole la dissipò, e terra non compariva.

1. In mezzo al mare to the middle of the sea—i.e., to the remotest part. 2. to have them die—i.e., that they should die. 3. he climbed. 4. up to the top.

Dialogo.

Che fecero i compagni di Colombo?

Che dissero al loro capo?

Che cosa volevano fare?

Si sottomise Colombo alla loro volontà?

Quali erano le rimestranze che faceva loro?

E che disse loro oltre a ciò?

Gli ubbidivano?

Che fece egli allora?

Non compariva ancora la terra desiderata?

Non ebbe mai la gioia illusoria di vedere il lido della
terra sconosciuta?
Che cosa era invece?

Seventh Lesson.

Possessive Adjectives and Pronouns.

(See Part I., Less. 14.)

The most important rules on the possessive adjective have been given in the First Part of this grammar. We now subjoin some special remarks on the subject.

The Italian possessive adjective is *not used instead of the article*, and therefore has *no influence on its use or omission*. Thus it follows:

1. That the possessive adjective takes the *definite* and the *indefinite article*, and that it may be preceded by any other determinative adjective. In the latter case it is translated into English by a circumlocution, as:

Il mio cappello my hat.

Un mio cappello a hat of mine.¹

Ogni mio cappello every hat of mine.

Quel mio cappello that hat of mine.

Tre miei cappelli three hats of mine.

2. That the possessive is sometimes *absolute*, sometimes *conjunctive* and that in the latter case the article is superfluous, as:

Se fosse mio if he (it, etc.) were mine.

Si chiamò suo tutore he called himself his (her) ward.

3. That the article is *omitted* if the noun is governed by a preposition, as:

A mio piacere as I please (lit. at my pleasure).

Per tua colpa through your fault.

A suo favore in his (her) favour.

Con nostro rincrescimento to my regret.

Da parte vostra for your part, etc.

4. That the article is likewise omitted when the noun, preceded by the possessive adjective, is used as an *apposition*, as:

¹ These examples make it clear that sentences as: he is a pupil of mine must be translated into Italian either: *è un mio scolaro*, or: *è uno scolaro mio*, but never *uno scolaro di me*.

Vidi Cecilia, sua amica. (Manzoni.)

I saw her friend Cecilia.

5. Names of relations with any termination *modifying the meaning* of nouns or qualified by an adjective always require the article, as:

La sua sorellina è molto amabile.

His little sister is very amiable.

Il suo fratellastro è partito.

His step-brother has departed.

La sua buona sorella his good sister.

N.B.—(a) The possessive also requires the definite article before the words: *sposo*, *genitore* and *fanciullo*, *ragazzo* (also when the latter are used in the meaning of sons) and their feminines:

Il mio genitore.

La sua ragazza.

La tua sposa.

I nostri fanciulli.

(b) Sentences such as "I am his brother," "he is not my friend," and the like, are better rendered into Italian by using the conjunctive pronoun:

Gli sono fratello.

Egli non mi è amico.

(c) Sentences such as "a brother of mine," "a friend of yours," and the like may be rendered by *un fratello mio* or *uno dei miei fratelli*, *un amico vostro* or *uno dei vostri amici*.

6. The *dative* of the personal conjunctive pronoun is generally used instead of the possessive adjective when referring either to parts of the body or garments usually worn. Thus:

Si è rotto la gamba he has broken his leg.

Se lo è messo in testa he placed it on his head.

Egli si levò il cappello he took his hat off.

Le baciai la mano I kissed her hand.

In a similar manner, the simple *dative* of the personal conjunctive pronoun is used where in English a preposition with the pronoun is used, as:

Prendevano piacere a toccargli quel tasto. (Manzoni.)

They delighted in harping on this string with him.

7. In English, if several nouns differing in gender and number immediately following one another are preceded by a possessive adjective, this adjective is not repeated before each noun in Italian it is, and takes

its own article before it. Thus we cannot say, as in English: *i miei fratelli e sorelle* my brothers and sisters but: *i miei fratelli e le mie sorelle*.

8. In *exclamatory* sentences the adjective may occasionally *precede* the possessive pronoun, as:

Povero mio padrone! My poor master!

9. In expressions such as: *my head aches*¹, etc., the possessive adjective is not rendered in Italian provided no misunderstanding arise by the omission. Thus:

My head aches!

Mi duole il capo (ho male di testa).

Vedo che mi si gonfia la mano.

I see that my hand is swelling.

10. The possessive adjectives *its*, *their*, referring to a foregoing noun, may be translated by *ne*, though *suo*, *sua* are also met with. Ex.:

Che pianta è questa? What plant is that?

Non ne conosco il nome. Non conosco il suo nome.

I don't know *its* name.

When, however, the word to which *its* or *their* refers occurs in the *same* sentence, *ne* is by no means admissible:

These *trees* are remarkable for *their* height.

Questi alberi sono notevoli per la loro altezza.

11. Whenever the use of *suo*, *sua* is likely to be ambiguous, such as when it does not refer to the subject of the sentence, or when there are two nouns of different genders in the sentence, *di lui* "of him," *di lei* "of her," "of you," should be employed:

Mise l'anello nel dito di lei.

He put the ring on her finger.

Andò a casa con sua cugina e i di lei ragazzi.

He went home with his cousin and her children.

12. Sometimes in Italian the possessive adjectives *il mio*, *il tuo*, *il suo*, etc., and *la mia*, *la tua*, *la sua*, etc., are employed where the words *opinione*, *ragione*, *idea*, *volontà*, etc., and *avere*, *denaro*, etc., are understood:

¹ See p. 100, Rem. 2.

Vi dirò la mia (i.e., *opinione*) I shall tell you my opinion.
Ha mangiato tutto il suo (i.e., *avere*) he has eaten all his fortune.

Anche io ho avuto le mie I also have had some troubles,

13. Very seldom, and then only in careless writers, *suo*, etc., is to be found in lieu of *loro*, as:

Maledetti, non sanno i dover suoi (Goldoni, «La sposa saggia», A. II, Sc. 7).

Confound them! They do not know their duties.

Remarks.—1. The word *own* is more frequently used in English, as: *my own, your own, his own*, than *proprio* in Italian, after the possessive adjectives. It is therefore not necessary to translate this word whenever found in English. Thus in the sentence: *egli vende l'anello di sua sorella ed il suo*, he sells the ring of his sister and his *own*, the addition of *proprio* would be not only superfluous but cumbersome.

2. *One's*, when referring to the foregoing nominative *one*, is generally rendered by *il proprio, la propria*, etc., as: one must do one's duty, *bisogna fare il proprio dovere*. In sentences, however, where the meaning might otherwise become ambiguous, the whole sentence should be recast. Thus: one loves one's children, may be translated: *si amano i propri figli* (see p. 110), or better: *noi amiamo i nostri figli*, or: *ogni uomo ama i suoi figli*, etc.¹

3. *Gli* is very seldom used instead of *loro* when the latter is used with *ne*, as:

Nessun uomo di giudizio gliene avrebbe dato il parere.
(Manzoni.)

No reasonable man would have given them (i.e., to the two women) this advice.

(The correct construction should be: *ne avrebbe dato loro* . . .)

Traduzione. 83.

My brother has sold his garden and mine; he has also sold my uncle's house and his own. (The) time flies; its loss is irreparable. He has sacrificed his sister's fortune and his own. Our poor brother has lost all his fortune. A ball was given in his honour. I saw it with my own eyes. Yesterday I got your letter and that of your father. In (*fra*) a few days you will get my answer and that of my father. The

¹ With *bisognare*, however, the possessive pronoun is used, as:
Bisogna fare il proprio dovere.
 One ought to do one's duty.

sojourn in the country (*campagna*) has its pleasures (*delizie*). This city excites surprise by (*con*) the magnificence of its buildings. Look at these boots! What do you think (*dici*) of their shape? What a beautiful river! How charming its banks are! I have only been living eight days in this town. I do not know all its streets. I do not like gooseberries; their taste is too acid (*acre*). If this carriage were mine, I would have it (*la farei*) painted (*Infin.*) afresh. That pupil of yours has broken the window. For my part, I have nothing to say. Your sister could not come. We speak of our children and of yours. Charles is a friend of mine; I hope he will also be yours. I shall do it for your sake (*per amor vostro*). Do as you please (= at your pleasure). Who are those young ladies? They are pupils of mine. I regret (use *vedere*) exceedingly that I cannot keep my promise. The poor woman has thrown herself at my feet. Within a few days I shall have the pleasure of seeing my parents again. The newspapers comment on the severe measures taken by the government; all [of them] wish to state their opinions; I, for my part, am convinced that they are most reasonable.

Reading Exercise. 84.

Continuazione di Cristoforo Colombo.

Ormai da due mesi stavano in¹ mare; erano corsi due mila miglia dopo aver toccate² le ultime isole conosciute, nè vedevansi novità: tutti si perdevano di³ coraggio e di speranza, tutti, eccetto Colombo. Alla fine i compagni suoi protestarono risolutamente di non voler⁴ più oltre (*farther*) avanzarsi: onde egli per disperazione (*despairing*) dovette promettere che, se fra tre giorni non vedessero terra, volterebbero⁵ verso la patria. Passa il primo dì, e la terra non compare; vien a sera il secondo (*the evening of the second day approaches*), e non compare ancora. Eppure Colombo confidava scoprirla, perchè non lasciava passare co-a (*anything*) inosservata. Erasi accorto che il vento non tirava più così dritto ed eguale, segno⁶ che qualche cosa ne interrompeva il corso. Vide galleggiar alcune fronde d'alberi non mai veduti: osservò gli uccelli, e persuaso che si dirigessero ai loro nidi, ne seguì il volo. Così la terra non era apparsa ancora, ma Cristoforo già se ne teneva sicuro⁷, e disse ai marinai: 'stanotte⁸ vegliate tutti, che (*and then*) all'alba discernerete la spiaggia desiderata'.

1. They were at . . . 2. *toccare* to touch, here: to go ashore. 3. *cader di coraggio* to lose heart. 4. *di non volere* that they would not. 5. *voltare* to return, to sail back. 6. *segno* a proof. 7. *tenersi sicuro da qualche cosa* to feel sure of something. 8. *sta* for *questa*.

I marinai lo deridevano e gli intimavano che domani voltasse⁹ verso la Spagna o lo getterebbero ai pesci. Ma al primo chiarore dell'alba, ecco in fatti qualcheda di fosco¹⁰ all'orizzonte; tutti gridano: *terra, terra!* Tutti si prostrano ai piedi di Colombo quasi adorándolo: ma esso, umile in mezzo a tanta gloria, li invita a prostrarsi davanti al Signore, il quale solo dà lume e coraggio per le grandi imprese.

9. *voltasse* he should steer. 10. dark.

Dialogo.

Da quanto tempo erano in mare Colombo ed i suoi compagni?

Quante miglia avevano percorso?

Non avevano perduto la speranza?

E volevano andare ancora più avanti?

Che dovette promettere loro Colombo?

E confidava sempre ancora di scoprir la terra?

Di che cosa si era egli accorto in questo tempo?

Che ne conchiuse?

Non vide niente di particolare?

Perchè seguì egli il volo degli uccelli?

Che cosa dissero allora i marinai?

E si vide qualcheda sul far del giorno (*at daybreak*)?

Che fecero allora i marinai?

Come si mostrò Colombo in quel momento solenne?

Eighth Lesson.

Adjectives, their Degrees, and Numerals.

(See Part I., Less. 18.)

A.—Special Remarks on Adjectives.

Unlike English adjectives a few Italian adjectives may be used preceded by the article but without their corresponding noun, which is then understood. Such are:

1. *Lunga, breve, corta* (i.e., *via, strada*):

Andar per la breve, per la più corta.

To go by the shortest way.

2. *Il bianco, il verde, il rosso* (i.e., *colore*):

Il verde mi piace più del rosso.

I like green colour better than red colour.

3. *Il milanese, il pisano, il senese (i.e., territorio):*

Nel milanese si coltiva il riso.

Rice is cultivated in the province of Milan.

Tutto il senese è bello.

All the province of Siena is beautiful.

4. *Il francese, l'italiano, l'inglese (i.e., linguaggio, idioma):*

Parla il francese e l'inglese he speaks French and English.

N.B.—Gli Inglesi, I Francesi, English people, Englishmen, French people, Frenchmen.

5. *L'infelice, la Inglese, i malvagi (i.e., man, woman, men, referring to a person or persons already mentioned):*

La infelice fu condotta all'ospedale.

The unhappy [woman] was taken to the hospital.

Il chiamato aprì l'uscio. (Manzoni).

The man alluded to opened the door.

Tutte le belle sono superbe.

All women who are beautiful are proud.

6. *Il bello, il giusto, il vero, etc., instead of la bellezza, la giustizia, la verità, etc., or le cose belle, giuste, vere, etc.:*

Il vero difficilmente si trova.

Truth is not easily found.

N.B.—The adjective bello, bel is sometimes used idiomatically:

Il terremoto si sentì nel bel mezzo della notte.

The earthquake was felt just in the middle of the night.

Mi diede un bel no he said me a resolute "No."

Tu l'hai bella e finita you have done it.

Io ha fatto a bella posta he has done it on purpose.

B.—Degrees of the Adjectives.

1. *Di* or *che* may be used after such adjectives as, *meglio, peggio, peggiore, più* and *meno*, in this way:

(a) *dì* is most commonly used when referring to a quality (adjective) or an adverb which is common, though in a different degree, to two or several things:

La mia casa è più grande della tua.

My house is larger than yours.

Io corro più presto di lui I run faster than he.

N.B.—Migliore, maggiore di (not *che*).

(b) *di* is also preferred with numerals:

Più di cento more than a hundred.

Meno di sei less than six.

(c) *che* is generally used when referred to an action (*verb*) on which the two or several terms of the comparison depend, either as subjects or objects:

Roma mi piace più che Firenze.

I like Rome better than Florence.

Amo più mia madre che i miei fratelli.

I love my mother more than my brothers.

(d) *che* is always used 1. when the second term of the comparison is ruled by a preposition; 2. when it refers to a noun taken in a general sense and not preceded by the article; 3. when the comparison is between two adjectives, predicates, or adverbs as referred to one subject only; 4. after the adverbs *prima*, *piuttosto*, *anzi*, and the like, to show preference:

1. *Penso più ad altrui che a me stesso.*

I think more of other people than of myself.

Lo faccio più per te che per lei.

I do it for you rather than for her.

2. *Il suo cuore è più duro che pietra* (or *d'una pietra*),

His heart is harder than a stone.

3. *È più bella che buona* she is prettier than good.

Mi è più fratello che amico.

He is rather a brother than a friend to me.

Meglio tardi che mai better late than never.

4. *Prima il dovere che la vita.*

Duty is more important than life.

Piuttosto essere infelice che fare infelice altrui.

It is better to be unhappy than to make other people unhappy.

Negation after the Comparative.

1. The verb preceded by a comparative is generally accompanied by *non*, and is put by good writers in the Subjunctive Mood, as:

He is *richer* than you think.

È più ricco che non credete or better: *che non crediate*.

N.B.—If we wish to omit the negation in a sentence, as:
È più ricco che tu non creda, the sentence must be recast thus:

È più ricco di quel che credi or *di quanto credi*.

If a negation or an interrogation precedes, *non* is not admissible in the second part of the sentence, as:

Non è più ricco di quel che credi.

He is not richer than you think.

E siamo noi più contenti di lei?

Are we more pleased than she is? (That is to say:
we are not.)

2. With *two* expressions contracted into *one*—i.e., where the verb which should follow upon the second part of the comparison is omitted, because it is the same verb that is found in the first part, nevertheless the *non* after *che* is retained; as:

Un paese dove le donne lavorano più che non (lavorino) gli uomini.

A country where the women work more than the men.

N.B.—Here, too, *non* is not necessary at all.

Che or *di* before Pronouns.

We said, Less. 19, Part I, that before pronouns *than* is rendered by *di*. When however such a use may cause a misunderstanding, as in the sentence: *egli mi ama più di te*, where it seems doubtful whether the meaning is: he loves me more *than thee* or *than thou*, we ought to say either:

Egli ama più me che te.

He loves me more than thee;

or: *Egli mi ama più che tu (non m'ami)*.

He loves me more than thou (dost love me).

Omission of the Article after the Relative Superlative.

As has been said, the addition of the definite article gives to the comparative form of an adjective the strength and value of a relative superlative. Where we speak, e.g., of the "finest flower," Italians understand a "finer" flower than all others. But the article need not precede immediately the word *più*, provided it is placed before the noun. In any case when there

is the article before the noun as it must never be repeated before *più*, as it is done in French:

L'azione più generosa and not *l'azione la più generosa*.
The most generous action.

N.B.—When the superlative precedes, the article is placed before *più* and not before the noun, as:

La più generosa azione.

But the article may be repeated when it is understood that the noun is also repeated:

La più generosa azione è anche la più bella.

Peculiarities of some Comparatives.

1. In sentences like:

Un suolo fra i più fertili.

One of the most fertile soils.

O terra delle più generose!

O thou, one of the most generous countries!

It is clear that much has been omitted that would make the use of the relative superlative quite regular; the first sentence, completed, would read:

Un suolo fra i più fertili suoli che vi siano.

One of the most fertile soils that there are.

2. Very rarely the *Superlativo assoluto* is employed (as in Latin) with the value of a *Superlativo relativo*, as:

Erano i Pazzi di tutte l'altre famiglie splendidissima.
(*Machiavelli.*)

(Then) the Pazzi were the most illustrious family of all others.

3. Expressions like this: *the finest, greatest, ugliest*, etc., *thing to be found, to be imagined*, etc., are sometimes rendered by *quel che* or *ciò che* (that which). The verb governed by *che* generally follows in the *Subjunctive* mood, as:

The finest thing to be found.

Quel che si possa trovare di più bello. (Liter.: That which one may find of the finest.)

But we may equally well say:

La più bella cosa che si possa trovare (or *che possa trovarsi*).

4. In the colloquial language, *meglio* and *peggiò* are frequently used instead of *migliore* and *peggiore*:

Certe parole son peggio dei pugni.

There are words worse than blows.

N.B.—The irregular comparatives and superlatives *migliore, ottimo, peggiore, pessimo, maggiore, massimo, minore, minimo, superiore, sommo* or *supremo*, and *inferiore, infimo* never take before them *piu, meno*. It would be, therefore, ungrammatical to say *più migliore, meno ottimo*.

5. In the First Part we stated that *adjectives* as well as *nouns* are liable to have their sense modified by certain terminations. Besides (see First Part, Less. 7), the original idea of the adjective may be strengthened by the word *grande* (commonly *gran*), *sommamente, oltremodo, oltre ogni dire*, by the prefixes *arci* and *stra* (= *extra*), or by the repetition of the adjective or the addition of a certain one. Examples:

Bello fine.

bellino nice, pretty.

giovane young.

giovincello a rather young fellow.

una gran bella cosa a most beautiful (wonderful) thing.

un uomo straricco an extremely rich man.

una lettera arcistúpida a very stupid letter.

canteremo pian piano we shall sing quite low.

bella oltremodo extremely pretty.

sommamente buono exceedingly good.

insolente oltre ogni dire most insolent.

una casa grande grande a very large house.

due occhi neri neri two very dark eyes.

pieno zeppo very full.

stracco morto dead beat.

6. Other comparatives and superlatives of a Latin form (different from those mentioned above — 4. *N.B.* —) are:

(a) Without a positive:

esteriore exterior

estremo extreme

intieriore interior

intimo inward

ulteriore further

ultimo last.

anteriore previous

(b) Without either a positive or a superlative:

citeriore on this side

iuniore younger

ulteriore on the other side

seniore older.

(c) Without the corresponding comparatives:

primo first

prossimo next.

N.B.—(a) *Anteriore, esteriore, interiore, intimo* and *prossimo*, are daily losing their character as comparatives, the first three being replaced by other corresponding adjectives: *parte davanti* (rather than *anteriore*), *atti esterni* (also *esteriori*) *camere interne* (not *interiori*). *Intimo* and *prossimo* may be preceded by *più, meno*: *l'animo più intimo, la casa meno prossima*.

(b) *Citeriore* and *ulteriore* are only to be found with geographical names: *Calabria citeriore, India ulteriore*.

(c) *Iuniore* and *seniore* (used only literarily) mean the younger or senior of two brothers, or the one who lived earlier or later of two persons of the same name.

7. *Invariable* are: *fu* late, dead, deceased (only used in public deeds)¹; *pari* equal, *impari* unequal, *blù* blue, and the adv. *già* used as adjectives with the signification *formerly*. *Ex.*:

Giovanni, figlio del fu Giuseppe.

John, the son of Joseph, deceased.

Via Cavour, già Via larga.

Via Cavour, formerly Via larga.

Nouns are frequently used like adjectives. In such a case they must, of course, agree in *gender* and *number* with the noun to which they refer, as:

Un occhio scrutatore a searching eye.

Rose colte da vergine mano. (*Petrarca.*)

Roses gathered by a virgin hand.

Mezzo half, is in general *invariable* when *following*, and *variable* when *preceding* the noun (the reverse of the French); thus:

Una casa mezzo bruciata a house half burnt down.

Due libbre e mezzo (or *mezza*) two pounds and a half.

But: *Una mezza libbra* half a pound.

8. When *more* than *two* adjectives are used with a noun, euphony requires them to follow, and the last is connected by *e* with the last but one, as:

Un uomo brutto, avaro, negligente e pauroso.

An ugly, avaricious, negligent, and timid man.²

¹ Otherwise one says: *buon'anima* or *defunto*. *Ex.*: *mio padre, buon'anima, era nato ad Arezzo* or *il mio defunto padre* etc.

² Or, as in Italian: *A man ugly, avaricious, negligent, and timid.*

Such is also the case when *two* adjectives joined by *ma* (*but*) follow the noun, as:

Un uomo ricco ma sudicio a rich but dirty man.¹

9. The signification of a few adjectives is somewhat altered by their *position*:

Un pover'uomo a poor (unhappy) man.

Un uomo povero a poor (indigent) man.

Una certa cosa a certain thing (= something).

Una cosa certa a certain (sure) thing.

Gran cosa something important.

Una cosa grande a great thing.

Un grand'uomo a great man.

Un uomo grande a tall man.

Un nuovo cappello a new hat = another hat.

Un cappello nuovo a new hat = a newly made hat.

Un galant'uomo (*galantuomo*) an honourable man.

Un uomo galante a polite man.

La sola mia figlia my only daughter.

Mia figlia sola my daughter alone.

Remarks.

1. Every adjective or participle referring to *che cosa* (what?) is invariable, as:

Che cosa ha detto what has he said?

2. If an adjective or a participle refers to *two* nouns, it should *follow* these nouns and *be in the plural masculine*, unless both are feminine, as:

Ecco un sorcio ed un gatto morti.

There is a dead mouse and a dead cat.

Una rosa e un garofano appassiti.

A withered rose and carnation.

3. The English expression *to look* (healthy, etc.) is translated: *aver l'aria*, *aver la cera* (to have a mien). The adverb employed with *to look* is rendered by the corresponding *adjective* in the *feminine gender*. Thus: *to look angry* is translated: *aver l'aria irritata* (*essere imbronciato*). *To look hearty* is: *aver buona cera*.

¹ Or: *a man rich, but dirty*.

C.—Numerals.

(See Part I., Less. 15 and 16.)

1. *Cardinal* numbers, when used as nouns, take the article, as:

Un tre (figure) 3.

Il dieci (number) 10.

Il nove di cuori nine of hearts (in cards).

2. *One* before *hundred* or *thousand* is never translated in Italian, as: in the year one thousand nine hundred and ten *nell'anno millenovecentodieci*, or *nel mille novecentodieci*.

3. Apart from the formation of *compound* ordinal numbers indicated in the First Part, there is still another way of forming them immediately from the *cardinal* number by addition of the termination *-ésimo*. Thus, instead of:

quarantesimo primo 41st. we may also say: *quarantunésimo*.

cinquantesimo ottavo the 58th, or: *cinqtantottésimo*.

N.B.—This form is always used for the denominator of fractional numbers: $\frac{1}{23}$ is read, *un ventitreesimo*. — In speaking of *popes*, *sovereigns*, or *centuries*, the forms in *-esimo* are not used: *Leone decimoterzo*, *Luigi decimoquarto*, *il secolo decimoquinto*.

4. Sometimes, especially in poetry, *primiero* is used instead of *primo* first. This form, however, is not allowed in *compound* numbers. Thus: *ventesimo primo* or *ventunésimo* the 21st, but never: *ventesimo primiero*.

5. Compound numbers with *uno*, *otto* are preferably written as one word:

trentuno, *quarantotto*, rather than *trent'uno*, *quarant'otto*.

Cento in compound numbers may become *cen* when preceding an unstressed syllable:

cencinquanta, *cennovanta*, but *centodieci*, *centotre*.

6. The day (*dì*), if not used with the preposition *a*, is employed in the singular, otherwise in the plural:

il dì sei di Marzo, or *at dì sei di Marzo*.

Time in the plural is expressed, either by prefixing the word *ore* (preceded by the article) to the numeral, or by *the article* and the numeral alone:

le ore tre, le tre; questa sera alle quindici, questa notte alle venti.

N.B.—Antimeridiane, a.m.; pomeridiane, p.m.

It is becoming general in Italian — at least, in official centres and offices — to reckon from 1 to 24:

Chiuso dalle 14 alle 15 closed from 2 to 3 p.m.

The month: *li 3 Aprile*, or *il 3 di Aprile*.

The following are Italian idioms:

Verso le sei, or . . . *le sei ore* at about 6 o'clock.

Suona un'ora (*Batte un'ora*) it is striking one o'clock, more often *suona la una*.

È l'una } it is one o'clock.

È un'ora }

Ad un'ora } at one o'clock.

*Al tocco*¹ }

Era il tocco di notte it was one o'clock a.m.

Un giorno sì, un giorno no } every other day.

Ogni due giorni

Ceneremo in dieci we shall be ten at supper.

Quindici giorni fa } a fortnight ago.

Sono quindici giorni }

Fra otto giorni within a week.

Domani a otto to-morrow week.

Domani a quindici to-morrow fortnight.

Vi dirò due parole I'll tell you a few words.

Queste mele costano cinque centesimi l'una these apples cost five centimes a piece.

N.B.—A few of the cardinal numerals, such as *due*, *quattro*, *cento*, *mille*, are used to express not the very number itself, but a number either very small or very large:

Mi permetta di dirgli due parole.

Allow me to tell him a few words.

Chi dice una bugia, ne dirà cento.

He who tells one lie will tell many.

Traduzione. 85.

Henry IV. was one of the greatest kings. Here is the eight of hearts. America was discovered in the year 1492. There were thirty of us departing (say *we departed in thirty*). I dine at eight o'clock and go to bed after midnight. In half a year I shall go to America. This fowl is half burnt.

¹ *Il tocco* is used in Tuscany to signify the first hour after 12 o'clock.

This day week I shall be twenty years old. In a fortnight I shall leave Leghorn. We were forty [people] at dinner. I have a few words to (*da*) say to you. My music-teacher comes every other day. Paul and Virginia were very ignorant. The house and (the) yard are small. Give me half a pound of butter and two pounds and a half of bread. What have you found, my dear friend? How were the two ladies dressed? The young girl had a white dress and a white bonnet; the old lady wore a brown cap. My late grandmother has often told me this story. I read in the papers that to-morrow the house of Pietro Cossa, son of the deceased Antonio, is going to be sold (*sarà messa in vendita*). Mr. Malatesta looks very angry to-day. That is the gentleman who came at about seven o'clock. Lewis is a handsome young man. Francis is a little man, but very strong. Spain is a fertile, but badly cultivated country. To-day I made the acquaintance of a very learned man. A sober, simple, regulated, and laborious life invigorates (the) body and soul. My whole life was devoted to study. Nuns usually go out by twos. Having sought (*Gerund*) in vain good luck in great undertakings, he returned to his former (*antica*) occupation. I always go the shortest way. The whole district of Siena is beautiful. I like red (colour) (or the red one) better than the green (one). The (unhappy) man was taken to the hospital. He has done it on purpose (*a bella posta*). He said to me "No" (*un bel no*). He learns quicker than I, because he has a better memory than mine (... *è più fedele*...). This is better than that. We were more than twelve, and they were less than seven. I like Paris better than London. Better late than never. She is prettier than (she is) good. Her eyes are very dark indeed (*neri, neri*). I am dead beat.

Reading Exercise. 86.

Gli uccelli a Costantinopoli.

Costantinopoli ha una gaiezza¹ e una grazia sua propria, che le viene da un'infinità di uccelli d'ogni specie, per i quali i Turchi nutrono un vivo sentimento di simpatia e di rispetto.

Moschee, boschi, vecchie mura, giardini, palazzi, tutto canta, tutto gruga², tutto chiocciola³, tutto pigola⁴; per tutto si sente frullo d'ali⁵, per tutto c'è vita e armonia.

I pàsseri entrano arditamente nelle case e beccano⁶ nelle mani dei bimbi e delle donne; le rondini fanno il nido sulle porte dei caffè e sotto le volte⁷ dei bazar; i piccioni⁸,

1. Gaiety. 2. to coo. 3. to cluck. 4. to pipe. 5. a fluttering. 6. to pick. 7. vaults. 8. pigeons.

a sciami⁹ innumerévoli, mantenuti con lasciti¹⁰ di Sultani e di privati, formano delle ghirlande¹¹ bianche e nere lungo i cornicioni¹² delle cúpole e intorno ai terrazzi dei minareti; i gabbiani¹³ volteggiano¹⁴ festosamente intorno ai cicchi¹⁵; migliaia di tortorelle¹⁶ amoreggiano fra i cipressi¹⁷ dei cimiteri; intorno al castello delle sette torri crocitano¹⁸ i corvi e rotano¹⁹ gli avvoltoi²⁰; gli alcioni²¹ vanno e vengono in lunghe file²² fra il mar Nero e il mar di Mármara; e le cicogne²³ gloterano²⁴ sulle cupolette dei mausolei solitari.

Per il Turco ognuno di questi uccelli ha un senso gentile o una virtù²⁵ benigna: le tórtore proteggono gli amori, le rondini scongiurano²⁶ gl'incendi dalle case dove appendono il nido, le cicogne fanno ogni inverno un pellegrinaggio²⁷ alla Mecca, gli alcioni portano in paradiso le anime dei fedeli.

Così egli li protegge e li alimenta²⁸ per gratitudine e per religione, ed essi gli fanno festa intorno alla casa, sul mare e tra i sepolcri.

In ogni parte di Stambul si è sorvolati²⁹, circuiti³⁰, rasentati³¹ dai loro stormi³² sonori, che spandono per la città l'allegrezza della campagna e rinfrescano continuamente nell'anima il sentimento della natura. *Edmondo de Amicis.*

9. swarms. 10. legacy. 11. garlands. 12. cornices. 13. seagull. 14. to whirl. 15. crumbs. 16. dove. 17. cypress. 18. to croak. 19. to whirl round. 20. vulture. 21. halcyon. 22. file. 23. stork. 24. to clapper. 25. charm, influence. 26. to keep off. 27. pilgrimage. 28. to feed. 29. to fly over. 30. to fly round. 31. to graze. 32. swarms.

Dialogo.

Che cosa deve Costantinopoli agli uccelli?

Che sentimento nutrono i Turchi per gli uccelli?

Dove e come si fanno sentire gli uccelli a Costantinopoli?

Che fanno colà i passerì e le rondini?

Che cosa formano colà i piccioni e dove?

Che fanno i gabbiani e le tortorelle?

Che fanno i corvi e gli avvoltoi?

Che fanno gli alcioni e le cicogne?

Qual senso e quale virtù hanno questi uccelli pel Turco?

Che fa il Turco per essi?

Che si sente stando a Stambul, e che bene fanno gli uccelli a quella città e ai suoi abitanti?

Ninth Lesson.

The Pronouns.

(See Part I., Less. 22.)

A. Personal Pronouns.

1. If a personal pronoun is followed by *che* (who, that), the *verb* is given in the same person that the pronoun indicates, as:

Tu che hai detto questa bugia.

Thou who hast told this lie.

Not che siamo stati presenti.

We who have been present.

2. In general the pronoun may be omitted whenever the meaning is clear without it, as:

Addio! È tempo perduto per tutt'e due. (Manzoni.)

Adieu! It is a mere loss of time for both of us.

3. *Lui, lei, loro* are respectively used instead of *egli, ella, essi, esse*, when special emphasis is required, as to show contrast, or after the words *anche, neanche, nemmeno*, or when the pronoun subject follows the verb, except in the interrogative form:

Se lo dice lui (egli), tutti lo credono.

If he says anything, all believe it.

Lo sa anche lei even she knows it.

Come sta Lei adesso? How are you at present?

Loro, instead of *essi, esse*, is used before the plurals *signori, signore*, when we address several persons, also before the cardinal numbers:

Io dico questo, perchè Loro signore m'intendano.

I say this so that you, ladies, may understand me.

Dissero che loro tre sarebbero andati a trovarlo.

They said that all three should go and meet him.

N.B.—In *exclamatory* sentences, the pronoun used with an adjective should follow, as:

Cara Lei! I say, my dear!

With the 3rd person of the pronoun, the *accusative* form is preferred to the *nominative* one, thus:

Benedetto lui! May he be blessed!

Povera lei! Poor thing! (of a female).

4. The conjunctive pronouns *ne*, of it, of them may refer either to persons or to things; namely only to things if the object is singular, and both to things and persons when the object is plural. *Ha dei libri? Ne ha molti.* Has he (some) books? He has many:

Avete veduto dei soldati? Ne abbiamo veduto una moltitudine.

Have you seen (some) soldiers? We have seen many.

Egli parla di lui, di lei, but never: *egli ne parla.*

He speaks of him, of her.

Note.—*Ne* is often met with where it might be omitted, as in the following sentence:

Di questi ne sono tanti. [As in French: *de ceux-là il y-en-a beaucoup.*]

There are a great many of this kind.

In poetry, and in ancient prose classics, *ne* often replaces *ci* us, to us, as:

Ne dicono they tell us.¹

La vostra Magnificenza ne ha messi. (*Bocc. Eec. 9, 1.*)

Your Honour has sent us.

5. If *ne* is used with a conjunctive personal pronoun, the latter follows, as:

Ne la credo capace I think her capable of it.

N.B.— This is also the case when both pronouns are affixed, as:

Quasi toccasse a me di levarnela. (*Manzoni.*)

As if it were my duty to rescue her (from it).

Note.—*Nui* and *vui* are poetical forms for *noi* and *voi*, as: *Nui chiniam la fronte* (*Manzoni*) we bend our foreheads.

N.B.—The datives and accusatives of the conjunctive personal pronouns, as well as the words *ci*, *vi*, and *ne*, are generally written in one word with *ecco*, thus:

Éccomi here I am, *éccolo* here he is, *éccovene* here you have (some) of it, etc.

The conjunctive pronouns *mi*, *ti*, *si*, *ci*, *vi* are often used pleonastically:

¹ *Ne* is frequently placed before the auxiliary verb, instead of preceding or following the principal verb—e.g.: *non ne posso mangiare*, for: *non posso mangiarne*.

Non sapevo quel che mi dicessi.
 or: *Non sapevi quel che ti dicessi.*
Non sapeva quel che si dicesse, etc.

Ci (here), *vi* (there) which are adverbs, are often treated in sentences like pronouns through their homophony with *ci* and *vi* (conj. pron.).

When they are used with conjunctive pronouns *ci* usually follow the pronoun:

Ti ci trovo I find thee here.

Mi ci sto bene I am well here.

Vorrei venirtici a trovare, I should like to call on you here.

On the other hand *vi* is placed usually before the conjunctive pronoun:

Vi ti vedo I see thee there.

Although, when both the pronoun and the adverb are affixed to the verb, *vi* follows the pronoun:

Vorrei recarmivi I should like to go there.

6. Before *lui*, *lei*, *loro*, the *invariable* pronoun *esso* is met with and has merely an emphatic value, as:

Sono venuto con esso lui, con esso lei, con esso loro.

I have come with him, with her, with them.

N.B.—*Esso* is, in official and legal documents, also placed before nouns or adjectives, as:

Da esso erede verrà pagato.

It will be paid by the (very) heir.

Da essi legali associati.

By the lawful partners.

7. The masculine accusative *lo* is at times in poetry or in polished writings replaced by *il* before words beginning with *consonants*, except *s impura*, as: *il vedo* I see him (it); *il so* I know him (it). When preceded by one of the pronouns *mi*, *ti*, *si*, *gli*, *ci*, *vi*, or by the negative particle *non*, the *i* of *il* is usually *dropped*, or both words are *contracted* into one, thus: *me'l*, *te'l*, *glie'l*, *ce'l ve'l*, *se'l*, *no'l* or *mel*, *tel*, *gliel*, *cel*, *vel*, *sel*, *no'l*.
Ex.: *mel dice* for *me lo dice* he tells me so.

8. It is a peculiarity of Italian colloquial language that in *exclamations* the *demonstrative* pronoun *quello* is often added pleonastically, as:

Ehi, quel signore! I say, sir!

Quella signora! I say, madam!

9. The *feminine* of the personal pron. referring to a word *understood*, like *idea*, *opinione*, *ragione*, etc., is often used, as:

La (i.e., *cosa*) *non va così* that won't do.

La mi pare strana the thing seems rather strange to me.

*La*¹ *è chiara* it is clear.

Adjectives and other pronouns used with *la* must, of course, become *feminine*, as:

La dico schietta I am speaking my mind freely.

Note.—Even without any reference to one of the words *cosa*, *opinione*, etc., *la* may be used in lieu of *ella*, as:

La (= *ella*) *venne finalmente* at last she came.

By *itself* the *adjective* may likewise tacitly refer to a word understood like *idea*, *opinione*, etc., in which case it should, therefore, be *feminine*, as:

Oh, questa è grossa! (*Manzoni*.)

Oh! that is nonsense indeed! [Lit. this (*idea*) is strong.]

10. If by inversion a noun in the acc. *precedes* the verb, the personal pronoun should be inserted (as in French) immediately before the verb:

Queste sette medaglie le troverò.

As for those seven medals, I shall find them.

La vostra lettera l'abbiamo ricevuta, ma il danaro no.

Your letter has come to hand, but not your money.

11. Sometimes in an emphatic sentence the pronouns of the 3rd pers. are added after the subject and the verb to which they refer, as:

Affinchè i poveri prigionieri sorridano anch'essi. (*Silvio Pellico*.)

So that the poor prisoners may also smile.

The Personal Pronoun it.

1. *It*, when a *subject*, is usually not translated, or is rendered by *egli*, or *gli*, as:

It is cold *è freddo*, or: *fa freddo*.

It is long *gli è un pezzo*.

It is easy *gli è facile*, etc.

¹ The pupil should bear in mind that in such a case *la* is not an *article*, as it undoubtedly is in the phrases *la mia*, *la sua* (i.e., *opinione*, etc.; see page 251, 12), but a personal pronoun.

Frequently it is rendered by *la* (i.e., *cosa*) or *si*, as:

So it is *la è co ʼ*.

As it be *qual si sia*.

In sentences where great stress is laid on the personal pronouns, as: *you have said it*, or: *it is you that (who) . . .* it is often expressed in a way not unlike the French forms *c'est moi qui*, *c'est vous qui*, etc., as:

Siete voi che l'avete detto.

You have said it (French: *c'est vous qui l'avez dit*).

Note.—In the foregoing sentence, the subject *voi* follows the verb; if, however, the subject *precedes* the verb, a *demonstrative* pronoun is required before *che*, as:

Voi siete quelli che l'avete detto.

You have said it (*lit.*: you are those who have said it).

N.B.—It should, however, be understood that such constructions are considered by purists to be Gallicisms.

2. *It*, if an object, corresponds to *lo*, as: *lo so* I know it¹, *lo vedo* I see it, etc.

3. In the First Past of this Grammar, we pointed out that the English way of answering simply with: *Yes, I am*, or: *Yes, I do*, etc., is by no means admissible in Italian. Here we must carefully distinguish whether, in the preceding question, the word to which the answer refers has the *definite article* or a *determinative adjective*, as in the following sentences:

Are you *the mother* of this child? Yes, I am (i.e., the mother).

Are these *your gloves*? Yes, they are (i.e., mine).

In Italian, if the answer is not only *sì* or *no*, the whole sentence is mostly repeated:

È Ella la madre di questo fanciullo? Sì, son la madre di questo fanciullo.

Siete voi gli amici di questo disgraziato? Sì, siamo i suoi amici.

If, however, the answer refers to a preceding *adjective* or *verb without an article* or *determinative adjective*:

¹ The English phrase: *you know!* is best translated: *sa (Ella)!* but may not be repeated so often as in English. Such is also the case with the English: *I say!* which should be translated: *sentì (senta or sentite)!*

tive, *lo* is placed before the verb of the answering phrase. Thus:

È Ella ammalata? Sì, lo sono.

Are you ill? Yes, I am (i.e., ill).

Sono maritate queste donne? Sì, lo sono.

Are these ladies married? Yes, they are (i.e., married).

Siete cristiani? Sì, lo siamo.

Are you Christians? Yes, we are (i.e., Christians).

4. In *comparative sentences* with *più*, *meno*, and *così*, *lo* is frequently used after *che*. After *più* and *meno* Italians use simply *che*, or *di quel che*, or *che*¹ followed by the negative particle *non*. Ex.:

È adesso più diligente che nol² fosse mai.

He is now more diligent than he ever was.

È più accorto di quel che pensate. } He is more cunning
È più accorto che pensate. } than you think.

È più accorto che non pensiate.

5. The following Italianisms with *la* are much in use:

Me la pagherà he shall pay for it.

Me l'avete fatta you have played me a trick.

Vuol capirla sì o no? Don't you see?

Finitela una volta! Have done!

Traduzione. 87.

I shall write to him myself. To you I owe (*dovere*) (transl.: you are [it] to whom . . .) my liberty and (my) life. Are you speaking of my works? Yes, we are speaking of them (*ne*). Is this your house? Yes, it is. This young man is now weaker [than he was], when (*di quando*) I saw him in Vienna. Are those girls really unhappy? Yes, they are (it). Do you see that woman with the basket on her head (*in testa*)? Is (she) it your cook (*f.*)? Yes, she is. Are you the workmen? Yes, we are. Have you your spectacles about you? Yes, I never go out without them. Is your friend with you? You know that I never go out without him. I have come with him. I found him there. I say, my good friend (*voi*), come hither, if you please! Happy the man (*lui*), who has found a true friend! Those who know nothing will make fun of the (*burlarsi di*) works of others.

¹ See p. 257.

² *Nol* = *non lo*. See p. 268, 7.

Is this man as poor as he says? I know that he has more money than you think. (The) Virtue is so necessary to (the) man that he can (*potere*) not live without it. Have you any money about you? I have none (*ne*) about me; but my brothers have some (*ne*) [about them]. Is the dog under the bed? No, he is not there (*vi*). How many planets are there? There (*ve ne*) are more than a hundred. He will soon see me and my sister. He said it to me and not to you. If you have so many books, please (*abbia la compiacenza di*) lend me one of them (*ne*). If I were you!* Thou wilt be punished like me. I am neither like you nor like him. (The) Virtue has a place by (*per*) itself. Is it you, Alfred (*Alfredo*), or our neighbour who has planted this tree? It is I who planted it. You and he were not attentive. Is it cold to-day? He shall pay for it! Are you soldiers? Yes, we are (*it*). Nobody knows it, not even he. Both of them came to see me.

Reading Exercise. 88.

From «*Le mie prigioni*».

Capo 58.

Acerbissima cosa, dopo aver già detto addio a tanti oggetti, quando non si è più che in due (*two*) amici egualmente avventurati, ah si! acerbissima cosa è il dividersi¹. Maroncelli** nel lasciarmi² vedéami infermo e compiangeva in me un uomo ch'ei probabilmente non vedrebbe mai più³; io compiangeva in lui un fiore splendido di salute, rapito forse per sempre alla luce vitale del sole. E quel fiore infatti, oh come appassì⁴! Rivide un giorno la luce, ma oh in quale stato!

Allorchè mi trovai solo nella mia prigione e intesi serrarsi (*them shut*; see Part I., Less. 27) i catenacci e distinsi al barlume⁵ che discendeva da alto finestrucolo il nudo pancione dátomi⁶ per letto ed una enorme catena al muro, m'assisi fremente su quel letto, e presa⁷ quella catena ne misurai la lunghezza, pensando fosse⁸ destinata per me.

1. To part. 2. when he left me. 3. no more. 4. withered. 5. twilight. 6. given me. 7. after having taken. 8. whether it were.

* When the personal pronouns, as in the above sentence, are governed by one of the verbs *essere*, *credere*, *parere*, and *supporre*, or when preceded by one of the comparative particles *come*, *siccome*, or *quanto*, the *indirect* and not the *direct form* should be employed, as: *me*, *te*, *lui*, *lei*, etc. Such is also the case with the exclamation, as: *ahi misero me!* Alas, how unhappy I am!

** *Maroncelli*, an Italian poet, likewise a prisoner at Spielberg.

Mezz'ora dappoi, ecco stridere⁹ le chiavi*; la porta s'apre: il capo-carceriere¹⁰ mi portava una brocca d'acqua.

«Questo è per bere», disse con voce búrbera, «e domat-
tina porterò la pagnotta.»

«Grazie, buon'uomo!»

«Non sono buono!» rispose.

«Peggio¹¹ per voi!» gli dissi sdegnato¹². «E questa catenaz, soggiunsi, «è forse per me?»

«Sì, Signore, se mai non fosse quieto, se infuriasse, se dicesse insolenze. Ma se sarà ragionevole, non le porremo altro che una catena a'piedi. Il fabbro la sta apparecchiando¹³.» Ei passeggiava lentamente su e giù¹⁴, agitando quel villano mazzo di grosse chiavi, ed io con occhio irato mirava la sua gigantesca, magra, vecchia persona; e ad onta¹⁵ de' lineamenti non volgari del suo volto, tutto in lui mi sembrava l'espressione odiosissima d'un brutale rigore.

9. *stridere* to creak. 10. head gaoler. 11. so much the worse...
12. indignant. 13. is preparing it. The verb *stare* with the pres.
part. indicates an action which is just performed. 14. to and fro.
15. notwithstanding.

Dialogo.

Come si chiamava l'amico di Silvio Pellico, imprigionato come lui allo Spielberg?

In quale stato rivide Maroncelli il suo amico?

Che fece il Pellico della catena che vide al muro?

Chi gli fece la prima visita in prigione?

Che cosa gli disse il carceriere?

Che fece poi?

Era già vecchio il carceriere?

Che promise il carceriere al Pellico?

Con quali sentimenti guardò il Pellico quel vecchio?

Tenth Lesson.

B. Interrogative Pronouns.

(See Part I., Less. 24.)

Quale, che, chi, quanto, are used both as *interrogatives* and as *admiratives*.

The difference between *quale*, *chi*, and *che* is as follows:

* In Italian the Infinitive Mood is sometimes used instead of the Present tense. (See Less. 22, Part II.)

Quale? denotes more distinctly a certain person or thing among others of the same kind. *Chi?* always refers to persons, *che?* to things. *Quale?* therefore, corresponds to the English *which?* whilst *chi?* means *who?* and *che?* *what?* The student may compare the following examples:

Chi è venuto? Who has come?

Lo zio the uncle.

Quale? which (uncle)?

Lo zio Carlo uncle Charles.

The English *what?* is rendered by *che?* or *che cosa?* or *cosa?* When expressing *surprise*, it is generally translated *come*, as:

Come! suo fratello è morto?

What! your brother has died?

Quello che is equivalent to *che cosa*, or *ciò che*:

Tu non sai quello che (che cosa, ciò che) tu dici.

You don't know what you are talking about.

N.B.—The interrogative pronouns are often strengthened by *mai*:

Qual mai? I wonder which, which one?

Che mai dici? Whatever do you say?

Chi mai sarebbe stato? Whoever might have been?

Quanto mai avrà speso?

I wonder how much he has spent?

Remarks.

1. *Cui* is nowadays never interrogative, as:

A chi (and not *A cui* or *cui*) *lo darete?*

To whom shall you give it?

2. In *indirect* questions, *cui* sometimes occurs as an *accusative*, as:

Non sapeva cui (better *chi*) *avesse veduto.*

He did not know whom he had seen.

3. The pronoun *chente* = *quale*, *che* is quite out of use. *Ex.*:

Chente fosse la povertà whatever poverty might be.

C. Relative Pronouns.

It is of great importance to distinguish between the *relative* and *interrogative* pronouns. *Quale?* without

the article is *generally interrogative*, with the article, however, it is *relative*. Thus we must never say:

Il quale volete which do you want? but: *quale volete?*

Nor: *L'uomo chi ha detto ciò* the man who said so.

But: *L'uomo che ha detto ciò*.

N.B.—*Quale* is used instead of *che* or *un* in the following cases:

(a) As an adjective, before a noun:

Ce ne sono due o tre, il quale numero è piccolo.

There are two or three of them, which number is small.

(b) In reference to a noun from which it is separated by several words:

Al morire lasciò due figli, un bimbo e una bimba, i quali furono adottati da una famiglia ricca.

At his death he left two children, a boy and a girl, who were adopted by a rich family.

(c) In an incidental sentence, referring either to a noun, a pronoun or a verb:

Perdè una posizione, per ottenere la quale aveva lavorato tutta la sua vita.

He lost a position, to obtain which he had worked his whole life.

(d) In an incidental sentence, which, being somewhat emphatic, is separated from the principal one:

Fu in quel paesetto un uomo il cui nome era Giorgio di Saldoni, che faceva il muratore: il quale . . .

There was in that village a man by name Giorgio di Saldoni, who was a mason: who . . .

N.B.—*Quale* without the sign of interrogation may also be used in sentences as:

Mi narrò qual fosse il suo paese, quale l'origine, quali le guerre vedute.

He told me what his country was, his origin, what wars he had been through.

The pronoun *cui* never takes the definite article. In sentences like:

Il fanciullo, il cui padre morì l'anno scorso,

the article refers to *padre*, *cui* being a real genitive; an equivalent sentence would be:

Il fanciullo il padre di cui (or: del quale) morì l'anno scorso.

The child whose father died last year.

And: *La madre, la cui* (or *la di cui*) *bontà è così grande*; or:
La madre, la bontà di cui (or: *della quale*) *è così grande*.

When an object follows *cui*, the verb often takes its place between them, as:

Il signore di cui conoscete il figlio, etc.

The gentleman whose son you know, etc.

N.B.—*Cui* without the article is frequently an *accusative* instead of *il (la) quale*. Sentences like: *il generale, il quale* (or *che*) *invitò a pranzo il colonnello*, the general *whom* the colonel invited to dinner, are somewhat *ambiguous*, as it seems doubtful whether *il quale* is subject or object. To avoid a misconception, *cui* should be employed: *il generale cui* (whom) *invitò a pranzo il colonnello*.

Cui ought to be employed of *persons* only; notwithstanding there are a great many examples to be found where *cui* refers to *things*. *Cui* is often used as a *dative* case without *a* (as in Latin)—viz.: *il capitano cui scrissi* the captain to whom I wrote, for: *a cui scrissi*.

In ancient writers *cui* is also met with as a *genitive* case, without *di*, and following its noun, as:

In casa cui morto era. (*Boccaccio*.)

In whose house he had died.

In more polished language *onde* or *donde* are used instead of *dal (dalla) quale*, *da cui*, Pl. *dai (dalle) quali*, *da cui*; yet these adverbs never refer to *persons*. Ex.:

Que' begli occhi ond'escono saette. (*Petrarca*.)

Those beautiful eyes from which arrows are flying.

Likewise *ove* and *dove* are sometimes used, as in French, instead of *nel (nella) quale*, Pl. *nei (nelle) quali*.

Il giorno e il luogo ove io lo vidi per la prima volta.

The day and place in which I saw him first.

N.B.—*Chi* when repeated has a *partitive* sense, as:

Chi rideva, chi piangeva.

Some were laughing, some crying.

Che, when referring not to a *single word*, but to a preceding *sentence*, takes the *definite* article (not unlike the French *ce qui* or *ce que*), as:

Gli diede uno scudo, il che lo rese subito gentile.

He gave him a dollar, which (*ce qui*) rendered him polite directly.

N.B.—In such a case *che* is declined like a noun; instead of saying, however, *del che*, *al che*, we may also say *di che* and *a che*, but not *da che* for *dal che*, because *da che* (contr. *dacchè*) means *since*. (For *il che* what *lo che*, sometimes contr. into *locchè*, is likewise in use.)

Quale, too, is sometimes met with as a *relative* pronoun, as:

Una novella qual voi udirete. (Boccaccio.)

A tale which you will hear.

Il quale rarely connects two *principal* sentences (as in Latin). *Ex.*:

Fernando se n'andò alla badia, il quale come l'abate vide . . . (Boccaccio.)

F. went away to the abbey; when the abbot saw this . . .

Italianisms occur with *che* and *uno*; such as:

Un certo non so che a vague feeling (*un je ne sais quoi*).

Un bel che a fine match.

È un gran che it is something particular, an important affair.

N.B.—English compound prepositions like: *whereupon*, *wherewith*, *whereas*, etc., should be rendered by pronouns with prepositions, as: *con che* wherewith, *mentre che* whereas, etc.

As in English, *chi*, mostly in proverbial expressions, is often used without being interrogative, instead of *quello che* he who . . . Thus: *chi va piano va sano*, he who goes slowly, goes surely.

Note.—In poetry the preposition on which *che* depends is often *omitted*, as:

Questa vita terrena è quasi un prato, che 'l serpente tra fiori giace. (Petrarca.)

Earthly life is like a meadow, where (*in che* in which) the snake lies under flowers.

Traduzione. 89.

Which countries did Alexander the Great conquer? Here are two grammars, which do you prefer? How did you spend your time (*occuparsi di . . .*) during the long vacation? Which was the greatest hero, Cæsar, Alexander, or Napoleon? What! you were bold enough (*avere tanta arditezza*) to tell him so? Who will come along with me, you or your sister? What is (the) human life? A philosopher has answered: A dream! Who arrived from Turkey to-day? My brother.

Which? Charles. The young lady whose mother told us these (*transl.*: gave us this) good news is called Mary. What is there more important to mankind than universal civilisation? What is (*c'è*) the news (*di nuovo*)? Who keeps this earth of ours in the immense space of the universe? On (*di*) what may I depend (*fidarmi*)? A little more glory, a little more riches — what is it all? In whose honour did the Egyptians erect their pyramids? In honour of their kings. Which of these girls do you like (*piacere*) most? That (one) with the fair hair and the blue eyes. Which is the divine voice that speaketh to us in this world? It is thou, Conscience! Thou art the unerring judge of what is good and what is evil (*transl.*: of good and evil). I do not know what to do. What (*che mai*) are you doing? Who (*chi mai*) might have told him? There are two or three of them, a very small number. He lost a position which he had worked the whole of his life to obtain. In this world, some cry, some laugh.

90.

My friend's sister, who arrived yesterday, has started (*partire per*) for Paris to-day. The physician's daughter, of whom I spoke to you lately, was married a few days ago. The means¹ the murderer made use of are abominable. The house I come from (*uscire*), belongs to my father-in-law. The tulips, the colours of which are magnificent, have no (*translate: not*) smell. The state wherein I find myself is almost unbearable. The emperor Nero, of whose cruelty a Roman historian speaks, killed himself (*si diede la morte*) in the year 68 of our era. There is (*c'è*) nothing of which I think more often than (of) the unhappy fate of my friend. We believe (that which) what we see. What is true is also good. (The) virtue and (the) liberty are (the) qualities without which one cannot be happy. What I wish most (see page 131), is to see you happy. Let us see which will jump best. That is (*ecco*) [the thing] about which (*di . . .*) I wanted to speak to you. What (*transl.: the thing which*) the miser thinks of least is to help the poor. I have not seen him, since I have been here. The gentleman to whom (*acc.*) your father paid a visit (*andare a trovare*), is my best friend (*il mio più intimo amico*). The lady whose son I recommend to you is a niece of my wife. He gave (*dire*) me some hard (*brusco*) words, which offended me much. A vague feeling told me not to go there (*di non andarvi*).

¹ In Italian the relative pronouns cannot be omitted as in English.

Reading Exercise. 91.

Le mie prigionie.

Continuazione del Capo 58.

Oh, come gli uomini sono ingiusti, giudicando dall'apparenza e secondo le loro superbe prevenzioni! Colui ch'io m'immaginava agitasse¹ allegramente le chiavi, per farmi sentire la sua trista podestà, colui ch'io riputava impudente per lunga consuetudine d'incrudelire², volgea³ pensieri di compassione, e certamente non parlava a quel modo con accento burbero, se non per nascondere questo sentimento. Avrebbe voluto nascondere a me per non parer⁴ debole, e per paura ch'io ne fossi indegno; ma nello stesso tempo supponendo che forse io ero più infelice che iniquo⁵, avrebbe desiderato di palesarmelo.

Noiato della sua presenza, e più della sua aria di padrone, stimai opportuno⁶ d'umiliarlo, dicendogli imperiosamente, quasi a servitore: «Dátemi da bere!»

Ei mi guardò, e pareva significare⁷: «Arrogante! qui bisogna divezzarsi dal comandare.»

Ma tacque, chinò la sua lunga schiena⁸, prese in terra la brocca, e me la porse. M'avvidi⁹, pigliandola, ch'ei tremava, e attribuendo quel trémite alla sua vecchiezza, un misto¹⁰ di pietà e di riverenza temperò il mio orgoglio.

«Quanti anni avete?» gli dissi con voce amorevole. «Settantaquattro, Signore: ho già veduto molte sventure e mie ed altrui.»

Questo cenno¹¹ sulle sventure sue ed altrui fu accompagnato da nuovo trémite, nell'atto¹² ch'ei ripigliava la brocca; e dubitai fosse (*whether it were*) effetto, non della sola età, ma d'un nobile perturbamento. Siffatto¹³ dubbio cancellò dall'anima mia l'odio che il suo primo aspetto m'aveva impresso.

«Come vi chiamate?» gli dissi.

«La fortuna, Signore, si burlò di me, dándomi il nome d'un grand'uomo. Mi chiamo Schiller.»

Indi in poche parole mi narrò qual fosse il suo paese, quale l'origine, quali le guerre vedute e le ferite riportate.

Era Svizzero, di famiglia contadina, avea militato contro a' Turchi sotto il generale Laudon a' tempi di Maria Teresa e di Giuseppe II, indi in tutte le guerre dell'Austria contro alla Francia, sino alla caduta¹⁴ di Napoleone.

1. = *Ché agitasse* that he shook. 2. to be cruel. 3. *volgere*, liter.: to turn, here: to feel. 4. to seem. 5. wicked. 6. convenient. 7. *significare* to signify, here: as if he would say. 8. *schiena* the back. 9. I perceived. 10. *un misto* a mixed feeling. 11. hint. 12. *nell'atto* in taking. 13. *siffatto* of this kind. 14. *la caduta* the downfall.

Diálogo.

Quale impressione fece a Silvio Pellico il suo carceriere?

Aveva ragione di giudicarlo crudele?

Che disse il prigioniero?

E che rispose il carceriere?

Di che cosa s'accorse Silvio, quando il carceriere gli porse la brocca?

Quanti anni aveva quel vecchio?

Come si chiamava?

Di che paese era?

Che narrò poi Schiller al prigioniero?

Sotto qual generale aveva militato?

Quali guerre aveva vedute?

Eleventh Lesson.

Indefinite Adjectives and Pronouns.

As stated in the First Part, Less. 26, some of these very numerous words are always *adjectives*—i.e., they are never used without *nouns*; others, however, are *real pronouns*, and some of them may be employed as *adjectives* or as *pronouns*. If used with nouns, they are called *conjunctive*, if without, *absolute* indefinite pronouns.

1. *Uno*, used adjectively, means *un certo*, *un tale* (some, a man of the name of . . .); also sometimes *un solo*, one, a single (one):

Noi leggevamo un giorno per diletto. (Dante.)

We were one day reading for pleasure.

Non ho avuto un amico in questo mondo.

I have not had a single friend in this world.

As a noun, *uno* means one thing or person as referred to others already mentioned:

Uno di loro lo disse one of them said so.

N.B.—Io sono uno che quando dico che farò una cosa, la faccio.

I am a man who will do a thing, if I say I will do it.

2. *Certo*, pronoun (in the sing. *un certo*, *una certa*), is more indefinite than *un tale*: *una certa signorina* a certain young lady, *ci sono certe persone* there are certain persons.

3. **Ogni**, every, is always *conjunctive* and used in the singular only, as:

Ogni uomo every man, *ogni città* every town.

N.B.—With *ora* (hour) it is contracted into *one* word: *ognora* always, and it is also followed by conjunctions and adverbs, as: *ogni volta* (*ogni qual volta*) every time, *ogni dove* everywhere, etc.

4. **Ognuno**, *-a* every one, is always *absolute* and used in the singular without the article, as: *ognuno lo dice*, *ognuno lo vuole*. A very rare form is *ognunque* for *ognuno*.

N.B.—Sometimes *everybody* or *everyone* is rendered negatively by *non è chi . . . non*, as:

Non è chi al primo vederlo non lo discerna. (Manzoni.)

Everybody perceives it at first sight.

(*Lit.*: There is nobody who would not. etc.)

In such a case, the verb following *non* must be in the *Subjunctive mood*.

5. **Ciascuno**, *-a*, or *ciascheduno*, *-a* everyone, is *conjunctive* as well as *absolute*. In the latter case it is used of *persons* only, in the former, of persons as well as of things, as:

Ciascuno (or *ciascheduno*) *parla della sua generosità*.

Everyone speaks of his generosity.

Ciascuna volta che lo vidi.

Every time I saw him.

N.B.—The difference between *ogni*, *ognuno*, and *ciascuno*, is that the two first have rather a collective than a partitive meaning, whilst in the latter the partitive sense is more emphatic, and scarcely ever refers to things:

Ciascuno prese uno per sè.

Each one took one for himself.

Comandò che ciascuno se ne andasse.

He ordered each one of them (*i.e.*, those there) to leave.

6. **Nessuno** (*nissuno*), **niuno**, **veruno**, and **nullo**¹ none, nobody, no one, are *conjunctive*, as well as *absolute*, and employed in the singular only.

¹ After the word *senza*, and in sentences implying a *question*, *prohibition*, or *doubt*, these words lose their negative signification and mean *anyone*, *any*. Ex.: *senza verun amico* without any friend, *c'è stato qui nessuno?* has anyone been here?

Except *nullo*, which may be plural if it means *vain*, *naught*, as: *le sue speranze sono nulle* his hopes are naught. But in this case *nullo* is an adjective.

All these words are negative, and *veruno* is the most emphatic negation amongst them, corresponding to the English *none at all*. The student should not forget that these pronouns, when before the verb, do not take the negative particle *non* (see First Part, p. 61, 2), as:

Nessuno (niuno, veruno) vi crede nobody believes you.
But: *Non vi crede nessuno*.

7. *Nulla niente* keep their negative meaning in the phrases: *aver una cosa per nulla*, or *per niente, cosa da nulla, uomo da niente*, whilst in an interrogative sense they are equivalent to *qualche cosa*—i.e., *hai nulla? avete niente?* have you got anything?

N.B.—*Persona* with *non* (like the French *ne* — *personne*) occurs but rarely, as:

Nella qual casa non dimorava persona. (Boccaccio.)
In which house there lived nobody.

8. *Alcuno, -a* anyone, somebody, a few, several, many a, etc., is *conjunctive* as well as *absolute*, and used in both numbers. With the negative particles, *non, nè*, etc., it means *none, nobody*. Ex.:

Alcuni di questi ragazzi some of these boys.

Alcune ragazze some girls.

Non conosco alcuno I don't know anyone.

Conoscete alcuno? Do you know anyone?

Alcuno is also found with a *neuter* signification, as:

Era alcun che ne' suoi occhi.

There was something in his look.

N.B.—*Alcuno, alcune* in the plural are used to express the plural of *uno, una*, and *qualche*, which are wanting; but in the singular *qualche* is generally used, seldom *alcuno, alcuna*.

9. *Qualcuno, -a*, or *qualcheduno, -a* anyone, anybody, is *absolute* and used in the singular only, as:

È ella stata da qualcheduno?

Have you been to see anybody?

Remark.—In poetry and in the loftier style *somebody, someone, anybody, anyone*, are translated: *v'è (c'è) chi*, and negatively: *non c'è chi, non v'è chi*, as:

Non c'è chi venga con me? Will nobody come with me?
(N'y a-t-il personne qui vienne avec moi?) (See 4.)

10. *Qualche* any, is only conjunctive and used in the singular, but for both genders, as:

Avete qualche libro have you any book?

When followed by *cosa*, it means *something*, as:

Qualche cosa di buono something good.

Uno is seldom found before *qualche*, as:

Un qualche significato a certain signification.

11. *Chiunque*, *chicchessia*¹, and *chi si voglia* whoever, whosoever, are invariable for both genders, *absolute* and singular, as:

Chiunque tu sia whoever you be.

12. *Qualunque* whoever, whatever, is *conjunctive* and invariable for both genders, Singular and Plural. Ex.:

Qualunque libro any book whatever.

Qualunque siano le vostre ricchezze.

However great your riches may be.

Remark.—For euphony, a word may be inserted between *qualunque* and its noun, as in the last example. When no noun is used with *qualunque*, this pronoun is *absolute*, and *qualunque* should be followed by *di*, as:

Qualunque di questi libri whichever of these books.

13. *Qualsisia* and *qualsivógli*a, Plur. *qualsisiano* and *qualsivogliano*. These compounds² have almost the same signification as *qualunque*, as:

Lo studio di qualsisia or *qualsivógli*a lingua.

The study of any language whatever.

Qualsistano i dolori che abbiate.

Whatever be your sufferings.

N.B.—As these pronouns are really contracted sentences containing a verb, when the noun (subject of the sentence) is plural, the plural verbal forms must be used, thus: *Qualsivógli*a lingua, but *qualsivogliano* lingue; *qualsisia* dolore, but *qualsisiano* i dolori.

¹ Derived from *chi che sia* whoever it be; French: *qui que ce soit*.

² Properly speaking, *qual si sia*, *qual si voglia* whatever it be, whatever one pleases.

For the sake of greater clearness we give below the foregoing words arranged according to their signification:

- | | | |
|-------------------------|--|------------------|
| | <i>ogni</i> (always conj.) | |
| | <i>ognuno</i> (abs.) | |
| | <i>ciascuno</i> | } abs. and conj. |
| | <i>ciascheduno</i> | |
| 1. Each, every | <i>tutto</i> | |
| | <i>chiunque, chicchessia, chi si voglia</i> (abs.) | |
| | <i>qualunque</i> (conj.) | |
| | <i>qualsisia, qualsivoglia</i> (conj.) | |
| | <i>nessuno</i> | } abs. and conj. |
| | <i>niuno</i> | |
| | <i>veruno</i> | |
| 2. None, no one, nobody | <i>nullo</i> | |
| | <i>nulla, niente</i> | |
| | <i>alcuno</i> with the negation. | |
| | <i>alcuna</i> (absolute and conjunct.) | |
| | <i>qualcuno</i> | } absolute |
| 3. Anybody | <i>qualcheduno</i> | |
| | <i>qualche</i> (conjunct.). | |
| | <i>uno</i> | |
| 4. Some | <i>un certo</i> | |
| | <i>un tale.</i> | |

Further peculiarities are to be noticed with regard to the following pronouns:

1. **Tutto**, in the singular *whole*, *all*¹, in the plural *all*, requires the article before the following noun and is *absolute* as well as *conjunctive*, as:

Tutta la casa the whole house.

Tutti gli uomini all men.

Così fan tutte, liter.: so they (*fem.*) do all.

2. **Tutto quanto, tutta quanta**, Pl. *tutti quanti, tutte quante*, means *all, altogether*; this pronoun is generally *absolute*, though some examples may be found where it is used as *conjunctive*; in gender and number it agrees with the noun to which it belongs. Ex.:

¹ Sometimes *tutto* is used in the singular without an article before the substantive, and then signifies *ogni*. Ex.: *tutt'uomo* everyone. — As an adverb *tutto* is used in the singular and in the plural: *tutto sbalordito, tutta sbalordita* quite confused, *tutti sbalorditi* and *tutte sbaiordite*.

Ho veduto tutti quanti (i.e., *i soldati, etc.*).

I have seen them all (altogether).

Le signore sono state derubate tutte quante.

All the ladies [without exception] have been robbed.

Ha venduto tutta quanta la sua roba.

He has sold all what he had.

Note.—*Tutto quanto* is more emphatic than *tutto*.

3. *Tanto* (*cotanto*), *altrettanto* as much as, so much, *quanto* how much. These words are *conjunctive* as well as *absolute*:

Mi diede tanto danaro he gave me so much money.

L'ho veduto tante volte I have seen him so many times.

Un tanto re so great a king.

Quante lagrime how many tears!

Egli ritornò con altrettanto danaro.

He came back with quite as much money.

Quanto ho da pagare? What (how much) am I to pay?

Tanto so much.

Remark.—*Tanto* and *cotanto* often correspond to the adverbs *so*, *so much*, *so very*. In this case *quanto* means *how*, *how very*, and sometimes *concerning*, *inasmuch as*, being followed by the dative. *Ex.*:

Egli è tanto ammalato he is so ill.

Deve soffrir tanto he must suffer so much.

Il fanciullo gli piacque cotanto he liked the child so much.

Tanto meglio so much the better.

Tanto peggio so much the worse.

Quanto (In quanto) a me, non andrò as for me, I shall not go.

4. *Tanto* — *quanto*, *tanto* — *che*, are always separated by a word, and are rendered by: *as well* — *as*. In this adverbial signification they are *invariable*. Examples:

I cibi tanto cotti quanto crudi.

Eatables, cooked as well as raw.

Tanto gli uni che gli altri.

The one as well as the others.

5. *Per quanto* however, howsoever, whatever, is always invariable when placed as an *adverb* before an adjective or another adverb. Yet *per quanto* may occa-

sionally be used as an adjective, in which case it is translated *whatever*.

Per quanto cari mi siano however dear they be to me.

Per quanto gli dica whatever I may tell him.

Per quanto è in mio potere whatever is in my power.

Per quanti sforzi egli faccia whatever efforts he may make.

Quantunque, which is always invariable, does not differ in its signification from *per quanto*.

6. *Alquanto*, *-a*, is *conjunctive* as well as *absolute*, and used in both genders and numbers. If *conjunctive*, it means: *some, a little, few, several*; if *absolute*, *a few, several*. Ex.:

Mia dia alquanto danaro please, give me a little money.

Al quanti signori lo vedevano several gentlemen saw it.

Mi diede alquanta birra he gave me some beer.

Absolute:

Al quanti erano venuti a few had come.

Alquante partirono several (ladies) departed.

Traduzione. 92.

Every people has its heroes, and every religion its gods. In this world everyone must endeavour to fill (*occupare*) his place worthily. I go to my grandmother's every fortnight, and from time to time to other relations also. By (*Secondo*) the calendar winter begins on the 21st of December, but often All Saints Day is the beginning of the cold season. Espronceda went to (*andare a*) Lisbon without having (*Infin.*) any friend or any acquaintance there. Has anybody been here? No, nobody has been. All my efforts have been useless. Have done with your stories! You know well that nobody believes you. Do you know any of these gentlemen? I know none of them. Have you any relations at Milan? Yes, I have many (of them). Is there anything better than the friendship of a virtuous man? Whoever has (*Congiunt.*) told you this tale, is a liar. You may be sure that he does not like (*volere bene*) you. However skilful he be, he will not be able to do that. We were all quite surprised. However amiable those ladies be, they have their faults. Each of these words has its signification. The wise man does not fear men, however powerful they may be. (The) men, however great or small they be, are well aware (from *sentire*) that they need one another. The count had given

orders to receive everybody well, whoever he might be, during his absence. Regulus was (*rimanere*) firm, however great (*perquanto*) the promises were that the Carthaginians made him. The friends as well as the enemies of this man were moved by his fate. Whatever I may tell him, (yet) he does what he pleases (*volere*). Give me some more beer! I liked his words so much that I could not refuse his request. If he had had as much experience in business as I have, he would have had nothing to do with such affairs. How odious this man is to me! (*transl.*: How me is odious this man!) I have not had a (single) friend in this world. I am a man who is never late. Each one took one for himself. He is a good-for-nothing (*buono da niente*). Have you got anything (*niente*)? Do you know anything?

Reading Exercise. 93.

Le mie prigioni.

Capo 57.

Arrivammo al luogo della nostra destinazione il 10 d'Aprile.

La città di Brünn è capitale della Moravia, ed ivi risiede il governatore delle due province di Moravia e Silesia. È situata in una valle ridente, ed ha un certo aspetto di ricchezza. Molte manifatture di panni prosperavano (*where flourishing*) ivi allora, le quali poscia decaddero; la popolazione era di circa trentamila anime.

Accosto alle sue mura, a ponente, s'alza un monticello, e sovr'esso siede l'infesta rocca di Spielberg, altre volte¹ reggia² de' signori³ di Moravia, oggi il più severo ergástolo⁴ della monarchia austriaca. Era cittadella assai forte, ma i Francesi la bombardarono e presero a'tempi della famosa battaglia d'Austerlitz (il villaggio d'Austerlitz è a poca distanza). Non fu più restaurata da⁵ poter servire di fortezza; ma si rifece⁶ una parte della cinta⁷, ch'era diroccata. Circa trecento condannati, per lo più⁸ ladri ed assassini, sono ivi custoditi, quali⁹ a carcere duro, quali⁹ a durissimo.

Il carcere duro significa essere obbligati al lavoro, portare la catena a'piedi, dormire su nudi tavolacci¹⁰ e mangiare il più povero cibo. Il durissimo significa essere incatenati, con una cerchia¹¹ di ferro intorno ai fianchi, e la catena infitta nel muro. Il cibo è lo stesso, quantunque¹² la legge dica: pane ed acqua.

1. Formerly. 2. residence. 3. princes. 4. penitentiary, jail, dungeon. 5. so as to . . . 6. to rebuild. 7. wall, rampart. 8. the greater part, mostly. 9. some . . . some; some . . . the others. 10. a wooden couch. 11. ring. 12. although.

Dialogo.

Come si chiama la capitale della Moravia?

Com'è situata la città?

Vi sono molte manifatture?

Quanti abitanti aveva la città di Brünn a'tempi di Silvio Pellico?

Dov'è lo Spielberg?

Che era altre volte quella fortezza?

Da chi fu bombardata quella cittadella?

In che anno si diede (*was fought*) quella battaglia?

Da chi fu vinta (*won*)?

Che gente si trovava allora allo Spielberg?

Che cosa vuol dire essere condannato a *carcere duro*?

Che significa *carcere durissimo*?

Quale osservazione grammaticale si può fare intorno alla voce «carcere»?

Twelfth Lesson.

Indefinite Adjectives and Pronouns

(continued).

Altro, -a the other, another, is *absolute* as well as *conjunctive*, and refers equally to persons and things. When used *without* the article and in the Singular, it means *something else, a different thing*, as:

Altro è criticare, altro scrivere.

Criticising and writing are different things.

È tutt'altro cosa that is something quite different.

Senz'altro means: without further observation, *d'altronde, per altro* besides however, *tutt'altro* on the contrary, any other thing.¹

N.B.—1. *Altro* without the article means sometimes anything else:

Non può essere altro it cannot be anything else.

2. *Altro* is sometimes used as an exclamation to signify either a thing superior by far to another one spoken of, or a quite different one:

È bella? — Altro!

Is she beautiful? — Rather!

¹ In conversation Italians often employ the word *altro!* or *altrochè!* which corresponds to English of *cuisse!*, *to be sure!*

Mi presterai questo libro? — Altro! (namely, *volentieri!*)
Will you lend me this book? — Certainly!

*Mi domandò mille lire per una cosa da nulla. — E
gliele desti? — Altro!*

He asked me a thousand lire for a thing worth nothing?
— And did you pay them? — I did!

Noi and voi sometimes precede the Plur. *altri*, *-e*, in order to express *difference* or *community* of sex or nation, as:

Voi altri Inglesi ye English.

Noi altre donne we that are ladies.

Noi altri non andremo as for us, we shall not go.

(French: vous autres Français; nous autres femmes; nous autres, nous n'irons pas.)

Altri another, *absolute* and *without* the article, is *masculine*, and always *singular* and may only be used as a subject:

Se altri lo dicesse if another (gentleman, boy, etc.) said so.

N.B.—1. *Altri* is sometimes used with the signification of *one*, *people*, *they*, *many a man*, etc.

Altri non vede many a man does not see.

2. *Altri* — *altri* often means *the one* — *the other*; as:

Altri piange e altri ride.

The one cries, the other laughs.

2. *Altrui* others—*i.e.*, other people's, Singular and *absolute*, *without* the article and never as a subject (see Less. 26, Part I., p. 105, 2).

N.B.—The preposition *di* is mostly omitted before *altrui*. We can also say without any difference in meaning:

I difetti altrui or *d'altrui* or *degli altri*.

The faults of others.

3. *L'uno e l'altro* both, *one and the other*, are *absolute* and *conjunctive*, singular and plural, as:

L'uno e l'altro lo disse both said so.

Parlo dell'uno e dell'altro I speak of both.

Dall'una e dall'altra parte from both sides.

L'un l'altro one another, each other, are used in both genders and numbers and always *absolute*, as:

Ci amiamo l'un l'altro (fem. *l'una l'altra*).

We love each other.

The pronouns *ci*, *vi*, *si* cannot be omitted in such expressions.

N.B.—The things or person to which either part of the expression *l'un l'altro* refers may be of different genders and numbers, and each part must agree with the thing or person to which it refers:

Guido incontrò Giuditta e avvicinatasi si guardarono l'uno l'altra negli occhi. Guy met Judith, and when they were near they looked into each other's eyes.

Sorelle e fratelli sorpassarono le une gli altri nella corsa.
Sisters and brothers passed each others in the race.

4. **Entrambi** (*entrambo* is obsolete) *both*. This pronoun is of course only *plural*, with the same signification as *l'uno e l'altro*, which latter, however, is more frequently used. Ex.:

Un solo trono non ci può tener entrambi.

One throne is not wide enough for both (liter.: can't keep us both).

Entrambe ebbero torto both (women) were wrong.

5. **Ambe** *both*, is only feminine, *conjunctive*, and requires the article after it, as:

Ambe le sorelle both sisters.

Ambe is generally followed by *due*, and used also as masculine, as:

Ambedue le lingue both languages, and, irregularly, *ambedue i fratelli*.

Note.—*Ambo*, substantive, means a *double number* in the lottery. *Ambo*, plur., is used both with masculine and feminine substantives, as *ambo i fratelli* both (the) brothers, *ambo le sorelle* both (the) sisters. Yet it must be noted that in modern Italian, *ambì*, plur. masc., and its compounds: *ambidui*, *ambedui*, *amboduo*, *ambodue*, *ambiduo*, *ambidue*, *amendue*, *amendune*, *amenduni*, etc., are out of use and commonly replaced by *tutti e due*.

Again:

1. **Tale** (*cotale*) *such*, *such a one*, is *absolute* as well as *conjunctive*, and employed with or without the *definite* and *indefinite* article, as:

Tal libro *such a book*.

Tali (tai) quadri *such pictures*.

When used with the definite or indefinite article, with *questo* or *quello*, and not followed by a noun, it corresponds to the English *a certain*, *what's his name*, as:

La signora tale Mrs. what's her name.

Il tale mi disse a certain person told me.

Un certo tale, un tale è qui a certain gentleman is there.

2. *Altrettale* (obsolete) means *the like*, *the equal*, *of the same kind*, is *absolute* and takes the article, as:

I cotali sono già giudicati; gli altrettali aspettano la sentenza.

These are judged already; their equals (those of the same stamp) await the sentence.

Cotale with the indefinite article is sometimes used *adverbially*, as:

Un cotai pocolino sorridendo mi disse . . .

Smiling almost imperceptibly, he said to me . . .

3. *Talun*, *certuno* many a one, someone, a certain, etc., is generally *absolute*, without the article, and only used of persons, as:

Taluno non vuol credere some will not believe.

4. *Parecchi*, fem. *parécchie* . . ., several, is used in the plural only¹, *conjunctive* and *absolute*, and takes no article, as:

Parecchi lo dicono several say so.

Parecchi de' miei scolari.

Several pupils of mine.

Vi sono stato parecchie volte.

I have been there several times.

Remark.—*Many a . . .*, *most* (with the plural following, as: *most men . . .*) cannot be translated literally, because Italian has no proper word for it, and must therefore be rendered by circumlocutions. Thus: *Many an old man is poor* is rendered either by *Parecchi, più d'uno, molti, taluno*.

Più d'un vecchio è povero more than one old man is poor, or:

Molti vecchi sono poveri many old men are poor, or:

Parecchi vecchi sono poveri several old men are poor.

Many a man is translated *taluno* (or *parecchi* with the verb in the plural), or *tale* (French *tel*). **Ex.:**

¹ *Parecchio* is an adverb of quantity meaning *very much*, *abundantly*: *Ci divertimmo parecchio* we amused ourselves *very much*.

Taluno ride oggi che non riderà più domani.

Many a man laughs to-day that will laugh no more to-morrow.

(Tel rit aujourd'hui qui ne rira plus demain.)

Mostly is translated *per lo più* (the obsolete article *lo* instead of *il*) or *la maggior parte* (the greater part). Ex.:

Erano per lo più ladroni ed assassini. (Silvio Pellico.)

They were mostly robbers or murderers.

La maggior parte di queste signore . . .

Most of these ladies.

Phrases like: *I who . . . , he who . . .*, where a great stress is laid on the personal pronoun, always require *che* after the personal pronoun, whilst in English the relative pronoun may be omitted, as:

He, the greatest man of his age (he *who was* the greatest, etc.).

Egli, che fu il più grand'uomo de' suoi tempi.

Finally, the student ought to note the following Italianisms:

Quanto c'è da Londra a Parigi?

How far is it from London to Paris?

Vi ho cercato per ogni dove.

I have looked for you everywhere.

Non può gettar la colpa su nessuno.

He cannot lay it to anybody's charge.

Non vuol far altro che mangiare.

He will do nothing else but eat.

Vi darò un tanto al mese.

I will give you so much a month.

Di qual professione sei? What is your profession?

Quanto è bello questo giardino!

How beautiful this garden is!

In tal guisa (modo) in this way.

A tal fine for that purpose.

A (tal) segno che to that . . .

Tant'è briefly then . . .

Un tantino a trifle, a little bit.

Quanto prima as soon as possible.

Traduzione. 94.

You Frenchmen will always laugh at (*burlarsi di*) (the) ther nations. Tell me, sir, how far is it from Venice to

Verona? Three hours by rail. Many a mother has lost her child. Many people think (*credere*) they have (*Inf.*) nothing else to (*da*) do than to enjoy themselves. From time to time one likes (*piace*) to read [some] poems. When will you come back? I hope to come back soon. I will have nothing to (*da*) do with others, and besides, I have no time to receive (*ricevere*) visits. Jesus Christ said: "Ye shall love (*Imperative*) one another." Both were excellent generals; only (*ma*) the one was more fortunate than the other. Most men will (*i.e.*, wish to) reap without sowing (*Infinit.*).* It is mostly (*a*) mere fancy when one thinks a loss irreparable (*transl.* that a loss be irrep.). Many a man sees and yet (*ma*) wishes not to believe. (The) Count So-and-so has spoken to (the) Marchioness So-and-so. I who have always done my duty, am neglected and despised by you. In this (*tale*) way you will never succeed. Never tell others (*dat.*) thy most secret thoughts. Briefly, then (*Tant'è*), I won't! A certain gentleman has inquired after you. Many a man who would (*volendo*) deceive others is deceived (*restare ingannato*) himself. I should not believe it if another had said (*so*) it. It cannot be anything else. Is she beautiful? — Most beautiful indeed! (*Altro!*) — Then, you know her? — Of course I do! (*Altro!*)

Reading Exercise. 95.

Continuazione del capo 57.

Salendo¹ per l'erta di quel monticello, volgevamo gli occhi addietro per dire addio al mondo, incerti se² il bataro³ che vici c'ingoiava, si sarebbe mai più schiuso per noi. Io era pacato⁴ esteriormente, ma dentro di me⁵ ruggiva⁶. Indarno⁷ volea ricorrere alla filosofia per acquetarmi; la filosofia non aveva ragioni sufficienti per me.

Partito da Venezia in cattiva salute, il viaggio m'aveva stancato⁸ miseramente. La testa e tutto il corpo mi dolavano; ardea⁹ dalla febbre. Il male fisico contribuiva per tenermi iracondo¹⁰, e probabilmente l'ira aggravava il male fisico.

Fummo consegnati al soprintendente dello Spielberg, ed i nostri nomi vennero¹¹ da questo iscritti. Il commissario

1. Climbing. 2. whether. 3. the abyss. 4. calm. 5. within, in my heart. 6. *ruggire* to roar with rage. 7. in vain. 8. fatigued. 9. *ardere* to burn with. 10. *tener iracondo*, to keep one in a state of rage. 11. *vennero* were (see on the Pass. voice, p. 108, Note).

* Instead of the English *pres. part.*, when governed by a preposition, the *Infinitive Mood* is always used in Italian.

imperiale ripartendo ci abbracciò ed era intenerito: — Raccomando a Lor Signori particolarmente la docilità, diss'egli; la minima infrazione alla disciplina può venir punita dal signor soprintendente con pene severe.

Fatta la consegna, Maroncelli ed io fummo condotti in un corridoio sotterraneo, dove ci s'apersero due stanze non contigue (*separate*). Ciascuno di noi fu chiuso nel suo covile¹².

12. den.

Dialogo.

Quale era lo stato di salute di Silvio Pellico, quando partì da Venezia?

Che fecero i prigionieri mentre salivano pel monticello? Di che dubitavano?

Era tranquillo S. Pellico?

Poteva acquetarsi con ragionamenti filosofici?

A chi furono consegnati i prigionieri?

Allorchè partì il commissario imperiale, che cosa disse loro?

Perchè raccomandò loro specialmente la docilità?

Dove furono condotti poi?

Restarono essi insieme?

Thirteenth Lesson.

Adverbs. Negation.

1. We have already stated that in Italian, *adjectives* either in the masculine, or in the common form (*i.e.*, in *o*, or in *e*), are often employed instead of *adverbs*. Such is the case in many expressions, as *e.g.*:

Andar (Scrivere) diritto to walk (to write) straight on.

Aver caro to like.

Costare caro to be dear (of price).

Cantar falso to sing false.

Volar basso to fly low.

Contar giusto to count rightly.

Guardar fisso (fiso) to look at . . . fixedly.

Parlar forte to speak loudly.

Parlar piano to speak in a low voice.

Parlar pianissimo to speak in a very low voice.

Parlar dolce to speak softly.

Veder chiaro to see clear.

Tener alto to esteem, to keep in high esteem.

The *highest degree possible* is expressed by the comparative, followed by *potere, possibile, etc.*, as:

Quanto più presto potrò as soon as I shall be able.

Più celatamente che potevano as secretly as they could.

N.B.—The following may also be added, which are used as well in the feminine (sing. and pl.), when required being really adjectives: *solo, sola, tutto, tutta, vero, mezzo, mezza*:

Sola la fede lo può faith alone can do it.

Me lo disse tutta tremante.

She told me so trembling from head to foot.

Sono mezza morta I am half dead.

2. In Italian sometimes the adjective is used instead of the *adverb*, if the idea expressed by the latter refers to the *noun* rather than to the verb, as is shown above:

Ha pagata cara la sua villania.

He has paid dearly for his treachery.

Andammo tranquilli a casa.

We went home quietly.

Remark.—In Italian as in English there are a great number of *adverbial expressions (locuzioni avverbiali)*, formed by the prepositions *di, a, da, fra, per* with nouns, adjectives, etc. We here add some of those most in use:

Fuor di misura } beyond measure, extremely.
Oltre misura }

A buon mercato cheap.

Da capo from the beginning, once more.

Di nascosto secretly.

A bocca by word of mouth.

Per or *Di solito* usually.

Da senno in earnest.

Per celia or *per ischerzo* in fun.

Credere di sì, di no to think so, not to think so, etc.

3. The adverb may be used as a noun, as:

il come

il dove

il quando

il prima

il dopo

il meno

il poi

il meglio

il più

il peggio.

Come lo avete fatto? — Il come non te lo dirò.

How have you done it? — I will not tell you.

Chi sa mai il dimani (or better: *la dimani*)?

Who knows what may happen to-morrow?

Non cambierò il meglio per il peggio.

I shall not change the better for the worse.

4. Very often the adverb is repeated for the sake of emphasis:

<i>adesso adesso</i>	<i>mai mai</i>	<i>pian piano</i>
<i>allora allora</i>	<i>or ora</i>	<i>più e più</i>
<i>assai assai</i>	<i>punto punto</i>	<i>sempre sempre.</i>
<i>lì lì</i>		

N.B.—With a preposition it forms adverbial phrases:
combattere a corpo a corpo, leggere di quando in quando.

Negation.

1. The negative particle *not* is rendered by *non* and *precedes* the verb:

Non voglio I will not.

2. The negation is emphasized by the addition of the words *punto* at all; *nulla* or *niente* nothing; *neppure*, *nemmeno*, *nè manco* not even, nor either; *già* scarcely, and *mica* not, which latter, though very frequently occurring in familiar conversation, especially in Northern Italy, is seldom used in writing. Each of the words here enumerated takes its place after the verb, which should always be preceded by *non*, as:

Non credo questa nuova I don't believe this news.

Non lo credo punto I don't at all believe it.

Non lo crederò mai I shall never believe it.

Non è mica una beffa it is no mockery at all.

Non l'ho neppure veduto I have not even seen him.

3. The simple particles *sì* and *no* are sometimes rendered more emphatic by the addition of *ma* and *mai* (the French *mais*), as:

Ma sì oh yes! *Mai no* oh no!

4. The verbs *negare* to deny, *temere* to fear, *dubitare* to doubt, have, as in English, the negation *non* in the second part of the clause only when this is negative; therefore not as in French, where *ne* is used, even when the second part of the clause is negative¹, as:

¹ But now and then we find such sentences as:

Non nego ch'egli non mi abbia avvertito.

Non nego ch'egli mi abbia avvertito.

I do not deny that he has informed me.

Temo che venga I am afraid he will come.

Temo che non venga I am afraid he will not come.

Non dubito che vinca la lite.

I do not doubt that he will win the lawsuit.

N.B.—*Non dubitare* often corresponds to the English to be without fear, as: *non dubiti, Signore* never fear, sir! never mind, sir!

5. The double negation *nè* — *nè* neither — nor, requires *non* before the verb, as:

Non voglio bere nè vino nè birra.

I will drink neither wine nor beer.

Nor — *either* is generally translated *neanche*, as:

Nor I *either neanche'io*. (Also: *neppure io, nemmeno io*.)

6. *Sì* and *no* contrasted:

O sì o no che lui lo facesse.

Whether he did it, or not.

Or sì or no s'intendon le parole.

Sometimes words are not well understood.

Vado dal maestro un giorno sì, un giorno no.

I go to my teacher every other day.

Contrary to English construction, *non* may be used:

1. After the comparative of *augmentation* or *diminution* (see Part II., Less. 8, p. 256, 1) in the *second* part of the sentence, if there is no negation in the *first*, as:

He is richer than I thought.

Egli è più ricco ch'io non pensassi.

2. If, on the contrary, the first part of the comparison is negative, no negation is required in the second, as:

Egli non è più ricco ch'io pensavo.

He is not richer than I thought.

(Or *di quel che io pensavo*, which would be quite as correct in both cases.)

N.B.—*Non* is also used at the beginning of an interrogative clause, when an affirmative answer is expected:

Non dimora qui il signor Villari? — *Sissignore.*

Does Mr. Villari not live here. — Yes, sir.

On *più, meno, and assai*.

These adverbs are also used as *adjectives* with nouns, as:

Più uomini; meno donne more men; less women.

Assai cavalli many horses.

Preceded by the article, *più* and *meno* become a kind of *Superlative*, and the English nominative is then preceded by *di* and the definite article, as:

Il più degli uomini most men.

Assai now means *very* or *much* (and not *enough* like the French «assez»). When *assai* precedes an adjective it means, usually, *very*, when it comes before a noun it means *many*:

Mi assegnò assai ragioni he gave me many reasons.

Delle ragioni assai buone very good reasons.

Avete dormito assai you have slept much.

Remarks.

Già is sometimes used as an adjective and means *ancient*, as:

Il già (L'antico) palazzo del Doge. (Silvio Pellico.)

The ancient palace of the Doge.

(*Poi* too, is sometimes used adjectively with the signification "the following, the latter," etc.)

Traduzione. 96.

Speak frankly to me, if you wish me (*Conj.* 1. pers.) to give you (an) advice. I cannot say exactly (*precisamente*) that he is (*Conj.*) a swindler, but I have reason (*motivo*) to fear that he cheats me. We do not deny that he has (*Cong.*) done us many favours, we only deny that he has a right to demand this sum. Those who cannot write straight, make use of a lined paper (*una falsariga*). I do not want bottled wine, I want a light home-grown wine (wine of the country) which does not cost much. Why do you speak in a low voice? If you wish people to understand what you say, you must speak louder. I cannot sing so low, I should spoil my voice. Your brother offered (*refl.*) to sell me his books cheap, but I told him "No," because I know that he would be selling them secretly. Every honest man seeks to keep his name in high esteem. If you have counted the money rightly, you will have found that two shillings are missing. The foreigner at

first looked at me fixedly, then he shook hands with me (*transl.*: he gave me the hand). Do you believe what he told you? Oh, no, I do not believe it at all. Have you broken my watch? Not I. He answered my letter promptly. We are afraid it will rain to-morrow, and we shall not be able (*potere*) to make our excursion. I will give food (*tr.* to [*da*] eat) and drink (to [*da*] drink), but not money. You are cleverer than I thought. When we saw the thunderstorm approaching, we returned home quickly. Play this march once more! Usually the king takes a walk at three o'clock. Many a word spoken in jest has caused great mischief. I am dead (*fem.*) beat. They (*fem.*) trembled as they (*fem.*) spoke (*tutte . . .*). I shall not tell you how (*Il come . . .*). He did not say where (*Il . . .*). They fought hand to hand (*a corpo . . .*). The doctor sees her every other day. Does not Mr. Mastacchi live here?

Reading Exercise. 97.

Il Miracolo delle noci.

. . . Oh! dovete dunque sapere che, in quel convento. c'era un nostro padre, il quale era un santo, e si chiamava il padre Macario. Un giorno d'inverno, passando per una viottola¹, in un campo d'un nostro benefattore, uomo dabbene anche lui, il padre Macario vide questo benefattore, vicino a un suo gran noce; e quattro contadini, con le zappe² in aria che principiavano a scalzar la pianta³, per metterle le radici al sole. — Che fate voi a quella povera pianta⁴? domando il padre Macario. — Eh padre, son anni ed anni che la non mi vuole far noci, ed io ne faccio legna. — Lasciatela stare, disse il padre, sappiate che quest'anno la farà più noci che foglie. Il benefattore che sapeva chi era colui che aveva detta quella parola, ordinò subito ai lavoratori che gettassero di nuovo la terra sulle radici, e chiamato il padre che continuava la sua strada — padre Macario, gli disse, la metà della raccolta sarà per il convento. Si sparse la voce della predizione, e tutti correvano a guardare il noce. In fatti a primavera, fiori a bizzeffe⁵ e, a suo tempo, noci a bizzeffe. Il buon benefattore non ebbe la consolazione di bacchiarle⁶; perchè andò, prima della raccolta, a ricevere il premio della sua carità. Ma il miracolo fu tanto più grande, come sentirete.

1. Lane. 2. pickaxe. 3. to trench round the tree. 4. tree.
5. in plenty. 6. shake.

Dialogo.

Chi viveva una volta in un convento?

Che cosa vide un giorno?

Che cosa faceva fare il benefattore?

Che disse il padre Macario?

Che rispose il benefattore?

Che predisse il padre?

E allora che fece il benefattore e che promise al convento?

Si avverò la predizione?

Ma che avvenne frattanto del benefattore?

Fourteenth Lesson.

Prepositions.

In Less. 32, Part I, we saw that a very limited number of Italian prepositions are followed immediately by the noun to which they refer, and that by far the greater part require another preposition after them. Over and above the true prepositions, there are a good many *prepositional locutions*—i.e., adverbs used with *di*, *a*, and *da*, or *adjectives* and *participles* used as prepositions. We now subjoin an alphabetical list of all these words with the prepositions governed by them. They are:

A } at, in, etc. See Less. 4, P. II.
ad }

accanto a near. — *Accanto al muro* near the wall.

allato a beside. — *Sedevo allato a lui* I sat beside him.

anzi (obsolete) before. — *Anzi la festa* before the feast. *Anzi* is very seldom used as a preposition; *avanti*, *innanzi*, and *dinanzi* are preferred.

appo near, in the eyes of (biblical style, obsolete). — *appo Dio e appo gli uomini* before God and men.

appresso, see *presso*.

avanti before, occurs with *di* and also with *a*. — *Avanti di me*, before me; *avanti alla casa* before the house.

Circa towards, about, concerning. — *Circa la faccenda* concerning the matter. Seldom with *a*, as: *circa alla sua condotta* at to (concerning) his behaviour. *N.B.*—*In circa di* around.

contro (*contra*) against. — *Contro la verità* against truth. — Before personal pronouns or proper names also with *di*, as: *contro di me* against me, and seldom with *a*, as: *contro al destino* against fate. *N.B.*—*Contra* is less in use than *contro*.

Da from, at, by, since. See Less. 4, P. II.

dattorno (*d'attorno*) near, in the neighbourhood, takes *di* and *a*, as: *dattorno al* (*del*) *mio paese* in the neighbourhood of my village. *Lévamiti d'attorno!* Let me alone!

davanti before: *davanti il, del, al* (seldom *dal*) *giúdice* before the justice (*davante* is obsolete).

dentro in, within, often without another preposition, but also with *di* (before person. pron.) and *a*, as: *dentro di me* within me (my heart); *dentro al* (*il*) *mio cuore*.

di of; see Less. 4, P. II.

dietro behind, usually with *a*, as: *dietro alla casa* behind the house; seldom without a preposition or with *di* (with pers. pron.): *dietro di me* behind me.

dinanzi before; usually with *a*, as: *dinanzi al re* before the king. Sometimes with the acc. Frequently this word denotes *preference*, as: *lo amò dinanzi agli* (better: *più degli*) *altri suoi figli* he loved him better than his other children.

dopo after, behind. — Usually without a preposition, as: *dopo il re* after (behind) the king; also with *di* (pers. pron.), as: *dopo di Lei* after you; *dopo lei* after her, and also with *a*, as: *dopo al re venivano i cortigiani* after (behind) the king came the courtiers.

Entro in, within: sometimes with *a*, as: *entro a due mesi*, or *entro due mesi* within two months; better: *fra due mesi*.

Fino (also *sino* and joined with *in* = *infino*, *insino*; with *per* *perfino*, *persino* even), means *till*, *until*, and governs *a*, as: *fino alla città* as far as the town. — With *da* it signifies *from*, as; *fin da quel tempo* from that time. When used as an *adverb*, this word means *even*, as: *l'ho fno* (or *perfino*) *accolto in casa mia* I have even received him in my house. — *Fino* without another preposition is rare.

fra (*infra*) between; among. — Usually without a preposition, as: *fra la casa ed il giardino* between the house and the garden. With *di* before person. pron., as: *dissero fra di loro* they said to each other. *Tra* is only another form of *fra*. *Fra due mesi*; *tra pochi giorni*.

fuori (seldom *fuora*, and obsol. *fuore*) out of, outside. — Usually with *di*, as: *fuori d'uso* out of use. Less frequently without a preposition *fuori uso*; *fuori via* out of the way. (*Fuori!* is an exclamation frequently heard at the theatre, if an actor or singer is given a call.)

Giusta according (*giusto* is obsolete), without a preposition, as: *giusta la prescrizione* according to the prescription.

In in. Without a preposition (see Less. 4, Part. I). *In* is now and then coupled with *su* and in this case signifies *on, upon, or towards*, as: *in sulla tavola* on (upon) the table; *in sulla sera* towards the evening. With *da* it means *till, up to*, as: *da trenta in quaranta franchi* 30 to 40 francs; *da tre lire in su* from three francs upwards.

incontro (*incontra*) against, contrary to; opposite; with *a* and *di*, as: *incontro al suo volere* contrary to his desire; *incontro al palazzo* opposite (to) the palace (better: *contro al suo volere, contro al palazzo*). — *Andare incontro a . . .* means: to go to meet somebody.

infra, see *fra*.

innanzi before (of time), usually without a preposition. (*a* not excluded.) Ex.: *innanzi (a) quel tempo* before that time. In all other significations it takes *a*, as: *l'amo innanzi ad ogni altro* I love him more than any other.

intra, see *tra*.

Lungo along, without a preposition, as: *lungo (a lungo) la spiaggia* along the shore.

Oltre (antiqu. *oltra*) above, besides, usually with *a* and also without a preposition, as: *oltre a due mesi* (longer) than two months; *oltre le sue forze* above his strength. — Seldom with *di*, as: *oltre di ciò* besides that. (*Oltre a ciò* is sometimes contracted: *oltraccio*.)¹

Per for, though, without a preposition (see Less. 4, Part. I).

presso near, without a preposition, as: *presso la chiesa* near the church. — Frequently also with *a*, as: *pressa alla città* near the town. — Seldom with *di* (bef. pers. pron.), as: *presso di me* near me. When meaning *about*, it requires *a*, as: *presso a 12 000* about 12 000. *Appresso*, adverb, sometimes signifies *after*, as: *appresso la cena* after supper. — *A un di presso* is an Italianism and means *thereabout, near, almost*.

Secondo according to, without a preposition, as: *secondo la stagione* according to the season.

senza without, usually without a preposition, as: *senza danaro* without money. With pers. pron. it takes *di*, as: *senza di te* without thee.

sopra (*sovra*) on, upon, above, without a preposition; also with *di* especially with personal pronouns and sometimes with *a*; as *scagliarsi sopra il nemico* to rush upon the

¹ As we have already stated, the first consonant of the *second* component of contracted prepositions, adverbs, etc., is usually doubled, when the first component is monosyllabic or stressed on the last vowel, thus: *oltre a ciò*, contr. *oltracciò*.

enemy; *sopra il* or *al tetto* upon the roof; *sopra di me* above me; *sopra al monte* on the mountain.

sotto under, beneath, usually without a preposition: *sotto la tavola* under the table. Before pers. pron. also with *di*: *guardate sotto di voi* look beneath you. Sometimes with *a*, as: *sotto al tavolo*.

su (rarely *sur*) on, upon. — Usually without a preposition. Before pers. pron. also with *di*, as: *su di me* upon me. (*Su* with *in*, see *In*, p. 302.)

Tra, see *fra*.

Verso towards, without a preposition. — Before pers. pron. also with *di*, as: *verso di me* (or *verso me*) towards me.

Note.—*Adjectives* and *Participles* used as *Prepositions* are never followed by a preposition. Such are: *durante* during; *eccetto* except; *mediante* by means of; *nonostante* notwithstanding; *rasente* along, and *salvo*, except (the French *sauf*), as: *durante l'inverno* during the winter, *rasente il muro* along the wall, etc.

In order to help the student in translating correctly the English prepositions most frequently used, we give below an alphabetical list of them with their respective translations:

At, usually *a*: at dinner *a pranzo*; at school *a scuola*; at six o'clock *alle sei*; at Turin *a Torino*.

By, with the Passive voice, is translated by *da*, as; by my father *da mio padre*. By night *di notte*. Word by word *parola per parola*. By the bridge *presso il (vicino al) ponte*. By land or water *per mare e per terra*. Denoting a means, it is usually *con*, as: by practice *coll'esercizio*.

In, when speaking of a town, is usually *a*: in Paris *a Parigi*; in London *a Londra*. When speaking of a country it is always *in*, as in English. Ex.: in Spain *in Ispagna*.

Into is *in*, as: Put it into your pocket *mettételo in tasca*.

On, when meaning *upon*, is *su*, as: on the table *sulla tavola*; when meaning *close to*, it is likewise *su*, as: Frankfort on the Maine *Francoforte sul Meno*. Denoting time it is usually suppressed, as: on Monday *Lunedì*; on Tuesday *Martedì*. On which day? *Qual giorno?* Other phrases are: Go on! *avanti!* On my arrival *al mio arrivo*. On horseback *a cavallo*. On foot *a piedi*. On that condition *con (a) questa condizione*.

To, when denoting a direction to a town, is *a*, to a country, *in*; as: I am going to Paris *vado a Parigi*. We are going to London *andiamo a Londra*. I am going to Spain, to America *vado in Ispagna, in America*. To a

person's *house* is *da*, as: I am going to my aunt's *vado da mia zia*. I was at your house *io fui da Voi* (also *a casa Vostra*). *Da*, however, cannot be employed when the dwelling-place of the *speaker* is meant; it would be incorrect to say: *io fui da me* I was at home; it should be: *a casa mia*.

With is usually *con*, as: he came with me *egli venne con me*. Frequently it is translated by *di*, especially after verbs and adjectives, as: satisfied with a little bread *contento d'un poco di pane*. Filled with gold and silver *pieno d'oro e d'argento*. To begin *with*, *cominciare con* or *da*. With me, with thee, with him *meco, teco, seco* (Latin *mecum, tecum*, etc.). In poetry also: *nosco, vosco* for: *con noi, con voi*.

N.B.—It is of course necessary to remember that verbs or adjectives denoting the same actions or qualities are often followed by prepositions in Italian different from those which are used in English.

Traduzione. 98.

I am writing to my brother. I am at my brother's. Are you going to the milliner's? We are going to meet our mother, who is coming back from [her] walk. Do you recollect (*di*) the promises you (made) gave me? I have been four years at Frankfort on the Maine. At the ball I met a gentleman whose acquaintance I had made at Rome. We are dressed according to the season. Amongst (*presso*) the Turks one may find very singular customs. We arrived at Venice by night. We do not fight against truth and right, but against wrong and calumny. By four o'clock in the afternoon, about (*all'incirca*) two hundred persons had arrived. The English poet Chatterton died in the prime of life (*in verde età*). What will you do with so many books? Are you not satisfied with those you have? He began to sing an opera-tune in a loud voice. (In) This year we shall set out for America. How much have I to pay for these flowers? What you please (*a piacere*). He said that he would get the situation sooner or later (*presto o tardi*). This day week (*Oggi a otto*) we shall have Easter here. He sent one messenger after another. For goodness sake (*Per l'amore di Dio*), stand out of the way! The books lay all pell-mell (*alla rinfusa*) on the sofa. From the 12th of July we shall be in the country. He was beside himself with joy. He has offended even his friends by his thoughtless words. This gentleman is said to dispose of (*transl.*: according to what one says, this g. disposes of) considerable funds. Hoping that you will be satis-

fied with my consignment, and will soon favour me with (*di*) new commissions, I remain, Yours most respectfully (*transl.*: I am with all respect your most humble . . .).

Reading Exercise. 99.

Continuazione del Miracolo delle noci.

Quel brav'uomo aveva lasciato un figliuolo di stampa¹ ben diversa. Or dunque, alla raccolta, il cercatore andò per riscuotere la metà² che era dovuta al convento; ma colui se ne fece nuovo³ affatto ed ebbe la temerità di rispondere che non aveva mai sentito dire che i cappuccini sapessero far noci. Sapete ora cosa avvenne? Un giorno, (sentite questa) lo scapestrato⁴ aveva invitato alcuni suoi amici dello stesso pelo, e gozzovigliando⁵ raccontava la storia del noce e rideva dei frati. Que' giovinastri ebber voglia d'andar a vedere quello sterminato mucchio⁶ di noci, e lui li mena su in granaio⁷. Ma sentite: apre l'uscio, va verso il cantuccio⁸ dove era stato riposto⁹ il gran mucchio, e mentre dice: guardate, guarda egli stesso e vede . . . che cosa? Un bel mucchio di foglie secche di noce. Fu un esempio questo? E il convento, invece di scapitare¹⁰ ci guadagnò; perchè, dopo un così gran fatto, la cerca delle noci rendeva tanto, tanto, che un benefattore, mosso a compassione del povero cercatore, fece al convento la carità¹¹ d'un asino, che aiutasse a portare le noci a casa. E si faceva tant'olio, che ogni povero veniva a prenderne, secondo il suo bisogno; perchè noi siamo come il mare, che riceve acqua da tutte le parti e la torna¹² a distribuire a tutti i fiumi.

1. Stamp, character. 2. half. 3. to feign, to ignore. 4. rascal. 5. to feast. 6. heap. 7. loft. 8. corner. 9. to put. 10. to lose credit. 11. to make a present. 12. again.

Dialogo.

Che figliuolo aveva lasciato quel brav'uomo?
Come si comportò egli e che disse al frate cercatore?
Lo scapestrato chi aveva invitato un giorno?
Che faceva e che raccontava?
Che cosa desiderarono vedere quei giovinastri?
E alla fine che cosa videro tutti?
Ne derivò danno o guadagno al convento?
Che cosa donò un benefattore al convento e perchè?
Come sono i conventi al dire di fra Galdino?

Fifteenth Lesson.

Conjunctions.

Having special regard to the mood of the verbs following the conjunction, which is of course not determined by the conjunction, but by the meaning of the sentence, it follows therefrom that conjunctions which have a limited signification are always followed either by the indicative or the subjunctive mood, whereas the mood of verbs coming after conjunctions of a wider or less definite meaning (which give no key to the trend of the sentence) must be deduced from the purport of the words preceding the conjunction: and whenever doubt is expressed or implied by the principal clause, the verb in the depending clause will be in the Subj. mood. Thus verbs or other expressions denoting hope, belief, fear, uncertain knowledge, wish, will, etc., require the verb in the depending clause to be in the Subj. mood.

The most important observations on this part of speech have been made in the First Part, Lesson 33. We add now some peculiarities in the use of the conjunctions:

1. *Affinchè* in order that since the event may or may not happen, is followed by the subj.:

Affinchè non lo vedessero, si nascose.

He concealed himself, in order that they might not see him.

2. *Benchè* although, being concessive, is always followed by the Subjunctive:

Benchè piova, partirò I will start, although it rains.

3. *Che* is followed by the verb in the Subjunctive mood:

(a) If the first part of the sentence expresses something *uncertain* or *doubtful*, etc., as:

Dubito ch'egli dica la verità.

I doubt whether he speaks the truth.

Dicono che la guerra sia dichiarata.

They say that war is declared.

Voglio che vi andiate I wish you to go there.

Consento che lo faccia I consent that he may do it.

Mi meraviglio che lui lo abbia detto.

I am astonished he has said so.

N.B.—Mi pregò di farlo he asked me to do it.

(b) In expressions implying *entreaty*, *desire*, or *threat*, where in English the conjunction is usually omitted, as:

Chiedo che mi dia una risposta.

I request you to give me an answer.

Bramo che tu venga subito.

I wish you to come at once.

Desidero che Dio ti benedica May God bless you!

Non voglio ch'egli sia introdotto.

I will not have him introduced.

(*Che*, like *se*, is sometimes omitted, as: *dubitai, fosse effetto d'un nobile perturbamento* I thought [doubted whether] it was the effect of some noble emotion.)

(c) After the following impersonal verbs and impersonal expressions: *bisogna, basta, conviene, giova; è bene, è cosa ben fatta, è cosa utile, è necessario, fa duopo, mancare poco* (which are all statements of a personal belief) and the like:

Bisogna che io parta I must go.

Basta che tu lo dica if you say so, that is enough.

Conviene che egli lo sappia.

It is necessary (or fitting, useful) that he should know it.

È bene che non esca.

It is good for him not to go out.

Fa duopo che voi lavoriate.

It is necessary for you to work.

Poco mancò che io non lo perdesi.

I nearly lost it.

N.B.—In the same way: essere giusto, facile, possibile, etc., che faccia, dica, parta, sappia, etc.

4. On the contrary, *che* is followed by the Indicative Mood:

(a) If something is represented as beyond all doubt, as:

So ch'egli non era a casa.

I know that he was not at home.

Ho letto che la guerra è dichiarata.

I have read that war is declared.

Vedremo ch'egli è innocente.

We shall see that he is innocent.

(b) Such is also the case when a *future action* is expressed, and the depending clause has the verb in the future tense, since there is no Subj. future in Italian, as:

Sono persuaso ch'egli non lo farà.

I am sure that he will not do it.

As already observed (First Part, Less. 33), Italian conjunctions are mostly *compounds* of *che* with other words. Therefore it occurs frequently, especially in poetry, that the simple conjunction *che* is used instead of its compound, as:

Che non rispondi? Why (*perchè*) do you not answer?

Chè 'l ciel gli diè favore. (*Tasso.*)

Because (*perchè*) Heaven gave him grace.

Rallentate il passo che vi possa seguire.

Slacken your pace so that (*tanto che*) I may be able to follow you.

(c) Frequently *che* (with the *Indicat.*) occurs in sentences where this conjunction unites two *principal* sentences, the second of which expresses a *consequence* of the first, as:

Domándami francamente, ch'io ti risponderò.

Ask me freely, and I shall answer you.

(d) Very often *che* is met with after a *substantive* denoting *time*, where the English idiom requires *that* or *when*, or where the conjunction is *omitted*, as:

Il primo giorno che uscì.

The first day (that, when) he went out.

(e) *Che* is idiomatically used immediately after a *participle*, which then agrees in gender and number with its complement, either following or understood, as:

Detta che ebbe la parola no sooner had he said the word.

Trovata che l'avremo. (*Boccaccio.*)

As soon as we shall have found it (*viz.: la pietra* the stone).

Here *che* with the Participle is used instead of an *adverb* of time or manner, such as: *tosto che*, *subito che*, *appena che*, etc. (See Less. 23, P. II. On the Participle.)

N.B.—Combined with *non* («*non che*») this conjunction forms Italianisms which must be rendered by circumlocutions with *far from*, *let alone*, *to say nothing of*, *not to mention that*, *much less*, etc.

Non gli era stato detto cosa che potesse indurre augurio, non che sospetto di sciagura. (Manzoni.)

He had been told nothing that could seem a foreboding, let alone an anticipation of misfortune.

Non che pensare a trasgredire una tal legge, si pentiva anche dell'aver ciarlato. (Manzoni.)

Far from thinking of disobeying a similar order, he even repented that he had spoken (of the matter).

5. *Perchè* is *interrogative* as well as *affirmative*. In the former case it is rendered by *why*¹? in the latter by *because* or *for*. If the question be *direct*, *perchè*, of course, is followed by the Indicative mood. Ex.:

Perchè avete scritto così male?

Why have you written so badly?

Perchè non avevo tempo because I had no time.

If, however, the *principal* sentence expresses a *doubt* or an *uncertainty*, *perchè*, in the *accessory* sentence, is followed by the Subjunctive mood, as:

Non so perchè abbia detto ciò.

I don't know why he has said so.

If *perchè* expresses the *reason* for anything, it should be translated *because*, *for*, *wherefore*, *as*, etc. Ex.:

Non posso venire, perchè non ho tempo.

I cannot come, for I have no time.

Aprite la finestra, perchè fa troppo caldo nella stanza.

Open the window, for it is too hot in the room.

Finally, *perchè* is rendered by *to* with the *Infinitive*. In such a case *perchè* is followed by the Subjunctive mood, as:

Quest'uomo è troppo onesto, perchè abbia potuto commettere una tale azione.

This man is too honest to have committed such an action.

Un abito fatto perchè duri a lungo.

A coat made to last long.

¹ The English *why*, when used as an *Interjection*, e.g.: *why! you do not mean to say so?* is either suppressed or rendered by *pure*, now and then by *come*, as: *Non vorrà pur dire che la sia così? Come? Ella si sente male? Why, you don't feel well?*

6. *Poichè* since, as, generally opens the first of two connected sentences, to express a fact as a reason for something:

Poichè così è destinato, rassegnamoci.

Since it is fate, we must submit to it.

N.B.—The difference between *poichè* (French *puisque*) and *perchè* is, that *poichè* represents the reason as *already known*. It is followed therefore by the Indicative, as:

Poichè questo è accaduto, non posso partire.

As this (thing, circumstance, etc.) has happened, I cannot depart.

7. *Come* or *siccome*, over and above its original idea of *comparison*, occasionally expresses a *reason*, in which case it is translated *as*, *since*, or *because*, as:

Come (Siccome) ero stanchissimo, mi coricai alle 8.

As (since) I was very tired, I went to bed at 8 o'clock.

8. *Se* if, expresses *condition* and is followed by the Indicative or the Subjunctive according to whether the condition is stated as a certainty or a possibility, as:

Se infra otto giorni non vi guarisco, fatemi bruciare.

If within a week I do not cure you, you may have me burnt. (*Boccaccio*.)

Se fra otto giorni non vi guarisssi, fatemi bruciare.

Should I not cure you in a week, you, etc.

Note.

Non — se non means *nothing — but*, as:

Non vidi se non fiamme I saw nothing but flames.

Se non che means: except that, if it were not that . . ., as:

Luci beate e liete, se non che'l veder voi stesse v'è tolto.

Your happy and joyful eyes, except in so far that you cannot see yourselves! (*Petrarca*.)

Se often means *whether*, as:

Non so se sia innocente o colpevole quest'uomo.

I don't know whether this man is innocent or guilty.

(The Subjunctive mood is used, because the innocence or guilt of the man is doubtful.)

9. *Quando*, denoting *time*, is the English *when*, as:

Quando è arrivato il generale?

When did the general arrive?

Perche non vieni, quando ti chiamo?

Why don't you come when I call you?

Note.—*Allorchè* denotes the time more exactly than *quando*, as: *allorchè era ammalato* when (at the very time) I was ill.

Quando — *quando* means *now* — *now*, as:

Quando con trombe e quando con campane.

Now with trumpets and now with bells (chime).

Note.—*Di quando in quando* means *from time to time*.¹

10. *Quantunque* means *though, although*; it is followed by the Subjunctive; only as an exceptional liberty granted to famous authors can the Indicative be used, as:

Quantunque non mi abbia risposto.

Though he has not answered me.

(Quantunque il re Agramante non abbonda di capitani.

Although king A. has not an abundance of generals.)

Quantunque is very seldom an adjective, but only in the *plur. femin.* and in this case means *how many times, how often*, etc., as:

Quantunque volte meco pensai!

How many times did I think . . .

11. *Mentre* (*mentre che*) *whilst*, denotes *time*, as:

Mentre (ch')egli era in Ispagna.

Whilst he was in Spain.

Intanto che could also be used, as:

Intanto che egli era in Ispagna, suo fratello percorreva la Svizzera.

Whilst he was in Spain, his brother wandered about in Switzerland.

Note.—*Mentre* is sometimes a noun and is rendered by *meanwhile*, as:

In questo mentre mi fu detto.

Meanwhile I was told.

12. *Dunque* *thus, then, therefore, consequently, so*, refers to something preceding, as:

Dunque non c'è da sperare pace?

So (thus) we cannot hope for peace?

¹ The expression *quando che* is quite out of use now. In its stead *qualora* or simply *quando* must be used.

Note.—In this case *dunque* always *begins* the phrase. When placed *after* the verb, it means *but*, or is omitted, as: *va dunque fuor dei piedi!* go along! begone once for all! (This construction is very frequent.)

13. *Però* *yet, however*, is better placed *after* the verb than before it, as:

Mi fece molte promesse, vorrei però che mi desse una prova sicura delle sue intenzioni. (Cantù.)

He gave (made) me great promises, yet I wish he gave (would give) me a sure proof of his intentions.

Note.—*Però* (*epperò*), means also therefore, as:

Ogni cosa perduta si può ricuperare, ma la vita no; però (= perciò) ciascuno deve . . .

Everything may be recovered, except life; therefore everyone should . . .

14. *Pure*, means, usually, *likewise* or *also*:

Questo pure è vero this is likewise true.

C'era pure tuo cognato there was also thy brother-in-law.

Less frequently in modern authors it means *only* (purely), as:

Non volevo offendere, volli pure scherzare.

I did not mean to hurt, I only meant to joke.

Pleonastically employed, is often meaning *but*, as:

Vada pure but go! Please begone!

È pur troppo vero it is but too true.

From *pure* is formed *eppure* and yet, for ex.: *eppure si muove* (la terra)! and yet it moves (the earth)! (*Galilei.*)

Traduzione. 100.

I wish that you would go with me. What do they speak about (*Di che cosa*) in town? They say that (the) peace has been concluded at Versailles. I do not doubt for a moment that each of his words is true. Scarcely had I received this news, when I departed. Although Socrates had not committed any crime, he was condemned to death. Look for the book, and when you have found it (comp. 1, *g*), bring it to me! We have willingly given him the sum he requested [from] us; but on (*a*) condition that he should pay it back within three months. I have twice extricated him from difficulty, and yet he has the impudence to say that I have never done him a service. Why do you not take part in this enterprise? Because I know from (*per*) experience that such a

business never succeeds. One must often punish children, in order that they may improve. I am fully convinced that your plan will succeed. I shall not even answer him, much less send him the money. As you do not want to speak, I cannot even give you any advice. (Do) write to me from time to time, that I may know how you are. Being tired (*transl.*: as I was . . .) of his everlasting reproaches, I took my hat and went away. If you do not come, I shall write [to] you. If the fortress of Silistria had been taken, the Oriental war (*la guerra d'Oriente*) would have come to a different end (*aver un altro esito*). If you knew how much I love you, you would not doubt my sincerity. If he wanted, he could come [along] with us. I do not know whether Goethe is a greater poet than Shakespeare. Christ was born at Bethlehem, when Herod reigned over (*in*) Judæa. Whilst you were sleeping, a thief has stolen your gold watch and chain. Whilst (*mentre*) some (the ones) plunge into useless speculation, others merrily enjoy their lives. So you will not obey the wishes of your parents? Will you then continue in your bad behaviour, whilst they are continually making sacrifices for your keep and your education? He does not write to me, therefore I cannot inform you of his present circumstances. Be (but) gone, nothing will befall you (*dat.*) (*sarà fatto*). I allow him to do it. I must leave, but it is better for you not to go out. I nearly lost the train.

Reading Exercise. 101.

Il Capitano Lanfranco.

Il capitano Stefano Lanfranco poteva aver cinquant'anni o giù di lì. Era vestito di nero, alla foggia¹ dei nostri vecchi capitani di mare, e portava anch'egli ravvolto in due giri dintorno al collo il suo fazzoletto di seta nera, che celava intieramente la goletta della camicia, non lasciando scorgere nemmeno un filo bianco. Il bianco tuttavia si vedeva un poco più in su, in una lista di barba brizzolata² che egli portava a mo' di sóggolo³ sotto il mento e sotto le mascelle, mentre la faccia avea rasa, come il più illustre dei Liguri⁴, navigatore al pari di lui. Rasa, dico, e non liscia, imperocchè la faccia del capitano Lanfranco era solcata alle tempie e ai lati della bocca da parecchie grinze, tanto più appariscenti quanto più l'aspetto era florido; le quali, insieme con due folte sopracciglia, si sforzavano invano⁵ di conferirgli un'aria di ruvidezza; poichè sotto quelle sopracciglia apparivano due occhi cilestri impressi

1. According to the fashion. 2. greyish. 3. in the shape of a wimple. 4. Christopher Columbus. 5. vainly endeavoured.

di bontà, e quelle grinze non soleano far soleo che per accompagnare il più schietto riso del mondo o mostrare due file di bianchi e fortissimi denti, schierati in perfetta ordinanza.

*Anton Giulio Barrili.*⁶

6. A distinguished novelist born at Genoa in 1847 and died there in 1907.

Dialogo.

Quanti anni poteva avere il capitano Lanfranco?

Come soleva vestirsi e che portava al collo?

Non vedevasi dunque nulla di bianco?

Portava egli la barba o no?

Da che cosa era solcata la faccia del Lanfranco?

Che aria si sforzavano di conferirgli quelle grinze?

Ma quali occhi apparivano sotto le sue folte sopracciglie?

Che specie di denti mostrava nel sorridere?

Chi scrisse questo bozzetto (*sketch*)?

Sixteenth Lesson.

Complements of Verbs. *Complementi dei Verbi.*

§ 1. A sentence is often not complete when its subject and verb are stated, but it requires another word or other words to give its full meaning. In the phrase: *il ragazzo batte . . .* some other word is required, in order to complete the sense of the verb. This word or words are called *complements* or *objects* of the verb. If the verb is transitive, the complement answering the questions *whom?* or *what?* is called direct object (*complemento diretto*). In the sentence: *il ragazzo batte il cane*, the word *il cane* is the direct object of *batte*.

§ 2. The meaning of a sentence is often not complete even after the addition of a direct object, and therefore a second object is required which is preceded by a preposition (*a, di, da, con*, etc.). Thus in the sentence: *Carlo dà un libro*, the nearest and most important object (*un libro*) is already given, but nevertheless a second object is necessary. This indirect object is here, for instance, *a suo fratello*.

§ 3. When the construction of the sentence is not influenced by stylistic or emphatic considerations,

in Italian the direct object follows immediately after the verb and before the indirect object or objects. In English the normal construction is not necessarily alike. Thus:

Carlo (subject) *dà* (verb) *un libro* (dir. obj.) *a suo fratello* (indir. obj.)
 may be rendered either
 Charles gives a book to his brother,
 or Charles gives his brother a book.

§ 4. If the English verb has two direct objects, one of which is a person, the other of the two objects becomes the direct object in Italian, and the person is added as an indirect object preceded by *a*. Thus the sentence:

Charles teaches his brother the Italian language,
 is translated:

Carlo insegna la lingua italiana a suo fratello.

N.B.—1. If the direct object is a *verbal noun*, the Infinitive with *a* should be used.

Insegno a leggere a mio fratello.

I teach my brother reading.

2. If an *active* verb is accompanied by another *active verb* (usually in the *Pres. Part.*), each of them may have its own *direct complement*, as:

I saw him (1st object) beating his horse (2nd object).

Lo vidi battere il suo cavallo.

(The student should notice that in such a case the English *present participle* must be rendered by the Italian Infinitive mood.)

§ 5. The construction of the two verbs *fare*, "to make," "to let" (*to cause* a thing to happen) and *lasciare*, "to let" (*to allow* a thing to happen or to be done) is of particular importance, as: I make you brush your coat — that is: I compel you to brush your coat — or: I allow you to brush your coat. Here three distinctions are to be made.

(a) If in a sentence which is constructed with *fare* and *lasciare* there is only *one* object, whether direct or indirect, the construction is as in English:

I made the physician come.

Feci venire il medico.

I let the bird fly away.
Lasciai volar via l'uccello.

I caused a letter to be written to my brother.
Feci scrivere una lettera a mio fratello.

(b) If there are two objects, and the object of *fare* or *lasciare* is expressed by a pronoun referring to an active being, the object of *fare*, whether direct or indirect in English, becomes an indirect object preceded by *a* in Italian:

I made him write a letter.
Gli feci scrivere una lettera.

I caused a letter to be written to him.
Gli feci scrivere una lettera.

The context will make the true meaning apparent, but if not, we may say in the second example:

Feci scrivere una lettera diretta a lui (addressed to him).

N.B.—The *pronoun-object* is always placed before the verbs *fare* and *lasciare*, and is never coupled with the following Infinitives. Ex.:

Gli farò scrivere; lo farò venire, etc.

(c) If there are two objects, and the object of *fare* or *lasciare* is expressed by a noun, it must become in Italian, whatever it is in English, an indirect object preceded by *da*.

I caused my brother to write a letter.
Feci scrivere una lettera da mio fratello.

I caused my mother to buy a book for the teacher (f.).
Feci comprare da mia madre un libro per la maestra.

Also *a* may be used instead of *da* if no misunderstanding can possibly arise, though such a construction is more literary.

Fece agli schiavi battere il traditore.

He ordered the traitor to be beaten by the slaves.

But one still says nowadays:

Lasciate fare a me (Lasciatemi fare). (French: *Laissez-moi faire.*) Let me do it.

Remark.

It is a peculiarity of the Italian language that subjects and objects in the *Plural* are sometimes used with

verbs in the *Singular*, which then rank with the impersonal verbs, and with the verbs construed with the reflective *si* (see Reflect. Verb Part I., p. 111, 2). Ex.:

Che imbrogli ci può essere? (Manzoni.)

What impediments can there be?

E poi mi tocca dei rimproveri e peggio. (Manzoni.)

And then I meet with reproaches and still worse.

Quanti conti s'ha da rendere! (Manzoni.)

How many things one must account for!

E poi, non ci sarà più altri impedimenti? (Manzoni.)

Well, and there will be no more impediments?

Sperava che oggi si sarebbe stati allegri insieme. (Manzoni.)

I hoped that we should all be merry to-day.

Inversion.

The parts of a sentence should be set down in a logical order (except when there are personal pronouns, see Part I., Less. 23), namely:

1. Subject (omitted if it is a personal pronoun).
2. Verb.
3. Direct object.
4. Indirect object preceded by a preposition *a*, *di*, *con*, *per*, etc.

Obviously such a typical construction is constantly altered whenever the speaker or writer either aims at special stylistic effects or is moved by strong feeling; ancient works, more affected by the example of Latin syntax, are especially rich in such deviations from the typical construction (called *inversions*), but even in modern conversation they are so frequent and varied that no comprehensive rules could be given about them. Any construction is possible provided the meaning is *clear*. The student may compare the following sentences:

a) *I buoni amano la terra dei loro padri (regular).*

Good man love the land of their fathers.

b) *Amato i buoni la terra dei loro padri.*

c) *Dei loro padri la terra amano i buoni.*

d) *Amato la terra dei loro padri i buoni.*

e) *Amato dei loro padri la terra i buoni.*

f) *Dei loro padri la terra i buoni amano.*

The student should endeavour to use the typical construction until by the practice of conversation and of reading good contemporary Italian authors he is enabled to employ correctly inverted constructions.

N.B.—If in emphatic speech the direct object *precedes*, and the verb follows immediately, a personal pronoun is usually added in order to avoid misconception, thus:

Queste sette medaglie le troverò.

As for those seven medals, I am sure to find them.

La vostra paga l'avrete questa sera.

As for your pay, you shall have it this evening.

Traduzione. 102.

Does your brother teach (the) Italian to your sister, or your sister (to) your brother? He taught me reading (*Inf.*) and writing. The soldiers elected the sergeant [to be] their captain. He ordered his brother to do it. Have you ordered your footman to fetch the bread? I allowed the poor woman to take the wood. Let me do [it], sir! I shall make him understand (*intendere*) it! Why have you sent for (*far venire*) the tailor, if you will not let him make the coat? Has he ordered the soldiers to be shot (*fucilare*, actively)? No, he ordered the soldiers to shoot the spy. Did you see the poor child fall? No, but I saw the workman pick it up. Yesterday I saw my friend leave. I heard many gentlemen praise the painting. The lady heard her husband saying that he would leave to-day. Have you seen your brother painting (*Inf.*)? This is the count's portrait; he had it done by a clever painter. I told (*fare*) the servant to (post) take the letter to the Post-Office immediately, that it might be despatched (*Imperf. cong.*) in time. When I saw this tedious person coming, I ordered the doors to be locked. The money I have not received, but your letter has arrived. The merchants get (*far venire*) several goods from Italy. I heard the unhappy man praying to God to end his misfortune.

Reading Exercise. 103.

I lavori.

Quanto più la società s'avanza, più (*the more*) le arti crescono, ed i lavori si suddividono. Guai (*it would be hard*, lit. *woe!*) se l'istesso uomo avesse a lavorare la lana¹ finchè è ridotta² in una veste! Basterebbe appena un anno! Al contrario tu vedi il pastore allevare le pecore e tosarle³; quel

1. The wool. 2. wrought into . . . 3. shear them.

vello⁴ è dato al battilano⁵ che l'ugne e lo batte: un ciompo⁶ lo péttina e cardassa⁷; altri lo fila⁸; altri lo tinge, poi que' fili sono dall'orditore⁹ disposti sovra l'orditoio¹⁰. Il falegname¹¹ e il tornitore¹² hanno già preparato il telaio¹³, i péttini, le calcole¹⁴, il subbio¹⁵, la spola¹⁶, con cui il lanaiuolo¹⁷ fabbrica la pezza del panno. Poi l'accimatore¹⁸ ne agguaglia¹⁹ i filamenti²⁰: il gualchiere²¹ lo purga ed apparecchia, facéndolo sodare²² sotto lo strettoio²³: altri lo piega, poi si dispone ne' magazzini, e va dal ritagliatore²⁴, il quale lo vende al minuto²⁵ al sartore²⁶, che te ne taglia una giubba²⁷ alla moda.

Supponi che un uomo solo dovesse fare degli spilli²⁸. Avrebbe a scavar²⁹ i sassi³⁰ che contengono metallo³¹, separarlo dalle altre materie, mescolarlo³² colla terra detta³³ giallamina³⁴ per dargli il colore dell'ottone³⁵; poi arroventirlo³⁶, bätterlo, passarlo per una filiera³⁷ in modo da renderlo tondo e sóttile, quindi tagliarlo a pezzetti; poi quanta pazienza per fare a ciascuno la punta, e peggio ancora il capocchio³⁸! Quanti stimi³⁹ che un uomo ne finirebbe in un dì? Venti sarebbe gala⁴⁰: e poi, come fatti! Or bene, dividendo i lavori in modo che ciascuno attenda ad un'operazione distinta, dieci persone unite fanno in un giorno quarantotto mila spilli. Ciascuno occupandosi sempre della stessa cosa vi si perfeziona, e se ne possono comperare mille per 30 soldi. Quell'uomo, lavorando da solo, non guadagnerebbe⁴¹ un soldo al giorno; questi dieci guadagnano meglio⁴² d'uno scudo l'uno.

Cesare Cantù.

4. wool in fleece. 5. wool-carder. 6. dresser. 7. *cardassare* (better *cardare*) to card. 8. to spin. 9. weaver. 10. wool-weaver's loom. 11. joiner. 12. turner. 13. weaver's loom. 14. treadle. 15. weaver's beam. 16. bobbin, spindle. 17. wool-weaver. 18. tenter. 19. to make even. 20. filament, thread. 21. fuller. 22. to full. 23. fulling-mill. 24. retail merchant. 25. *vendere al minuto* to sell retail. 26. tailor. 27. a jacket. 28. pin. 29. to dig. 30. stone. 31. metal. 32. to mix. 33. so-called. 34. ochre. 35. brass. 36. *arroventire* to make red-hot. 37. *filiera*, a metal plate with holes in it to draw the wire through. 38. a pin's head. 39. *stimare* to think. 40. utmost. 41. *guadagnare* to earn. 42. *meglio*, here: more.

Dialogo.

Che avviene quanto più la società s'avanza?

Quanto tempo ci vorrebbe per far una veste di lana senza la suddivisione del lavoro?

Che fanno il pastore, il battilano, il ciompo e il filatore?

E che fanno il tintore, l'orditore e il lanaiuolo?

Che si suppone che dovesse fare un uomo solo?

Quante cose dovrebbe egli fare al rame prima di tagliarlo a pezzetti?

Quanti spilli arriverebbe a fare un uomo in un giorno?
 E quanti invece ne producono dieci uomini in un giorno
 suddividendosi il lavoro?
 Quanti spilli si possono comprare con trenta soldi?

Seventeenth Lesson.

Verbs requiring a preposition.

Many English verbs have a *direct* object whereas their Italian equivalents have an indirect object preceded by *a* or *di*. Some of the most frequently used of such verbs are given below.

A. Verbs which are followed by the preposition *a*.

Bastare a qcs. to suffice, to be equal to: *Le mie forze non bastano a tanto lavoro* my strength is not equal to such a task.

*Equivalere a qcs.*¹ to be worth . . . Ex.: *Dieci fiorini austriaci equivalevano a venticinque lire* ten Austrian florins were worth twenty five lire.

Insegnare a qdn. to instruct, to teach: *Insegno a tua cugina a scrivere* I teach your cousin to write.

*Provvedere a qcs.*² to provide for: *Provvedete a' vostri bisogni* provide for your needs.

Sopprimere a qcs. to afford, to provide for, etc.: *Non posso sopprimere a tante spese* I cannot afford so many expenses.

Riflettere a qcs. to reflect, think it over: *Rifletterò a questa faccenda* I shall think over this business, matter, etc.

Sopravvivere a qdn. to survive: *Non vorrei sopravvivere a mia moglie* I should not like to survive my wife.

Toccare a qdn. to concern, to be the lot: *Questo non tocca a me* that does not concern me, that is not my business.³

Ubbidire (obbedire) a qdn. to obey: *Perchè non ubbidite a' vostri maestri?* Why do you not obey your teachers? *Ubbidire* may also be used with the direct object; *ubbidisco il maestro* I obey my teacher.

N.B.—*Adempire (adempiere)* to fulfil (a promise, etc.), is usually followed by *a*, but may also be used with a direct

¹ *Qdn.* signifies *qualcheduno* somebody. *qcs.* = *qualche cosa* something.

² *Provvedere di qcs.* means: to provide with.

³ *Toccare* followed by the direct object means to touch; as: *tocca tutto* he touches everything.

object. Thus: *Adempirò at (i) miei obblighi* I shall fulfil my duties. — *Somigliare* or *rassomigliare* to resemble, has sometimes a direct object, as: *rassomiglia un matto* he looks like a fool; however an indirect object preceded by *a* is preferred, especially when a confusion could arise between the subject and the direct object, as: *il fratello rassomiglia allo zio*. — *Compiacersi* to be so kind as, prefers *di* before the Infinitive, as, *si compiaccia di udirmi* be so kind as to (please) hear me; but the Infinitive without prep. is also admissible: *si compiaccia udirmi*.

B. Verbs which are followed by the preposition *da*.

Allontanarsi da to depart from, to leave, as: *Allontanatevi da questo luogo* leave this place.

Andare da qdn. to go to somebody's, for ex.: *Vado dal medico* I am going to the physician's.

Astenersi da qcs. to abstain: *Non posso astenermi dal ciarlare* I cannot help chatting.

Cominciare da qcs. to begin by (with) . . . Ex.: *Cominciate dal primo* begin by the first.

Derivare da qcs. to derive from . . . Ex.: *Non deriva questa voce dal greco?* Is not this word derived from the Greek?

Dipendere da to depend on. Ex.: *Non dipende da me* it does not depend on me.

Dispensare (esonere) da qcs. to release from . . . Ex.: *Dispensatemi da questo obbligo* release me from this duty.

Dividere da to separate from . . . Ex.: *Dio dividerà i buoni dai cattivi* God will separate the good from the wicked.

Guardar si da qdn. o qcs. to avoid, to shun, as: *Guardatevi da questa società* (do) shun this company, or avoid this company.

Liberare da to free from, to rid, etc., as: *Liberatemi da questo imbroglio* free me from this embarrassment.

Sbrigersi (liberarsi) da qcs. to get rid of . . . Ex.: *Mi sbrigherò da quella noiosa faccenda* I shall get rid of that tedious business.

Smascellarsi da to burst with . . . Ex.: *Tutti volevano smascellarsi dalle risa* all felt like bursting with laughter.

N.B.—A great many verbs with *da* are sometimes coupled with *di*, and *vice versa*. Generally the difference is very slight and often rather arbitrary, as we hinted when speaking of these prepositions (Less. 4, P. II.). Such verbs are: *giudicare* to judge, *preservare* to preserve, *provenire* to come from, *nascere* to originate, to spring from, *scacciare* to turn out, *tirare* to draw (of the wind), *uscire* to go out, *venire* to come from.

Traduzione. 104.

My "No" is worth as much as your "Yes." That concerns my brother, not me. There is nothing more painful [to see] than parents who survive their own children. Who teaches your sister Italian? I shall at any rate think over (*riflettere*) the proposal you made me, I have always provided for the wants of my family. Yesterday one of the workmen fell from the scaffold. Tell me why you do not get rid of friends who take advantage (*abusare*) of your goodness. Where have you begun to (*a*) read? I should be very happy if I were released from this responsibility. I shall abstain from making (*Infin.*) any remark on your conduct. Are you provided with matches? The relations could not provide better for the education of the poor orphans. A just judge distinguishes the guilty (*pl.*) from the innocent. Most Italian words are derived from the Latin. All his faults (are) derived from his bad education. Who has taught you French? Mr. Brown, who will also teach my fellow-pupil. Do not speak any more, or he will burst with laughter.

C. Verbs which are followed by the preposition *di*.

Di is the preposition most in use after verbs. Often *di* follows the verb because the direct object being obvious has been omitted. Thus in the sentence: *raccontare di qualcheduno* to tell of anybody, the direct object: *una storia, i casi*, etc., a history, adventures, is omitted. Some verbs followed by *di* are *Reflective* or *Pronominal*, as: *pentirsi di qcs.*, to repent, and others are followed first by a direct object, and then by an indirect object preceded by *di*. Those most in use are¹:

Abbisognare } *di qcs.* { to want. Ex.: *Abbisogno (Ho bisogno)*
Aver bisogno } *di tutto* I want all.

Aver cura di to take care of.

Abbondare di qcs. to abound. Ex.: *Il paese abbonda di vino.*

Abusare di qdn. or di qcs. to abuse. Ex.: *Egli abusa di me or della mia bontà.*

*Accorgersi*² } *di qcs.* { to become aware of, to perceive. Ex.:
Avvedersi } *Mi sono accorto della sua debolezza.*

Adornare di to adorn with. Ex.: *La camera era adornata di fiori* the room was adorned with flowers.

¹ Henceforward we shall not give the translation of all the examples.

² *Scorgere* to perceive, governs the accus.

Affliggersi di to suffer for (be affected by). Ex.: *Si affligge di tutto* everything makes her suffer.

Annoiarsi di qcs. to bore oneself. Ex.: *Mi sono annoiato del suo parlare* I could not stand his way of talking.

Appagarsi, see *contentarsi*.

Arrossire di qcs. to blush for. Ex.: *Egli arrossì del suo fare*.

Burlarsi di qdn. or *di qcs.* to laugh at, to mock. Ex.: *Io mi burlo della sua rabbia* I laugh at his rage.

Cambiare di qcs. to change. Ex.: *Ha cambiato di nome* he has changed his name.

Caricare di to load with. Ex.: *Caricarono il carro di legna* they loaded the cart with firewood.

Colmare di to load with. Ex.: *Lo colmarono di onori* they loaded him with honours.

Contentarsi to be satisfied. Ex.: *Mi contenterò di due franchi* I shall be satisfied with two francs.

NB.—*Si contenti* (polite mode) often means: be so kind as to . . .

Convenire di qcs. to agree on . . . Ex.: *Abbiamo convenuto del prezzo*.

Degnare to deign. Ex.: *Egli non mi degnò d'una risposta* he did not deign to give me any answer.

Diffidare di to mistrust. Ex.: *Diffido di lui* I do not trust him.

Discorrere di qcs. to speak, to talk of . . . Ex.: *Discorremmo dello stato attuale del governo*.

Dubitare di qcs. to doubt. Ex.: *Dùbito della sua veracità*.

Fidarsi di qdn. or *di qcs.* to trust. Ex.: *Non mi fido di voi* I do not trust you.

Giovarsi see *profittare*.

Godere di qcs. to enjoy. Ex.: *Godo della Sua presenza* I am glad to see you here (*lit.* I am glad of your presence).

Impadronirsi di qcs. to seize, to take possession. Ex.: *Egli s'impadronì del governo*.

Incaricarsi di qcs. to undertake. Ex.: *Non voglio incaricarmi di questa faccenda*.

Informarsi di qdn. or *qcs.* to inquire after . . . Ex.: *M'informerò della sua salute*.

Lagnarsi } *di qcs.* { to complain, to lament. Ex.: *Essi si Lamentarsi* } *lagnano della loro crudeltà*.

Mancare to be in want of. Ex.: *Manco di tutto* I am in want of everything.

Maravigliarsi (meravigliarsi) di qcs. to wonder, to marvel. Ex.: *Me ne maraviglio*.

Morire di qcs. to die of. Ex.: *Muoio di noia* I die of ennui.

Occuparsi di qdn. or qcs. to occupy oneself. Ex.: M'occupo di studi grammaticali I occupy myself with grammatical studies.

Parlare di qdn. or qcs. to speak. Ex.: Di che parlate? What are you speaking about?

Pentirsi di qcs. to repent. Ex.: Egli si pentirà della sua bugia.

Profitare (or giovarsi) di qcs. to avail oneself, to profit. Ex.: Profitterò della buona occasione.

Ragionare di qdn. or qcs. to speak of. Ex.: Non ragioniam di lor (Dante) don't let us speak of them.

Ricordarsi di qdn. or di qcs. to remember, to recollect. Ex.: Mi ricorderò sempre della sua bontà.

Ripentirsi see *pentirsi*.

Temere di qdn. or qcs. to fear, to be afraid of. Ex.: Egli teme di cadere he is afraid he might fall.

Vivere di qdn. or qcs. to live upon. Ex.: Vive di pane ed acqua he lives upon bread and water.

Traduzione. 105.

I always remember with joy the agreeable hours I have spent in the house of the Countess. He wondered at the frivolity (*leggerezza*) of the young man. I would sooner doubt (of) my own existence than (of) the correctness of this principle. If you undertake this errand (*incombenza*), you will surely repent of it. I met your brother, but he did not deign [to give] me a single look (*transl.*: not even with a look). With what do you busy yourself the whole day? Just now I am busy (*transl.*: I occupy myself) on a translation of Lord Byron's 'Hebrew Melodies.' Welcome, my dear friend! I am very glad to see you. The official (*l'impiegato*) made bad use (*abusare*) of his power, therefore the prince could not trust him any more. I was aware (*accorgersi*) at once of his intention, and blushed at so great an effrontery. Woe to the youth who mocks (*burlarsi*) (the) old age! Approach (*avvicinarsi*) without fear, Miss (N.¹)! His Majesty deigns (*degnarsi*) to hear your prayer. Austria abounds in natural wealth. We agreed on the place where we would talk (the matter over) of the matter. I took advantage of my brother's presence to inquire after some families I had known in Verona.

¹ In Italian *Signore, Signora, Signorina* do not require a person's name after them.

D. Verbs which may have either a direct or an indirect object, or indirect objects preceded by different prepositions.

Assistere qdn. to assist somebody. Ex.: *Assiste gli ammalati.*
Assistere a qcs. to be present at . . . Ex.: *Non posso assistere alle nozze.*

Cambiare (cangiare, mutare) qcs. to change (alter) something.
 Ex.: *Abbiamo cambiato le condizioni* we have altered the conditions. *Bisogna che io mi cambi le calze e le scarpe.*

Cambiare di parere to change one's mind.

Cercare qdn., also *di qdn.* to fetch, to go for, to look for somebody. Ex.: *Cerco di mio fratello* or *Cerco mio fratello.*

Cercare di (with *Infin.* follow.) to try. Ex.: *Egli cerca d'ingannar la gente* he tries to cheat the people.

Chiedere qcs. a qdn. to ask something of somebody; ex.: *chiedo il conto al cameriere.*

Chiedere di qcs. or *qdn.* to inquire about, as: *chiese di me.*

*Convenire di qcs.*¹ (also in *qcs.*) to agree to. Ex.: *Abbiamo convenuto del prezzo* we agreed about the price.

Convenire a qdn. to be becoming. Ex.: *Non conviene ad una donna* it does not become a lady.

Convenirsi con qcs. to be fitting, to look like . . . Ex.: *Non si conviene colla sua maniera d'agire* it does not look like his usual manner of doing things.

Credere qcs. to believe something: *Non credo questa storia.*

*Credere a qdn.*² to believe. Ex.: *Credete al Vostro amico* believe your friend.

Credere a qcs. to believe in. Ex.: *Non credo agli spettri* I do not believe in ghosts.

N.B.—With an article of faith following, *in* is used, as:
Credi in Dio? Credi nella SS. Trinità?

Domandare (dimandare) qdn. to call somebody: *Domandate il Vostro amico.*

*Domandare a qdn.*³ to ask about, to question. Ex.: *Domandate a vostra madre; a chi domandate questo?*

Domandare (Comandare) qcs. to ask for something: *Domando una bottiglia di vino.*

¹ *Convenire qdn.* means: to sue one at law.

² *Far credere a qdn.* means: to make one believe.

³ *Domandare qcs. a qdn.* is to inquire about something of somebody.

Domandare di qdn. or *di qcs.* to inquire after. Ex.: *Domando del signor conte* I inquire after the Count. *Domando del prezzo.*¹

Fare regalo di to make a present of. Ex.: *Mi ha fatto regalo di un orologio* he has given me a watch.

Giocare a qcs. to play at something: *Giochiamo alle carte* we play at cards.

Giocare qcs. to play for something: *Quanto giocheremo?*

(*Giocare* forms some Italianisms like: *Giocar di calcagna* to take to one's heels; *giocare di mani* to pilfer, etc.)

Impedire a qdn. to hinder somebody. Ex.: *Non gli ho mai impedito di studiare.*

Impedire qcs. to hinder something: *La neve impediva il passaggio delle montagne.*

Mancare without complement (*verbo neutro*) means: to be wanting, as: *manca un fiorino* there is a florin wanting; *mancano due scellini* there are two shillings wanting.

Mancare di qcs. to lack something: *Mancano di viveri* they lack provisions.

Mancare a qcs. to fail in something: *Non mancherò mai al rispetto che vi devo* I shall never fail in the respect I owe you.

(An Italianism is: *sentirsi mancare* to feel giddy or fainting.)

N.B.—In the Italianism *manco male*, that is not bad, indeed! *manco* is not a verb, but an adverb = *meno*.

Pensare a qdn. or *a qcs.* to think of . . . Ex.: *Pensate a me* think of me (do not forget me).

Perdonare a . . . (di) to pardon a thing to a person. Ex.: *Mi perdonò (di) quello che gli avevo fatto* he pardoned me what I had done to him.

Permettere a . . . di to allow . . . Ex.: *Mi ha permesso di farlo* he has allowed me to do it.

Rispondere a qdn. to answer somebody. Ex.: *Gli risposi di no.*

Rispondere a qcs. to correspond with something: *Il risultato non rispose agli sforzi fatti* the result did not correspond with the efforts made.

Rispondere al pagamento means: to pay in due time: *rispondersi* to agree, *corrispondere a qcs.* to correspond to, as: *questa voce italiana corrisponde all'inglese* this Italian word corresponds to the English.

Servire qdn. or *a qdn.* to serve somebody. Ex.: *Servo il (al) mio padrone* I serve my master.

¹ Or.: *domandare il prezzo.*

Servire di qcs. to be used as something, to be good for . . .

Ex.: *I baluardi servono di difesa* the bulwarks serve for (as) defence.

Soddisfare a qdn. or a qcs. to correspond, to answer. Ex.:

Non potrà soddisfare alla nostra aspettazione he will not be able to answer our expectations.

Soddisfare qdn. to content. Ex.: *Soddisfece il padrone* he satisfied his master.

Traduzione. 106.

Help (*assistere*) one another in (the) misfortune! Who has called me? I wished to ask you whether you would play [on] the piano with me. Did you agree with your adversary on the conditions of the duel? Modesty becomes a young man. I shall by no means believe what he has told me; I shall ask my teacher about it. He asked me whether I would accompany him. At what do you generally play, at cards or at chess? Trust my friend; he will certainly not break (*mancare*) his word. Have you answered (to) the letter which the colonel wrote to you? I serve my duke as a (*da*) faithful servant. What will all your exertions avail you? I no longer believe in any of you, you are all liars (*bugiardo*). Do you play for money, gentlemen? After whom do you inquire? I inquire after the (*il signore*) Marquis. Do the gentlemen want beer or wine? Trust me, who am your sincere friend, who have always cared for you (*voler bene*). Do you believe in Christ, our Saviour? I believe in God, the Creator of heaven and earth. I am very glad that I may (*di potere*) take part (*transl.*: assist) in this beautiful festival. This young man devotes himself keenly to the study of natural science. It is not my business (does not become me) to admonish him. The result did not fulfil (*corrispondere*) our expectations.

Reading Exercise. 107.

Gioacchino Murat.

Questa fine¹ ebbe Gioacchino nel quarantesimo ottavo anno di vita, settimo di regno. Era nato in Cahors di genitori poveri e modesti; nel primo anno della rivoluzione di Francia, giovinetto appena, fu soldato ed amante di libertà, ed, in breve tempo, ufficiale e colonnello. Valoroso e infaticabile in guerra, lo notò Bonaparte, e lo pose al suo fianco; fu generale, fu maresciallo, gran duca di Berg e re di Napoli. Mille trofei² raccolse (da secondo più che da capo) in Italia, Allemagna, Russia ed Egitto; era pietoso a' vinti, liberale a'

1. He was shot in 1815. 2. great honours.

prigioni, e lo chiamavano l'Achille della Francia, perchè prode ed invulnerabile al pari dell'antico; ebbe il diadema quasi in dote della sorella di Bonaparte; lo perdè, per ignoranza di governo. Due volte fedele alla Francia, nell'anno 14, per provvido consiglio; nel 15, per insano. Ambizioso, indomabile, trattava con le arti della guerra la politica dello Stato. Grande nell'avversità, tollerandone il peso: non grande nelle fortune, perchè intemperato ed audace. Desideri da re, mente da soldato, cuore da amico. Decorosa persona, grato aspetto, mondizie troppe, e, più nei campi, che nella reggia. Per ciò vita varia, per virtù e fortuna, morte misera, animosa, compianta.

Pietro Colletta³.

3. Neapolitan historian, born 1773, died 1831.

Dialogo.

Come finì Murat e quando?
 Dov'era nato e in quale condizione?
 Che fece egli giovinetto appena?
 Perchè lo notò Bonaparte?
 Quali cariche ebbe egli successivamente?
 In quali paesi raccolse Murat grandi onori?
 Come si diportava in guerra?
 Chi sposò e che gli portò la moglie in dote?
 Fu egli sempre fedele alla Francia?
 Quale fu il suo carattere?
 E quale il suo aspetto e la sua vita?

Eighteenth Lesson.

Neuter, Reflective, and Impersonal Verbs.

I. Neuter Verbs.

Neuter verbs which can *never* be used in an active sense are conjugated with the auxiliary *essere*, as *sono andato* (I have gone): *è caduto* (he has fallen). Exceptions are: *dormire* to sleep; *pranzare* and *desinare* to dine; *passaggiare* to take a walk; *sonnecchiare* to take a nap, to slumber, and *sternutare* to sneeze. These verbs form their compound tenses with *avere*.

This may be taken as a general rule: if the verb expresses a state, as *nascere*, *avvenire*, it takes *essere*; if an action, as *aspirare*, *dormire* it takes *avere*.

We add a list of neuter verbs among the most frequently used, with their auxiliaries:

With *essere*:

<i>Accorrere</i> to run to	<i>partire</i> to start, to depart
<i>andare</i> to go	(see <i>avere</i>)
<i>apparire</i> to appear (the sun, etc.)	<i>perire</i> to perish
<i>appartenere</i> to belong	<i>pervenire</i> to arrive
<i>approdare</i> to go ashore, to land	<i>piacere</i> to be liked
<i>arrivare</i> to arrive	<i>procedere</i> to proceed
<i>avvenire</i> to happen	<i> prorompere</i> to burst forth.
<i>ascendere</i> to ascend, go up.	<i>Restare</i> to stay
<i>Cadere</i> to fall	<i>rimanere</i> to remain
<i>cessare</i> to cease ¹ (see <i>avere</i>)	<i>risanare</i> to recover
<i>comparire</i> to appear	<i>ritornare</i> to return
<i>convenire</i> to agree	<i>riuscire</i> to succeed
<i>correre</i> to run (see <i>avere</i>)	<i>rivenire</i> to come back.
<i>costare</i> to cost (see <i>avere</i>)	<i>Salire</i> to go up (see <i>avere</i>)
<i>creocere</i> to grow (see <i>avere</i>).	<i>sbagliare</i> to make a mistake
<i>Dimorare</i> to dwell, live (see <i>avere</i>)	<i>scadere</i> to expire (of a term)
<i>discendere</i> to get down	<i>scappare</i> to escape
<i>divenire</i> to become.	<i>scendere</i> to descend, come down
<i>Entrare</i> to enter	<i>scoppiare</i> to burst forth
<i>errare</i> to make a mistake.	<i>scorrere</i> to elapse
<i>Fuggire</i> to flee (see <i>avere</i>).	<i>sembrare</i> to seem
<i>Gelare</i> to be cold, to freeze	<i>soggiacere</i> to be subdued (see <i>avere</i>)
<i>giungere</i> to join (see <i>avere</i>)	<i>sorgere</i> to spring out
<i>guarire</i> to heal (see <i>avere</i>).	<i>sortire</i> to draw by lot
<i>Intervenire</i> to intervene	<i>spiacere</i> to displease
<i>invecchiare</i> to grow old	<i>spirare</i> to expire, to die, to draw (wind)
<i>ire</i> (obs.) to go.	<i>spuntare</i> to appear, peep
<i>Mancare</i> to lack	<i>succedere</i> to happen, follow
<i>morire</i> to die (see <i>avere</i>).	<i>suonare</i> to strike, to resound (see <i>avere</i>).
<i>Nascere</i> to be born	<i>Uscire</i> to go out.
<i> naufragare</i> to be shipwrecked.	<i>Venire</i> to come
<i>Parere</i> to seem	<i>vivere</i> to live (see <i>avere</i>).
<i>passare</i> to pass (see <i>avere</i>)	

With *avere*:

<i>Abbaiare</i> to bark	<i>ascendere</i> to ascend, go up
<i>aderire</i> to adhere	<i>aspirare</i> to aspire

¹ See Remark 1, page 330.

assistere to assist.¹

Ballare to dance.

Camminare to walk

cedere to yield²

cenare to sup

cessare to cease

contravvenire to contravene

correre to run

costare to cost

crescere to increase.

Danzare to dance

degenerare to degenerate (also with *essere*)

desinare to dine

dimorare to reside, to dwell

dormire to sleep.

Fuggire to shun, to avoid.

Glungere to add

godere to rejoice

gridare to cry out, scream

guarire to cure (somebody).

Impallidire to turn pale

incontrare to meet.

Mangiare to eat

mentire to lie, to tell a falsehood

morire (obs.) to kill.

Nidificare to nest

nuotare to swim.

Partire to divide

passare to pass

passaggiare to take a walk

piangere to cry, to weep

pranzare to dine.

Regnare to reign

ridere to laugh

ridire to curse.

Salire to get upon something

sbadigliare to yawn

scendere to descend, come down

scorrere to peruse, to run through

seguire to follow

soggiacere to be subdued

sognare to dream

sonnecchiare } to slumber

sonneggiare }

sternutare to sneeze

s(u)onare to play an instrument (see Remark 2).

Tacere to be silent

tardare to tarry

tossire to cough.

Viaggiare to travel

vivere to live.

Remarks.

1. Many of these verbs which are generally conjugated with *avere*, may also be conjugated with *essere*, but only in the 3rd pers. Sing. and Plur. When used with *avere*, they are followed by another verb in the Infinitive which is preceded by a preposition and is really an indirect object, as: *ha cessato d'importunarmi*, he has ceased to annoy me (annoying me). Used in this way, these verbs partake of the nature of the *active* verb, whilst used with *essere* they are really neuter and therefore admit of *no* complement, as: *la guerra*

¹ Of course only when used *actively*, as: *ho sempre assistito quelli che avevano bisogno del mio soccorso* I have always assisted those who were in want of my assistance.

² *Cedere* as several other verbs in this list is only neuter in certain meanings, while otherwise it is a regular transitive verb; as: *cederò le mele in cambio di un birillo* I shall hand over the apples in exchange for a skittle.

è cessata war is over, whereas: *la guerra ha cessato di devastare questi paesi* war has ceased to desolate these countries.

2. *Sonare*, to strike (the hour) in a neuter verb conjugated with *essere*; in the meaning of to play, to sound, etc., it is a transitive verb, as: *suona le campane* he rings the bells.

3. *Cominciare*, *dovere*, *finire*, *potere*, *volere* and some others if followed by an infinitive require *avere* when this infinitive is transitive, but *essere* otherwise:

Son voluto uscire.

Ho voluto leggere la lettera.

Non è potuto partire.

Non ha potuto vederlo.

È cominciato a invecchiare.

Ha cominciato a scrivere un romanzo.

4. About thirty verbs, among them:

ascendere, discendere, scendere

passare, trapassare

correre

salire

fuggire

saltare

montare, smontare

take (a) *essere* when followed by a preposition and a name of place, or otherwise expressing an object, and (b) *avere* when simply expressing that an action is being done:

Sono corso sulla strada.

Ho corso un miglio.

Sono corso per vederla.

Ho corso e sono stanco.

Siamo saliti in cima.

Abbiamo salito il monte.

La domenica è passata.

Ho passato il ponte.

N.B.—(a) *Mancare*, in the sense of “to fail to do a thing,” takes *avere*, in that of “not to be present” or “to fail to appear,” *essere*; (b) *Spirare* (*morire*), takes *essere*; *spirare* (*soffiare*), *avere*.

II. Reflective Verbs.

As we have seen in the First Part, these verbs always require as their object one of the personal pronouns *mi*, *ti*, *si*, *ci*, *vi*. They form the compound tenses with *essere*, therefore their *Past Part.* always agrees with the *Subject* in gender and number. *Ex.*:

These men have loved one another.

Costoro si sono amati.

These ladies have insulted one another.

Queste signore si sono insultate.

N.B.—With a great many pronominal or reflective verbs, the pronouns *mi*, *ti*, *si*, etc., are not direct but indirect objects answering the question *to whom?* With these verbs the Italians

employ *avere* as well as *essere*. When the Past Participle refers to an indirect, and not to a direct object, it may be invariable, even though the conjugating verb be *essere*. The student should compare:

1. *I figli si sono amati.*

The children have loved (whom?) one another.

I figli si sono (hanno) scritto.

The children have written (to whom?) to one another.

2. *I figli se li sono comperati.*

Il figlio se li è comperati.

The sons (the son) have (has) bought them (the books) for themselves (himself).

In these sentence both the indirect (*se*) and the direct objects (*li*) precede the verb; the Past participle agrees with the direct object; any doubt as to which of two pronominal and imperfectly differentiated forms is the direct object can be easily settled by asking oneself the question: *whom?* or *to whom?* In the sentence:

3. *I figli si sono pigliate le penne* the children have taken the pens (for themselves), it is necessary to observe¹:

(a) that the verb *pigliare* is here used as a *reciprocal* verb, whilst in English it is active, thus: *io mi piglio*, does not mean: *I take myself*, but: *I take something for me* (Ital. *mi*, *dat.*);

(b) that *sono* replaces *hanno*;

(c) that (see Pt. II, Less. 24, § 3) the *Partic. passato*, when used with *avere*, agrees with an object preceding its in *gender* and *number*, consequently *pigliate* with the preceding *le* (i.e., *le penne*, fem. plur.);

(d) that in English the dative *si* (for euphony *se*) is suppressed.

III. Impersonal Verbs.

By the use of the reflective *si*, the Italians form a great many expressions equivalent to the impersonal verbs. Such are:

Si vede one sees.

Si dice it is said.

Si crederà it will be believed, etc.

¹ *I figli se le sono pigliate* is an Italianism corresponding to *The children have caught it*—i.e., they have been chastised, they have been beaten.

Traduzione. 108.

At these cries everybody rushed up, but the thieves had already fled. The good season has arrived, and I am preparing myself to spend some weeks in the country. That time is past (*transl.*: these times are past), dear friend; we have grown old and the world with us. The modern Athenians are said (*Si dice che . . .*) to be much degenerated. Why have you blushed? Because it seemed to me as if I had (*di avere*) offended this gentleman. I have lately met your cousin; he is always in good humour, but I find that he has grown old. Honest men flee even the opportunity of doing evil. After having looked through (*prender conoscenza*; Future Past) this letter, please give it back to me. We danced until midnight, and it had (*pl.*) already struck two o'clock when we came home. This bill has expired. This fellow (man) has not ceased to bother me with his requests. I must confess that your behaviour has displeased me very much. Did you like the music (has the music pleased you)? Not very much. Did this poet live in Germany or in France? I believe (*Mi pare*) in France. What has happened in my (*durante la mia*) absence? A small vessel has been shipwrecked. I have glanced through (*scorrere*) all the book, but I have not succeeded in finding the passage in question. I wanted to go out, but I could not. He began to write when he began to get on in years. I am tired because I have run for a mile. We went up the tower. I failed to tell you. I was not present at the meeting because when I remembered it the time had past.

Reading Exercise. 109.

L' Uomo.

Oh uomo, oh del divin dito immortale
 Ineffabil lavor, forma e ricetta¹
 Di spirto, e polve moribonda e frale²,
 Chi può cantar le tue bellezze? Al petto
 Manca la lena, e il verso non ascende
 «Tanto che arrivi all'alto mio concetto».
 Fronte che guarda il ciel e al cielo tende;
 Chioma, che sopra agli omeri³ cadente
 Or bionda or bruna il capo orna e difende;
 Occhio, dall'alma interprete eloquente,
 Senza cui non avria dardi e farètra⁴
 Amor, nè l'ali, nè la faccia ardente;
 Bocca ond'esce il riso, che penètra⁵

1. Abode. 2. or *fragile*, weak, fragile. 3. shoulders. 4. quiver.
 5. *in prose* pénètra.

Dentro i cori, e l'accento si disserra,
 Ch'or severo comanda or dolce impetra⁶;
 Mano, che tutto sente e tutto afferra,
 E nell'arti incallisce⁷, e ardita e pronta
 Cittadi innalza e opposti monti atterra;
 Piede, su cui l'uman tronco si punta⁸
 E parte e riede⁹, e or ratto ed or restio
 Varca pianure, e groghi aspri sormonta;
 E tutta la persona entro il cuor mio
 La maraviglia piove¹⁰, e mi favella
 Di quell'alto saper che la compío.
 Tacevan d'amor rapiti intorno ad ella
 La terra, il cielo; ed: 'Io, son'io v'è sculto
 Delle create cose la più bella'.

Vincenzo Monti¹¹.

6. *impetra* pleads succesfully. 7. it grows horny. 8. supports itself. 9. returns. 10. fills with astonishment. 11. Born 1754, died 1828, distinguished poet and philologist, translator of Homer's Iliad.

Nineteenth Lesson.

Peculiarities of some Verbs.

Hereafter we give a list of verbs which are frequently met with and are used in idiomatic Italian expressions:

1. *Andare* when it is followed by another verb in the Gerund focusses the attention on the action that is expressed by the Gerund; thus: *cerco il mio cappello*, I look for my hat, *vado cercando il mio cappello* I am looking for my hat, almost: I am anxiously l. f. m. h.

Va, vanno, andava, andavano, andrà, andranno, and also *vada, vadano*, followed by a Past Participle give to the action expressed by the P. Participle a value of necessity, as: *così va fatto* thus it should be done. (That's the way to do it.) *Così va giuocato* that's how it should be played. *Queste due cose vanno unite* these two things must go together.

Va bene, means: all right.

Notice the following Italianisms:

Andare a cavallo to go on horseback, ride.

Andare a cercare to go to seek

Andare a chiamare (il medico, il padre, etc.) to go for (the doctor, father, etc.).

Andare a genio to be liked, fancied.

Andare a piedi to go on foot, walk.

Andare a prendere (acqua, libri, etc.) to go to fetch (water, books, etc.),

Andare in carrozza to drive in a carriage.

Andare in collera (estasi) to get into a passion (fall into ecstasies).

Andar di bene in meglio to get better and better.

Andar di male in peggio to get worse and worse.

Andar dietro a to follow.

Andar per la mente to be in one's mind.

Andarsene to go away.

Ex.: *Mia sorella ha perduto il suo anello nel giardino; andiamo a cercarlo.*

My sister lost her ring in the garden; we will go and seek it.

Non c'è acqua in casa, va a prenderne.

There is no water in the house, go and fetch some.

Vada in carrozza, io andrò a piedi.

You drive, and I shall walk.

Questa è una cosa che non mi va a genio.

That is a thing that I do not like.

Me ne vado I am going.

2. *Avere*. Besides the idioms *aver caldo* (*freddo, fame, sete, sonno, ragione, torto, paura, fretta*), to be warm (cold, hungry, thirsty, sleepy, right, wrong, afraid, in a hurry) *avere* is used idiomatically in many other expressions, such as:

Avere cura di to take care of.

Aver giudizio to be sensible, to behave.

Aver voglia di to have a wish, to feel inclined to.

Averla con to be angry with.

Aversela a male, to take offence.

3. *Essere per . . .* means to be about . . ., to be on the point of . . ., or may be rendered by a circumlocution with *directly, just now*, etc. Ex.: *È per cadere* he is on the point of falling. — *Essere a . . .* means to be with *Pres. Part. following*, as: *mia sorella è a ricamare* my sister is embroidering. — *Essere in procinto* (or *sul punto*) *di . . .* has the same meaning as *essere per . . .*, as: *sono in procinto d'andarvi* I am about to go there.

Also: *Essere a mal termine* to be in a critical position.

Essere da poco to be worth little.

Essere d'accordo to agree.

Essere in grado di to be able (in a position) to.

Essere in ritardo to be late.

Essere in (or *di*) *partenza* to be (on the point of) starting.
Essere lì lì per see above *essere per*.

4. *Cominciare* with *con* before the Infinitive mood means: *at first* or, as in Italian, *to begin by*. Ex.: *Egli cominciò con (col) dirmi* he told me at first, he began by telling me.

5. *Fare* besides the idioms *far bel tempo* (*cattivo tempo*) *far caldo* (*freddo, umido*) — to be nice weather, bad weather warm, cold, damp — forms several Italianisms, as: *farsi indietro* to step back; *farsi innanzi* to step forth; *far di cappello* to take off one's hat, to bow to a person; *fare (non fare) per uno, non fa per me*, that does not suit me; *fare da sè* to do something alone; *far sì che . . .*, *far in modo (in guisa) che . . .* to do so (act in such a way) that . . .; *fare il soldato* to be a soldier; *fare da soldato* to play the soldier; *al fare del giorno* at daybreak; *sul far della notte* at dusk (twilight); *cammin (strada) facendo* on the way, while wandering; *è un romanzo sul fare di quelli del Balzac* it is a novel in the style of Balzac.

N.B.—*Far colazione* to breakfast.

6. *Mettersi a*, with the Infinitive following (French: *se mettre à*), as: *egli si mise a piangere* he began to weep.

7. *Sovvenire* (a gallicism) to recollect, can also be used as an *impersonal verb* in Italian, and requires the word denoting the person who remembers to be preceded by *a*, or if it is a personal pronoun, to have the dative form, as:

Domandò a sè stesso, se ci fosse qualche uscita, e gli sovvenne subito di no. (Manzoni.)

He asked himself whether there was another outlet, and he at once recollected that there was none.

8. *Stare* with *per* before the Infinitive means: *to be on the point*, as: *sto per partire* I am on the point of setting out. — Before the *Gerund*, it represents an action *as lasting*, like the English pres. part., yet without being so frequently used. Ex.: *Sto lavorando* I am working.

N.B.—*Stare a . . .* conveys an idea of *duration*, as:

Che i due stessero ad aspettare qualcheduno, era cosa troppo evidente. (Manzoni.)

It was but too evident that those two were waiting for somebody.

Note the expressions:

Stare (di casa) to dwell; *stare (di salute)* to be (well or unwell); *stare in piedi* to stand; *stare seduto* or *stare a sedere* to be sitting; *stare quieto, persuaso*, etc., to be quiet, persuaded,

etc.; *star bene* to be well (health), to suit (of clothes); *stare fermo* to be quiet; *stare fermo di mani* to be quiet with the hands; *stare a uno di* to be one's turn; *stare in visita da* to stay with (so and so); *stare tra il sì e il no* to hesitate, be undecided.

9. *Stentare a* corresponds to the English adverbs *scarcely, hardly*. Ex.: *Stento a crederlo* I can hardly believe it.

Un'umiltà affettata che stentava a collocarsi nei lineamenti duri di quella faccia. (Manzoni.)

An affected humility which could scarcely express itself in the hard features of that face.

10. *Tardare a* (less frequently *di*), means *to tarry, to stay long*. Ex.: *Tarda a venire* he is long in coming.

11. *Toccare a qdn. di fare qcs.* (lit. to touch), to happen, often expresses a kind of external necessity, as:

I tempi in cui gli era toccato di vivere. (Manzoni.)

The time in which it had fallen to his lot to live.

Vorrei che la fosse toccata a voi. (Manzoni.)

I wish the thing had happened to you.

N.B.—*Tocca a me* it is my turn.

12. *Tornare a* with an Infinitive, means: to do something again, to repeat, as: *vi torno a dire* I tell you once more.

13. *Venire a* before the Infinitive, expresses motion towards the place where the speaker is, as: *venite a trovarmi* come to see me; whereas *andare* denotes motion toward another person, as: *andai a trovarlo* I went to see him («*venni*», would here be incorrect). If used with the Past Participle (in the passive conjugation of verbs, instead of *essere*) it marks an action as contemporaneous. Ex.: *Mi viene assicurato* they (just now) assure me. *Gli fu detto* he was told; *gli venne detto* he (that instant) was told. Before the Gerund, it corresponds to *andare* followed by the Gerund (see above). Ex.: *Si venne accorgendo* he gradually perceived.

N.B.—*Venire*, with *a* and an Infinitive following, sometimes implies a consequence of another action, thus:

Lecco viene in parte a trovarsi nel lago stesso, quando questo ingrossa. (Manzoni.)

Lecco is (then) situated partly in the lake itself, when this latter is overflowing.

14. *Volere* with the Infinitive following has sometimes the meaning of a Future, as: *oh, non la vogliam finir bene! (Goldoni.)* Oh, that will not end well!

Volere with *ci* means: to be needed, to be necessary, as:

Ci volle tutta la superiorità del Griso. (Manzoni.)

The whole superiority of Griso was needed.

Ci vuol altro! That's of no avail! (= other means are needed.)

Vuolsi or *si vuole* means: one says, they pretend:

Vuolsi che sia morto.

N.B.—*Volere bene a qualcheduno* to be fond of someone.

Voler dire to mean.

Special Remarks on some English Verbs.

1. *To be able* is *potere*, when importing an innate or external ability, as: *potete rompere questo legno?* are you able to (can you) break this wood? When expressing some ability acquired by learning or exercise it is translated *sapere* (in English to know), as: *sa Ella nuotare* can you swim?

2. *To have*, with the direct object and past participle following, as: I shall have a coat made, is translated with *fare*. Ex.: *Mi farò fare un abito.*¹ The student should note that in this case the English Past Part. must be rendered by the Italian Infinitive Mood. The sentence *I have made a coat* is translated: *ho fatto un abito*.

Further examples:—He will have me put in prison, *vuol farmi mettere in prigione*. *Glielo farò sapere* I shall let you know (send you word). *Egli l'ha fatto assassinare* he has had (got) him murdered.

3. *To get* is also frequently translated with *fare*. As an enumeration of its different significations would lead us too far, we advise the student, whenever this word occurs, to substitute an English equivalent to it; for instance: have you got your money = have you received your money *ha Ella ricevuto (ottenuto) il suo danaro?* I can't get over this difficulty *non posso vincere* (to conquer, to overcome) *questa difficoltà*. We got (reached) home at 6 o'clock *arrivammo (giungemmo) a casa alle sei*, etc.

4. *To let* is *lasciare*. Ex.: *Lasciatemi entrare* let me (permit me to) enter. *To be let* (= hired) is *darsi in affitto* or *appigionarsi*. Ex.: This room is to be let *questa stanza si dà in affitto* or *appigionasi*.

5. *To make*, when meaning to render, should be translated with *rendere*, rather than with *fare*. Ex.: He makes (renders) me unhappy *mi rende (mi fa) infelice*.

¹ In French: *je me ferai faire un habit*.

6. *To be obliged*, etc. (*I must*, etc.) is, as we said before, *dovere* or (impers.) *bisognare*. The same meaning is expressed by *avere a (da)*, as:

A tutti coloro ordina che abbiano a sgomberare il paese.
(*Manzoni*.)

All these he orders that they have to leave the country
(= he bids them all leave, etc.).

(See also *Toccare*, p. 337, 11.)

7. *To hear* in the common sense of the word—i.e., to hear by chance, without one's will, *by a simple and involuntary act of the organ of hearing*—must be translated by *sentire*, *udire*, as: *non ho sentito (udito) nulla*. *Intendere* means hearing in the sense of *understanding*, it refers to the brains more than to the ear, as: *intendo quel che tu vuoi dire* I understand (I see) what you mean (are saying). — *Ascoltare* means to *listen*, to hear *attentively*.

8. *To bring*, if referring to portable matters is *portare* and more commonly *recare*, as: *recatemi la mia tabacchiera* bring me my snuffbox.¹ If speaking of *persons* or *animals*, it is rendered by *condurre* or *menare*; for inst.: bring (lead) the horse to the door *menate il cavallo alla porta*. Don't forget to bring your brother with you *non dimentichi di condurre Suo fratello*.

9. *To drink* is *bere* if used of *cold* beverages in *some quantity*; as: *ho bevuto un bicchiere di birra* I have drunk a glass of beer. Of *hot* drinks, however, and in smaller quantities *prendere* is likewise in use (like the English *to take*, *to have*), as: *prendere del tè, del caffè* to take (drink) tea, coffee, etc. To drink in long draughts is *tracannare*, as: *tracannai un bicchier d'acqua*. (*Silvio Pellico*.)

Traduzione. 110.

Your cousin says everywhere that I (have) cheated him; tell him that I cannot endure this calumny. I am about to write to him that I shall enter an action against him. When the children saw themselves discovered, they began to cry. The Flower Show (*transl.* exhibition of flowers) will soon be closed (*stare per chiudersi*). Remain (*stare*) seated, Miss (N.), we will take our tea at that table. To-morrow bring me the book I lent you six months ago. Do not forget to come to-morrow morning, and also bring your brother with you. Where did you have this nice coat made? I (have) bought it ready-made (*bell'e fatto*). The footman you got me does

¹ *Recare* has a good many other meanings, for which we refer the pupil to the dictionary. *Recarsi* means to go to . . . as: *mi recai a Parigi* I went to Paris.

not suit me. I have made you wait. I hope you will pardon (me) my rudeness when I tell you that Countess N. did not let me depart sooner. He who does not know how to handle firearms should never touch them when they are loaded (*cárico*). Can you speak Italian, sir? I only know it a little; if I knew it better, I could have got a good position in Italy. Charles, I should like to drink something, go and get (fetch) me a glass of beer. To (*A*) this man everybody should bow (take off his hat). I request you, my son, to listen to the counsels of your teachers and to act so as to satisfy them (so that they are satisfied with you). Do not let me wait (*tardare*) a long time for letters, and receive my fatherly blessings. I should always like to drive there. I am going. Why are you leaving? Because you are angry with me, all because I don't agree with you. Do be quiet. Does it suit me? How are you in health? I like him. I did not mean that.

111.

The French would *hardly* believe that their great emperor Napoleon had (*fosse*) died at St. Helena. How can you say that I am doing nothing? Do you not see that I am working the whole day? Whom do you expect? Your uncle? He won't be back for a good while (*transl.* he will tarry to come), because he is at a meeting (*recarsi ad un convegno*). When I pointed out (*esporre*) to him the dreadful consequences of his frivolity, he began to cry like a child. You begin by being insolent, and [yet] wish me to do something for you; you are a fool. The train is a long time in coming; something must have happened. What are you doing there behind the table? I am looking everywhere for my port-folio, but I cannot find it. I hear that my little cousin is very industrious at school; he is loved and praised by all his masters. "It must be done in this way," said the drunken man, *when* he wanted to (*Gerund.*) jump over the ditch, and fell into it. The husband of that woman is a joiner, and her son is a shoemaker. Where is your brother? He is in town and has [just] passed his examination. I got no answer to my first letter; a week afterwards I wrote to him again and requested him to visit me at my country-seat. Even (*Neanche*) the greatest wealth cannot render the wise man entirely happy.

Reading Exercise. 112.

I Giudizi altrui.

L'uomo superiore non fa caso¹ dei giudizi del mondo; egli ha in se stesso un giudice unico che è la sua coscienza.

1. does not care.

Capirai però che per usare di questo diritto è d'uopo tenere molto alto il proprio senso morale. Per bastare a se stessi bisogna essere ricchi, e solo chi ha dovizie² d'alti sentimenti e di propositi generosi può fare a meno del plauso della folla.

Se tu vedi qualcuno che va in cerca della lode e della approvazione altrui, di' pure con certezza ch'ei si sente meschino³; potrà essere onesto, ma è senza dubbio debole.

Questa ricerca di plauso, questa vanità del successo, in fondo non è altro che povertà, insufficienza, impotenza.

Nel detto antico: virtù basta a se stessa, è racchiusa una profonda conoscenza dell'intelletto umano, che tanto più si appaga⁴ quanto maggiormente si nutre di sè. L'importante è di non mettersi dalla parte del torto. Gl'insulti, la malignità, tutto è niente quando la ragione è nostra. La migliore riposta che si possa dare ad una parola bassa è un fatto magnanimo. Gli insulti appartengono a chi li dice od a chi li fa. Noi soli siamo i padroni delle nostre parole e dei nostri atti. Essere malcontenti e tormentati dalla condotta altrui è un affanno volgare. Il solo affanno che ti auguro di non provare mai è il malcontento di te stesso.

*Neera*⁵.

2. wealth. 3. petty. 4. is satisfied. 5. Pseudonym of Anna Radius, a distinguished Milanese authoress (died 1918).

Dialogo.

Di che cosa non si cura l'uomo superiore?

E per qual ragione?

Che bisogna fare però per usare di questo diritto?

Chi può bastare a se stesso?

E chi soltanto può fare a meno del plauso della folla?

Che dirai di chi va in cerca della lode altrui?

Qual cosa è in fondo la ricerca del plauso e della lode?

Che racchiudesi nel detto antico: virtù basta a se stessa?

Che importa sopra tutto di fare per aver sempre ragione?

Su chi ricadono sempre gl'insulti?

Di chi non bisogna mai essere malcontento?

Twentieth Lesson.

Moods. The Use of the Tenses.

The Italian language has, like the English, five moods—viz.:

1. the *Indicative*;
2. the *Subjunctive*;
3. the *Conditional*;
4. the *Imperative*;
5. the *Infinitive*.

I. The Indicative Mood.

This mood represents an action as *positive* and *beyond all doubt*. Italians have a keen sensibility for the subtle shades of meaning that the use of moods conveys, and no verb is conjugated in the indicative mood in a depending clause unless the principal clause asserts or implies a feeling of certainty about it.

Use of the Tenses of the Indicative Mood.

§ 1. The *Present* represents an action as being just performed, and the state or condition as a lasting one. Thus: *io amo* I love, *io parlo* I speak, *egli dorme* he sleeps.

§ 2. It is also used:

(a) With sentences of a general character:

La patria è cara a ciasuno.

Everybody loves his country.

Chi va piano, va sano.

Slow and sure wins the race.

(b) When quoting the words or opinions of an author, etc.:

Dante lo dice Dante says it.

Il Petrarca dice in una delle sue poesie . . .

Petrarca in one of his poems says . . .

§ 3. In animated language the *Present* is used instead of the *Past*. The *Present* is then called *Historical Present*:

Entro nella stanza, le finestre ne sono chiuse e sotto il letto trovo un uomo coperto di cenci.

§ 4. In conversation the *Present* is occasionally used for the *Future*, when a firm resolution is to be expressed, or a not accomplished fact is taken for certain, as:

Torno subito I shall be back at once.

Che dirà il padre, quando sente (or *sentirà*) . . . ?

What will the father say when he hears (will hear) . . . ?

La posta non viene che domani.

The post will not come until to-morrow.

§ 5. Sometimes the *Infinitive* is used instead of the *Present*, mostly in somewhat animated descriptions, as:

Mezz'ora dappoi, ecco stridere le chiavi, la porta s'apre . . .

Half an hour afterwards, I hear the keys rattle, the door opens . . .

§ 6. The *Present* is also used when an action is represented as having taken place and still continuing, in cases when the English uses the perfect:

Posseggo questo libro da dieci giorni.

I have possessed this book for ten days.

Tenses of the *Past*.

§ 7. The use of these tenses (*Imperfect*, *Past Definite*, *Perfect*, *Pluperfect* and *Histor. Pluperfect*) is somewhat difficult, as some of them are wanting in English. Let the student, therefore, well consider:

1. whether the action is complete *in itself*, or

2. whether it refers to *another* action. In this latter case let him further distinguish:

(a) whether both actions are performed *at the same time* or

(b) whether one is performed *after* the other;

3. whether an action, though *accomplished*, may be considered by *the speaker* as permanent;

4. whether an action has been performed in the *presence* of the speaker, or whether it is only *related* to him.

§ 8. The *Imperfect*.

This tense is used:

1. In *descriptions* of *character, manners, landscape, etc.*, and represents an action as *often repeated or continuous*. Ex.:

La moglie del carceriere soleva portarmi il caffè mattina e dopo pranzo; la seguivano ordinariamente sua figlia ed i due figliuoli. Si rittravano poi colla madre e si rivoltavano a guardarmi dolcemente.

2. When two *actions* are represented as being *continuous and simultaneous*:

Gli uni giuocavano mentre gli altri ballavano.
Some were playing while the others were dancing.

3. If one action is *interrupted* by another, the *Imperfect* denotes the action that was still going on when the other began. Ex.:

Io pranzavo (lasting state) *allorchè egli entrò* (interruption.)

I was dining when he entered.

Lo sorpresi mentre egli scriveva.

I surprised him while he was writing.

N.B.—The student will be sure to know what tense should be employed, if he uses the English *Present Participle* with the auxiliary *to be*. Thus in the first of the above sentences the verb *io pranzava* might be easily periphrased:

I was dining (*Imperf.*) when he entered (*Past Def.*); but not:

I dined when he was entering.

In this case the *Pres. Part.* is a sure indication.

4. The *Imperfect* is used for all actions that do not immediately belong to the narrative, but are added by the speaker in order to express the *accessory circumstances* or his own meaning. Ex.:

La ricordanza m'affliggeva e m'inteneriva. Ma pensai anche alla sorte di tanti amici miei e non seppi più giudicare con indulgenza alcuno dei miei avversarii. Iddio mi metteva ad una gran prova! Mio debito sarebbe stato di sostenerla con virtù. Non potei, non volli. La voluttà dell'odio mi piacque più del perdono: passai una notte d'inferno.

Here *pensai, seppi, potei, volli, piacque, passai* state the principal facts, whilst *affliggeva, inteneriva, metteva* introduce explanations.

N.B.—The imperfect has sometimes the meaning of a conditional, for instance:

Bisognava che non lo dicessi.

I ought not to have said it.

5. Moreover, the *Imperfect* is used where English often has the Imperfect *could* or *should*, as:

Dovevate dirmelo subito.

You should have told me so directly.

§ 9. The *Past Definite*.

It expresses actions *following* one another, as complete and independent. Is is mainly the *historical* tense and therefore used:

1. To mark a time positively fixed, entirely elapsed, that has nothing to do with the time at present spoken of. *Ex.*:

Fui a Roma l'anno scorso.

I was at Rome last year.

Partimmo il 20 Ottobre.

We departed on the 20th of October.

Dopo la morte d'Aristide, Cimone s'impadronì del governo.

After the death of Aristides, Cimon made himself master of the government.

The first two of the above sentences express actions that are wholly unconnected with other actions preceding or following. *Io ero a Roma* seems to require something more, for inst.: *quando mi giunse la vostra lettera* when I got your letter. Such is also the case with the second sentence. In the third the *Past definite* is used, because the action denoted by *s'impadronì* could by no means be a lasting one.

2. The *Past definite* is further used in *accessory* sentences beginning with one of the conjunctions *dacchè*, *quando*, *tostochè*, *dopoche*, because these conjunctions express the *beginning* or *end* of an action. *Ex.*:

Tostochè Santippe scorse¹ i discepoli di Socrate, sclamò.

As soon as Xantippe saw the disciples of S., she exclaimed.

Dacchè mi vide, mi porse la mano.

As soon as he saw me, he held out his hand to me.

¹ Some modern Italian authors often put this accent (') on one of two words which would otherwise be written *alike*. In this

§ 10. The *Perfect*.

This tense is used to denote *actions* or *events* already past, the consequences of which, however, may still be seen or felt in the present. Ex.:

Ho perduto i miei figli.

I have lost my children (= I have none at present).

Ho rinunciato ai miei diritti.

I have renounced my claims (= I am now without any).

Again, this tense expresses an action or state already past, but which took place at a period not yet expired. Such periods are: *to-day, this morning (evening), this week, this month, this year, this century*, etc. In this case, however, the *Past definite* may be used with equal propriety:

Sieta stato al teatro stasera?

Have you been (were you) at the theatre to-night?

Non vi ho mai veduto quest'anno.

I have never seen you this year.

N.B.—In dialects and in conversation, especially in non-Tuscan provinces, the *Perfect* is often substituted for the *Past definite*, where the latter is required and must be used.

§ 11. The *Pluperfect* and *Historical Pluperfect* (or *2nd Pluperfect*).

These tenses are compounds of the *Imperfect* and *Past Definite*, and are used in a similar way. The speaker considers himself to be in a past time, and the action or state expressed by the *Pluperfect* or *Histor. Pluperfect* (*2nd Pluperfect*) is represented as preceding this past time.

Therefore when Italians speak or write about events which are definitely passed and wish to single out certain events (generally sudden events) which in the succession of events have immediately preceded other happenings expressed in the *Past Definite*, they use for the events they wish to single out the *Historical Pluperfect tense* (*2nd Pluperfect*). Such is the case after

case it indicates that *ò* has an *open* sound. Such are: *scòrsi* I perceived, *scòrsi* I ran through, *tòrre* to take away, *torre* tower, *còlto* (from *cogliere*), *colto* cultivated.

adverbs and conjunctions denoting time, as: *tostochè, dacchè, appena, un giorno*, etc. Ex.:

Tostochè ebbi terminato i miei affari, ripartii.

As soon as I had finished my business, I set out again.

Appena ebbe pronunziato questa voce, ch'egli se ne pentì.

Scarcely had he uttered this word, when he repented (of it).

In both sentences the actions appear closely connected, the latter (*ripartii, pentì*) arising from the former and being of short duration.

The *Pluperfect tense* stands in the same relation to the Past Definite, in which the Imperfect stands to the Present. Hence it follows that continuous actions or descriptive qualifications when referred to other actions expressed in the Past Def., must be expressed by the Pluperfect tense.

And the same happens when in a descriptive passage or in an account of habitual actions, one wishes to mark certain qualities or actions as antecedent to others for which the Imperfect tense is used. Ex.:

Avevo già terminato i miei affari, quando ricevetti la vostra lettera.

I had already finished my business when I got your letter.

In campagna, quand' io avevo pranzato, facevo un giro (walk) d'un' ora.

In the country, after having dined, I used to take a walk for an hour.

But:

Quando ebbi bene pranzato, feci un giro.

In the former of the two last sentences, the action is represented as frequently repeated, even as a habit; whilst in the latter, it appears as a single incident that once happened: therefore the *Histor. Pluperfect*.

Future Tenses.

§ 12. The *Future* is generally used:

1. To denote events or actions still to come. Ex.:

Carlo partirà domani. Vi scriverò fra poco.

2. After a principal clause in which a belief is expressed, in the depending clause instead of the sub-

junctive mood, with the result that the opinion expressed in the principal clause is strengthened. Ex.:

Dicono che il generale arriverà oggi (and the sentence would naturally be concluded: *ed io pure lo credo*).

It is said that the general will come to-day.

But:

Dicono che il generale arrivi oggi (if the natural continuation were: *ma io non lo credo*.)

3. Sometimes the Future has the meaning of an *Imperative*, as:

Padre e madre onorerai thou shalt honour father and mother.

Là, ci darem la mano come, let us shake hands!

N.B.—A Future with the accessory idea of *compulsion* or *prohibition* is expressed by *avere (da)* a (see Less. 19, p. 339, 6), as:

Questo matrimonio non s'ha da fare. (Manzoni.)

This marriage must not (= shall not) be concluded.

In quanto al mio onore, (Ella) ha da sapere che il custode ne son io. (Manzoni.)

As to my honour, (*lit.*) you have to know that I am its guardian.

4. A Future *close at hand*, which in English is expressed by means of *to be about to . . .* or by one of the adverbs *soon, directly, immediately*, is rendered by *essere* or *stare* with *per* before the Infinitive, or *periphrased* with *essere sul punto di . . .* or *essere in procinto di . . .* Ex.:

Egli sta or è per morire he will soon die (French: *il va mourir*).

Io sono per dirvi I am about to tell you.

Sono sul punto (in procinto) d'andarvi.

I shall go there directly.

§ 13. The *Compound Future* marks an action that is to follow another future one and is frequently used by Italians owing to their keenness to differentiate clearly by the use of the tenses the successive moments of actions, as:

Quando avrò letto la lettera, ve la renderò.

When I (shall) have read the letter, I'll give it back to you.

Tostochè gli avrò scritto, io manderò la lettera alla posta.

Note.—Sometimes the use of *compound Future* seems to an English student to express little more than the use of the *simple Future* would, as:

Continua nella tua mala condotta, e mi avrai spezzato il cuore.

If you continue in your bad behaviour, you will break my heart.

In point of fact the Italians see the action or state expressed by the Future as already *completed*, so that the meaning of the above sentence is really:

If you . . ., (the time will come when) you *will have broken* my heart.

§ 14. It is also used to express (a) a kind of doubt about what may happen:

Lei dirà che io non ho ragione.

You may say that I am wrong.

Or (b) a certitude about what has not yet happened:

Chi dubiterà di crederlo se lui lo dice?

Who will not believe it if he affirms it?

II. The Conditional Mood.

1. The Conditional Mood sometimes expresses *doubt* or *uncertainty*, as:

È a casa? Is he at home?

Non saprei. I can't tell you (*je ne saurais vous le dire*).

Chi lo direbbe? Who would ever have thought it?

Dovrei conoscere questa signora.

I ought to know (I think I know) this lady.

2. By a peculiar construction (an imitation of the Latin), the *Imperfect Indicative* is used instead of the *Pluperfect Subjunctive* in the subordinate clause, and instead of the *Conditional* in the principal sentence. Thus instead of:

Se mi avesse interrogato, io gli avrei risposto.

If he *had* asked me, I should *have* answered him,

we occasionally meet with:

Se m'interrogava, io gli rispondevo.

N.B.—Sometimes also the Imperfect tense is used in

the principal clause (protasis) instead of *Subj. Pluperf.*, whereas the depending clause is regular, as:

Se m'interrogava, gli avrei risposto.

3. The Conditional Past (compound Conditional) is also used, like the compound Future, in order to differentiate two stages in an action (or state) which is expressed conditionally:

Laggerei volentieri il tuo libro e lo avrei già letto, ma . . .

I should read your book with pleasure, and should have read it already, but . . .

4. A peculiar and fairly rare use of the Indicative Imperfect may be mentioned here. When Italians wish to show that an action would have been accomplished, emphasizing the fact that it was actually almost begun, they use the *Imperfect Indic.* instead of the Conditional Past; thus:

E lo faceva, ma'l re Sobrin lo tenne. (Ariosto.)

He was almost doing so, but king Sobrinus withheld him.

Regularly the sentence would be:

E lo avrebbe fatto, ma il re S. lo t.,

or better:

E lo avrebbe f., se il re S. non lo avesse tenuto.

N.B.—The compound Conditional often takes the place of the English Pluperfect to express actions that seem most likely to have taken place:

Egli sarebbe stato da un armaiolo a comprare una rivoltella, prima di uccidersi.

(It seems that) he had been at a gunmaker's to buy a revolver before committing suicide.

III. The Imperative Mood.

In this both languages show no want of conformity. If the third person singular is required, as with *Ella* you, it should be taken from the Subjunctive Present, as:

Mi dia un bicchiere d'acqua.

Please give me a glass of water.

N.B.—1. The four verbs *avere*, *essere*, *sapere* and *volere* form their second person Pl. of the *Imperative* with the second person Pl. of the *Subjunctive Present*. Thus:

Abbate pazienza! Be patient! Siate gentile! Be kind!
Sappiate vincere le vostre male inclinazioni!
Crediate (also Credete) che ho ragione io.

2. If an affirmative Imperative is followed by a negative one, the negation *nè* with the *Infinitive* following may be used instead of *e non*. Thus:

Scappa, galantuomo, nè guardar indietro!
 Run away, man, and don't look behind you!

3. The Future is used instead of the Imperative (see Less. 20, II, Pt., § 11, 3) when the speaker has no doubt as to the fulfilment of his order, and when the action which is ordered need not be begun immediately:

Tu prenderai la lettera, e l'imposterai.
 You will take and post the letter.
Amerai il prossimo tuo come te stesso.
 Thou shalt love thy neighbour as thyself.

Traduzione. 113.

Dante Alighieri, the author of the majestic epic poem (*epopœa*): 'Hell, Purgatory and Heaven,' is not only the father of the Italian language (*itala favella*), but also one of the greatest poets that the world ever saw (*Subj.*). His immortal poem gave birth to (*transl.* from his immortal poem went forth) those wonderful creations (*figure di*) Nella Donati, Pia dei Tolomei, and Francesca da Rimini, to whom (*Plur.*) the genius of Eleonora Duse inspired [a] new life in our days. Dante was at once a poet and a warrior, like Camoens, the author of the *Lusiades*, and Cervantes, the author of *Don Quixote* (*del Don Chisciotte*). His tercets have ever since been the pride of Italy, and though they drew upon him the hatred of his contemporaries, they crowned the head of the king of poets with immortal laurels. — Torquato Tasso, the poet of 'Jerusalem Delivered,' lived at the court of Alfonso of Este, to whom he dedicated his beautiful poem. A few days before his death he was to be crowned at the Capitol as the (*quale*) first of Italian poets, but, alas! the laurel which the Pope sent to the dying poet came only in time to adorn his coffin. Tasso's stanzas breathe a harmony that even (*anche*) the best translation cannot render.

114.

My country has been ungrateful towards me, although I have rendered her the greatest services. The king has done

me the greatest injustice; he has deprived me of my whole fortune, and has even robbed (*privato*) me [of] both my faithful servants. I have been obliged to flee, in order to preserve my life, which was seriously threatened. What should I have done? You ought to have suffered every injury before you (*piuttosto che* with Infinitive following) rebelled against (*venir meno*) the greatness of your house. When you were persecuted, you might have retired (yourself); it would have been better to be poor and obscure than to attack (*volger le armi contro*) your own country. Even in poverty and exile your glory would not have been lost. — By their pride the Tyrians had incurred the wrath of the great king Sesostris, who then reigned over Egypt, and had conquered many kingdoms. The riches they had earned by their commerce, and the strong position of their town, situated on the sea, had rendered this nation very overbearing. They had refused to pay the tribute Sesostris had imposed upon them; they had sent troops to his brother, who on his return wanted to kill him in the midst of the joys of a great banquet (*banchetto*). No sooner did Sesostris learn this (*transl.* as soon as . . .), [than] he proposed to humble their pride and to ruin their whole maritime commerce.

Reading Exercise. 115.

I Crociati a Gerusalemme.

Ali ha ciascuno al core ed ali al piede,
 Nè del suo ratto andar però s'accorge:
 Ma quando il sol gli aridi campi fiede¹
 Con raggi assai ferventi, e in alto sorge,
 Ecco apparir Gerusalem si vede,
 Ecco additar Gerusalem si scorge;
 Ecco da mille voci unitamente
 Gerusalemme salutar si sente.

Così di naviganti audace stuolo²,
 Che mova a ricercar estranio lido
 E in mar dubbioso e sotto ignoto polo
 Provi l'onde fallaci e 'l vento infido,
 S'alfin discopre il desiato suolo,
 Il saluta da lunge in lieto grido;
 E l'uno all'altro il mostra, e intanto oblia
 La noia e 'l mal della passata via.

Al gran piacer che quella prima vista
 Dolcemente spirò nell'altrui petto,

1. *for* ferisce wounds, here scorches. 2. crew.

Alta contrizion successe, mista
 Di timoroso e reverente affetto:
 Osano appena d'innalzar la vista
 Vèr la città, di Cristo albergo³ eletto,
 Dove morì, dove sepolto fue,
 Dove poi rivestì le membra sue⁴.

Sommessi accenti e tacite parole,
 Rotti singulti e flebili sospiri
 Della gente che in un s'allegra e duole⁵;
 Fan che per l'aria un mormorio s'aggiri,
 Qual nelle folte selve udir si suole,
 S'avvien che tra le fronde il vento spiri;
 O quale infra gli scogli e presso ai lidi
 Sibila il mar percosso in rauchi stridi.

*Torquato Tasso*⁶.

3. abode. 4. where He resuscitated. 5. who together laugh and weep. 6. One of the greatest Italian poets, born 1544, died 1595.

Twenty-first Lesson.

IV. Sequence of Tenses.

The frequent use of the Subjunctive Mood, and the somewhat subtle distinction of tenses may prove difficult to students; and therefore a few remarks are added here concerning the *Tenses* of the verb in the subordinate clause.

*Rule I.*¹ If the verb of the *principal* sentence is in the *Present* or *Future*, the verb of the *subordinate* clause should either be in the *Present* or the *Perfect* (of either the *Indicative* or *Subjunctive*, according to the meaning of the principal clause), as:

Scrive che parte domani da Roma.

He writes that he departs to-morrow from Rome.

Conoscete qualcuno che sappia farlo?

Do you know anybody that will be able to do it?

Gli dirò che tu desideri vederlo.

I shall tell him that you wish to see him.

Aspetterò finchè mio padre sia uscito.

I shall wait till my father is gone out.

¹ Rules I. and II. are the same as in French.

Rule II. If the verb of the *principal* sentence is in the *Imperfect*, *Conditional*, *Past Def.*, *Perfect*, *Pluperfect* or *Histor. Pluperfect* (*2nd Pluperf.*), the verb of the depending clause must be in the *Imperfect* or the *Passato* of the *Subjunctive* or *Indicative*, respectively, as:

Lo fece senza ch'io lo sapessi.

He did it without my knowing it.¹

Gli scrissi che lo aspettavo per la fine del mese.

I wrote to him that I expected him by the end of the month.

Non avevo pensato ch'Ella gli avesse scritto.

I did not think that you had written to him.

Io temevo ch'egli lo facesse.

I was afraid he would do it.

Vorrei ch'egli venisse I wish he would come.

L'ho avvertito che la casa era venduta.

I (have) informed him that the house was sold.

Rule III. The *Perfect* is followed by the *Present* if the subordinate sentence expresses a *present* action or *state*, and by the *Past* (*Perfect*, *Imperfect*, etc.) if the accessory action or *state* appears to be *past*. Ex.:

Iddio ci ha dato la ragione affinché ce ne serviamo.

God has given us reason that we may make use of it.

Ho sempre detto che voi non vi eravate stati.

I have always said that you were not there.

N.B.—It must be distinctly understood that here also the *actual* time decides which tense should be used. Thus it may happen that the *Present* of the principal sentence is followed by the *Imperf. Subj.* in the accessory sentence, as: *temo ch'egli non mi capisse* I am afraid (I fear) he did not understand me. *Non nego che ciò non potesse contribuire alla di lui riputazione* I do not deny that this circumstance could not contribute to his renown. Likewise the *Conditional Mood* may be followed by the *Present Subj.*, as: *si crederebbe che non abbiamo fatto il nostro dovere* one might think that we have not done our duty.

V. The Subjunctive Mood.

Any action or *state* that does not appear to be a *fact*, but is represented as *possible* or *uncertain*, besides *consequences* resulting from any *sentiment* or *thought*,

¹ Liter.: without that I should know it.

are expressed by the Subjunctive Mood. In Italian, this mood, which is seldom used in English, is strictly observed, still more so than in French, and is one of the greatest beauties of the language, as it serves to modify the idea far more than is usual with the English Subjunctive. This is also the reason why the English verbs *could*, *would*, *should*, *may*, *might*, *must*, etc., are usually omitted and their meaning rendered by the Italian Subjunctive. The student who is acquainted with the French language will find a great analogy between the two languages, and will seldom be mistaken in using the Italian Subjunctive in cases where he would employ the French *Subjunctive*.

Thus the Subjunctive occurs :

1. After verbs implying *command*, *desire*, etc., as : *volere*, *pretendere*, *desiderare*, *bramare* (to wish eagerly), *chiedere*, *esigere*, *comandare*, *proibire*, and often after the *Imperative Mood*. Ex. :

Chiedo ch'egli m'ubbidisca.

I desire that he obey me.

Egli voleva ch'io gli dicessi la verità.

He wished me to tell him the truth.

Ditegli che venga tell him to come.

Mi dica dov'egli sia (or *è*) tell me where he is.

2. After verbs expressing *doubt*, *denial*, etc., as : *negare*, *dubitare*, *essere incerto*, etc.; in which case the English *whether* is rendered by *che*. Ex. :

Dubito che suo fratello venga.

I doubt whether your brother will come.

Nego che mio figlio abbia fatto ciò.

I deny that my son has done that.

Sometimes, and especially in poetry, *che* is omitted before the Subj. Mood, as in English. Ex. :

Temendo no'l mio dir gli fusse (fosse) grave. (Dante.)

Fearing lest my words offend him.

Se too, is very frequently omitted in *exclamatory* sentences, as :

(Se) Almeno si trovassero libri a buon prezzo.

If at least there were some cheap books to be found.

Often two coordinate sentences are linked by *che* instead of *e*, and then naturally both sentences, as we

have said already, have the Indicative Mood; and is used in English in such cases, as:

Domándami francamente ch'io ti risponderò senza soggezione.

Ask me freely, and I shall answer you sincerely.

3. After all verbs implying *belief*, *opinion*, etc., when the action of the subordinate sentence appears somewhat *uncertain*, as:

Credo che mio fratello sia partito.

I believe that my brother has departed.

Mi pare ch'egli non abbia voglia di studiare.

It seems to me that he has no mind to learn.

Pretese che mi fossi divertito assai.

He pretended I had well enjoyed myself.

Remarks.—1. If the speaker or writer wishes to express, however, that he has no doubt about the action or state which is stated in the depending clause, the verb of the latter is in the Indicative Mood, as:

Credimi che ti amo believe me that I love you.

L'assicuro che sto perfettamente bene.

I assure you that I am quite well.

2. As the *Future* has no Subjunctive Mood, the verb of the subordinate sentence, when expressing a future action or state, may be in the *Future Indicative*, in the *Present Subjunctive* or in a circumlocutory form, as:

Credo che verrà or *che venga domani.*

I think that he will come to-morrow.

For such uses see Less. 20, Pt. II, § 11, 2. The literary form would be: *Credo che sia per venire domani.*

4. After verbs denoting *fear*, *complaint*, *sorrow*, *astonishment*, *rapture*, etc., as: *temere*, *aver paura*, *tremare* (to tremble), *essere sorpreso*, *rapito*, *maravigliarsi*, *rallegrarsi*, *rincrescere*, etc. Ex.:

Temo che piova I am afraid it will rain.

Mi maraviglio ch'egli non sia ancora giunto.

I am surprised that he has not yet arrived.

5. After *impersonal* verbs like *bisogna*, *conviene*, *importa*, *basta*, *è meglio*, and likewise after *è* when forming *adverbial expressions*, like *è peccato*, it is a pity, *è possibile*, *è naturale*, *è giusto*, *non è vero*, etc. Ex.:

Bisogna ch'egli venga domani.

He must come to-morrow.

Basta che mi dica una parola.

(lit. It is sufficient that he tell me one word.) If he'll only tell me one word.

È peccato che non sia venuta ieri.

It is a pity that you did not come yesterday.

6. In *relative clauses* beginning with *il quale, che dove (ove), donde (onde)*, and depending on *principal sentences* implying *expectation, purpose, choice*, etc. Ex.:

Prenderò qualcuno che conosca bene la strada.

I shall take someone who knows the street well.

Scelga un alloggio dove (Ella) possa stare più tranquilla.

Choose lodgings where you may live more at your ease.

If, however, the *relative sentence* expresses something *certain*, its verb appears in the *Indicative*, as:

Mostratemi la casa dove sta il conte B.

Show me the house where Count B. lives.

7. Moreover, the *Subjunctive* is used after the *Superlative*¹, after *il primo, l'ultimo, unico, solo, nessuno, niente*, and a few others, as:

Tu sei l'unico amico di cui possa fidarmi.

You are the only friend on whom I can depend.

Questa è una delle ultime lettere che abbia scritte San Paolo.

This is one of the last letters St. Paul wrote.

N.B.—Here also the *Indicative Mood* may be used, when the action is represented as quite certain or as an *historical fact*, as:

Nerone è il primo imperatore che ha perseguitato i cristiani.

Nero was the first emperor who persecuted the Christians.

8. Finally, the *Subjunctive* is used, as in English, after all *adverbs* and *pronouns* that denote something *vague* or *indistinct*, as:

Chiunque sia non voglio vederlo.

Whoever it be, I won't see him.

Qualunque sia la tua sorte.

Whatever be your fate.

¹ After the *Superlative* of an *adverb*, on the contrary, the *Indicative* is used. Ex.: *Ci vado più spesso che posso* I go there as often as I can.

9. An *absolute Subjunctive Mood* is found in sentences denoting *desire, permission, invitation, apprehensive questions, and anger*, as:

Volesse Iddio! Heaven grant!

Venga pure! Do but come!

Favorisca entrare! Please walk in!

Fosse mai egli quel tremendo tiranno?

Should he indeed be that terrible tyrant?

Ma che¹ non possano mai vivere in pace queste due creature! (Goldoni.)

Cannot these two creatures live in peace!

Traduzione. 116.

The means of communication are so developed now-days that one can learn anywhere what happens in the world. (The) Christian love requires (*volere*) that one should love one's neighbour as oneself. I have (*transl.*: It is already long time that I...) informed your brother long ago that the gentleman, with whom he was in connection, has not a good reputation, and I wonder that he has not broken off his connection with him. Napoleon implored on his death-bed that his bones should be brought back to Paris. The laws require (*vogliono*) that a man by his wisdom and moderation should conduce to the happiness of many, but not that many men should serve to flatter the pride and effeminacy of a single one. (The) Providence has allowed the barbarians (should destroy) to destroy the Roman empire, and thus to avenge the conquered universe. It is enough that you are poor; I shall provide for you. I should be sorry (*m'increscerebbe*) if you left without saying good-bye. Nobody was found who would kill Marius. (The) laws forbid to injure one's neighbour. Every father wishes that his children should be obedient, should learn at school and make their way in the world. I am glad that you (have) won the lawsuit; as a matter of fact I have never been afraid that it would not turn out in your favour (*avere esito favorevole per*). Send me a servant who knows how to wait (*servire*) at table. Name to me any master whose teaching is as useful as that of (the) experience. (The) youth is the only time of life when (the) man can easily correct himself. (The) man is the only being that destroys itself in a state of absolute liberty. I should like to find a book that would serve me as a guide in my travels. (The)

¹ Such optative sentences are sometimes introduced with: *ma che*, instead of: *che*.

Don Quixote of Miguel (*Michele*) de Cervantes Saavedra is the finest book that (the) humour (*umorismo*) ever suggested. Espronceda, Zorrilla, Núñez de Arce, Ruiz Aguilera, Becquer, and Campoamor are the greatest poets that modern Spain can boast (*gloriarsi*) of.

117.

"My body," said (the) Marshal (of) Biron to his judges, "has no vein that has not bled for you." Victor Emanuel the Second was the first Italian king who was interred in Rome. The Bible is the best book (which) one can read. Rome possesses the richest libraries in the world (which are in the world). It is a shame that among this people there is still so much superstition; it is (were) time to root it out. [It] is time to go home, for it begins to rain. [It] was natural that Greece could not defend herself any longer, having become so decadent (*transl.* so much had she then decayed). Do you think he will carry out your orders? I do not think he will do so (*transl.* it). [It] is sufficient to (*transl.* that you . . .) tell (him so) it him. [It] is a pity that you did not come with us, you would have been very pleased. Are you sure (*E' ella sicura*) that it is so late? I am sure it is already 12 o'clock. The contemporaries of Columbus did not know that there was still a fourth part of the world to discover. The Americans were convinced that Columbus and his companions knew how to produce thunder and lightning. I doubt whether wealth can give happiness. That is the most amusing book I have ever read. They say that the last war had been long planned. Believe me [that] I did it only for your sake (*per amor Suo*).

10. *Conjunctions that are usually followed
by Subjunctive.*

The Italian language has a great many conjunctions which are usually followed by the Subjunctive Mood. We here give those most in use:

<i>Benchè</i>		<i>Quand'anche</i> even if, though
<i>Abbenchè</i>		<i>Acciocchè</i> so that . .
<i>Sebbene</i>		<i>Affinchè</i>
<i>Quantunque</i>		<i>Purchè</i>
<i>Tuttochè</i>	though,	<i>Solamente che</i> } provided
<i>Non ostante che</i>	although	<i>Solo che</i>
<i>A malgrado che</i>		<i>Posto che</i>
<i>Arvegna che</i>		<i>Supposto che</i> } suppose that
<i>Ancorchè</i>		<i>Dato che</i>

<i>Anzi che</i> still	before	<i>Perchè</i> in order that
<i>Finchè</i> ¹	} till	<i>Non che</i> not as if . . . , not as
<i>Sinchè</i> ¹		though
<i>Fintantochè</i>		<i>Senza che</i> without . . .
<i>(In) caso che</i>	} in case	<i>A meno che</i> unless.
<i>Posto il caso che</i>		

Posto il caso che } that . . .

Supposto ch'egli l'abbia fatto suppose he has done it.

Quand'anche non l'avessi detto.

Even if I had not said so.

Benchè me l'abbia promesso.

Though he has promised it to me.

Supposto che questo racconto sia vero.

Provided this tale be true.

Affinchè voi lo sappiate that you may know it.

Perchè venga bisogna pregarlo.

One must press him in order that he comes.

Senza ch'io ci pensassi without my thinking of it.²

Purchè me lo dia he will but give it me.

In caso ch'egli muota in case he should die.

Non vogliam fargli del male, purchè abbia giudizio.

(Manzoni.)

We will not do him any harm, provided he be reasonable.

11. Frequently in the subordinate sentence the simple conjunction *che* replaces its compound, in order to avoid repetition. Ex.:

Benchè egli mi abbia detto ia verità, e che io gli creda perfettamente.

Though he have told me the truth, and though I perfectly believe him.

Note.—*Che* has no accent when it is written separately. Thus: *fintantochè* but: *fino a tanto che*. If, however, *che* is used instead of *perchè*, it is written *with* the accent:

E inutile mi scriviate, chè già non vi credo.

118.

I can't depend on your words, unless you make me a formal promise. This impudent fellow did not cease (*Perfect*) to annoy me with his letters, though he knew I was not able

¹ These words may also be followed by the Indicative, if the sentence relates to a bygone time. Ex.: *Combattermo finchè potemmo* we fought as long as we could.

² If in English the *Pres. Partic.* is found after one of these conjunctions, it should always be rendered by the *Subjunctive*.

to do anything for him. A thoughtless man does not draw any advantage from his studies, in spite of the time he spends upon them; in the same way a great many people remain (*restare*) ignorant, though they have travelled through the most civilized countries. I shall pay a visit to your uncle before he leaves. Our cousin is very rich; in case he dies (should die) childless, his fortune will fall to us. I cannot pardon you, unless you freely confess (*Perfect*) your faults and give me the promise to amend your behaviour. Provided he give me the slightest notice of his state, I will no longer complain of his silence. Wait till we come! I shall wait till you have done. My brother-in-law will come to-day if he is not prevented.

Traduzioni promiscue. 119.

We don't deny that you are right, but we doubt whether (*che*) you will win your lawsuit. I am afraid he will not keep his word, though I do not doubt (that) he has (had) the best intentions. Your father does not doubt (that) you will take all possible pains to answer his expectations. I don't deny (that) you have written to me, but I could not answer you, because I was ill [*transl. by (per)* reason of illness]. May God grant that my presentiment may be fulfilled! This great man died at a very advanced age; may he rest (*riposare*) in peace! He hid himself, because he was afraid he would be detained by force. Whoever stands must take care that he does not fall. The Mussulmans don't deny that Jesus is a great prophet, but they deny that he is the Son of God. In case you cannot come, inform me in order that I may not wait in vain for you. Is the (*Signor*) Doctor at home? Yes, enter, if you please, into this room and take a seat.

120.

A big cheesemonger who was in the (*transl. had the h.*) habit (*il vizzo*) of talking (*Infin. with di*) to (*fra*) himself, one day went to town on his mare. The weather was very hot, and he was (*tr. had thirst*) thirsty. Near the road he perceived a cherry-tree laden (*cárico*) with ripe cherries. He had a wish (*voglia, f.*) to eat some of them, though in general he was not very fond of cherries. In order to get at the fruit, he stood (*in piedi*) upon the saddle. The cherry-tree grew in the middle of a large thorny-hedge. The good man, looking round him, admired the patience of his mare. 'I should be in a nice predicament,' thought he, 'if now somebody should shout: "Gee up!" to my horse.' Unfortunately he pronounced the words so loud that the mare started off at a trot, and left the cheesemonger in the midst of the thorns.

121.

Anaxamenes saved his native town from (a) great danger by a trick. The inhabitants of Lampsacus (*Lámpsaco*) had always taken the part of Darius against Alexander. After having conquered Darius, Alexander, full of anger, prepared to (*andava*) take dreadful vengeance on (*di*) the Lampsaceniens. Anaxamenes, who had been Alexander's teacher, went to meet him, with the intention of preventing, if (it were) possible, the destruction of Lampsacus. Alexander, hearing of this design, turned round to his army and swore by all the gods he would do just the contrary of (that) what Anaxamenes would demand (*Impf. Subj.*). Informed of this oath, Anaxamenes presented himself to Alexander, and was, as usually, kindly received. Being asked by the king, what news he brought, and what he had (*essere*) resolved to do, he said: "I come, O invincible (*invittissimo*) king, to beg thee, (that) thou mightst order Lampsacus to be* destroyed to its very foundations (*infino dalle fondamenta*), and every house [to be] plundered (*Infin.*), that thou mightst respect (*aver riguardo a. . .*) neither temples, nor men, nor women, nor age, but destroy all with fire and sword (*mettere a ferro e fuoco*)!" It is said (*si dice*) that Alexander, surprised by this trick and bound by his oath, generously pardoned the Lampsaceniens.

Reading Exercise. 122.

Lettera di Massimo Azeglio¹ a sua figlia Alessandrina.

Roma, 5 febbraio 1848.

Cara Rina,

Nell'ultima tua una cosa particolarmente mi ha fatto piacere, quando, cioè, confessi che non hai fatto ciò che potresti per correggere il tuo carattere. Questa confessione è bella e buona², ma non basta, e vorrei che pensassi seriamente a cavarne la sua conseguenza naturale. Pel passato ho sempre notato che hai delle epoche in cui sembra che ti scordi di tutti i proponimenti fatti, ed invece di progredire, ritorni indietro. Finchè eri bambina, la cosa si poteva spiegare; ma, a quindici anni compiuti, comincia ad avere assai dello strano. Sempre io e la mammina³ e le maestre abbiamo dovuto battere sul tasto della compiacenza, dell'amabilità colle tue compagne; sulla pieghevolezza, la docilità e tutte quelle buone qualità che vengono distrutte dalla superbia. Finchè eri bambina, ripeto, la cosa si poteva tollerare; ma ora che hai l'età di capire, comincia a diventare

1. Born 1801, died 1866, a distinguished writer and famous statesman of liberal tendencies. 2. is very fair. 3. your dear mamma.

per lo meno molto ridicola. Devi sapere che viviamo in un tempo in cui l'orgoglio, anche in una regina, è ridicolo, e, quel che è peggio, odioso. E tu, per tua fortuna e mia, sei molto lontano dall'essere una regina. Sei figlia di chi ha riputazione di essere un galantuomo, e anche, se vuoi, è sufficientemente stimato e ben voluto; ma tutto ciò non ti dà titolo per crederti dappiù di un'altra o qualche cosa di grande. E supponendo che nella stima della quale molti mi onorano, ci fosse giustizia, e non, come credo, indulgenza, e che realmente meritassi qualche cosa, sarebbe tutto affar mio individuale, e tu non ci entreresti per nulla. E pensa che la stima si merita colle proprie opere, e non coll'essere nè figlia, nè sorella, nè moglie di chi l'ha meritata. Pensa a tutto ciò, Rina mia; e se non capisci bene tutto il senso delle mie parole, fattelo spiegare dalla tua maestra e fanne profitto; e Dio ti benedica.

Dialogo.

Di chi è questa lettera e a chi è diretta?
 Che cosa ha fatto particolarmente piacere allo scrivente?
 Quale confessione della signorina D'Azeglio è bella e buona?
 Su che cosa Massimo D'Azeglio e la sua signora avevano sempre insistito colla loro figliuola?
 Da che vengono distrutte tutte queste belle qualità?
 Si può tollerare la superbia in una giovinetta educata?
 Sarebbe tollerabile in una regina al giorno d'oggi?
 In qual maniera modesta parla lo scrivente di se stesso?
 In che modo si merita la stima altrui?

Twenty-second Lesson.

The Infinitive Mood.

In all languages the Infinitive is the most general form of the verb, and therefore denotes *action* or *being*, without any reference to *person* and *number*. Verbs in the Infinitive Mood have many traits in common with nouns, and are used at times like nouns, occurring in sentences either as the *subject* of the sentence or as an *object* governed by a preceding word.

If used as a noun, the Italian Infinitive entirely corresponds to the English *Present Participle* employed in the same way as:

Writing is an art *lo scrivere è un'arte*.

We distinguish:

I. The *Absolute* Infinitive.

The Infinitive is called absolute if it is the subject of a sentence, or if it is governed by a preposition. Even then, this mood, though used as a noun and sometimes preceded by the article, does not lose its *verbal* nature, and may, therefore, govern any *complement* like a real verb. In English the absolute Infinitive is rendered by the *Infinitive* Mood, or by the *present participle*. Ex.:

Promettere e dare son cose differenti.

To promise and to give are different things.

Il leggere buoni libri¹ è utile alla gioventù.

Reading (of) good books is useful for young people.

(*Liter.* To read good books, etc.)

Nell'andare a scuola perdei il mio libro.

On my way to school I lost my book.

Collo studiare i classici ho migliorato il mio stile.

By studying the classics I have improved my style.

Non mi potei trattener dal ridere.

I could not help laughing.

Quel vago impallidir. (*Petrarca.*)

That charming turning pale! = how charmingly she turned pale!

Il tramontar del sole.

The setting of the sun.

Il far del giorno.

Daybreak (*liter.* the making of the day).

È pazzia il voler saper tutto.

It is foolish for a person to want to know everything.

(*Liter.* it is foolery to want to know, etc.).

II. The *Dependent* (oblique) Infinitive.

The subordinate clause of a sentence depending on a verb denoting an *opinion*, a *belief* or a *supposition*, instead of having the verb in the conjunctive mood, may be construed with the infinitive, and then the

¹ Here the Infinitive Mood governs *buoni libri* as its *direct object*. Yet in this case it would be better to say: *La lettura di buoni libri*, etc.

subject of the depending clause becomes the object of the principal sentence; thus instead of:

Credendo che (egli) fosse galantuomo

we may say:

Credendo lui essere galantuomo

a construction which is normally further simplified by the omission of the infinitive and the use of the conjunctive form of the pronoun; thus:

Credendolo galantuomo

Thinking that he was an honest man; thinking him to be honest; thinking him honest.

N.B.—The Italian Gerund, which is translated by the English Present Participle, can be used instead of a consequential sentence as in the examples quoted above, in which *credendo* is equivalent to *poichè credevo* (or any other person singular and plural) *che*

(a) *Infinitive without prepositions.*

1. After verbs that require the Infinitive answering the question *what?* (Ex.: *I must . . . what? write*) and where consequently this mood is considered to be a *true complement*, which is strictly required in order to complete the sense of the verb, the *Infinitive* is used *without* any preposition (as often in English). Such verbs are: *potere, sapere* (to be able), *dovere, conviene, bisogna, occorre, è d'uopo, è mestieri, fa mestieri* (to be obliged, one must, to need, to be required, etc.), *volere*¹, *desiderare*², *bramare*² (to want, to wish, to desire, etc.); *fare, lasciare* (to let, to allow); *parere*², *sembrare*² (to seem); *ardire, osare* (to dare); *solere, usare* (to be wont, to use); *dubitare*² (to hesitate). Ex.:

Voglio scrivere I want to write.

Devo mangiare I must eat.

Posso andarmene I may go.

Non so scrivere I can't write.

Non occorreva farlo it was not necessary to do it.

Farò fare I'll get (something) made.

¹ We need not mention that if the principal and the accessory sentence have *different* subjects, *volere* requires *che*. Thus:

Non vuole parlare he does not want to speak.

But: *Non vuole che io parli* he does not want me to speak.

² See page 366, b.

Lo lascio andare I let him go.

Bisogna aiutare i poveri we ought to help the poor.

Basta dirgli it is sufficient to tell him.

Egli soleva dire he used to say.

Sembra essere triste he seems to be sad, etc. (See page 161, Note.)

2. The Infinitive is used *without* a preposition after *intendere*, *sentire*, *udire* to hear; *vedere* to see, as:

Lo vidi cadere I saw him fall.

Odo sonare I hear (e.g., the bells) ringing.

Sento parlare I hear (somebody) speak.

3. After the pronouns *chi* who, *che* what, and after adverbs of place or manner (*dove*, *ove*, *onde*, *donde*, *quanto*, etc.) the Infinitive is often used without a preposition before it, as in English. Ex.:

Non so ove rifugiarmi.

I don't know where to fly to (= *ove possa rifug.*).

Non sapeva che rispondere.

He did not know what to answer.

Non abbiamo di che vivere.

We have nothing to live upon.

Non sapevo a chi rivolgermi.

I did not know to whom I should apply.

4. After adverbial expressions like *è meglio*, *è peggio*, *è bene*, *è male*, *è difficile*, etc. the Infinitive is used as after adverbs of manner and place. Cp. above 3. Ex.:

È meglio restar a casa it is better to stay indoors.

È più facile criticare che far meglio.

It is easier to criticise a thing than to do it better.

(b) *Infinitive with the preposition di.*

1. After verbs denoting *belief*, *opinion*, *hope*, *desire*, *pleasure*, *suggestion*, *permission*, *prohibition*, etc., the Infinitive is used *with* and sometimes *without* the preposition *di*, when the subject of both sentences is the same, as:

Spero di vederla or *Spero vederla.*

I hope to see you.

Bramo di fare or *Bramo fare la sua conoscenza.*

I wish to make his acquaintance.

Credo di farlo I think of doing it.

Ti proibisco di parlare I forbid you to talk.

Mi prega di andare a vederlo.

He asks me to go and see him.

Gli spiagque di dover or *Gli spiagque dover restar soletto.*

He was sorry he had to remain alone.

N.B.—The construction without *di* is not used by good authors, but there is no difference in the meaning.

2. After all verbs that require an indirect object preceded by *di* after them, as: *godere*, *rallegrarsi* to rejoice; *maravigliarsi* to wonder at; *pregare* to pray; *supplicare* to beseech (see Lesson 17, C., P. II.), and after some impersonal verbs like *importa* it is of importance; *mi tarda*, *non vedo l'ora di . . .* I am eager; *conviene*¹ it is convenient, etc. *Ex.*:

Mi sono maravigliato di non trovarla a casa.

I was surprised that I did not find you at home.

Mi pregò di non abbandonarlo.

He begged me not to forsake him.

Si pentirà d'averlo detto.

He will repent having said so.

Egli s'accorse d'aver mancato al suo dovere.

He perceived that he had failed in his duty.

3. As a complement of nouns answering the questions *what? what kind of?* *Ex.*:

L'arte di (dello) scrivere the art of writing.

Il desiderio di vederla the wish (desire) to see you.

Ho l'onore di riverirla my best compliments.

(*Lit.* I have the honour to salute you.)

Remark.—When, however, the Infinitive expresses a future action, *da* is used instead of *di*, as: I have three more letters to write *ho ancora tre lettere da scrivere.*

4. After adjectives that require an object preceded by *di* answering the questions *whereof? whereabout? wherewith?* Such adjectives are: *desideroso*, *ávido* desirous; *contento* satisfied; *malcontento* discontented; *geloso* jealous; *impaziente* impatient; *degnò* worthy; *indegnò* unworthy; *certo*, *sicuro* sure, certain (see Less. 4 and 17, P. II.), etc.

Sono desideroso di vederla.

I am desirous to see you.

¹ After impersonal verbs the Infinitive frequently occurs without *di*.

Sono contento d'avergli detto la verità.

I am pleased to have told him the truth.

5. In *contracted* subordinate sentences beginning with one of the following prepositions, adverbs or conjunctions requiring the preposition *di* after them: *prima*, *invece*, *a forza*, *affine* (*a fine*), *per paura*, *presso*, etc., as:

Prima di partire before setting out.

Invece di piangere instead of weeping.

A forza di affaticarsi owing to much fatigue.

Traduzione. 123.

To read and not to understand (*intendere*) is like fishing and not catching (*prendere*) (anything). Singing (*Infin.*) delights the heart. Whoever does not do his duty is not worthy of being called a man. Are you sure to obtain the pardon of your parents, when you are not able to take a firm resolution? My poor mother rejoiced (*contento*) at seeing (*Infin.*) me again. He could not remember (having) to have promised me the works of Ariosto. The art of dancing was already known to the most ancient nations. It is shameful (*vergognoso*, adj.) to obey one's passions. The wish to appear clever often hinders [one] from becoming so. Napoleon had the intention of uniting all Europe into one great confederation against England. The surest proof to (have been) be born with great qualities is not to know envy. It is useless to reproach him. It is the destiny of all human things to be only of short duration. By working much at night, my eyes have grown weak. Cæsar had never believed Brutus [to be] capable of undertaking anything against him. I have never hoped to see you at my house, therefore I requested my brother to send you these news.

124.

His whole life was one derision (*Infin.*) of all that every human heart holds (fr. *reputare*) sacred. To know nothing is no disgrace, but it is absurd for a man to wish to (*Infin.*) know everything. The noble mind (*modo di pensare*) of the prince reconciled him even to (*con*) his most bitter enemies. Towards the end (*Infin.*) of the year, a considerable decrease in the epidemic was noticed. At daybreak we weighed anchor and sailed down the river. One must be very prudent in speaking (*Infin.*); an old proverb says: Speech is silver, but silence is gold. As I thought (*Gerund*) him to be (*Infin.*) a robber, I seized my pistols and cocked them (*montai il cane*). What is the good (fr. *giovare*) of apologizing (*Infin.*), when it is too late to repair the damage? As I supposed that she

had arrived, I hastened to pay her a visit. Who are the two gentlemen (whom) I see coming there below? They are two Englishmen who are wont to take a walk at this hour. You need (fr. *occorrere*) not have told him that I am at home, as you knew very well that I will not see him. Before making friends with a man, one ought to know his character perfectly.

(c) *Infinitive with the preposition da.*

1. We have seen (Part II., Less. 4, II., 6) that *da* often denotes an *aptitude* or *fitness* for something. Therefore this preposition is often used before the Infinitive Mood, if this latter be governed by *avere* or *essere*, in which case these verbs are not *auxiliaries* (as in the following sentences: What *is*¹ there *to be* done? He *has* nothing *to say*). In such a case the *Passive voice* is often used in English, as:

Che c'è da fare what is there to be done?

Non è da biasimare he is not to be blamed.

Non hai niente da dirgli you need not tell him anything.

N.B.—Also *dare*, *ricevere*, *proporre*, etc., often take *da*, as:

Egli gli dava² da bere he gave him to drink.

Questo denaro l'ho ricevuto da conservare.

I have received this money to take care of.

2. The Infinitive with *da* is also met with after *nouns*, in this case it replaces an *adjective* or an *attributive accessory clause*, as:

Milano si ritrovava in tali termini da non vedere . . .
(*Manzoni.*)

Milan was in such a condition that nobody could see . . .

Una cosa da ridere a ridiculous thing.

Una casa da vendere a house to be sold.

3. After some *adjectives*, too, the Infinitive often is preceded by *da*, as:

¹ *Avere* and *essere* are considered to be *principal verbs* when used without the *past participle*.

² If the Infinitive construed with *dare* governs and precedes a complement, *a* should be used instead of *da*, as:

Egli mi diede a fare qualchecosa.

He gave me something to do.

But: *Egli non mi diede niente da fare* he gave me nothing to do.

Un pezzo difficile da sonare.

Lit. A piece difficult to play (on the piano, etc.).

N.B.—In many cases *da* before the Infinitive may be replaced by *a*. Thus:

Ho da fare una visita, or: *ho una visita, da fare*, and:
ho a fare una visita.

The point is whether the action expressed by the Infinitive, and denoting *futurity*, is to be performed by the speaker himself or not. If it is, as in the above example, *a* may be used instead of *da*. But it would be incorrect to say: *dateci a sedere*, place chairs for us (*lit.* give us to seat), because here the speaker does not place the chairs himself. Therefore we should say: *dateci da sedere.*

Traduzione. 125.

He gave me to eat and to drink, though he himself had only the bare necessities (*il puro necessario*). What is there to be done in such a case? There is nothing to be done with so idle a fellow. — You must do it to-day: to-morrow it is not to be expected (*transl.* hoped) that the opportunity will again be so favourable. It is (would be) much to be desired that at last peace (should return) returned among (*fra*) us. What is there to be seen? There are pictures to be seen, they are also to be sold. My dear friend, you are much to be pitied! You have to go through a hard time, but don't lose (the) courage! I don't know what I am (*ho*) to tell him when he comes. In Italy they say that three things are difficult (to make): to boil an egg, to make a dog's bed (*Ital.*: to a dog the bed) and to teach a Florentine anything.

(d) Infinitive with the preposition *a*.

1. After adjectives that require the preposition *a* after them, answering the question *to what?* Such are: *risoluto* resolute, *buono* capable, *disposto* disposed, *facile*¹ easy, *difficile* difficult, *lento* slow, *sensibile*, *pronto* ready, etc. Examples:

Lento a decidersi slow to take a decision.

Pronto ad eseguir le imposte cose. (*Tasso*)

Ready to carry out the things ordered.

2. After all verbs requiring the preposition *a* before their indirect object, answering the questions:

¹ These adjectives but rarely occur with *da*.

wherewith? wherein? whereon? whereupon? etc. Such verbs are:

<i>Acconsentire</i>	} to consent, to authorize	<i>Esortare</i>	to exhort
<i>Abituarsi</i>		<i>Impiegare</i>	to employ
<i>Avvezzarsi</i>	} to accustom (oneself)	<i>Esporsi</i>	to expose (oneself)
<i>Costringere</i>		<i>Continuare</i>	to continue
<i>Forzare</i>	} to oblige, to force	<i>Pervenire</i>	to come, to get to . . .
<i>Affaticarsi</i>		<i>Incitare</i>	to excite
<i>Applicarsi</i>	} to endeavour	<i>Indurre</i>	to induce
<i>Attendere</i>		<i>Invitare</i>	to invite
<i>Condannare</i>	to expect	<i>Inclinare</i>	to incline
<i>Contribuire</i>	to condemn	<i>Determinarsi</i>	} to determine,
<i>Destinare</i>	to contribute	<i>Risolversi</i>	
<i>Disporre</i>	to destine		to resolve
<i>Adattarsi</i>	to adapt (oneself)	<i>Riuscire</i>	to succeed in . . .
<i> Aiutare</i>	to help	<i>Imparare</i>	to learn
<i>Insegnare</i>	to instruct, teach	<i>Tardare</i>	to delay, to be late
<i>Dare</i>	to give	<i>Stimolare</i>	} to stimulate
<i>Mettersi</i>	to begin	<i>Spronare</i>	
<i>Insistere</i>	} to insist	<i>Sedurre</i>	to seduce
<i>Persistere</i>		<i>Bastare</i>	to be enough, to suffice
<i>Offrirsi</i>	to offer (oneself)	<i>Tornare</i>	to do something once more
<i>Reggere</i>	to endure, to last	<i>Muovere</i>	to move
<i>Passare</i>	to pass	<i>Esitare</i>	to hesitate
<i>Incoraggiare</i>	to encourage	<i>Rinunziare</i>	to renounce.

Remarks.—1. *Stare a* and *essere a* mean: to be just now doing something, and, therefore, correspond to the English present part., as: *mia sorella è a ricamare* my sister is embroidering; *egli sta a vedere la festa* he is looking at the festival.

Staremo un po' a vedere.

We shall see how things are.

2. *Dare a* forms some Italianisms, like: *dare a vedere a qualcheduno* to make anybody understand; *dare a fare*¹ to give something to do, to occupy; *dare a pensare* to make one think = to give him material for reflection; *dare ad intendere* to make anybody believe, to deceive.

3. *Andare a* and *mandare a* must not be literally translated, as: *andare a trovare qualcheduno* to call on somebody; *mandare a prendere* to send for somebody. *Tornare a* means: to do something once more, as: *tornò a scrivere* he wrote once more.

¹ See the Note 2, page 369.

General Remark. As in English, the Infinitive Mood is often found in *contracted subordinate sentences* like the following, either with or without a preposition:

A intenderlo direste ch'egli è innocente.

To hear him (= if one hears him), one would say he was innocent.

Fu il primo a gettarsi sul nemico.

He was the first to throw (= who threw) himself on the enemy.

Che fare? What am I (are we) to do?

Dove fuggire? Where (shall we) flee to?

Io! spargere il sangue de' miei figli!

How could I shed the blood of my children!

Traduzione. 126.

Be ready to seize the good opportunity! The just (man) is slow to punish, but prompt in rewarding. Are you inclined to do it? Yes, if you think that the sum (which) I assign to it suffices to cover the expenses. I am just now writing a letter to my shoemaker, who is late in bringing me my new boots. Accustom yourself betimes to see your fairest hopes deluded (fr. *deludere*). Why don't you help me to get (*salire*) into the carriage? What shall I do? I advise you to give up this project. Hasten to finish your letter, for the courier leaves in half an hour. Why are you so late this evening? Usually you are the first to come in. I am wont to comply with your requests. Why do you not begin to write? You waste your time reading (*Infin.*) insipid novels; do you not know that reading [of] bad books entirely corrupts the taste of young people? When one sees him, one would not say that one has to do with a cheat.

§ 1. As in English, the *Infinitive* is often used instead of an accessory sentence beginning with *che*. This is the case:

1. When both the *principal* and the *accessory* sentence have *the same subject*, as:

Credette essere ferito.

He thought (to be) he was wounded (= he thought that he was wounded).

Spero (di) meritare la vostra confidenza.

I hope to deserve your confidence [= (that) I deserve your confidence].

2. Or when the *subject* of the subordinate sentence occurs in the *principal* sentence as a direct object or an indirect object preceded by *a*:

L'ho pregato di non dirne niente.

I have begged *him* to say nothing about it.

Gli dissi di tacere I told *him* to be silent.

§ 2. Accessory sentences implying any particular *circumstance*, and usually beginning with one of the compound adverbs *dopo che*, *avanti che*, *prima che*, are also frequently contracted into the *Infinitive*. But here, too, the Infinitive Mood may only be used if both the *principal* and the *accessory* sentence have the same subject. [The same rule as in French.] Ex.:

Prima di attaccar battaglia, Gustavo Adolfo pregò in ginocchio con tutta l'armata (for: *prima che attaccasse*, etc.).

Before he began (*beginning*) the battle, Gustavus Adolphus and the whole army prayed on their knees.

Il maresciallo, dopo aver letto la lettera, disse . . .

Or:

Dopo aver letto la lettera, il maresciallo disse . . .

After having read the letter, the marshal said . . .

§ 3. If, however, the principal and the accessory sentence have *two different* subjects, no Infinitive may be used, but a *conjunction* should be employed. Ex.:

Dopo che ebbi ascoltato la querela del mio amico, egli mi disse . . .

After I had heard the complaint of my friend, he said to me . . .

[*Dopo aver ascoltato*, etc., *egli mi disse* would be: after having (= he had) heard, etc., he said, etc.¹]

Note.—Further, *anzichè* (sooner than, rather, far from, etc.), *per* (for, as, because), and *oltre a* (besides) are used with the Infinitive. In English, however, these conjunctions are frequently periphrased, as:

Anzichè confessare la sua colpa, volle ad ogni costo gettarla sopra il povero villico.

Far from confessing his fault, he would at any cost impute it to the poor peasant.

¹ In Italian such an expression would not be entirely wrong if one did insert the corresponding pronoun, as:

Dopo aver lo ascoltato . . . egli mi disse.

Oltre all'essere un'infamia, la vostra condotta merita il più duro castigo.

Your behaviour besides being infamous, deserves the severest punishment.

Per non sapere come difendersi, egli ammutolì.

As he did not know how to defend himself, he grew silent.

N.B.—The following are examples where the Infinitive is used instead of an accessory sentence:

A voler dir il vero to tell the truth.

Senza pretendere (di) saperlo.

Without my professing to know it.

Sperava, con occultare il fatto . . .

By concealing the deed he hoped . . .

Nel pronunziare il suo nome la guardò.

On pronouncing her name, he looked at her.

Traduzione. 127.

Take care that you do not fall. After having heard my tale, he told me that he did not believe a single word (*neanche una parola*) of the whole story. I must now suffer through ungrateful people (*gl'ingrati*), after having been ungrateful myself. After Anthony had been conquered, his followers were persecuted and proscribed. The finest victory (*che*) a man can win over himself is to pardon an insult. The general ordered his officers not to say (another word) a word more about the unfortunate (*malaugurato*) event. Who has (the) courage to save the unfortunate (*pl.*)? It would be better to be unfortunate than guilty of a crime. I wish (. . . *che*) you (had) to have more patience. We (should like) desire to have more money. (The) sleep is as necessary as (the) eating. Allow me, sir, to introduce (*presentare*) my friend to you. The conviction of having done wrong to an unfortunate (man) gave him many a sad hour. Galileo was obliged to make an apology (*domandare perdono*) for having asserted (*affermare*) the motion of the earth round the sun. The court of the king of Italy has been (is) at Rome since 1871; before he resided there, he had his residence at Florence.

Reading Exercise. 128.

*Qual fa tal riceve.*¹

Un signorino, appena venuto in età, sposò una cittadina ricca di sostanze, ma povera di quello che forma la vera ricchezza, cioè la bontà dell'animo.

¹ By Cesare Cantù.

Io non voglio dirvi nè il nome nè il paese loro, perchè sarebbe maldicenza; ed anche quando sono costretto a rivelarvi i peccati di alcuno, non voglio che voi prendiate mal animo contro i peccatori.

Il padre di questo signorino era ben innanzi cogli anni, ed aveva lavorato tutta la vita per lasciare molto agiato questo único suo figliuolo. Ma diverse infermità lo avevano ridotto a sì cattiva salute, che pareva fino imbecille. Il figliuolo e la nuora avrebbero dovuto avergli compassione, alleggerirgli coll'amore il peso degli anni e degli acciacchi, e ricambiarlo delle attenzioni altre volte da lui ricevute. Ma credereste? invece non faceano che maltrattarlo. Se il povero vecchio si metteva al focolaio, e, tráttesi le scarpe, si scaldava i piedi, gli davano del villano, e lo cacciavano da banda. Se non capiva quel che gli era detto, gli ridevano in faccia, lo chiamavano balordo e rimbambito. Poi a tavola, se gli cadeva un poco di brodo sulla salvietta, o se rovesciava il bicchiere sulla tovaglia, facevano un rumore da non dire.

E tanto innanzi arrivò l'inumanità di questi due sposi, che non lo vollero più a tavola insieme; ma lo ponevano ad un deschetto in cucina, abbandonato alle celie dei servitori e d'un loro ragazzino. Perchè dovevo dirvi che essi avevano un ragazzino, fra i quattro e i cinque anni, tutto vispo e gagliardo; ma che dal cattivo esempio dei genitori aveva imparato a trattar male col nonno, e farne dispregi.

Ora una volta questo bambino corse nella sala, dove stavano lautamente mangiando padre e madre, e contò loro che il vecchio barboglio aveva lasciato cascare la scodella e mandátala in pezzi. Questi sdegnati sgridarono in cattiva maniera il povero vecchio, ed ordinarono che, d'allora in poi, gli fosse dato a mangiare in una ciótola di legno, come ai cani.

Che triste lezioni dovevano essere queste pel bambino! E pur troppo ne profitò.

Pochi giorni dopo, i suoi genitori lo trovarono in giardino, affaccendato a metter insieme i cocci della scodella rotta dal nonno: li congegnava, e forándoli con un chiodo, come fa il pentolaio col trapano, li cuciva insieme con un filo di ferro.

Ridendo e vezzeggiando s'accostarono a lui i genitori, e gli chiesero:

Che fai costà, piccino?

Che cosa fo? rispose quegli. Sto rimettendo all'ordine questa scodella, in cui dar da mangiare a voi, quando sarete vecchi.

I due si guardarono in faccia ed impallidirono. Intesero benissimo che «ciascuno deve aspettarsi d'essere trattato da' suoi figliuoli, siccome egli avrà trattato coi genitori».

Dialogo.

Chi aveva sposato un giovine signore?
 Che non vuole fare l'autore, quando è costretto a rivelare i peccati di alcuno?
 Che aveva fatto il padre del signorino?
 A quale stato lo avevano ridotto diverse infermità?
 Quale sarebbe stato il dovere del figliuolo e della nuora?
 In che modo adempirono questo loro dovere?
 Che facevano, quando il vecchio non capiva quel che gli dicevano?
 Fin a qual punto andò l'inumanità degli sposi?
 Dove era relegato il vecchio padre?
 Avevano figli?
 Che raccontò loro una volta il bambino?
 Che ordinarono allora gli sposi?
 Dove ritrovarono alcuni giorni dopo il loro figliuolo?
 Che gli chiesero?
 Quale fu la risposta del piccino?
 Che compresero gli sposi da questa risposta?

Twenty-third Lesson.

The Present Participle, and the Gerund.

Participles derive their name from Lat. *participare*, to participate, to partake, because they *partake* of the nature of *adjectives* as well as *verbs*. Though *derived* from verbs, they are *used* like adjectives.

There are in Italian two Participles—*i.e.*, the *Present Participle* and the *Past Participle*.

1. The *Present Participle* is not very frequently used: it is generally rendered by either a simple *adjective* or a *relative phrase* formed with *who*, *which*, *that*, etc.; as:

Una valle ridente a charming valley.

I deridenti ogni credenza.

Such as laugh at every (religious) faith.

Un quadro rappresentante il giudizio universale.

A picture representing Doomsday.

N.B.—Very few of the Italian *Present Participles* have retained their verbal signification and are therefore used with an adverb or object, as the English Present Participle. Amongst those few, are: *avente*, *attestante*, *comandante*, *concernente*,

contenente, eccedente, formante, indicante, manifestante, rappresentante, etc.

Un sonetto avente quattordici versi.

A sonnet having fourteen lines.

Due condizioni indicanti una grande importanza.

Two conditions showing a great importance.

2. The Gerund.

This *invariable* form of the verb gives a peculiar beauty to the Italian language. It either corresponds to the English *Present Participle*, or is used instead of accessory sentences beginning with one of the conjunctions *because, as, whilst, if*, etc. It *always refers to the subject of the sentence*. Ex.:

Ella mi disse piangendo . . .

She told me weeping (with tears in her eyes) . . .

Essendo ammalato non posso andare a trovarlo.

Being ill, I can't go to see him.

Non volendo rispondergli, ella tacque.

As she did not want to answer him, she was silent.

Note.—In English the *Pres. Part.* often appears preceded by a preposition, as: *on* seeing him; *whilst* reflecting; *after* having said, etc., whereas the Italian *Gerund* is *never* governed by prepositions. Ex.: in reading *leggendo* (not *in leggendo*); whilst speaking *parlando* (not *durante parlando*). Yet prepositions may be used with the Infinitive Mood, which often fully replaces the *Gerund*. Thus:

In reading *nel leggere* = *leggendo*.

On going out *all'uscire* = *uscendo*.

All'uscire egli mi lanciò uno sguardo.

Leaving the room, he cast a look at me.

Often the personal pronoun must be added to the *Gerund* in order to avoid any misconception. Such is the case when the *principal* and the *accessory* sentence have *two different subjects*. (See page 373, § 3.) Ex.:

Andando io a spasso, egli mi si avvicinò.

Whilst *I* was taking a walk, *he* came up to me.

In this case the pronoun immediately *follows* the *Gerund*. If, however, the principal and the subordinate sentence have the same subject, the personal pronoun may *precede* or *follow* or else be *omitted*. Euphony is here the only guide. Ex.:

Vedendo to il pericolo lo presi per la mano. Or:

Io vedendo il pericolo lo presi . . . Or:

Vedendo il pericolo lo presi . . .

Seeing (when seeing) the danger, I seized him by the hand.

Remark.—If the principal and the subordinate sentence have two different subjects, the use of a conjunction is preferred to the *Gerund*, as:

Mentre io andavo a spasso, egli dormiva, rather than:
Andando io a spasso, egli, etc.

Occasionally, the verbs *andare*, *stare*, *venire*, *mandare* are employed with the *Gerund*, in order to represent an action or state as *lasting*. Ex.:

L'uccelletto va cercando la libertà (for *va a cercare*).

The little bird seeks (is seeking) its liberty.

Ti stavo aspettando.

I was waiting for thee.

N.B.—The use of *two Gerunds*, of which one belongs to the Participle, whilst the other is used instead of an *accessory sentence*, is quite obsolete, as: *essendosi alla fine piangendo addormentata* having finally fallen asleep by much crying.

Remarks.—1. If the subordinate clause refers to the *direct object* of the principal sentence, the *Gerund* is not admissible, thus:

Lo vidi l'ultima volta, quando egli stava per partire.

I saw him for the last time, when he was on the point of setting out.

(*Lo vidi stando*, etc., would be incorrect.)

2. As we stated in a former note, the Infinitive Mood with *a*, *con*, *in*, *per*, *dopo* is often used instead of the *Gerund*; thus either:

Vedendolo diresti, or *al vederlo diresti . . .*

When seeing him, you would say . . .

Egli me lo diede dicendo or *nel dire . . .*

He gave it me, saying . . .

N.B.—In the following examples, and the like, it has an adverbial meaning, equivalent to the English *by* followed by the *Gerund*:

Insegnando s'impara by teaching one learns.

Le persone s'intendono meglio parlando che scrivendo.

People understand each other better by speaking than by writing.

3. Often, when followed by the Past Participle, it may be omitted, as in the following sentences:

Veduta (or *avendo veduto*), *la fanciulla*.

Having seen the girl.

See II. *The absolute Past Participle*, p. 386.

4. Finally, it may take the place of a conditional sentence, as:

Glielo dirò, vedendolo (*se lo vedrò*).

I will tell him, *if* I see him.

Gliene parlerò, occorrendo (*se occorrerà*).

I will speak to him about it, if there will be need.

Traduzione. 129.

At Rome I have seen the statue representing Apollo called of (*del*) Belvedere. We are glad to be able to tell you that our enterprise has had as great a success as we expected. They say that Apelles painted (the) grapes so realistically (*si al naturale*) that the birds pecked at them (*le*) when they saw them. While reading, I generally smoke a cigar. Mentor, on hearing the voice of the goddess who called for her nymphs, awakened Telemachus. After having destroyed Troy, the Greeks returned to their country. Having no money, I cannot depart. I met him when I was going to school. I met your brother when he was going home. As I must leave to-morrow, I have come to say good-bye. When the criminal reached (*transl. had reached*) the scaffold, he raised his trembling hands towards heaven and spoke (*dire*) the following words: "Oh, Lord, have mercy upon (*di*) me!"

130.

Franklin, seeing that all his efforts were useless, went back to his country, in order to brave the storm together with his countrymen. Seeing one day a little fish in the stomach of a big one, he said: "Oh, since you eat one another, I do not see why we should abstain from eating you." Franklin, after having looked everywhere for work, returned to (*acconciarsi presso*) the printer Keimer. In being useful to our country, we are at the same time useful to ourselves. Napoleon, seeing that the battle of Waterloo was lost, drew his sword in order to fling himself desperately into the tumult of the fight. By hating (the) vice, we confirm ourselves in (the) virtue. By reading good authors attentively, we learn to write intelligibly (*fr. chiaro*) and elegantly. Men express their joy in different ways when they meet relations and friends: civilised people greet by taking off their hats, shaking each other's hands, embracing

and kissing each other. There are nations that have the custom of greeting by taking off their slippers, others by rubbing noses, and others by cracking fingers with each other. There are some (*Ve ne sono persino di quelli*) who even roll themselves on the ground and utter cries of joy. By teaching, one learns. Having seen (tr. *seen* the . . .) the girl, he greeted her. I will tell him if (use the Gerund) I see him.

Reading Exercise. 131.

Beniamino Franklin.*

Nella terra scoperta da Colombo e denominata dal Vespucci, fu fondata la città di Boston, ove ai 17 gennaio del 1706, nacque Beniamino Franklin, ultimo di diciassette fratelli. Non essendo suo padre in grado di¹ tenerlo sulle scuole², appena ebbe imparato a leggere ed a scrivere, di dieci anni se lo tirò dietro³ nel suo mestiere⁴ di far sapone e candele. Il giovinetto vi attendeva⁵, ma pure⁶ fin da quell'età primaticcia⁷, aveva tale avidità di leggere, che, quando non poteva il dì, vegliava⁸ la notte, beato⁹ qualora⁹ potesse ottenere qualche bello ed utile libro.

Vedutagli tale disposizione, un frater suo, che lavorava da stampatore¹⁰, lo tolse con sè a bottega¹¹ ove Beniamino, badando¹² attento ad ogni cosa, presto imparò a perfezione questa nuova arte. Lavorava più degli altri, e perchè lo faceva volentieri riusciva meglio, e gli sopravanzava¹³ tempo da scrivere e discorrere con chi¹⁴ ne sapeva più di lui: perchè il tempo è come il danaro; chi non lo getta via ne ha sempre a sufficienza.

Disgustato però dei modi¹⁵ rustici e sgarbati¹⁶, con cui lo trattava suo fratello, risolse di andare a cercar fortuna e si condusse¹⁷ a Filadelfia.

Filadelfia è città degli Stati Uniti, dove Franklin, alcuni anni dopo, nel 1783, fu accolto tra gli spari¹⁸ dell'artiglieria e l'esultanza¹⁹ di un popolo intero. Ma per allora il giovinetto vi entrò tutto solo, non conoscendo alcuno nè da alcuno conosciuto, mal in arnese²⁰, con cinque lire in tasca e tre pagnotte²¹;

1. *Essere in grado* to be in a position to. 2. *tener sulle scuole* to keep at school. 3. *se lo tirò dietro nel suo mestiere* he got him to learn his own trade. 4. *attendere a qualchecosa* to apply oneself to something. 5. *yet*. 6. *età primaticcia* early, tender age. 7. *vegliare* to sit up. 8. *happy*. 9. *whenever*. 10. *printer*. 11. *togliere a bottega* to take to the work-shop (here: printing-office). 12. *badare* to watch. 13. *gli sopravanzava tempo* he had time left. 14. *Chi*, here: people that. 15. *manners*. 16. *rude*. 17. *condursi*, here: to go. 18. *gli spari* the thunder, reports (of a gun). 19. *acclamation*. 20. *mal in arnese* badly clad. 21. *loaves*.

* By Cesare Cantù.

una sotto ciascun braccio e la terza in mano sbocconcellando²². Recava però con sè la voglia di lavorare e di risparmiare; onde²³ allogatosi⁴ presso uno stampatore si guadagnò²⁵ di che vivere²⁶ onoratamente. Un buon lavorante è un tesoro pel padrone; e questo, so ha giudizio²⁷, lo tiene bene da conto⁸.

22. *sboconcellare* to eat by bits. 23. and. 24. *allogarsi* to enter, to take a situation. 25. *guadagnare* to earn. 26. *di che vivere* enough to live upon. 27. *aver giudizio* to be a sensible man. 28. *tenere da conto* to esteem, to appreciate.

Dialogo.

Da chi ebbe nome il continente scoperto da Colombo?
 Dov'è nato Beniamino Franklin?
 Che mestiere esercitava suo padre?
 Trovava piacere a quell'occupazione il giovinetto?
 Non aveva dunque il tempo di leggere?
 Non s'accorse nessuno della disposizione del ragazzo?
 Imparò la tipografia?
 Gli sopravanzava tempo da studiare?
 Come venne trattato da suo fratello?
 E sopportò tranquillamente quel cattivo trattamento?
 Vi aveva degli amici?
 Non aveva danaro?
 E quando entrò a Filadelfia per la seconda volta, dopo aver sottoscritto a Parigi nel 1782 la pace che assicurava la libertà della sua patria, come venne accolto?

Twenty-fourth Lesson.

I. The Past Participle.

Concerning the *agreement* of the Past Participle with its *subject* we here state the following principal rules:

§ 1. If coupled with *essere* or with one of the verbs used instead of *essere*, as: *andare*, *restare*, *rimanere*, *stare*, *venire*, the Italian Past Part. *agrees with the subject of the sentence in gender and number*. Ex.:

Mio padre è partito my father has departed.

Mia madre è arrivata my mother has arrived.

Gli scolari vengono puniti the pupils are punished.

Ella rimase sbalordita she was quite astonished.

I birbanti restarono attoniti.

The rascals were quite perplexed.

In *incidental* subordinate clauses the *auxiliary* as well as the *relative pronoun* are often omitted. It makes no difference whether the contracted clause stands at the beginning or in the middle of the whole sentence. Thus:

I re amati dai loro popoli, meritano la stima del mondo intiero.

Kings *that are* loved by their people deserve the esteem of the whole world.

Cacciati dall'alta Asia, gli Ungheresi si stabilirono nella Pannonia.

Driven from Asia superior, the Hungarians settled in Pannonia.

La principessa, adtrata di vedersi ingannata, partì subito.

The princess, angry at finding herself deceived, departed immediately.

§ 2. The *Participle*, when used with the auxiliary *avere*, remains *unaltered* (except § 3). Ex.:

Io ho veduto mia madre I have seen my mother.

(Here the complement *mia madre* follows the verb.)

Voi non avete detto due parole.

You did not utter a single word.

Perchè avete tremato? Why have you trembled?

§ 3. If, however, the *Participle* used with *avere* follows its *object*, or refers to a direct object already mentioned, then *it agrees with it*. [The same rule holds good in French.] Ex.:

Che libri (compl.) avete letti?

Which books have you read?

Che lettere (compl.) hanno scritte?

Which letters have they written?

Le lettere che (acc. compl.) mi avete mandate.

The letters you have sent me.

I figli che (acc. compl.) ho veduti.

The children I have seen.

Dove sono le pénne? — Le ho perdute.

Where are the pens? — I have lost them.

Remark.—The rules we have given above may be safely followed by students. It must be understood, however, that Italians often prefer, especially in writing, to make the *Participle* agree with its *object*, though it be following, and

coupled with *avere*. Thus *Boccaccio: Aveva la luna perduti i raggi suoi* the moon had lost her rays. This deviation from the rule we have given is a mere matter of taste, and has no influence whatever on the shade of meaning which the expression conveys.

§ 4. When the *subject* of the sentence follows the *Past Participle*, the latter may exceptionally (comp. § 3) not agree with the object, as:

I paesi che (acc. compl.) *aveva conquistato Alessandro Magno.*

The countries which Alexander the Great had conquered.

When, however, the Subject of the sentence takes its due place before the verb, the *Past Participle* agrees with the object; thus:

I paesi che Alessandro Magno aveva conquistati.

§ 5. With the *Pronominal* (or *reflective*) verbs one should distinguish whether the pronouns *mi*, *ti*, *si*, *ci*, *vi*, are direct or indirect objects. In the former case the Past Participle agrees, in the latter it may remain unaltered. Ex.:

We have loved one another (whom? — *ourselves*; acc.).
Noi ci siamo amati.

Whereas :

We have reproached (to) ourselves (to whom? — *to ourselves*; dat.).

Noi ci siamo rimproverato.

Though the sentence would more frequently be:

Noi ci siamo rimproverati.

If, however, the indirect object expressed by a pronoun is preceded by direct object, the Participle, of course, agrees with this direct object. Ex.:

I sigari che (direct object) *noi ci* (indirect object) *siamo pigliati* (taken).

(See Part II., Less. 18, II. Pron. Verbs.)

N.B.—Here the Participle is in the Plural, not for the sake of *ci*, with which it has nothing to do, but on account of the foregoing *che* (= *I sigari che . . .*). — In the sentence: *Le ragazze se le sono strappate dalle mani* the girls have snatched them out of each other's hands, the Participle appears in the *Plur. fem.*, not for the sake of the subject *ragazze*, but because it is preceded by personal pronoun (*le*)

referring to a foregoing *fem. direct object*: as *le scarpe, le calze*, etc. — These rules, however, are often neglected, even by good authors. Thus, one may find sentences like: *le ricchezze ch'egli si era acquistato* (instead of *acquistate*), where the Participle agrees with the subject, whilst it properly ought to agree with the foregoing (direct object—i.e., *le ricchezze*), though in general there is the opposite tendency to make the participle agree with the object even when it is not strictly necessary.

§ 6. Again, one should distinguish whether the direct object (preceding the Past Part.) is the object of the Participle or of an Infinitive that follows the latter. (The same as in French.) Ex.:

The song (which) I have heard sung.

La canzone che ho sentito cantare. (What have I heard?

Answ. *singing*.) Here *che* is the direct object of *cantare*, whereas in the next sentence *che* is the direct object of *sentita*:

La cantante che ho sentita cantare.

The singer whom I have heard singing. (What have I heard? Answ. *the singer*.)

The former of the two sentences would, however, more frequently be written:

La canzone che ho sentita cantare,

because of that tendency to the agreement of the object with the Participle to which we have already made reference.

§ 7. A Participle coupled with a *neuter* verb never agrees, though *che* may precede as an apparently direct object. (Thus same as in French.) Ex.:

Le due ore che ho dormito.

The two hours I have slept.

Le cinque miglia che siete corsti.

The five miles you have run.

N.B.—When referring to the preceding *ne*, of it, of them, etc., the *Participle* generally takes the gender of the substantive to which it refers. Thus: Have you drunk water? *Avete bevuto dell'acqua?* Yes, I drank some. *Sì, ne ho bevuta.* Have you eaten some crabs? *Avete mangiato dei gambi?* No, we have not (eaten any). *No, non ne abbiamo mangiati.*

Likewise, the *Past Participle* of *fare*, when meaning *to have, to get*, is always invariable. Ex.:

Gli stivali che mi sono fatto fare [*che* is governed by *fare*].

The boots which I got made for me.

Whereas:

Gli sbagli che avete fatti [*che* is governed by *fatti*].

The mistakes you have made.

Here *fare* appears in its proper signification.

N.B.—The Participle referring to *che cosa?* what? should also remain unaltered, because *che cosa?* is an equivalent for a neuter pronoun, thus:

Che cosa avete detto? What have you said?

§ 8. The *Past Participle* coupled with the auxiliary *avere* is invariable, if the sentence is *elliptical*—i.e., if the *Past Participle* is followed by an *Infinitive Mood*, or if this Infinitive is understood, as:

Gli ho reso tutti quei servizi che ho potuto (i.e., *rendergli*).

I have done him any service I was able (to do).

*Ecco i libri che ho voluto leggere.*¹

Here are the books I wanted to read.

§ 9. Whenever the preceding relative pronoun *che* or *il*, *la*, etc., *quale*, etc., is not the direct object of the Participle, the latter remains *unaltered*. Sometimes the *real* direct object follows in the form of an *accessory sentence*, as:

Le parole che avete voluto che gli dicessi.

Here the direct object of *voluta* is not the preceding *che*, but the following accessory sentence *che gli dicessi*, that I should tell him [*che* before *avete* is the direct object of *dicessi*].

N.B.—One should distinguish from the *absolute Partic.* the construction explained in Less. 15, g, Part II., where the Participle *agreeing with the following direct object* precedes and is immediately followed by *che*, as:

Detta che ebbe la parola no sooner had he said the word.

Trovata che l'avremo as soon as we shall have found it (i.e., *la pietra* the stone).

¹ In these three sentences *che* is not the direct object of the Partic. (*voluta*, *potuto*), but of the Infin., expressed or understood (*rendere*, *leggere*).

This construction is merely an *inversion*, where *che* is used instead of one of the compound conjunctions: *tosto che*, *subito che*, or *allorchè*, etc., and the Participle agrees with its following *direct object* (see § 3), so that the sentence is properly:

Tostochè ebbe detta questa parola.

Allorchè l'avremo trovata.

II. The Absolute Past Participle.

§ 1. What we may call the *absolute Past Participle* often occurs, either with the *Gerund* or without it, where in English either *accessory* sentences are used, or a construction with the *Present Participle* of the auxiliary and the *Past Participle* of the *principal verb*. Ex.:

Essendo morto il re, suo figlio salì al trono.

After the king had died (the king being dead), his son ascended the throne.

§ 2. In general the *Gerund* is omitted, and the *Participle* alone is used, agreeing, of course, with the word it refers to. Ex.:

Finita¹ la guerra, l'esercito ritornò in patria.

After the war was ended, the army returned home.

Fermatasi, disse loro.

Stopping (she stopped and . . .) she said to them.

Girati oziosamente gli occhi all'intorno, li fissava. (Manzoni.)

Having looked carelessly about him, he fixed his eyes . . .

Passata questa (i.e., settimana), non m'appagherò più di chiacchiere. (Manzoni.)

When this week is over, I shall not be appeased any longer with mere words.

Udite queste parole, ella scoppiò dalle risa.

(After) Having heard these words, she burst forth into a loud laughter.

§ 3. Sometimes next to an absolute Participle we find the preposition *dopo* (rarely *senza*), which, if the Participle were rendered by an accessory sentence, ought to appear under the form of the conjunction *dopo che* (or *senza che*). This construction is easily explained by inserting an *Infinitive Mood*. Ex.:

¹ Latin *Ablat. absolut.*

Dopo rimasti alquanto lontani.

After having been away for some time.

(Dopo essere rimasti alquanto lontani.)

Or in form of an accessory sentence:

Dopo che fummo rimasti, etc.

Traduzione. 132.

We have met a great many people who bowed to us, but we did not recognize them. The gentlemen (whom) I invited for dinner have not accepted, because they are expected elsewhere to-day. Accustomed to all the comforts of wealth, she will not be able to endure (accommodate herself to) a simple life. The pupils (whom) we heard reading yesterday, have shown that they took great pains to acquire a good pronunciation. Certain animals seem to be created only for (the) man. The news about the shipwreck of the "Germania" have all been contradicted. The riches (which) they had gained has soon been dissipated. After the first defeat of the American troops, three commissioners were sent to (the) General Howe; but the negotiations were soon broken off. Soon afterwards New York was taken, both the Jerseys occupied, Philadelphia threatened, and for but the incredible efforts of Washington, whose army had been reduced to four thousand men, the cause of (the) independence would have been lost for ever. Cleopatra brought (the) death upon herself. It is a good while since we have seen one another, but we have often written to one another.

133.

Things [one has] long expected seldom correspond to the idea we have formed of them. The long silence you have observed (*serbato*) (*transl.* observed by you) has made us think (that) you had entirely forgotten your promise. Never do anything contrary (*transl.* that be contr.) to the principles I have endeavoured (*fr. cercare*) to impress upon you. The fleet we have seen arrive belongs to the French. Do you know these ships? I know them well; I saw them building (as they were built). Look at those trees; I saw them as they were planted ten years ago. The society I have seen you frequenting is now dissolved. As this reflection greatly embarrassed (*Gerund*) our (*il buon*) man, he said: "One can't sleep well if one has so much intellect."

134.

I thank you for (*di*) the books you lent to me, and as soon as I have read them, I will give them back to you. When the holidays will be (are) over I shall set out (on the

journey) for Rome. After the father was (*Past Part.*) dead, the sons dug up the field in order to find the treasure. Eury-medon being killed, his fleet was taken and burnt. The cause of the contagion being removed, and the booty divided, they proceeded to the election of a king. The coats I have had made do not fit me. A carrier had loaded some live lambs on his car. The poor animals, packed one upon another, with [their]* legs tied fast and their heads hanging down, filled the air with plaintive bleating. (The) history teaches us that many nations, after having reached the height of glory, began to sink, and others, that were destined to slavery by their neighbours, knew how to raise themselves. Subdued, ill-treated, and humbled by barbarians and by civilised nations, the Italians languished through centuries; but at length, through their [own] courage, through the moral and material assistance of friendly nations, and through happy circumstances (*col favore delle circostanze*) they succeeded in breaking their (the) hated chains, in obtaining the long since wished for unity, and in founding the kingdom of Italy.

Reading Exercise. 135.

Continuazione di Beniamino Franklin.

Ma Franklin era giovane ed inesperto¹; onde² si lasciò sollevare³ da uno di quei tristi⁴, i quali sono larghissimi⁵ in parole e scarsi⁶ al fatto⁷. Costui, promettendogli mari e monti⁸ lo distolse⁹ dal suo quieto mestiere per condurlo a Londra, assicurandolo che quivi farebbe passata¹⁰ e troverebbe la cuccagna¹¹. Franklin vi andò, ma tutti que' belli castelli in aria¹² svanirono¹³, e lontano migliaia di miglia dalla patria, consumati nel tragitto i pochi suoi quattrini¹⁴, sarebbe stato ridotto¹⁵ a basir di fame¹⁶, se non avesse ripigliato¹⁷ il lavoro di stampar libri. Laborioso e sobrio¹⁸ piaceva al suo principale¹⁹, ed acquistava riputazione ed una certa autorità sopra i compagni suoi. Questi non sapevano mai risparmiare²⁰ qualche soldo, shevazzavano²¹

1. Inexperienced. 2. thus, therefore, so. 3. deceive. 4. rascal, wretched fellow. 5. lavish. 6. poor. 7. *al fatto* in deeds. 8. *Promettere mari e monti* to promise great things. 9. *distorre* to take away, to get anybody, to leave anything. 10. *far passata* to make one's fortune. 11. *trovare la cuccagna* (a proverbial expression), to find the land of milk and honey. 12. *castelli in aria* castles in the air. 13. *svanire* to vanish. 14. little money. 15. reduced. 16. *basir di fame* to starve. 17. *ripigliare qualche cosa* to take again, once more something. 18. sober, temperate. 19. master. 20. to save. 21. to carouse.

* Transl. *the legs . . . , the heads . . .*

tutto il dì, spendevano delle ore²² al giuoco e sulla taverna; Beniamino al contrario beveva acqua, non se la sbirbava al lunedì²³, lavorava delle ore oltre il dovere, guadagnando di più, facendo meglio e stando meglio di salute e di borsa. Aiutávasi anche coll'insegnare il nuoto²⁴, col menare barche²⁵, con tutti i modi onesti che gli venivano alla mano²⁶.

Perfezionato poi nell'arte sua, tornò in America, ove, conosciuto per giovane attento e temperante, trovò chi²⁷ lo sovvenne²⁸ di danaro per mettere su²⁹ una stamperia, e gli procacciò³⁰ commissioni³¹.

Desiderando di far bene agli altri, stampava di tempo in tempo libretti e taccuini³², alla mano³³ di tutti, dove esponeva le massime³⁴ della buona condotta e s'ingegnava di abituare i suoi concittadini alla parsimonia, alla fatica, a pensare giusto ed operare³⁵ il bene.

Che cosa accadde poi a Franklin?

22. whole hours. 23. *sbirbarsela al lunedì* to play truant.
 24. *il nuoto* swimming. 25. *menar barche* to boat. 26. within his reach. 27. *chi* people who . . . 28. *sovvenire* to help, to assist.
 29. *mettere su* to establish, set up. 30. to procure. 31. work.
 32. almanack. 33. *alla mano* for the use. 34. principles. 35. to do.

Dialogo.

Che gli propose quegli?

Che gli promise il seduttore?

Allorchè Franklin giunse a Londra, trovò egli che gli fosse stata detto la verità?

Che fece poi lontano migliaia di miglia dalla patria?

Da chi entrò in bottega?

Vi stava bene?

Si occupava anche d'altre cose?

Si fermò per sempre a Londra?

Che intraprese Franklin ritornato in America?

Ebbe buon successo la sua impresa?

Che stampava di tempo in tempo per istruire i concittadini suoi?

APPENDIX.

PROVERBS.

- Abuon intenditor, poche parole.* A word is enough to the wise.
A caval donato, non si guarda in bocca. Look not a given horse in the mouth.
A chi consiglia non duole il capo. To advise is easier than to help.
A chi ha testa, non manca cappello. A good head is never in want of a hat.
Acqua cheta rovina i ponti. Still waters run deep.
Ad ogni pignatta il suo copertchio. Like saint, like offering.
Amico di tutti, amico di nessuno. A friend to all is a friend to none.
Appetito non vuol salsa. Hunger is the best sauce.
Bisogna battere il ferro mentre è caldo, or batti il ferro mentre è caldo. One must make hay while the sun
Cane che abbaia, non morde. A barking dog seldom bites.
Cane scottato dall'acqua calda, ha paura di quella fredda. A burnt child dreads the fire.
Cavar sangue da una rapa. To get blood out of a stone.
Cercare il pelo nell'uovo. To find faults where there are none.
Chi ben comincia è a metà dell'opera. Well begun is half done.
Chi dorme coi cani si sveglia colle pulci. Bad company spoils good manners.
Chi dorme non piglia pesci. Sleeping foxes catch no poultry.
Chi è in difetto è in sospetto. He that is in fault is in suspicion.
Chi fa il conto senza l'oste, lo fa due volte. One should not reckon without one's host.
Chi ha salute è ricco. Health is above wealth.
Chi la dura la vince. A mouse in time may cut a cable.
Chi non risica, non rosica. Nought venture, nought have.
Chi non semina, non raccoglie. Without pains, no gains.
Chi parla, semina; chi tace raccoglie. The talker sows, the listener reaps.

- Chi ride in gioventù, piange in vecchiaia.* Too gay in youth, too sad in age.
- Chi si loda, s'imbroda.* Self-praise is no recommendation.
- Chi tardi arriva, mal alloggia.* First come, first served.
- Chi troppo abbraccia, nulla stringe.* Covet all, lose all.
- Chi va al mulino, s'infarina.* He that touches pitch will defile himself.
- Chi va piano, va sano e va lontano.* Fair and softly goes far in a day.
- Dal detto al fatto, v'è gran tratto.* Saying and doing are two different things.
- Dal dire al fare c'è di mezzo il mare.*
- Dimmi con chi vai, e ti dirò chi sei.* Birds of a feather flock together, or, A man is known by his friends.
- Dimmi con chi vai, e saprò quel che fai.*
- Dimmi chi pratici, e ti dirò chi sei.*
- Dio manda il freddo secondo i panni.* God tempers the wind to the shorn lamb.
- Dopo la pioggia viene il bel tempo.* Sunshine after rain.
- È meglio piegare che rompere.* Better bend than break.
- Esser tra l'incudine e il martello.* To be between the devil and the deep sea.
- Invan si pesca, se l'amo non ha esca.* You must grease the lawyer's fist, if you will carry your cause.
- I paperi vogliono menare a bere le oche.* Teach your grandmother how to suck eggs.
- I pensieri non pagano dazio.* Thoughts are free.
- Il mondo è di chi se lo piglia.* Boldly ventured is half won.
- Il troppo ed il poco, guastano il giuoco.* More than enough breaks the cover.
- La bella gabbia non nutre l'uccello.* The fine cage won't feed the bird.
- L'abito non fa il monaco.* It is not the cowl that makes the true friar.
- La fine corona l'opera.* All is well that ends well.
- La pratica val più della grammatica.* Experience is the best teacher.
- La volpe perde il pelo, ma non il vizio.* Wolves lose their teeth, but not their memory.

Le cose lunghe diventan serpi.

L'occasione fa l'uomo ladro.

L'occhio del padrone ingrassa il cavallo.

*L'uomo propone e Dio dispone.
Meglio asino vivo che dottor morto.*

Meglio fringuello in man che tordo in frasca.

Molto fumo e poco arrosto.

Navigare secondo il vento.

Non v'è rosa senza spina.

Novella cattiva, presto arriva.

Oggi a te, domani a me.

Oggi in figura, domani in sepoltura.

Oro non è tutto quel che risplende.

Passata la festa, gabbato lo santo.

Patti chiari, amici cari.

Pietra mossa non fa musco.

Portar legna al bosco.

Povertà non ha parenti.

Prender due piccioni ad una fava.

*Quando non c'è il gatto in casa,
i sorci ballano.*

Raccomandare il lardo alla gatta.

Ride bene, chi ride l'ultimo.

Scopa nuova spazza bene.

Tal padrone, tal servo.

Tante teste, tanti cervelli.

Un malanno non arriva mai solo.

Una rondine non fa primavera.

Ventre digiuno, non ode nessuno.

Volere è potere.

Long drawn things become dangerous.

Opportunity makes the thief.
The master's eyes make the horse fat.

Man proposes, Heaven disposes.
Better a living dog than a dead lion.

A bird in the hand is worth two in the bush.

Much ado about nothing.

To comply with the times,
or to go with the stream.

No rose without a thorn.

Ill news travels fast.

To-day thee, to-morrow me.

To-day at cheer, to morrow in bier.

All is not gold that glitters.

Once on shore, we pray no more.

Short reckonings make long friends.

A rolling stone gathers no moss.

To carry coals to Newcastle.

Poverty parteth fellowship.

To kill two birds with one stone.

When the cat is away, the mice will play.

To set a fox to keep the geese.

He laughs best who laughs last.

A new broom sweeps clean.

Like master, like man.

So many men, so many minds.

Misfortune seldom comes singly.

One swallow does not make a summer.

A hungry man, an angry man.

Where there is a will, there is a way.

VOCABULARY.

I. Italian-English.

A.

<i>Alate</i> abbot	<i>affittare</i> to rent, to let
<i>abbaiare</i> to bark	<i>affitto</i> rent
<i>abbandonare</i> to abandon	<i>afflitto</i> sad
<i>abbastanza</i> enough	<i>affrettarsi</i> to hasten
<i>abbasso</i> below	<i>aggradevole</i> agreeable
<i>abbonarsi</i> to subscribe	<i>aggradire</i> to accept
<i>abitante</i> inhabitant	<i>agire</i> to act
<i>abitare</i> to dwell, to live	<i>agnello</i> lamb
<i>abito</i> dress, cloth, frock	<i>ago</i> needle
<i>abitudine</i> habit, custom	<i>aiutare</i> to help, to assist
<i>accadere</i> to happen	<i>albergatore</i> inn-keeper
<i>accendere</i> to light	<i>albergo</i> inn, hotel
<i>accetta</i> hatchet	<i>albero</i> tree
<i>accettare</i> to accept	<i>albicocca</i> apricot
<i>acchiaccio</i> infirmity	<i>alcuno</i> somebody, some
<i>acciaio</i> steel	<i>allegro</i> glad, joyful
<i>accomodarsi</i> to be seated	<i>allestire</i> to prepare
<i>accompagnare</i> to accompany	<i>allievo</i> pupil
<i>accorgersi</i> to be aware, to perceive	<i>allodola</i> lark
<i>accostarsi</i> to approach	<i>allontanarsi</i> to go away
<i>accusare</i> to accuse	<i>altezza</i> height
<i>aceto</i> vinegar	<i>alto</i> high
<i>acqua</i> water	<i>altrettanto</i> as much
<i>acquavite</i> brandy	<i>altrimenti</i> otherwise, else
<i>acquazzone</i> shower	<i>alzare</i> to raise
<i>acquedotto</i> aqueduct	<i>alzarsi</i> to rise
<i>adagio</i> slowly	<i>amabile</i> lovely
<i>adatto</i> fit	<i>amare</i> to love
<i>addio</i> good-bye	<i>amaro</i> bitter
<i>adesso</i> now, at present	<i>ambasciatore</i> ambassador
<i>adoperare, adoprare</i> to use, to employ	<i>amicizia</i> friendship
<i>adulare</i> to flatter	<i>amico</i> friend
<i>adunanza</i> meeting	<i>ammalarsi</i> to fall ill
<i>affamato</i> hungry	<i>ammalato</i> ill, sick
<i>affare</i> business, affair	<i>ammiraglio</i> admiral
<i>affatto</i> at all	<i>ammirare</i> to admire
<i>affetto</i> affection	<i>amore</i> love
	<i>anche</i> also, too
	<i>ancora</i> anchor

ancora still, yet
andare to go
andarsene to go away
anello ring
anima soul
animale animal
anitra duck
annegare to drown
anno year
annoiarsi to get weary, be bored
antico old, ancient
ape bee
aperto open
apparecchiare to prepare
appassionatamente keenly
appetito appetite
applauso applause
appoggiarsi to lean
approfittare to avail oneself, to
 take advantage
approdare to land
aprire to open
aquila eagle
arancia orange
aratro plough
argento silver
aria air
arma arm, weapon
armadio wardrobe, shelf
armento herd
arnese implement
arrampicarsi to climb
arrivare to arrive
arrivederci good-bye (for the
 present)
arrossire to blush
arrostiti to roast
arte art
asciugamani towel
ascoltare to listen
asino ass
aspettare to wait
assai very, much
assalire to attack
assetato thirsty
assicurare to assure
assorbire to absorb
augurare to wish
autunno autumn
avanti forward
avanzo rest, remnant
avvedersi to become aware

avvenire future
avvicinarsi to approach
avvocato barrister, solicitor
azione action, deed
azzurro azure, blue.

B.

Baco da seta silkworm
badare to heed
baffi (pl.) moustache
bagnarsi to bathe
bagno bath
baia bay
baldo bold
balia nurse
ballare to dance
balordo stupid, blockhead
bambino baby, child
banca bank
banchiere banker
banco bench
bandiera flag
barba beard
barca boat
basta enough
bastare to suffice
bastimento ship
bastone stick
battello a vapore steamer
battere to beat, to knock
bellezza beauty
bello beautiful
bene well
bere to drink
bestia beast, animal
bevanda drink
biancheria linen
bianco white
biasimare to blame
bicchieri drinking-glass
biglietto ticket
birra beer, ale
birreria ale-house
biscia snake
bisognare to want, to need
bisogno want, need
bocca mouth
boccone mouthful, bit
bontà goodness
borsa purse; stock; exchange
bosco forest, wood
botte tub, cask

bottega shop
bottiglia bottle
bottone button
braccialetto bracelet
braccio arm
brocca ewer
brodo broth
bruciare to burn
brutto ugly
buca ditch
buco hole
bue ox; pl. *buoi*
buffone buffoon
bugia lie, falsehood
bugiardo liar
buono good
burla fun, trick
burrasca storm
burro } butter
butirro }
bussola sea-compass.

C.

Caccia hunting
cacciatore hunter
cacio cheese
cadere to fall
caffè coffee
cagionare to cause
calamato instand
calamita magnet
caldo warm, hot
calmare to soothe
calza stocking, sock
calzolaio shoemaker
calzoni trousers
cambiale bill of exchange
cambiare to change
camera room
cameriere waiter
camicia shirt, chemise
camino chimney
campagna country
campana bell
campanile steeple
campo field
canale canal
canarino canary-bird
cancellare to cross out
candela candle
cane dog
canestro basket

cannone gun, cannon
cantare to sing
capanna hut, cabin
capello hair
capire to understand
capitale capital
capitano captain
capo chief; head
capolavoro masterpiece
cappello hat
capra goat
capriolo roebuck
carcere prison
carceriere gaoler
carestia dearth, famine
caricare to load
carne meat
caro dear
carretta cart, waggon
carro car, van
carrozza carriage
carta paper
cartolaio stationer
casa house
cascina farm-house
cassa cash; chest
cassetta box, case
castello castle
castigare to chastise
catena chain
catrame tar
cattivo bad
cavaliere knight
cavallo horse
cavatappi corkscrew
cavolo cabbage
cena supper
cenare to sup
cencio rag
cenere ashes
cercare to look for
certamente certainly
certo certain
cervo stag
chiamare to call
chiaro clear
chiave key
chiesa church
chiuso shut
ciarlare to chatter
cieco blind
cielo sky, heaven

cigno swan
ciliegia cherry
cintura girdle
circa about
città town, city
civetta owl
cocchiere coachman
cogliere to seize
colazione breakfast
collo neck
colore colour
coltello knife
comandare to command
come as; how
commercio trade, commerce
comodo comfort
compagnia company
compagno follow
comprare to buy
condurre to lead
conoscere to know
conquistare to conquer
contadino peasant
contare to count
contento satisfied
conto account
contrada street
contrario contrary
contro against
convenire to agree
convento monastery
coprire to cover
coraggio courage
corda rope
corpo body
correggere to correct
corte yard
cortigiano courtier
corto short
così so, thus
coscia thigh
costare to cost
costretto forced
costruire to build
cotto cooked
credere to believe
crescere to grow
croce cross
crudo raw
cucina kitchen
cucire to sew
cugino cousin

cuocere to cook
cuore heart
cuscino cushion, pillow.

D.

Dacchè since
danaro money
danno damage
dappertutto everywhere
dare to give
data date
davanti before
davvero really
debito debt
debole feeble
degnarsi to deign
delitto crime
dente tooth
deporre to depose
desiderare to wish
desiderio wish
desinare to dine, dinner
destino destiny
diamante diamond
diavolo devil
dichiarare to declare
difendere to defend
difettoso faulty
difficile difficult
difficoltà difficulty
dimenticare to forget
Dio God
dire to say
direttore director
dirimpetto opposite
diritto straight
disadatto unfit
disegno design
disfare to undo
disinvolto well mannered
disperare to despair
dispiace to displease
disprezzare to despise
dissipare to squander
distruggere to destroy
disturbare to disturb
dito finger
divenire, diventare to become
divertirsi to amuse oneself
dizionario dictionary
dolce sweet
domanda question

domandare to ask
domani to-morrow
domestico domestic
donna woman
dono gift
dopo after
doppio double
dormire to sleep
dove where
dovere duty
dozzina dozen
dubbio doubt
dunque then
duro hard.

E.

Ebbene well; nay
ebbro drunken
ebraeo Jew, Jewish
eccellenza excellence
ecce except
ecco here is, here are
edificare to edify
educato educated
effetto effect
egoista egotist
elefante elephant
erba grass
erede heir
ergastolo penal servitude
erigere to raise, to erect
eroe hero
errore error, mistake
esempio instance, example
esercizio exercise
esigere to exact
esprimere to express
essere to be
estendere to extend
esterno external
età age
eterno eternal.

F.

Fabbrica factory
fabbricare to build
fabbro smith
facchino porter
faccia face
facciata front
facile easy
falegname joiner

fallo fault
falso false
fame hunger
famiglia family
fanciullo child
fare to do
farina flour
farmacia dispensary
farmacista chemist
favola fable
favore favour
fazzoletto handkerchief
febbre fever
fedele faithful
fegato liver
felice happy
felicità happiness
femmina female
ferire to wound
ferita wound
fermarsi to stop
fermo firm
ferro iron
ferrovia railway
fertile fertile
feſta feast, festival
fiaba nursery-tale
fiamma flame
fiasco flask
figlia daughter
figlio son
finestra window
finire to finish
fiore flower
florino florin
fiume river
focolare hearth, fireplace
foglia, foglio leaf
fontana fountain
forbici scissors
foreſta forest
forestiere foreigner
formaggio cheese
fornaio baker
foro hole
forſe perhaps
forte strong
fortezza fortress
fortuna happiness, chance
fortunato happy, fortunate
forzare to force
fra between, among

fragola strawberry
frangere to break
frate monk, friar
fratello brother
freddo cold
fresco cool, chilly
fretta hurry
fronte forehead
frutto fruit
fucile gun, rifle
fuga flight, escape
fuggire to flee, to escape
fucce fire
fugri out, outside.

G.

Gabbia cage
gagliardo vigorous
gallina hen
gallo cock
gamba leg
garofano pink
gatto cat
gelare to freeze
gelo frost
geloni chilblains
geloso jealous
gemere to moan, to groan
gemito groan
genio genius
genitori parents
gente people
gentile kind, gentle
gentilezza kindness
gettare to throw
ghiaccio ice
giallo yellow
giardiniere gardener
giardino garden
gigante giant
ginocchio knee
gioia joy
giornale journal, newspaper
giornata daytime
giorno day
giovane young
giovaneotto young man
gioventù youth
giovinetta young girl
girare to turn
giurare to swear
giustizia justice

giusto just
godere to enjoy
gola throat
gomito elbow
governo government
gradire to accept
grande great, large
grandinare to hail
grandioso grand
grano corn
grasso fat
grazie! thank you
gridare to cry
grasso big, large
guadagnare to earn, to win
guancia cheek
quanto give
guardare to look
gufo owl
guglia spire
guisa manner
guscio shell.

I.

Ieri yesterday
ignorante ignorant
immaginarsi to imagine
immagine image
imparare to learn
impedire to prevent; to hinder
imperatore emperor
imperatrice empress
importanza importance
importare to import
importo amount
impresa undertaking
imprimere to impress
incantare to charm
incauto imprudent
inchiostro ink
incontrare to meet
incontro against
indicare to indicate
indietro back
indirizzo address
indurre to induce
infatti indeed
infelice unhappy
infermità illness, disease
infuriato furious, angry
ingannare to cheat
inghiottire to swallow

ingiuria insult
ingiusto unjust, unfair
inglese English
ingresso entrance
innanzi before, forward
inno hymn
inquieto uneasy
insegnante teacher
insegnare to teach
insensato blockhead
insetto insect
insieme together
insolente insolent
insudiciare to soil
intanto meanwhile
intendere to intend, to understand
interessante interesting
intiero entire, whole
inutile useless
invano in vain
invece instead
inverno winter
invia to send
invitare to invite
ipocrita hypocrite
ira anger
isola island
istituto institution
istruire to instruct, to teach
istruito, istruito learned.

L.

Là there
labbro lip
laborioso hardworking
lacrima tear
ladro thief
laggiù there below
lago lake
lamento lament, groan
lampada lamp
lampo lightning
lana wool
larghezza breadth
largo broad, wide
lasciare to leave, to let
lato side
latte milk
lauro laurel
lavorare to work
lavoro work
legge law

leggere to read
leggero light
legno wood
lento slow
leone lion
lepre hare
lettera letter
letto bed
lettura reading
levarsi to rise
libbra pound
libero free, at liberty
libertà freedom, liberty
libraio bookseller
libro book
lido shore
lieto glad
lineamento feature(s)
lingua tongue, language
lira sterlina pound sterling
liscio smooth
lodevole praiseworthy
lontano far, distant
lotta struggle
luccicare to glitter
luce light
lume light, lamp
lunghezza length
lungo long
lusingarsi to flatter oneself
luogo place
lupo wolf.

M.

Macchia stain
macellaio butcher
macinare to grind
madre mother
maestoso majestic
magistro teacher, master
magnifico splendid
magro lean
malandrino rascal, robber
malato sick, ill
malattia illness
malcauto imprudent
malcontento dissatisfied
maldicenza scandal
male ill; evil
(a) malgrado in spite of
malsano unhealthy
mancia fee, gratuity, tip

mandare to send
mangiare to eat
mano hand
mantenere to keep, to maintain
manzo beef
maraviglia marvel
mare sea
margherita daisy, marguerite
marinajo sailor
marmo marble
maschera mask
massaia housewife
matita lead-pencil
mattina morning
mattoni brick
maturo ripe, mature
mazzo nosegay, bunch
medicina medicine, physic
medico physician, doctor
meglio better
mela apple
memoria memory
mendico beggar
meno less
mentire to lie, to tell a falsehood
mercante merchant
mercato market
merito merit
merlo blackbird
mese month
mestiere trade
meta aim, end
metà half
metallo metal
mezzo half; means
miettare to harvest
migliore better
militare military
minaccia threat
minacciare to threaten
minaccioso threatening
minestra soup
ministro minister
minuto minute
mischiare to mingle
miserabile wretched
miseria need, destitution
misto mixed
misura measure
modello model
moderno modern
modesto modest

modico moderate
molto much, very
momento moment
monarca monarch
monastero convent
mondo world
montagna mountain
monte mount
mordere to bite
morire to die
morte death
morto dead
mosso moved
mostrare to show
motivo motive
moto motion
mulo mule
muovere to move
muratore mason, bricklayer
muro wall
mutare to change.

N.

Nascere to be born
nascita birth
nascondere to hide
naso nose
nastro ribbon
nato born
natura nature
naturale natural
nave ship, boat
nazione nation
nebbia fog, mist
nemico enemy
nero black
nettare to clean
netto proper, clean
nido nest
 niente nothing
nipote nephew
nobiltà nobility
noce walnut
nodo knot
noioso tiresome, boring
nome name, noun
noncuranza carelessness
nonna grandmother
nonno grandfather
notizia news
notte night
novella tale

novità novelty
nudo naked
nulla nothing
nuora daughter-in-law
nutrice nurse, foster-mother
nutrire to nourish.

O.

Occhiali spectacles
occhio eye
occulto hidden
occupato occupied
odiare to hate
odio hatred
odioso hateful
odore odour
offesa offence
officina factory
offrire to offer
oggetto object
ognora always
omaggio homage
ombrello umbrella
ombrellino parasol
onda wave
onesto honest
onore honour
opera work
opporre to oppose
ora hour
oracolo oracle
ordine order
orecchio ear
orgoglioso proud
ornamento ornament
orologio watch
oscuro dark
ospedale hospital
ospite host, guest
osso bone
ottenere to obtain
osservare to observe
ovunque everywhere
ozio laziness
ozioso lazy, idle.

P.

Pacato calm
pacco parcel
pace peace
padre father
padrone master

paese country
pagare to pay
paglia straw
paiò pair
palato palace
palla ball
panca bench
panciotto waistcoat
paniere basket
panno cloth
parere to seem
parlare to speak
parola word
passare to pass
passaggiare to walk
passo step
patibolo scaffold
patire to suffer
paùra fright, fear
pauroso afraid
pazienza patience
pazzia folly
pazzo foolish
peccato sin
peccatore sinner
pecora sheep
peggio worse
pena pain
penna pen
pensare to think
pentirsi to repent
pentola pot, boiler
pera pear
perdonare to pardon
perduto lost
pericolo danger
permettere to permit
pescatore fisherman
pesce fish
petto breast, chest
pezza length of cloth
pezzo piece
piacere pleasure
piacevole pleasing
piangere to weep
piano plain
pianta plant
pianterreno ground floor
piazza square
piccolo small, little
piede foot
piglio mien, *dar di p.* to catch hold

pigro lazy
pioggia rain
piombo lead
pittore painter
pittura painting
plebe mob
poco little
poltrona easy-chair
polvere dust; powder
popolo people
porco pig, pork
porta door
portinaio door-keeper
portone gateway
posto place
potenza power
povero poor
pozzo well
pranzare to dine
pranzo dinner
pregare to pray, to beg
preghiera prayer
premio prize
prendere to take
prestito loan
presto soon
prezioso precious
prezzo price
prigione prison
principale principal, chief
principe prince
probabile probable
produrre to produce
proibire to forbid
promettere to promise
pronto ready
proposta proposal, offer
proprietà property, ownership
prossimo next
prova proof, trial
provare to try, to prove
prugna plum
pugnare to fight
pulito clean
pulpito pulpit
pungere to prick
punta point.

Q.

Quaderno quire, copybook
quadro picture
quale which

qualità quality
quattro four
quieto quiet.

R.

Rabbia rage
rabbioso enraged
racconto tale, story, account
ragazza girl
ragazzo boy
raggio beam
ragione reason
rame copper
re king
recare to bring
regalo present
regina queen
regola rule
rendere to render
restare to remain
restituire to give back
resto remainder
ribassare to lower
ricchezza riches, wealth
ricco rich
ricevere to receive
ricevuta receipt
ricordare to remember
ricordo keepsake
ridere to laugh
ridicolo ridiculous
rigoroso rigorous
rimanere to remain
rimprovero reproach
ringraziare to thank
riposare to rest
risparmiare to spare, to save
rispondere to answer
risposta answer
ritornare to return
ritratto portrait
riuscire to succeed
roba things
rompere to break
ronidine swallow
rosa rose
rosso red
rotondo round
rotto broken
roverto thorn-hedge
rubare to steal
rumore noise.

S.

Sacco sack
sacerdote priest, clergyman
sala hall, drawing-room
sale salt
salire to mount
salute health
salvare to save
sangue blood
sano healthy
savio wise
sbaglio mistake
scala staircase
scaldarsi to warm oneself
scarpa shoe
scarso scarce, scanty
scatola box
scogliere to choose
scendere to descend
scherzare to joke
schiaffo slap
schiena back
schiaffo gun, rifle
sciocco stupid, silly
scoglio cliff, rock
scordarsi to forget
scrivere to write
scuola school
scusare to excuse
secco dry
secolo century
seggiola, *sedia* chair
sempre always
sentire to feel, to hear
sera evening
serva maid
servire to serve
servitore footman
seta silk
settimana week
sgridare to scold
signore gentleman
soddisfare to satisfy
sogno dream
soldato soldier
soldo (It.) halfpenny
sole sun
solito usual
sonno slumber, sleep
sorella sister
sorridere to smile
sospiro sigh

sotto under
spada sword
spagnuolo Spaniard, Spanish
spalla shoulder
sparire to disappear
spavento fright
sponda shore
sposa bride, wife
sposare to marry
sposo bridegroom; husband
stagione season
stampare to print
stamperia printing-office
stanco tired, wearied
stare to stay, to stop
stato state
stivale boot
strada road
straniero stranger
stretto narrow
studio study
stufa stove
subito immediately, at once
suddito subject
sventura misfortune.

T.

Tacere to be silent
tagliare to cut
tanto so much
tardi late
tavola, *tavolo* table
tazza cup
tedesco German
tela linen
temere to fear
temperino penknife
tempesta storm, tempest
tempo time, weather
temporale storm, hurricane
tenente lieutenant
tenere to keep, to hold
tenere tender, soft
terra earth
terreno ground
tetto roof
tirare to draw
toccare to touch
togliere to take away
tornare to return
torre tower
torta tart

*to*sto soon
tovaglia table-cloth
tradurre translate
traduzione translation
trarre to draw
trascinare to drag
trascurare to neglect
tremare to tremble
trono throne
troppo too much
trovare to find
tuono thunder
turbare to disturb, to trouble
turchino blue.

U.

Ubbidire to obey
ubbriacone drunkard
uccello bird
ucciso killed
udire to hear
ufficiale officer
ultimo last
umido damp
umile humble
uovo egg
usare to use
uso use
uscio door
uscire to go out
usignuolo nightingale
utile useful
uva grapes.

V.

Vaglia postal-order, money-order
vano vain
vantaggio advantage
vapore steam
vecchiaia old age
veduto seen
vegliare to wake
velo veil
vendetta vengeance
vento wind
venturo future, next
verde green
verme worm
vero true
veste dress, gown
vestito dress, clothes
vetta top
vettura carriage
via street
viaggiare to travel
vicino neighbour
vissuto lived
vita life
vivere to live
voce voice.

Z.

Zio, zia uncle, aunt
zolfanillo match
zucchero sugar
zufolo whistle.

II. English-Italian.

A, an *un (uno)* m., *una* f.
 able, to be — *potere, sapere*
 abode *sede* f., *abitazione* f., *paese*
di soggiorno m.
 abominable *abbominevole*
 about *circa, all'incirca, da, di*;
 at about 10 o'clock *verso le*
 10; to have anything about
 one *aver seco*
 absence *assenza* f.
 absent *assente*
 absolute *assoluto, -a*
 abstain, to — *astenersi*

absurdity *assurdità* f.
 abuse, to — *abusare*
 academy *accademia* f.
 accept, to — *accettare, ricevere*
 accompany, to — *accompagnare*
 account *conto* m.
 accustom, to — *accostumare,*
avvezzare
 acid *agro, -a; acido, -a*
 acquaintance *conoscenza* f.
 acquire, to — *acquistare*
 act *atto* m.
 act, to — *agire*
 action *azione* f.

- active *attivo*, -a
 actual *attuale* m. & f., *reale* m. & f.
 address, to — *parlare*; *indirizzare la parola*
 administration *amministrazione* f.
 admiral *ammiraglio*
 admonish, to — *ammonire*
 advanced *avanzato*
 advantage *vantaggio* m.
 adversary *avversario* m.
 Æsop *Esopo*
 affair *faccenda* f., *affare* m.
 affirmation *asserzione* f.
 afraid, to be — *aver paura*; *temere*
 after *dopo*
 afternoon *dopo pranzo*; at 2, 3, 4 . . . o'clock in the afternoon *alle 2, 3, 4 . . . pomeridiane*
 against *contra (contro)*
 age *età* f., old age *vecchiaia* f.
 ago, a few days ago *alcuni giorni fa (sono)*
 agree, to — *convenire, accordarsi*
 agreeable, adj. *aggradevole*, adv. *aggradevolmente*
 agriculture *agricoltura* f.
 aground, to run — *andar in secco*
 air *aria* f.
 alas! *oimé!*
 Alexander *Alessandro*; Alex. the Great — *Magno*
 Alfred *Alfredo*
 all *tutto*, -a, pl. *tutti*, -e; at all *punto*
 All Saints' Day *Ognissanti*
 alliance *alleanza* f.
 allow, to — *permettere*
 almost *quasi*
 alone *solo, soletto*, -a
 along *lungo*; to come — with *venire con*; get — *via!*
 Alps *Alpi*
 also *anche*
 although *benchè, ancorchè, quantunque, sebbene*
 always *sempre*
 ambassador *ambasciatore* m.
 amend, to — *emendare*
 amends, to make — *compensare*
 amenity *amenità*
 America *America*, American adj. *americano*, -a
 amiable *amabile* m. & f.
 among *tra, fra, presso*
 amuse oneself, to — *divertirsi*
 amusing *divertente* m. & f.
 Anaxamenes *Anassimenes*
 anchor, to weigh — *levar l'ancora, salpare*
 ancient, adj. *antico*, -a, pl. *antichi*, -e
 anger *collera, furia* f., *sdegno* m.
 another *un altro, un'altra*; one another *l'un l'altro*, f. *l'una l'altra*; pl. *gli uni gli altri*, f. *le une le altre*
 answer *risposta* f.; to — *rispondere, corrispondere*
 antiquity *antichità* f. [-a
 any (often not translated) *alcuno*, anybody *qualcheduno*
 anything *qualchecosa di . . .*
 apartment *stanza* f.
 appetite *appetito* m.
 approach, to — *avvicinarsi*
 approve, to — *approvare*
 apricot *albicocca* f.
 arm *braccio* m., pl. *le braccia*
 army *esercito* f.
 around *intorno*, -a . . .
 arrest, to — *arrestare*
 arrive, to — *arrivare, giungere*
 art *arte* f.
 Artaxerxes *Artasérse*
 artist *artista* m. & f.
 as *come, che, quanto*
 as well — as *tanto — quanto* (invar.); *cost (st) come — (che)*; *siccome*; as — as *tanto — quanto*, f. *tanta — quanta*, pl. *tanti — quanti*, f. *tante — quante*; *tanto*, pl. *-i, -e — che (come)*; as soon as possible *quanto prima*
 ashamed, to be — *aver vergogna*
 ashes *cenere* m. & f.; pl. f.
 ashore, to go — *approdare*
 Asia *Asia* f.
 ask, to — *domandare*
 assembly *assemblea, adunanza* f.
 assign, to — *destinare*
 assist, to — *assistere*
 assistance *assistenza* f., *aiuto* m.
 assure, to — *assicurare*

astonishment *stupore* m.
 astray, to go — *smarrirsi, perdersi*
 at *a, da, in*
 Athenian *ateniese*
 attack, to — *assalire*
 attentive *attento, intento, -a*
 attract, to — *attrarre*
 Austria *Austria* f.
 Austrian, noun & adj. *austriaco*,
 f. -a; pl. m. -ci
 author *autore* m.
 authorize, to — *autorizzare*
 avarice *avarizia* f.
 avenger *vendicatore* m.
 avenue *viale* m.
 await, to — *aspettare*
 awaken, to — *destare*
 aware, to be — *sapere, sentire*
 away *via*; to go — *andarsene*
 Aix-la-Chapelle *Aquisgrana* f.

B.

Back *diietro, indietro, addietro*
 (see the *verb* this adj. is used
 with); to be — *essere di ri-*
 torno, ritornare
 bad *cattivo, -a*; badly *male*
 baker *fornaio* m.
 ball *ballo* m.; *palla* f.
 ballet *balletto* m.
 banish, to — *bandire, esiliare*
 bank (of a river) *riva, sponda* f.
 barbarian *barbaro* m.
 barrel *barile*
 basket *cestello, cesto, panigre* m.
 battle *battaglia* f.
 be, to — *essere* (see *begone!*)
 beard *barba* f.
 beauty *bellezza* f.
 beautiful *bello, -a*
 because *perchè, poichè, giacchè*
 become, to — *divenire, diven-*
 tare; to become = to befit
 convenire a qdn.
 bed *letto* m.; to go to — *cori-*
 carsi, andare a letto
 beer *birra* f.
 befall, to — *accadere*
 before *prima di*
 beg, to — *pregare*
 beggar *mendico* m., *mendicante*
 m. & f.

begin, to — *cominciare a . . .*
 mettersi a . . .; to — with
 cominciare con . . .; a trav-
 vel . . . intraprendere un viag-
 gio (di studi)
 beginning *principio* m.
 begone! *va! vada!*
 behaviour *condotta* f.
 behind *dietro*
 being, the — *creatura* f., *essere* m.
 believe, to — *credere [di . . .]*
 belong, to — *appartenere, essere*
 bend, to — *inchinare*
 Berlin *Berlino*
 beside, to be — oneself *essere*
 fuori di sé
 besides *oltre a ciò, per altro*
 best *il (la) migliore*
 Bethlehem *Betlemme*
 betrothal *fidanzamento* m.
 better *migliore* m. & f.; to like
 — *amar meglio, preferire*; it
 is — *val (è) meglio*
 Bible *Bibbia* f.
 bid, to — *comandare, ordinare*;
 to — farewell *dire addio*
 big *grosso, -a*; grande m. & f.
 bill *cambiale* f., *conto* m.
 bind, to — *legare*
 bird *uccello* m.
 birth *nascita* f.; to give — *pro-*
 durre
 black *nero, -a*
 blackbird *merlo* f.
 bleating *belato*
 bleed, to — *sanguinare*
 blessing *benedizione* f. (sing.)
 blind *cieco, -a*
 blockhead *imbecille* m. & f.;
 sciocco, -a
 blood *sangue* m.
 blossom, to — *fiorire*; blossom,
 the — *fiore* m.
 blue *azzurro, turchino, -a*
 blush, to — *arrossire*
 boast, to — of . . . *gloriarsi di . .*
 boatman *barcaiolo* m.
 body *corpo* m.
 bold *ardito, -a*; *audace* m. & f.
 bone *osso*, m. pl. *le ossa*
 bonnet *cappello* m., *cuffia* f.
 book *libro* m.

bookbinder *legatore di libri*
 boot *stivale* m.
 booty *preda* f., *bottino* m.
 bore, to — *annoiare*
 born, to be — *nascere*; P. rem.
 nacqui, P. p. *nato*; to be —,
 i.e., to live, to be *essere nato*
 both *ambe, ambedue, i (le) due*
 bother, to — *importunare*
 bottle *bottiglia* f.
 bottled wine *vino da bottiglia*
 box *scatola* f.; (in the theatre)
 palco m.
 boy *ragazzo* m.
 Brazil *il Brasile*
 brave *coraggioso, -a*
 brave, to — *sfidare*
 bread *pane* m.
 break, to — *rompere*; Pass. rem.
 ruppi, P. p. *rotto*; to — off
 rompere
 breakfast *colazione* f.
 breast *petto* m.
 breathe, to — *spirare, respirare*
 bride *sposa* f., *fidanzata* f.
 briefly *in breve*; briefly then *tant' è*
 brine *acqua salsa* f.; *le onde* pl. f.
 bring, to — *portare, recare,*
 trasportare; — up *educare,*
 allevare
 broad *largo, -a*
 brother *fratello* m.
 buffoon *buffone* m.
 build, to — *costruire, fabbricare*
 building *edifizio* m., *fabbrica* f.
 burn, to — *bruciare*
 burst, to — forth *prorompere*
 business *affare, -i*
 busy *occupato*; -a, *affaccendato,*
 -a; to — oneself *occuparsi*
 but *ma, però*
 butcher *beccaio, macellaio* m.
 butter (*butirro*), *burro* m.
 buy, to — *comperare, comprare*
 by *da*; by heart *a mente*, by
 (of time) *verso*, by night *di*
 notte; by and by *presto o tardi*.

C.

Cæsar *Cesare*
 calculate, to — *computare*

calendar *calendario* m.
 calf *vitello* m.
 call, to — *chiamare*; to — on . . .
 andare (venire) a trovare, visi-
 tare; to be called *chiamarsi*
 calumny *calunnia* f.
 camp *campo* m.
 can, I can *posso* [Infin. *potere,*
 see (to be) *abile*]
 cap *cuffia, berretta* f.
 capital, the — *capitale* f. (of a
 country)
 Capitol *Campidoglio* m.
 captain *capitano* m.
 car *carro* m.
 caravan *carovana* f.
 card *carta* f.
 care *cura* f.; to take — *badare,*
 aver cura; to — *voler bene*
 carnival *carnevale* m.
 carriage *carrozza* f.
 carrier *corriere, birocciaio* m.
 carry, to — *portare*
 Carthaginian *Cartaginese*
 case *caso* m.
 cat *gatto* m.
 cathedral *cattedrale* f., *duomo* m.
 cause (in law) *lite* f., (reason)
 causa f.
 cause, to — *cagionare*
 cautious *cauto, -a* adj.
 cavern *caverna* f.
 cease, to — *cessare*
 celebrated *celebre* m. & f., *rino-*
 mato, -a
 certain *certo, -a* adj.
 cessation, without — *incessante-*
 mente
 Champagne *Sciampagna* f.
 change, to — *cambiare*
 character *carattere*
 charge, to — *caricare*
 Charles *Carlo*
 charming, adj. *ameno, -a; vago, -a*
 chatter, to — *chiacchierare*
 cheap, cheaply *a buon mercato*
 cheat, to — *ingannare, gabbare*
 cheese *formaggio* m., *cacio* m.
 cheesemonger *formaggioiaio* m.
 cherry *ciliegia* f.
 cherry-tree *ciliegio* m.
 chess *gli scacchi* m.

- child *fanciullo* m.
 choice *scelta* f.
 Christ *Cristo*
 Christian *cristiano* m.
 church *chiesa* f.
 Cicero *Cicerone*
 cigar *sigaro* m.
 circumference *circuito* m.
 circumstance *circostanza* f.
 citizen *cittadino* m.
 city *città* f.
 civilisation *incivilimento* m., *ci-
viltà* f.
 civilized *civilizzato, colto*
 clean, to — *pulire*
 clear *chiaro, limpido* adj.; to see
 — *veder chiaro*
 clever *abile* m. & f.
 clock *pendola* f.; o'clock, at 1
 o'clock *ad un'ora, al tocco,
all'una*; at 2, 3, 4, etc. o' —
alle 2, 3, 4, etc.
 cloth *panno* m.
 clothe, to — *vestire*
 clothes *abiti* m.
 clown *buffone* m., *saltimbanco* m.
 coach and four *tiro a quattro* m.
 coachman *cocchiere, vetturino* m.
 coast *spiaggia* f., *costa* f.
 coat *abito* m.
 cock, to — (a pistol) *montare il
cane*
 coffee *caffè* m.
 coffin *cassa da morto, bara* f.
 cold *freddo, -a* adj.
 colonel *colonnello* m.
 colour *colore* m.
 Columbus *Colombo* m.
 column *colonna* f.
 combat *lotta* f.
 comfort *agio* m.
 come, to — *venire*; to — along
venire con qdn.
 comedy *commedia* f.
 comment, to — *commentare*
 commerce *commercio* m.
 commissioner *commissario* m.
 common *comune*; — -ly *ordina-
riamente*
 communicate, to — *comunicare*
 complain, to — *lagnarsi*
 complexion *carnagione* f., *cera* f.
 comply, to — *soddisfare*
 conclude, to — *concludere*
 condemn, to — *condannare*
 condition *condizione* f.
 conduct *condotta* f.
 confederation *confederazione* f.
 confess, to — *confessare*
 confirm, to — *confermare*
 connection *relazione* f., *rappor-
to* m.
 conquer, to — *conquistare*; to
 — smbd. *vincere*
 conqueror *conquistatore* m.
 consequence *conseguenza* f.
 consequently *perciò*
 consignment *spedizione* f.
 consist, to — *comporsi di*; *con-
sistere di*
 conspiracy *congiura* f.
 constant *costante, fermo*
 Constantinople *Costantinopoli*
 consul *console* m.
 contagion *contagio* m.
 contemporaneous *contemporaneo*
 contract, to — *contrarre* [m.
 contradict, to — *contraddire*
 contrary *contrario, -a*
 convenient *convenevole, conve-
niente*
 convince, to — *convincere, per-
suadere*
 cook *cuoco* m., *cuoca* f.
 copy, the — *cypia* f.
 copybook *quaderno* m.
 Coriolanus *Coriolano*
 corpse *cadavere* m.
 correct, to — *correggere*
 correctness *giustezza* f.
 cost, to — *costare*
 counsel *consiglio* m.
 counsellor *consigliere* m.
 count *conte* m.; to count *contare*
 countenance *aspetto* m.
 countess *contessa* f.
 country *patria* f.; (in opposition
 to town) *campagna* f.; = land
paese m.
 countryman *concittadino, compae-
sano* m.
 courage *coraggio* m. [-a
 courageous *coraggioso, intrepido*,
 course, the — *corso* m.

course, of — *sicuro*; *naturalmente* adv.
 court *corte* f.
 courtier *cortigiano* m.
 cousin *cugino* m., *cugina* f.
 cover, to — *coprire*
 covetous *avaraccio* m.
 creak, to — *scricchiolare*
 creation *creazione* f.; id. *figura* f.
 creator *creatore* m.
 crime *crimine* m., *delitto* m.
 criticism *critica* f.
 crown, to — *incoronare*
 cruel *crudele* m. & f.
 cruelty *crudeltà* f.
 cry, the — *lo strido*, pl. *le strida*
 cry, to — (weep) *piangere*;
 (scream) *gridare*; to — for
 mercy *chiedere grazia*
 cultivate, to — *cultivare*
 cultivated (adj.) *colto*, -a
 cup *chicchera* f., *tazza* f.
 cupola *cupola* f.
 cure, to — *curare*, *guarire*
 cut, to — *tagliare*.

D.

Damage *danno* m.
 damp *umido*, -a
 dance, to — *ballare*
 danger *pericolo* m.
 dare, to — *osare*
 Darius *Dario* m.
 dark *oscuro*, -a
 daughter *figlia* f.
 day *giorno* m., *di* m.; this —
 week *oggi a otto*
 daybreak *il far del giorno*
 dairy-woman *lattivendola* f.
 dead *morto*, -a
 dealer *negoziante* m.
 dear *caro*, -a
 death *morte* f.; — bed *letto di*
morte m.
 debt *debito* m.
 decadent, *decadente* m. & f.
 decay, to — *decadere*
 deceit *frode* f.
 deceive, to — *ingannare*, *delu-*
dere
 declare, to — *dichiarare*

decrease, to — *decrescere*, *dimi-*
nuire
 dedicate, to — *dedicare*
 deed, the — *le gesta*
 deep *profondo*, -a
 defend, to — *difendere*
 defeat, the — *sconfitta* f.
 defence *difesa* f.
 deign, to — *degnarsi*
 delight, to — *rallegrare*
 delivered *liberato*, -a; Jerusalem
 — *la Gerusalemme liberata*
 delude, to — *deludere*, *beffarsi di*
 delusion (see to delude)
 demand, to — *domandare*
 Demosthenes *Demostene* m.
 den *caverna* f.
 denounce, to — *denunciare*
 deny, to — *negare*
 depart, to — *partire*
 depend, to — *fidarsi di* . . . , *di-*
pendere da
 deprive, to — *privare di*
 deride, to — *burlarsi di* . . .
 derive, to — *derivare*
 design, the — *desiderio*, *progetto*
 desire, to — *desiderare* [m.
 despatch, to — *mandare*
 desperately *disperatamente* adv.
 despise, to — *sprezzare*
 destine, to — *destinare*
 destiny *destino* m.
 destroy, to — *distruggere*
 destruction *distruzione* f.
 detain, to — *trattenere*, *ritenere*
 develop, to — *sviluppare*
 devote, to — *consacrare*
 dialogue *dialogo* m.
 D do *Didone* f.
 die, to — *morire*
 different *divergente* m. & f.
 difficult *difficile* m. & f.
 difficulty *difficoltà* f. (from diff. . .
dall'impiccio)
 dig, to — up *scavare*
 diligent *diligente* m. & f., *labo-*
rioso, -a
 diminish, to — *diminuire*, *sce-*
mare
 dine, to — *pranzare*, *desinare*
 dining-room *sala da pranzo*
 dinner *pranzo*, *desinare* m.

directly *subito* adv.
 disagreeable *sgradevole, spiacente*
 disappear, to — *sparire*
 discover, to — *scoprire*
 disease *malattia infermità* f.
 disgrace *ignominia, vergogna* f.
 dispense, to — *dispensare*
 displeasure, to — *spiacere*
 disposed *disposto, -a*
 dispute *lite* f.
 dissipate, to — *dissipare*
 dissolve, to — *dissolvere*
 distance *distanza* f.
 distant *distante*
 distinguish, to — *distinguere*
 distribute, to — *distribuire*
 disturb, to — *sturbare*
 disturbance *disturbo* m.
 ditch *fosso* m., *fossa* f.
 divine *divino, -a*
 do, to — *fare*. Have done!
finitela! La finisca (Ella)!
 dog *cane* m.
 dollar *scudo* m.
 dome *cupola* f.
 door *porta* f., *uscio* m.
 door-keeper *guardaportoni* m.,
portinaio m.
 doubt, to — *dubitare*
 down *abbasso*; to fall — stairs
cadere dalla scala; to fall —
 on one's knees *cader ginoc-*
chione
 dozen *dozzina* f.
 draught *tiro* m., *corrente d'a-*
ria f.
 draw, to — *trarre*; to — upon
 (= to attract) *attirare*; to —
 the sword *sguainar la spada*
 dreadful *funesto, -a*; *orribile* m.
 & f.
 dress, the — *la veste*; to —
vestirsi
 drink, to — *bere (bevere)*
 drip, to — *grondare (with di),*
sgocciolare
 drive, to — (out) *cacciare*
 drunken (man) *ubriaco* m.
 duke *duca* m.
 duration *durata* f.
 during *per, durante*
 Dutch *Olandese* adj. & noun

dutiful *fedele al suo dovere*
 duty *dovere, dazio* m.

E.

Each *ognuno, ciascheduno, cia-*
scuno, ogni
 earn, to — *guadagnare, raccorre,*
meritare
 earnest *serio, -a* adj.; in — *da senno*
 earth *terra* f.
 earthly *terrestre* m. & f.
 easily *facilmente*
 Easter *Pasqua* f.
 easy *facile* m. & f.
 eat, to — *mangiare*
 education *educazione* f.
 effeminacy *effeminatezza* f.
 effort *sforzo* m.
 effrontery *sfrontatezza, impuden-*
egg uovo m., pl. *uova* [za f.
 Egypt *Egitto* m.
 Egyptian *egizio, egiziano*
 eight *otto*
 elder *maggiore*, see *old*
 elect, to — *eleggere*, P. p. *eletto*
 election *elezione* f.
 elegant *elegante* m. & f., — ly
con eleganza
 eleven *undici*
 eloquent *eloquente*
 else *altro*
 embarrass, to — *imbarazzare*
 embrace, to — *abbracciare*
 embroider, to — *ricamare*
 emperor *imperatore* m.
 empire *impero* m.
 end *fine* m. & f., *esito* m.; to —
finire
 endeavour, to — *ingegnarsi,*
sforzarsi, cercare
 endure, to — *sopportare*
 enemy *nemico* m.
 engaged, see *at stake*
 England *Inghilterra* f.
 English *inglese* m. & f.
 enjoyment *godimento* m.
 enormous *enorme* m. & f.
 enough *abbastanza (invar.)*; to
 be — *bastare*
 enrich, to — *arricchire*
 enter, to — *entrare*; an action,
procedere giudizialmente

enterprise *impresa* f.
 entirely *intieramente*
 envy *invidia* f.
 epic *epico*, -a
 epidemic *epidemia* f.
 equal *uguale*
 equal, to — *stimarsi del pari*
 errand *commissione* f., *incombenza* f.
 erect, to — *erigere*; Pass. rem. *eressi*, P. p. *eretto*
 esteem, the — *stima* f.
 esteem, to — *stimare*, *apprezzare*
 eternal *eterno*, -a
 Europe *Europa* f.
 European *europeo*
 even *sino*, *anche*
 evening *sera* f.
 event *avvenimento*, *accidente* m.
 ever *mai*; — since *sempre*; for — *per sempre*
 everlasting *perpetuo*, -a; *eterno*, -a
 every *ogni* m. & f. (only used in the Sing.); every one *ognuno*, -a
 everybody *ciascheduno*, *ciascuno*, -a
 everywhere *dappertutto*
 evident *evidente* m. & f., *chiaro*, -a
 examination *esame* m.
 exasperated *accanito*, -a
 excellent *eccellente* m. & f.
 excite, to — *eccitare*, to — surprise *sorprendere*
 excursion *gita* f.
 execute (music), to — *eseguire*
 exertion *sforzo* m., *fatica* f.
 exhibition *esposizione* f.
 exhort, to — *ammonire*; *esortare*
 exile *esilio* m.
 existence *esistenza* f.
 expect, to — *aspettare*
 expectation *attesa* f.
 expense *le spese*; at one's — *alle spese di qualcheduno*
 experience *esperienza* f.
 experiment *esperimento* m.
 expose, to — *esporre*
 express, to — *esprimere*
 extricate, to — *cavare*, *estricare*
 eye *occhio* m.

F.

Fable *favola* f.
 fabrication *fabbricazione* f.
 face *la faccia*; to face *affrontare*
 fail, to — *mancare*
 faint-hearted *codardo*, *pauroso*, *pusillanime*
 fair (hair) *biondo*, -a; (fine) *bello*, -a
 faithful *fedele* m. & f.
 fall, to — *cadere*
 false *falso*, -a
 family *famiglia* f.
 famous *famoso*, -a
 far *distante* m. & f.; how — is it? *quanto c'è?*
 farewell *addio* (invar.)
 fashion *moda* f.
 fast (tied) *stretto*, -a
 fat *grasso*, -a
 fate *sorte* f., *destino* m., *sventura* f.
 father *padre* m.; — in-law *suo-*
 fatigue *fatica* f. [*cero*]
 fault (moral-) *difetto* m., (error) *errore* m.; *sbaglio* m.; my — *colpa mia*
 favour, to — *favorire*
 fear, to — *temere*, *aver paura*
 fear, the — *paura* f., *timore* m.
 feed, to — *nutrire*
 feeling, the — *sentimento*, *passione* f.; a vague — *un certo non so che*
 fellow *individuo* m.
 fertile *fertile* m. & f.
 festival *festa* f.
 fetch, to — *andare a prendere*
 few *pochi*, -e; a — *alcuni*, -e
 field *campo* m.
 fight, the — *lotta* f.
 fight, to — *combattere*, *lottare*
 fill, to — *empire*, *riempire*; to — his place *coprire il suo posto*
 find, to — *trovare*
 finally *alla fine*, *in fine*, *finalmente*
 fine *bello*, -a; (refined) *fino*, -a
 firearm *arma da fuoco* f.
 firm *fermo*, -a
 first *primo*, -a adj.; *prima* adv.
 fish *pesce* m.; to — *pescare*
 fit, to — (of a coat) *andar bene* (intrans.), *adattare* (trans.)

fitting, to be — *convenire*
 flatter, to — *lusingare, adulare*
 flee, to — *fuggire*
 fleet *flotta, armata* f.
 fling *gettare, lanciare*
 florin *florino* m.
 flour *farina* f.
 flower *fiore* m.
 flush, to — *arrossire*
 fly, to — *fuggire*
 follow, to — *seguire, tener dietro*
 a qualcuno
 follower *partigiano* m.
 fond, to be — *amare*
 foot *piède, piè* m.
 footman *servo, domestico* m.
 for *per*; as — *quanto a . . .*;
 (= because) *perchè*
 forbid, to — *vietare, proibire,*
 inibire
 force *forza*; by — *per forza*
 foreigner *straniero, -a; forestiero,*
 -a (adj. & noun)
 forget, to — *dimenticare (dimenticarsi di), scordare (scordarsi)*
 form *forma* f.
 form, to — *formare*
 formerly *altre volte*
 forth *avanti* (when used with
 verbs, as: *to burst forth*, see
 these verbs)
 fortnight *quindici giorni*
 fortunate *fortunato, -a*
 fortune *facoltà* f., *fortuna* f.
 forty *quaranta* pl. m. & f.
 found, to — *fondare*
 fowl *pollastro* m.
 fox *volpe* f.
 France *Francia* f.
 Francis *Francesco* m.
 Frankfurt *Francoforte* (on the
 Maine sul Méno)
 fray *lotta, mischia*
 Frederick *Federico*
 free *libero, -a*; — *ly francamente*
 freeze, to — *gelare*
 French *francese* m. & f.
 Frenchman *Francese* m.
 frequent, to — *frequentare*
 fresh *fresco, -a*, adv. *di nuovo*
 Friday *Venerdì*
 friend *amico, -a*

friendship *amicizia* f.
 frog *rana* f.
 from *da*
 fruit *frutto* m., pl. *le frutta*
 fulfil, to — *adempire, verificarsi,*
 corrispondere a
 full *pieno, -a*; at — length (see
 length)
 fully *perfettamente, intieramente*
 adv.
 funds *fondi* pl. m.
 fur cap *berretto* (m.) *di pelo*
 furnished *mobilgiato, -a; for-*
 nito -a.

G.

Gain, to — *guadagnare*
 garden *giardino* m.
 garment *abito* m., *veste* f.
 gate *porta* f., *portone* m.
 gee ho! *arri!*
 general, the — *generale* m.
 generous *generoso, -a*
 genius *genio; ingegno* m.
 Genoa *Genova*
 Genoese *genovese* m. & f.
 gentle *gentile*
 gentleman *signore* m.
 George *Giorgio*
 German, the — *Tedesco* m.
 Germany *Germania* f.
 get, to — (see p. 338)
 gift *dono* m.
 girl *ragazza, fanciulla, donzella,*
 giovane; the little — *bimba* f.
 give, to — *dare*; to — up *rinun-*
 ciare a
 give back *rendere*
 glad *lieto, -a; allegro, -a*; to be
 — *rallegrarsi, godere*
 glance, to — through *scorrere*
 glass (for drinking) *bicchiere* m.,
 (mat.) *vetro* m.
 glazier *vetraio* m.
 glory *gloria* f.
 glove *guanto* m.
 go, to — *andare*; to — out
 uscire (di casa); to — away
 andarsene
 God *Dio* m.; (after a conson.)
 Iddio m.

goddess *dea* f.
 gold *oro* m., (of gold) *d'oro*, poet.
 dureo, -a
 gone, be — (see *begone*!)
 good *buono*, -a
 goodness *bontà* f.
 gooseberry *uva spina* f.
 Got(t)hard *Gottardo*
 government *governo* m.
 gracious *grazioso*, -a; *clemente*
 m. & f.
 grammar *grammatica* f.
 grandmother *nonna*, *ava* f.
 grapes *uva* f.
 gray *grigio*, -a
 great *grande* m. & f.; a — many
 molti, -e
 greatly *molto*, *assai* *grandemente*
 adv.
 greatness *grandezza* f.
 Greece *Grècia* f.
 Greek *grèco*, -a (see p. 219)
 green *verde*
 ground (earth) *terra* f. (bottom),
 fondo m.
 grow, to — *crescere*; to — (old,
 etc.) *divenire*, *diventare*
 guest *ospite* m.
 guide *guida* f.
 guilty *colpevole*.

H.

Habit, to have the — *solere*, *usare*
 hair *capello* m. (usually in the Pl.)
 half *mezzo*, -a; by — a *metà*
 hall *sala* f.
 hand *mano* f.
 handle, to — *maneggiare*
 handsome *bello*, -a
 hang, to — *pendere*
 hanging down *all'ingiù*
 happiness *felicità* f.; *benessere* m.
 happy *felice* m. & f.
 harbour *porto* m.
 hard *duro*, -a; hard (words)
 brusco, -a
 harmony *armonia* f.
 hasten, to — *affrettarsi*
 hat *cappello* m.
 hate, to — *odiare*
 hatred *odio*, *livore* m.
 have (to) *avere*

head *capo* m., *testa* f.; -ache
 mal di testa m.
 health *salute* f.
 hear, to — *sentire*, *udire*, *ascol-*
 tare (see p. 339)
 heart *cuore*; by — a *mente*, a
 memoria
 heaven *cielo*, *paradiso* m.
 heavy *pesante* m. & f.
 Hebrew *ebraico*, -a
 hedge *siepe* f.; thorn — *siepe*
 spinosa f.
 height *altezza*, *altura* f., *apice* m.
 hell *inferno* m.
 help, to — *aiutare*, *soccorrere*,
 assistere
 Henry *Enrico* m.
 here *qui*; — is (are) *ecco! c'è*,
 (vi è)
 heritage *eredità* f., *retaggio* m.
 hero *eroe* m.
 hesitate, to — *esitare*
 hide, to — *nascondere*, *nascon-*
 dersi
 high *alto*, -a
 hill *colle* m., *collina* f.
 himself (acc.) *sè*, *si*
 hinder, to — *impedire*
 hint, to — *accennare*; the hint
 (ac)cenno
 historian *storico* m.
 history *storia* f.
 hither *qua*
 holiday *festa* f.; —s *vacanza* f.
 holy *santo*, -a; the 3 — kings
 i tre Re magi
 home *a casa*
 home-grown *nostrano*
 honest *onesto*, -a
 honorary *onorario*, -a
 honour, the — *onore* m.
 hope, to — *sperare*
 horrible *orribile* m. & f.
 horse *cavallo* m.
 horseback, on — a *cavallo*
 hospitality *ospitalità* f.
 host *ospite* m. & f.
 hot *caldo*, *caldissimo*
 hotel *albergo*, *hôtel* m.
 hour *ora* f.
 house *casa* f.
 how come? — *far quanto c'è?*

how long *da quando; quanto tempo*
 however *ma, però; — (with adj. following) per quanto*
 human *umano, -a; —ly umanamente*
 humble *devoto, -a, umile; to — umiliare, avvilire*
 humiliate, to — *umiliare*
 humour *spirito m., comicità f.*
 hundredweight *quintale m. (100 chilos)*
 hungry, to be — *aver fame*
 hunt, to — *cacciare; the hunt caccia (a cavallo) f.*
 huntsman *cacciatore m.*
 husband *marito m.*
 hyena *igna f.*
 hypocrite *ipocrita m. & f.*

I.

I *io*
 idea *idea f., pensiero m.*
 ideal *ideale*
 idle *pigro, -a*
 if *se*
 ignorant *ignorante m. & f.*
 ill *ammalato, -a*
 illness *malattia f.*
 imagination *immaginazione f.*
 immense *immenso, -a*
 immortal *immortale m. & f.*
 impart, to — *confidare*
 important *importante m. & f.*
 impose, to — *imporre (irr.)*
 impostor *ingannatore m.*
 improve, to — *emendarsi, migliorare*
 impudent *impudente m. & f., sfacciato, -a*
 in *in, fra*
 incredible *incredibile m. & f.*
 inculcate, to — *inculcare*
 incur, to — *attirarsi*
 independence *indipendenza f.*
 industrious *diligente m. & f.*
 inform, to — *informare*
 ingenious *di talento*
 inhabitant *abitante m.*
 injurious *nocivo m. & f.*
 injury *ingiuria f.*
 injustice *ingiustizia f.*

ink *inchiostro m.*
 inkstand *calamaio m.*
 innocent *innocente m. & f.*
 inquire, after . . . *domandare di . . .*
 insipid *insipido, sciocco, -a*
 inspire, to — *ispirare*
 instruction *istruzione f.*
 instructive *istruttivo, -a*
 intellect *intelligenza f.*
 intelligent *intelligente m. & f.*
 intelligibly *intelligibilmente*
 intention *intenzione f.*
 inter, to — *seppellire*
 into *in*
 introduce, to — *presentare, introdurre*
 invigorate, to — *invigorire, rafforzare*
 invitation *invito m.*
 invite, to — *invitare*
 iron *ferro m.*
 irreparable *irreparabile m. & f.*
 island *isola f.*
 it *egli, ei, esso (usually not translated)*
 Italian *italiano, -a*
 Italy *Italia f.*
 itself *sè (acc.); se stesso.*

J.

James *Giacomo*
 Jane *Giovanna f.*
 Jerusalem *Gerusalemme f.*
 Jesus *Gesù*
 Jew *ebrèo m.*
 jewel *gioiello m.*
 joiner *falegname m.*
 Joseph *Giuseppe m.*
 joy *gioia f.*
 Judæa *Giudea f.*
 judge *giudice m.*
 July *Luglio*
 Julius *Giulio*
 jump, to — *saltare*
 just *giusto, -a; — appunto — now giustamente, per l'appunto.*

K.

Keenly *appassionatamente*
 keep, to — *tenere*

kill, to — *uccidere*
 kind *benigno, -a; buono, -a*
 kindness *gentilezza f.*
 king *re m.*
 kingdom *regno m., reame m.*
 kiss, to — *baciare*
 kitchen *cucina f.*
 knee *ginocchio m.; pl. le ginocchia*
 knife *coltello m.*
 knitting worsted *lana da calze*
 know, to — *sapere, conoscere.*

L.

Laborious *laborioso, -a*
 labour *fatica f.*
 laden *carico, -a*
 lady *dama f., signora f.; young — donzella, signorina f.*
 lake *lago m.*
 lamb *agnello m.*
 lamp *lampada f.*
 Lampsacus *Lánsaco (Lampsaco) m.; Lampsacenia Lansaceno, -a*
 land, to — *approdare, pigliar terra*
 land, the — *il paese m.*
 language *lingua f., favella f.*
 languish, to — *languire*
 large *grande m. & f.*
 last *ultimo, -a; scorso, -a; at — alla fine*
 late (dead) *fu (invar.); adv. tardi*
 lately *ultimamente, poco fa*
 laugh, to — *ridere; to — at deridere, burlarsi di . . .*
 laughter *il riso m., pl. le risa*
 laurel *lauro m.*
 law *legge f.*
 lawsuit *processo m.* [m.]
 lawyer *avvocato m., giureconsulto*
 lead, the — *piombo m.*
 lead, to — *condurre*
 leaf *foylia f., (book) foglio m.*
 learn, to — *imparare*
 learned *dotto, -a*
 leave, to — *lasciare, abbandonare, intr. partire*
 lecture *lettura, conferenza f.*
 leg *gamba f.*
 lend, to — *prestare*
 less *meno adv.*

lesson *lezione f.*
 let, to — *lasciare* (with the verb *to let* is transl. by the *Imperat.*)
 letter *lettera f.; letter-paper carta da lettera*
 levity *leggerezza f.*
 Lewis *Luigi, Lodovico*
 liar *bugiardo m.*
 liberty *libertà f.*
 library *biblioteca, libreria f.*
 lie, the — *bugia, menzogna f.*
 lie, to — *giacere (irr.); (to tell lies) mentire*
 lieutenant *luogotenente, tenente*
 life *vita f.*
 light *luce f.; adj. leggiadro, -a*
 lighthouse *faro m.*
 lightning *lampo m.*
 like, adv. *come, al pari di . . . siccome*
 like, to — *amare*
 linen *tela f., biancheria*
 linen-press *armadio da biancheria m.*
 linguistic *linguistico*
 lion *leone m.*
 Lisbon *Lisbona*
 listen, to — *ascoltare, badare*
 little (small) *piccolo, -a; (not much) poco, -a; a little un poco di . . .*
 live, to — *vivere (irr.); (to reside) star di casa, abitare, alloggiare, dimorare*
 load, to — *caricare*
 loaded *carico, -a*
 loan *prestito m.*
 Lombardy *Lombardia*
 London *Londra f.*
 long *lungo, -a; no longer non più —; adv. lungo tempo*
 look, to — *guardare, riguardare; to — angry aver l'aria burbera; to — for cercare; to — through prender conoscenza*
 looking-glass *specchio m.*
 lose, to — *perdere (irr.)*
 loss *perdita f.*
 loud *alto, -a; adv. ad alta voce*
 love, to — *amare*
 low *basso, -a*

Lusiade *Lusiadi* f. pl.
luxury *lusso* m.

M.

Madam *Signora* f.
 maid-servant *cameriera*, *dome-
stica* f.
 maid of Saragossa *la donzella
di Saragozza*
 magazine *magazzino* m.
 magnanimous *magnanimo*, -a
 magnet *calamita* f.
 magnificence *magnificenza* f.
 magnificent *magnifico*, -a
 maintain, to — *mantenere*
 maintenance *sostentamento* m.
 majestic *maestoso*, -a
 Majesty *Maestà* f.
 major *maggiore*
 make *fare, rendere*; to — known
palesare
 man *uomo* m.
 man-o' war *corazzata* f.
 manage, to — *guidare, condurre*
 mankind *l'umanità* f.
 manner *maniera* f, *costume* m.
 many *molti*, -e; how —? *quanti*,
 -e? so — *tanti*, -e; as — as
tanti (-e) — quanti (-e); — a
più d'un (d'una)
 marchioness *marchesa* f.
 mare *giumenta* f.
 maritime *marittimo*, -a
 Marius *Mário*
 marquis *marchese* m.
 marry, to — *sposare*; to be
 married *maritarsi*
 marshal *maresciallo* m.
 Mary *María*
 master *padrone* m.; *signore* m.,
 to make oneself — of *impa-
dronirsi di . . .*; (= teacher)
maestro m.
 masterpiece *capolavoro* m.
 match *zolfanello, fiammifero* m.
 matter *faccenda* f.
 may (aux. verb. is always ex-
 pressed by the Subj. Mood of
 the verb it is used with)
 mayor *sindaco*
 meaning *significato* m.

means *mezzo* m.; by no — *in
verun modo*; niente *affatto*
 measure *misura* f.
 medicine *medicina* f.
 meet, to — *incontrare*; to go to
 — *andare incontro a . . .*
 melody *melodia* f.
 member *membro* m., pl. *le
membra* f.
 mend, to — *correggere* (irr.),
rammendare
 merchant *mercante*
 mercy *grazia* f.; to have mercy
avere pietà
 mere *mero*, -a; this adj. is fre-
 quently rendered by the ad-
 verbs *solamente, non — che,*
non — se non che
 merit *merito* m.
 merry *allegro*, -a
 messenger *messaggero* m.
 middle *mezzo* m.; in the — *in
mezzo*, -a . . .
 midnight *mezzanotte* f.
 midst, in the — *in mezzo*, -a . . .,
nel mezzo di . . .
 mighty *potente* m. & f.
 Milan *Milano*
 mile *miglio* m., pl. *le miglia*
 milk *latte* m.
 milliner *crestaia, modista* f.
 mind *spirito* m.
 minister *ministro* m.
 miracle *miracolo* m.
 mischief *danno, guaio* m.
 miser *avaro* m.
 miserable *misero*, -a; *miserabile*
 m. & f.
 misfortune *disgrazia* f.
 mishap *disgrazia* f.
 Miss *signorina, madamigella* f.
 miss, to — *mancare*
 mist *nebbia* f.
 moderation *moderazione* f.
 modern *moderno*, -a; *odierno*, -a
 modest *modesto*, -a
 modesty *modestia* f.
 moment *momento* m.
 monarch *monarca* m.
 Monday *lunedì* m.
 money *danaro* m.
 month *mese* m.

monument *monumento* m.
 more *più*
 morning *mattina* f.; in the —
 (*di*, or *della*) *mattina*
 mosque *moschea* f.
 most *il più*; — men etc., *la*
 maggior parte degli uomini, ecc.
 mostly *per lo più*
 mother *madre* f.
 motion *moto* m., *movimento* m.
 move, to — *movere*, *commuovere*
 Mr. *Signor* m.*
 much *molto*, -a, adj.; *molto* (inv.)
 adv.; how — *quanto*, as — as
 tanto — *quanto*
 Munich *Mónaco (di Baviera)*
 murder, to — *assassinare*
 murderer *omicida*, *assassino* m.
 music *musica* f.
 Mussulman *Musulmano* m.
 must, I, he, etc. —, transl. by
 the impersonal verb *bisognare*
 myself, Nom. *io stesso*, *io medes-*
 simo, Acc. *me*.

N.

Name *nome* m.
 name, to — *nominare*
 Naples *Nápoli*
 Napoleon *Napoleone* m.
 nation *nazione* f.
 native *nativo*, -a; *natio*, -a; —
 town *patria* f.
 near *vicino*, -a . . . (*di*); *presso*
 nearly *quasi*, *per poco*
 necessary *necessario*, -a
 neck *collo*, m.
 need, to — *occorrere* (a *qñ.*)
 neglect, to — *negligere*, *trascu-*
 rare
 negotiations *trattative*
 neighbour *vicino*, -a; *prossimo*, -a
 neither — nor *nè* — *nè*
 Netherlands *Paesi Bassi* pl. m.
 never *non* — *mai*

nevertheless *nondimeno*, *ciò nono-*
 stante
 new *nuovo*, -a
 New York *Nuova York*
 news *nuova*, *notizia* f.; to bring
 — *recar* *novè*
 newspaper *gazzetta* f., *giornale* m.
 next *prossimo*, -a; the — day
 il giorno seguente (*dopo*)
 nice *leggiadro*, *gentile*, *garbato*;
 a — predicament *un bell'im-*
 barazzo
 niece *nipote* f.
 night *notte* f.
 nightingale *usignolo* m.
 no no; — man etc. *nessun*
 uomo ecc.
 noble *nobile* m. & f.
 nobody *nessuno*, -a; *niuno*, -a
 noise *rumore* m., *fracasso* m.,
 baccano m.
 none *niuno*, also *non* — *ne*
 nose *raso* m.
 not *non*
 nothing *non* — *niènte* (*nulla*)
 notice *appunto*, *cenno*; *notizia* f.
 novel-writing *letteratura roman-*
 zesca
 now *adesso* adv.
 nun *monaca* f.
 nymph *ninfa* f.

O.

Oath *giuramento* m.; to take —
 far o prestar giuramento
 obey, to — *ubbidire*
 oblige, to — *obbligare*
 obscure *oscuro*, -a; *bruno*, -a;
 sconosciuto, -a
 observe, to — *osservare*
 obtain, to — *ottenere*
 occasion *occasione* f.
 occupation *occupazione* f.
 occupy, to — *occupare*
 odious *odioso*, -a

* Italians invariably use "Signor" before a name (surname or Christian name), and "Signore" when there is no name following, as: *Signor Roberto*, *Signor Manzoni*; but: no, sir! = *no, signore!* — Since "Mr." is always followed by a name, it should be rendered by "Signor," as: Mr. Gladstone *Signor Gladstone*; Mr. Charles *Signor Carlo*.

offend, to — *offendere*
 officer *ufficiale* m.
 official *ufficiale (uffiziale)* m.
 often *spesso, sovente*
 oil *olio* m.
 old *vecchio, -a; antico, -a; to be 20 etc. years old (avere — anni)*
 on *su, sopra, -a; — Friday venerdì*
 once *una volta*, at — *subito*
 one *un, uno, una; — has, can, etc. (see the Passive voice)*
 only *soltanto, solamente; adj. solo, -a*
 open, to — *aprire*
 opera *opera* f.; — tune *aria (d'un' opera)* f.
 opinion *opinione* f.
 opportunity *opportunità; occasione* f.
 oppress, to — *opprimere* (irr.)
 or *o, oppure*
 oracle *oracolo* m.
 orator *oratore* m.
 order, the — *ordine* m.; in — to . . . *per*
 order, to — *comandare, ordinare, prescrivere; — to be made far fare*
 Oriental *orientale* m. & f.
 origin *origine* f.
 orphan *orfano* m.; — house (asylum) *orfanotrofio, ricovero degli orfani*
 ostrich *struzzo* m.
 other *altro, -a*
 ought, usually transl. by the Cond. of *dovere*
 out *fuori; to go — uscire*
 over *sopra, sovra; to reign — regnare in . . .*
 overbearing *superbo, orgoglioso, -a*
 overwhelmed *fuori di sé, confuso*
 owe, to — *dovere*
 own *proprio, -a*
 ox *bue* (pl. *buoi*) m.

P.

Pack, to — *affastellare, giacere*
 pain *pena* f.; to take pains *darsi pena, ingegnarsi*

paint, to — *dipingere*
 painter *pittore* m.
 pair *paio* m., *coppia* f.
 palace *palazzo* m.
 pale *pallido, -a; to turn — impallidire*
 paper *carta* f.
 pardon, to — *perdonare*
 parents *genitori* m.
 parental *paterno, -a*
 Paris *Parigi* m.
 part *parte* f.; to take — *prendere parte, assistere*
 partake, to — *partecipare; prendere parte (a)*
 pass, to — *passare; fare, succedere*
 passage *passo* m.
 passion *passione* f.
 passionate *appassionato, -a*
 patron *patrono* m.
 Paul *Páolo* m.
 pay, to — *pagare; to — a visit andare a trovare; the pay la paga* f.
 peace *pace* f.
 peaceable *alieno dalle risse*
 peak, to — *beccare*
 peasant *contadino* m.
 pell-mell *alla rinfusa*
 pen *penna* f.
 pencil (*lapis*) m.; *matita* f.
 penetrate, to — *penetrare; to be — d essere compreso di . . .*
 people *la gente; (= one) see the Passive voice; (nation) nazione* f.; *popolo* m.; young — *gioventù* f.
 perceive, to — *osservare; accorgersi*
 perfection *perfezione* f. *
 perish, to — *perire*
 persecute, to — *perseguitare*
 person *persona* f.
 persuasion *persuasione, convincimento* f.
 Pharaoh *Faraone* m.
 Philadelphia *Filadelfia*
 philosopher *filosofo* m.
 Phœnicia *Fenicia* f.
 Phrygia *Frigia* f.
 physician *medico* m.

pick, to — *scegliere*
 picture *quadro* m.
 piece *pezzo* m.; (a whole — of cloth) *pezza* f.
 pious *pío*; *timorato di Dio*
 pistol *pistola* f.
 pity, to — *aver compassione, compiangere*
 pity, it is a — *è peccato*
 place, the — *luggo* m., *posto* m.
 place, to — *mettere*
 plague *peste* f.
 plaintive *lamentevole*
 plan, *progetto* m.
 plan to — *progettare*
 planet *pianeta* m.
 plant, the — *pianta* f.
 plant, to — *piantare*
 play, to — *giuocare*, (music) *suonare*; . . . the pl. *giuoco* m.
 please, to — *piacere*
 pleasure *piacere* m.
 plunder, to — *saccheggiare*
 plunge, to —, in specul. *perdersi in ispeculazioni*; to — into the water *gettarsi nell'acqua*
 poem *poema* m., *poesia* f.
 poet *poeta* m.
 point *punto* m.; on the — *in procinto di . . .*; to be on the — *stare, per . . .*
 polite *garbato, -a*
 Polynices *Polinice* m.
 poor *povero, -a*; the — (pl.) *i poveri*
 poplar *pioppo* m.
 porter *portinaio, facchino* m.
 portfolio *taccuino* m., *portafoglio*
 portrait *ritratto* m. [m.
 Portugal *Portogallo* m.
 Portuguese *portoghese* m. & f.
 possession *possesso* m., to take — *impadronirsi di . . .*
 possible *possibile* m. & f.
 post (situation) *posto* m.; (office) *posta* f.
 pol *pignatta* f., *pentola* f., flower — *vaso da . . .*
 pound (weight) *libbra* f.; (money) (*lira*) *sterlina* f.
 poverty *povertà* f.
 power *potere* m., *forza*

praise, to — *vantare, lodare*
 praiseworthy *lodevole*
 prattle *chiacchierio* m.
 prayer *preghiera* f.
 predicament *imbarazzo* m.
 prefer, to — *preferire*
 presence *presenza* f.
 present, to — *presentare*
 present, the — *dono* m., *regalo* m.
 presentiment *presentimento* m.
 preserve, to — *preservare, conservare*
 president *presidente* m.
 pretend, to — *pretendere, far sembrare di . . ., fingere*
 prevented *impedito, -a; trattato, -a*
 pride *orgoglio* m., *gloria* f.
 prince *principe* m.
 princess *principessa* f.
 principle *principio* m., *massima* f.
 printer *stampatore* m.
 probable *probabile*
 proceed, to — *procedere* (irr.)
 produce, to — *produrre, creare, far nascere*
 production *produzione* f.
 profit, to — *appropfitare, prevalersi*
 promenade, to — *passeggiare*
 promise, to — *promettere*
 promise, the — *promessa* f.
 pronounce, to — *pronunciare*
 pronunciation *pronuncia* f.
 proposal *proposizione* f., *proposta* f.
 propose, to — *proporre, proporsi*
 proscribe, to — *proscrivere*
 prosperity *prosperità* f.
 protect, to — *proteggere*
 protector *protettore* m.
 protest, to — *protestare*
 proud *fiero, -a*; to be — *gloriarci*
 prove, to — *provare*
 proverb *proverbio* m.
 provide, to — *provvedere*
 province *provincia* f.
 punctual *puntuale*
 punish, to — *punire, castigare*
 pupil *scolaro, -a; allievo, -a*
 purgatory *purgatorio* m.

purpose *scopo* m.; for that — *a tal uopo*
 purse *borsellino* m.
 put, to — *mettere*
 pyramid *piramide* f.

Q.

Queen *regina* f.
 question *questione, domanda* f.
 quickly *presto*
 quiet *tranquillo, -a; cheto, -a*
 quite *affatto, interamente*
 Quixote *Chisciotte* m.

R.

Railway *strada ferrata* f., *ferrovia* f.
 rain, the — *pioggia* f.
 rain, to — *piovere*
 rainy *piovoso, -a*
 raise, to — *levare, alzare*
 Raphael *Raffaello* m.
 rare *raro, -a*
 rate, at any — *in ogni caso*
 reach, to — *raggiungere, toccare*
 read, to — *leggere*
 reading-book *libro di lettura*
 ready *pronto, -a*
 really *veramente*
 reap, to — *raccogliere, mietere*
 reason *ragione, causa* f., *motivo* m.
 reasonable *ragionevole* m. & f.
 receive, to — *ricevere, accettare*
 recollect, to — *ricordarsi*
 recommend, to — *raccomandare*
 reconcile, to — *riconciare*
 recovery *convalescenza* f.
 red *rosso, -a*
 red-currant *ribes* m.
 re-enter *rientrare*
 reflection *riflessione* f.
 refuse, to — *ricusare*
 regard, to — *riguardare, risguardare*
 regard, the — *riguardo* m.
 regular *regolare* m. & f.
 regulate *regolare*
 regulated *regolato, -a*
 Regulus *Regolo*
 reign, to — *regnare*

rejoice, to — *rallegrarsi*
 relation *parente* m. & f.; *relazione* f.
 relieve (a sentinel) *cambiare*
 remember, to — *ricordarsi*
 remind, to — *ricordare, rammentare*
 remit *rimettere*
 remove, to — *rimuovere, allontanare*
 render, to — *rendere*
 repair, to — *riparare, rammentare*
 repeat, to — *ripetere*
 repent, to — *pentirsi*
 reproach, the — *rimprovero* m.
 reputation *reputazione* f.
 republic *repubblica* f.
 request, to — *chiedere*
 request, the — *preghiera* f.
 requisite *necessario, -a*
 resemble, to — *rassomigliare, assomigliare*
 residence *residenza*; *sedè* f.
 resolution *risoluzione* f.
 resolve, to — *risolvere, risolversi, decidersi*
 respect *rispetto* m.
 respectful *rispettoso, -a*
 responsibility *responsabilità* f.
 result, the — *risultato, esito* m.
 retain, to — *ritenere, tenere*
 retire, to — *ritrarsi*
 retract, to — *ritrattare*
 return, to — *ritornare*
 return, the — *il ritorno* m.
 revenge, to — *vendicare, -arsi*
 reward, to — *ricompensare*
 Rhenish *del Reno*
 rib *costa costola* f.
 ribbon *nastro* m.
 rich *ricco, -a*
 riches *ricchezza* f.
 rid, to get — *liberarsi di . . . , distaccarsi da . . .*
 ridicule, to — *burlarsi di . . .*
 right *destro, -a*; to be — *aver ragione*
 ring *anello* m.
 ripe *matturo, -a*
 river *fiume* m.
 road *strada* f.

rob, to — *derubare*; to — anyb.
 of smth. *privare di* . . .
 robber *ladrone* m.
 rock *rupe* f.
 roll, to — *rotolare, avvoltoolare*
 Roman *romano*, -a
 Rome *Roma*
 room *stanza, camera* f.
 root, to — out *sterminare, estirpare, sradicare*
 round *rotondo*, -a; — about
all'intorno; to turn — to *vol-
 tarsi verso*
 royal *reale* m. & f.
 rub, to — *fregare*
 rudeness *inciviltà, villania*
 ruin, the — *rovina* f.; to fall
 to — *andar in rovina*
 ruin, to — *rovinare, distruggere*
 run, to — *correre*; to — the
 risk *correre rischio*
 rush, to — up *accorrere*
 Russia *Russia* f.

S.

Sacred *sacro*, -a
 sacrifice, to — *sacrificare*
 sacrifice, the — *sacrificio* m.
 sad *tristo*, -a
 saddle *sella* f.
 sail, to — *far vela, salpare*; . . .
 down *discendere*
 sailor *marinaio* m.
 sake, for the — *per*
 same *stesso*, -a; *medesimo*, -a;
 all the — *tutt' uno*
 satisfied *soddisfatto, contento*, -a
 satisfy, to — *soddisfare*
 Saturday *Sabato*
 Saviour *Salvatore* m.
 say, to — *dire*
 Saxony *Sassonia* f.
 scaffold *impalcatura* f., *ponte* m.,
palco, patibolo m.
 scare away, to — *fugare*
 school *scuola* f.
 schoolfellow *compagno di scuola*
m., camerata
 science *scienza* f. (natural —
scienze naturali, pl.)
 scissors *forbici* f.

sculptor *scultore* m.
 season *stagione* f.
 seat *sedè* f.
 seated *assiso*, -a; be — *s'accò-
 modi!*
 secret, adj. *segreto*, -a; the —
segreto m.
 secretary *segretario*
 see, to — *vedere*
 seek, to — *cercare*
 seem, to — *parere, sembrare*
 seize, to — *prendere, afferrare*
 seldom *raramente, di rado*
 sell, to — *vendere*
 send, to — *mandare*
 sentence *sentenza* f.
 sentinel *sentinella* f.
 sergeant *sergente* m.
 serious *serio*, -a
 servant *servitore* m.
 serve, to — *servire*
 service *servizio* m.
 session *seduta* f.
 set out, to — *partire*
 seven *sette*
 several *parecchi, -ie; alcuni, -e*
 severity *severità* f.
 set, to — out *partire per*
 shadow *ombra* f.
 shake, to — *stringere*
 shall, I — etc., translated by
 the Future Tense
 shame *vergogna* f.
 shape *forma* f.
 shave, to — *radere; far la barba*
 sheet *lenzuolo* m.; sheet of paper
fgglio di carta
 shield-bearer *scudiero* m.
 ship *nave* f., *bastimento* m., *legno*
m.
 shipwreck *naufragio* m.
 shirt *camicia* f.
 shoe *scarpa* f.
 shoemaker *calzolaio* m.
 shore *spiaggia* f.
 short *corto*, -a; *breve* m. & f.
 show, to — *mostrare*
 shut, to — *chiudere*
 Sicily *Sicilia*
 sick *ammalato*, a
 sight *vista* f, to s. *scoprire, di-
 scernere*, to be in s. *apparire*

signification *significato* m.
 silence *silenziu* m.
 silly *stupido*, -a
 silver *argento*; — adj. *d'argento*;
 poet. *argenteo*
 simple *sémplice* m. & f.
 since *chè, dacchè*
 sing, to — *cantare*
 singer *cantante* m. & f., (-trice) f.
 single *solo*, -a; single man *sca-*
 polo m.
 singular *singolare* m. & f.
 sink, to — *affondare, declinare*
 sinner *peccatore*; old covetous
 — *avaraccio* m.
 sister *sorella* f.
 sit, to — *sedere, sedersi*
 situation *situazione* f.; (place,
 office) *posto* m.
 skilful *abile* m. & f.
 slave *schiavo* m.
 slavery *schiaffù* f.
 sleep, the — *sonno* m.
 sleep, to — *dormire*
 slender *sottile* m., *svelto*, -a
 slight *piccolo* -a; — est *menomo*,
 -a
 slipper *pantofola* f.
 slow *lento*, -a
 small *piccolo*, -a
 smell, the — *odore* m.
 smoke, to — *fumare*
 snatch, to — away *portar via*,
 uccidere
 so cost; — and — *tale e quale*
 sober *sobrio*, -a
 society *società* f.
 sofa *sofà* m.
 soldier *soldato* m.
 some *alcuno*, -a; see: the Geni-
 tive *partitive*
 something *qualchecosa*
 son *figlio, figliuolo* m.
 song *canzone* f.
 songstress *cantatrice* f.
 soon *tosto, fra poco*; as — as
 possible *quanto prima*
 Sophia *Sofia*
 Sophocles *Sófocle* m.
 sorrow *tristezza* f.
 sorry *tristo*, -a; I am — *mi*
 spiace, mi rincresce

soul *anima* f.
 soup *zuppa* f.; *minestra* f.
 sour *agro*, -a; *acre*
 sow, to — *seminare*
 space *spazio* m.
 Spain *Spagna* f. (after a conso-
 nant), *Ispagna* f.
 Spanish *Spagnuolo*, -a; *di*
 Spagna
 speak, to — *parlare, dire*
 spectacles *occhiali* m. pl.
 speculation *speculazione* f.
 spend, to — *passare, spendere*
 spinster *zitella* f., *giovane nubile*
 spoil, to — *guastare*
 spoon *cucchiaino* m.
 sportsman *cacciatore* m.
 spring *primavera* f.
 spy *spia* f.
 square *quadrato*, -a; the —
 piazza f.
 stand, to — *stare, stare in piedi*
 stairs *scala* f.
 stanza *stanza* f.
 star *stella* f.
 state *stato* m.
 state, to — *ordinare, stabilire*
 station *stazione* f.
 steamer *vapore, piroscafo* m.
 steal, to — *rubare*
 steel *acciaio* m.
 steep *erto*, -a
 steeple *campanile* f.
 step *passo* m.; footprint *orma* f.
 stick, the — *bastone* m.
 still, adv. *ancora*
 stitch, to — *cucire*
 stocking *calza* f.
 stomach *stomaco* m.
 stop, to — *fermare*
 storm *tempesta* f., *burrasca* f.
 story *storia* f., *racconto* m.
 straw *paglia* f.
 street *strada, contrada* via f.
 strict *severo*, -a; (— truth) *stretto*,
 -a; *rigoroso*, -a
 strong *forte* m. & f.
 study, the — *studio* m.; to —
 studiare
 stupid *stupido*, -a
 subdue, to — *soggiogare*
 subject *soggetto*, -a

succeed, to — *succedere, riuscire* (with *essere*)
 suffer, to — *soffrire; permettere*
 suffice, to — *bastare*
 sufficient *sufficiente* m. & f.
 sugar *zucchero* m.
 sum *somma* f.
 sup, to — *cenare*
 supercilious *superbo, orgoglioso, -a*
 superstition *superstizione* f.
 supper *cena* f.
 support, the — *appoggio* m.
 sure *sicuro, -a; —ly sicuramente*
 surprise, the — *sorpresa* f.
 surprise, to — *sorprendere*
 surround, to — *circondare, inchiodare*
 survive, to — *sopravvivere*
 sustenance *sostentamento*
 swallow *rondine* f.; to — *ingoiare*
 swan *cigno* m.
 swear, to — *giurare*
 Swedish *Svedese, di Svezia*
 sweet *dolce* m. & f.; *dolcezza* f.
 swift *veloce, rapido; swiftness velocità, rapidità* f.
 swim, to — *nuotare, galleggiare*
 swindler *truffatore*
 Switzerland *la Svizzera*
 sword *spada* f.
 symbol *simbolo* m.
 syrup *sciroppo* m.

T.

Table *tavola* f.
 tailor *sarto* m.
 take, to — *prendere* irr.; to — advantage *approfitfare*; to — place *aver luogo, accadere*; to — something to somebody *portare*; to — possession *impadronirsi*; to — the part of *favoreggiare* . . ., to — up *rialzare*; to — off *cavare*
 tale *racconto* m., *novella* f.
 talk, to — *parlare* (to chat); *ciarlare, chiacchierare*
 Tancred *Tancredi* m.
 tarry, to — *tardare*
 taste, the — *gusto* m.
 tavern *taverna* f.

tea *tè* m.
 teach, to — *insegnare*
 teacher *maestro* m.
 tedious *tedioso, -a; noioso, -a*
 tell, to — *dire*; I am told *mi si dice*
 temple *tempio* m.
 terminus (railway —) *stazione* f.
 terrestrial *terrestre* m. & f.
 terrible *terribile* m. & f.
 than *che*. See Degrees of Comparison, page 69
 that, conj. *che*
 Theban *Tebano* m.
 their *loro* m. & f.
 then *allora*; now and — *di tempo in tempo, di quando in quando*
 there *là, cold; — is vi (ci) è*
 therefore *quindi, perciò*
 they *eglino, essi* m.; *elleno, esse* f.; — who *quelli (quelle)* *che* . . .
 thief *ladro* m.
 thing *cosa* f.
 think, to — *pensare*
 thirsty, to be — *aver sete* f.
 this *questo, -a*
 thorn *spina* f.
 thorn-hedge *rovetto* m.
 though *benchè, sebbene*
 thought, the — *pensiero* m.
 thoughtless *spensierato, -a*
 thousand *mille*, pl. *mila*
 threaten, to — *minacciare*
 throne *trono* m.
 throng, to — *affollarsi*
 through *per*
 throughout *intieramente; — the whole year da un anno all'altro*
 throw, to — *gettare*
 thunder, the — *tuono* m.
 thunder, to — *tuonare*
 thunderstorm *burrasca* f.
 thus *così, in tal maniera*
 tie, to — *legare*
 till *che, finchè*
 time *tempo* m., this — *questa volta*
 tired *stanco, -a*
 title *titolo* m.
 to a, ad; in

to-day *oggi*
 together *insieme*
 token *indizio, segno* m.
 to-morrow *domani*; — morning
doman(i) mattina, domattina
 too *troppo*; I — *anch'io*
 tooth *dente* m.; —ache *mal di*
denti
 towards *verso (di)*
 town *città* f.
 town-hall *municipio* m.
 toy *giocattolo* m.
 trace *traccia* f.
 train *trèno* m.
 translation *traduzione* f.
 travel, the — *viaggio* m.
 travel, to — *viaggiare*
 treasure *tesoro* m.
 treat, to — *trattare*
 tree *albero* m.
 tremble, to — *tremare*
 tribute, the — *tributo* m.
 trick *stratagemma* m.
 troop *truppa* f.
 trot, a — *al trotto*; to — *trottare*
 Troy *Tròia* f.
 true *vero, -a*
 trust, to — *fidarsi di . . .*
 truth *verità* f.
 try *cercare, provare, far di ma-*
niera che . . .
 tulip *tulipano* m.
 tumult *tumulto* m.
 tune *aria* f., (manner of speak-
 ing) *tono, tenore* m.
 Turk *Turco* m.
 Turkey *Turchia* f.
 turn, to — *voltare, volgere*; to
 — *pale impallidire*
 tutor *tutore* m.
 twice *due volte*
 tyrant *tiranno* m.
 Tyrian *Tirio* m.
 Tyrus *Tiro* f.

U.

Ugly *brutto, -a*
 umbrella *ombrello* f.
 uncle *zio* m.
 uncover, to — *svelare*
 under *sotto*

understand, to — *capire, sottin-*
tendere
 undertake, to — *intraprendere,*
ardire
 unerring *infallibile*
 unfortunate *sfortunato, -a*
 unfortunately *sfortunatamente,*
per disgrazia
 ungrateful *ingrato, -a*
 unhappy *infelice* m. & f.
 unite, to — *unire, riunire*
 unity *unità* f.
 universe *universo* m.
 unless *a meno che . . .*
 unmask, to — *smascherare*
 up *su*
 upon *su, sopra*; to draw —
attrarre a . . .
 upright *dritto, -a*; in *pièdi*
 use, to — *usare*; to — (f. i. to
 say) *solere*
 use *uso* m.
 useful *utile* m. & f.
 useless *inutile* m. & f.
 usually *ordinariamente*; as —
come al solito
 utter, to — *pronunciare,*

V.

Vague *vago, -a*; a — feeling *un-*
certo non so che
 value, to — *apprezzare*
 vengeance *vendetta* f.
 Venice *Venezia*
 verse *verso* m.
 vessel *vascello* m.; *nave* f.
 vicar *vicario* m.
 vice *vizio*
 victory *vittoria* f.
 Vienna *Vienna*
 vigorous *vigoroso*
 vinegar *aceto* m.
 violin *violino* m.
 virtue *virtù* f.
 virtuous *virtuoso, -a*
 visit, the — *visita* f.; to pay a
 — *andare a trovare*
 voice *voce* f.
 voluntarily *volentieri, volonta-*
mente
 vulture *avvoltoio* m.

W.

Wait, to — *aspettare*
 walk *cammino* m.; to — *camminare*
 wall *muro* m., pl. *le mura*
 want, to — *volere, domandare, chiedere*; to — (= to need) *abbisognare*; (= to be without) *mancare di*
 want, the — *il bisogno*
 want, for — of *per mancanza di*
 war *guerra* f.
 warrant, to — *essere (rendersi) mallevadore per . . ., garantire, garantire*
 warrior *guerriero* m.
 wash, to — *lavare*
 watch *orologio, orologio* m.
 water *acqua* f.
 way *strada, via* f.; in the Turkish — *alla turca*; in this — *in tale maniera, così*; out of the — *da banda, in disparte*
 weak *debole* m. & f.; to grow weak *indebolire*
 weakness *debolezza* f.
 wealth *sostanza, facoltà, ricchezza*
 wear, to — *portare* [f.
 weather *tempo* m.
 wedding *nozze* pl. f.
 week *settimana* f.; to-day — *oggi a otto*
 weigh, to — anchor *levar l'ancora, salpare*
 weight *peso* m.; hundred — *quintale* m.
 welcome! *sia il (la) benvenuto, -a!*
 well *bene*
 wet *bagnato, -a*
 what? *che? che cosa?*
 when *quando*
 where *dove, ove*
 wherein *in cui, nel (nella) quale*
 whether *se, ove*
 which, rel. *che, il (la) quale*; (= who) *chi*; Interr. *quale?* m. & f., *che?*
 while *mentre*, it is a good — *è un pezzo*
 whilst *mentre, intanto (che)*
 white *bianco, -a*

Whitsuntide *Pentecoste* f.
 who, interr. *chi?* rel. *che, il (la) quale*
 whoever *chiunque*
 whole *tutto, -a; intero, -a*
 why *perchè*
 will *la volontà* f.; to — *volere*
 William *Guglielmo*
 willingly *volentieri*
 win, to — *riportare (la vittoria), vincere*
 window *finestra* f.
 wine *vino* m.
 wing, the — *ala* f.
 winter *inverno* m.
 wisdom *saviezza* f., *sapienza* f.
 wise *savio* m., *saggio* m.
 wish, to — *desiderare, bramare*
 wish, the — *desiderio, desto* m.
 without *senza*
 withstand, to — *resistere*
 wizard, *magico* m.
 woe, to — *gudi a*
 wolf *lupo* m.
 woman *donna* f.
 wonder, to — at *maravigliarsi di . . .*
 wonderful *ammirabile* m. & f.
 wood *legno* m.
 wool *lana* f.
 word *voce* f., *parola* f., a few — *s due parole*; to keep — *man tener la parola a qualcuno*
 work, the — *lavoro* m., *opera* f.
 work, to — *lavorare*
 workman *operaio* m.
 world *mondo* m.
 worth, to be — *valere*
 worthy *degno, -a*
 wound *ferita* f.; to — *ferire*
 wrath *collera* f.
 write, to — *scrivere, irr.*
 wrong, the — *torito* m.; to be — *aver torto*.

Y.

Yard *cortile* m., *corte* f.
 year *anno* m.; half a — *sei mesi*;
 last — *l'anno scorso*
 yesterday, *ieri*; — 's *d'ieri*

yonder *colà*

you *Voi*; (polite mode) *Ella, Lei*

young *giovane* m. & f.; — man
giovane m.; —er brother
fratello minore

your *vostro, -a*; (polite m.) *Suo,*
-a; *il (la) di Lei*

yours *il vostro, la vostra*; (po-
lite m.) *il Suo, la Sua*

yourself (polite m.) Nom. *Ella*
(*Lei*) *stessa (medesima)*; Acc.
se stessa, se medesima; with
reflect. verbs: *si*

yourselves, Nom. *voi stessi (medesimi)*; fem.: *voi stesse (medesime)*; with reflect. verbs: *vi*

youth (age) *gioventù* f.

youth (man) *giovane* m.

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