

# Reading Italian Dances

## If You Don't Read Italian

*This article and the next two may be of some benefit in reconstructing dance from the Italian. The articles are by Urraca Yriarte de Gamboa, OL (Mary Peralta Railing), and appeared in the proceedings of the 3<sup>rd</sup> Known World Dance Symposium in the Barony of Carolingia (Boston, MA, USA).*

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Translating dance treatises is not like translating literature. The material has a very limited vocabulary and a formulaic structure, and the goal is not to create a perfect translation of every subtlety of mood and tense, but simply to generate an understandable list of instructions.

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Caroso and Negri wrote in something pretty close to modern Italian, with some variant verb forms, archaic or specialized words and different (or just unproofed) spelling. Most words will be in any modern Italian dictionary. (There is a facsimile of an Italian-English dictionary contemporary with the treatises: John Florio, *Queen Anna's New World of Words* 1611) If you can read modern Italian, all you need is to get used to the spelling and be able to recognise dance terms when you come to them. If you've had enough Spanish or French to figure out that "d" is some form of "of" and "l" is some form of "the" you will find a lot that is already familiar to you.

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### Basics of Romance Languages

Italian, like other Romance languages, normally puts adjectives after nouns and requires adjectives and articles to agree with the number and grammatical gender of the noun. What is unusual is that there are no plurals with "s". Masculine singular is usually "-o" with a plural "-i", thus: "un passo presto" and "due passi presti". Feminine singular is usually "-a" with a plural "-e", thus: "una ripresa minima" and "due riprese minime". (Recognising "dame" as a plural can take some getting used to.)

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### Orthography

There are some spelling quirks to watch out for: the tall "s", ß and various "s" ligatures in addition to the normal "s". "V" and "u" are interchangeable. "V" is used at the beginning of a word for both sounds, and "u" is used elsewhere for both. At the end of a word "ij" is used for "ii". The most common occurrence of this is the plural of "ordinario" spelled "ordinarij".

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### Contractions

Contractions are indicated by an apostrophe. There are standard contractions, such as "d'" and places where the printer ran out of space and made up a contraction (like in English using "nat'l" for "national"). Another form of contraction is the tilde ~. Unlike Spanish, this is not a separate sound. It indicates the omission of an "n" or "m" such as "i~anzi" for "innanzi".

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- Sentence structure** Nouns are capitalized even in the middle of a sentence. Sentences tend to run on and on, in part because Caroso used punctuation to help align the steps to the music. Commas are used randomly, but colons and semicolons indicate ends of strains of the music. Watch out for repeated instructions though. Sometimes Caroso describes a sequence ending with a ";" and then describes it again, ending with another ";". If you use punctuation to count strains of music you may accidentally count the same strain twice in such a case.
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- Book Structure** Caroso and Negri's books follow the same basic structure. Rules for dancing are defined in one section, then there is a section of choreographies. Each choreography is dedicated to a noble lady and preceded by a poem in her honor. Ignore the poems. They have nothing to do with the dances. The heading gives the kind of dance (ballo, balletto, cascarda), the name of the dance in large letters, sometimes the choreographer (not all the dances are by Caroso or Negri), and the dedication. The dedication can be skipped. It will say something like, "in praise of the most serene, most " -issima" Lady Such and Such, Duchess of Wherever." If the dance is labeled "d'incerto" that means "of uncertain origin" "anonymous".
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- Choreography** Each paragraph of the choreography equals one playing of the music. All but the first paragraph will begin with a phrase like "Nel segundo Tempo" (In the second time). "Tempo" here means "time through the music." The first paragraph will begin by describing the starting position of the dance, such as "one man and one lady facing," ending with a phrase meaning "as in the picture" So just look at the picture that goes with the dance. If there is a section in a different tempo, there will be a heading to mark the shift-- "Schiolta in Gagliarda" or whatever. There can be two or more Schiolte.
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- Music** After the choreography is the music. Sometimes just in lute tablature, sometimes with a one or two-part notation. For more information on the music read chapters 6 and 7 of Julia Sutton's translation of Caroso's second book, *Nobilta di Dame*. (While you're at it, read all the introductory chapters for a professional overview of the problems of translation.) For the purpose of working out the choreography you just need to count measures. These dances are much more regular than the dances of the previous century. The measures should count out to 4, 6, 8, 12, 16, or 24. If you get something like 9 it's because the music begins on the upbeat, and there is a half measure at each end of an 8 measure strain. Also look for repeat signs (:). Of course if you are going to be dancing to a piece of commercially recorded music, you can just listen to the recording and count measures.
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- The Method** Pick a dance. Xerox it out of the book, or download the text from the web, but have it on paper. Get some highlighters and other paper to take notes on. You recognise the names of Italian dance steps, right? If you want to compare the definitions of "Seguito ordinario" in the original texts, more power to you, but for right now lets assume that you know that Seguito ordinario is the name of a step and have some idea how to do it.
- Highlight all the names of steps in the first paragraph.
- Refer to "Italian Grammar in a Nutshell"
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**Numbers**

You will probably only need 1 to 4. Look for a number in front of each step you highlighted. Write the numeral over the word for the number. Instead of just a number you might find "un'altra" which means "another".

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**Left and right**

Do you know the words for left and right in heraldry? Look for a phrase like "a la sinistra" (to the left) or "a la destra" (to the right) after each step name. Other phrases using "sinistra" or "destra" include "al fianco sinistro" (to the left flank), "alla man sinistra" (to the left hand), "col pie sinistro" (with the left foot). Highlight these. (you may use a different color.) "Forward" (innanzi) and "back" (indrieto) are less obvious in meaning. Look for these words and highlight them. You may now have translated some fairly long phrases, such as "due Passi gravi innanzi col pie sinistro" (two Passi gravi forward with the left foot).

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**So far, so good**

The instructions for which way to go with a step may be considerably more complicated than this, but take a moment to see how much of the paragraph you've already highlighted. You should have enough to start charting out the first verse.

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**Layout**

On a separate sheet of paper make a table like this:

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BEATS	STEPS	DIRECTION
4	Riverenza grave	(see picture)
4	2 Continenze	left & right
2	2 Passi grave	with the left
2	1 Seguito ordinario	

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**Counting time**

Count up the beats. Does the total match the number of measures in one playing of the music? It probably won't. Now you need to look for indications of repeated steps or solos. Key phrases for spotting repeats are "il medesimo" (the same thing) and "per contrario" (to the opposite way, side, foot, etc.). Yes, an instruction to do the same thing to the opposite side does leave open the question of how much of the previously given instructions are to be repeated. Sometimes this remains genuinely ambiguous. Usually a logical solution can be found. For example, in the above chart if "1 Seguito ordinario" were followed by "& il medesimo per contrario," and you knew you had a 16 beat strain to fill, it would make sense to repeat both the 2 Passi gravi and the 1 Seguito ordinario (starting with the right foot) to make 16 beats. Sometimes the author will repeat an instruction to clarify it. A phrase beginning with "cioè" (that is to say) is a re-phrasing of something already said. If you previously counted steps in such a phrase as part of your table of steps in the verse, you may have too many steps and have to adjust.

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**Other words to note**

The word for solo is "solo." The word for lady is "Dama." The word for man is "Huomo" or "Cavaliere." So "il Huomo solo" (the man solo) does such-and-such, usually followed by "la Dama solo" does the same thing. When they are moving together again, the text will say something like "they both (ambedue/amendue) do such-and-such," or they do together (insieme) such-and-such." Adjust your table to show any steps that are repeated either together or solo. With any luck, the total number of beats in your table now matches the number of beats in a verse of the music.

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<b>Verbs</b>	Have you noticed how far we have gotten without discussing verbs? In the Rules for steps a lot of different verbs are used to convey the effect of each step, but in the choreographies most of the verbs are some form of "fare" (to do, to make). Of course it is an irregular verb. Moreover, Caroso loves to use perfected tenses, like "ha fatto" (they have done).
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<b>Verb tenses</b>	Don't sweat the verb tenses. Concentrate on recognising whether a verb is singular or plural. (See "Italian Grammar in a Nutshell") This can help you recognise solos. Another verb form that can be helpful to distinguish is the present participle (the -ing in English) It is formed by adding "-ando" or "-endo," such as, "passando" (passing). Italian uses lots of reflexive verbs. Commonest in this context are the verbs for taking and releasing hands. "Lasciandosi" (letting go of each other), or "Pigliandosi la mano destra" literally, "clasping each other the right hand" (clasping right hands). Note that where English says "right hands" Italian says "the right hand." If the text ever says to take "mani" (plural) people are taking both hands. "Mano ordinario" means the woman's left hand in the man's right.
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<b>Figures</b>	When you are sure you have the right number of steps, then you can flesh out the figures. The hardest part is understanding where people are on the floor. Turning is tricky. "Tornare" does not mean "to turn". It means "to return, to recur". "Voltare" means "to turn", but "volta" can often mean "a turn" in the sense of "another time". Usually a direction to turn will consist of an instruction to do something "atorno" or "intorno". I've never been sure whether these are two different kinds of turning. At times I've thought that Caroso used "atorno" for "around" in a way that travels (like "around the circle") and "intorno" for "around in place". Turning "to the right" seems to mean "clockwise", even in cases where in English we would say "circling to the left". Likewise, turning to the left is counter-clockwise.
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<b>Flanking</b>	"Fiancheggiati" is translated as "flanking". It is some sort of diagonal motion, how much is open to question. It is supposed to be a fencing term, and my impression of renaissance fencing is that it was not with the body edge on, but only slightly turned. Occasionally one is instructed to do something with the left or right flank inward. This I interpret as turning so that one's shoulders are pointing toward each other and moving sideways, as in modern fencing.
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<b>The Hall</b>	Caroso uses "capo" "head" to mean either end of the hall. Negri distinguishes a head and a foot of the hall.
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<b>Guesswork</b>	There will be times when you are sure you understand every word in a sentence, yet you still aren't sure what you are being told to do, or you just can't make the instructions fit the music. This can happen even in English language sources. Sometimes the instructions just aren't clear. Sometimes there are omissions or typos. At that point you just have to get out on the floor and try various interpretations til you come up with a "best guess" solution.
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# Italian Grammar in a Nutshell

## Nouns

<b>Masc. Sing.</b>	-o,-e,-i	<b>Masc. Plural</b>	-i
<b>Fem. Sing.</b>	-a,-u	<b>Fem. Plural</b>	-e

## Adjectives

Agree with nouns and tend to follow them. Thus, "passo presto" becomes "passi presto" and "riverenza minima" becomes "riverenze minime".

## Numbers

<b>1</b>	uno, una, un'	<b>5</b>	cinque	<b>1st</b>	primo	<b>5th</b>	quinta
<b>2</b>	due	<b>6</b>	sei	<b>2nd</b>	secondo	<b>6th</b>	sesto
<b>3</b>	tre	<b>7</b>	sette	<b>3rd</b>	terzo	<b>7th</b>	settimo
<b>4</b>	quattro	<b>8</b>	otto	<b>4th</b>	quarta	<b>8th</b>	ottavo

## Definite Article

	<b>Before Vowel</b>	<b>Before Consonant</b>
<b>Masc. Sing.</b>	l'	il/lo
<b>Masc. Plural</b>	gli	i/gli
<b>Fem. Sing.</b>	l'	la
<b>Fem. Plural</b>	le	le

## Third Person Pronouns

	<b>Subject</b>	<b>Direct Object</b>	<b>Indirect Object</b>
<b>Masc. Sing.</b>	egli/liu	lo	gli
<b>Masc. Plural</b>	loro/essi	li	loro
<b>Fem. Sing.</b>	lei/essa	la	le
<b>Fem. Plural</b>	loro/esse	le	loro

## Some verb endings

	<b>-are verbs</b>	<b>-ere verbs</b>	<b>-ire verbs</b>
<b>present participle</b>	-ando	-endo	-endo
<b>past participle</b>	-ato	-uto	-ito
<b>3rd person singular present</b>	-a	-e	-e
<b>3rd person plural present</b>	-ano	-ono	-ono
<b>3rd person singular future</b>	-erà	-à	-à
<b>3rd person plural future</b>	--eranno	-anno	-anno

## Reflexive and Passive Verbs

Are formed with "si", either before or after the verb: "trovarsi" "to find oneself," "si fa" "is done." Can also reflect on each other: "lasciandosi" "letting go of each other."

**Some irregular verbs**

	<b>èssere (to be)</b>	<b>fare (to do)</b>	<b>avere (to have)</b>
<b>present participle</b>	essèndo	facèndo	avèndo
<b>past participle</b>	stato	fatto	avuto
<b>3rd person singular present</b>	è	fa	ha
<b>3rd person plural present</b>	sóno	fanno	hanno
<b>3rd person singular future</b>	sarà	farà	harà/avrà
<b>3rd person plural future</b>	aranno	faranno	(h)averanno

# An Italian Dance

## Vocabulary

**a (ad)** *prep.* to, at, by, in the manner of

**al, alla** *cont.* to the (al = a il, alla = al la)

**allargare** *verb* to spread to widen

**alquanto** *adv., & adj.*, somewhat

**alto** *adj.* high, in the air

**altretanto** *adv.* the same, as much

**altro** *adj. & pron* other, other one

**alzare** *verb* to raise

**amendue (ambedue)** *adj. & pron.* both

**anco (anche)** *adv.* also, too, even

**ancora** *adv.* yet, again, more

**andare** *verb* to go, to proceed

**appareggiare** *verb* to approach, to bring together

**appresso** *adj. & adv.* next, following, near, after

**attorno** *adv.* around, about, (turned?)

**avvertire** *verb* to warn, to notice

**avvertendo** being careful to

**balletto** *noun* dance suite

**ballo** *noun* dance, the dance set

**battere** *verb* to beat, to strike

**battuta** *noun* beat, stamp

**botta** *noun* beat, stroke, thrust

**braccio** *noun* arm

**brève** breve note (our whole note)

**calare** *verb* to lower

**calcagno** *noun* heel

**cambiare** *verb* to change, to exchange

**capo** *noun* head, end (of a hall, etc.)

**cavaliere** *noun* gentleman

**ché** *pron.* that, which, who; *con.* than,

because

**chiamare** *verb* to call

**chiamato** called, named

**ciascuno** *adj.* each, every

**cioè** *adv.* that is, to wit

**ciò** *pron.* this, that **per ciò** therefore

**come, como, com'** *conj* as, how, like, since

**come di sopra** as above

**cominciare** *verb* to begin

**con** *prep.* with

**co'l** *cont.* con+il

**contrario** *noun & adj.* opposite

**per contrario** the opposite way, side, foot, etc.

**contro** *prep. & adv.* against, opposing, facing

**cosa** *noun* thing

**da** *prep.* from, to, at, through, by

**dal, dalla** *cont.* dal = da il, dalla = da la

**dama** *noun* lady

**dare** *verb* to give

**dando** giving

**dentro** *adv. & prep.* inside, within

**destro** *adj.* right (side)

**detto** *adj.* called, said

**come s'è detto** as was said

**dette di sopra** the above said

**di** *prep.* of, from, in

**del, dalla** *cont.* del = di il, della = di la

**dietro** *prep. & adv.* behind, backward

**discostarsi** *verb* to distance oneself

**discosta** *adj.* distant, far

**disegno** *noun* illustration

**distante** *adj.* distant, far

**dito** *noun* finger, finger-width (inch?)

**dopo**, *adv. & prep.* after, afterwards, then

**dove** *adv.* where

**dritto** *adj.* straight correct

**eccetto** *adv. & pron.* except, unless

**esso** *pron.* he, it

**faccia** *noun* face

**faccia a faccia** face to face

**fare** *verb* to do, to make

**fermare** *verb* to stop, to stand

**fè** *noun* hand, palm?

**fiancheggiati** flankingly, i.e., diagonally

**fianco** *noun* side, flank

**fila** *noun* line, row

**finalmente** *adv.* finally

**finire** *verb* to finish

**finto** feigned

**fuori** *adv. & pron.* out, outside

**gamba** *noun* leg

**ginocchio** *noun* knee

**girare** *verb* to turn round

**giungere** *verb* to join, to arrive at, to meet

**gli** *pron.* to him, to her

**gratia** *noun* grace

**grave** slow, grave

**guidare** *verb* to lead

**ha** *verb* have, has

**harà, haveranno** will have

**hora** now

**uomo** *noun* man

**in prospettiva** at an angle to each other

**inarborare** *verb* to stick out

**inchino** *noun* inclination, bow

**incontro** *prep.* towards, facing, meeting

**all'incontro** *adv.* facing, opposite

**indietro** *adv.* back, behind, backward

**innanzi** *adv.* before, in front, forward

**insieme** *adv.* together, at the same time

**intorno** *adv.* around, about, (turning?)

**intrecciate** *noun* braid, hey

**istesso, stesso** *adj. & pron.* same, the same time

**larghezza** *noun* width

**lasciare** *verb* to let go, release

**laquale** *pron.* who, that which

**lato** *noun* side

**levare** *verb* to raise

**levandosi** raises itself

**lontano** *adj.* distant

**luogo** *noun* place

**ma** *conj.* but

**mano** *fem. noun* hand

**medesimo** *adj & pron.* the same, self

**mettere** *verb* to put, to place, to set

**mezzo** *adj.* half, middle, between

**minima** *adj.* minimal; *noun* minim note

**modo** *noun* manner, style

**mostrare** *verb* to show

**mutanza** *noun* variation

**mutatione** *noun* variation

**nel, nella** *cont.* in il, in la

**nuovo** *adj.* new

**ò** *conj.* or

**ogni** *adj.* each, every

**ove** *adv.* where, whereas

**palm** *noun* palm, palm's-width (4"?)

**pareggiare** *verb* to make even

**pari** *adj.* equal, even

**a piede pari** with equal weight on both feet

**passaggiare** *verb* to promenade, to progress

**passere** *verb* to pass

**passetto** *noun* short step

**passo** *noun* step

**per** *prep.* by, through, because of in order to

**però** *conj.* but, yet

**perché** *conj.* because, while, why

**persona** *noun* person, body, self

**piè, piède** *noun* foot, feet

**piegare** *verb* to bend

**pigliare** *verb* to clasp, to enfold

**più** *adj.* more

**poco** *noun & adj.* little, a little

**poi** *adv.* then

**porre** *verb* to place, to put

**porlo** put it

**posare** *verb* to pose, to lay, to put down

**predette** *adj.* aforesaid

**presto** *adj.* quick

**principiare** *verb* to begin

**punta** *noun* point, tip, toe

**pure** *adv.* also, too

**quali** *pron.* which, who

**quando** *adv.* when

**quello** *adj & pron.* that, that one, those

**questo** *adj. & pron.* this, this one, these

**restare** *verb* to come to rest, to remain

**ritirare** *verb* to retire, to draw back

**ritornare** *verb* to return

**rotta** *noun* wheel

**ruota** *noun* wheel

**sala** *noun* room, hall

**saltino** *noun* little jump

**semibreve** semibreve note (our half note)

**sempre** *adv.* always

**senza** *adv.* without

**si** *pron.* he, she, they, oneself, each other

**similmente** *adv.* similarly

**sinistro** *adj.* left

**solo** *adj.* alone

**sopra** *prep. & adv.* above, over, onto

**sopradetta** *adj.* above said

**sotto** *prep. & adv.* under, lower, underneath

**spianato** *adj.* flattened

**spingere** *verb* to thrust, to push

**stare** *verb* to stand, to stay, to be located

**stando** standing

**stese** *adj.* straight, stretched

**stesso** *adj & pron.* same, the same

**su** *adv. & prep.* up, on top, on

**sul, sulla** *cont.* sul = su il, sulla = su la

**subito** *adv.* immediately

**suo** *poss. adj.* his, her, their

**suono** *noun* music

**tanto** *adj & adv.* so much, so far, such

**tempo** *noun* time, speed, phrase of music

**tenere** *verb* to hold, to have, to keep

**terra** *noun* ground

**tirare** *verb* to pull, to drag

**toccare** *verb* to touch

**toccandosi** touching one another

**tornare** *verb* to return, to recur

**tornare à fare** to do again

**treccia** *noun* braid

**trovare** *verb* to find

**trovarsi** to find oneself, to be situated, to meet

**tutti** *pron.* everyone, everything

**tutto** *adj. & adv.* whole, all, quite

**ultimo** *adj.* last

**verso** *noun* verse, way, reverse

**viso** *noun* face

**vita** *noun* body, torso

**volgere** *verb* to turn

**volti** turned

**volta** a turn, a "time", a repeat

# Some Definitions from Florio

*This article is by Andrew Draskóy, and can be found on the rendance web site at <http://www.rendance.org/articles/florio.html>. It may be a useful addition to Urraca's article.*

**John Florio** (1553?-1625) wrote several editions of an Italian-to-English dictionary, some of which include large sections on the grammar and phonetics of the Italian language. The version from which quotes are transcribed below is:

**Florio, John:** *Queen Anna's New World of Words,*

Printed by Melch. Bradwood, for Edw. Blount and William Barret. London 1611.

Facsimile edition by The Scolar Press Limited, Menston (England) 1968.

Florio's full title for this edition is: *Queen Anna's New World of Words, or Dictionarie of the Italian and English tongues, Collected, and newly much augmented by Iohn Florio, Reader of the Italian unto the Sovereigne Maiestie of Anna, Crowned Queene...*

The book is widely available in libraries, but is now out of print. Scolar Press has since been taken over by another publisher, which has no record of this book!

The following definitions are transcribed from the dictionary section. The transcription is not rigorous - it was mostly done quickly for my own convenience, but I thought it would generally be handy. I've mostly converted consonantal "u" and "i" to "v" and "j" and otherwise left things as they were.

The definitions below are some of the ones that I've looked up when attempting to solve Renaissance dance reconstruction problems.

**Aèreo**, airy, of the nature of aire.

**Aeróso**, airie, full of aire. Also cheerefull in aspect, full of countenance.

**Áere**, the aire. Also an aspect, a countenance, a cheere, a looke or apparence in the face of man or woman. Also a tune or aire of a song or ditty. Also a kind of wood good to make oares with.

**Agilitáre**, to make easie or nimble.

**Agilità**, agility, nimblenesse, facilitie, dexterity.

**Ágile**, agile, easie, nimble, light.

**Aière**, as **Áère** or **Ária**.

**Aièróso**, airy, as **Áèreoso**.

**Álto**, high, eminent, lofty. Also a treble voice in musike.

**Álto**, used for broad, **Panno álto**, broad cloath.

**Alzare**, to advance, to raise, to hoise, to heave, to rere, to elevate, or lift up.

**Alzare al cièlo**, to raise to the heavens. Also to commend highly.

**Alzáre véla**, to hoiste up sailes.

**Alzáta**, a raising, an advancing, a heaving or lifting up.

**Anguíno**, snake kind, snake wise.

**Ángue**, a snake, or an adder.

**Anguettáre**, to wriggle as a snake.

**Anguilla**, an Eele or Eelepond.

**Ária**, as **Áère**, the Aire.

**Arrostáre**, to rost or to tost. Also to make wind with some boughs. Also to turne round.

**Attegatóre**, a dancer on ropes. Also a tumbler, an active man or teacher of nimblenesse.

**Atteláne**, men that with fowle mouthes, unseemly speeches, disfigured faces, minike gestures and strange actions professe to procure laughter.

**Ávito**, ancient, left by ancestors.

**Baldósa**, bolde, saucie. Also a kind of croud or country fiddle. Also a certain country dance.

**Balláre**, to dance, to hop, to skip.

**Bállo**, a ball or any kind of dance.

**Bállo della bótte**, a Christmas game.

**Ballaríno**, a dancer, or teacher to dance.

**Ballónchio**, a hand-ball or a foote-ball. Also a country hopping round or morice dance.

**Ballonciuólo**, a merry skipping dance.

**Balzíre**, to bound, to jumpe, to skip, to hop.

**Bássa**, any bottom, vally or low dale.

**Bassáre**, to abase, to stoepe, to descend.

**Bótta**, a blowe, a stroke. Also a time. Also a toad. Also the working or surging of the sea. Also a fish called a Gull or Millers thumb.

**Brándo**, a sword. Also a gad of steele. Also a french dance called a bransel or braule.

**Bríga**, a brable, a braule, a contention.

**Cáccia**, all maner of hunting or chasing. Also a chace at tennis, or blot at tables.

**Caláta**, an abating, a descending, &c. Also a falling note. Also a trap dore. Also a fit of mirth.

**Cambiáre**, to exchange, to change.

**Cámbio**, a change, an exchange, a stead.

**Campeggiáre**, to encampe, to beleagre or lie in the field with an army of men. Also to dwell among or frequent the fields. Also to sute, to square with, to become well and seemly as any faine cocke upon or in any field, shield, or banner.

**Canárij**, a kind of people so called because they feed on dogs. Also Canarians.

**Canáριο**, a sacrifice of a red dog, used of ancient to pacifie the dog star.

**Caroláre**, to caroll, to sing, to revell. Also to dance and be mery.

**Castagnétte**, little shels used of those that dance the canaries to clacke or snap with their fingers. Also fips or flips with the fingers ends.

**Chiaramèlla**, a kind of bag-pipe.

**Chiarintána**, a kinde of Caroll or song full of leapings like a Scottish gigge, some take it for the Almaine-leape.

**Chiarintanáre**, to dance **Chiarantána**.

**Chirintána**, as **Chiarantána**;

**Chiranzána**, as **Chiarantána**;

**Ciamèllótto**, the weaved stuffe Chamblet.

**Continènte**, continent, chaste, Also the continent or maine firme land.

**Continénza**, continencie, chastitie.

**Corrènte**, running, currant.

**Corrènte**, a current, a streame, a tide, or channell of a river.

**Dánza**, a daunce, a ball.

**Danzáre**, to daunce.

**Danzaríno**, a dauncer.

**Danzatóre**, a dauncer.

**Dimòra**, a demur, a stay, a delay, a lingring, a pause. Also an abiding, or remaining, an habitation, or dwelling.

**Fantásma**, a ghost, a hag, a spirit, a hobgoblin, a robin-good-fellow. Also the night-mare or riding hag.

**Fáre la ruóta del pavóne**, to play the proud peacocke, to make shew of all one hath.

**Farsétto**, a trusse that they weave that have ruptures and are bursten. Also a trusse or sleevelesse thin doublet without skirtes used in Italy in Sommer.

**Fráppa**, a brag, a boast, a vaunt, a crack. Also a cheating, a cunnicatching, or cozening trick. Also the tongue, the lappat or latchet of any thing. Also a jagge, a cut, or snip in any garment. Also a tearing. Also a beating.

**Frappáre**, to brag, to boast, to crake, to vaunt. Also to cheate, to cunnicatch, or beguile with overprating. Also to jagge, to snip

or cut garments. Also to hale, to tug or drag along the ground. Also to beate, or bang.

**Fè**, as **Féde**. Also as **Féce**, he did or made.

**Féde**, faith, trust, truth, religion, honestie. Also a ring made with hand in hand. Also a passport, a warrant, a certificate, an assurance.

**Furióso**, furious, outrageous, franticke, mad, enraged, bedlam, raging.

**Gagliárda**, a dance called a galliard.

**Gagliardézza**, as **Gagliardía**.

**Gagliardía**, lustinesse, galliardise, force, strength or nimblenesse of body.

**Gallóne**, a mans thigh, hip, or hanch.

**Gallóppo**, a gallop, or galloping pace.

**Gíta**, a going, a departing away.

**Gíttamato**, a casting. Also a sounding.

**Humáno**, humane. Also civill, affable, courteous, milde, gentle.

**Inánzi**, before, sooner, rather, eare, liever. Also foremost, beforehand, foreward.

**Inánzi**, sost. Those that be or stand foremost, that be of the vantgard.

**Inchíno**, enclined, bended, stooped.

**Inchíno**, a louting, a reverence, a cursie.

**Maniéra**, manner, fashion, guise, use, custome, stile or course. Used also for a kind or sort. Also for qualitie. Also for mannerlinessse and civilitie.

**Mattacináre**, to play or daunce the **Mattachíno**.

**Mattacini**, as **Atteláni**, a kinde of antique moresco or mattacino dance.

**Mattacchíone**, a carelesse merry lad.

**Menár la dánza**, to leade the dance.

**Misúra**, a measure, a rule, a proportion, a meane, a temper.

**Misuráre**, to measure, to proportion. Also to ponder, to consider, to proportion.

**Módo**, manner, fashion, guise, meane, forme, size, rule, measure, way, power, abilitie. Also a Moode of a Verbe.

**Móto**, a motion, a mooving, or cause of stirring. Also dumbe, mute, or silent.

**Morésca**, a Morice, or Antique dance.

**Moviménto**, a mooving, a stirring.

**Ombreggiáre**, to shade, or cast a shadow. Also to figure, to pourtray, or lineate as Painters.

**Ónde**, undie, waves, billowes, surges.

**Ondeggiaménto**, a waving, a billowing.

**Ondeggiáre**, to wave, to undie, to billow.

**Ondeggiatóre di ciambelótto**, as **Pavoneggiatóre**.

**Paganína**, a kinde of Moris-dance in Italie.

**Pavána**, a dance called a Paven.

**Pavoneggiatóre**, a fond gazer or proud courtier and wantonizer of himselfe.

**Pavoneggiáre**, to gaze fondly, or like a Peacocke proudly to court and wantonize with himselfe.

**Passáre**, to passe, to passeover, to surpassse, to out-goe, to exceed, to goe beyond. Also to decease or leave this life. Used also for **Passeggiáre**.

**Passeggiáre**, to walke or pace for pleasure.

**Passéggio**, a walke, an allie, a walking place, a turne in walking. Also the noise made in walking.

**Passétti**, little steps or paces. Also little round buttons or bosses of mettall.

**Pássi**, paces, steps, streds.

**Pásson mèzzo**, a cinque-pace, a pace-measure.

**Phantásma**, a vaine vision, or image of things conceived in the minde, an appearance in a dreame, a false representation.

**Piéno**, full, filled. Also ample, large, whole, perfect, compleate. Also stored, plenteous, full of, stuff, gorged, glutted. Also a pudding or facing of any meate.

**Píva**, any kind of pipe or bag-pipe. Also a Piot, a Pie, or Iay. Also a Butterflie. Used also for a mans privy members.

**Piantóe**, any plant or tree to be set. Also a stocke of a tree to graffe upon. Also any great stake or pile driven in the ground. Also a suddaine slip given to one, a cunning cheating tricke.

**Pífara**, any kind of pipe, fife or flute.

**Pinzócchera**, Is properly a woman that voweth chastitie without entring into any religious house. Also a dissembling or Saint-seeming woman.

**Pizzicáre**, to pinch, to twing, to itch, to

smart, to pricke, to snip, to claw or to tetter. Also to hucke, to palter, to dodge, or wrangle.

**Pizzicarína**, a pretty handsome wench that will make a man itch till he have her.

**Pórgere, pórgo, pórsi, porgiúto, or póрто**, to reach or yeeld forth, to bring or afford, to lend or give helpe, to offer with ones hand, to stretch, reach or spread out, to jettie, to jut or but forth as some parts of building.

**Pósa**, a pause, a ceasing, an intermission, a repose, a giving over. Also an abode, a dwelling or resting place.

**Posáda**, as **Pósa**.

**Rídda**, any kind of round Country dance as our Hay dance.

**Riddáre**, to dance round.

**Rigolétto**, a country skipping dance, horne-pipe, merrie-round. Also a gigge.

**Riprésa**, a reproving, a reprehension. Also a takeing or receiving againe. Also a reprisall. Also an answer in musike to begin when another leaves off.

**Róta**, any kind of wheele. Also a grinding stone, a Millstone. Also any wheeling, turne, or turning round. Also the turne or wheeling of a horse. Also the full spreading of a Peacockes taile. Also a round roule or rowling. Also a kinde of monstrous great fish. Also a kind of torture.

**Ruóta**, as **Róta**, a wheele.

**Saltarèllo**, any little leape. Looke **Salto**.

**Saltétto**, as **Saltícchio**.

**Saltícchio**, a hop, a skip, a friske, a leap, a jump, a tumbling cast, a sault.

**Scambiaménto**, a changing, a trucking.

**Scambiétti**, bartrings, truckings, coarcings or changings of ware for ware. Also friskes, leapings or nimble skipplings, tumbling trickes or changings in dancing and tumblings. Also mammockes, scraps, or broken pieces of meat. Also cibols or yongue cives.

**Scambio**, a change, an exchange. Also liew, place, or stead.

**Sciólto**, loose, free, at liberty, untide, untangled, unsnared. Also quit, absolved or discharged. Also quick, nimble and full of agility. Also a kind of verse used among the Italians, a loose verse, a blancke verse.

**Scórrere, córro, córsi, cóorso**, to runne over, to runne heere and there, to gad or wander to

and fro. Also to peruse over slightly. Also to slide or glide upon the Ise.

**Scórsa**, a running. Also as scorriría.

**Scóssa**, a shaking, a tottring, a tumbling, a rumbling, a trembling.

**Scóssso**, shaken, tossed, totred, rumbled.

**Scossóre**, to shake, to tosse, to totter. Also to brandish in the aire.

**Soáve**, sweet or pleasant in taste, smelling or hearing, delicious, soote. Also soft or smooth in touching. Also curteous and milde in behaviour. Used also adverbially, sweetly, gently, softly, smoothlie.

**Spína di pésce**, the chine-bone of a Fish.

**Spína pésce**, a kind of tacke, tache, claspe or tenter-hooke.

**Stampíta**, as **Stampináta**. Also wearinesse.

**Stampináta**, a fit of mirth or fidling. Also a kind of country dancing, singing or fidling anciently used in Italie.

**Striáto**, bewitched. Also screeched. Also chamfred, chaneled, or wrought inward with a winding.

**Strisciáre**, to streake or draw out in lines or streakes. Also to sleeke or make smooth. Also to slide or glide upon ice. Also to drag, to traile, to creepe or craule along the ground. Also to currie, to rub, or smooth a horse. Also to make a trampling noise with ones feet as Canarie dancers use. Also to lay a counterfeite colour on any thing or paint as women doe their faces.

**Suáve**, as **Soáve**, sweet, pleasant.

**Surgènte**, rising, springing or growing up. Also riding at anchor as a ship.

**Tordiglióne**, a kind of dance in Spaine.

**Trascórsa**, a running over, thorow, beyond or from, a running or questing to and fro. Also a passing over slightly or quickly.

**Trascórso**, overrun, run thorow or beyond, outrun. Also perused over a book. Look Trascórrre.

**Tripudiáre**, to dance or trip on the toes.

**Tripúdiij**, dancings or trippings on the toes.

**Tripúdio**, a kind of tripping dance.

**Trótto**, a trot, or trotting pace.

**Villanáta**, any kinde of Country song, gigge, or dance. Also a Country tricke or clownish part. Also a kind of Country water grewell for

the poore.

**Villanella**, a pretty Country-lasse, a handsome or yongue Country-wench, a yongue Sheephardesse, a Milkemaide. Also

any Country dance, gig, roundelay, song, ballad, dance or hornpipe, such as Country wenches sing.