DESCRIPTIVE ANALYSIS OF FIFTEENTH-CENTURY ITALIAN DANCE
AND RELATED CONCEPTS
FOUND IN ANTONIO CORNAZANO’S DANCE TREATISE
LIBRO DELL’ARTE DEL DANZARE
(CITÀ DEL VATICANO, BIBLIOTECA APOSTOLICA VATICANA,
CODICE CAPPONIANO 203)
AND IN THE DANCE TREATISE OF DOMENICO DA PIACENZA, CORNAZANO’S TEACHER,
DE ARTE SALTANDI ET CHOREAS DUCENDI
(PARIS, BIBLIOTHEQUE NATIONALE, FONDS ITALIEN 972)

VOL I

DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
School of The Ohio State University

BY


* * * * *

The Ohio State University
1988

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"Research is not a simple matter of the platitude 'The answers one receives depend upon the questions asked,' which I used to believe and quote; instead, the platitude must be amended to read:"

'The answers one receives depend partially upon the questions asked, how they were phrased, to whom they were addressed, in what epoch they were formulated, what methodology was applied in order to derive solutions, what sources were consulted, and a series of other factors which are too numerous to be listed here.'"

-- Anonymous Smith
ACKNOWLEDGMENTS

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FIELDS OF STUDY

chemistry, modern dance, mathematics, music theory and composition, art
history, dance history, music history, and theatre history
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LIST OF ABBREVIATIONS, ACRONYMS, AND NUMERIC ACRONYMS

In order for this work to achieve some degree of compactness, it is necessary to use various symbols consisting of a few letters that may or may not be capitalized, or symbols formed by a few numbers and letters in combination. There are four categories from which symbols are derived: I. names of fifteenth-century Italian dance sources, II. names of fifteenth-century Italian dance terms, III. names of fifteenth-century manuscripts, and IV. names of modern studies conveying the material of fifteenth-century sources, or editions of fifteenth-century materials.

I. The acronyms for names of fifteenth-century Italian dance sources:

The acronyms in this category are based in the main upon the name of the author or location for a particular source. Since the sources of Cornazano and Domenico are very extensively cited throughout the work, the acronyms were chosen so that any citation in which the acronym is used would immediately allow the fifteenth-century author to be identifiable. For instance, the acronym Corn means Cornazano's dance treatise. Similarly the acronym Dom means Domenico's dance treatise, and that of AMB signifies Ambrogio's dance treatise. There are several fifteenth-century Italian dance sources lacking citations of their authors, several that are derived from two or more sources, and several that are variations of Guglielmo's (the acronym is GUG) dance treatise dated 1463 and housed at Paris, Bibliothèque Nationale as fonds Italien 973. These other sources are listed by symbols derived from the location or name of their repositories. All of these acronyms may be found with all letters capitalized; however, when those acronyms for the treatises of Cornazano and Domenico are found in the main entry, they appear with only the first letter capitalized in order not to detract attention from the subject of the main entry, the fifteenth-century Italian term. The complete list of acronyms in this category of fifteenth-century dance sources is given as follows:
AMBl Paris: Bibliothèque Nationale, Italien 476 (of Ambrogio)
CORN or Corn Citth del Vaticana, Capponianno 283 (of Cornazano)
DOM or Dom Paris: Bibliothèque Nationale, Italien 972 (of Domenico)
FIR Firenze: Biblioteca Nazionale Centrale,

Magliabechiana-Strozzianna XIX.88

POL Poligno: Biblioteca Jacobilli, D.I.42
GUG Paris: Bibliothèque Nationale, Italien 973 (of Guglielmo)
MED Firenze: Biblioteca Medicea Laurenziana, Antinori 13
MOD Modena: Biblioteca Estense, 82 a.J.9.4
NY New York: New York Public Library, MGZMB-RES. 72-254
SIENA Siena: Biblioteca Comunale, L.V.29
VEN Venezia: Biblioteca Nazionale Marciana, It.II.34 (=4906)

— Firenze: Biblioteca Nazionale Centrale, Palatino 1021

(fragment of theory)

If a number immediately follows one of these acronyms, it designates the line number at which the passage begins or in which a term is found within a particular source. Thus, CORN539 is a numeric acronym that designates Cornazano's dance treatise, line 539.

II. There are abbreviations for certain dance terms that are used in tables and in Italian phrases within parentheses that precede key lines within the documentation of the keyword-in-context analysis for an entry. These abbreviations are as follows:

bd. = balladanza
cont. = continentia
cp. = contrapassi
d. = doppio
M. = Minima
pa. = passetti
quad. = quaternaria
rip. = ripresa
riv. = rivarentia
salt. = saltarello
s. = sempio
S. = semibrevis
salt. tod. = saltarello todesco
t. = tempo
vt. = voltatonda
x = times

III. A third category of symbols is formed from the names of the locations and repositories of selected fifteenth-century Italian manuscripts. At least three letters in upper case style form the first part of the acronym before a colon, derived from the name of the city in which the repository is located. A second part of the acronym is formed from key initials of the repository. Following the acronym is an abbreviation for the call number of the manuscript. This third category follows:
IV. The last category consists of numeric acronyms for publications conveying materials of the fifteenth century. In many cases, these are modern editions. The acronyms are formed by the last two digits of the publication date if the publication arose in the twentieth century (most do), and the last three digits for all others. After this are three capitalized letters of the last name of the editor or author. If the publication is one of a series by the same editor, then the volume number may be important in recognizing the source once the system is comprehended. The volume number follows a space after the numeric acronym composed of two numbers and three letters. In the rare case in which there are two sources with exactly the same acronym, three capital letters that are underlined, derived from a keyword in each title, will follow the associated numeric acronym.

81ILA III=

77PED=

73GRA III=

72BAX=


Debenedetti, S. "Il Sollazzo e il Saporetto con altre rime di Simone Prudenzani di Orvieto" in Giornale storico della letteratura italiana suppl. xv (1913).


PART I

INTRODUCTION
PART I: INTRODUCTION

The courtier Antonio Cornazano wrote a dance treatise during the middle of the fifteenth century when the art of dancing in Italy reached a high level in theory and practice under the dance master and choreographer, Domenico da Piacenza. To the best of modern knowledge, Cornazano is one of the earliest authors of such a treatise in the history of dance in the western civilization, and was active in an artistically rich period when dance theory was codified and original dances were recorded in writing. Various choreographic descriptions, notated musical lines, and theoretical explanations are found in Cornazano's treatise and in that of his teacher Domenico, two treatises that are among the twelve known fifteenth-century Italian sources which have survived the ravages of time. These sources, conveying a repertory of jewel-like dances, cause students great delight today, as well as, unfortunately, great vexation.

Antonio Cornazano (c.1429-c.1487), however, was not totally dedicated to the teaching and practice of the art of dance as Domenico seems to have been. He was an intellectual who wrote at least ten other works that were, judging from his list of famous patrons, considered by his contemporaries to be significant contributions. For the reason alone that his subject matter ranges from topics of practical matters such as an explanation about the art of war or the art of governing wisely (incidentally predating Machiavelli's Prince by decades), biographies of major figures active during his lifetime such as that of Borso d'Este, plays, and theological "histories" such as that about the Virgin Mary to the ribald satire such as his Proverbs, Cornazano must be considered among the elite few who truly exemplify the Renaissance ideals of versatility. Thus his dance treatise (Citta del Vaticano: Biblioteca Apostolica Vaticana, Codice Capponiano 203) is not to be viewed as an isolated aspect of contemporary concerns, but rather as part of the mainstream of society. Cornazano's dance treatise together with the vast number of references, visual sources, and other allusions indicates that dancing must have been commonplace rather than exemplary. But, whereas Cornazano is shown to be a man whose livelihood was essentially made with his pen—a man practiced in words—Domenico is not survived by any extant manuscript, known to students of fifteenth-century cultural history, other than that (Paris: Bibliotheque Nationale, fonds italien 972) conveying his dance theory and practice.

Isolated details are known about the life of Domenico da Piacenza (c.1397-c.1470) such as, for instance, that he was a knight. As a
result, Domenico could be characterized as representing one aspect of the desired manly virtues in the period when chivalry was very much a part of daily life. But little is known about his activity other than that to be inferred from those few references to his choreographic and otherwise dance-related enterprises. It is reasonable to assume that, whereas Cornazano is considered to be neither a professional dancer nor one who was ignorant of the practice, Domenico by nature of specializing—creating dances and teaching—represents a more learned degree. Domenico can be viewed in relationship to Cornazano as a maestro (teacher).**7 Necessarily, then, minor differences in attitudes and details are expected to exist in a comparison of their writings; but the overall framework, including the conception of the formalized step-units, can be viewed as being held more or less in common. Hence it is appropriate to compare the theory and practice of Cornazano with that of his teacher Domenico.

**Introduction to the Problem**

With such a limited amount of primary source material available, it seems surprising that no one up to now has been motivated to explore a single fifteenth-century Italian dance treatise in depth and then publish the results, although many have surveyed these sources. This lacuna in dance-history research may be attributable in part to the space restrictions imposed by editors of modern publications, and, likewise, to other considerations. For instance, the absence of in-depth studies could be a result of a lack of time, of training in the old terminology and syntax of the language, of the ability to read the often tortuous calligraphy, or of a systematic methodology that can address the complex problems that one encounters in dance-history research of a period distanced from us today by five hundred years.**8

Of those contemporary studies that have carried the texts of individual sources, sometimes with brief informative notes, a few not only have acquainted students with material new to them, but have conveyed novel hypotheses regarding the meanings of problematic terminology found within. Of this category of studies concerning texts, Zambrini's edition in 1873 of the Guglielmo manuscript (Firenze: Biblioteca Nazionale Centrale, Codice Magliabecchiana-Strozziiana, XIX, IX, 9) can be considered the beginning of modern scholarship in this area of dance history, even though a footnote is rarely found.**9 Nevertheless, withstanding a lack of a refined scholarly apparatus, this one publication (reprinted in 1968, incidentally) was enough to arouse the curiosity of others, stimulating and contributing to studies thereafter merely by virtue of its existence if not by others.

Since every editorial choice that adds, subtracts, or conveys symbols different from those found in the original document, and furthermore every translated term, is by its very nature an interpretation, the various editions and translations of these primary sources are valuable aside from the fact that they make the material
accessible to a wider body of students.**10 Hence, the subsequent studies or editions of these fifteenth-century Italian dance sources, after that of Zambrini in 1873 through that of the author in 1987, have fulfilled an important function.**11 Because a reevaluation of the hypotheses regarding questions about the dance masters, the students, the time, the place, the substance of the material or composition of the choreographic description, the manner of performance, or others generally accompanies new information, a survey of the sources that have introduced fifteenth-century Italian dance texts quickly provides a synoptic view of the state of the research.

Following Zambrini, mentioned above, who had edited the Firenze Guglielmo treatise (recently thought by Gallo to date from the late 1470's), Roncaglia in 1885, thirteen years later published the contents of the Modena manuscript (dated from the same year or from one close to it).**12 This transcription was followed by those of Pulignani in 1887 of the Poligno document and in 1890 by Zannoni of parts of Cornazano's treatise, which he dated from 1465.**13 In 1891, Renier, however, objected to Zannoni's dating and proposed the period of the late 1480's as that in which Cornazano's dance treatise, the extant manuscript, arose.**14 In 1914 and 1915 Mazzi brought forth respectively the sections of text from the Siena treatise that were not found in the related Firenze document, edited about forty years earlier by Zambrini, and also the entire Cornazano treatise, which was only partially edited twenty-five years earlier by Zannoni.**15

Almost a half century elapsed before the next edition of one of the sources was made available, which was published in 1963 by Bianchi.**16 Unfortunately the transcription by Bianchi of Domenico's text is considerably flawed, making it the most unreliable of the six editions of primary sources that had thus far been produced.**17 Eleven years later, Pescerelli (1974) presented the later-added portions of another Firenze manuscript (Biblioteca Medicea Laurenziana, Codice Antinori 13) dated 1510, that were not copied from the treatise thought to be its model (Firenze: Biblioteca Nazionale, Codice Magliabecchiana-Stroziana, XIX, IX, 9).**18

Thus far in this decade, Ingleheart's book (1981) with a translation of Cornazano's dance treatise, that did not receive favorable reviews by Brown, Brainard, and Guthrie; and the author's late paper (1987) are the only studies that have brought forth sources of fifteenth-century Italian dance, although two new editions have been promised by Brainard and Sparti.**19 Although Ingleheart's book merits praise in that it heralds the active involvement of scholars outside of Italy in the task of making available transcriptions, translations, or both, of new or known sources, the objections lately raised to Ingleheart's treatment of Cornazano's text—the first complete English translation of one of the twelve known Italian sources of fifteenth-century Italian dance—suggest the need for another study.**20

Yet with all of these studies of single texts, not one of them has treated all of the terminology contained within it in a systematic and
detailed manner. In the related field of music, in which a similar process of determining the intangible semiotic "signified" derived from the study of the "signifier", Bukofzer about thirty years ago recognized the need for clarifying material facts, the terminology in the extant texts.**21 He writes:

"Single repertory studies of [musical] manuscripts have been made. They are basically—and this brings us back full circle to our starting point—philological studies, and quite properly so because they provide the material facts on which all other studies depend."**22

Similarly, a systematic and detailed treatment of the terminology is necessary for research of fifteenth-century dance. Some of the greatest remaining problems regarding the interpretation of the sources are the misconceptions of the language. These misconceptions occur in two different ways: meaning is assigned to terms in a single treatise that cannot be supported by detailed internal analyses, and relationships of terms between one treatise and another are misconstrued. This latter misconception arises in part from the lack of individual detailed studies that clarify material facts, from the use of faulty logic, or from some other reason. These problems suggest a need for another study, one that might fulfill, at the same time, other needs, such as that seen above regarding the questionable translation of Cornazano's dance treatise by Inglehearn.

As a result of these needs, the author is now ready to propose the subject matter for such a study.

**Problem Statement**

What terminology is used in fifteenth-century performance practice, and, thus, what are the concepts implicit in the dance language found in Cornazano's treatise? Does the language differ from that of his teacher Domenico, and, if so, in what ways? Could such a study allow for a modern edition of Cornazano's treatise where the interpretations that naturally accompany the translation process can be verified by others? How does a modern researcher communicate hypotheses regarding performance practice and its reconstruction without the same ambiguity arising in the interpretation of modern terminology as that found when reading the sources themselves?

**Explanation**

The need for a study that fulfils the above requirements does not imply that earlier studies which may have resulted in hypotheses for the
meanings of the terminology are not to be consulted nor considered reliable. On the contrary, these studies are quite insightful, and it is on the basis of research such as that of Kinkeidey (1929), Brainard (1956 dissertation), Wood (1964), Brainard (1981), and Sparti (1985), to name a few, that a study such as this one at present could be undertaken.**23 Aside from the fact that these earlier studies have been provocative, they have contributed to the scholarly process in which a proposition is put forth, is considered by others, and either is accepted or held with reservation until a reevaluation occurs. Since any claim of originality for a thought has always been difficult to prove because knowledge is cumulative, the insights in this study in many instances will be traceable to influences of earlier studies, even though their main foci may have been different.**24

Although many of the earlier studies had much to offer, they suffered through lack of published, verifiable evidence that had been systematically treated and was sufficiently detailed to be substantive. However, this need for material facts could in part have been fulfilled by a study that functioned as a specialized dictionary, consisting of a series of entries, with all of the occurrences of a dance term listed in context. Related specialized term dictionaries, such as that for the musical terminology of a period contemporary to Tinctoris, were compiled as early as the 1470's (contemporary, incidentally, to Cornazano's late activity), and these reference sources have been produced in a multitude of forms and on a variety of subjects, especially in the last thirty years.**25

But historically, the process of analyzing terms has been time-consuming and the results not altogether satisfactory, often suffering because of incompleteness. And, until this present study was begun in the 1980's, the author found no record that a comprehensive dictionary for the terminology of a fifteenth-century Italian dance source had yet been started.**26 However, with the aid of a computer, such a study is feasibly undertaken.

The computer has for some time been instrumental in analyses in other fields, especially in linguistics, in which recognition came early of the need to identify and isolate terms.**27 For instance, Creore in 1972 used such a tool to develop his comprehensive Word-Index to the Poetic Works of Ronsard, a work hailed by its reviewer for its scholarly usefulness.**28 In addition to Creore's dictionary of the terms found in the works of the late sixteenth-century author Ronsard, Alinei's ongoing publications have concentrated on analyses of the terminology of thirteenth-century authors. Dating from the late 1960's and with the aid of a computer, a sizeable body of information has been created by Alinei under the title Linguistic Inventory of Thirteenth-Century Italian.**29 It reasonably follows that a similar process could be adapted by modern researchers to distant writings by other authors, as, for instance, the fifteenth-century writers of dance treatises—Cornazano and Domenico.
However, comprehensive one may find the studies of Creore, Alinei, and others, their books are often difficult to use. This difficulty results from the typical format of their published results—consisting essentially of the name of a term followed by a long series of numbers that correspond to a page number and line number of some text found in another source. Thus the user, although gratified that much of his labor has been reduced, still has to expend much effort to be able to see the word in context in order to assign meaning as precisely as possible. The user in most instances would have been better served if the authors Creore and Alinei had spent more time reviewing their hermeneutic processes, and then, as a result, altered the formats of reporting their research.

Learning from these examples and desiring to create a useful tool for students of fifteenth-century Italian dance, the present author has added several important features to the earlier cited methodologies of Alinei and Creore. First, the terms in this study are found in context so that the reader does not have to locate outside sources in order to use the study. Furthermore, where the user, after finding the outside sources cited in these other studies, then had to search through a myriad of pages and lines to find the desired information, the terms here are to be found in context and listed on the same page or sequential pages.

Second, if the reader wants to see more of the text from Cornazano's dance treatise or that of Domenico, text that precedes or follows a passage of the selected term in context that is listed under each entry, transcriptions are provided in the appendices. An English translation of Cornazano's treatise is provided for those students who are not completely comfortable with the use of the Italian language.

Third, unfortunately no interpretative attempt of the terminology was made in these earlier studies by Creore and Alinei; hence, no individual analyses for terms resulting in working hypotheses were included. In this present study, however, there is a working hypothesis in English proposed for each term. For most of these terms, there are detailed analyses following complete listings of the terms as they appear in context. In the ensuing discussions within many of the analyses, the author explores the variegated usages of the terms. In many entries, the author investigates the implications of various conclusions and, at the same time, allows consideration of alternative hypotheses. In short, the present study is an attempt to explore the limits of the knowledge that can be derived from the use of such a methodology.

Fourth, whereas Creore and Alinei have confined their research to only one source by a single author within each entry, the present author provides passages with related terms from the dance treatises of both Cornazano and Domenico. In some entries, material will be listed from other contemporary sources when it exists, sometimes supplying evidence that corroborates conclusions derived earlier in the entry.
Finally, whereas in the earlier studies there was no cross-referencing, in the present study there will be such. An attempt is made to indicate related topics and variant spellings.

With all of these features cited above, to be included in this present work, that are not to be found in the studies of Creore and Alinei or in similar ones, there is not only a systematic methodology using a computer that is newly applied to dance history, but one that has been greatly modified and improved.

Although many reasons have been cited above regarding the need for such a study and reasons justifying the methodology employed, perhaps a stronger justification for such analyses of terminology is provided by Cornazano himself. He writes the following passage in his LIBRO DELL' ARTE DEL DANZARE:

"It is enough to have mentioned them [the names of the incidental movements], because [as a result] of the choice of the terminology, they [the movements] are adequately understandable to every dancer."**30

Background of the Problem

The reader has previously seen a survey of the fifteenth-century Italian dance sources that have been edited, sources conveyed in modern studies cited in the author's development, leading up to the formation of the problem statement for this present study. At first, the sources were considered curiosities and worthy of examination primarily for their moral value to the student of the late nineteenth century. The first modern publication (1873 by Zambri) of a complete treatise—which contained very little interpretation, few footnotes, and many overlooked copy errors—was sufficient, however, to stimulate interest in the subject of fifteenth-century Italian dance.**31 With the concurrent cataloging and indexing of manuscripts and their contents in the Italian libraries in the late nineteenth century, for instance by Bartoli and others like him, the awareness of the existence of other manuscripts with dance writings slowly led to increased study.**32 The process of discovery led to other processes, for instance those of determining dates of sources, identifying personages, and comparing material found in the sources.**33 And at the same time to a small degree, and recently to a greater extent, the interpretation of the theory and practice conveyed by these sources slowly unfolded into what it has reached today in the art and science of reconstructions.**34 But a discussion of the research made in these areas would be inappropriate without first presenting some overview of the dates when the existence of a source was incorporated into the body of knowledge. This is important in order to assess the contributions of the various studies that are cited herein. The author has incorporated this information in the table, presented on the following pages, regarding
the dates when the sources were first cited and then when the contents of the sources were conveyed as transcriptions or translations in modern editions.

The first of the two halves (one on each page) of the following table contains information related to the repositories of the sources of fifteenth-century Italian dance. The second half of the table contains information about the dates of discovery of the sources and of transcriptions or translations if they exist.**35 The terminus ad quem in this table for a particular source signifies the earliest date found by the author when that source is cited in a significant study.**36 The acronyms used in this study for the sources are provided as another column of this table. (Please see Table 1.)
Table 1: Summary of the Italian Fifteenth-century Dance Sources (2 pages)

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<th>City</th>
<th>Repository</th>
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<td>(Rome, technically: Città del Vaticano)</td>
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Concurrent with the discovery of new information, research was being undertaken in several areas, such as that of the reconstruction and performance of the dance music. Gombosi (1941), Bukofzer (1950), Kinkeldey (1959), Hearitz (1966), Crane (1968), Marrocco (1981), and Sparti (1986), to name a few, have attempted to clarify the problems in this area and, where possible, provided transcriptions. Problems still exist that have no definitive solutions, for instance, the degree of musical ornamentation, or whether or not there were conventions of writing the musical notation of certain rhythms, and so on; but often with each new study, there is a new viewpoint, and the problems are further clarified.

Other subjects for research were the establishment of relationships among documents and the gathering of information about patrons, places, theory, practice, and other components in the field of fifteenth-century Italian dance. Only recently, however, have serious attempts been made to interpret the dance performance practice of the period, perhaps the most sophisticated process of all. One description of five levels of the research processes that can be found in analyses of the various studies published to date can be summarized as follows:

(1) Awareness of the existence of documents

(2) External relationships of documents to (a) each other, (b) their authors, (c) patrons, and (d) places

(3) Internal relationships of theory and practice in documents

(4) Interpretation of the music

(5) Interpretation of the dance in terms of (a) alignment of steps to music, (b) modern verbal descriptions, (c) translations, and (d) notated steps and reconstructions of the dances based on the choreographic descriptions

Each of the five major processes listed above embodies a different level of decision-making in comparison to the others, and has, as well, gradations of sophistication within it. Of the five, the last two processes addressing questions of "how something is done" and "why it is done a certain way" involve the most complex series of decisions necessary to arrive at a conclusion. For instance, to answer the question, "How is the Saltarello step-unit performed?", the student must first form a hypothesis about the rhythmic subdivisions of time for the music based on his or her conception of the musical notation (if it exists), and then determine the rhythmical relationship of the dance action to it. 

That is, is the rhythm that of compound duple or of triple, and, if so, is there a predominating pattern that may be in a one-to-one correspondence with the movements? Next, the student must determine the dance actions of saltarello; but, before this can be accomplished, he or she must determine the exact movements needed to
perform a modified *doppio* within the circumscribed time arrangement. To
determine the step-sequence of a *modified* (author's boldface and
underlining for emphasis) *doppio*, the student must first decide what the
term *doppio* signifies. The student then has to make more decisions in
the interpretation of the *doppio* by affixing movement to terms such as
*ondeggiato, relevamento, batte, campeggiato*, and so on. But the
decisions regarding the meanings of all these terms in this specific
example must also take into consideration the usage and meaning of these
same terms in other contexts within the text. Furthermore, if it is
accepted as justifiable to correlate the terminology of the student
Cornazano to that of his teacher Domenico, then each of the proposed
meanings of the terms for the above example must be considered with
respect to usage in the other treatise. Clearly, the solution to a
question such as, "How is the *saltarello* step-unit performed?" requires
an awareness of all the ramifications in the complex series of
decisions.

It is probably not necessary to indicate to the reader the
axiomatic nature of this type of research, nor to point out the extreme
difficulties which have been avoided in many of the earlier studies.
Thus, those researchers such as Dolmetsch (1954), Inglehearn (1981), and
others who have attempted studies in reconstruction, even though they
may have lacked all of the material facts to support their assertions,
merit praise for their work in the face of the difficulty of their
undertakings.**41 Those few, such as Brainard (1971) and Thomas (1978),
who have attempted to convey, in published form, their specific
hypotheses within an objective notational system such as Labanotation,
could probably be considered among the researchers who have had to make
the most complex and difficult decisions.**42

In contrast to the example above regarding the reconstruction of a
*saltarello* step, the search for Cornazano's name in the indices of a
catalogue requires a different level of decision-making, and the name is
either there or it is not. If it is not, one must decide where next to
look; in short, it is a sequential process. The operations involved
with finding source materials, publishing the unedited Italian dance
texts, and comparing sources for the purpose of categorization (as in
the first three processes designated above) entail decision-making on a
less complex level, with answers that are certainly more obvious.**43

For that reason, it seems that there has been more of a development
of the processes requiring simple decisions than of those requiring
complex ones such as, for instance, movement reconstruction. Although
Gombosi (1941) did not address the problems of movement presented by the
fifteenth-century treatises, he was, nevertheless, partially aware of
the complexity required for a solution:

"These (15th-century) instructions cannot by themselves give
a real idea of the dance. To help to produce that it would be
necessary to explain the steps, . . . . Even a knowledge of
the steps, however, would not be quite enough to enable us to
reconstruct the dance faithfully. The style would first have to be ascertained. Only through a careful study of the dance scenes on paintings of the 15th century, re-enforced by a generous supply of creative imagination, can we hope to revive the grace and beauty of the 15th-century dance.**44

To Gombosi in 1941, the computer and consequently word processing was unknown. Had he been aware of its virtue in the systematization of materials and facilitation of research, it is likely that his prescription would have been different. The use of such a methodology as indicated earlier can also facilitate reconstruction.

In view of the complexity and time-consuming operations involved in scrutinizing each significant dance term found in a single dance manuscript in relation to all other terms with which that term is contiguous, it is hardly surprising that such a study had to wait upon the advent of an electronic system of sorting and matching. Studied in this fashion, Cornazano's dance treatise can yield answers that clarify many general problems of dance practice, for it provides the researcher with large amounts of "hard" technical information. This technical information can then be used to formulate hypotheses of the formalized step-units of dancing.

This present study, therefore, will fulfill an important need in the research of the fifteenth century. It also has significance by encouraging the use of the computer to examine other documents for their terminology in dance literature of the same and other periods. Once the basic dance steps and actions are recognizable, it is then possible to study the portrayal of dance in paintings and to identify dance movements more precisely. Here, too, the ability of the computer to store, sort, and retrieve information can be very useful to the dance reconstructionist. Each study, then, can be thought to function as a piece of a mosaic providing but one color of the overall picture. As Little has rightly indicated, many limited and detailed studies need to be made before greater problems such as dance philosophy can be solved.*45

**Methodology**

The author rejects the viewpoint that it is sound historiographical practice to base theory and practice of one time period on another that is distant from it, or of one place on another that is geographically isolated from the first.**46 These kinds of connections were made in some earlier studies for want of solid evidence about Italian dance technique in the 1450's.**47 For instance, earlier reconstructionists have at times referred to the practices published by the Frenchman Toulouze (c.1490), the Frenchman Arena (c.1517), the Englishman Copeland (1521), the Italian Caroso (1581), the Frenchman Arbeau (1589), and others.**48 Thus, questionable evidence was utilized in the
formation of early reconstruction hypotheses for fifteenth-century Italian dance. The point is so self-evident that examples in the other arts, for instance a comparison in art history of Masaccio to Bosch or Caravaggio, one of music history of Dufay to Josquin or Monteverdi, one of theatre history of Alberti to Machiavelli or Shakespeare, or other comparisons, need not be demonstrated. While it is accepted ab initio that practice in one period is indebted in some manner to an earlier model, to ascribe material from a later period to that of an earlier is fraught with error. Such a syllogistic argument may be presented as:

a) A known sixteenth-century dance step is the riverentia which is described in so and so's treatise.
b) This sixteenth-century step has the same name as one in the fifteenth century which is not described in another so and so's treatise.
c) Since both steps have the same name, the fifteenth-century step resembles that of the sixteenth century. (The fifteenth-century so and so really must have thought of this description for his dance step called the riverentia and just did not write it down.)*49

The fallacies in the above example of a generalized conclusion are the attributions of one object's properties to another, or of one person's thoughts to another.

The author's procedure will be to make use of the texts of Cornazano and Domenico as direct primary sources of the fifteenth century. In the following section Part II, a computer program that identifies the line number of the word under investigation will be utilized, and then that word will be listed in its context. The author will analyze terminology that is used to describe or to define dance theory or practice, or is deemed relevant to the subject of dance, with the exception of prepositions, conjunctions, articles, and associated terminology that has consistent usage or unquestionable meaning. At times, it may be necessary to discuss even these seemingly insignificant terms.

As a consequence of Cornazano's productivity as a writer, he is particularly able to serve as a source of information because of his skill and articulateness in using words. In contrast, other writers of dance treatises were less copious.

Using the computer's ability to sort, a dictionary catalogue of dance terms found in Cornazano's and Domenico's dance treatises has been created. For instance, one term will be analyzed, such as tempo, and then all of the passages in which it appears, utilizing the actual wording of Cornazano or of his teacher Domenico or of both, will be listed.*50 For some terms corroborative evidence from other primary sources, which were written for the most part in Northern Italy or Central Italy in the second and third quarters of the fifteenth century,
will be sought. This will contribute to the modern understanding of the selected term as it was used by fifteenth-century man.

For the presentation of these terms it would be ideal to begin with the simplest concept and then proceed to those more complex, that is, to build up from two or more simpler concepts; but there are at least two drawbacks to this approach to the material. The first is that one finds several branched systems which begin with simple elements, and the interrelationships would be much too complex for a satisfying constructive arrangement. The second problem of a layout from "simple" to "complex" is that the resulting work would be almost impossible to use as a reference volume. The author's solution to this problem is to present the terms in alphabetical order so that the problems of cross-referencing would obviously be simplified. Therefore, the results of this analysis will form what will constitute a specialized dictionary of fifteenth-century Italian dance terminology—a badly-needed tool in the area of Renaissance dance scholarship for students and scholars alike.

In the section of the study following this microanalysis in Part II, Part III will contain a synthesis of information from the word-in-context dictionary centering upon the reconstruction of nineteen step-units. Labanotated reconstructions from earlier studies will be presented and critically examined in light of the keyword-in-context analyses. A hypothesis, a technical reconstruction presented in Labanotation, will be presented to serve as a conclusion for each of the nineteen entries in Part III.**51

The author will also synthesize the terminology analyzed in Part II into a system in which terms are collected together with others that have some common characteristic. This attempt of forming a coherent picture of the concerns of a period, based on the concepts implied by language, is new for the area of fifteenth-century dance research, although examples exist in other areas. Modern scientific research into the communication of movement by precise notation has recognized the relationship between language and related movement ideas. One such example is schematically summarized in Hutchinson's Labanotation.**52 This system of classification, however, is inadequate for the present study that will allow examinations of terminology, related to the problem of fifteenth-century dance movement, that is not necessarily an element of movement. Fifteenth-century terms, such as the nouns maestro (teacher), and, falcons (falcon) that is either a descriptive image of the movement or is an image that the dancer uses to create certain qualities or both, cannot be gracefully incorporated into Hutchinson's condensed tree of basic elements involved in movement.**53

However, before turning to the next part of this study, the usage of common terms that will be found within should be clarified. Although some of these terms have occurred earlier in this study, to interject such a discussion at that time would have disrupted the continuity of the text. To have relegated such a discussion to an endnote or a glossary would overlook the seminal importance of the ideas conveyed by the terms. Hence, it is appropriate at this time to provide definitions that will give clarity to the study.**54
Definitions

The author defines selected terminology related to dance as follows:

The word choreography is the "signifier" and the fully detailed realization in actual movement with all of the actions and stylistic traits of the period in which the movement was created is the "signified". In other words, one (the signifier) is a symbol or sign that stands for something else (the signified). The term choreography thus symbolizes movement through time which is intangible. This detailed realization of movement is a result of some constraints of taste and decorum, usually that of the creator, the choreographer. Thus, for instance, one can speak of "Domenico's choreography". The actions composing the choreography are defined with a threefold division. The first division is that of the actions of the limbs and torso of an individual dancer by which the effort and shape of the movement are created. This division includes any emotional or intellectual devices that help shape the movement production. The second division is that of the use of space by the dancer in relationship to the performing space, to other dancers if they exist, and to spectators if they exist. The third division is that of movement which occurs at the beginning and at the end of the actual dancing, itself part of the performance although not part of formalized dancing. If actions are determined by the choreographer in a given context, they must be considered part of the choreography. Examples of this last division might include those actions of the dancers positioning themselves before beginning a dance or performing courtesies to various persons at the end of it. The term choreography is inherently associated with the concept of performance.

The qualification original in the phrase original choreography is used to designate that movement which was first realized in time and space under a certain choreographer's tutelage and then performed for a spectator. It is unlikely that modern researchers will ever be able to determine what is, or is not, the original choreography of any dance that arose in the fifteenth century.

A choreography can be altered from its original state. The alteration can be small, such as different hand position; or it can be great, such as an addition or subtraction of an entire choreographic section. Alterations can be confined to certain sections of the whole work or can be found throughout. A choreographer can alter his own choreography or others can alter it with or without his consent. A choreography can be altered many times; sometimes only certain original movements are changed, or similarly, only those altered ones, or both. Generally a version of a specific choreography is compared to its original version, and the concept of alteration in choreography is discussed in terms of degrees. Thus, there can be a slightly altered choreography and a greatly altered choreography. If there were to exist a greatly altered choreography, it is a philosophical question that is
beyond the scope of this paper to ask at what point does one no longer attribute authorship of a work to the original choreographer. It is theoretically possible for a choreography that, for instance, was originally realized by Domenico, was altered periodically as a result of memory lapses or interest in fashion. Then, after twenty years, the choreography that was performed, hypothetically, would be seen as having little or no semblance to anything created by a certain choreographer such as Domenico.

While it is doubtful that one will ever fully be able to recreate an actual historic event, for instance, in dance history with all of the details of the dance actions and style, it is still possible to suggest the framework and, to some extent, suggest the particular behaviour of the body. This can be done by careful study of the evidence left to us by choreographers, dancers, and observers, and study of pictorial and musical sources. Hence, some of the major and minor patterns of dance behavior that constitute a choreography can be recovered, and this process is called a reconstruction. The term reconstruction is the "signifier," and the movement that attempts to reproduce the exact conditions that existed in the choreography is the "signified."

Compounding the problem of the recovery of choreography is the fact that sometimes the only available evidence of the steps and body actions involved in the dance are descriptions of the dance as it occurred in later periods, and which was likely to have changed to accord with a later fashion. Hence such evidence must be used cautiously.

Although it may be asserted that a certain reconstruction is an authentic reconstruction, the term authenticity is, in the last analysis, a value judgement applied to this subject area. The phrase authentic reconstruction is the "signifier," and the claim that the movement realized is exactly the same in every detail to the choreography is the "signified." In other words, the "signified" is a claimed one-to-one matching of the reconstruction to the choreography. This, of course, is unverifiable since there is no one today over five-hundred years old who might have seen the dancing; and film and video devices did not exist for a comparison to be made of the authentic reconstruction to the choreography. Consequently, no one living has ever seen a fifteenth-century choreography. Further difficulties arise in the matching of the emotional and intellectual states of the modern performer of an authentic reconstruction to that of the performers of the fifteenth-century choreography. It is conceivable that ten reconstructors, each with a different version of the same dance, could each assert that his or her reconstruction was authentic. This would be a contradiction, and the meaninglessness of the term authenticity in this context is obvious. The term authentic will not be found in Parts II and III of this study.

It is understandable, however, why a student might rashly make such an assertion of authenticity. Perhaps he or she can document the reconstruction and has reviewed the work of others, the sources, or both, making a new synthesis of the material, ideas, or both that can be
substantiated. What the student means, then, is that the reconstruction is verifiable, or is more verifiable, or is the most verifiable, in comparison to those reconstructions he or she knows. This concept of verification, then, has degrees associated with it. In degrees, one reconstruction might be more verifiable than another. Alternate terminology for these degrees of verification could be the quality and quantity of evidence, of substantiation, of factualness, or of the premises that lead to the conclusion of the supposed actions of the choreography embodied within the reconstruction.

This conception of verification is a fundamental principle to everyone seriously active in the field of reconstruction. In the related field of music, Lawrence Dreyfus discusses what problems arise when a sector of the serious musical culture devotes itself to the recovery of forgotten repertories and practices. Similar kinds of issues arise also in the discipline of dance when students seriously attempt to recover the practice of dancing in the fifteenth century. Although Dreyfus at times appears to favor the position of letting the music (here, the dance) speak for itself, a reconstructor must be very cautious not to accept fanciful interpretations based on historical materials that might make for good showmanship today and are wonderful entertainments, yet lack documentation. What does it mean to let the dance speak for itself? Unfortunately, if we believe that dance inherently must be natural in performance, we are again imposing our conception of naturalness on the material. For instance, it is natural for the author to drive his car to the local store when he runs out of milk for his cat, but would it have been natural for fifteenth-century man to do the same? One can never fully know what was natural to a person in the fifteenth century, but opinions can be formulated of what their "naturalness" may have been. In the last analysis, letting the "dance speak for itself" is determined by the value judgments or opinions of the person through which the dance is supposedly "speaking".

The Weltanschauung today and their Weltanschauung 500 years ago is separated by a staggering number of differences. However, one can attempt to reproduce the Weltanschauung of the fifteenth century. A good condition for significant reconstructions is when the reconstructor is a cultural historian specializing in dance history. This opinion is shared by others, for instance by the European Kurti (1983) who wrote the following:

"The vast amount of literature on renaissance dance by no means assesses the state and scope of dance historical scholarship in general, especially since these works do not address epistemological and methodological issues, without which no discipline or scholarship can, or should exist. Most of the works, I feel, are bound to failure [sic] mainly because of the disciplinary compartmentalization, parochial attitudes of theories, and lack of thorough interdisciplinary approach. This is clearly evident in the trisected division of renaissance dance study, i.e., historical, music-
historical, and dance-historical. Art historical interpretation of dance material as represented in renaissance art forms (painting, sculpture, fresco, etching, wood engraving, etc.) is yet to be developed perhaps along the lines of K. Clark, M. Meiss, M. Baxandall, and M. Barasch. Most of the strictly historical works only deal with dance superficially and, which is outrageous, dance is always treated as an organic part of the arts."

All reconstructions can be considered interpretations, but the converse is obviously not true. A reconstruction must be based in some manner on the sequence of steps found in a source and on the theory and descriptions of the steps themselves. It has as its end the desire for the reconstructed movement to be as close a correspondence as possible to the actions of the choreography, and is a process that can be documented as a result of the extant evidence. A reconstruction is distinguishable from a recreation, which is also an interpretation.

A recreation is the process in dance in which the student often uses an interdisciplinary methodology to formulate basic concepts. These conceptions of organizing other materials are then analogically employed when evidence is lacking for a particular choreography. There are two manners of recreating. In the first, the student's personal aesthetic concerns are relegated to second place behind those derived from the period. This may be considered in the author's scheme, a more disinterested approach. The second manner of recreating is for the student to use some ideas and some materials from the past together with ideas from other periods in order to create a new synthesis. It is a process whose end is not a one-to-one correspondence with a choreography of the period. The student in this second manner of recreating is more subjective, allowing the product in movement to be a personal aesthetic statement. Although a reconstruction may be considered a personal statement because of the uniqueness of the interpretation of the source materials by the reconstructor, it is by degrees less tendentious than a recreation.

A hypothesis is any assertion made with an insufficiency of evidence. It is a tentative explanation, often based on material facts, that has the goal of truth. Hence the term hypothesis is the "signifier" and the argument (explanation) is the "signified". Hypotheses are usually formed with evidence and reasoning. In this process of reasoning, the evidence is given a sense of order or hierarchy, and relationships of facts or ideas are formulated. All reconstructions can be considered to be hypotheses, since their ends are attempts to answer the question, "What really happened in movement at a specific time in history?" The first type of a recreation is likewise a hypothesis when the student subjugates his or her personality to the historical period, but the second type, where the student does not seek to reproduce actual movements, cannot be considered a hypothesis.
All reconstructions and the recreations of the first type can be considered hypotheses, but the converse is not true. There can be written hypotheses about an aspect of performance that does not necessarily require movement. For instance, it may be written, "It is my hypothesis that the man held his hand on his waist." But this cannot be considered a reconstruction because there is no accompanying movement realized with the written hypothesis. Whereas deportment (related to movement) was the subject of the former hypothesis, movement does not have to be stated or implied by a hypothesis. For instance, it might be stated, "It is my hypothesis that Domenico must have been a musician."

The hypotheses about fifteenth-century subjects in dance should not be viewed in terms of being good or bad, right or wrong; rather, they are those that can be supported by some evidence and reasoning or not be supported by some evidence and reasoning. It is difficult to establish objective criteria to evaluate hypotheses. But some are judged viable according to the present information, and some are not. Some are more viable than others and some, less so. Each scholar can determine his or her best hypothesis, but with new insight (new relationships of old material) or new material (causing new relationships), hypotheses can change. Although current students and scholars do not speak of the "fashionableness" of a certain hypothesis from the viewpoint of change perceived in the past (historiography) or expected in the future, nevertheless it would seem that those actively and seriously engaged in the process of reconstruction would necessarily have new insights or discover new material. Hence, it would seem that new hypotheses would be the rule rather than the exception.

The designation of the term working, as in the terminology working hypotheses, emphasizes the transitory nature of the process of seeking new relationships. Of course, normally one hypothesis is held until the beholder is convinced of one that is more verifiable. The author uses the term working to indicate that the hypotheses that are posed, are done so in the spirit of initiating discussion concerning the problems of interpretation, and, that the argument has been constructed on an insufficient number of facts to be well defended.

A choreographic description is a testimony, made in words often utilizing specialized dance terms, of the actual steps that either were performed at one time, or were to be performed. Hence the "signifier" is the terminology choreographic description, and the "signified" are all of the words written at a certain place in a certain source related to a certain choreography. The process of using words to represent the dance actions is one of symbolizing. Hence the term description is part of the "signifier"; and that the symbolization occurring is of a choreography suggests that the other part of the "signifier" is the term choreographic (thus resulting in the terminology choreographic description). Using words to describe the action is an attempt to approximate a one-to-one correlation between words and the actions of the choreography. However, we must conclude that it can never be effectively accomplished. At the most, the words can be in a one-to-one
correlation with major movement events. The details of the movement are not often articulated in words.

In the formal language of mathematics regarding set theory, a choreographic description could be thought of as the set with the words (limited set) and the choreography, the set of actions (a very large group). But a word in the set of words of the choreographic description must stand for many actions in the group of actions of the choreography when a mapping is made.

At the most, the words of a choreographic description function similarly to invisible boundaries on a map, boundaries signifying the states that form a country. Hence, the entire choreographic description can be metaphorically thought of as the entire map. But the map is only a guide to tell one of the relationships of certain physical geographical wonders of a country. From a map, one does not know how deep the Grand Canyon is or how blue and high the Old Snokey Mountains appear.

Where the words can be mapped to the actions of the choreography, the converse is not true; that is, not all of the actions ("signified") have words ("signifiers"). One does not know all of the actions of a fifteen-century choreography—no one living today has seen one. The choreography of a single dance functions like a very large group and the choreographic description like a subgroup. One has no way of knowing what exactly was not symbolized in words; but it is clear that much was assumed, because there is rarely any comment regarding the actions of the members of the body other than the feet. For there to be a complete correspondence, there must be a symbol for every detailed action—this we do not have. For example, sometimes the choreographic description lists words to the effect that the dancers "turn around and perform the same steps"—how is this turn executed? Do the dancers let go of hands and then retake them? There is much assumed by the writer or writers of these choreographic descriptions.

Hence the definition of choreographic description must be expanded. The terminology choreographic description is the "signifier" of the group of words ("signified") which in turn signify the choreography ("signified").

A description is considered by the author to mean any attempt made to narrate events that occurred at a point in time. Although every choreographic description is a description, not every description is a choreographic description. The term description is the "signifier", and the written words intended to give a generalized mental image of some episode or object are the "signified". The written words telling about the dancing that occurred during the wedding festivities in 1475, found in Tammaro De Marinis's edition Le nozze di Costanzo Sforza e Camilla d'Aragona celebrate a Pesaro nel 1475, is a good example of what is signified by the term description.**59

A fifteenth-century notated description is one that is one step further removed in the process of symbolization than that of the
choreographic description. The terminology notated description is the "signifier", and the symbols expressing actions of the choreography related to a single dance, symbols that can be anything except words, are the "signified". The Brussels manuscript dating from the second half of the fifteenth century is an example of a document that contains notated descriptions with series of letters representing major steps.**60 Thus the terminology notated description is the "signifier" of the series of letters ("signified"), which themselves signify the associated words ("signified"), which in turn signify the associated actions of the choreography ("signified"). Another form of symbols is found in the Catalanian source, also dating from the second half of the fifteenth century.**61 These symbols are formed from vertical, horizontal, and curved lines.

As there can be notated descriptions, so can there be notated hypotheses. All notated hypotheses are hypotheses, but not all hypotheses are notated hypotheses. The term notated hypothesis is the "signifier", and the notation of a conclusion derived from reasoning and evidence is the "signified". The author uses the terminology notated reconstruction interchangeably with notated hypothesis. Although they technically signify two different things, the author justifies this usage and explains it with the following analogy:

Consider that an author has created a synthesis from studies of Renaissance materials that leads to actual movement thought to be in close correspondence with actions of the choreography. He has thus made a reconstruction. But wishing to share this reconstruction with other students of the Renaissance, he has notated the actions. Thus, the term notated reconstruction is the "signifier" wherein the notation signifies the reconstruction ("signified"), which in turn signifies the choreography ("signified"). Consider that a specific notated phrase arose as a result of such a situation posited above and was sent to a friend in England. After much research of dance from other periods, the author has returned half a year later as a cripple to resume studies in his favorite period of the Renaissance. He thus begins work anew in the difficult task of discovering what the "signifieds" might be. From the evidence, he thinks through the movement ideas that result in a notated hypothesis (he is hypothetically a cripple). Recall that the term notated hypothesis is the "signifier", and the notation is the "signified" of the hypothesis of the supposed actions "signified" of the actions of the choreography "signified". Suddenly remembering his friend in England, he sends the new notation, which happens to be exactly the same as the earlier. His friend writes back wondering why he has sent the same material that he sent six months earlier. To that the author replies, "One is a notated reconstruction and the other a notated hypothesis." The friend responds, "But they look exactly the same to me."

The point to be made here is that since only an author might know the processes from which the notation arose, it is irrelevant—a moot point—what the processes were in relationship to the final recorded product—the notation itself. Hence, the "signifiers" notated hypothesis and notated reconstruction are interchangeable in this study.
The term step in this study designates a single action of transferring weight from one foot to another without springing into the air. A step is not to be confused with the term, which carries the same name, meaning, in modern conventional usage, a formalized sequence of actions such as a ballet "step" or a waltz "step". The term step-unit used in this study emphasizes the aspect of duration, which is correlated to a rhythmical unit, of a formally recognized sequence of actions that forms part of the movement vocabulary. For example, the glissade would currently be considered a step-unit of classical ballet. If the sequence of actions, itself, is to be emphasized, then the term step-sequence is used. A contemporary example of this usage might arise when comparing a waltz step-sequence to a polka step-sequence. A formalized action that might last less than a standard unit of time is referred to as a step-action.

The author further distinguishes between the terminology notated music and music in the same manner as he has differentiated the terminology choreographic description and choreography above.

This discussion up to now has been essential in order to acquaint fully the reader with the nature of this study. At the same time, the absolute necessity for research of terminology of the fifteenth-century dance treatises of Domenico and Cornazano has been demonstrated. Each individual term is a fifteenth-century "signifier" for some fifteenth-century "signified". And the task to be accomplished herein is to identify both.
PART II

DESCRIPTIVE ANALYSIS
Introduction to the Term-By-Term Analysis

Explanatory Notes

These explanatory notes will make it easier for the reader to comprehend the information contained in each entry. Here are brief explanations of the different conventions by which this study achieves form and comprehensiveness.

1. THE MAIN ENTRY

1.1 A heavy black letter or a combination of heavy black letters in Italian (boldface), forming an Italian word, words, or a number set into the left-hand margin is considered to be the main entry.

   e.g. abietta

1.2 In some cases, a stem will be given followed by a dash and letters. These letters form one ending of several to the stem, each of which is preceded by a comma and dash, unless the ending is the first in the series. This convention is adopted to offer compactness to the entry. This stem and endings may be coincidently related to divisions standardly held by grammarians.

   e.g. aer-e,-oso (means the same as aere and aeroso)

1.3 Where there are two or more variants in spelling of the stem of the same term, they will be listed in alphabetical order, and separated by a semicolon and a space. In those cases where there are terms with differing initial letters within the main entry, the variant deemed by the author to be the more common form will be the referent. When this occurs, the words may not be in alphabetical order within the main entry.

   e.g. abassar; abbasamento

   e.g. trovare; ritrovare

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1.4 Within the main entry, if there are relevant terms found in Cornazano's dance treatise (Citta del Vaticano: Biblioteca Apostolica Vaticana, Codex Capponiano 203), they will be listed first followed by a designation (Corn). Those related words found in Domenico's dance treatise (Paris: Bibliotheque Nationale, fonds italien 972) will be listed on the next line followed by the designation (Dom). If the entry is formed by a term or terms from one treatise and not the other, the term or terms will be listed on the first line followed by the appropriate designation (Corn) or (Dom). If the term or terms in the main entry occur in both treatises and are spelled alike, and have exactly the same endings, a single entry will occur with the designation (Corn) (Dom) afterwards.

  e.g. abassar; abassamento (Corn)
        asbasando (Dom)

  e.g. mente (Corn)

  e.g. x (Dom)

  e.g. un,-a,-o (Corn) (Dom)

2. ENGLISH EQUIVALENT

2.1 For the reader not fluent in Italian, an English equivalence in general terms of the concept will follow on the next line, preceded by two dashes. There will be no attempt to match the syntax of the Italian term regarding its function, for instance, as a verb, noun, or other parts of speech, with the English equivalence.

  e.g. abassar; abassamento (Corn)
       asbasando (Dom)
          —lowering

3. TEXT

3.1 After skipping a line, the main text in English is set flush with the left-hand margin although beginning with an indented line. The first element of this is generally the identification of the author Cornazano, whose passages then follow if there are terms in the entry from both Cornazano's treatise and from that of Domenico. If there is only an entry from either Cornazano's treatise or from that of Domenico, there will be no identification of the author, since it is to be assumed that the passages or discussion under the main entry apply to the treatise identified as (Corn) or (Dom) within the main entry.

3.2 The relevant material related to the term under investigation will follow. The term in the main entry will be presented as a keyword in context, and enough of the context will be given in order to remove
ambiguity of interpretation. The line number of a sentence from the
treatise is given for the line in which the term is actually found. If
a passage is related but does not contain a term from the entry, the
line number will be in parentheses. The line numbers will be flush with
the left-hand margin and the associated passage will be indented for all
succeeding lines after the initial sentence. For the sake of
compactness, relevant passages with the term in context will be listed
consecutively without any space separating them. The beginning of a
passage will be recognizable, because the initial sentence will not be
indented in the manner of the other lines of the passage should there be
more than one line. The term itself is printed in darkened letters
(doubleface type). For the sake of compactness, the context not actually
lying in the same line and in an unbroken quotation from the original
will be given in parentheses. As a convention, insignificant words can
be omitted but nothing can be added for clarity unless placed in
brackets. Brackets are used consistently to represent interpolations or
comments not made by Cornazano and Domenico. Material not in parentheses
or brackets occurring on the line immediately before or after the term
is meant to correspond to those lines in the actual treatise. There will
be no use of quotation marks, since it is to be assumed that passages
written in Italian are by the Italian writers, and those in English are
by this author. In some cases, it will not be necessary to list the
passages with the terms as they occur in the treatises. In those cases,
the author's comments in English will follow (see 3.7). If the reader
wishes to see more of the context than is listed, he or she is directed
to a transcription and translation of Cornazano's treatise in appendix A
and a transcription of Domenico's treatise in appendix B.

e.g. abassar; abbassamento (Corn)
    asbassando (Dom)
    ——lowering

    Cornazano writes:

    (doppio) [di bassadanza]
    levando vi soavemente sopra quello
127 e con tal suavità abassar vi al terzo

3.3 A word that occurs at the end of a line in Cornazano's treatise or
Domenico's and is completed in the following line will be transcribed
with a hyphen, though no hyphens were used in the sources, when listed
with other words in that following line. The second part of such a
word will be considered to belong to its other part in the line above.

3.4 Because the degree-granting institution to which this document has
to be submitted and approved will not permit the author to use a smaller
character size, certain conventions are adopted. In some cases it is
impossible to reproduce a full line of text from Domenico's in a one-to
one correspondence to a line in the entry of this study. Therefore, the
end of a long line may be carried over into the next line, and the
remaining words begin halfway, or further, in that line. Such a partial line is not to be counted when seeking exactness in numbering.

3.5 The actual passages concerning the term being analyzed found in Cornazano's treatise first, and second in Domenico's treatise, will generally be listed in numerical sequence as they occur in the treatise. Thus, the variations of spelling or syntax will be interspersed.

3.6 As a further tool for the reader, the names of the choreographic descriptions will be given before the first passage quoted from them. This may be of some consequence when a scholar is attempting to trace the lineage, make an association with another, or search for patterns within a choreographic description. Sometimes the passage quoted with the appropriate term is found within one of the theory sections by Cornazano that are interspersed with the choreographic descriptions. The English word "theory" in brackets will be presented in those cases to distinguish the appropriate passage from that of a preceding choreographic description. Generally it is to be assumed that the passages not designated to be from a particular choreographic description are to be found within the theory section of the appropriate treatise. The theory section comes first in Domenico's treatise, followed by choreographic descriptions of balli and then choreographic descriptions of bassadanza. Cornazano's treatise begins with a dedicatory poem to Secondo Sforza (here considered to be part of the theory), then is followed by a poem to Ippolyta (considered theory), theory, choreographic descriptions of balli, commentary (here considered to be "theory 2" when designated), choreographic descriptions of bassadanza, then finally another section of theory (designated "theory 3" by the author).

3.7 The author's analysis generally will follow the presentation of the terms in context and will be flush with the margin with an indented initial sentence. Comments, however, may lie between the various quotations of Cornazano and Domenico or between passages from a single treatise should the analysis merit such.

3.8 In many of the discussions of the musical and dance rhythms, unconventional symbols with relative meanings are used. Symbols such as quarter notes elicit certain expectations of speed based upon modern practice and are inappropriate in theoretical discussions.

4. ABBREVIATIONS

4.1 Abbreviations will be used for various terms which are frequently used in order to achieve compactness, for instance, salt. = saltarello, quad. = quaddernaria, and so on. These abbreviations can be found in the List of Symbols and Abbreviations at the beginning of the study (before the Introduction).
4.2 Numbers following the acronyms CORN, DOM, or others representing sources, represent a line number in which a term can be found. For instance, CORN975 signifies the source (CORN) and line number (975). If, however, the discussion warrants a reference to a particular passage in which a particular term is found, the citation will be understood to mean the beginning of that passage. When it is critical to clearly identify that the referent is a passage, proper identification will be given, for example, "Cornazano's passage 751."

5. PROPER NAMES

5.1 Proper names will be capitalized according to the rules of Italian usage regardless of whether or not this was so in the original treatise. Those capitalizations in the original which needlessly appear may be ignored in the quoted passages.

6. CROSS-REFERENCES

6.1 Cross-references of variants in spelling for the main entry will be placed in the left-hand margin in boldface type. This is followed by the designation of the treatise in which it is found and directions to the appropriate main entry where the term will be discussed.

6.2 Although a term may be discussed in detail following its main entry, in some cases relevant information may be found within the discussion of another term at a different location in the dictionary. Cross-reference in these cases will be made immediately after the English equivalents (see 2 above).

6.3 In a few cases within discussions, it may be necessary to refer to an analysis of another term whose definition may be important for the formulation of the meaning of the latter term. This is done within the text in an appropriate manner.
Term-by-term Analysis

abassar; abbassamento (Corn)
asbasando (Dom)
—lowering, sinking

Cornazano writes:

(doppio [di bassadanza (?)]) levando vi soavemente sopra quello
e con tal suavita abbassar vi al terzo.
(misura non musicale) alzamento tardo di tutta la persona
et l'abbassamento presto

Domenico writes:

49 Alzando le ditte undicelle cum tardeza e asbasando
sse cum prestezza

In both passages, the terms related to abbassare indicate a
movement that is a consequence of an action of rising, thus
indicating an action of lowering, that is, changing from a higher
level to one lower. At least six possible combinations of spatial
levels for this situation can be determined; but, first, the terms
used in these combinations must be defined. The term "air"
signifies the condition when the body is elevated so high that the
foot does not touch the ground, as in the state of a dancer being
at the top of a jump. The term "high" signifies that the foot is
touching the performing surface—the floor or ground—but only at
the ball of the foot, and the legs are taut as if one were walking
tiptoe. "Middle" signifies here that the foot is relatively flat
and the legs are normal, as they are when a person is standing.
"Low" signifies that the legs are bent, and the foot is relatively
flat against the ground. From these levels the following
combinations can be made, represented here with the first word of
the pair serving as the level of origin, the higher of the two from
which the "lowering" occurs, and the second functioning as the
destination of this action: (1) air-high, (2) air-middle, (3) air-
low, (4) high-middle, (5) high-low, and (6) middle-low.

Case (1) is unlikely because in any dance technique, it is too
jarring to the body to land over a period of time without spring in
the knees. Furthermore, there is a likelihood of injuries occurring
to the foot, which has increased stress because of the unnatural
extension—or position of the foot—and the weight of the body to
be born by that foot. Case (2) is unlikely because, like (1), it is
jarring to the body and dangerous, but to a lesser degree. Case (6)
is unlikely because in both passages quoted above from Cornazano's
treatise, a rising occurred before the lowering, and a rising, as
in this case (6) to middle level, would imply that the normal level
of performance was in low level. It does not seem feasible to dance
with the legs bent and thus low to the ground for a long period of
time in a dance style considered by Cornazano to be signorile.
Hence, possibilities (1), (2), and (6) are not likely to have been
performed. In the above listed passage of lines 383-84 the
stipulation of a slow rising probably rules out any actions leaving
the floor, because in jumps, or the leaving of the floor, the rate
of ascension is essentially equivalent to that of the descension.
Control of rising occurs when the legs can slowly extend while the
feet are supporting the body; this apparently rules out possibility
(3) in which the dancer would have to spring into the air, which
physically is a rapid action. Of the remaining two possibilities,
(4), high-middle, would allow less of a definition of lowering than
would (5), since the body would change in (5) two levels in space,
that is, high-low, as opposed to a change of one level in (4). If
the dominating factor in aesthetic theory is determined to be
moderation, case (4), high-middle, would be the best choice to
explain the action of of this term in discussion. On the other
hand, if the aesthetic theory of a constant awareness of opposites
is held, (5), high-low, would be the best choice because there is
more of a vertical displacement of the torso.

Domenico confirms the usage of the term as found in
Cornazano's passage 384.

abietta (Corn)
—despised, disdained

218 (Piva) e abietta (da persone magnific e bon danzatori)

This signifies a value judgement by Cornazano, that is, that
the piva dance-step or misura was despised by certain people of his
day. Thus, this concept must be incorporated into the aesthetic
background in which the dancing described by Cornazano took place.
It is interesting to speculate upon the reason for such a
judgement. It could have been due to the nature of the movements
of the step, the fact that this step could have been popular to the
masses, the fast speed of it, or to some combination of the above.
Based on the metaphor of the passadanza, the "queen" of the
rhythms, which was the slowest, then perhaps dignity was associated
with slowness, and, similarly, quickness signified less, or even
lack of, dignity. If the metaphor of a ladder-like arrangement of
elements was strong in the aesthetic conception of the art of
dancing, with those on top being better than those on the bottom,
like the great chain of being with God on the top and the devil on
the bottom) then it is easy to see that piva, or whatever rhythm
held the position at the bottom, would necessarily be considered
base or, at least, less desirable.
accelerati (Corn)
—speeded up

Piva non e altro che passi doppi atteggiati e accelerati per
presteza di misura che concita (el balladore a quello)

The term refers to a movement sequence, the *doppio*, which must be performed faster in *piva*. This term represents the concept of variable speed, or relative speed, of certain basic actions, which results in space being traversed more quickly.

accidentali (Corn)
accident-ali,-ia; acident-ali,-alli,-ia (Dom)
—incidental, not necessary, not essential, accessory
[Note: the term "accidental" is a false cognate.]
(see also *trascorse*, *frappamenti*, *pizigamenti*, and *cambiamenti*)

Cornazano writes:

(danzare contiene in se nove movimenti naturali et corporei)
283 et tre accidentali
285 Gli accidentalì sono
Trascorse Frappamenti et pizi-
287 gamenti et nullo di questi acci-
dentalì stan bene facti da una
pur el pizighimento gli disdece (meno dell'altri)
325 (gli tre) movimenti accidentali perché non
hanno ad adornare el danzare de-
la donna non diffinisco più inan-
zi basta havere specificato quello
che siano et anco per la proprieta
del vocabulo sono assai intelligibili (ad ogni danzatore)
371 Gli accidentalì sono ad beneplacitum

Cornazano specifies that the nine natural "movements" are also *corporei* (281), but does not do so with the three incidental ones. Does this mean that the incidental step-actions are not *corporei*? If they are not, one must conclude that they are movements which are not physical. But since the incidental step-actions appear in dances, they must be composed of actions that can be seen, and, thus, are physically executable. The author accepts a priori that the actions composing the incidental "movements" are recognizable different from those actions of the natural step-units. This acceptance is based upon the fact that fifteenth-century dance masters found it necessary to distinguish two groups of acceptable step-actions or step-units. The natural step-units probably require at least one transfer, or change, of weight; maybe, then, the incidental ones do not.

What does the statement—that the incidental step-actions *trascorse* and *frappamenti* do not look good performed alone (287)—
mean? Does it mean that the step-actions are to be performed in conjunction with a natural step-unit or with another incidental one, or that two of them should be performed when a particular incidental step-action is to be performed? One must conclude, based on the fact that these incidental "movements" do not occur together in groups of two or more in the actual practice as is seen by analyses of choreographic descriptions, that the intention of Cornazano is that each of these two incidental step-actions is to appear together with a natural step-unit.

Since the pizzigamento is less unbecoming than the others and, as a result, can be performed by itself, what is its timing when performed alone? Furthermore, what does Cornazano mean when he states that the incidental movements are performed at will? Cornazano states elsewhere that there is no rule for the number of musical bars [in the bassadanza] for the movimento:

370 Nelli movimenti non e regula

This means that a movimento could be performed in a half of a measure (in the modern sense) of music, in a whole one, or in two of them. Actually, in practice as is found in those dances described by Cornazano, the movimento requires a half of a measure. Likewise, if Cornazano thought that this same timing was to be used also for the incidental step-actions, why would he have used the radically different terminology sono ad beneplacitum? Probably what is meant here is that the incidental step-units are not usually performed alone, but, instead, are executed together with "naturals" because the "incidentals" only require a fraction of the time represented by a measure (of music) usually required for the standard step-units, the naturals. This means that either the actions composing each of the natural step-units are altered in time to allow for the incidental step-action to be executed with it, or the incidental movement occurs in a portion of the rhythm where there is no action required for the performance of a natural step-unit. Domenico supports this second hypothesis, as he states that the incidental step-actions are performed in the vuodo.

There are two statements regarding aesthetic theory concerning these incidental movements: that the pizzigamento is less unbecoming than the others (287), and that the woman did not do these steps (325). Of the latter, can one make the supposition that there was something about these step-actions that was "manly"? Did their execution require strength? Or did they require actions that were considered to be inmodest of the women wearing long dresses of the period? Or could it be merely that the incidental step-actions were utilized for showing off male bravura, and the woman was supposed to be reserved in public? This last possibility is not feasible, since Beatrice d'Este was a very popular dancer, at least in proverb, and, thus, was not reserved. Why does Cornazano write that the incidental step-actions were not done by women when the names of these step-actions appear in choreographic descriptions,
requiring women, choreographed by his teacher? Could it be that these steps for women were "out of fashion" at the time he was writing the last version of his treatise, and he had not eliminated them from the choreographic descriptions? Maybe Cornazano wrote about uncodified rules of improvisational behavior, and was actually describing the practice of his day. He implies one of two things, or both: 1) that the men were supposed to perform the incidentals since he writes non hanno ad adornare instead of non adornano—implying that the steps had to adorn some dancing, or 2) that the woman could do the steps but was not expected to do so.

Finally, if the actions to be performed are suggested by the names of the incidental step-actions, does it follow that the names of the natural step-units suggest their manner of performance?

Domenico writes:

41 (memoria de tutti li) motti corporali naturali e accidentali
74 (questo misterio e virtude per) accidentia (Aristotele dice)
92 (dodice motti) ne cava nove naturali e tri accidentali
93 li tri accidentali operati (sono in lo vuodo)
97 (notto) la natura e accidentia de questi (motti)
(li tri per)
103 accidentia sono li soptoscripti frapamento scorsa e cambiamente
104 quisti tri se acquistano per accidentia perche non sono
(necessarii segone) natura.
(110) (concludendo) che frapamento scorsa e scambiamento sono de
uno quarto de tempo
tuttavolta operando ne un tempo e non piu. E se per
intelletto
tu fussi adoptado de questa virtu ne poi mettere dui per
tempo. E
mettendo ge ne dui contingera ciascaduno deli ditti uno
ottavo de (tempo tuttavolta)
116 quisti tri motti li quali se acquistano per accidentia cioe
frapamento
scorsa e scambiamento sono quilli che fano fare varietade
ali
motti naturali. E principalmente a quisti soptoscripti
cioe sem-
pio dopio reprexa voltatonda
229 (revolvri tutte le mexure per natura o) per accidentia
231 per accidentia saper separare tutte le mexure
248 per accidentia de (inteletto se pono operare)
252 (Be, modi cinque, did suo ordine,) li altri tri per accidentia
lo inteletto li po spartir li e danzar li

Domenico clarifies that the incidental step-actions are to be performed in the vuodo (93). He either uses different terminology or has a different conception of the three movements forming the group of "incidentals" as he writes: frapamento, scorno, e cambiamente (103). If one tries to reconcile the apparent
difference as that arising from terminology, and not that of
different movements or step-units, then Cornazano's terminology
when equated with that of Domenico would be trascorre = scorso,
frappamenti = frammento, and pizzigamenti = cambiamento. Domenico
also states that the function of these incidental step-actions is
to give contrast to the use of natural step-units (116); thus,
incidental step-actions are an essential part of the aesthetic
theory as conveyed by Domenico.

The concept of accidentia entails the notion of an operation
above or beyond that of the normal, accepted, or easy practice.
There might even be an implication that accidentia entails
something requiring difficult mental processes since, in many
phrases, the term is linked with the intellect.

accoiata (Corn), see copia
adorna (Corn)
—ornament, enrich, adorn, decorate, embellish

246 (quaternaria meschiata) in qualche ballo adorna quello
326 (tre accidentalì non hanno) ad adornare el danzare dela (donna)

Do the two phrases above reflect only Cornazano's opinion, or
was such a conception commonly held in the mid-fifteenth century?
Domenico, unfortunately, says nothing about this. In both
passages, however, value judgements of aesthetic theory are
expressed; that is, if a ballo has a small section of the rhythm of
quaternaria, it supposedly is better, and even though the woman
does not normally perform the incidental step-actions, they
function to ornament the dancing when used. Regarding the first
statement, the concept expressed by the term adorna implies that
the quaternaria functioned to give variety to the other rhythms
and, like the incidental step-actions, which gave variety to the
natural ones, was not really essential if one believes that the
term adorna was used consistently to mean "ornament".

aer-e-roso (Corn)
aiare; agilitade; azele; azilitade (Dom)
—poise, gracefulness, lightness

Cornazano writes:

107 (perfetto danzare e misura) maniera aere diversita di
cose e compartimento di terreno
128 Aere e'l dan-
zare e in tanto che oltre ch'abbia ti
le preditte grate [misura and maniera] dovete havere
un'altra gratia tal di movimenti
che renda ti piacere agli occhi di chi
sta a guardar vi e quelli opra so-
pratutto con iscondita di vista (e allegramente)
(Talbor) tacere un tempo e starlo morto non
e brutto ma entrare poi nel sequen-
te con aeroso modo quasi come persona
che susciti da morte a vita
Anch'ora nel danzare non so-
lamente s'observa la misura de-
gli soni ma una misura la qua-
le non e musicale anzi fore di
tutte quelle che e un misurare
378 l'aere nel levamento dell' ondegg-
giare cioe che sempre s'alzi a un mo-
do che altrimenti si romperia misura

What are the movimenti to which Cornazano refers in line 131? Does this term refer to the twelve dance step-units, or all the individual actions composing these step-units, or motion in general? In any case, the undoubtable reason for aere, or this quality of performing, is aesthetic, namely, to be pleasing to the audience. It does not seem reasonable that only specific movements are meant requiring exercise of this quality—as then there would be both moments of awareness of the pleasurable impact upon the audience and moments of no awareness. This quality, thus, probably applies in some manner to all movements or motion in general.

The phrase icondita di vista can be interpreted in two major ways: 1) giving the overall impression of joyfulness, or 2) that the dancer's face projected this quality. In either case, the act of having this component of aere is not all that is required, since Cornazano includes this information as a secondary clause beginning with soprattutto (above all). Thus there must be something else visible to the audience, as, for instance, in the way or quality in which the movements are executed.

Is this quality "gracefulness"? Is there to be an initiating or accompanying emotional feeling inside the dancer which affects or shapes the movements and thus allows the term aere to have an English equivalence of "spirit"? If not "spirit", could this emotion be light-heartedness—as if dancing were an enjoyable form of play or recreation—and thus the movements were not made with marked deliberation? Or could it be lightness? Could this aere be a movement which is not corporei but one which is considered spiritual? In the third passage above beginning with line 259, aeroso modo is modifying persona che susciti da morte a vita. "Spirited" would not be a satisfactory interpretation of aeroso here, unless the reader would have a person who has been in a coma immediately become bright-eyed and alert. Nor obviously would "light-hearted" be acceptable. "Graceful", yes, and "lightness", because a change from unconsciousness to consciousness is a gradual process as we generally conceive it. But we know that Cornazano has the word suavita (gracefulness) in his vocabulary and thus could have used this or a variant to describe his rule which he named aere.
For the correct interpretation of the passage 259, Cornazano’s usage of *aerogo* may convey the idea of liveliness, or suddenness, which also occurs in a startle, sometimes associated with the act of waking up. Thus, there would be an impulse which would initiate the movement.

Domenico uses a variant, *aiare* (67), but does not describe it. It is not apparent if he implies *(mexura) d’aiare* since he writes:

operando mexura, memoria, mainera[,] cum mexura de terreno[,?] e d’aiare

Since there are no commas in the original, a modern reader is in a quandary regarding the original intention. Obviously, the phrase written as *cum mexura de terreno, e d’aiare* has an intent different from *cum mexura de terreno e d’aiare*. In the former, *aiare* is a member of a long series, and, in the latter, it is the object of a prepositional phrase referring to *mexura*. This second situation implies that *aiare* is somehow rhythmically performed. Since gracefulness is often viewed as sustainment, it would be difficult to rhythmically differentiate this quality. If, however, the referent were an impulse that initiates every step-unit as a sudden attack which later decreases in intensity, then the requirement of measurability would be fulfilled.

But where Domenico uses *aiare* in the sequence of the above passage, in another passage he uses the term *agilitate*, this may be equivalent to the concept of *aere* expressed by Cornazano. Domenico uses it, or variants, four times:

12 (questo moto) azele e pelegrino operando cum grande subtilitate
motto corporalle mosso da
19 luoco a luoco cum mexura, memoria, agilitate, e mainera
43 bisogno havere una grandissima e zentile azil-
44 litate e mainera corporea. E nota che questa agilitate e
mainera

per niuno modo vole essere adoperata per li estremi

In line 19, we might construe these terms to be rules (Cornazano gives six); three in Domenico's passage are in a one-to-one correspondence: *mexura*, *memoria*, and *mainera*. If the difference between student, Cornazano, and teacher, Domenico, is to be explained only as a matter of terminology, *agilitate* is equivalent to one of Cornazano's terms: *aere*, *compartimento di terreno*, or *diversita di cose*. Perhaps Domenico's *luoco a luoco* is a paraphrase of Cornazano's *mexura de terreno* (66); thus *agilitate* could be the same as Cornazano's *aere* or *diversita*.

Domenico says that one must have *una grandissima e zentile agilitate* (43) which must remain moderate (44). This discussion of *agilitate* and *mainera corporea* is followed by the metaphor of a
gonfola rising and falling on a somewhat quiet sea. Cornazano discusses a rising and falling action under his rule with the heading of aere (378). For now, a working hypothesis can be formulated, that Cornazano’s aere = Domenico’s agilitâte, which is also equivalent to his aiare.

The term aere probably embodies a quality of movement that is noble but not arrogant, light but controlled, and pleasant to observe. These conditions probably arose from a certain carriage of the upper body—the head, neck, chest area, and the use of the arms. The dancer probably was supposed to maintain an emotional state of pleasantness which was ideally reflected in every tiny action or large gesture. Were one forced to summarize in a single word the concept, the best choice would be "gracefulness". This word embodies the overriding style necessary for the face, the torso, the arms, the amount of forward action, and the amount of up-and-down action. In short, aere is the "atmosphere" that is poetically radiated around the dancer as a result of the style of his or her actions.

aferma (Dom), see ferma

afrapamento (Dom), see frapamento

agilitate (Dom), see aere

aiutare (Corn)
—helping, assisting

(piva) non e bello alla donna altro

che gli suoi passi naturali et aiutare l'huomo nelle volte sicon-
do gli scambitti e salti che 'l ve-

gnira a fare dritti e riversi e (dentro e fuori)

What is the nature of the woman's help? Two cases must be considered: (1) If the term volte is interpreted to mean "turns", then how does the woman help the man during the "turns, depending on the scambitti and salti that the man will perform"? (2) Or if the term volte is interpreted as "occasions", how does the woman help the man during his scambitti and salti? In case (2) a possible solution would be that the woman somehow offered support so that the man could balance himself while jumping up into the air—but the woman could not offer too much strength for such an action. Case (1) is very unlikely from a dancer's point of view, since it is unlikely that the woman could, or would, assist in turns from a technical standpoint, with either a "fingerturn" or a waist-supported turn.

This statement also reflects a value judgement and a part of Cornazano's conception of aesthetics in dance, namely, that the piva as a dance does not beautify the woman unless she does the
normal step-unit or helps the man with steps he is to perform. Supposedly then, if she is helping the man, the piva as a dance is somehow beautiful.

What action could this aiutare be? Probably the woman stood still or marked her step in place while holding onto the hand of the man while he did his movements. It is also possible that the man's action required the couple to change handholds, considering that the couple would be moving forward while the action supposedly took place.

allarg-ano,-ando (Corn) alarga,-ndo,-no,-ta,-te,-ti; aslargano (Dom) --to widen
(see also misura and larga)

Cornazano writes:

(doppi) di Saltarello non vanno tanto presto quanto quei della piva
302 per la misura che viene allarghan-
di tanto quanto si comprendera
per lo disegno che di sotto faremo

(Mercantia)
528 (Aprreso gli homini che son detro) ala donna se allargano con sei riprese in traverso l'uno a man
sinestra l'altro a man dritta

(Sobria)
898 (Poi quelli quatro homini) di detro se allargano con quattro riprese et fanno uno quadrangulo

In the last two passages, the term allargano means "to widen", or "to separate from one another" in choreographic terms. It is used as a direction relating the spatial actions of two bodies, and occurs essentially in conjunction with the movement of the ripresa which is stated to be in traverso in one of the passages. The effect of the action of widening is to create a sense of space.

The meaning of the term in the first context is more elusive. If the English equivalence is chosen as being a variant of the concept of "to widen", one arrives, in short, with the interpretation that the misura of the saltarello is wider than that of the piva, as is seen from a diagram listed in Cornazano's treatise. This "wider" (for the saltarello) in spatial terms is a visualization of "slower" in temporal terms. Thus, a tangible spatial term is used to symbolize or otherwise represent an intangible but perceivable temporal concept. In one respect, it can be said that time and space are interchangeable.

Domenico writes:
fano represe due suso uno pede in traverso alargando
chiopa che era alargata
prima chiopa dele ditte tre che era passata per mezo la alargata
si se alarga cum quelle due represe suso uno pede
quella che se er' alargata poi se alarga cum quelle due
represe che feno le altre due alargate
passa per mezo la ditta alargata cum tenpl

(Pizochara)
1051 (dai homini) se alargano cum riprese sei suso uno pe'
in traverso

(Sobria)
1113 homini se alargano l'uno dal altro in traverso
represe quatro suso uno pede
1118 arrivando in mezo dei quattro homini alargati

(Tessara)
1192 chopie quatro se aslargano presto cun una represa

The interpretation, to widen, could be qualified with a
specification that the action probably occurs on a course at a
right angle to the direction from which the group came and would
continue heading if it did not stop. This action of widening has
the effect of defining space by the focus of the performers and, of
course, by the final positions of the bodies themselves. Eye
contact may be an important implied action accompanying the
widening, possibly with the focus of the dancers on each other, or
on the space they are leaving.

allegr-amente,-o (Corn)
—cheerfully, festive, light, gay
(see also aere and saltarello)

(aere oprare soprattutto con iocondita di vista) e allegramente
182 (Saltarello) e il piu allegro danzare de tutti

Here, Cornazano states the emotional appearance the dancer has
or the effect he or she produces. It most probably means in
physical terms that the dancers smile and that the style of the
movements has a certain effort quality such as that of impulsive,
fast, light, or a combination of the above. Regarding the
saltarello, the term allegro does not indicate a speed of
performance since the piva is faster; rather, the term piu
indicates the superlative degree of the quality of "festiveness"
(according to Cornazano) that must stem in part from the nature of
the step-units (or rhythm). (See entry for saltarello.) To state
that a dance step-unit associated with a certain rhythm is the most
cheerful recalls the effects supposedly associated with certain
types of music according to the ancient Greeks. That saltarello
rhythm must have been enjoyable to dance to must be one of the
reasons it was performed at many fifteenth-century festivities.
alquanto (Corn)
alquant-e,-o (Dom)
—quite a bit, somewhat; as much as is needed

Cornazano writes:

123 volgendo alquanto la persona a quella parte
476 (passo bd. in tempo quat.) sara alquanto piu stretta
484 (2 tempi piva, un quat. sara) alquanto piu stretta
(Sobria)
913 (ella non vole ma si) tira alquanto in detto

Domenico uses this term several times, especially in his theoretical description of permutations of steps in certain rhythms, each with a characteristic speed.

17 (Aristotel tratta sse del moto) alquanto in lo X del Heticha
128 (dela quale) mexura alquante demonstratione ne faremo
162 voria alquanto trattare di modi dele mexure
273 (mettere quad. in tempo bd.) sera alquanto uno poco largo
276 (quad.) sera e alquanto largo et a te parera presto
(fa uno dopio de bassadanza e frapamenti) motto quadernario
281 sera alquanto largo
308 (bd. in quad. seria) alquanto presta
312 (salt. in quad.) sera lo saltarello alquanto largo
320 (2 motti piva in quad., seranno) alquanto presta
349 (quad. in salt) sera alquanto presto
359 (motto quad., suso dui tempi piva) sera alquanto presto
364 (salt. in 2 tempi piva, salt.) alquanto sera largeto
(Fia Guelmina (21))

tempi tri piva faciando una voltatonda
1035 alquanto grande ritornando nel luogo suo

Thus the degrees of various spatial and temporal items related to dance theory and practice are not discussed in terms of absolutes, but rather in relative terms. For example, the circumference of the spatial circle traced out by the dancer depends on the size of the piva steps which are made; the size, therefore, is relative to that of the dancer.

In one sense, this concept of "a bit" requiring judgement on the part of the performer must be considered a part of aesthetic theory, since something—an attitude, theory, or value judgement—must shape the decision regarding the interpretation of alquanto (a bit). This judgement determines, for instance, how much the woman reacts in Cornazano's passage 913, or how much of the body is turned, as is described in his passage 123.

altadanza (Corn)
—"high" dance, saltarello
(see also saltarello)
184 (gli spagnoli el [saltarello] chiamano) altadanza consiste
389 (El Saltarello come e) ditto si chiama agli spagnoli altadanza

The term in this entry is interesting because it suggests by alta the opposite of bassa, as in English "high/low." One questions that if the Spanish considered the particular dance to be high, how high? In some sense, we must consider this as a part of the bipolar thinking, which also might be important in the formation of the aesthetic theory as presented by Cornazano.

If an argument were offered that alta signified that this altadanza was performed first, as at the beginning or head of a series of activities, and bassa meant that the bassadanza was at the bottom or end of the dances, then it must be pointed out that the use of terminology found elsewhere in this present study does not support such an assertion. The spatial terms sopra/sotto are used to designate temporal events, but there is no evidence, as seen in an analysis of the language, for alta/bassa to be used similarly.

altarano,-erate (Corn)
—mutate, exchange, alter, modify, show a condition or state different from that seen normally (because of a temporary cause)
(see also figura)

501 Tutti le ditte misure si altarano (e si fan l'una sul' altra)
505 (Quanto crescino) et calino alterate al modo ditto per la figura della ditta scala e manifesto

Most likely this term refers to the fact that the misure have different rhythms, time lengths of the rhythmic units, and methods of performing the normal step to these rhythms, and that the actual dance movements of one particular rhythm can be adapted to that of another.

alzamento,-i (Corn)
alzando (Dom)
—rise
(see also abassar and levamento)

Cornazano writes:

l'aere nel levemento dell'ondegiare cioe che sempre s'alzi a un modo che altrimenti si romperia misura.
L'ondeggiare non e altro che uno
383 alzamento tardo di tutta la persona et l'abbassamento presto

These terms in this entry indicate an action of rising resulting in a change of levels. Using the same definitions set out in the discussion of the term abassar, there are at least six
possible cases of changes of levels: (1) low-middle, (2) low-high, (3) low-air, (4) middle-high, (5) middle-air, and (6) high-air. Using a form of reasoning similar to that seen in the discussion of the term abassar, cases (5) and (6) can be discredited, because a slow rising would be virtually impossible from high level, or that of middle, to that of the air. Case (1) seems unlikely because a dance style consisting only of the two levels low and middle would appear rather earth-bound and ignoble. Case (4) would produce an effect with little elasticity in the knees, and the dancer would only change levels in a magnitude of two or three inches, since he or she would merely be rising on the balls of the feet. Of the two remaining cases, (3) would produce more of a level change than (2). It would be possible to control the rising in case (3) if the dancer began in a very low plié and slowly extended the legs while still in low level, but the jump into the air would probably have to originate from some degree of plié. Thus, the ability to control the slow rising as is stipulated in line 383 would be less for case (3) than for (2), where the dancer could slowly rise within the low level as well as slowly rise to and through middle level until the high level is reached.

Domenico writes:

49 Alzando le ditte undicelle cum tardeza

This occurs in a description of agilitate e mainera. The action of Domenico is probably the same as that of Cornazano, stated in line 383.

amovere (Dom), see movere

anda-ndo,-to; va,-da,-n,-nno (Corn)
and-agando,-aghando,-ando,-are,-ava,-eno,-o,-ono; (Dom)
va,-dano,-di,-dino,-gino,-nno,-no
—goes, (change of place)

Cornazano writes:

(Mercantia)
533 va innanzi con tre doppi
537 va a toccare la mano alla donna
556 va presso la donna
563 va da man sinestra della donna
565 va a pigliar l'omo che e di sotto
(Giove)
590 va nella sua posta toccando
(Verceppi)
634 vanno innanzi tre contrapassi
640 va in saltarello alla posta di quello
646 vanno con tre doppi l'una nella posta dell'altra
(Bereguardo Nuovo)
725 e andato col doppio innanzi
(Leoncello Nuovo)
737 va inanzi uno doppio
738 van detro con quello proprio
739 va un altro doppio inanzi
742 va ciccondando tutti dui in piva
762 va innanzi uno doppio col sinestro
765 va un altro [inanzi] col dritto
(Prima Figlia Guillielmino)
826 et ella andando
836 vanno in la posta l'uno dall'altro
(Be Figlia Guillielmin)
849 vanno innanzi uno doppio
879 vanno in dui templ di piva verso le donne
883 vanno tutti l'uno di sopra l'altro con le voltetonde
(Sobria)
995 va in piva lei continuando in mezo di quelli
946 vanno circondando la donna
961 vanno pur così in piva in la posta di quello di sotto
966 la va a prendere in piva
(Damnes)
1058 vanno incontra

The terms in this entry convey a choreographic concept of a change of place as a result of a traveling step. One sees five major categories of modification of the term when analyzing the passages above. The first category expresses a destination, or spatial state for the ending of the action, such in the place of the other, near someone, on the side of, or in front of someone. The second category expresses the point of origin, as in going from one's place. The third indicates how the "going" occurs in terms of direction, but there is not necessarily a goal or destination, for instance, as in going forwards, backwards, or around. The fourth use expresses how something is done, but in terms of movements, for example, by using doppio, the saltarello step, or piva step. The last category expresses neither "where" like the first two categories, nor "how" like the two following, but expresses an intent, perhaps choreographic in nature, as in "goes to touch the hand" or "goes to take the man". In these cases, it is as if the motivation is given for the spatial displacement, resulting from the "going". The "going" then is apparently similar to—or functions as—a transition from one major choreographic action to the next in the structure of the choreographic descriptions.

The concept is also stated by Domenico. Note the frequency of the gerund form of the verb:

(Belreguardo Novo)
392 va in homini dui
397 andagando inanti per mezo la sala
408 vano via tutti tri ala fila
438 va d'enanci via ala dona
431 va de dritto ala dona
quello che andò inanti nel principio de ditta danza
el compagno va d'enanti
(Lionzello Vechiio)
andagando equale ala dona
va inanti cum duppi
(Lionzello Novo)
va homini due
andagando equale
andagando equale
se parte andagando intorno
andagando pero la dona al contrario
vano inanti cum uno dopio
va pure ala sua via
vano pur ala lor via contrarii dela dona
se muove e va incontra li homini cum uno dopio
vano incontra la dona
vano incontra la dona
(ingrata)
va homini due
va inanti cum passi
vadano al contrario dela dona
vano alo incontro cum quilli medemi sempi
andagando la dona de dentro via dalo homo
va ala dona di fora via ritornando
va d'intorno ala dona dentro via
(giloxia)
va in siei
vagino l'una chiopa driedo al' altra
andagando d'enanti via
va a tochare la man ala
va apreso la prima dona
andagando (equale ala dona)
(va) [insert] dietro ale spale
(pizochara)
va in homini
vano uno homo e una dona per mano
vano large ditte chioppe l'una dal' altra
andagando d'intorno ale altre done
da drito cum lo resta
(percippe)
va in homeni
va uno homo inanti una dona driedo
andagando tutti ala fila
andagando d'enanti
andagando d'enanti via al primo homo
andagando ala posta del compagno
andagando nella posta l'una del'altra
andagando dalo lato dela man drita
va dal canto dela man sinistra
andagando dala mano drita
andagando dal canto sinistro dela dona
andagando da lado drito dela dona
732 va a rimanere de drieto
(Presconera)
735 e va in uno homo cum la dona
751 ha ad andare inanti fazando la parte
761 andando se al' incontro
(Belfiore)
765 va in homini dui et
769 andagando ge apresso cum
771 vadino sempre a drito filo l'uno drieto l'altro
781 andagando ge de driendo via
784 andava inanti e drito lui
787 andagando dal lato drito
791 andagando de drieto le spale
792 andagando ge inanti
794 dona va inanti [if the dance is repeated]
(Anello)
797 va homini dui
799 andagando in ciope
804 vano l'uno contra dil'altro
818 andagando de drieto alle done
(Marchesana)
827 va in uno homo
829 va inanti cun frapaminti
837 andagando d'intorno
840 andagando pure al intorno
851 andagando se pure al incuntu
(Jupiter)
858 va in homeni dui
859 va uno deli homini inanti e la dona li va driendo
860 va driendo ala dona andagando largi l'uno dal altro
870 andagando nella posta soa
870 va nella posta delo
872 andagando se alo incuntu
887 andagando per mezo alla dona
889 vagino inanti zoe la dona duppi dui
898 va inanti a dita dona
907 andagando cadauno per mezo
(Fia Guelmín (1))
929 va im persone quatro
964 va como uno tempo de saltarelllo ... in lo luogo
973 va equale a quella d'enanti
985 va ritrovare la sua dona ch'e d'enanti
990 andono de prima e
992 andeno de drieto came e de
(Fia Guelmína (2))
993 va in dui zioe homo uno con la dona
998 andagando l'homo inanti cum dui passi
1014 andagando l'home inanti
1018 andagando tutti dui ... l'homo in drieto e la dona inanti
1026 andagando alo incontro del homou
1041 andagando intorno l'homo dala mane drita dela dona
(Mercantia)
1046 va in quatro
1047 vanno diredo per mano
1058 va inanti cum dupii tri
1062 va a tocare la mane
1070 va a tocare la mano
1075 vano al incuntro cun tiempi
1077 andagando quello di sopra di sota
1092 va nela posta del homo
1095 va de drie
(Sobria)
1105 va in homini cinque
1106 vano in chiope tre
1107 vano drieto a mano in chiope due
1108 andagando ditte chiope large
1115 andagando intorno tempi tri de piva
1122 vano verso la dona como uno dopo
1140 vano incontra l'uno al altro
1159 andagando l'homo intorno a quilli
1160 va d'intorno ali altri dui
1162 andagando la dona de sopra
1163 vadi intorno
1164 andagando di sopsto
1177 va a ritrovare la dona in mezo deli quatro homini
(Tesara)
1186 va in homini siei
1188 va uno inanti a dite
1188 andagando large l'una chopia
1208 andaghando in mezo
1210 va per mezo ditte copie e la dona va di sopra
1211 va di sopra
1219 andagando a torno
1225 andagando inanzi a tutte copie
1236 andagando per mezo l'altre copie per quello
1240 andagando nella posta soa
1258 andando quello di detro inanti
1271 andaghando a guisa de bissa
(Damnes)
1302 andagando quello da man senestra
1323 vanno incontra ala dona
1332 andando l'uno detro all altro

Aside from using the term with meanings similar to those of Cornazano, Domenico uses it in two other ways. A ballo "goes", or is performed by a designated number of men and women. In this sense the term can be seen at the beginning of the choreographic description of almost every ballo. The second meaning shows how an action is done—the spatial arrangement of the dancers. In contrast, to the expression of how something is done in the senses of direction and action, here, the expression of how something is done is from the viewpoint of a spatial formation or state of being; for example, the dancers can "go" as a column or by holding hands. In many cases, the term must be considered to function in several of the above designated categories.
Anello (Corn) (Dom)
—name of the notated music (possibly the tenor line) and choreographic description of a ballo choreographed by Domenico. The term anello means a circular form, for instance a "ring". It also signifies a link in a chain.

Although the notated music entitled Anello appears before the choreographic description of the ballo Anello, Domenico's name is not given with it to signify him as the composer. In the passage beginning in line 369, the following is written, however, that allows one to attribute the original music of Anello to Domenico:

369 Le infrascritpe danze sono composte cusi il canto come le parole per Domenico

In almost all cases, the dance "action" which fulfills thematic functions closely parallels the music "action" divided into sections. This suggests that the music and dance originated simultaneously in creation by Domenico, who functioned at once as composer-choreographer.

Cornazano describes this ballo as being out of style or fashion, either at the time of the first writing of his treatise in 1455, or at the later date when he wrote the second version of the treatise. The ballo's name, Anello, is mentioned with disfavor by Cornazano in line 983. What was it that made the dance aesthetically unappealing to Cornazano? Was it something thematic, or was it something related to dance figures? Was it that the dance may have filtered from the upper classes down to the underclasses? Or could it be that the melody was the major factor for the dance's lack of favor; that is, everyone may have known it too well—similar to a fad, that generally loses its appeal after a relatively short period of time.

It is probable, based upon the name Anello, that the choreography originated in the context of an engagement or wedding.

The notated music and choreographic description appear together in Domenico's treatise, beginning with line 796.

anim-a,-o,-oso (Corn)
—spirit

(io vi vo' narrar cosa stupenda) come si cambia la natura nostra
11 et quanto in vita una anima s'émenda.
32 (che sentito el nome) di stupor tremi ogn'animoso petto.
32 sopra ogni cosa questo exercitio
153 si faccia con iocondita d'animo.

Cornazano views the anima in line 11 not only as something that can be improved, but improved during a lifetime. In his following discussion, he points out that he once thought honor was
found during the war games and episodes with women, but he concedes
that he was mistaken. Is this anima the knowledge that ad
acquistare honor altro bisogna (27)? Or could the term mean
"awareness"? Certainly Cornazano's point of view changed as a
result of his experience. Or, instead of meaning "knowledge" or
"awareness", was there an emotional component involved, allowing
the term to have the meaning we associate with the word "spirit"?
The use of the possible English equivalent "spirit" would allow the
second and third passages to be more clearly understandable.
Considering other possibilities, Cornazano's "mind" changed during
his life, but "mind" is not feasible or remotely relatable to
passage 32. Perhaps "heart" in the poetic sense, is the best
choice; then the three passages in context become: how much a
"heart" (refinement of emotion, state of having culture) changes in
a lifetime, every "heartful" (courageous, spirited) breast should
tremble, and one does this with joy of "heart" (willingly,
happily). But since Cornazano also uses the word cor, meaning
heart, one must assume that Cornazano could have used that term if
he had wanted.

During the fifteenth century, there was the concept of the
anima as the entity which supposedly went to heaven for those who
were good. In this sense, the term anima has "soul" as its
equivalent, and the ethical nature must be considered, possibly
implied or assumed, in the uses of the term as found in Cornazano's
treatise. Thus the concept of moral enlightenment might be
considered useful for a viable explanation. Almost always, the
anima was placed in contrast to something physical such as the
body. Because the anima was thought of as the seat of emotions, by
association the expression of the face could be its reflection,
explaining in part Cornazano's passage 153.

annotaro (Corn)
—notate in the musical sense

992 annotaro (quelli tenori che sono migliori)

This action of the writing down of music is the counterpart of
scrivere, the writing down of words; hence it means "to notate".
Could it mean "to list"? Cornazano does follow this passage with
several musical lines. Did Cornazano understand this music he said
he wrote, or did he copy it without understanding? Where did he
come into contact with these tenors?

Antoni-o,-us (Corn), see Cornazano

appar-e, -er (Corn)
—to appear, to seem (but not really be)

che s'evate le gia
ditte parti [the six rules] non e si brutta don-
156
na che non possi apparer bella
In the two lines 156 and 158, the term has the sense of "appear" or "seem". Since the realities of ugliness and smallness cannot be actually physically altered, clearly then, any apparent change would be only an illusion created by actions, body development, or posturing. The passage can be interpreted in two ways: (1) that in addition to the woman appearing beautiful and the man appearing tall from their adherence to the six rules of dancing, both are apto e legiadro, or (2) that the apparent changes in beauty and height are a direct result of the apto e legiadro obtained from following the six rules. This second case has two possibilities of interpretation: (a) that apto e legiadro are qualities associated with beautiful and tall people, and, by association, those apto e legiadro would be thought to be beautiful and tall, or (b) the spectators' pleasure and wonder at the dancers' skills would be greater than their displeasure with the dancers' supposed physical defects. These arguments can be summarized as follows:

(1) if follow the six rules, then beautiful, tall, — and apto e legiadro

(2) if follow the six rules, then apto e legiadro
   (a) if any degree of apto e legiadro, then beautiful and tall by virtue of association
   (b) if the amount of apto e legiadro is greater than the amount of ugliness and shortness, then beautiful and tall

This concept of appare is important because it is a result, or effect, of the way movements are performed, especially if done so by following the six rules of dance theory as presented by Cornazano (after Domenico). This, then, is important in aesthetic theory. These passages also may indicate that the dancers who are ugly have the image of themselves as beautiful, and those who are small have the image of themselves as being large as a result of utilizing the six rules. The phrase apto e legiadro would then reflect a form of self-confidence or assertiveness. In one respect, the ability to dance was a power-enhancing activity.

appartiene (Corn)
—pertains

Cornazano states that the rule Diversita di Cose, that is, always seeking variety in the dance steps, pertains more to the man, più appartiene al homo (144). This passage is important in
aesthetic theory as it expresses a judgement—or decision—about when or how something is done; in this case, the rule applies more to the man. With the inclusion of the term più, Cornazano's statement does not eliminate the possibility that the rule of seeking variety also applies to the woman—an implication that could not be construed had it been written, appartiene al homo.

appresso; presso (Corn)
appresso; apres-o,-so (Dom)
—then; near, next

It is noteworthy that Cornazano uses the spelling appresso only in the choreographic descriptions of Mercantia, Sobria, and Corona. Perhaps this indicates that these three dances were recorded at a similar point in time.

214 Questa (piva) quantunche presso gli preces-
sori nostri fosse principale
434 (altri instrumenti) fatti et usati hoggi di presso di noi
(Mercantia)
527 Appresso gli homini
542 Appresso lo suo (compagno)
553 Appresso (quello homo)
557 (si parte et va) presso la donna
562 Appresso quello medesmo (homo)
(Prima Figlia Guilielmino)
819 (homo fa doppio) alla donna che gli era presso
824 (si fuge in tre) tempi di piva presso all'altra
832 passa per dretto a quello che gli e presso
(Sobria)
969 stringhono in riprese l'uno appresso (l'altro)
(Corona)
1076 Appresso uno doppio
1077 Appresso uno cambiamento
1089 Appresso uno cambiamento
1094 Appresso uno cambiamento
1105 Appresso due continentie
1114 Appresso una voltatonda

The term appresso generally signals a point in the temporal sense whereby one movement sequence ends and another begins. In this sense, it conveys a concept in which two temporal units are sequential, or back to back (side by side when viewed horizontally). In the spatial sense, the term presso also means side by side; and, in the usage by Cornazano, it usually signifies a state when dancers are near one another.

Domenico writes the following:

68 (A)presso e necessaria a ti
(Lionello Novo)
543 la donna se ritrova appresso ditti homeni
(Giloxia)
572 homo che e apreso dona
573 va apreso
577 ritrovando se el dito homo apreso
583 se ritrova apreso
(Pizchiar)
652 che era apreso
653 rimane apreso
(Prexonera)
744 ritrovando se apresso
(Belfiore)
769 andagando ge apresso
(Marchesana)
832 afermando se apreso lui
852 ritrovando se apreso
(Fia Quelmina (2))
1030 retirando se apresso el drito
1038 retirando se apresso el drito
(Mercantia)
1092 e apreso la dona
1093 vene in lo soa apreso la dona
1100 cunpagno apreso la dona
(Sobria)
1160 quilli dui che li sono apresso
1180 ritrovando se ge l'home apresso
(Tesara)
1213 tirando el drito apresso
1249 che gli e apresso
1250 che gli e apresso
1254 homini apresso l'uno all'altra
1255 femando ssi apresso
(Mignotto (Vechia))
1347 Apresso doe continentie
1357 pe' senestro apresso el drito
(Mignotta Nova)
1364 pe' drito apresso sel senestro
1373 Appresso 2 continentie
(Granada)
1382 Appresso uno cambiamento
1392 Appresso uno cambiamento
1399 Appresso doe continentie
1404 Appresso una voltatonda
(Zoglioxa)
1416 el pede stanco apresso al drito

With the exception of six passages from the descriptions of certain passadanzes, Domenico uses the term exclusively to describe a spatial condition—that of one dancer being near or approaching another dancer, or of one foot being near or approaching the other.

Noteworthy is the frequency of the usage of apresso in the descriptions of Corona by both Cornazano and Domenico.
appropriato (Corn)
—fitting, appropriate

517 Mercantia e ballo appropriato al
nome (come quella che fa mercantia d’amanti)

For the dance called Mercantia, the title gives a clue to the
significance of the dance. Presumably, the dance pantomime (if it
existed) would somehow have been shaped by the theme. Cornazano
does not use the above term with any of the other ten choreographic
descriptions; is one then to assume that the actions of these
dances bear no relationships to their names?

Where there is one dance with a title-theme relationship, it
is likely that some others or all others have a similar
relationship and unlikely that no others have this relationship.
Cornazano gives a student reason to believe that Sobria and Corona
also have title-theme relationships, thus, one must decide if it is
assumed that all dances have this relationship. Perhaps the fact
that these three dances were thought by Cornazano to be exemplary
in some manner required the theme to be stated instead of implied.
Since each choreographic description has a name, it is safe to
assume that there is some relationship of the choreography with its
title.

aprextenta (Dom)
—presents

(Mercantia)
1085 dito homo se ge aprextenta d'enanti cun una reprexa in traverso

This term probably means that the man presents himself to the
woman. This can be done in two ways: 1) without drawing attention
to oneself, and 2) making some action which draws attention to the
meeting.

apt-issimo,-itudine,-o (Corn)
—expertise, adeptness, attention

(Maniera) e che recordando vi el ballo et
passegiando con misura dovete

117 dare aptitudine a le cose che faci-
te campeggiando et ondeggiando
colla persona secondo el pede che (movite)
(chce sevate le gia ditte parti) e ciaschun
d’ambi loro apto e legiadro

159 (contrario dell‘altre) che sono larghe di sotto et strette
di sopra questa e stretta di sotto
et larga di sopra in modo tale

411 che chi saglie conviene essere ap-
tissimo che dal un grado all‘altro
la scala non gli vacilli sotto i pedi
This family of related terms is probably related in meaning to that of the English word "attention". In this context of dance, the specific form this "attention" would take would be an intellectual awareness coupled with the physical execution, according to principles or decisions required for dancing aesthetically. The result of this mental alertness is "skill", or technical expertise. This concept is a requirement in order for one to be a good dancer.

Aristotle — a Greek philosopher (384-322 B.C.)

Domenico refers to Aristotle four times. It is curious that twentieth-century writers speak of the neoplatonic philosophical framework of artistic theory during the fifteenth century, when it is Aristotle to whom reference is actually made by the fifteenth-century dance theorist and choreographer Domenico.

arriva, —ndo, —rai, —to (Dom) — arrive

155 (strenzando la mexura) per distantia arivarai alla quadernaria (Jupiter)
874 quello che ariva de drie (Sobria)
1117 (fuzando dona) arivando in mezo deli quatro (Tesara)
1222 (copie) arivando in la posta dela compagnio
1223 che arivato che sta detro
1237 fece el compagnio suo arivando d'inanti
1265 arivando ciaschaduno di loro nella posta soa

Domenico uses this term in the dance descriptions as if he has a viewpoint of a previously defined area of space that is altered when a dancer enters it. The tone of the speaker is neutral regarding the implied position of the narrator: neither at the origin or destination of the action.

Armonia (Dom) — harmony

83 questa virtu [mexura?] e parte de armonia (e de muckich)

Domenico sees harmony and music to be different things; probably the music was the horizontal arrangement of notes, and the harmony was the vertical arrangement. Harmony was apparently important in the period under investigation. According to Mixter, it was around 1440 when the first extant four-part mass was written.**1 Harmony, or spatial relationships in music, was important at the time of Domenico and Cornazano. Therefore, those relationships in dance theory, which can be seen as metaphors for musical harmony, align with the ideas and concerns of the day. The mathematical nature of the rhythms used for dancing was seen to be
part of the harmonious relationships and proportions in fifteenth-century thinking. Because dance occurred in a context of order and balance of elements, it was similar to the other liberal arts requiring measurements and judgements of tasteful relationships of parts.

arte (Corn) (Dom)
—art, craft

Cornazano writes:

54 El far ti ben volere hai per una arte
79 (Giovine scrisse qui) quando imparando lei l'arte cotale
85 Comincia Libro Dell' Arte Del (Danzare)
94 che l' arte gia insegnata non sia vana
405 (scala mostraro vi) i gradi di questa arte
973 (balli fatti) per lo Re dell' arte (Dominichino)

Cornazano used this term as meaning a craft or art form in which one demonstrates refinement and an excellence in decision-making. It requires study and practice in order to develop skill.

Domenico writes:

1 De arte saltandi e choreas ducendi
2 Dela arte di ballare et danzare
21 questo arte e demonstratione zentille de tanto inteletto
24 questa arte zentille havere in se buntade per natura
34 (questa belleza non satisfare la) virtu de questa zentille arte
81 la mexura e parte de prudentia et e nele arte liberale
91 dodice moti sono in l'operare de questa arte

Domenico appears to imply that dance has virtue by the fact that one must make spatial and temporal discriminations, which are similar to decisions required to be made in those disciplines considered liberal arts; in other words, one must use measurements. The use of mathematics is an important feature in arts of the fifteenth century, and perhaps this fact might derive from the idea that there was hidden truth in numerical relationships and numbers. The fact that dance was orderly meant that participation in it was an affirmation of rational order over chaos. An art had to have order and had to require human finesse in its practice.

ass-ottigliati,-uttigliati (Corn)
—refined, sophisticated

Questa quantunque presso gli preces-
sori nostri fosse principale sono
a danzare suso hoggidi per gli'inge-
gni assottigliati in più fiorite
217 cose e abietta e vilipesa da perso-
ne magnifice e da bon danzatori
In both passages, Cornazano has used the terms *hoggii* and *ingiegni* in association with the term of this entry. Thus, according to Cornazano, he and his contemporaries were more discriminatory and refined. This indicates a component of aesthetic theory. Did this refinement make itself manifest in articulated movements of hands, arms, heads, and feet, where ornamentation in dance has traditionally been seen? Probably so. To think that the Renaissance dance choreographers and dancers were only concerned with movement in space would be inconsistent with the developments in all of the other arts, which demonstrate a marked degree of subtlety in details and rationality in composition.

*atteggiati* (Corn)
—adapted, adulterated, altered, modified

179 (Piva non e altro che passi) *doppi atteggiati* e accelerati per presteza di misura che concita (el balladore a quella)

If Cornazano had used commas, this term *atteggiati* would not be so difficult to interpret; note the following: (1) "piva is nothing else but *doppi atteggiati* and speeded up, because of the quickness of the *misura*," and (2) "piva is nothing else but *doppi atteggiati*, and speeded up because of the quickness of the *misura*."
In the first case, *atteggiati* is a result of the speed of the *misura*, in the second case, it is not. For a hypothesis, let us suppose that the term *atteggiati* signifies a concept regarding either the timing of the movements, the effort quality, or a spatial alteration, or a combination of the three, as opposed to the temporal alteration of speed, already stated by inclusion of the terms *accelerati* and *presteza*.

*attende,-iene* (Corn)
—to direct oneself to, pay attention to (someone), carefully attend to, wait upon

342 (donna) attende con cui ella s'e prima accopiata (Sobria) (Sobria)
890 (donna) s'attie-
ne a colui solo che prima l'ha condutta (in ballo)

The concept is that of accompanying, to associate with, to interact with, and is what the woman was supposed to do with the man to whom she remained true. As is seen above, it is only used in the discussion related to the *ballo Sobria*, (Constancy or Sobriety).

*audientia* (Corn)
—to be accessible, to address oneself to many, give audience to
341 (la donna) da audientia a tutti se fossero ben mille [referring to Mercantia]
(Mercantia)
519 (donna danza) con tre homini e da audientia a tutti gli ne fossero pure assai co-
me quella che fa mercantia d'amanti

This term means to give one's attention to, to listen to, perhaps even to flirt with. The proper interpretation of this term would allow a more precise understanding of the possibilities of pantomime in the process of reconstruction of the ballo Mercantia, with which it is associated. The character portrayed by the woman in the ballo Sobria does not give audientia to her partner, nor is the character in Mercantia said to attende each of the men. Therefore, the possibility of opposite connotations strongly exists.

If the hypothesis were true that there was certain pantomimic action associated with the themes of certain dances, an interesting point must be considered. The dancer must have distinguished between the character to be portrayed in the dance and that of her own identity. The theory of moral enlightenment by enacting a virtuous deed is clearly not the case here. Someone had to portray the merchant of love, and since the balli were probably written down by Cornaziano for the use by Ippolyta, she would have performed them. She would have portrayed the creature of vice, the opposite of the one of virtue as is seen in Sobria. Thus one cannot assume the natural manners or courtly mode of behavior to be demonstrated equally in both dances, since it is clear that the female dancer was performing a role. Also, in this case, moral enlightenment would not arise from the performance of only one of the two balli; rather when they were presented together.

avena (Corn)
—bagpipe, flute or pipe of shepherds

da villa origine di tutti
gli altri e'l suon suo controvato ne
430 l'avena per gli pastori. Dall'avena ale (canne pallustri)

This instrument is one which is supposedly used by shepherds, and it is not made from le canne pallustri. Shepherds traditionally used bagpipes—perhaps it is this instrument to which he refers.

baco (Dom)
—Bacchus, the god of wine in classical mythology

(due motti de tempo de piva in uno de quademario se)
adopera questo motto suli triumphi quando li feri sono caldi
324 della calura de dio baco ponendo la scira fine al danzare
Familiar with the literature of Aristotle, Domenico probably demonstrates his awareness of classical mythology with this allusion to Bacchus.

**bagnatelle** (Corn)
—trivia

272 Tacciano adonche gli mastri di baghantelle et frappatori di pedi che sol questa maniera e signorile

This reflects a value judgement about a certain style created by dancing with *manier* and *phantasmatica* in the *bassadanza* rhythm, as taught by Domenico and thought by Cornazano to be respectable, as opposed to the style of dancing as taught by others. This concept of triviality of dances or style of dancing is important in overall aesthetic theory, since the differentiation between good and bad is clearly stated (although not clearly explained).

**balla; ballare** (Dom)
—to dance

2 Dela arte di ballare et danzare
Belreguardo novo e va homini dui et una dona in mezo e
393 bala sse sul canto del vecchio

Is there a difference between *danzare* and *ballare*? It would appear redundant in line 2 if there were not a difference between the terms. Why is the verb form not used by Cornazano?

**balladore** (Corn)
—dancer
(see also *danzatore*)

181 (Piva e doppi accelerati per presteza che concita) el balladore

Since Cornazano states that the *piva* was not too popular with good dancers, does this mean that the *balladore* has a connotation which is negative? Cornazano uses the term *danzatore* or variants elsewhere five times.

**ball-o,-i,-itti** (Corn)
**ball-i,-o; balo** (Dom)
—dance compositions with a mixture of rhythms
(see also *danza*)

Cornazano uses the term *ballo* sixteen times; *balli*, three; and *ballitti*, three:

181 (Intenderete qui il legiadro moto) de'piedi in ballo
112 (memoria e ricordati) el ballo
115 recordando vi el ballo
(La misura quaternaria) non è sola molto usitata in ballo agli Taliani ma meschiazza in qualche ballo adornata quello come e nella quinta parte della (sobria)

(Nella bassadanza possono) essere tutti gli nove naturali excepto el movimento che non si mette senno in balli et non e tempo perfetto (ma scusa, come e in leoncello)

Gli balli sono una composizione di diverse misure che po' contegnire in se tutti gli nove movimenti corporei naturali ordinato ciascun con qualche fondamento di proposito come pare (della mercantia e della Sobria)

(giongendo improviso) un ballo novo overo bassadanza et uditilla recitare o vedutella fare una sol volta m'e bastato ad entrare in ballo cose che si danzano ol-

tre i balli in sale degne a noi taliani frequentate sono Saltarello et (Bassadanza)

ballo (piva) e da villa

51.0 Veggiro mo a quelli balli et bassdanze (che son fora vulgo) 517 Mercantia et ballo appropriato al (nome)

574 Giove e ballo

620 Verzepppe e ballo

672 Bereguardo novo et ballo

732 Leoncello novo et ballo Sobria come d'inanzi e detto e

889 ballo tutto contrario della mercantia (donna s'attiene) a colui solo che prima l'ha con-

892 dutta in ballo

971 Detti sono tutti gli balli solenni

977 Altri infiniti balli et (bassadanze)

Ballitti are different from bassadanze because they can have movimenti whereas bassadanze cannot (316). This differentiation is confirmed in (386), where it is stated that there are also bassadanze and saltarelli besides the ballitti danced frequently in sale degne. But because of two restrictive terms, one can ask further: (1) What things might have been danced infrequently in sale degne, and (2) what things were danced frequently in sale which were not degne?

Leoncello has movimenti and, thus, is one of the ballitti according to the stated conditions in line 316. Also Mercantia and Sobria are balliti according to the passage 332. But each of these three ballitti is also called a ballo elsewhere. Does this mean that all ballitti are balli, or all balli are ballitti according to Cornazano? Because it is stated that each one of the ballitti have a fondamento di proposito (332), can one also conclude that each ballo has this condition if the terms as used by Cornazano are
deemed interchangeable? Why is not the term danza used instead of the above terms related to ballo?

In summary from an analysis of the passages above, there are three concepts expressed: 1) in ballo (in dancing), 2) ballitti o balli (a type of dance composition containing different rhythms), and 3) el ballo (the dance in its general sense, which could even be a bassadanze). Note that the term ballo is generally not used, however, in conjunction with bassadanze.

Domenico writes:

ballatta francese et sopra esso canto el detto
373 cavaliero ha composto i ditti balli
374 Belreguardo im ballo [but later appears "fine a questa danza"]
449 lionzello vechio a ballo e in uno homo
520 la ingrata a ballo e va homini
563 Giloxia a ballo e va in siei
655 Pizochara a ballo e va in homini
655 Verriepe a ballo e va in homeni
725 Prexonera a ballo e va in uno homo
765 Belfiore a ballo e va in homini duo
797 Anello a ballo e va homini duo
826 Marchexana a ballo [sic] in canto
827 Marchexana a ballo e va in uno homo
858 Jupiter a ballo e va in homeni duo
La fia guilmin in canto
Questa e una danza chiamata la fia guilmin la quale foe
fatta et canto suo in Franza e suso ditto canto messere
domenego
929 gli fece balli duo
1046 Mercantia a ballo e va in quatro
1105 Sobria a ballo e va in homini cinque
1186 Tesara a ballo e va in homini siei

Domenico does not use the term ballo in his descriptions of the bassadanze, although it is tempting to assume that Domenico's phrase a ballo merely means "in dance" as distinguished from the music which precedes the dance's description, which is designated in canto. A ballo may have signified the choreographic description as an entity distinct from the words that may have accompanied the notated music. Although few texts have been identified that accompanied the dance tunes, the possibility exists that others may be found.

As can be seen from the passages above, Domenico is more restrictive in his use of the term in comparison to Cornazano, who uses the term in three different ways. It is interesting to note the concept of duality or parallel existence implied by the specific designations distinguishing music and dance. The distinction does not have to be made, since it is obvious that music notes refer to music and a written description of movements
refers to dance. This parallel existence can be represented as two threads of different art forms running through time.

**ballatta (Dom)**

—a specific poetic form

> il canto dela figlia guiliel-
> 372 mino che e ballatta francese et sopra esso canto el detto
> cavaliere ha composto i ditti balli

Of all the dances described, the Fia Guilmin has the only specification regarding the origin of the music and its musical form in relationship to the dance choreographed to it. Does this specification that the music was _francese_ imply that many other tunes were Italian? Is the form of the ballatta apparent in the music, and, furthermore, is it typical of the extant tunes also associated with this repertory of fifteenth-century _balli_?

**bassadan-ca,-za,-ze; bassandanza; bassadanze (Corn)**

*bassandanza; bassadanza; bassadanz-a,-a,-e (Dom)*

—dance rhythm; type of dance characterized by a certain rhythm

Cornazano writes:

> El danzare consiste in quatro
> 177 principal mesure: Piva Saltarello Quaternaria e Bassandanza.
> 195 Bassandanza e Regina dell'altre mi-
> 203 sure e deve essere habitudata con
> 204 tutte le sei proprieta ditte di sopra nella diffinzione del danzare
> 208 della piva si fa bassa-
> 205 danza e della bassandanza piva.
> 208 Del saltarello si fa bassandanza
> 208 stretta come appare nel pian che
> 208 vi mostrasemo. Della quater-
> 208 naria si fa bassandanza naturale.
> 252 Nella bassadan-
> 255 za oltre gli passi degli quali e compo-
> 255 sta col campeggiare et ondeggiare de
> 255 la persona non e bello senno fare le
> 260 riprese et le continentie differentia-
> 260 te l'una dall'altra cioe grandi e piccole
> 260 e detro l'una grande non si faccia mai
> 260 l'altra tale e cosi e converso. Talhora
> 260 tacere un tempo e starlo morto non
> 260 e brutto ma entrare poi nel sequen-
> (266) (Misser Domenichino) dicendo
> 260 che 'l danzare specialmente di misu-
> 260 ra larga vole essere similie ad om-(bra)
bra phantasmatica nella quale si-
militudine ad explicarla se intendo-
no molte cose che non si sanno dire
sol questa maniera e signorile

et estratta la bassandanze di ques-
ta una si cambia in vili movimen-
ti et perde la proprieta sua naturale
Saltarello se ne fanno quatro
degli naturali cioe sempi et ri-
prese nella bassandanze

Nella bassandanze possono
essere tutti gli nove naturali excepto (el movimento)
gionendo improvviso un ballo novo overo
bassandanze et uditilla Recitare
o vedutella fare una sol volta
m'e bastato ad entrare in ballo
ditto fatto et fare la preditta (senza errare Iota)
Di tutte le cose che si danzano ol-
tre i ballitti in sale degne a noi taliian
frequentate sono Saltarello et

Bassandanze. El Saltarello come e
ditto si chiama agli spagnoli alta-
danza et e passo brabant fami-
glio di Bassandanze che detro ad
ella si fa sempre lui.
Di bassandanze ogni tempo si divide
in quatro parti. El vodo e una
cioe el primo moto surgente poi
clascun degli tre passi che si fan-
no ne consuma uno quarto che (viene a comprire quatro)

Bassandanze [diagram] (perfetto magiore in ragione di canto)
(Terzo e due tempi di piva per un passo) di bassadanze.

Sicondo in bassadanze ponendo doi
tempi di saltarello per uno passo di
bassandanze et il saltarello e troppo
presto e torna in misura di piva.
Terzo e uno passo di bassandanze in
uno tempo di saltarello ma viene a strengersi
fora dell'ordine che e troppo presta

(Sicondo in un tempo di quaternaria) un passo di bassandanze ma
sara alquanto piu stretta dell'or-
dine suo.
Terzo si puo danzare in saltarello
ma sara tanto fora d'ordine in
largheza quanto la bassandanze in
strettezza su la ditta misura

Bassandanze quarto grado della
ditta scala si puo danzare in mo-
di cinque.
Primo el suo naturale.

Sicondo in piva due in un di bassa-
danza et han tutti due suo ordine.
Terzo in passo quaternaria ma sarà un poco largo.
Quarto in Saltarello mettendo un passo di saltarello per un tempo di bassadanza ma sarà troppo largo.
Quinto pur in saltarello mettendo due passi di saltarello per uno tempo di bassadanza ma sarà tanto stretto che gli passi saran come di piva
510 Veghino mo a quelli balli et basse danze che son fora del vulgo fabricati per Sale signorile e da esser sol danzati per dignissime Madonne et non plebeie.

(Giove)
579 voltatonda in bassadanza
610 (la donna da una) voltatonda in bassadanza
614 (la donna da un'altra voltatonda in) bassadanza

(Verzappe)
(Ma nota che) questa volta si comenza col pede sinestro perché ella non e misura di bassadanza.

[theory 2]
978 (Altri infiniti balli et) bassadanne perché sono o troppo vecchi o troppo di vulgati con silentio (gli passo come e ...) ...
987 bassadanza Secreta La Reale
988 Podra e la Mignotta vecchia et con altri molti
990 Mettendo hora quelle Bassadanze nove che sono le piu belle dell'altre

(Mignotta Nova)
1022 (cominciano duo) tempi di saltarello largo in bassadanza
1026 (tre contrapassi sul pe' dritto) in due tempi di bassadanza
1028 Danze e bassadanza
1073 Corona bassadanza si fa come la (Mignotta alla fila)

(Corona)
(con una) mezavolta dal canto dritto facendo quattro moti quadernarii in misura di bassadanza daghando una (voltatondo sul lato dritto)
1116 questa e bassadanza fortissima non per genti che imbrattino e foglio proprio corona dell'altre come ditta.

[theory 3]
1119 Seguino tenori da bassedanze et saltarelli gli migliori e piu usitati Molti altri tenori si fanno per saltare et bassedanze ma gli piu (usati sono questi)
1141 Quarta e la Bassadanza misura imperiale dove ogni nota si radop pia e le tre vagliano sei et le sei (dodeci)
1148 el tempo della Bassadanza comin-cia
(comin–)cia in vodo et finisce in pieno
1154 (El Saltarello seghe in questo el) stile della Bassadanza.

The term bassadanza signifies several concepts: 1) It is the rhythm that is the slowest of four that were in use during the middle of the fifteenth century according to Cornazano and Domenico. The musical component associated with this rhythm begins in the vodo in the tempo. (Please see the entries for the terms vodo and tempo for further amplification of their meanings.) The note (probably that of the tenor) doubles and the three primary beats become six, and the six, twelve. Cornazano states that the rhythm is determined to be perfect major in the area of the melody. Perfect major means that there are nine subunits; hence, there must be three more subunits composing the total of twelve (1141). 2) As a style of dancing, it requires the most skill. The bassadanza dance step-unit, or tempo, begins in the vodo, and three transferences of weight follow in the pieno. 3) It is a dance composition which is done to the special rhythm. According to Cornazano, this type of dance is a favorite of the Italians, along with saltarello and the mixed dances called balliti (or balli). When a bassadanza is performed, the saltarello rhythm is supposedly always performed afterwards.

Selected passages of Domenico's treatise amplify or differ from the information presented by Cornazano, and are given or explained below:

Domenico adds that the values of a half, one, or two tempi apply to the duration of the various step-units of the bassadanza rhythm (119). Domenico's scheme is summarized as follows in comparison to that of Cornazano:

<table>
<thead>
<tr>
<th>Domenico</th>
<th>Cornazano</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 tempi = voltatonda</td>
<td>2 tempi = voltatonda</td>
</tr>
<tr>
<td>1 tempo = dopio</td>
<td>1 tempo = dopio</td>
</tr>
<tr>
<td>= represa</td>
<td>= ripresa</td>
</tr>
<tr>
<td>= reverentia</td>
<td></td>
</tr>
<tr>
<td>1/2 sempio</td>
<td>2 sempi</td>
</tr>
<tr>
<td>= continenta</td>
<td>2 continenta</td>
</tr>
<tr>
<td>= mezavolta</td>
<td>1 mezavolta</td>
</tr>
<tr>
<td>= movimento</td>
<td>no rule = movimento</td>
</tr>
<tr>
<td>= salto [=scambi?]</td>
<td>1 tempo = scambi</td>
</tr>
<tr>
<td>1/4 accidentia</td>
<td>at will = accidentali</td>
</tr>
<tr>
<td>[1/8] = [each of 2 accidentialli if performed together]</td>
<td></td>
</tr>
</tbody>
</table>

Domenico and Cornazano differ in several ways: 1) Cornazano considers contrapassi to be a normal step-unit of bassadanza rhythm, Domenico does not; 2) Cornazano does not consider the reverentia to be a normal step, Domenico does; 3) Cornazano
considers the time unit for the *mezavolta* to be twice as long as that according to Domenico; 4) Cornazano states that there is no rule for the *movimento* (maybe because he states elsewhere that the step is not performed in *bassadanza*), Domenico states that the step requires half a *tempo*. There is an apparent contradiction by Cornazano, however, because on the one hand he states that the *movimento* is not put in *bassadanza*, yet on the other hand, he considers it to be a normal step-unit of this rhythm. 5) This is an apparent difference: Cornazano lists *scambi* as a normal step-unit requiring one *tempo*, Domenico does not list *scambi*. However, Domenico considers *salto* (which might be the same as Cornazano's *scambio*) to require a half *tempo*. Finally, 6) Cornazano states that the incidental steps are done at will, Domenico states that they require an eighth of a *tempo*.

In another passage requiring comment, Domenico writes:

> questo e secondo mo-
> 109 tto vero de bassadanza mexitrado mazore imperfetto

If the rhythm of Domenico is viewed as 000 000 instead of 00 00 00, there may not be a difference from that presented by Cornazano, i.e., Cornazano's statements can be reconciled. When Cornazano states that three become six, and six, twelve, he could be referring to only one pattern of subunits 000. So three 000 become six 000 000, and they become twelve 000 000 000 000. The problem both Cornazano and Domenico have in describing the *bassadanza* rhythm is the limitation imposed by the existing combinations of two's and three's divided again into two's and three's. According to this system, only the following rhythms could be described:

- 00 00 (two units subdivided into two's)
- 000 000 (two units subdivided into three's)
- 00 00 00 (three units subdivided into two's)
- 000 000 000 (three units subdivided into three's)

In another passage requiring explanation, Domenico writes:

me dimandi che differentia de muodo
164 e tra la bassadanza e la quadernaria in la operatione del danzare
165 Diro te lo. Nota che la bassadanza la quale e de mazor imperfetto se comienza el suo tempo in lo vuodo e compisie in lo pieno

Cornazano and Domenico agree that the *tempo* begins in the *vuodo*. If the hypothesis proposed above is true regarding the rhythm, then one group of subunits might equal the *vuodo* as follows:
**a tempo of bassadanza:**

\[ \begin{array}{cccc}
\text{oooo} & \text{oooo} & \text{oooo} & \text{oooo} \\
\text{vuodo} & \text{pieno} \\
\end{array} \]

In another passage that contains information that can be added to the scheme, Domenico writes:

180 quando voi comenza un bassadanza sempre fai uno movimento in suso in lo tuo essere inanti che lo passo fazi la prompta del pede

Quello movimento sie el vuodo e lo passo cum la prompta delo (pede sie pieno)

Thus the following can be constructed:

\[ \begin{array}{cccc}
\text{oooo} & \text{oooo} & \text{oooo} & \text{oooo} \\
\text{vuodo} & \text{pieno} \\
\text{movimento} & \text{passo (step-unit)} \\
\end{array} \]

Several other passages that can be used to develop a certain interpretation of the nature of the bassadanza follow. Domenico writes:

188 lo saltarello ha lo suo nascimento dala bassadanza perche se

ricomenza el suo tempo in lo vuodo como la bassadanza

202 Io sono bassadanza dele mesure regina e merito di portare

corona et in l'operare de mi poche genti hano ragione e chi

in danzare io in sonare ben di me s'adopra forza dali cieli

sia data l'opra

250 la bassadanza la quale e de mazor imperfetto ...

se po danzare per modi cinque deli cinque dui hanno suo

ordine per motto de compartizione de tempo li altri tri per

acidentia

lo inteletto li po spartir li e danzar li. Ma piu dificille

sono quisti altri tri motti che li ditti dui impero che li

bisogna

mettere una grande presteza e tardeza a quilli motti li

quali non hanno

suo ordine perche lo inteletto li cava fuora del suo essere

In the above passage 250, Domenico discusses the permutations of other movements associated with other rhythms when they are placed in the bassadanza rhythm. He divides these five possibilities or permutations into two major categories, natural and acidentia:

Based on this passage, the scheme developed earlier:

\[ \text{o o o o o o o o o} \]  
(Corn 393, 1142)

can be modified with rhythmic articulation of sounded notes in the upper and lower voices to produce the following:

\[
\text{let soprano} = \text{o} \\
\text{possibility} \\
1) \quad \text{o o o o o o o o} \\
2) \quad \text{o o o o o o o} \\
3) \quad \text{o o o o o o o o o}
\]

\[
\text{let bota del tenor} = \text{x} \\
\text{possibility} \\
4) \quad \text{x x x} \\
5) \quad \text{x x}
\]

Possibility (3) allows the reconciliation of Cornazano's passage (415) that bassadanza is perfect major in the region of the canto, perfect major being three units subdivided into three's, or o o o o o o o o o.

There are two ways that the vodo and the pieno can be related to the modern conception of a bar of music:

\[
\text{possibility} \\
1) \quad 1 \text{ vodo pieno} \quad 1 \\
\text{or 2) } \quad \text{vodo 1 pieno} \quad (\text{vodo}) \quad 1
\]

If utilizing the latter, one hypothesis of the rhythmical performance practice of bassadanza in modern musical terms for the relationship of the upper voice to the lower could be:

\[
\text{o o o o o o o o o} \\
1 \text{ x x x} \quad \text{vodo 1 pieno} \quad 1
\]

Considering that the musicians might have been wind players, the rests in the lines would have been practical.

This hypothesis receives further credibility when one considers that two tempi of piva are equal in duration to one tempo of bassadanza (see entry for piva for full discussion of it). Regardless of whether the piva rhythm is viewed as two units divided into three's or three units divided into two's, one can see that two tempi are in a one-to-one correspondence with one tempo of bassadanza as required in (Corn 448, 490; Dom 263):

\[
\text{bassadanza} \quad 1 \text{ o o o o o o o} \quad 1 \\
\text{piva} \quad 1 \text{ o o o o o o o} \quad 1
\]
The conditions are satisfied. Further substantiation for this interpretation is based on Cornazano's passage 1130. He states that the first rhythm, the naturale, is the saltarello with tre botte per nota. If it were true that the bassadanza rhythm (or for that matter that of piva) had only "three beats for note" (see entry for nota—it probably is equal to a tempo) why would Cornazano not have mentioned it?

The interpretation above of four groups of three subunits also allows for each of the accidentali to have a fourth of a tempo as required by Domenico (110). It is very difficult to reconcile Domenico's passage and that of Cornazano (393) with any hypothesis of the bassadanza rhythm being in triple time. If one considers the possibility that Domenico actually meant that an accidental required a sixth (instead of a fourth) of a tempo, the following situation arises:

\[
\begin{array}{cccccc}
1 & 0 & 0 & 0 & 0 & 0
\end{array}
\]

\[
\text{vodo}
\]

\[
\text{accidental}
\]

One cannot explain away the discrepancy between the hypothesis of the rhythm and the information ferreted out in primary source material as one in which the "fourth" was an error either by the copyist or by Domenico (i.e. that Domenico did not understand fractions). He has demonstrated his knowledge about sixths when referring to his chart; thus, if it were the case that an accidental movement required a sixth of a tempo, it probably would have been written so. If Domenico was a musician and a famous dance master as is commonly held, why would his information be unreliable?

Much has been said about the passages of bassadanza that are found within the notated music of the twenty-three ballo tunes. There is an apparent discrepancy between what is said by the theorists regarding the rhythm of the music and what is actually notated. One can justifiably explain away differences in notation as a result that the conception of the rhythm was well known by the dance practitioners of the fifteenth century, and the symbolization process could be reversed according to convention. For instance, the scenario exists in that Domenico could jot down one tune at one time and place and, later, another tune at a different place, and use different symbols to convey the rhythmic proportions; yet, when he reread the notation for each of the tunes at a later date, he would make audible the real rhythm of bassadanza regardless of the symbols on the page. Notation is a convention in any period. (Anyone who is active today in any field of notation will probably have had similar experiences; it is very difficult to be consistent. Such an explanation here is quite plausible.)

A relationship is implied between the name of the ballo and its theme that is made manifest in dance action, at least for some
of the balli according to Cornazano (336). But as each bassadanza has a name, is there also some relationship of the name to the theme and consequently to the dance action? What is the degree of development of the theme or its expression if one exists?

Cornazano lists three choreographic descriptions of bassadanza in his treatise—Mignotta Nova, Dammes, and Corona—yet the three tenors that he includes are entitled: Re di Spagna, Ferrarese, and Collinetto. He implies from his statement (1126) that these tenors are the best and most used—that the music based on one tenor might be used for one performance of a certain bassadanza, and music based on a different tenor might be used for that same bassadanza at a later performance. Is the possibility that the music played for one bassadanza could be played for another, as if the tenors were interchangeable, a major influence in the bassadanza genre's expressive conventions (or lack of them)?

Several of the fifteenth-century northern dance sources do not appear to have step patterns to be performed with interchangeable music; there is a specific combination of steps with a specific tenor. What is the relationship between the northern version corresponding in genre to the Italian bassadanza and those bassadanze conveyed in the treatises of Domenico and his students?

batt-e,-endo,-ono,-uta; sbattendo (Corn)
—beat, strike

66 (un caval che butti foco) sbattendo a salti le ferrate spranghe
(saltarello) consiste solo di pas-si doppio ondeggiato per relevamen-to del secondo passo curto che bat-te in mezzo de l'uno tempo e l'altro e campeggiato per movimento del primo passo che porta la persona (come sopra dissi)
(Quaternaria) consiste in due passi sem-pi et una ripresetta battuta de-tro el sicondo passo in traverso
(Leoncillo Novo)
(gli homini si partono in saltarello di quaternaria)
et fanno tre tempi e '1
747 terzo tempo fanno in tondo battendo (la botta sul sinestro)
(Prima Figlia Guilielmino)
815 (quello di sotto) voltando ssi sul dritto et batten-do col sinestro el fine del tempo in terra e l'altro homo comincia col sinestro et fa el suo doppio predetto
819 alla donna che gli era presso et batte (el fine sul dritto)
834 (tutti) due ad uno tempo gli battono suso (el movimento)

The action suggested in the passages is of a kicking, striking, or beating of something, probably the ground. If it were the ground, was the noise of the stamp, or other sound, to be
desired from the action? In order to fully consider the intent, a thorough study must be made of the foot apparel. If the dancers wore soft-soled shoes, as we suspect, then it would be unlikely that sound was the intent. Thus the action of stamping the ground would be more a visual phenomenon than one intended to produce sound.

The term occurs in line 834 in association with the movimento. There are two possibilities: 1) the stamping is not associated at all with the movimento, but occurs here by coincidence, and 2) the stamping is directly associated with the production of the movimento and here is verbalized by Cornazano. Of this second case, there are three possibilities: the stamping occurs a) at the beginning, b) in the middle or as the major component of the step, or c) at the end of the movimento. (For a further discussion of this, see the entry for movimento.)

Beatrice (Corn)
—Beatrice d’Este, born 9 May 1427, died before 29 November 1497**

Beatrice is mentioned as "queen of the feste" (163, 173), worthy of imitating. She married Nikolaus di Correggio who died July 11, 1449. Her second marriage was to Tristan Sforza October 28, 1451. A question to be considered is whether or not Cornazano could have seen Beatrice dance in person and when.

Belfiore or Bel Fiore (Corn) (Dom)
—the name of the notated music and choreographic description of a ballo choreographed by Domenico

Cornazano states in line 985 that this ballo was troppo di vulgati o troppo vecchi. The choreographic description and melody for the dance is found in Domenico’s treatise, beginning with line 764. Belfiore was also the name of one of the Este palaces.

bell-a,-e,-eza,-iassimi,-o (Corn)
bell-leza,-eza (Dom)
—beautiful, beauty

Cornazano wrote:

92 infinita belleza aggionge ariva
156 (servate le gia ditte parti, brutta donna) possi apparer bella
221 (piva) non e bello alla donna altro
  che gli suoi passi naturali et aiutare (l’huomo)
232 (sallt.) e bello alla donna intermeschiargli
  (dolce passi; sempi, contrapassi)
255 (bd.) non e bello senno fare le
  riprese et continentie differentiate (l’una dall’altra)
321 (in ogni mesura naturali) son bellissimi alla donna in ogni
  mesura pur ch’ella vada (campeggiando ed ondeggiando)
991 (mettero bd. nove) che sono le piu belle
These passages indicate the discretionary aspects of the aesthetic theory of dance in the fifteenth century as presented by Cornazano. Here, the concept of beauty in the art of dance is explicitly expressed.

Domenico apparently had a different emphasis regarding the concept of beauty in the art of dance. He stated that a dancer should have physical beauty which, although an asset, was insufficient to the art of dance. Cornazano (156) indicated that physical beauty was relative, since it could be affected by actions—especially those of dance. Domenico wrote:

30 (bisogna prosperita) de fortuna che e beleza
31 (proverbio) chi idio fece bello non fece tutto povero
33 (natura dali pedi fino alo capo pero) belleza non sasifare
la virtu de questa gentile arte
36 (ultra per) natura de beleza (imparare questo mestiero)
389 se muda prolatione e bello a qui el sa fare
349 e bello a saper lo spartire (motto in saltarello)

For Domenico, to be able to put one step-unit usually associated with one rhythm and speed into a different rhythm with its associated speed was aesthetic. Cornazano, on the other hand, discussed the steps which were beautiful for the woman to perform in the various rhythms.

Cornazano also considered the three bassadanze he included at the end of his treatise the most beautiful of those he knew. What were the criteria for his judgement?

Belreguardo (Dom), see Bereguardo

ben,-e (Corn) (Dom)
—well

Cornazano writes:

8 come perfettamente et ben si danza
20 ben conoscho hor che 'l fu foco di paglia
33 ben m'intendo io ma dir non voglio come
48 ch'io so ben che di pochi mai si scrisse
53 ch'a reger stato ben non si po'senza
54 el far ti ben volere hai per una arte
150 (spazio) ben compartire per pratica
210 (quando) sia ben la cosa disputata ogni misura (viene piva)
227 (donna) sia presta et ben pratica perche (piva vola)
288 nulla di questi accidentalni stan bene fatti da una
342 (mercantia) se fossero ben mille
353 trovato in ben signorile sale

In the first six passages, Cornazano apparently uses the term "well" to flatter his patron or to set a positive tone for the
reception of his treatise. From the other passages a fuller view of 
the aesthetic conception presented by Cornazano can be seen.

Domenico writes:

16 bene che'l savio Aristotel tratta sse del motto
75 Aristotele dice tutte le cosse ... e alcuno bene
94 bene dica el filosofho che non se po dare vuodo
204 (chi danzare o sonare bd.) ben (forza dali cieli)
209 el sonatore bono bene di (quad. uno sexto dala bd. e salt.)

(Mercantia)

100 lita danza ben fata e ne-

miesio che se faci tuta volte tre inpero che a cadauno deli

tri homini ge toca a menare la soa volta la dona

In three passages, one perceives that Domenico highly regarded
Aristotle, since he used the term bene in reference to him.
Domenico states in this last passage that the ballo Mercantia is
well done if performed three times so that each man could touch
hands or be partner to the woman. Thus, it is a value judgement—an
opinion of perfection from the choreographic viewpoint. This ballo
must be performed a total of three times for the completion of the
idea—three being one of the perfect numbers throughout the Middle
Ages, since it symbolized the beginning, middle, and end (see
entry for tre).

beneplacitum (Corn)
—at will, at pleasure

371 Gli accidentalì sono ad beneplacitum.

The use of this term might reflect either or both of the
following possibilities. The incidental movements are basically
thought to be improvisational in character. This might mean that
they can be executed whenever the dancer wants to perform them, at
the beginning, during, or at the end of a step. Where the natural
steps appear to be codified, these, being of a different nature,
were not. One could also interpret this statement ad beneplacitum
to mean that time values vary according to what rhythm, what step,
and how many of the accidentalì occur. Supposedly a very good
dancer might have used many of these accidentalì ad beneplacitum
but one must consider the pervading aesthetic conception of
moderation mentioned often by Domenico.

Bereguardo Novo (Corn)
Belreguardo Novo (Dom)
—name of a choreographic description, apparently updated, of a ballo
choreographed by Domenico. This dance is associated with the
notated music of Belreguardo.

Cornazano presents the notated music and the choreographic
description (672) of the second, or apparently updated, version of
the ballo, which is to be performed to the same melody as the "old" version. Domenico gives the notated music and the choreographic description beginning in line 392.

One wonders what the relationship is between the name of the ballo, meaning "beautiful sight", and the thematic qualities supposedly existing in the dance. Belriguardo was a name of one of the Este palaces. (See following entry.)

Belreguardo in due (Corn)
Belreguardo (Dom)
—name apparently of the original dance composition (or version) of mixed rhythms—a ballo—apparently choreographed by Domenico to the music of Belreguardo. The term is formally defined as the name of the notated music and a choreographic description.

In line 983, belreguardo in due [Vecchio] is listed by Cornazano as one of the balli that were o troppo vecchi o troppo divulati (978). Domenico gives the notated melody and the choreographic description of the ballo, beginning line 374, and refers back to it later when discussing the "new" version. Of this reference, he writes:

392 Belreguardo novo e va in homini due et una dona in mezo e balasse sul canto del vechio

Clearly Domenico himself, or the copyist, saw the distinction between the two versions—the old one requiring two dancers and the new one requiring three—regarding the chronological age. However, there is no indication of an aesthetic evaluation by Domenico of the two choreographies, though one finds that Cornazano accepts the version requiring three dancers but rejects the version with two.

Bisson (Corn)
Bissa (Dom)
—snake

Cornazano writes in the opening poem that he originally composed his treatise for his patron Sforza Secondo's sister. She apparently had just left her home in Milan to go with her new husband to the Naples region.

(sorella che al presente) ha traversata Italia a tor marito
et ha el bisson d'un re fatto parente

This passage can be interpreted in different ways. For instance, the allusion to the snake might be to the Sforza coat of arms (adapted from that of the Visconti, the former rulers of Milan). Because of the marriage, the Sforza coat of arms was to be incorporated with that of the Duke of Calabria—and thus there is a kinship alliance made with King Ferrante of Naples. On the other hand, the passage might be slightly derogatory.
Although this term and its context as used by Cornazano suggest the earliest date when the second version of his dance treatise could have been written, it is not as consequential to movement concerns as is the variant used by Domenico.

(Pizochara)

(ili homini fazendo l3 tempi di bassadanza)

pasando el ditto primo homo d'enanti ala dona sua
et andagando d'intorno alre altre done insemne cum li compagni
che 'l siegue per ordine a guisa de una bissa e quando el
ditto primo
homo e dala mane drita dela dona de drieto se ne va drito
cum lo resto deli ditti dupii
(tutte quatro le done fazendo 9 tempi saltarello) passando la
prima dona d'enanti via al primo homo faciendo ditti tempi
de sal-
tarello a guisa de bissa insieme cum le compagne sequente
lei in-
torno ali homini come feceno ditti homini intorno ad esse

(Tesara)

(se fa 16 tempi di saltarello)

movendo ssi in instanti la dredrava copia e l'omo d'inanzi
et quello di
detro facendo la dona dela ditta copia tempi quatro di
sal-
tarello andaghando a guisa de bissa per mezo l' altre done
(e) dagando el primo botto
fa ditti tempi qua-
tro di saltarello tornando in detro a guisa de bissa per
mezo

One of the older choreographic forms regarding the use of space was a progression of a formation of dancers in a linear fashion. The medieval conception of space as depicted in art and in other areas is somewhat similar to the metaphor of an unknown territory with a mass of individual souls, following a leader, wandering throughout, often with an otherworldy focus, without foreground or background—but always following. The two choreographic descriptions above, found in Domenico's treatise, are not found in Cornazano's treatise, in which there is only a passing reference to Pizochara. Cornazano considered it to be one of the balli that were o troppo vecchi o troppo divulgati. Cornazano mentions that there is an "innumerable" amount of other dances that fit these same conditions, and because of their exclusion the reader also considers them to be "either too old or too well known". Hence, one can suppose that if Cornazano knew the ballo Tesara, he believed it to be, like Pizochara, old-fashioned or unworthy of mention. Such a supposition is based on the number of dances found as choreographic descriptions in Domenico's treatise in comparison to those either described or mentioned in Cornazano's treatise. As a result, this formation, where the dancers follow one another, is not found in eight choreographic descriptions listed by
Cornazano as being pleasing; but it is found in two that to him are not very pleasing. It logically follows that it may have been precisely such choreographic formations like the bissa which partially differentiated the nature of one ballo, as being old fashioned, from another.

bon,-a (Corn)
bon,-i,-o; buono (Dom)
—good

Cornazano uses this term which expresses value judgements, important in discussing aesthetic theory.

219 (piva e vilipesa) da bon danzatori
242 (salt. non dispiacere) senso rarissimo se gli e bon danzatore
264 Misser Domenichino vostro bon servitore
345 si richiede havere bona memoria
995 in sale signorile da bon danzatori
1129 (delle misure) a bon sonatori la prima e il suo naturale

In three passages, "good" is a qualifier or modifier for the term "dancers". One sees here, as in the examination of other terms or concepts, the bipolar notion of qualities. If there are, for example, "good" dancers and musicians, there must also be "bad" dancers and musicians.

Domenico writes:

11 (trattante de) questa materia a bon fine
21 argumenti boni e veri essere questa arte e demonstratione
69 secondo motto sii buono per ti
87 a bono fine essere zentile pelegrino e nobile
159 (distantia de mewra trovano pochi) de boni [sonatori]
209 (quat. uno sexto callo) s'el sonatore bono bene
241 voler essere boni e optimi (capace de tutte queste operatione)
330 se cognosc li boni inteletti
(Tesara)
1189 (andagando) large l'una chopia dal' altra pasi tri boni

In the passage 1189, instead of the usual expression of quality in terms of intangible measurements found in all of the other passages of Cornazano and Domenico, the term boni is exchangeable with the concept of "good-sized", or somewhat large, steps and is thus quantitative.

Borso (Corn)
—Borso d'Este, born 24 August 1413, died 20 August 1471**3

Cornazano mentions Borso, the ruler after his brother Lioncello's death on 1 October 1450. Borso was made Duke of Modena in 1452, and Duke of Ferrara in 1471, the same year he died. Although the extent of his encouragement or patronage of dance
activities is not known, noteworthy is a miniature of dance, which can be found in a Bible (Modena, Biblioteca Estense, Ms. V.G. 12, vol. I, fol. 280v) originating under his patronage.

(chi) vole trovare el cielo aperto provi
171 la liberalita del Ducha Borso

Lockwood offers a discussion of the festive occasions during Borso's reign. These are outlined below:

1452 Investiture as Duke of Modena and Reggio
  Two visits by Emperor Frederick III in January and June
1453 In June Borso visited Modena and Reggio
1455 Wedding of sister
1459 Visit of the Pope
1461 June ceremonies, the possession of the Certosa by Carthusians
1461 August hunting trip with Galeazzo Sforza and Lodovico Gonzaga
1462 May joust
1464 May joust
1465 Ippolita Sforza passed through Modena and Reggio
1467 September palio at Ferrara in honor of Filippo Maria Sforza
1468 September palio at Ferrara in honor of Filippo Maria Sforza
1468 Wedding of sister
1468 December visit of Frederick III
1469 February visit of Frederick III
1471 Investiture as Duke of Ferrara

bott-a,-e (Corn)
bott-a,-e,-o,-te,-to (Dom)
—beat

Cornazano writes:

(Leoncello Novn)
(gli uomini) si partono in saltarello di quarternaria et fanno tre tempi e l terzo tempo fanno in tondo bat-
748 tendo la botta sul sinestro
[theory 3]
ogni tenore si puo fare a quatro mesure. Delle quali a bon so-
natori la prima e il suo naturale
1131 a tre botte per nota et questa agli Taliani si danza in saltarello.
Sicondo in quaternaria mettendo
1134 quatro botte per nota e questa in danzare e piu usata da' Todeschi.
Terza la cacciata che e misura di pi-(va)
(Pi-)va alcuni la chiamano figliola de-
la quaternaria perche per nota van pur tante botte ma si dan preste della (mitate)
The intent is clear from this last passage that a musical note must have certain rhythmic articulations. Let "O" represent a nota and "o" represent a botta. Cornazzano’s rhythmic articulation can then be expressed in modern terms as:

saltarello 0 = o o o o
quaternia 0 = o o o o o
piva 0 = o o o o o

Domenico writes:

nota ti sonatore quando comenci a sonare una
mexura de bassadanza sempre comenza el sovrano piuostro che
che la bota del tenore quello sovrano che tu comenci si el
vodo e la bo-
ta del tenore sie lo pieno. E in la quaudernaria la quale e
de menor
imperfetto farae el contrario che tu sonadore sempre
recomenzarai

la bota del tenore e quella del sovrano tutto insieme
la quaudernaria sonando la le sue bote del tenore vano
piu equale per distantia che quella dela bassadanza
altramente
la cavarist fuora del suo ordine. Ma la bassadanza perche e
piu larga como e ditto di sopra poi mettere le botte del
(tenore) como te pare e piace purche tengi mexura.

(Belreguardo novo)
422 (hominzi datto el) dredano boto del secondo tempo de saltarello
(Verzegge)
tienpi quatro di saltarello andagando ala posta del cunpagno
696 d’enanti e dagando el primo boto equalle ala so man drita
stanca
dela dona e lo secondo boto equalle ala man drita delo homo
697 de mezo e lo terco boto equalle ala man sinistra del'
698 altra dona
699 e lo quarto boto se vene a trovare nela posta del cunpagno
suo che era inanti

(Jupiter)
912 (l’homo che d’enanti) da una mezavolta in lo secondo boto de
ditto saltarello

(Pia Guilmin (l))

fanno tempi duì a quise de saltarello in mexura qua-
dernaria cioe l’homo cun la dona per mano e fanno ditti duì

934 boto sul pe’ drito
tempi cum passi quatro per tempo comenzando dal pe’ sinistro e

(Mercantia)
dagando el

l’homo che se trova inanti piglia uno salto in lo dito segun-
1081 do boto di saltarello facendo tiempi duì di saltarello
(Tesara)
1272 (se fa tempi 16 di salt.) dagando el primo boto al lato
1275 (tempi quatro di salt. e'1) primo botto alo lato
    (fa ditti tempi quatro) di saltarello
1284  homini daghando el primo botto dal canto sinestro del homo
1285  primo et lo secondo botto dal canto dritto dell' altro homo
         et lo terzo
dal canto sinestro dell' altro homo et lo quarto per mezo

The difference between Cornazano and Domenico in their uses of
the term *botto* is that, to Cornazano, it is the major subdivision
of the rhythm, while in some of Domenico's passages the term
signifies the major subdivision of the note or, in other passages
is interchangeable with a *tempo*. According to the modern hypothesis
of the practice, this tenor note could be held for the duration of
the bar, with the rhythmic subdivisions or movement articulated in
the upper voice or voices or percussion or both. This usage of the
term by Domenico could be associated with the tenor of the *canti
fiumi* dances, in which a preexisting melody was played slowly in
the tenor, and the upper voices improvised lines above it. However,
the hypothesis should probably be amended to include the concept
that the tenor note was articulated according to the rhythm of the
misure, or, at the very least, as a simple repetition of the pitch
at key rhythmic locations. This alteration would then take into
account the distinction between the vodo and the pieno.

One wonders if there is a relationship between the use of the
term and the date of composition of the choreographic descriptions
(and, hence, the choreographies). Five of six of Domenico's
choreographic descriptions which use of the term are also found
(with minor variants) in Cornazano's treatise, supposedly written
at a later date. Thus, perhaps one can tentatively assign Tesara as
originating in a similar period.

In passage 422 of Belreguardo novo, the distinction is clearly
made between the terms *botto* and *tempo*. This might reflect a later
practice based on the fact that the terms are found in the "new"
version of the choreography.

The interpretation that the term *botto*, perhaps signifying the
lower voice, is used interchangeably to mean a *tempo*, can be
represented as follows:

e.g. *tempo* of saltarello
       (upper voice)  1 000 000 000 1
       (lower voice)  1 0 1

Domenico states in passage 175 that the *bote* of the tenor are
more equal in distance for the *quadraria* than the *bassadanza*. Of
course, this statement is contradictory if *bota* is hypothetically
interpreted to mean a *tempo*, since every *tempo* of a certain rhythm
is by nature equal to every other. Furthermore, within any single
rhythm, each primary subdivision is equal to the next; what might
Domenico have been trying to express? Most likely, based on one
hypothesis—the interpretation presented in the entry of the bassadanza which suggests its rhythm was in four, the same as the quarternaria—one tenor beat was not played, as opposed to all four which were played for the quarternaria. This hypothesis of the relationship of the tenor bota (represented by "0") to the possible rhythmic articulation for a misura is illustrated as the following:

- bassadanza rhythm
  - tenor
  
- quarternaria rhythm
  - tenor

brabante (Corn)
brebant, -e (Dom)
—referring to the northern country of Brabant that is above Burgundy

Cornazano writes:

390 (saltarello) e passo brabante

Domenico writes:

141 saltarello . . . voi dire passo brebant
212 saltarello chiamato passo brebante

It is interesting that saltarello rhythm, considered by Cornazano to be "natural" (1130) and one of the most popular dance rhythms, dance steps-units, or dance forms (387) in Italy, is called brebant. Perhaps it is significant that it is the dance action that is qualified and not the music (or rhythm) that may (or may not) have been popular in Italy at the inception of the dance theory defined by Domenico and his student Cornazano. It suggests that saltarello might 1) have a counterpart in Brabant (as was the altadanza in Spain, or 2) that it originated in Brabant. The international awareness of various steps which were held in common or were different and the attempt to synthesize them into a harmonious corpus argue that the dance theory, as presented by Cornazano and Domenico, be considered parallel to similar developments in art history and music history—that style called International Gothic of the early fifteenth century.

brutto (Corn)
—ugly

155 non e si brutta donna che non possi apparer bella
261 (tacere un tempo bd. non) e brutto

The concept of "ugliness" is part of the aesthetic theory as propounded by Cornazano. An interesting glimpse of fifteenth-century values is that apparently women esteemed beauty, whereas
men esteemed size. Did Cornazano include this section to inspire either his first or second patron, or both? Did Ippolita lack beauty; was Secondo Sforza short? Was the reference to Madonna Beatrice in Cornazano's proverb that immediately followed passage 155 meant to function as an example of an unattractive woman who compensated for her lack of beauty by becoming a good dancer?

**but-ando,-ano (Dom)**
—tossing, jumping

*(Jupiter)*

885 se fano tienpi nove de piva butando se tuti sulo pe'
drito dagando l'homo d'enenti mezavolta nel'o vuodo
891 daga dano una mezavolta sulo lato sinistro butando se sulo pede drito
893 la dona da una mezavolta sulo lato sinistro butando se sulo pede drito
900 da una mezavolta sulo lato stanco butando se sulo pe' drito
*(Pia Guilmin (1))*
se fa messura quadernaria in la quale li
949 homini e le donne in continente se butano sul pe' drito in
(tempo vuodo)

Cornazano does not use the term *butando*. However, another which he does use—*gittando*—might be equivalent.

In four of the five passages, the term is probably associated with the execution of a *mezavolta;* thus the action occurs before, during, or after the action of turning. It is probably some kind of leap to one foot, since a single foot is specified in every case following the term. In all cases, the preposition before this designated foot is a variant of *su* (on), and the phrase *sulo pede* or a variant always follows the action of *butando*. Since the step—*mezavolta* in four passages and, in the other, *continente*—always is written first, then the action *butando* most probably occurs during or after the step. Thus it could be a leap from either two feet to one or, more likely, from one foot to the other.

**cacciat-a,-e (Corn)**
—*caccia* (chase), a musical form: canon; interrelated

*(si fara in piva si gli mettera) solo el passo come nella piva
312 et cosi dell' altre misure in lei cacciate
1136 Terza la cacciata che e misura di pi-
va alcuni la chiamano figliola dela (quaternaria perche)*

The term in the first passage must be viewed in the context of Cornazano's idea about the *piva* and its relationship to the other rhythms (211). It could reflect one or more of the following possibilities: 1) It might refer to *piva*'s small or simple rhythmic division, that by displacement of its beats or subunits one way or the other, the other rhythms can be thought to be constructed or
formulated. 2) It might refer in a historical sense to piva's being
the rhythm danced by the generations before that of Cornazano, and
the other dance rhythms of saltarello, quaternaria, and bassadanza
were added to the repertory one after the other in the course of
time. 3) It might mean that there were certain units of rhythm
added progressively. For instance, if piva were composed of two
patterns of three subunits, two triplets, it might be the case that
saltarello had three triplets, and either quaternaria or bassadanza
had four triplets. Thus, in a figurative sense each rhythm followed
that of the piva. Perhaps this possibility is conceptually correct,
but the rhythm of piva might really be that of two sets of two
subunits, with saltarello having three sets of two subunits,
quaternaria four sets, and bassadanza more than four—likely six.
Or maybe the piva has two groups of two subunits, saltarello has
two groups of three subunits, quaternaria has two groups of four
subunits, and bassadanza has two groups of six subunits. 4) Perhaps
this use of the term cacciata is poetic—the allusion Cornazano
wants to make is that it is quick, and the other rhythms lag behind
in comparison. Thus the "chase", the piva, gallops ahead, being so
fast. 5) The last possibility is that Cornazano merely refers to
the diagram (414) that was included, with the piva being
represented by the bottom and shortest line, and each level in turn
higher and represented by a longer line.

The second passage is interesting from a musician's point of
view, since there is a musical form called the caccia originating
in the fourteenth century. Could there be some relationship between
the cacciata (piva) and the caccia?

The term cacciata might explain in part the execution of the
step, where the back leg might come near to or touch the other leg,
as it does in the gallop step-sequence. Hence, the image is of one
leg trying to "catch" the other. If the step-sequence were
executed in some manner sideways, the concept of a "chase" would
undeniably be accentuated, for instance, as in the step-sequence:
step, together, step.

Calabria (Corn)
—the region at the toe of southern Italy

88 Hippolyta Du di Calabria 1455

Cornazano apparently wrote this passage as the dedication to
the first version of his treatise and repeated it in the second
version. Was Ippolyta's fame as a good dancer such that Cornazano
wanted somehow to impress upon his second patron, Secondo Sforza,
the virtue of the art and the virtue of learning it from Cornazano?
Could it merely have been that the dance instructor wanted to make
sure that Secondo knew that he, Cornazano, was not trying to lead
his patron into believing that the dance instructor wrote the
manuscript just for him, Secondo? It would be embarrassing for one
or the other if such an impression were conveyed, and the sister
Ippolita and brother Secondo came into contact, each thinking she or he were the center of Cornazano’s thoughts.

One can deduce that the dancing embraced by Ippolyta in Milan was spread by her own actions wherever she went. We can conclude that she introduced the art, unless it already existed there before she arrived, to the courts of Naples and of Calabria.

calino (Corn)
cal-a,-are,-la,-lo (Dom)
—decrease

Cornazano writes:

505 (Quanto crescino) et calino alterate (per la figura, scala)

Domenico writes:

145 (piva) calla del saltarello per distantia de temp uno sesto
195 piva cala uno terzo dala quadernaria
196 (piva) dela bassadanza cala tri sesti
197 (viene a) calare la mitade como vidi suso questa carta
289 (quadernaria) uno sexto callo dala mia regina (bassadanza)
212 (saltarello) dua sexti callo (dala bassadanza)
261 piva cala sesti tri dala bassadanza
360 quadernaria calare uno sesto dala bassadanza
364 (saltarello) cala (uno terzo dala bassadanza)

The various rhythms were supposed to decrease in terms of sixths from the bassadanza and are metaphorically represented as rungs on a ladder. Their positions reflected both speed and aesthetic value. Because piva was twice as fast as bassadanza, one asks if there is an exact relationship of speeds expressed by this ladder, or was this operation of “decreasing” only a theoretical model which reflected a partial truth but had no basis in practice regarding speed? (For a complete discussion of this, see the entry of figura.)

cambia,-ndo,-no; cambiano; scambiano (Corn)
cambia-no,-to; cambiendo; scambia-ndo,-no,-te; cambiando (Dom)
—change, exchange, mutate, substitute, replace
(see also cambio)

Cornazano writes:

10 come si cambia la natura nostra
248 (nella quinta parte dela) sobria dove gli homini si cambiano di poste e venghono detro (ala donna)
et extratta la bassadanza di quiz-
278 ta una si cambia in vili movimen-
ti et perde la proprieta sua naturale
(Mercantia)
553 si scambiano di posta
(Giove)
611 saltarello si fa due volte cambiando (di posta come prima)
(Prima Figlia Guilielmino)
   (dùi) semp et uno doppio començando
802 col sinestro. Poi subito scambiano el pede et col sinestro fanno (uno doppio)
(Danies)
1032 (Poi gli homini) si cambiano di posta

Except for the meaning in passage 10, Cornazano expresses the ideas of an exchange of feet (probably with a transfer of weight) and of place. In both cases, it is the concept that a territory existed because one thing occupied the space, and the removal of this body left a need for another to take its place, as in a reciprocal basis.

Domenico writes:

(Belreguardo Novo)
429 scambiando posta
(Giloxia)
595 scambiando posta
(Verciepe)
714 tornano ale poste sue scambiate
(Anello)
807 haver cambiato posta
808 como uno altro scambiando
818 ale done scambiando posta
819 respondono cum lo simele scambiando poste
(Jupiter)
874 cambiando posta
(Fia Guilmín (I))
945 (habiendo) cambiato dona
(Sobria)
1142 havere cambiato posta
1155 haver cambiato le lor poste
1174 l'uno contra l'altro scambiando posta
(Tesara)
1196 chopie scambiando poste
1244 scambiando posta
1251 se scambiano per quello modo
1255 se cambiano un'altra volta
1259 se scambiano pur per quello simile modo
(Danies)
1300 homini se cambiano di posta

The equilibrium created by exchanging places is more evident in the choreographic descriptions found in Domenico's treatise. Besides this form of exchange, there is one instance of the men exchanging partners, or women; but the concept is essentially the same as that of either the men or the women changing places.
cambiamento (Corn)
cambiamento-e,-o; scambiamento (Dom)
—an incidental step (Dom), the action is most likely one of leaping

Cornazano writes:

(Corona)
(Appresso uno doppio) sul pie sinestro. Appresso uno
1078 cambiamento cominciando col pie
dritto con uno doppio sul sinestro
con uno sempio sul dritto
(due riprese) l'una sul sinestro l'altra sul dritto.
1089 Appresso uno cambiamento comen-
ciando col pie sinestro con due doppi (sul pie dritto)
doppio sul sinestro et un altro in
1094 sul dritto. Appresso uno cambia-
mento comincando sul pie sinestro

Domenico writes:

li tri
103 per accidentia sono li soptoscripti: frapamento, scorsa, e
cambiamente
110 (Concludiamo) che frapamento scorsa e scambiamento sono de uno
quarto de tempo
quisti tri motti li quali se acquistano per accidentia cioè
frapamento (scorsa)
117 e scambiamento sono quilli che fano fare varietade ali
motti naturali
122 lo cambiamento se adopera (se non in le compitione dele)
bassedanze secondo vederai sequentemente
in una la quale e nominata Corona

(Corona)
dui passi sempi co-
1380 menziando col senestro poi uno cambiamento cominciando col
senestro con due doppi sul pe' dritto apresso uno doppio sul
1382 pede senestro. Appresso uno cambiamento cominciando col pe'
dritto con uno doppio sul senestro
due represe l'una sul senestro et
1389 l'altra (sul dritto). Appresso uno cambiamento comenciando
(col pe' senestro) con due doppi su pe' dritto
1392 (doppio) sul dritto. Appresso uno cambiamento co-
menziando col pe' senestro gittando sei sul pe' dritto

The interpretation of this term and its variants is very
problematic. Cornazano differs from Domenico in two major ways
regarding the formalized dance step-units: 1) Both writers
essentially agree with one another about the spelling of the terms
for seven of the nine natural steps; but, for another, Domenico
lists a salto while Cornazano lists scambi. 2) Both writers also
essentially agree on two of the three incidental steps, though not
the third, called a cambiamento by Domenico and, by Cornazano, a
pizigammento. Thus, there are two possible hypotheses, one stating that Domenico's cambiamento equates to Cornazano's scambii, and the other stating that Domenico's cambiamento equates to Cornazano's pizigamento.

As is often the case, the consonants composing old Italian words can be varied in certain manners, including the "sc" and "c" in scambiano and cambiano (seen in the previous entry), and cambiamento and cambiamento (seen in Domenico's passages above). A major dilemma is whether to consider Cornazano's scambii to be a variant term for cambiamento, with the suffix -mento omitted. The assumption that scambii is a variant spelling may be reasonable considering that the term cambiamento, although not mentioned in Cornazano's theory section (scambii is, however), is mentioned in the choreographic description Corona, reflecting actual practice. Supposedly, everything done in practice would be mentioned in theory (but usually, the converse is not the case, i.e. everything mentioned in theory is not usually done in practice, not only in dance but in any discipline). The term scambii can be found in the theory section and, hence, correlated in meaning to the term cambiamento; but the term pizigamento exists in the theory section also. Thus, what is the corresponding term for cambiamento: scambii or pizigamento?

Assuming Cornazano's scambiitti to be the same as his scambii, is the term scambii equivalent to Domenico's term salti? If it were true that Cornazano did not use the word salti, one could argue easily that his use of the term scambii was his way of expressing salti; unfortunately, he uses both terms in the same passage 224. Therefore, the two terms are not exchangeable in Cornazano's conception, and 1) either the salti and scambii are related but differentiated, as in the case where the scambii represent a specific type of salti, or 2) salti are very different from scambii in Cornazano's conception—meaning that his salti is the same as Domenico's salti, and the scambii are thus evolutionary or reflect a new development.

Another approach to the problem might be that Cornazano used the term scambiitti to signify the diminutive form of salti. Thus, there would be no problem with considering scambii to be the same as salti. Furthermore, the salti described in dance descriptions by Cornazano fulfill the requirements stated in (369) for scambii.

It has already been postulated that the cambiamento of Domenico is the same as Cornazano's pizigamento (see entry for passadanza), based on the assumption that Cornazano is a proponent of Domenico's teaching and not a reformer; certainly the -mento endings are the same. Furthermore, Cornazano states that none of the three incidental step-actions—trascorsa, frappamenti, et pizigamenti—look good when performed da una ("by itself" or "by the woman"), although the pizigamento is disliked less than the others. The frappamento and trascorsa are not found in the
choreographic description of Corona; but the cambiamento is, occurring by itself (not two times in a row, etc.) and performed both by man and the woman. Also, Cornazano does not write any choreographic descriptions utilizing the transcorsa and frappamento. That he lightly condones the use of the pizigamento in theory and the undefined term cambiamento appears in practice strongly suggests that the term pizigamento is to be equated with the term cambiamento.

What is the significance that the term cambiamento is found only in the choreographic description Corona? There are several implications. This term may have arisen late in Domenico's teaching; otherwise, one might expect to find it in more of the choreographic descriptions. Thus, the inclusion of the term in Domenico's theory section enables one to associate the date of the writing of the treatise with the date of the choreography of Corona. That Cornazano includes in the choreographic description of Corona the term cambiamento, in fact almost as an identical version, suggests that the cambiamento may have been developed between the years of 1455 and 1466, when Cornazano was supposedly at the court of Francesco Sforza. Then, possibly, when he left the court of Milan at the death of Francesco in 1466, he came into contact with the choreography and, thus, the written choreographic description from the hand of Domenico, who is thought to have been active at Ferrara at that time. There are two hypotheses at this point: either 1) Cornazano's name of pizigamento is the updated version of the cambiamento, and he neglected to note the difference within the choreographic description of Corona when he requested it to be copied, or 2) Cornazano's pizigamento is carried over from the earlier version, and the updated terminology cambiamento was in use by the "mover" in the field, Domenico. That the term cambiamento was more popular might be inferred from its frequency in primary sources, where pizigamento is almost nonexistent.

What is known about the step-action cambiamento? By an analysis of the key-word-in-context passages above, the following chart can be made that illustrates the foot exchange:

<table>
<thead>
<tr>
<th>Step before</th>
<th>Foot executing cambiamento</th>
<th>Step after</th>
</tr>
</thead>
<tbody>
<tr>
<td>doppio (left)</td>
<td>right</td>
<td>doppio (left)</td>
</tr>
<tr>
<td>ripresa (right)</td>
<td>left</td>
<td>doppio (right)</td>
</tr>
<tr>
<td>doppio (right)</td>
<td>left</td>
<td>gittando sul (right)</td>
</tr>
<tr>
<td>2 sempl (right)</td>
<td>left</td>
<td>doppio (right)</td>
</tr>
</tbody>
</table>

It is easy to see that the execution of the cambiamento requires a transference of weight. How this is done is perhaps implied in Domenico's passage 1392 with the use of the term gittando. If the hypothesis were true that the incidental movements occur without traveling in space, then the most likely hypothesis is that this cambiamento occurs in place as a jump into the air from one foot to the other. Could there be a brush on the floor...
first (like a member of the jeté family), thus explaining Cornazzano's stem "pizigha" and Domenico's use of gittando?

campeggiando,-re,-ti,-to; campo (Corn)
—stepping forth with confidence, standing out in a field, being assertive and striking in appearance; field, area of confrontation or jousting games

14 voi certo di victoria in campo o in giostra
(Maniera) e che recordando vi el ballo et
passeggiando con misura dovete
dare aptitudine a le cose che faci-

to campeggiando et ondeggiano
colla persona secondo el pede che
movite come e se movite el drit-
to per fare uno doppio dovete [is this for bassadanza?]

122 campeggiare sopra el sinistro che
rimane in terra volgendo alquan-
to la persona a quella parte et
ondeggiare nel scondo passo curto
levando vi soavamente sopra quello
e con tal suavita abassar vi al terzo
che compisse el doppio
(Saltarello) consiste solo di pas-
si doppim ondeggiaeto per relevamen-
to del secondo passo curto che bat-
te in mezo del uno tempo e l'altro

188 e campeggiato per movimento del
primo passo che porto la persona (come sopra dissi)

230 (Nel saltarello oltre gli) soi passi naturali campeggiati et
ondeggiati sicondo el modo detto
di sopra e bello alla donna inter-
meschiargli alcune cose di dolce
maniera come e dui passi sempi

235 campeggiati et ondeggiati in uno (solo tempo)
(Nella bassadanza) oltre gli passi ed gli quali e compo-
sta col campeggiare et ondeggiare dela (persona)
(tutti questi) son bellissimi alla donna in ogni
mesura ch' ella danzi pur ch' ella va-

323 da campeggiando ed ondeggiano (colla persona al modo ditto)

Domenico does not use this term or offer any similar concept.

If the interpretation of ondeggiano (see entry) is correct
that is, an up-and-down motion of the torso, the term campeggiando
most probably signifies an action in the lateral or sagittal
planes. Two major propositions must then be considered: 1) a
swaying or rotation, or 2) a stepping out or sliding forth. Of the
two, based solely on the stem campo which is, of course, considered
to be a place where one steps forth without hesitation for battle
or competition, the second interpretation seems the most viable.
If, however, one considers a certain use of the torso in regards to
the handling of weapons, there is credence for the first possibility, a rotation in the upper body.

cancon, (canzon) (Corn)
a musical form called canzona
(see also pifari and Ferrarese)

1123 Cancon de pifari dico el Ferrarese

This term may be considered interesting from the viewpoint of a musicologist. The canzona became an important form during the early sixteenth century. One wonders about the historic origins of the form, especially because it served as dance music, according to Cornazano. In Cornazano's treatise, only a string of long notes is presented, notes that are probably played by tenor instruments. What is the relationship of these notes to the musical form suggested by the name canzon? Was this adapted from an upper voice? Who composed it?

canne (Corn)
cane

431 (piva dall' avena ale) canne pallustri

In the discussion of the derivation of the piva, Cornazano uses this term. Apparently such materials were not used in the wind instruments of Cornazano's day. The instrument constructed from this material was probably a series of tubes, each of a different length, lashed together, in short, a pan flute. The instrument also could be some version of bagpipe not known today.

cant-er,-o (Corn)
canto (Dom)
sing; upper musical voice; side

Cornazano writes:

418 (Bassadanza perfetto magiore in ragions) di canto
515 Mercantia in canto
(Mercantia)
  l'homo che e di sopra da mezavolta
549 dal canto dritto com'e chiamato
572 Giove in canto
618 Verceppe in canto
(Verceppe)
  viene tessendo le donne
645 dall' altro canto per modo che non (si scontrano)
670 Bereguardo in canto
(Bereguardo [Nuovo])
  (si fa in tre cioe due homini et)
  una donna in mezo con gli ho-
675 mini da canto
730 Leoncello in canto
783 Figlia guilielmino In canto
Befiglie guilielmin son due in un
840 medesmo canto danzate variamente
887 Sobria in canto
(Corona)
1082 (da mezavolta) sul canto sinestro con uno
  passo sempio sul pie sinestro nel vodo (saltando dritto)
  gittando si sul pie dritto con una
1097 mezavolta dal canto dritto facen-
do quatro moti quadernarii in misura (di bassandanza)

Domenico writes:

131 Muxura zeneralle secondo canto over sono o (movimento)
150 (deli sonaturi) che de bassandanza uno canto sonerano
151 strenzerano el canto fino ala fine
154 sonatore per puoco inteletto strenzando la mexura del canto
155 arivarai ala quadernaria. Non seria de cayo del canto
369 Le infrascripte danze sono compoite cusì il canto come le
  parole per lo Spettabile et egregio cavagliero Messer
371 Domenico da piasenza salvo che il canto dela figlia guiliel-
372 mino che e ballatta francesa et sopra esso canto
(Belreguardo Novo)
  Belreguardo novo e va in homini dui et dona in mezo e
393 balasse sul canto del vecho
398 lo homo che dal canto dela man drita dela dona
407 dano una mezavolta suso el canto sinistro
417 aferma se equale ala una dal canto sinistro
432 (faciando una mezavolta) sul canto dritto
433 da una voltatonda suso el canto dritto
448 Leonzello in canto
474 Lionzello novo sul medesmo canto vechio
519 La ingrata in canto
562 La Giloxia in canto
604 Pizochara in canto da sonare
654 Verciepe in canto a sonare
(Verciepe)
679 dagando mezavolta dal canto sinistro
683 da una mezavolta solo canto sinistro
706 va dal canto dela man sinistra
713 andagando dal canto sinistro dela dona
733 Prexonera in canto da sonare
(Prexonera)
746 pasando de sopto dala dona dal canto d'enanti
764 Belfiore in canto
792 Anello in canto
(Anello)
824 una ripresa sul canto dritto
826 Marchexana a ballo in canto
857 Jupiter in canto a sonare
926 La fia guilmin in canto
Quest'a è una danza chiamata la fia guielmina la quale fio 
fatta et canto suo in Franza e suso ditto canto messere 
domenego (gli fece balli)

(Fia Guilmín (1))
959 dano una mezavolta sul canto sinistro
(Fia guielmina (2))
999 una represa in galono sul canto sinistro
1011 passando cadauno di loro dal canto dil'altro
1016 voltando se tutti duo sul canto drito como una mezavolta
1017 poi se rivoltano sul canto sinistro como una mezavolta
1020 rivoltando se poi sul canto drito cum una mezavolta
1045 Mercantia in canto
(Mercantia)
1082 ritrovando se ale spale dela dona dal canto sinistro
1104 Sobria in canto a sonare
1185 Tesara in canto a sonare
(Tesara)
1267 dano una mezavolta sul canto sinestro
1284 daghando el primo botto dal canto sinestro del homo
1285 lo secondo botto dal canto dritto dell' altro homo
1286 lo terzo dal canto sinestro dell' altro homo
1296 danno mezavolta sul canto sinestro
1297 respondono con meza altra sul canto senestro
(Corona)
1384 da mezavolta sul canto senestro
1394 dando una mezavolta dal canto dritto

As used by Cornazano, the term canto has a musical meaning and also one in the dancing—as a lateral direction in relationship to a dancer or formation of dancers. In the musical sense, canto is used with the notated music for almost every choreographic description of ballo. This fact suggests that the tune, or melody, represented by the notation, is probably that one heard and followed by the dancers when performing the actions required by the choreographic description. The notated music is probably played, instead of sung, since there is no text accompanying the notation. The references to players (sonatori) in the dance treatises reinforce this conception. The realization of the music was probably accomplished by a treble instrument if there are two or more instruments playing the music. The interpretations that the English equivalent should be "music" or "melody" cannot be justified, since Cornazano uses the term melodie and Domenico uses the term musica; supposedly they could have used these terms if it had been their intent. The cue that canto must mean the upper voice can be found in Cornazano's passage 418. In referring to the bassadanza music presented later in his treatise, Cornazano has used the term tenore; thus, he could have used the term in this passage 418 if the lower voice were intended. In Domenico's discussion of the bassadanza music (170), he indicates two voices: sovrano and tenore. It seems likely that Domenico's sovrano is related to Cornazano's canto but is not entirely equivalent, since Domenico also uses the term canto. The distinction is probably that
a canto was thought of as being rhythmically articulated (implied Dom 154) or as being divided in certain sections with differing rhythms. This sectionalization is very closely related to the poetic term canto, as seen in the fact that a poem (with a misura, incidently) has shorter sections called canti. The term canto may have indicated an entity with parallel parts (figuratively, two or more sides) where, in this context, the sovrano probably referred only to the quality of being high in pitch. Since Domenico's balli were compositions containing sections of differing rhythms, the time arrangements were encoded with musical pitches in order that the music be replicable. Maybe the canti were to be ornamented; but, even as they exist today, they are intelligible from the viewpoints of music and dance. Canto can also be hypothetically seen in the metaphor of musical space as being on the opposite side of the tenor—perhaps even derived from the physical arrangement of musical parts on a page.

The term as used in dancing is associated with that state-of-being when a dancer is beside another, and is also used when the dancer performs a mezavolta. In this last usage, it is probably equivalent to "side" (a direction which is at a right angle to the stated front) and may possibly indicate that the dancer steps to the side and then completes the last quarter of the turn by friction, as opposed to stepping truly front and then pivoting a half turn by friction.

Domenico uses the term in a manner similar to Cornazano but more frequently. Besides the use of the term canto in conjunction with the mezavolta, it is used twice in reference to the step-unit ripresa (in Anello and Fia Guilmin 2) and once with the voltatonda. It may be significant that the prepositions used are dal (fifteen times), sul (twelve times), and suso (two times).

capace (Corn) (Dom)
capacity; capable, the space or ability to contain something

Cornazano writes:

(Mignotta nova si fa uno homo et una donna ala fila in tanti) 1000 (quanti si vole pur che 'l loco sia) capace e spacioso

This passage indicates the requirement that there be a large room if many people are to perform the bassadanza Mignotta Nova. Domenico uses the term in a similar manner, expressing the concept of potential and fulfillment, but for different subjects:

27 (mancamento) questo motto zentille [non?] capace sia 242 (lo intelletto suo non) e capace de tutte queste operatione

As used by Domenico, the term must be considered part of the aesthetic theory, as it distinguishes between two possibilities.
capit-ollo-ullo (Dom)
—chapter, paragraph, point in question to be discussed

In his treatise, Domenico refers to previous chapters. These are not clearly marked in the present copy, except for numbers very lightly marked in the borders as if they were an afterthought. One wonders what the common practice at the time was regarding the designation of chapters? Because of the abundance of cross-references, one would think that the author would have had a written copy, or at least a partial one, in front of him, unless he had a good memory for exactly what was said and when. These references would argue against the theory that Domenico's treatise was originally dictated. Further support for the argument that Domenico himself probably organized the original draft are the references to Aristotle's material (found commonly in Latin—suggesting that Domenico probably read Latin or, at least, attended lectures where the teachings of Aristotle were the subject); the consistency of format in the descriptions (the same wording of the opening sentences); the references in the theory section to choreographic descriptions that occurred later in the treatise; and the fact that the treatise was probably written to a specific individual referred to as Galante (see entry for Galante).

Regarding this last condition supporting the argument that Domenico supervised or wrote a draft of his treatise himself: with the existence of numerous types of scripts reflecting various hands in the treatise, it might be thought, to the contrary, that Domenico dictated the work. If so, why would he have referred to only one person, Galante, instead of the other four whose scripts can be identified? In addition, Domenico probably would not have used the tu form, but, rather, the voi form if talking to several people. The awkward construction, possibly based on Latin, could be a reflection that the original was written in Latin and then translated.

This work, probably not dictated, cannot be considered a hodgepodge of dance theory and dance descriptions recalled and written down by several individuals as a collection (except perhaps for the last choreographic description Zoglioxa). The theory section appears well thought through and formulated by a single person, probably Domenico. The style and content of some of the dance descriptions however suggest certain relationships of the dances to one another. For instance, the ballo Terara appears to have been written down at a time different from the others, as it appears much different.

Although Cornazano's treatise does not have sections with a formal designation of "chapter" such as is found in Domenico's treatise, his work, nevertheless, shows clear organization too.

capo (Corn) (Dom)
—head, end, the extreme part of a spatial or temporal unit
Cornazano writes:

(Bereguardo Novo)
quello di sotto ne fa due in de-
tro et in capo degli due si volta (et fa altri)
tutti insieme fanno uno tempo
(di saltarello et in capo del primo (la donna si ferma)
(fanno due continentie) tutti insieme et due doppie in-
anzitutti insieme et in capo de-
gli due la donna si ferma et l'ho-
mo da man sinestra di lei fa uno
doppio inanzi et quello da man
dritta lo fa all' indireto comincian-
do tutti due col sinestro e si vol-
tano in capo di quello medesimo (tempo)
(Leoncello Novo)
gli omîni el simile (doppio) et in capo del
doppio gli omîni si voltano

Curiously, this term capo does not refer to the beginning of a step sequence, but signifies the end. For Cornazano, it is a termination point for a temporal sequence and is not used in a spatial context or to refer to a body part.

Domenico writes:

33 dali pedi fino alo capo
57 tuo motto dal capo ai piedi
63 pari haver veduto lo capo di meduxa como dice el poeta
201 capo [in the diagram referring to the bassadanza]
224 capo [at the bottom of the same diagram]
(Belreguardo Novo)
400 in capo de ditti dupii se volta
425 ritrovando sse in capo de ditto dopo tutti dui equali
(Lioncello Novo)
496 in capo del terzo (dupii) fano una posada
(Sobria)
1142 in capo deli dui tempi deli ditti tri
(Tesara)
1293 troverà ssi ciaschaduno ale loro poste in capo de-
gli ditti tempi 16 di saltarello

This term capo, when used in choreographic descriptions, is always found with the preposition in. Domenico also uses the term capo to mean the head of the body. As a result of the term's being found in two of the choreographic descriptions designated Novo, could it be possible that there is a relationship between the date that the choreographic descriptions of Belreguardo Novo and Lioncello Novo were first written and the date of Sobria and Tesara—that all four may fall late in Domenico's output?
carta (Dom)
diagram, chart, page with writing or drawing
(see also figura and misura)
piva

197 calare la mitade como vidi qui suso questa carta. La quale
carta dimostra le distantie delle mesure come se dice sonare
e danzare
piu presto e piu largo e per questo modo se fa differente el
motto corporeo.

Domenico refers to his diagram as a carta demonstrating the
hierarchy of the rhythms. The meaning probably was not that of a
separate piece of paper, since the diagram is organic to what
precedes and proceeds from it. The significance of this diagram may
have been greater from the viewpoint of numerical mysticism than
from a practical application to dance, since seven levels are
presented. Seven was a number associated with the virtues, liberal
arts, days of the week, and other groups. By virtue of having seven
levels, this diagram presents six spaces between them. Thus, when
the discussion occurs in the treatises about putting the various
dance motions associated with certain rhythms and speeds into other
rhythms, and references are made that one rhythm from another is a
sixth, two-sixths, or three-sixths apart; this could merely refer
to this diagram and not to the real speed of any unit considered to
be common for all of the rhythms (also see entry for figura).

cavagliero (Corn)
cavagliere, o; cavaliero (Dom)
—knight (the status of Domenico)

Cornazano writes:

975 (misser dominichino) da piacenza cavagliero

Domenico writes:

8 Spettable e nobele cavaliero messere Domenigino
370 lo Spettabile et egregio cavagliero Misser Domenico
373 el detto cavagliere ha composto i ditti balli

Can one surmise that dancing was related to the profession of
knighthood? Was this a part of the social chivalry practiced off
the jousting and battle fields? Was it dancing that knights did
during the winter when it was cold outside, or during those periods
of inactivity between campaigns, or as an escape perhaps from the
deadly or tiresome daily life of knighthood? Or was it the other
way around, that is, the life of a knight was highly esteemed, and
one had to attend numerous social functions; thus the art was
essential for social (or political) survival? Could it have been
that this knight Domenico became proficient at playing an
instrument similar to those we know accompanied the armed
regiments? Since the instrumentalists rode with the army and played
in order to make various commands heard, and in general assisted in
keeping order during the day, perhaps they played at night and the
knights and soldiers danced.
In a different vein of thinking, could the fact that Domenico had this title have added more credibility to the art of dancing?

If Domenico had written the extant version of his treatise or had dictated it to a scribe, would he have referred to himself as a knight with the adulation Spettabile? Probably he would have presented himself more humbly or disguised his pride. From this, it seems reasonable that the original treatise, probably written by Domenico himself, was copied by friends or students who were impressed by the man, the teachings, or both; thus the glorification occurred. The popularity of Domenico's teaching may have been related to his acceptance into an elite group of knights.

cavate (Corn)
cav-a,-are,-aristi,-o (Dom)
—draw forth, extract

Cornazano writes:

201 (l'altre misure) sono cavate da (piva)
212 (ogni misura viene ad esser piva come cose che sono) cavate

There are several possible interpretations of these passages:
1) Cornazano might have been alluding to the diagram given by Domenico, which refers to the fact that the other rhythms are portrayed twice, once on either side of the level designated to be the piva, the middle. Therefore, the others could be thought to be linked like a chain to either side of it. By virtue of the piva's being portrayed only once, it has a uniqueness. A metaphor that describes the situation is taffy-pulling, with the other rhythms being represented spatially the farther the material was stretched or drawn. 2) A more remote connection can be postulated, namely, that in the position piva holds as the middle of Domenico's diagram, it is not an "extreme"; rather, it is the "mean". By a faulty association, Cornazano might have thought of the piva then as the center from which one goes to either extreme. And, 3) it is a possibility that the basic unit of the piva rhythm was a triplet, and two of them composed a tempo. Three of these triplets formed a saltarello tempo, and four of them made a bassadanza tempo (see entry for cacciata).

Domenico writes:

18 sapere cavare el subtille del subtille de questo motto
    (corporalle mosso da luoco a luoco)
37 imparare e cavare el construtto de questo zentille mestiero
dodice motti sono in l'operare de questa arte deli
92 quale ne cava nove naturali e tri acidentalli
121 quando dai mezavolta in cavc [capo?] de uno
dopio poi adoperare la scorsa
136 a questa mexura zeneralle se ne cava quatro particolare
155 non seria de cavc [capo?] del canto che per distantia de mexura
Domenico's use of the term in context clarifies the conception of the meaning. In almost every case, it is as if there is a large set of elements from which Domenico chooses a smaller subset with related elements.

cegna (Corn)
cigni (Dom)
—signal

Cornazano writes:

(Sobria)
936 (quello da mano) dritta cegna al compagno che temp-
937 ti la donna et ello cegna ad es-
so in questo la donna si voita come (coruciata)

Domenico writes:

(Sobria)
uno de loro cioe quello che
1145 se ritrova a mano sinistra cigni cum la mano drita alo com-
1146 pagno che digi coele aia donna e l'altro cunpagno cigni a
lui

cun la man stanca voando che el faci quello che non a vo-
luto fare lui

In these two varying descriptions of the same ballo, the researcher can take one of two philosophical approaches: 1) reconciliation, or 2) explanation of evolution. The first, in other words, is that Cornazano's version (since he was a student) is a paraphrase of Domenico's, and any difference between the descriptions is to be explained as merely language. Or, in short, both describe the same action but from different viewpoints. The second approach is one in which the researcher acknowledges that the dance action may have been altered through time or from place to place, as we know to be true in other disciplines, for instance, as attested to by variants in musical tunes. The action apparently requires the use of the hand, but one wonders about the degree of expressive involvement of the other body parts, for instance, the face or carriage.

chiama,-no,-ta,-to; richiamo (Corn)
chiama,-ta,-to (Dom)
—called

Cornazano writes:

183 gli spagnoli el chiamano (altadanza)
319 (movimento scusa dal homo alla donna, honestissimo) richiamo
389 (saltarello) si chiama agli spagnoli altadanza
(Mercantia)
(1'homo che e di sopra da mezovolta
549 dal canto dritto com'a e chiamato.
558 (subito la donna) com'a e chiamata si volta inverso l'homo
[theory 3]
1137 (piva) alcuni la chiamano figliola dela (quaternaria)

Domenico writes:

137 (prima piu larga) se chiama per nome bassadanza
138 la Z se chiama quadernaria
140 la 3 mexura se chiama per (nome saltarello)
144 ultima mexura se chiama per lo vulgo piva
207 son misura quadernaria per nome chiamata
212 sono saltarello chiamato passo brabante
217 sono piva per nome chiamata
269 el primo [difficili] chiamato motto quadernario
927 una danza chiamata la fia guielmina

Cornazano's term richiamo (319) represents an important concept in the understanding of the function of the movimento. This "call" is said to be from the man to the woman; could not the woman also perform this action toward the man? Why does the "call" have the specification of "very honest"? Could the association of movimento and richiamo indicate that movimento was a general term comprising gesturing of any form physically acknowledging another? Such a hypothesis can be supported in part by the fact that the term is used in a variant form in the choreographic description of Mercantia, but this is axiomatic with the acceptance that there was a gesture performed (549, and 558).

What was the intention in dance action resulting from Cornazano's use of the term in lines 549 and 558? Is there verbal communication between the man and woman? Is there a gesture with the hand, arm, or head? Could this be figurative, that the "chiama" is abstractly contained in the floorplan of the choreography? Or is this a reference to the music—a musical cue? There is a musical cue, and there is an abstract figuration of the concept in the floorplan. We know that Cornazano has singled out the balli Mercantia and Sobri as exemplary. The choreographic description of Sobri contains indications of gesturing with the hand. This strongly implies the possibility that such occurred during the dance Mercantia. Whatever the case, the use of the term chiama gives a researcher another fact, albeit ambiguous, about the theme and the motivation of the dance action.

In all passages other than 549, 558, and 319, the concept behind the term chiama is that of something with one name being referred to by another.

chopia (Dom), see copia
chorées (Dom)
—choruses requiring movement, line dance or circle dance, usually with a leader; Latin term for dancing as a group

1 De arte saltandi e chorées ducendi

This is one of the terms signifying dancing commonly found in Latin texts. The passage in which it is found at the beginning of Domenico's treatise may be considered to be of a hand different from those found throughout the rest of the text.

ciera (Dom)
—facial expression, the revelation of the person's character

(Sobria)
la dôna sentando se el movimento de drie de di-
1151 tti homeni da una mezavolta cum una ciera tuta turbata

This passage may indicate that facial expression was part of the choreography.

cinque (Corn) (Dom)
—five

Cornazano writes:

455 (saltarello) si puo danzare in cinque modi
488 (bassadanza si puo danzare in modi) cinque
621 (Vercepppe) si fa in cinque
892 (Sobria in sei) cinque (homi et una donna)

Domenico writes:

251 (bassadanza) modi cinque deli cinque dui hanno suo ordine
325 (saltarello) in modi cinque
387 (Belreguardo (Vechio)) fano tempi cinque de bassadanza
883 (Jupiter) tiensi dieze de basadanze zoe cinque per volta
1105 (Sobria) va in homini cinque et una dôna
1171 tutti cinque li homini se moveno
1174 se moveno tutti cinque homini e dôna

Since numbers played such an important part in the mystic vision of the world in late Medieval and early Renaissance periods, they might provide some insight into the formal and constructional methods of the art of the day. The number five, according to Turrentine, represents any category whose nature embraces all things. For instance, there are five essences, five parts of musical harmonies, five zones, five inhabitants of the world (plants, fishes, birds, animals, and humans), and five senses. Capella designates the number "5" as the number of this world—earthly life.**6
circonda, -ndo, -no (Corn)
circles around, encloses, contains, limits

(Verceppe)
626 (si parte l’homo di mezo et quello di fondo et circondano le donne con due doppi
comezanno col sinestro et due dop-
pi in s’uno pede et tornano al so’ (loco)
653 (homo d’inanzi et quello) di detro le circondano in saltarello
et tornano a la sua posta
l’homo di mezo piglia el tempo e
658 circonda la donna d’inanzi in sal-
tarello et torna al suo loco

(Leoncello Novo)
(la donna si parte col) sinestro a mano sinestra et gli va
743 circondando tutti due in piva e (torna al suo loco)
(Prima Figlia Giuilielmino)
794 (gli omni lassano la) donna e ciaschuno circonda la su-
a per dinanzi comenando col sine-
stro due semi e quattro doppi
et vengono al fin di quelli l’un (nella posta dell’ altro
(Sobria)
(l’homo) di sopra e la donna el tempo
946 in saltarello et vanno circondan-
do la donna quelli due di sotto
et l’homo quelli due di sopra et
vengono tutti due in mezo a scontrarsi

This term refers to the act of following a path in space that
has another dancer as its focus or center; thus, the path in space
is orbital in nature.

cogliere (Corn)
to be collected, taken

(Damnes)
1063 (la donna si viene) a cogliere in mezo et fanno duo (riprese)

This signifies a choreographic direction in which one
formation is transformed into another by the absorption of a
dancer. In its broadest meaning, it is a process of two parts
simplifying to one.

Collinetto (Corn)
name of a popular tenor tune notated in Cornazano’s treatise

1124 tenore Collinetto

This is the name of a tenor—a series of musical notes played
by lower pitched instruments—which is notated in Cornazano’s
treatise. Cornazano claims it is one of the best and most-used
tenors for playing bassadanzze and saltarelli, probably at the time
when the second version of his treatise was written.
comencando,-za,-zando; comincia,-ando,-ano,-o; incomincia (Corn)
chomen-cando,-zando; comen-cando,-ciando,-ci,-zando,-zare; (Dom)
cominciando; incomenzando; recommen-ci,-zarai; ricomenza
—begin

Here is a selected sample of things which "begin" in
Cornazano's treatise (all passages with the term are not listed):

85 comincia libro dell'arte
522 (Mercantia, ballo) comincia così
537 (doppio) comencando col senestro
556 (dai tempi di saltarello) comenzando col sinestro
667 questa volta [turn, or repeat?] si comienza col pede
1148 tempo della bassadanza comincia in vodo

In terms of dance performance, Cornazano states that the
following can "begin": balli, tempi (a certain step-unit associated
with a certain rhythm), and doppio (and other individual step-
units). Although Cornazano has specified that the balli had major
parts (probably based on different rhythms), he does not describe
the sections as things which begin. If he did, one could interpret
it as reflecting Cornazano's emphasis on contrasting rhythms.

The term incomincia is found at the end of the descriptions of
the following balli, and probably is best interpreted to mean
"repeats":

571 (Mercantia)
617 (Giove)
729 (Bereguario)
782 (Leoncello)
886 (Be Figlia Guilielmino)
970 (Sobria)

Here is a selected sample of passages found in Domenico's
treatise:

166 danzare bassadanza comenza el tempo in lo vuodo
169 sonatore quando comenci a sonare una messura
170 comenza el sovrano
171 quello sovrano che tu comenci si(a) el vodo
173 tu sonatore sempre recomenzarai (la bota del tenore)
180 danzadore quando comenzare una bassadanza sempre fai uno
(movimento) in suso in lo tuo essere inanti
184 (quadernaria, contrario) recomenci cum (passo promptando pede)
188 (saltarello) se recomenza (el tempo in lo vuodo)
193 comenza el suo motto del tempo
566 tiempi de saltarello largi in quadernaria comenzando dal pe'
1098 riprexa comencando dal pe' drito

As opposed to Cornazano, who generally uses the preposition
sul when he describes with which foot the movement sequence begins,
Domenico uses various other prepositions: cum, col, dal, com, and susa. One wonders if there is some subtle information implied in the terminology, suggesting how the weight is to be placed on the foot. Maybe these small differences in terminology can assist one in determining similarities among the descriptions and in tracing the lineage of the choreographies.

compagn-a,-o (Corn)
compagn-e,-i,-ia,-o; compagnia; cumpagn-ia,-o (Dom)
——— companion; company

Cornazano writes:

(Mercantia)
532 l'omo suo [della donna] compagno
543 (lo suo) compagno
(Giove)
584 compagno (di detro)
589 (volta verso) el compagno e quello compagno va
598 (quando) muto posta el compagno
(Berenguardo Novo)
709 posta del compagno
(Prima Figlia Guilielmin)
799 piglia la donna del compagno
824 presso all'altra compagnia a man sinestra
831 (quello) ch'era in principio suo compagno
(Sobria)
907 voltando si verso el suo compagno
936 cegna al compagno
956 l'un nella posta dell'altro compagno
966 lo compagno suo la va a prendere

The use of the term compagno, or its variants, suggests that the concept of a counterpart existed in some balli. This is important in considering the symmetrical aspects explicitly instructed to occur and those which occur but are not emphasized. If emphasized, the spatial action may have been an important concern in the choreography. This idea of a reflection of one dancer in another is important in the determination of the aesthetic theory of the period.

Domenico writes:

(Belreguardo Nuovo)
394 tutti tri de compagnia a mano
484 [same]
414 (li dui homini) de compagnia
427 tutti tri in compagnia
434 [same]
437 [same]
443 [same]
446 volendo la rifare el compagno va d'enanti
The amount of emphasis in mid-fifteenth-century Italy on the identity of the individual, as opposed to the collective whole, could be determined if the use of the term *compagno* (and variants) were to be traced from period to period, above and beyond the context of these choreographies, and then compared to its use in the descriptions. For instance, if there were little use of the term, one might conclude that there was a great deal of individual
freedom in society which, if reflected in choreographic terms, would mean individualized passages of movements and choreographic figures that were unique to specific dancers. This might also indicate relative freedom to improvise. On the other hand, the frequent use of the term "companion", or the many instances of symmetrical choreographic figures, might indicate the interdependency of people within the society. Their bonds within society might therefore be symbolized as relationships in dance. Furthermore, the symmetrical reflection of a movement phrase among or between dancers would argue for a more orderly and less improvisational manner of performance.

What conditions or formation must exist in order for the designation compagno to be given to a dancer? Is the designation fixed by the original relationship of the performers when the dance begins, or is it one which changes in the course of a performance?

Regarding choreographic theory, unquestionably two dancers compose the smallest choreographic formation, and one can probably assume that, besides the obvious spatial relationship, there is another thematic or choreographic relationship when this term is used. It is not overtly mentioned as a building block in dance composition, though, probably because it was taken for granted.

compartimento,-re; computare (Corn)
concordantia; comparti-re,-zione (Dom)
—division, partition, concordance, distribution

Cornazano writes:

(El perfetto danzare e misura) maniera aere diversita di
cose e compartimento di terreno.

Compartimento di

147 terreno e che intese le preditte
parti habia ti somma diligentia in

148 computare el spacio ove danza-

150 ti agli passi delle cosa che sete

per fare et quello ben compartire

per pratica e ragion di magistero

et sopra ogni cosa questo exercitio

si faccia con iocomita d'animo

Domenico writes:

69 concordantia de terrenno
ge sia che sempre ne retrovia ti secondo lo essere

componimento cioe l'uno

cum l'altro porzando se auito faciando fine ale danze

secondo lo (essere tuo)

208 (quad.) per compartitione uno sexto callo dala mia regina

213 (salt. callo due sexti dala bd.) compartire (mezo quad. e piva)

252 (bd. cinque modi dui hanno ordine) per motto de compartizione
de tempo li altri tri per acidentia
The result of Domenico's concordantia can be interpreted as a state whereby a dancer is at the proper place in relationship to another or other dancers at the end of a movement sequence or dance. Cornazano, on the other hand, mentions the relationship of the dancer only in regard to the performing area. In both cases, the intent is to eliminate the potentiality for awkward moments in a dance when a dancer, having traveled too little or too much, must 1) mark a step-unit in place, or 2) compensate for being away from the dancer or place where he or she is supposed to be by adding or making actions very large. This possible bad judgement would cause a significant disruption in the aesthetic nature of the dance performance, especially if adjustments could not be gracefully made.

Domenico's other passages reinforce the interpretation that the various rhythms have relative speeds that bear no relationship to the fractions which he gives in reference to one another. Compatriota and compartimenta are terms used in reference to space as charted by the diagram (see entry for carta), not the actual distance traveled when performing the step-sequence of a certain misura.

The concept of compartire as applied to dance practice probably only refers to the performance of learned choreographies. It is unlikely that there would be any need of it in an improvisatory performance that utilizes a repeating step-unit such as the saltarello. In such a case, the logistics of one spatial interaction with another or other dancers would be difficult.

compatriota (Corn)
—countryman

974 (mio solo maestro) et compatriota Misser Domenichino

Why does Cornazano use this term? Were there foreign dance masters in the Italian courts, giving this designation compatriota a positive or, in a manner of speaking, "nationalistic" connotation? Could it have been that Cornazano and Domenico were from the same city? Could they have served together in the same forces, since both men were thought to be engaged at times in military actions? Obviously, in order for Cornazano to have learned the art of dancing from Domenico, both men had to have been at the same place at the same time. Where and when?

compiemento, -re, -sse, -to (Corn)
compiemento, -si, -sse (Dom)
—completion

Cornazano writes:

78 giovine scrisse qui el mistier compito
128 (abassar vi al terzo) che compisse el doppio
398 (ciascun degli tre passi e vodo) viene a compire quatro
(Be Figlia Guilielmin)
847 (fan due continentie preste che non) hanno un tempo compito
(Corona)
cambiamento començando col pie
dritto con uno doppio sul sinestro
1080 con uno sempio sul dritto che e compimento (del tempo)

Domenico writes:

166 comenza el suo tempo [bd.] in lo vuodo e compisse in lo pieno
168 principii el suo tempo [quad.] in lo pieno e compisi lo in lo
vuodo
el quale motto quadernario ge consite in suo
271 compimento uno doppio cum uno frapamento in uno tempo
(Corona)
uno doppio sul senestro con uno sempio sul dritto
1384 che e compimento del tempo

The concept expressed here refers to the completion of something, usually to physical movements required to be done in the allotment of one tempo, time-unit.

The passages with the term compimento, found in the choreographic descriptions of Corona, is interesting because it suggests that the doppio occurred at the beginning of the tempo or rhythmic unit, and there was time to spare at the end. This supports the interpretation, proposed elsewhere, for the bassadanza tempo with its parts pieno and vodo.

composition (Corn) (Dom)
 —composition

Cornazano writes:

332 gli ballitti sono una compositione (di diverse misure)

Domenico writes:

(motti naturali et acidentalii)
42 secondo la forma della compositione dele danze
123 (lo cambiamento) se non in le compositione dele bassedanze

The concept embodied by the term compositione is one of a collection of different things that form an entity, here artistic. During the period of the dance theory under investigation, it was commonly held, for instance, that human nature was a collection of four different qualities, and the world in general was composed of four major elements. Thus, in one sense, an artistic composition was a microcosm of the macrocosm—especially the ballitti which comprised four rhythms. In a more remote sense, the stated steps composing the dances could be seen today as forming four subgroups:
three subgroups, each with three steps, forming the category of naturali and a fourth subgroup of three steps, the accidentali. This notion of a synthesis of various parts into a coherent whole reflects an important feature in the thinking of the day, which can also be seen, in symbolic form, in the conception of dance aesthetics.

compost-a,-o (Corn)
composati; compost-a,-e,-o (Dom)
—composed

Cornazano writes:

86 (libro dell'arte del danzare) composto per antonio Cornazano
253 nella bassadanza oltre gli passi degli quali e composta
col campeggiare et ondeggiare
[Does this mean that riprese and continentie are not ondeggiati campeggiati?]

Domenico writes:

54 (un altra mexura) e composta cum la gratia dela mainera del
deportamento de tutta la persona
130 como sono composti li motti sopra le mexure
369 le infrascripde danze sono composte cusi il canto come le
parole per lo Spettabile et egregio cavagliero
373 sopra esso canto el detto cavagliere ha composto i ditte balli

This term expresses the process of combining one thing with another resulting in a greater unit. Realizing what Domenico says in line 130—that the rhythm or mathematical subdivisions exist first and that the movements are then formulated to correlate with it—the following hierarchy can be proposed:

a dance

choreographic sections

choreographic phrases of step units

individual step units

body movements (isolations)

rhythm

computare (Corn), see compartimento

concita (Corn)
—excites
180 (piva) presteza di misura che concita (el balladore a quello)

Is there an emotional component, like excitement, implied which might parallel the types of music used by the ancient Greeks?

concordantia (Dom) see compartimento

condotta (Corn)
condusse, condutt-a,-e,-i (Dom)
—led, conducted

Cornazano writes:

(Sobria) [but refers to the Mercantia]
891 (la donna s'attiene) a colui solo che prima l'ha con-
dutta in ballo

Domenico writes:

le cose se corompono e guasta se se
15 le sono condutte e menate indivise cioe per le operatione

extreme
89 (la mediocritade) sia condutta questa virtu singolare
(Tesara)
1217 el ditto homo che gli condusse e quello homo che gli ha con-
dutti fa tempi dei de piva
1231 l'homo che l'ha condutta piglia per mano l'homo

This term expresses the concept of leading, or at least, that of accompanying.

consiste (Corn)
consiste; cunsiste (Dom)
—is made up (of)

Cornazano writes:

175 El danzare consiste in quatro (principal mesure)
184 (saltarello) consiste solo di pas-
si doppi ondeggiaito per relevamen-
to del secondo passo curto che bat-
te in mezo del uno tempo e l'altro

192 (quaternaria) consiste in due passi sem-
pi et una ripresetta battuta de-
тро el sicondo passo in traverso

Domenico writes:

108 voltatonda consiste due tempi (de bassadanza)
132 (mexura zeneralle) consiste in mexurare el pieno cum lo vuodo
147 quatro mexure consiste (el motto puo largo e piu presto)
270 motto quadernario ge consiste in suo
compimento uno dopio cum uno frapamento in uno tempo
(Belreguardo Novo)
390 una reverentia suso ditto pe' dove consiste uno (tempo bd.)
(Lionzello Novo)
490 (voltatonda) unde gli consiste passi tri sempii e una meza represe
(Ingrata)
527 (mezavolta) gli consiste passi duo sempii et uno movimento
539 (voltatonda) consiste passi duo sempii et una represa
(Verceppes)
726 (voltatonda in piva) consiste passi tri sempii
(Belfiore)
775 (voltatonda) consiste passi (quatro sempii picoli)
(Anello)
813 (voltatonda) consiste uno dopio
(Jupiter)
866 (voltatonda) consiste passi duo sempii et una represa
883 (fa se questa parte volte doe) cunisste tiepi dieuxe
(Fia Guielma (2)
1032 (voltatonda) consiste passi tri sempii cum uno salteto
(Mercantia)
1089 (riverciencia) cunisse tempo uno di (basadanza)
1097 (voltatunda) cunisse passi duo (sienpi et una represa)
(Tesara)
1213 (ad ogni) tre tempi gli consiste dopio
(tirando dritto, posa, represa)
(Dannes)
1307 voltatonda onde consiste duo passi sempi et una represa
1320 (voltatonda) consiste duo passi et una represa
1326 (voltatonda) consiste duo passi sempi et du doppi
1341 (voltatonda) consiste duo passi sempi (et una represa)

This term indicates the composition of a thing—its parts. It is used especially by Domenico with the spatial action of a voltatonda, specifying what movements are required to complete the action. In all cases, a larger unit is broken down into smaller parts or is further elaborated or defined. This term consiste is in many ways the reverse process of composta.

continentie (Corn)
contenan-se,-ze; continent-e,-ia,-ie; cuntinentie (Dom)
—a natural step

Cornazano writes:

(Diversita di cose) e di sapere danzare danze insieme differentiate e non sempre mai far ne una medesma e così havere

139 passi Sempi Doppi Riprese continente voltetonde et mezovol-
te di diverse guise e quello che s'e fatto una fiata nel fare la sicon-(da)
da successivamente ma questa parte appartiene a l'homo che (alla donna) (Nella bassadanza) non e bello senno fare le riprese et le continentie differenziamente l'una dall'altra cioè grandi e piccole e detro l'una grande non si faccia mai l'altra tale e così e converso gli naturali sono . . .) continentie Due continentie .i. tempo (Mercantia) una riverentia sul pie sinestro e due continentie comenzaendo dal (senestro) (Bereguardo Novo) tre contrapassi sul dritto et si voltanio sul dritto con duo continentie poi tornano indetro donde son venuti con quelli medesmi et così si voltano con due continentie et una riverentia sul (sinestro tutti insieme) Po i fanno due continentie (tutti insieme et duo doppi) (fanno tutti insieme) duo continentie poi una riverentia sul pie senestro (Leoncello Novo) (fanno due riprese tutti insieme poi tutti insieme due continentie et una riverentia sul (stancho) (Be Figlie Guilielmi) (fanno tutti insieme) uno doppio sul sinestro et fan due continentie preste che non (hanno un tempo compito) (Mignotta Nova) (Cominciano) con duo continentie col sinestro fanno duo sempi (doppio col dritto e) due continentie. Poi due doppi comenzaendo col sinestro e due altre continentie. Poi tutti in traverso una ripresa sul sinestro una ripresa in traverso sul dritto. Poi due continentie et cominciano duo (tempi di saltarello) (Dames) (Fanno insieme) duo continentie (Fanno duo) riprese poi duo continentie (Corona) Appresso duo continentie con due riprese l'una sul (sinestro l'altra sul dritto)

Domenico's many passages do not significantly elucidate the meaning of the term in comparison to those observed in Comazzano's treatise. However, Domenico writes that the performance of a continentia requires a half tempo of bassadanza mesura, whereas Comazzano says the same thing in a different way: two continentie require a tempo. The two descriptions seem not to differ in content, but one may well question the rhythmical partition of one of two continentie if they are to be performed together in three
major beats (as some researchers have believed the bassadanza rhythm should be performed). In other words, if a continentia requires half a tempo with a rhythm of three, does it require one beat or two of them? If the answer given is one and a half beats, then there is an apparent conflict between the movement rhythm and the musical rhythm.

The name suggests an action similar in concept to that of pouring water from a pitcher in one hand into a pitcher of wine in the other—seen in iconographic portrayals of the period that are associated with the overall moral concept of temperance. It is the idea of tempering, or balance, so that moderation is maintained. The performance of the continentia may be a symbolic reaffirmation of this virtue for dancers and spectators alike.

What is the proper interpretation of Cornazano’s passage 256? Is he expressing the situation 1) when a ripresa follows a continentia, or vice versa, 2) when a ripresa follows a ripresa, or when a continentia follows a continentia, 3) when a ripresa follows a ripresa, or when two continentie follow two continentie, 4) when a ripresa follows two continentie, or vice versa, or 5) when two ripres follow two continentie, or vice versa? Furthermore, is Cornazano thinking about the case when one action immediately follows the other, when actions are close to one another in a sequence that may be repeated (finta), or when possibly one action occurs distantly in relationship to another in the step sequence of a choreography? Because a continentia is primarily found together with another (in groups of two) in the actual choreographic descriptions and rarely combined individually with a ripresa, one can assume that Cornazano was not referring to the first case. It is most likely that Cornazano is referring to studied choreographies rather than improvised dancing.

Statistically, the percentage (plus or minus about five percent) of extant bassadanzes with choreographic descriptions that have the above-listed combinations of a ripresa, continentia, or both are: 1) 15 percent, 2) 90 percent, 3) 75 percent, 4) 35 percent, and 5) 35 percent. It seems reasonable to assume that Cornazano would describe a situation that frequently occurred, not one that was rarely practised. Thus, one can disregard the first case but must consider the second with combinations of two ripresa together or of two continentie. Arguing against this second case are the moral message and practicality of the performance of two continentie, each differently. If a dancer moves a little to the left, and then moves quite a bit to the right, it would not appear "temperate"; rather, the action would represent more a conception of extremes. And if this were the case, which action would be the smaller, the first or the second of the two continentie? Furthermore, how would the two or three dancers linked together by hands be able to coordinate themselves regarding smallness and largeness associated with actions? That the fourth and fifth cases are to be eliminated is justified when one examines Cornazano’s passage beginning with line 136, where it is suggested that several step-units, including
ripresa and continente, be varied if repeated. The step-units are all listed in their plural forms, hence there does not appear to be a comparison between the different step-units, for instance, between a voltatonda and a sempio, and so on. Furthermore, it is logical to assume that variety is naturally established by the characters of the diverse step-units, and further differentiation of size would be superfluous.

The most probable meaning of the passage is, then, the third case, when a ripresa follows another, or when two continente follow two others. In his choice of terminology, Cornazano combines the singular term una (257 and 258) with that of altra (257 and 259). Each term clearly functions as a feminine pronoun referring to one of the two actions, or one ripresa (feminine noun) of two or more riprese. A problem arises, however, if this is to be interpreted as applicable to one of the two actions of two continente. If this were the case, argumentation might favor case number two previously rejected, instead of case number three. But the explanation of the working hypothesis of case number three is found in the endings of the two adjectives in line 257. Were the intention to be that one continente was to be small and the other large, these adjectives would have occurred in their singular forms—grande and piccola. Instead, they occur in their plural forms. An explanation for this apparent inconsistency might be that Cornazano considered this passage to be subsidiary while thinking in terms of step-units—a single ripresa or two continente—creating this problematic passage for readers regarding the interpretation of his language.

continuando (Corn)
—continuing

(Sobria)
985 va in piva lei continuando (in mezo di quelli quatro [hominii])

This term continuando is used for emphasis since the meaning of the choreographic directions would be conveyed without its inclusion in the sentence. It is a stated prolongation of an action.

contra; incontr-a,-o; riscontro (Corn)
contra; inccontro (Dom)
—meet (facing)

Cornazano writes:

(Mercantia)
535 (homo che e a man) dritta della donna riscontro si parte
(Giove)
581 viene contra la donna
582 lei [viene] contra lui
585 viene incontra quello
603 (voltando si quando son) d'inanzi l'un contra l'altro
(Leoncello Novo)
758 vengono all'incontro l'uno al' altro
(Fia Guilm in (21)
868 (riverentia omni e donne) l'uno contra l'altro
(Sobria)
924 viene incontro alla donna
(Donne)
1058 omini vanno incontro alla donna

The meaning of this is equivalent to the concept of against, towards, or confronting. The concept is that of one dancer addressing himself or herself to another in space by approaching or looking at him/her.

Domenico writes:

14 in 2nd del heticha contra di questo dicendo lui
(Lioncello Novo)
510 la dona se muove e va incontro li homini
511 li homini vano incontro la dona
513 la dona vene incontro li homini
514 li homini vano incontro alla dona
(Ingara)
536 li homini a paro a paro e veneno contra la dona e la dona contra (di loro)

540 se vano alo incontro cum quilli
548 se veneno alo incontro fazando
550 tre homini e dona al contro l'uno del altro
(Prevonera)
761 andando se al' incontro e nel
(Anello)
805 li homini vano l'uno contra dil' altro
(Marchesana)
850 facendo alo incontro l'uno al altro
852 andagando se pure al incontro cun
(Jupiter)
873 andagando se alo incontro cun
(Fia Guilm in (21)
1026 andagando alo incontro del homo
1037 venendo si alo incontro como
(Mercantia)
1075 se vano al incontro cun
(Sobria)
1134 venendo incontro a lei
1140 se vano incontro l'uno al altro
1173 quatro homini fano 4 piva l'uno contra l'altro
(Tesara)
1254 apreso l'uno all' altro cioe alo incontro et
1264 vegando ssi alo incontro
(Donne)
1323 omini vanno incontro alla dona con
Domenico's usage is consistent with that of Cornazano.

contrapassi (Corn)
—a natural step-sequence requiring two tempi; steps against something

(Nel saltarello e bello alla donna intermeschiargli alcune cose di dolce)

236 (maniera come) e talhora tre contrapassi in due tempi et si ponno
fare queste due cose l'una dentro
al'altra e divise chi vole

283 (Gli naturali sono ...) Contrapassi
(Saltarello se ne fanno quattro degli naturali)

297 et contrapassi nel suo disteso e

298 chi gli fa gli contrapassi ne mette (tre per due tempi)

366 Tre contrapassi .ii. tempi.

(Verzeggi)

634 vanno inanzi tre contrapassi comenendo (col sinistro)
(Bereguardo Novo)

686 tre contrapassi sul dritto et si (voltano sul dritto)
(Leoncello Novo)

735 fanno tutti insieme tre contrapas-
si comenendo col sinistro. Poi la

757 donna va inanzl uno doppio col dritto

759 tre contrapassi sul sinistro
et si vengono all’ incontro l’uno

789 al’altro con tre contrapassi sul (dritto)
(Prima Figlia Guillielmo)

793 (fanno duo tempi di quaternaria) doppia e tre contrapassi
insieme sul sinistro et finisco-
no el terzo in una riverentia de (uno tempo)

(Mignotta Nova)

1025 tre contrapassi sul pe’ drit-
to in due tempi bassadanza et (riverentia sinistro)

The term contrapassi is not found in Domenico's treatise, but it is found in Cornazano's. Does one infer that this is a development which occurred during the period intervening between Domenico's choreographic activity and Cornazano's writing?

Who created this step-sequence or named it? If it was not Domenico, did he at least sanction it? If the step-sequence was a new creation at the time of Cornazano's writing the second version of his treatise, then it must reflect an altered sense of the aesthetics of dance after the middle of the fifteenth century. That the step appears in the Novo version of all three choreographic descriptions that have a second version (labelled Vechio)—Bereguardo, Leoncello, and Mignotta—is noteworthy.

Since Domenico does not label either of the two choreographic descriptions based on the notated music of Figlia Guillielmo as being "old" and "new", or "first" and "second", a researcher
questions whether Cornazano was justified in giving the label Prima to the one choreographic description that contains contrapassi. The fact that contrapassi are found in three of the confirmed "updated" versions suggests that the version designated "prima" by Cornazano might actually be the real "updated" version.

Assuming that the name contrapassi indicates something of the nature of the step-sequence, several versions of the step-sequence can be proposed. Any proposition must take into account the amount of space traversed by the original step-units the contrapassi supposedly replaced. The step-sequence furthermore is taken in a forward direction (634), and with a sweet manner like semplice performed by the woman (232). The first proposal for the execution of the step-sequence is one in which the dancer steps across the normal line of travel. The justification here (based on the concept of contra, meaning "facing", discussed earlier under its entry), is that one foot comes near the other. The second proposal is that the contra part of the name refers only to the relationship of the steps to the rhythm—that three steps are to be performed in two tempi, making it impossible to perform to only one tempo of a misura and maintain the step-sequence's quality or integrity. Thus, the contrapassi is a step-sequence "against" the rhythm.

Concerning this last proposal, if a rhythm were of three major beats for one tempo, there would be six beats for two tempi—with two beats allotted per action (if there were a total of only three actions), creating the effect of hemiola. This rhythmical sophistication is borne out by extant examples of notated music from the early fifteenth century. For the hypothesis of saltarello's rhythm in triple time, the effect of hemiola is a reasonable interpretation. That the contrapassi step-sequence was also used in the bassadanza could partially substantiate the hypothesis that bassadanza also required a rhythm with three major beats, instead of four as presented earlier, since hemiola could occur. The following is a solution to the problem of partitioning the time for the step contrapassi according to hypotheses of various rhythms:

| 2 tempi saltarello | 1 000 000 000 1 000 000 000 1 |
| 3 contrapassi     | 1 x x x |
| 2 tempi bassadanza (in 3) | 1 000 000 000 000 000 000 1 |
| 3 contrapassi     | 1 x x x |
| 2 tempi bassadanza (in 4) | 1 000 000 000 000 000 000 000 1 |
| 3 contrapassi     | 1 x x x |
| 2 tempi bassadanza (in 4) | 1 000 000 000 000 1 000 000 000 000 1 |
| 3 contrapassi     | 1 x x x |

\*\*\*\*

\*\*\*\*

(pause) (pause)
Having compared all of the known choreographic descriptions of balli with those in the treatises of Cornazano and Domenico, one finds nine of Domenico’s eighteen choreographic descriptions with passages without the corresponding use of the term contrapassi in any source. These choreographic descriptions are Amello, Belfiore, Be Figlia Guillielmina, Giove, Ingrata, Mercantia, Pizochara, Sobria, and Tesara. There are four (of eight) choreographic descriptions of balli found in Cornazano’s treatise that contain the term, and there are four in corresponding choreographic descriptions from other sources that include the term. All choreographic descriptions found in the treatises of Domenico and Cornazano that include the term or have a counterpart choreographic description in another source are listed below. The title is given in the first line of each entry, followed by a line in which the sources are indicated (see the list of abbreviations). The following line indicates at the far left the misura in which the step-sequence occurs, and underneath the acronyms of the sources, grouped according to their common usage of certain step-sequences, are symbols for the required actions.

**titles of the choreographic descriptions of balli:**

1. **Belriguardo Novo**
   - **Corn** SIENA MOD
   - **Dom** (sources)
   - **BD** (misura) 3cp
   - **Dom** 3d suso (step-sequences)

2. **Belriguardo Vecchio**
   - **Mod** SIENA VEN
   - **Dom** GUG AMB
   - **FIR** MED NY1 NY2
   - **BD** 3cp
   - **Dom** 3d suso
   - **FIR** MED
   - **NY** 4cp

3. **Prima Figlia Guillielmina**
   - **CORN** DOM
   - **QUAD** 3cp
   - **Dom** 3d
   - (not equal to saltarello in quadernaria, 4 movements)

4. **Gilasio**
   - **SIENA** MOD NY
   - **Dom** GUG AMB FIR MED
   - **QUAD** 3cp
   - **FIR** MED
   - **NY** 3d suso
   - **QUAD** 3cp
   - **Dom** 3d suso 2pa 2d 2d
   - (not equal to DOM saltarello largi in quadernaria, called saltarello todescho in NY)

5. **Lioncello Vecchio**
   - **SIENA** VEN GUG AMB DOM MOD
   - **FIR** MED NY
   - **QUAD** 3cp x 3 3d su un x 3 6 salt in quad 4cp x 3
   - **QUAD** 3cp 3d su un 3d 4cp — 4cp

6. **Lioncello Novo**
   - **CORN** SIENA MOD
   - **Dom** NY
   - **QUAD** 3cp 2 salt in quad salt.tod
   - **PIVA** 4t 3cp 4t 4cp
   - **QUAD** 3cp 4t 4cp
7. Marchesana  

<table>
<thead>
<tr>
<th>QUAD</th>
<th>SIENA</th>
<th>GUG AMB</th>
<th>FIR</th>
<th>MED</th>
<th>DOM</th>
<th>NY</th>
</tr>
</thead>
<tbody>
<tr>
<td>3cp 4</td>
<td>3d</td>
<td>4</td>
<td>8</td>
<td>salt in quad</td>
<td>4cp 4</td>
<td></td>
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</table>

8. Praxenora  

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<th>FIR</th>
<th>DOM</th>
<th>SIENA</th>
<th>GUG AMB</th>
<th>NY</th>
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</thead>
<tbody>
<tr>
<td>2cp</td>
<td>2d suso</td>
<td>3cp</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

9. Vercepe  

| QUAD | CORN | DOM | 3cp | 3d in quad suso |

---

**title of a bassadanza:**

10. Mignotta Novo  

<table>
<thead>
<tr>
<th>(BD)</th>
<th>CORN</th>
<th>DOM</th>
<th>SIENA</th>
<th>MOD</th>
<th>GUG AMB</th>
<th>FIR</th>
<th>MED</th>
<th>NY</th>
</tr>
</thead>
<tbody>
<tr>
<td>3cp</td>
<td>3d</td>
<td>2d in su un</td>
<td></td>
<td></td>
<td></td>
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</tbody>
</table>

**contrari-e,-o (Corn)**  
**contrari-e,-i,-o; contrario (Dom)**  
—opposite

Cornazano writes:

339 (mercantia e sobria) che sono contrarie l'una dell'altra di sententia  
407 (scala) sta al contrario dell'altre che sono larghe di sotto et strette di sopra questa e stretta di sotto (et largha di sopra)  
**Leoncello Novo**  
755 fanno l'uno al contrario dell'altro cioe la donna in suso et gli omini (in giuso)  
764 homini quello proprio al contrario  
**Be Figlia Guilmelmin**  
859 una riferentia l'uno al contrario dell'altro  
**Sobria**  
889 ballo tutto contrario della mercantia  
**Damnes**  
1069 poi al contrario fanno anchora

Domenico writes:

167 (quad) e lo contrario [to bd] che principii el suo tempo  
173 farae el contrario (recomenzarsi) la bota del tenore e quella del sovrano tutto insieme  
183 quadernaria e lo contrario che tu (recomenci cum lo passo)  
**Lionzello Nuovo**  
494 se guardare al contrario deli homini  
498 andagando pero la dona al contrario deli homini  
500 dona in mezo deli homini guardando al contrario  
505 vano pur ala lor via contrarii dela dona
This concept illustrates explicitly the importance of contrast or opposition in early fifteenth-century thinking. There are four main ways the term is used by Cornazano and his teacher Domenico. Cornazano states that the balli Sobria and Mercantia are opposite in meaning (339), and that his figure was opposite to that of the normal way of portraying ladders (407). Domenico states, that in dance theory, the guadernaria and bassadanza were opposites in certain aspects (167, 173, 183). Finally in terms of dance practice, the term is used as a concept expressing "away from", or "in the opposite direction". There is one passage 859 by Cornazano which may mean "facing one another", referring to the state of a bipolar choreographic relationship (facing the "mean") instead of meaning toward the extremes.

Why does Domenico feel the need to compare in detail the two rhythms of bassadanza and guadernaria in regard to dance and music, but not, for instance, bassadanza with piva, or guadernaria with saltarello? Is this an indication that there was a confusion about them? In a treatise which appears well thought out, it would not seem that this rather lengthy discussion on two of the misura did not have a significant purpose in addition to presenting an opportunity to introduce other elements of dance theory. From the viewpoint that both rhythms required four beats, this elaboration would be necessary to distinguish the performances of the bassadanza and guadernaria. If the bassadanza was in three, as many presume, the condition of being opposite to guadernaria might naturally follow, and the term contrario would then be applicable to the relationship of guadernaria to saltarello. But the term is not used to describe the state of any other rhythms among themselves. The state of various rhythms "being different" is accepted a priori. But the state of "being opposite" sets up an expectation that elements correlate on a one-to-one basis.

copi-a,-e; accopiat (Corn)
copi-a,-e; chiop-a,-e; chopi-a,-e (Dom)
couple, copy

Cornazano writes:

73 mando copia di quel che all' excellente (vostra sorella) (non attende) ad alcuno senno a colui con cui el-
344 la s'e prima accopiat
(Prima Figlia Guilielmino)
(Prima Figlia guilielmino son) due homini e due donne in copie l'una detro all'altra
(Se Figlia Guilielmin)
843 (Due homini e due donne) in schiera cioe l'una copia a pa-ro a paro all'altra

Domenico writes:

(Giloria)
565 se pigliano homo uno et una dona per man ... in chiope
567 vagino l'una chiope drieto al'altra e largi per spathio
587 l'una chiope drieto al'altra per ordine
588 fermano se le due chiope
590 la seconda chiope gli responde
594 pigliando se cadauna de loro chiope per la mane drita
(PIzocchara)
607 uno homo e una dona per mano che veneno a essere chiope
642 passando per mezo la prima chiope
643 a la prima chiope che era alargata
643 aferman se tutte tre chiope
644 la prima chiope dele ditte tre
646 le altre due chiope passano
650 la quarta chiope passa per mezo
652 remanendo la prima chiope de dretto
(Amelio)
799 andagando in chiope doe large l'una dal' altra
(Pia Guilimin II)
930 in chiope due cioe uno homo et una dona
935 stagando large l'una chiope dal' altra passi quatro
(Mercantia)
1848 vanno drieto per mano largi l'una chiope dal'altra
(Sobria)
1106 in chiope tre cioe uno homo et una dona a mano inanti
1107 li homini li vano drieto a mano in chiope due
1108 andagando ditte chiope large l'una dal'altra
1112 li due chiope de drieto cioe li quatro homini
(Tesara) [The term is used twenty-eight times!]
1186-1206 chopi-a,-e
1206-1292 copi-a,-e

Note that the two major spelling variants chopia and copia, although found in other dance descriptions, occur with regularity in the lines specified above in Tesara. This observation coincides with that of two different styles of script. It is indeed curious, that if the description were only copied by scribes, they would consider it their responsibility to modify the spellings. One viable explanation is that they were copying from a treatise which they were also translating into Italian. The fatigue of such a task might also explain the frequent change of copyists. If it were merely a task of copying from one source to another, one would expect an occasional spelling variant but not a consistent use of a certain variant. Further studies might include a comparison of the
spellings of terms such as is seen for copia for the various writers whose handwriting can be differentiated from the others within Domenico's treatise.

This concept of copia is very important in dance theory. It is the smallest choreographic formation, which is also the most standard or popular relationship among the dancers, and is significant in that, as it is often composed of a man and woman, it is a mixture of opposites. As a building block for larger formations, two couples can be put in a line side by side or in a column (see entries for paro, schiera, and filo).

cor (Corn)
—heart

96 in si giovane cor virtu fioriva

This entry is included in order to demonstrate that the term cor is used differently from the term anima.

Cornazan-o,-us (Corn)
—last name of the fifteenth-century writer who was the author of a dance treatise and Domenico's student. His dates are 1429 – c.1487.

(see also the introduction to this study for details)

This term is mentioned at the beginning of the poem (2) to Secondo Sforza and at the beginning of the poem (87) to Hippolyta.

Corona (Corn) (Dom)
—crown; the name of the choreographic description of a bassadanza (one of the most difficult) choreographed by Domenico

Cornazano writes:

1073 Corona bassadanza si fa come la (Mignotta alla fila)
questa e bassadanza fortissima non
per genti che imbrattino el foglio proprio
1118 corona dell' altre com' e ditta

Domenico writes:

cambiamento se adopera
se non in le compositione dele bassedanze secondo vederai
sequentemente
124 in una la quale e nominata Corona dicendo lui che ritrovare
mai non si potera niuno optimo magistro del mestiero
203 (bassadanza delle mesure regina e merito di portare) corona
1279 Corona bassadanza che si fa alla fila prima dei passi
The term *corona* signifies the name of a difficult *bassadanza* and also alludes to a fifteenth-century symbol of power, the crown. There are two value judgements important for aesthetic theory: 1) the *bassadanza misura* was the best or highest achievement in mastering the dancing to the four different rhythms, and 2) that of the *bassadanza*, the *corona* was the hardest or the highest achievement in dancing; the hierarchical nature of thinking is nowhere more evident.

*corpo* (Dom)
—body

20 spirando el corpo per fantasmate
133 mexurare el movimento del corpo cum la prompta del pede
157 (saltarello) la operatione del corpo e mazore

This term refers to the material of a human being. (There is probably a difference between the use of this term and that of *persona*; see entry for *persona*.)

Passage 20 suggests that something in physical terms could be seen in conjunction with *fantasmate* (see entry for this term). Passage 133 suggests that although the possibility of continuous movement exists, movement in general is considered to be in units, beginning with the movement of the foot, for a transference of weight that at the same time displaces space. Passage 157 implies that the possibility exists for the actions of the body to be rhythmically different from the musical subdivisions. Otherwise, why would it have to be stated that the body movements are in three for a rhythm in three? This passage perhaps indirectly supports the hypothesis of the *bassadanza* rhythm that consists of four major beats, while the body movements consist essentially of three (like the *saltarello*). It is this concept of "three-ness" that has created the connection between the *bassadanza* and *saltarello*, though it also has created confusion. Thus, the elegant *bassadanza* could be viewed as a "three", with a breath, also called the *vuoto*, the fourth beat.

*corporei* (Corn)
*corpor-ali,-alle,-ea,-eo* (Dom)
—physical, bodily, relating to the body as opposed to the spiritual

Cornazano writes:

280 (danzare contiene nove) movimenti naturali et corpori et tre accidentalii
(Gli ballitti) po' contengire in se tutti gli nove
335 movimenti corporei naturali

Domenico writes:
motto corporale mosso da luoco a luoco
41 tutti li motti corporali naturali e acidentali
44 havere una grandissima e zentile azilitade e mainera corporea
61 fantasmata e una presteza corporale
199 (presto, largo) differente el motto corporeo
247 quante mezure se li po operare in lo motto corporeo

Domenico implies that all of the twelve motti are corporali (41). Using a different word order with no punctuation, Cornazano suggests that only the naturals are corporeo (280). It is important that this term be highlighted here because, to the late medieval way of thinking, there were different types of motion or movements. In addition to the physical one, there were, for instance, spiritual, emotional, and intellectual movements.

coruciat (Corn)
—offended, angered, resentful

(Sobria)
(quello da mano) dritta cegna al compagno che temp-

ti la donna et ello cegna ad es-

so in questo la donna si volta co-

939 me coruciata et elli con lei et (pigliano uno salto)

This term illustrates two possible ideas: it is 1) a descriptive or poetic image of a dance action, or 2) an image that the dancer was to have in order to perform the action as intended by the choreographer. Certainly, if the description in Cornazano's treatise were used to reconstruct the ballo at any time, this image would be in the dancer's mind and thus affect or shape the movement qualities. Here is one of the first known examples of the use of such a device in the history of dance in the western culture. (It must be emphasized, however, that this is one of the first known examples, which is not necessarily the first practiced.)

creatura (Dom)
—creature

26 niuna creature create (natura mancamamento capace questo motto)

It is noteworthy that there were theoretically certain prerequisites for any person before he or she could (or should) study the art of dancing; this is then part of aesthetic theory. Dancing was not meant only to be a social activity, for, a person's defects, such as a hunchback, would not be entirely prohibitive. The term in its most general sense could also embrace animals, but probably the intention of Domenico was that of referring to all human beings, including those who were not normal. Abnormalities comprise missing a leg, missing both legs, missing an arm, being stooped, being mentally deficient, and so on.
cresci-no,-uta (Corn)
—to increase

55 (el far ti ben volere e arte) cresciuta tanto
504 quanto crescino et calino (per la figura e manifesto)

Noteworthy as representing a quantitative concept, the term is paired with its opposite in line 504.

curto (Corn)
—in respect to some standard

(se movite el dritto) per fare uno doppio dovete campeggiare sopra el sinistro che rimane in terra volgendo alquan-
to la persona a quella parte et
125 ondeggiare nel sicondo passo curto levando vi soavamente sopra quello e con tal sua vita abassar vi al terzo (che compisse doppio)
(saltarello) consiste solo di pas-
si doppi ondeggiato per relevamen-
to del secondo passo curto che bat-
te in mezzo del uno tempo e l'altra

This concept is one of quantity—that of shortness in a spatial sense or one of temporality. It illustrates a sense of differentiation, obviously, between something normal (or large) and that which is lesser in respect to it. (See discussion for the entry saltarello.)

da,-ghando,-n,-nno,-r,-re,-te (Corn)
da-gando,-ghando,-gino,-ndo,-nno,-no,-re,-ta,-to,-tto; deteno (Dom)
—gives, (performs)

This term is most frequently used with turns; for instance, Cornazano writes:

609 la donna da una voltatonda

Cornazano uses the gerund form only three times, and all three are found in the description of the bassadanza Corona. Domenico, on the other hand, uses the gerund form frequently. This verb is one of the most popular of those used in choreographic descriptions, others include fare, andare, and essere.

Damnes (Corn) (Dom)
—the name of a choreographic description of a bassadanza; the word means injury, damnation, or damage

Cornazano writes:

1028 Damnes e bassadanza che si fa in (tre due homini et una donna)
Cornazano gives the description of this bassadanza after the following statement: quelle bassadanze nove che sono le più belle (990).

The description given by Domenico begins in line 1298.

danz-a,-ando,-ano,-ara,-are,-ate,-ati,-atore,-atori,-e,-i (Corn)
dansando; danz-a,-adore,-ando,-ar,-are,-atore,-e (Dom)
—dance

Cornazano writes:

8 (una opre ove s'intenda) come perfettamente et ben si danza.
Comincia libro dell' arte del
86 danzare intitolato e composto per Antonio
105 (Memoria) El perfetto danzare e misura
maniera aere diversita di (cose e compartimento di terreno)
128 Aere e 'l dan-
zare e in tanto che oltre ch' abbiati
le preditte grate dovete havere
136 (Diversita di cose) e di sapere danzare danze insieme
differentiate e non sempre mai far (ne una medesma)
148 (Compartimento di terreno e) computare el spazio ove danza-
ti agli passi della cosa che sete (per fare)
175 El danzare consiste in quatro (principal mesure)
182 (Saltarello) e il più allegro danzare de tut-
ti et gli spagnoli el chiamano
184 alta danza
tutte le sei proprieta ditte di so-
pra nella diffinitione del danzare
Questa [piva] quantoche presso gli preces-
sori nostri fosse principale sono
216 a danzare suso
219 (:[piva] e abietta) da bon danzatori.
donna deve mai dispiccare el suo
tempo da terra ne anchora l'ho-
mo senno rarissimo se gli e bon
243 danzatore
267 (Domenico dicendo) che'l danzare specialmente di misu-
ra larga vole essere simile ad om-
bra phantasmatica nella quale si-
militudine ad explicar la se intendo-
no molte cose che non si sanno dire
279 El danzare contiene in se nove
movimenti naturali et corporei (et tre accidental)
308 (sicondo la misura) nella quale si danzara si gli
porranno dentro gli preditti moti
(tutti questi) son bellissimi all donna in ogni
322 mesura ch' ella danzi pur ch' ella va-
da campeggiando ed ondeggiando
(Gli tre) movimenti accidentali perche non
326 hanno ad adornare el danzare dela (donna non diffinisco)
(la proprietà) del vocabulo sono assai intelligibili ad ogni danzatore.

349 (non credo) essere manifesta a danzatore chi (viva)
351 mi tengho a mente le cose da danzare (gia studiate)
373 Anchora nel danzare non solamente s'osserva la misura degli soni ma una misura la quale non e musicale anzi fore di tutte quelle che e un misurare (l'aere nel levamento)
385 Di tutte le cose che si danzano oltre i ballitti in sale degne a noi italiani frequentate sono Saltarello et (Bassananza)
437 si puo danzare [piva] (in quatro modo)
441 Sicondo e fuor del naturale danzando piva in passo di saltarello
455 (Saltarello) si puo danzare in cinque modi.
471 (Quaternaria) si puo danzare in (quatro modi)
478 Terzo si puo danzare (quaternaria) in saltarello
487 (Bassadanza) si puo danzare in modi (cinque)
(quei balli et bassedanze)
513 sol danzati per dignissime Madonne (et non piebeie)
518 (Mercantia e ballo) che sol donna danza (con tre homini)
Befiglie guilelmin son due in un
840 medesmo canto danzate variamente
996 (quei tenori piu estimati da bon) danzatori.
(prima e il suo naturale) a tre botte per nota et questa agli
1132 Italiani si danza in saltarello.
Siconda in quaternaria mettendo quatro botte per nota e questa in
danzare e piu usata da' Todeschi.
1144 ma dovendo danzare tutte (ditte misure)

Domenico writes:

2 Dela arte di ballare et danzare
(tutti motti naturali e acidentali secondo la forma dela)
42 compilation delle danze
60 danzare per fantasmata
71 faciando fine ale danze secondo io esser suo
altramente non se poteria ritrovare
135 principio mi mezo ne fine a questo motto de danzare
148 quatro mexure consiste el motto del danzadore
164 (differentia bd. e quad.) in la operatione del danzare
179 tu danzadore nota (quando comenzaure una bassadanza)
186 la differentia del modo del sonare e del danzare
198 carta dimostra la distantie delle mexure como se dice sonare e danzare

piu presto e piu largo
204 in danzare io in sonare ben di me (bassadanza)
251 po danzare per modi cinque (bd.)
253 altri per acidentia lo inteletto li po spartir li e danzar li
dui che hanno suo ordine per motto de danzare (bassadanza)
motto quadernario po sse danzare sula bassadanza
motto difficile e che tu poi danzare in duei modi
poi danzare lo saltarello sula bassadanza
po danzare (salt.) in sula bassadanza
quanti motti se po danzare in sula bassadanza
se po danzare per modi quatro
suo ordine danzando ti uno dopio e uno frapamento
secondo modo tu poi danzare bassadanza sula quadernaria
danzando tu bassadanza sula quadernaria
modo terzo po sse danzare saltarello
modo quarto se po danzar sula quadernaria el motto dela piva
ponendo la scira fine al danzare
el motto secondo po sse danzare bassadanza
posse danzare ancora el motto dela bassadanza
po danzare la quadernaria in lo saltarello
po danzare el motto delle piva
la piva se po danzare per motti quatro
po sse danzare quadernaria sul tempo dela piva
ponendo tu danzatore uno motto quadernario
se po danzare saltarello sula mexura dela piva
fazando te noto le fabricatione dele danze
Le infrascripte danze sono composte
(Actually this refers to the later to-be-described Fia Guilmin
balli. Later in the above passage, it is written (373):
cavagliere ha composto i ditti balli. Thus, here apparently,
there is no distinction between the terms danze and balli.)

(Belreguardo Novo)
nel principio de ditta danza
fine a questa danza
(Ingrata)
nel principio dela danza
(Giloxia)
nel principio de ditta danza
ecessito che ditta danza se fazi volte tre
(Pizcchara)
loro poste del principio dela danza
(Vercieppe)
nel principio de ditta danza
vogliando fare piu ditta danza va a rimanere
(Prexonera)
como nel principio dela danza
(Belfiore)
fazando piu ditta danza la dona va inanti
(Marchesana)
chome nel principio dela danza
(Fia Guilmin (1))
questa e una danza
passi quatro insino al fine de ditta danza
nel principio de ditta danza
e neccesserio vogliando seguire ditta danza
(Fia Guilmingsa (2))
como nel principio dela danza
What is the difference between the meanings of the terms ballo and danza? Could there be the following relationship: every ballo is a danza but not every danza is a ballo, or vice versa? Cornazano does not use the term danza as a noun, and refers many times to those dances not called bassadanze, and described in his treatise, as balli (or balliti). On the other hand, Domenico uses the term balli only twice as a noun (see entry), and uses the term danza in many of the descriptions that are not designated bassadanze. One probable connection is that Domenico's danze are the same as Cornazano's balli.

degne; dignissime (Corn)
dignato; adignosa [designosa] (Dom)
—worthy, honorable, meritorious, respectable; adignosa = unworthy

Cornazano writes:

386 in sale degne a noi taliani
513 sol danzati per dignissime madonne

Domenico writes:

10 per sua santta humanitate se dignato de soccorere (Sobria)
1124 la dona come de adignosa tiri si uno poco in dietro

The passages of Cornazano indicate value judgements and, thus, are part of aesthetic theory. The use of adignosa (disdainful or scornful) in Domenico's passage 1124 is related to Cornazano's coruciata (939). It is one of the few terms used which indicate the type of emotion to motivate or to be conveyed by a dance action.

dentro (Corn) (Dom)
—inside; within a period of time

gli scambiotti e salti che l' [l'homo] ve-
gnira a fare dritti e riversi e
226 dentro e fuori
quale [misura] si danzara si gli
309 porranno dentro gli preditti moti

The meaning of the term dentro in passage 226 is ambiguous. The scambiotti e salti are done forwards and backwards, and "inside" and out; the "inside" of what? Was there something in the middle of the dance floor around which the dancers circled? Could piya have been performed in a circle? Or was it that the "inside" referred to the middle of the couple, that is, the man and woman holding hands? If the direction were in reference to the man alone,
then Cornazano would probably have used the directions: left and right.

That the dancers made a circular path in space is a reasonable assumption, bearing in mind that a performing space always has limitations. It is unlikely that the spatial path was randomly chosen, since this would create unnecessary problems if there were more than one couple dancing at a time.

Domenico writes:

(Ingrata)
554 andagando la dona de dentro via dalo homo intorno
558 va d'intorno ala dona dentro via

Domenico expresses the term as a direction relative to a choreographic formation, referring to the spatial paths of actions (although in only one dance).

departmento (Dom)
carriage

54 mainera deel deportamento de tutta la persona

Whatever the term deportamento means, every part of the body is theoretically affected because of the qualification de tutta la persona. Probably this term expresses the poise or carriage of the body traveling through space, not of a static pose. Connected as it is to the idea of mainera, deportamento is what one might call the "projection" or "bearing" and cannot be separated from the elements of style creating it. For instance, an elegant bearing is usually created by erectness of the spine, carried into the neck. The movements are controlled, and thus nothing is done quickly or by a jerking motion. If the dancer does not transfer weight accordingly, but rises onto the ball of the foot and quickly releases the weight, the overall effect is not one of elegance.

dignosa (Dom), see dignosa in the entry for degne

detro; dreto (Corn)
derieto; detro; dietro (Dom)
between

Cornazano writes:

193 (Quat. consiste) ripresetta battuta detro (el sicondo passo)
238 (si ponno fare) l'una [tre contrapassi] detro
al' altra [dui sempi] e divise
249 (gli homini) vengono detro (ala donna)
258 detro l'una grande non si faccia mai (l'altra cosi)
391 detro ad (ella [bassadanza] si fa sempre lui [saltarello])
(Mercantilia)
524 homini [sono] detro loro
527 homini che son detro alla donna
576 l’altro di detro
(Giove)
585 l’compagno di detro
616 et poi quello di detro [voltando si]
(Verzeppe)
636 tornano in detro con
653 (quello) di detro le circondano
(Bereguardo)
680 quello di sotto ne fa due in detro
683 alla fila detro al homo
688 tornano in dretto (con)
696 el primo torna in dretto l’altro
704 gli uomini gli van dretto con quello medesimo
713 (viene) con quello medesimo per di detro (ala donna)
720 lo fa all’ in dretto cominciando
723 ritornano in dretto col dritto
(Leoncello Novo)
738 gli homini gli van dretto con quello proprio
741 (donna va doppio inanzi et gli homini [van]) dretto.
(Prima Figlia Guilielmino)
787 copie l’una detro all’altra
805 (fanno uno doppio gli omini inanzi et le) donne in dretto et
832 compagno passa per dretto a quello che
(Be Figlie Guilielmin)
850 (vanno inanzi doppio, donne) un altro in dretto comenziando
(Scoria)
898 homini di detro se allargano
913 tira alquanto in dretto et
934 vengono dretto alle spalle
951 l’homme torna in dretto con due altri tempi
(Mignotta Nova)
1004 tornano sul dritto un passetto in dretto in traverso
1011 (tornano) in dretto (comenziando col)
(Dames)
1055 fanno una ripresa in dretto sul lato
1068 tornano in dretto due sempi
(Corona)
1085 tornando in dretto con uno doppio
1102 (con ripresa in traverso sul sinistro) tornando in dretto poi
1105 (con ripresa sul dritto in traverso tornando) in dretto

The term *detro* is used with temporal and spatial elements. In the temporal sense, one step can follow another in the progression of time (258), or a dance can follow one of a different nature, as supposedly the *saltarello* does to the *bassadanze* (391). In the spatial sense, there is an implied point of reference, established by a dancer or group of dancers, to which either an action is related or a state of being exists.
There are different prepositions with which the term detro is used in Cornazano's treatise, and an investigation of them might clear up difficulties in interpretation. The use of in followed by the term detro generally is found with the verbs indicating change of place, for example "return". The phrase in detro occurs eight times with "return", four times with "perform", and once each with the verbs "go" and "withdraw". The preposition di before the term generally signifies a state of being, usually in relation to other dancers. It is used this way in four passages out of five, the fifth being unusual as a result of other prepositions. There are two other patterns, one with detro preceded by combinations of a and definite articles, and the other with no prepositions before or after it.

Perhaps the most ambiguous phrase is that of (193); the problem is whether to interpret the term detro in the sense of time, space, or both. Of the three passages identifiable with temporal meanings, 238, 391, and 258, the first two occurrences of detro are followed by the preposition a (or variant) and are associated with the verb "perform". Of the other seven passages where detro is followed by a (or variant), three are associated with "come" and the other four with other verbs, but all indicate a spatial sense. Of the six passages without prepositions before or after detro, four have a spatial sense, one (258 mentioned above) has a temporal meaning, and the sixth is the phrase 193 in which the term detro may indicate a sense of time, space, or both. The analysis of the occurrences is inconclusive.

The use of the term detro in Domenico's treatise is noteworthy, since it can be found eighteen times in the choreographic description of Tesara the last of the eighteen descriptions of balli. Near the end of Domenico's treatise, it is the first time this variant of the term appears and, again, indicates that this choreographic description is very different from all the others. The term detro can also be found in the next four of the remaining five choreographic descriptions of bassadanza; the spelling dietro can be found twice in the fifth bassadanza, last in the treatise, and once in the seventeenth description, Sobria. It is perhaps coincidental that the term appears only in the last seven of a total of twenty-three dance descriptions. An analysis of Domenico's passages containing this term does not clear up the ambiguity of interpretation of Cornazano's passage 193. (See the entry for quadernaria for a further discussion.)

dieze (Dom)
—ten

(Jupiter)
883 tienpi dieze de bassadanza
This number is listed because there might be some symbolic significance associated with it.

differentiate (Corn)
different-e,-ia (Dom)
—differently, in contrast to

Cornazano writes:

(Diversita di cose) e di sapere danzare danze insieme
differentiate e non sempre mai far (ne una medesma, haverne)
(sempi doppi riprese continentie voltetonde et mezovolte
di diverse guise)

256 (non e bello senno fare) riprese et le continentie differentia-
ti l'una dall' altra cioe grandi e piccole
e detro l'una grande non si faccia mai
l'altra tale e così e converso

Domenico writes:

185 la differentia del modo del sonare e del danzare (bd. e quad.)
190 differentia de distantia (salt. piu stretto terzo bd.)
194 e differentia de distantia (mexura piva cala terzo quad.)
199 (carta dimostra presto largo) se fa differente el motto
corporeo
284 questa differentia [frapamento in bassananza fatto in vuodo,
pieno in quadernaria]

Cornazano does not appear to consider piva, saltarello, and
quaternaria to be dances but dance rhythms; however, he does
consider bassanze and balli to be dances. In passage 137, is
Cornazano talking about two bassanze or two balli? Furthermore,
could he be referring to the occasion when a bassanze follows a
ballo, or vice versa? It would seem that the difference in the
forms, one of an elegant style and slow rhythm and the other of
mixed rhythms and spatial choreographic figures, respectively would
adequately distinguish them. Furthermore, the music, theme, number
of dancers, types of choreographic relationships, and so on are
dissimilar enough between different balli that one would not think
Cornazano had two balli in mind when writing the passage. Why does
he mention only six of the nine natural steps, omitting contrapassi
and movimenti, which, when analyzed, occur mostly in balli? The
most logical explanation is that Cornazano is thinking about two
bassanze, in which a performer would have time to think about the
subtleties of rhythmic permutations, since the forms and the music
of the various bassanze appear not to differ much from one
another.

This concept of "difference" is important in the aesthetic
theory of the fifteenth century. It expresses the idea of contrast
and seems fairly important to both Domenico and Cornazano. The
awareness of and emphasis on differences in the elements of
fifteenth-century dance theory indicates there is a scale on which one item is measured against another. It is noteworthy that the term meaning "similar to" is rarely used by either writer.

difficile (Dom)
—difficult

253 piu difficile (tri motti grande presteza)
268 li altri motti tri li quali sono difficili
285 primo motto difficile (motto quad. in bd.)
286 secondo motto difficile (motto salt. in bd.)
291 (uno tempo del salt. in uno de bd.) e difficile
329 e difficile (bd. in 2 salt.)

It is interesting that, according to Domenico, nothing is explicitly stated as being "easy". This must be taken into consideration when discussing aesthetic theory by representing elements or actions on a vertical or horizontal scale relative to one another in terms of difficulty.

diffinire (Dom)
—define, definition

Cornazano writes:

(bassadanza deve essere habituata) sei proprieta ditte di sopra
198 nella diffinizione del danzare
(tre movimenti accidentali non) hanno adornare danzare de
327 la donna non diffinisco piu

Does the first passage 198 imply that only the dancing of bassadanza rhythm requires all six of the properties of memoria, misura, maniera, aere, diversita di cose, and comportimento di terreno? Since there are three other major rhythms, one may ask, then, which of the six rules apply to which rhythm. Certainly for all rhythms, the dancer must remember the steps to be done, be in time with the music, and not run out of performing space. Since the continente and riprese, mentioned in the definition of diversita di cose, do not appear in the dancing of the three quicker rhythms, the rule diversita di cose probably applies only to the bassadanza rhythm. The rule aere probably applies to all, since proper poise and a pleasant expression would be desirable no matter what. This leaves only the rule of maniera (which probably applies only to the bassadanza rhythm). The following hypothesis is offered:
memoria misura maniera aere diversita compartimento
di cosa di terreno

bassadanza x x x x x x x
quaternaria x x x x
saltarello x x x x
piva x x x x

Domenico writes:

268 voglio diffinire li altri motti tri li quali sono difficili

This action of defining or explaining something is one readers
wish fifteenth-century authors of dance treatises had done in
greater detail—in every instance!

digi (Dom)
—finger (or related to the action of the fingers)

(Sobria)
(uno de loro) cigni cum la mano drita alo com-
pagno che digi coele ala dona e l’altro cumpagno cigni a
lui
cun la man stanca voiale che el faci quello che non a
voluto (fare lui)

Movement of fingers was a concept and, in the above
description, was specifically designated. It seems unlikely that
important pantomimic actions would not have been mentioned. If it
were the case that all pantomimic actions were omitted, then one
might suspect that they occurred but were taken for granted. Is it
just a coincidence that Cornazano and Domenico allude to the action
of the hands in only one ballo? One can only conclude that what was
written was what was performed; there is little justification for
the addition of extra pantomimic movements when reconstructing
fifteenth-century balli.

diligentia (Corn)
—diligence, care

147 (compartimento di terreno) habiati somma diligentia in
computare el spazio ove danzati

Why was it so important to be able to divide space well? The
passage seems to indicate a rule that is self-evident: the step-units
and choreographic figures are relatively short, making it
easy to adjust in order to be close to a desired destination. The
importance of the rule was probably in the exercise of intellect it
required to enable constant, small decisions.
dinanzi (interpreted as d'inanzi), see inanzi

disdece (Corn)
—displeasing, not condoned

(nullo di accidentalì) stan bene fatti da una
pur el pizighamento gli discece (meno dell' altri)

This term embodies an element of aesthetic theory. The phrase "one dislikes the pizighamento less than the others" expresses Cornazano's overall negative acceptance of the incidental steps. Was this value judgement intended only in regard to the conception that the incidental movements were usually not performed by women?

dispiccare (Corn)
—detach

240 donna deve mai dispiccare el suo
tempo da terra ne anchora l'ho-
mo senno rarissimo se gli e bon (danzatore)

This action is never to be done by women but, once in a while, can be performed by good male dancers. The use of the word terra implies that the action is one of going into the air, as in a jump. Only certain dancers at certain times are to perform the saltarello in this manner. This implies that the alta in altadanza does not refer to height or the nature of jumping into the air, according to the implications of Cornazano's statement. The term alta probably refers, then, to 1) type of music, 2) position of the dance, 3) quality of emotion evoked by the rhythm, or 4) a lifted, gesturing leg.

This concept must also be incorporated into fifteenth-century aesthetic theory.

dissi (Corn)
—said

At a later point (190) in his treatise, Cornazano says that the act of ondeggiate and campeggiato for doppi was described earlier, since he writes come sopra diss. The question is, which of the three passages using the term doppi, campeggiato, or ondeggiate is the one to which Cornazano refers? It probably is neither 179, which is about piva, nor 139, which is about the rule diversita di cose. Both passages contain little pertinent information. Therefore, it must be passage 121 which discusses the rule maniera.

If the rules for dancing were written by Cornazano with essentially the bassadanza in mind, what is the difference between the later description (180-98) and the earlier (121), i.e. what is the relationship between the doppi of the bassadanza and the
doppio of the saltarello? Or could it be that the explanation of the doppio in the passage 121 is really that for saltarello? The rule establishing the correct performance of the doppio certainly has to be valid for one of the three rhythms, excluding quaternaria, unless one adheres to the idea that there is such a thing as an "idealized" or "generalized" example of the step.

distantia (Dom)
—distance

139 (quad.) per distantia de tempo e piu (stretto dela bd., sesto)
142 (salt.) per distantia de tempo e piu stretto dela (quad. sesto)
145 (piva cala del salt.) per distantia de temp uno sesto
155 (strenzando la mexura [bd.]) per distantia arivarai ala quad.
156 per distantia de mexura (intrato salt.)
176 (quad. bote del tenore vano) piu equale per distantia che (bd.)
190 differentia de distantia (salt. piu stretto uno terzo bd.)
194 differentia de distantia (che questa mexura ditta piva cala terzo dala quad.)

198 carte dimostra le distantie dele mexure
230 mexura dela sua distantia cioe de largeza e de presteza di tempo

247 mexure hanno suo ordine per distantia
347 piva tene el mezo per distantia dela (bd.)
356 hara suo ordine per distantia perch e piu larga

This term might allude to a concept of time in metaphoric terms. If one believes, however, that some passages with the term refer to the diagram of the ladder with six spaces, distantia could be purely spatial and thus, schematic.

divers-e,-itate,-ita "di cose" (Corn)
—diversity
(see also differentiated)

186 (El perfetto danzare e misura) maniera aere diversita di (cose)
135 Diversita di cose

...differentiate e non sempre mai far ne una medesma e così havere passi Sempi Doppi Riprese con-
tinentie volte etondo et mezovol-
te di diverse guise e quello che s'e fatto una fiata no'l fare la sicon-
da successivamente ma questa parte piu appartiene a l' homo che (alla donna).

333 (Gli ballitti sono una compositione) di diverse misure che po' contegnire in se tutti gli nove movimenti corporei naturali
1145 (dovendo danzare tutte) ditte misure si trova diversi-
tate in gli loro tempi d' altro che di largheza come di sotto appare
Is the underlying meaning of passage 333 that the ballitti have various misure, each of which allows only a certain few natural steps to be performed that total, at most, nine? Or could it be that the inclusion of the bassadanza rhythm, which allows eight of the nine natural steps, adds to the movimento already said to occur in ballitti (315), in order to make the passage 333 comprehensible? Why are the incidental movements not said to occur in the ballitti and, furthermore, are not found in any of Cornazano's choreographic descriptions of the dances he thought were best? Does this mean that the diversity of the incidental steps is not deemed important by Cornazano?

Passage 1145 is significant because it draws attention to the relationship of the movement to the musical emphasis of rhythm.

The term diverse (and variants) explicitly draws attention to the ideas of contrast and variety important to the fifteenth-century aesthetic theory of dance taught by Domenico and his students.

divi-de,-se (Cor)
dividire (Dom)

-divide

Cornazano writes:

(in saltarello, 2 sempi, o 3 contrapassi) si ponno fare queste due cose l'una detro

239 al'altra e divise
393 Di bassadanza ogni tempo si divide (in quattro parti)

In the first passage, the meaning is that of a separation of the sequences of the two sempi from the three contrapassi. The key words are due cose, where "una cosa" is equivalent to the group of two sempi and the other "cosa" to the group of the three contrapassi. Because the term divise, which does not appear in its singular form, is used, there is no justification for interpreting the passage to mean that each of the two sempi is to be separated by the three contrapassi. Cornazano would use the form diversi, referring to the masculine case of sempi, if he wanted one sempio separated from the other. Furthermore, if one allowed the interpretation that the sequence of two sempi are to be divided by the three contrapassi, what would eliminate the possibility that the converse, i.e. the sequence of two sempi divides the three contrapassi in some manner, is true?

While exploring the possibility of a bassadanza rhythm being's in either three or four, one might consider that, although Cornazano states that each tempo is divisible into four parts, he does not say "equal" parts. The qualifying word "equal" would clarify the intent regarding a four-part rhythm. Adherents of the hypothesis of a three-beat rhythm have capitalized on the closing
lines of this passage 393 and claim that Cornazano makes a disclaimer, not sure, himself, exactly about what he writes. But Cornazano implies four "equal" parts by stating that each of the three steps requires a fourth, presumably, of a tempo, and, together with the vodo, these equal four. This supposed disclaimer might actually be a reference to the music performance of the vodo and pieno, stated again at the end of the treatise, maybe Cornazano was not a musician, or could be salesmanship in the form of a hint that the patron should ask Cornazano to come in person (and be paid) for teaching the art of dancing.

A second question arising from the interpretation of 393 is the meaning of the three "steps" following the vodo that supposedly occur in a bassadanza tempo. Does this mean that there are three steps or transferences of weight for every step-unit, for instance the ripresa, or does this only refer to one step in particular, the doppio (already defined to have three parts)? If this tripartite division is characteristic of the performance of a tempo of this rhythm, how are three movements made from two sempi, said to require one tempo? Cornazano probably thought of the doppio when writing this passage.

Domenico writes:

325 saltarello per motto se po dividere in modi cinque

Domenico refers to the five various permutations that can be derived when the movements of one step-sequence are placed in different rhythms which have different units of time.

In all three passages by Cornazano and Domenico, the concept is that of a series of related elements that can be dissected or separated from one another into individual parts.

divulgati, see vulgati

dodeci (Corn)
dodice (Dom)
—twelve

Cornazano writes:

1144 bassadanza misura le sei (vaglione) dodeci [what?]

Domenico writes:

91 dodice motti sono in l'operare de questa arte

The number twelve is important because of the numerical symbolism, found espoused by Domenico, in the art of dance. "Twelve" was the quantity of months and of other groups like the disciples in Christianity.
In Cornazano's passage 1144, there are twelve subunits in the bassadanza rhythm. (Those believing that the rhythm is actually tripartite would have to consider the twelve subunits as three groups of fours.)

Could there be a value judgement of the bassadanza which stipulates that it is very good by virtue of its association with the number twelve? Could there be symbolism in the performance of the rhythm, so that, by dancing to it, the performer imported some mystical virtue to himself and spectator alike?

Perhaps it is a coincidence, but deserves mention, nevertheless, that Cornazano's treatise has only eleven choreographic descriptions (one short of twelve), and Domenico's treatise has twenty-three (one short of a multiple of twelve), whereby that truncation functions as a personal symbol of humility and imperfection in their treatises.

doe, see dui

dolce (Corn)
suave, delicate, full of grace

(Nel saltarello) e bello alla donna inter-
233 meschiar gli alcune cose di dolce
maniera come e dui passi sempri
Campaggiati et ondeggiati in uno
solo tempo e talhora tre contrapassi (in dui tempi)

To what does dolce refer: 1) the sempri and contrapassi which are rather simple (thus "sweet") when compared to the doppio of the saltarello, 2) sempri and contrapassi, which are common to another misura, the bassadanza, in which everything is considered dolce by virtue of its slower time, its style, or both, 3) the act of rhythmic permutation, 4) the act of campaggiati et ondeggiati, 5) not the concept of campaggiati et ondeggiati in itself, but its action, where two sempri occur in only one tempo, or 6) some combination of the above possibilities?

In any case, the term dolce is important in determining aesthetic theory. It expresses a value judgement of something being sweet or positive, compared to some norm.

Domenichino; Dominichino (Corn)
Domen-ego,-ico,-igino (Dom)
—the first name of Cornazano's teacher, also a choreographer**8

This term and its variants refer to a fifteenth-century teacher who also composed a treatise on the art of dance. In Cornazano's treatise, references to Domenico are found in lines 264 and 974. In Domenico's treatise, they are found in lines 8, 371, and 928.
The many variants of the name Domenico might be shown, in a future study, to have originated or been used in certain geographic areas. This might be important in determining his sphere of activity. Cornazano seems to have been on rather close terms with Domenico, since he always uses the (diminutive) ending "-ino" that occurs among close friends. The possibility also exists that "-ino" could be descriptive of the physical stature of the man.

The use of the term Domenico in three places in Domenico's treatise leads one to think that he did not write or copy the treatise himself, since, each time the term occurs, it is spelled and modified differently.

don-a,-na,-ne (Corn)
don-a,-e,-na (Dom)
—woman, women

It is interesting that all choreographic descriptions in the treatises of Cornazano and Domenico require both women and men, never one or the other. Also interesting is that the Italian term for boys or girls is never used.

Can one conclude that the art of dance was an important part of social etiquette and, at the same time, an acceptable interaction between a man and woman? Can any conclusions be derived about the social position of the woman from her roles in the dances conveyed in the choreographic descriptions?

Were all women expected to dance? If not, was such an expectation based on some physical or social trait? Did women know certain dances, so that they could perform them at any occasion?

dopedo (Dom)
—(copy error?)

(Belleguardo Novo)
440 l'altro homo fa uno dopedo (suso ditto pe' in driedo)

Could this term reflect confusion caused by either rapid copying in which the words pe and dopio became entwined, or hearing incorrectly as someone else read or translated?

doppi,-a,-i,-o (Corn)
dopi,-i,-o; doppi,-o; dup-ei,-ii (Dom)
—a natural step, anything with two main parts

Cornazano writes:

121 (come e se movite el dritto) per fare uno doppio dovete campeggiare sopra el sinistro che rimane in terra volgendo alquan-to la persona a quella parte et
ondeggiare nel secondo passo curto
levando via soavemente sopra quello
e con tal suavita abassar via al terzo

128 che compisse el doppio

139 (Diversità di cose) Doppi . . .

(141) . . . di diverse guise e quello che
s'è fatto una fiata no' l'fare la sicon-
da successivamente ma questa
parte più appartiene a l'homme che (alla donna)

179 (Piva non e altro che passi) doppi attingiati e accelerati per
presteza di misura
(Saltarello e il piu allegro danzare de tutti)
consiste solo di pas-

185 si doppi ondegiato per relevamen-
to del secondo passo curto che bat-
te in mezo del' uno tempo e l'altro
e campeggiato per movimento del
primo passo che porta la persona (come sopra dissii)

282 (Gli naturali) sono Sempi Doppi
(De tutti gli naturali) nella piva non se ne fanno

292 sensno uno cioe el doppio che e
prestissimo per la misura stretta.
Nel Saltarello se ne fanno quatro
degli naturali cioe sempi et ri-
prese nella bassadanza et doppi
et contrapassi nel suo disteso

[apparently the term *su0 disteso* indicates that the
contrapassi are considered as a single step-unit]

299 questi doppi (di saltarello non vanno tanto presto quanto quei
della piva per la misura che viene allargando)

363 Un doppio e un tempo.
(Mercantia)

533 va innanzi con tre doppi comensando (col sinestro)
536 (si parte) con doi passi sempi et uno doppio
(comensando col sinestro)
540 (si volta a mano) dritta con due sempi et uno doppio
(comensando col dritto)
552 (fanno doi) sempi et un doppio col pie dritto (inanzi)
565 (con due sempi et) uno doppio va a pigliare l'home
(Giove)
583 (viene contra) con un doppio sul dritto
587 (ha lassata la donna col pe' senestro) in uno passo doppio
592 (viene al suo) loco con uno doppio sul dritto
596 (fanno dui sempi col pie stanco et uno) doppio
601 (fanno nove) doppi in suso uno pede cioe in (sul stanco)
(Verzeppe)
627 (circondano) le donne con dui doppi
628 comensando col sinestro et dui doppi (in s' uno pede).
647 (vanno) con tre doppi (quella di sopra comincia col pe'
senestro et quella di sotto comincia col sinestro)
(Bereguardo)

678 fa quatro doppi inanzi (comensando col sinestro)
685 (Finiti gli quatro) doppio fanno tutti
702 fa uno doppio inanzi (col pie dritto)
715 (fanno due continentie) tutti insieme et due doppio inanzi
(tutti insieme et in capo degli dui) fa uno
doppio inanzi et quello da man
lo fa all' in dretto cominciando (tutti dui col sinestro)
725 (quello) che e andato col doppio inanzi si
volta sul pie dritto quando viene (all donna)
(Leoncello Novo)
737 donna va inanzi uno doppio col dritto
740 (la donna va) un altro doppio inanzi
763 (la donna va inanzi) uno doppio col sinestro
773 (la donna) fa uno doppio col sinestro
777 (in capo del) doppio gli omini si voltano sul dritto
(Prima Figlia Guilielmino)
789 (fanno due tempi di quaternaria) doppia
795 (comenzando col sinestro) dui sempi e quatro doppii
801 (fanno insieme all' inanzi dui) sempi et uno doppio comenziando
col sinestro. Poj subito scambia-
no el pede et col sinestro fanno
804 uno doppio gli omini inanzi et le
donne in dretto et tornano col drit-
to ciascuno al suo loco donde se par-
tiron col doppio sul sinestro.
812 si partono con uno doppio (quello di sopra comincia col dritto)
(voltando ssi sul dritto)
818 (homo comincia col) sinestro et fa el suo doppio predetto
830 (passa per d' inanzi a lei) con uno doppio sul sinestro
(passa) per dretto a quello che gli e presso
833 con un doppio sul dritto
(Ba Figlia Guilielmin)
845 (fanno tutti insieme) uno doppio sul sinestro
849 vanno inanzi uno doppio et le don-
ne un altro in dretto comenziando (tutti sinestro)
852 e ritornano poi con uno doppio in (sul dritto)
861 (fanno dui sempi comenziando) col sinestro et dui doppii e
si voltano in una ripresa sul sinestro
mezavolta sul dritto in ripresa
865 e dui doppio comenziando col sinestro
869 le donne fanno uno doppio inanzi col sinestro
(Sobria)
903 fanno uno doppio comenziando (col dritto)
917 (tornano con quello) medesmo doppio al suo loco
919 (intanto che loro fanno) quello doppio
924 (viene con dui sempi) et uno doppio incontro alla donna
et ella a lui con quello proprio comenziando (col sinestro)
928 (tornano) tutti dui al suo loco con dui doppii
comenziando col dritto
942 (tornano a le poste con) uno doppio
(Mignotta Nova)
1002 (col sinestro) fanno dui sempi et uno doppio
1006 (fanno) inanzi un doppio col dritto e
due continentie. Poi due doppi cominciando (col sinestro)  
(tornano) in detto cominciando col  
dritto uno doppio et uno sempio  
in un tempo poi un altro doppio  
Poi come prima si fa all' inanzi un  
doppio col sinestro et una ripresa  
in traverso sul dritto  
poi uno doppio col sinestro  
(Dames)  
fa due sempi et quattro doppi  
intorno agli omini a questo modo (cominciando col sinestro)  
fa intorno due doppi  
(e quattro con l' inanzo) sempi et due doppi  
tornano in detto sempi  
et uno doppio poi al contrario fan-  
o anchora due sempi et uno doppio  
(Corona)  
(due passi sempi) cominciando col sinestro con due  
doppi sul pe dritto. Apresso uno doppio (sul pie sinestro)  
cambiamento cominciando col pie  
dritto con uno doppio sul sinestro  
con uno sempio sul dritto che e compimento (del tempo)  
tornando) in detto con uno doppio sul  
dritto daghando mezvolta su (pede medesmo)  
 uno cambiamento cominciando col pie sinestro con due dop-  
pi sul pie dritto daghando una me-  
zvolta sul pie dritto facendo uno  
doppio sul sinestro et un altro in  
sul dritto. Apresso uno cambi-  
mento cominciando col pie sinestro  
sul pie sinestro nel vodo con un  
doppio sul pie dritto con una ripresa (sul pie dritto)

Here are selected passages with the term from Domenico's treatise:

(tri accidentia fano varietate principalmente a sempio)  
doppio represa voltatonda  
(quando mezvolta in cav o de uno) doppio (adoperare la scorsa)  
(motto quadernario consiste) uno doppio cum uno frapamento  
uno tempo de bassadanza ha solo uno doppio naturalmente  
moto (moto) del saltarello e uno doppio con uno salteto

The "doppio" is perhaps the most-used step-unit in the fifteenth-century dances represented by the choreographic descriptions by Domenico and his students. The *doppio* forms the basis for the major step-sequence in the dancing of each of the four *misure*, where the fundamental foot exchange is altered by variations in rhythm and speed.

Cornazano's passage 121 raises problems: 1) Even though the foot on which the step-unit begins is specified, the reader is not
specifically told whether this example is a doppio to the right or to the left. Maybe the first action functioned as a pick-up step and, thus, was not an essential component in the conception of the overall action, resulting in the name. 2) Is the timing even for the three steps? Cornazano does not specify timing. 3) What sequence of foot movements represents the transference of weight, left right left, left left right, left right right, or left left right? 4) What do the terms ondeggiare and campeggiare mean in conjunction with the step-unit of the doppio?

According to Domenico, there is something about the movements of the step-unit doppio that allows time for the dancer to perform an incidental step after it in bassadanza misura. Maybe this fact supports the hypothesis of the rhythm being in four, the first three beats being for the normal steps or transferences and the fourth usually being a hesitation in the spatial progression of the dancer.

dover (Dom)
—duty, turn

(Giloxia)
ditta danza se fazi volte tre vogliando che cadauno
deli homini habino el dever suo

For the correct performance of Giloxia, the ballo is repeated three times in order that each of the men has his "duty". Does this indicate something about the nature of the theme? The term suggests an obligatory action on behalf of the men rather than one which is optional, as would be suggested by terms like opportunità and volta.

drejava (Dom)
—third

(Belreguardo Novo)
422 (li homini hanno datto el) drejava boto del tempo saltarello
(Tesara)
l287 l’homo piglia la drejava copia
l224 piglia la drejava copia
l269 la drejava copia e l’omo d’inanzi

Domenico uses this term to distinguish one couple of dancers from other couples or one beat from other beats. This distinction occurs in the context of a series of elements in which two elements precede an element designated as the "third".

dreto; drie-do, -ta, -to (Dom), see destro

dritt-a,-o (Corn)
drit-a,-o,-ta,-to (Dom)
—right
This term is often paired with its opposite, *sinistro, stanco,* or other variants, meaning "left".

dritti (Corn)
—forward

scambiittii e salti che'l ve-gnira a fare dritti e riversi e (dentro e fuori)

This term may indicate something of the nature of the scambiittii and salti since they are performed forward as well in other directions. Does this mean that the working leg moves forward of the body, as in a *cabriole en avant,* with no forward displacement in space, or that one travels forward through space, or both?

do-e, i, o; doi (Corn)
do-e; du-e, i (Dom)
—two

In the choreographic descriptions, this term *due* is the most frequent number or quantity for the same step-action or step-unit found in dance phrases. For instance, in a phrase with *due sempi e un doppio,* there are two *sempl.* This observation may reflect the fact that two *sempl* require a complete *tempo,* as also do two *continetie,* and these steps are usually paired so that a half *tempo* is not left over. Very rarely do *mezavolta,* *voltatonde,* and *riverentie* occur in pairs, but two *doppl* are frequently performed together.

e; era; esser,-e; fosse,-ro; fu; sono (Corn)
e; era,-no; esse-nno,-r,-re; foe; son,-o (Dom)
—is, was, to be

The verb *esser* and its variants show a state of being, and are often used in the choreographic descriptions to indicate one spatial formation in relation to another.

entrare (Corn)
—to enter, begin

261 (tacere un tempo) entrare poi nel seguente
359 m'e bastato ad entrare in ballo

This term expresses the concept of beginning a temporal entity, for instance a step-unit or the action of dancing in general. As it is used here, in both cases, the dancer is either still or in a state different from that of moving in dance, prior to *entrare.*

equal-e,-i,-le,-li (Dom)
—equal
(quadrernaria bote del tenore vano)

176  più equale per distantia che quella dela bassandan

(Belreguardo Novo)

417 (homo) aferma se equale ala una dal canto sinistro
419 (homo) venendo equale ala dona (dala sua mane drita
425 ritrovando sse in capo de ditto dopio tutti due equali ala
ditta dona

427 (2 tempi saltarello tutti) essendo equali poi
432 (dui homini scambianto posta) rimando equale ala dona
433 (quello che passa d'enanti, voltatonda) rimanendo equale
ala dona

442 (tutti dui ritornano alle poste) rimanendo equali ala dona
(Lionello Vecho)
454 (l'homo) andagando equale ala dona
457 (la donna) ritrovando se equale ala man drita del suo homo
(Lionello Novo)
460 (dui homini) andagando equale a lei
482 (dui homini) andagando equale ala dona
516 (homini vano incontra, trovando havere la) dona equale in mezo
(Ingreta)
525 (homini) ritrovando se equali (a lei)
(Giologia)
582 (homo) andagando [in margin-] (equale ala dona)
585 (homo ritrovando) se essere ge equale ala mane stanca
(Pizzochara)
628 (ritrovando sse homini) equali ala sua dona dala mane drita
(Verceppe)
684 (homo) dagando uno tempo equalle ala (dona ala soa man drita)
685 uno altro tempo e qualle alo homo (ala soa man sinistro)
686 uno altro tempo equalle ala dona (ala man drita)
696 (cunpagno) dagando el primo boto equalle ala so man drita
697 lo secondo boto equalle ala man drita delo homo
698 lo terco boto equalle ala man sinistra del' altra dona
(Prexonera)
754 (ritrovando) se equali como nel principio dela danza
(Jupiter)
913 (segondo boto saltarello) equale ala mane drita dela dona
915 (fa dui saltarello) uno equale ala mane sinistra dela dona
(Fia Guilmín (1))
944 (ritrovando se) essere equali ale done
957 (homini tornati) essendo equali ale done
969 zetando sse sul drito equale ala (dona)
973 dona va equale a quella d'enanti (ala sua mano sinistra)
98º (dona passa d'enanti) al' altra equale a lei
981 (homo) ferma se equale a lui
(Fia Guielmina (2))
1043 trovando se tutti dui equali ali logi soi
(Mercantia)
1078 firmando se tutti dui equalli
(Sobria)
1144 (se trovino drieo ale) spale dela dona essendo equali
(Tesara)
1202 (ritrovando) se ditte chopie equale e largi
(Dannes)
1304 retrovando ssi equali poi

The term *equale* does not appear in the choreographic descriptions given by Cornazano, but appears, as seen above, frequently in Domenico's treatise. It denotes a spatial arrangement in which a dancer or group of dancers is aligned, often side by side, as if the lateral axis of a dancer is important for spatial reference in the interaction of dancers. Could this term represent a concept important to Domenico but not Cornazano? Could this concept reflect the societal attitudes of Domenico's sphere?

Since all of the *balli* described by Cornazano are found in the treatise of Domenico, suggesting that Cornazano may have been familiar with it or a similar treatise, one questions why Cornazano does not consider it important to use the term *equali* or one expressing a similar concept. One can infer that the emphasis on "equality" was more important at an earlier point in the evolution of dance, as presented by Domenico, than it was later, as presented by Cornazano; but one can avoid the issue by stating that Cornazano did not make articulate choreographic descriptions and, thus, omitted the term.

The interpretation of passage 176 is important to the understanding of the *bassadanza* rhythm. In the thirty-six other passages, the term is used with a spatial meaning, with two bodies involved. The fact that singular endings are used, "e" in *equale* and "a" in the relative pronoun *quella*, makes the passage 176 obscure. To what does the term *equale* refer? 1) Could the passage mean that the beats of the *quadernaria* rhythm occur on counts one and three of a four-beat measure (and, in comparison to each other, are equal), whereas the beats of the *bassadanza* occur on beats one, two, and three in a four-beat measure with the first two beats each equivalent to one count and the third, two counts? This interpretation of *quadernaria* with unemphasized beats two and four would fulfill Cornazano's requirement in 1151, where there must be a *vodo* in the middle and thus at the end.

misura voice

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2) Still assuming four-part rhythms for *quadernaria* and *bassadanza*, could the reader conclude that Domenico compared the beats of the two rhythms in a one-to-one correspondence, and was comparing the realized, rhythmic subdivisions of the top voice ("o"
or "O" which equals two "o") in relationship to the bottom ("∅") as follows:

<table>
<thead>
<tr>
<th>misura</th>
<th>voice</th>
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</thead>
<tbody>
<tr>
<td>quadernaria</td>
<td>top</td>
</tr>
<tr>
<td></td>
<td>bottom</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>bassadanza</th>
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<tbody>
<tr>
<td>(realized as)</td>
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</table>

3) If one considers the bassadanza in three and quadernaria in four, passage 176 might refer to the following arrangement:

| quadernaria  | top    | 1 o o o o o o 1 |
|              | bottom | 1 ∅ 0 0 0 1 |

<table>
<thead>
<tr>
<th>bassadanza</th>
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</table>

errare (Corn)
— to make a mistake, err

361 fare la preditta senza errare un iota

This passage implies that not to make a mistake in dancing was important for the people of the mid-fifteenth century, if Cornazano is considered to be representative of the period. From this specific passage, one can deduce that a general state of perfection existed which was recognizable to others, since the state of imperfection, which was to be avoided, existed. Although one can not know if perfection was achieved, certainly it was conceived (see entry for perfetto). Can one infer from Cornazano's passage above that dancing was something done with spectators present and not merely with participants? If everyone were dancing, and Cornazano performed, for instance, two sempia instead of a doppio, would anyone notice, since each was awaiting his or her turn to perform the segment of choreography? Would anyone care?

Would Cornazano's entrance in a dance (see also lines 359 and 360) have been permitted if the dance were part of a theatrical presentation and the possibility existed that any dancer unfamiliar with the choreography might err? Probably the balli were not performed in a theatrical context, but in upper- and under-class situations. Would Cornazano have been admitted to an upper-class dance situation? One can surmise that the ideal for a noble person was to perform perfectly at all times.
Cornazano says that he could perform a dance perfectly by hearing it described or seeing it once. What does this imply about the situations where the balli were performed? Was the music of a particular dance, such as Leoncello Vechio, repeated for a second group of performers, and would this have been at the time Cornazano danced, sometimes only seeing a choreography once? Or could Cornazano have been referring to a different genre of dancing such as bassadanza? If the tenors were exchangeable to bassadanza, were several different bassadanza performed at the same time? Thus, one group may have performed a bassadanza, and then another group may have begun when the pattern was learned. For Cornazano to have joined a group in progress, the dance would have to have been open to any number of participants. Also, one can ask if this implies that men and women did not always have to have a partner or partners.

evidentissimo (Corn)
—very evident

266 (Misser Domenichino ha havuto) evidentissimo giudico dicendo che'l danzare (vole essere simile ad ombra phantasmatica)

Cornazano implies here that Domenico's comparison of the style of dancing the bassadanza rhythm to that of a "ghost" was a very good metaphor. Why? Is there something very apparent about the manner of dancing slowly? Domenico refers to something about a ghost, could one infer that Cornazano had access to a copy of Domenico's treatise? (See entry of phantasmatica for further discussion.)

extreme (Dom), see extreme

exerci-r,-tio (Corn)
—exercise

62 mi piace te exercir gioco da palla
152 sopra ogni cosa questo exercitio si faccia con iocondita

It is not clear if Cornazano's intent in passage 152 is in regard to the overall rule of spatial division or applies only to what is done in the process of learning from an instructor. It is logical to assume that the meaning in 152 is an exercise which is a means to an end, as is implied in the use of the term in the first passage 62. However, this does not assist one in understanding the concept. Whether the term applies to the activity of the rule of spatial division, which is a means to the end of dancing, or to the exercise under a teacher, which is a means to be able to practice spatial division, the final analysis is the same: the term exercitio is always a means to an end.

estimati (Corn)
—esteemed
quelli tenori che sono me-
gliori) e più estimati per ditto magistero

Who most esteems (estimati) the tenors: Cornazano only; a
small group of people; or a consensus, for instance, of the
aristocracy in the upper half of the Italian peninsule? What is
there about the tenors which makes them so esteemed? Is it the
relationship between the notes, which evoke certain harmonies in
the realization of the dance music? Could it be that there was a
tune associated with a certain tenor that was improvised and/or
was well liked, and thus, by association so was the tenor?

extrem-e,-i; estremi (Dom)
—extreme

tutte le cosse se corompono e guasta se se (le sono condutte)
e menate indivise cioe per la operatione extreme. E la
mezanzitade conserva
operare questo motto per modo che tu no'l condugi per li extremi
E nota che questa agilitade e mainera
per niuno modo vole essere adoperata per li estremi
(tenire el mezo del motto)
58 ni troppo ni poco e fate fugire li extremi
76 fuciendo li extremi e malitia
78 fuciendo li estremi delo forstiero campestre e
di quello che e giugolatore e ministro

Cornazano does not mention this term. Can one postulate that
Domenico, being closer to the medieval period, was more aware of
the extremes commonly associated with the bipolar thinking found at
that time? Because of this awareness, Domenico expresses the
concept of restraint that was expressed in many facets of actual
dance practice.

fa,-ccia,-ce,-cendo,-cine,-tti,-tto,-n,-nno,-r,-ra,-re,-remo;
—fa,-cando,-ccio,-cendo,-ci,-ciendo,-cino,-i,-n,-nno,-no,-r,-rae (Dom)
—re,-remo,-ta,-te,-to,-tta,-tto,-za,-zan,-zanda,-zando,-zendo,-zi
—zino; fe,-c,-ceno,-cino,-no,-ze,-zeno; fu-ciando
—perform, do, make

This is perhaps the most commonly used verb in the dance
descriptions, having, as its English equivalent, perform or do.

fabrica-r,-ti (Corn)
fabricazione (Dom)
—compose, create, put together

Cornazano writes:

spender parte del tempo che m'avanza
in fabricar vi una opra ove s'intenda
come perfettamente et ben si danza
511 (balli et bassadanze) che son fora del vulgo fab-
ricati per sale signorile

Domenico writes:

367 fazendo te noto le fabricatione (dele danze)

This concept is similar to that expressed by the term **composta**
(composed) and can be interpreted as organizing preexisting
components into a new form rather than creating.

**falcone** (Dom)
—falcon (a hunting bird)

(tempo sii tutto piedra) et in instante mitti
65 ale como falcone che per paica mosso

This is a description of the effect produced when one dances
correctly with **fantasmata**. It is the second half of the overall
description, the first half concerning a metaphor of Medusa. If
this treatise were consulted and used for the purpose of learning
the art of dancing, the image of a falcon would have to be
considered an active shaper of the quality of movement. The
metaphor of a falcon implies the attribute or energy marking
quickness. This image applies to one of two possibilities: 1) to
cadauno tempo (each rhythmical unit) or 2) to each rhythmical unit
that **haver veduto medusa** (one acted as seeing Medusa). In other
words, the first statement is unrestricted—the quickness applying
to every tempo, while the second is qualified—the quickness
applying only to those tempi in which there is a pause.

**famiglio** (Cor)
—attendent, (possibly) relative

390 (El Saltarello) e passo brabante fami-
glio di Bassadanza che getro ad (ella si fa sempre lui)

Does the above passage mean that behind the ruler always comes
his servant or his courtier? Is it the passo brabante, the relative
to the **bassadanza**, that is performed after the **bassadanza**, or is it
the saltarello (of the Italians)? In other words, is the
apposition passo brabante—famiglio or saltarello—famiglio? An
interesting observation is that the majority of the **balli** begin
with the saltarello rhythm or step-unit, which is often especially
adapted to the **guadernaria** rhythm, and then go into the rhythms of
the **bassadanza** and others. If a researcher were thinking in terms
of practice and derivation, he or she might conclude the reverse,
that is that the saltarello is always done first, followed by a
bassadanza. The researcher might conclude that, at some point in
the history of dance, this order was carried over symbolically to
the **balli**.
The metaphor is not clear in itself, since there are times when the ruler would be led by trumpeters and others, and times the ruler would lead the procession.

Dancers are faced with a dilemma. It seems logical to conclude that the dancers would choose an easy or "low" step in order to warm up the muscles and the mind for the rigors of jumping or performing a quicker "high" step. But it is feasible that the dancer would do the saltarello first because, as stated by Cornazano, the bassadanza is the hardest and require the most skill. However, the latter is not the case according to one document, in which it is written:

FIR: MED Ashb 1264 (1472-90) 96b) Et la figlia balli cum uno deli scuderi, prima la bassadanza et da poy la saltarello.

The above order of a slower piece followed by one that is faster would be more climactic, allowing for bravura in dancing.

famosissima (Corn)
—very famous

lo Re dell' arte mio solo maestro et compatriota Misser dominichi-
no da piacenza cavaeglier avra-
976 to per la sua perfetta et famosissima (virtute)

This term is cited because of the difficulty a modern reader finds in interpreting exactly. First, is Domenico very famous to Cornazano only, or to a certain group of people? Second, is the "famous" virtue a result of being a knight, a dance instructor, a person with high ideals, or some combination of the above three?

fanta-smata,-xmate (Dom), see phantasmatica

fare, see fa

ferma,-no (Corn)
aferm-a,-an,-ando,-ano,-ono; afferma,-ndo; affirmando; (Dom)
afirman,-do; ferm-a,-an,-ando,-ano,-e,-o; firmando,-i
—stop, cease

The term appears to function in the choreographic descriptions as a period to a choreographic phrase or dance section.

Cornazano writes:

(Mercantia)
526 (undeci) tempi di saltarello et ferman (si)
(Giove)
584 (saltarello todeschio et voltatonda) la donna si ferma e
607 (saltarello) la donna si ferma et
(Verzeppa)
625 (fanno el saltarello) et si fermano poi
638 si voltano et ferman si poi
(Beregardo Novo)
677 (fano el saltarello e) si fermano poi
694 (saltarello) la donna si ferma fatto
707 (saltarello) la donna si ferma et
717 (due doppi) la donna si ferma et
(Sobria)
897 (fanno el saltarello et) ferma si
907 (va in piva lei, si) ferma voltando si

The interpretations of passage 907 depend on the editorial use
of a comma: si ferma, voltando si verso is different from si ferma
voltando si verso. In the first passage, the dancer stops, then
turns; in the second, the dancer begins the turn while stopping.

In many of the choreographic descriptions of the balli, the
term ferma or a variant is used to punctuate the end of the opening
section, which is often a series of the same step-unit, for
instance movements of the saltarello. Perhaps this term is an
indication that the group ceases moving in space as a group, and
episodes or choreographic phrases can begin. Neither Cornazano nor
Domenico uses the term in describing the bassanze, a fact that
might assist a dance historian establish identifying features of
the fifteenth-century dance genres.

Domenico writes:

(Beregardo (Vechio))
375 fano tempi XI de saltarello et aferma se faciando
(Beregardo Novo)
395 (fano tempi XI) de saltarello et aferma se
413 (tempi dui saltarello) aferma se la
417 (saltarello) aferma se equale ala una dal canto
420 (saltarello) afermandosse tutti dui (homini)
423 (saltarello) aferma (se poi)
428 (saltarello se) aferma e
438 (tempi sei de bassanze) se aferma la dona
(Lionzello Vechio)
451 (fano tempi sei saltarello in mexura quadernaria) aferma se
455 (saltarello largo, dagando un mezavolta) aferma se poi
460 (passi quatro sempri, dopo) aferma se poi
461 (dona facendo li simili passi e dupii) aferma se
463 (dupii tri in mexura quadernaria) aferma sse e
464 (dona sieque li simili) aferma se (Nota)
468 (tempi tri, bassanze, sempri, 2 dupii) afermandosse (ancora)
471 (tempi septe bassanze, 2 ri., 2 d., 2 ri.) aferma se facando
(Lionzello Novo)
477 (fano tempi dui saltarello in mexura quadernaria) aferma se li
478 (dona dopio) aferma se li
481 (dona dopio) aferma se e li
483 (homini andagando equale) ala dona e aferman se la
487 (homini tempi otto piva) aferma se poi
491 (2 salt. in quad., 3 sempi, meza represe) afermando se poi
492 (dona dopio) aferma se li
493 (homini dopio) aferman se la
494 (dona dopio) aferma se poi
499 (riverentia) afermande se ditti due homini
511 (dona dopio) aferma se poi
512 (homini dopio) aferman se e la
513 (dona dopio) aferma se
(Ingrrata)
522 (tempo nove saltarello) aferman se li
556 (ritornando homa ala) posta sua afermando se et
557 l'altro homo el quale e stato fermo
(Giloxia)
566 (tienpi sie salt. largi in quad.) aferman se (intendando)
571 (dupii tri in quad., riverentia) aferma se (lo)
574 (tempo salt. in quad.) li se aferma (apresso)
579 (dona dupii tri in quad., riverentia) aferma se (ora)
587 (tempi otto piva) feriano se le
589 tempo de piva e ferma se no.
591 (responde, facendo el simele) e ferma se
(Pizzochara)
609 (12 tempi piva, 4 done) s'afemano l'una drieo l'altra
612 (homini, 4 tempi piva) afermando se poi
615 (done, 4 tempi piva) afermando se e tutti
630 (represa) ferman se li homini
643 (4 tempi piva) aferman se tutte
646 el primo homo e la dona afermando se le
649 (represa che feno le altre) aferman se e la
(Vercalpe)
660 (faciendo tiempi XI di saltarello) poi se afermano tuti
667 (fano quatro e mezo de basadanza) e aferman sse
675 (done si se moveno) e aferman sse dite done
681 (ritornando, e mezavolta) sulo pede sinistro afermando se
700 (vene a trovare) e aferman sse tutti dui
707 e aferman sse tute doe ditte done
713 (l'hom andagando) dal canto sinistro dela dona e ferma se
717 (se mosono l'altra volta) afermando (se ditte done)
(Prexonera)
739 (fano questa parte due volte) e ferma se la dona
742 (homo fazendo tempi dui e mezo bd.) afermando se
756 (fano tempi otto de piva) firmando se poi
(Reffioire)
767 (fano tempi XII de piva in mexura quad.) e aferman se
768 (homo fa dopio) lassando la dona e ferma se poi
771 (altro homo fa uno dopio seguando dona) e ferma si
777 (homo fa voltatonda) afermando se nel luogo suo medemo
778 (dona li responde cum volta) a quella afermando se
779 (altro homo li responde cum volta) a quelle e aferma se
782 (homo andagando cum dupii tri) afermando si de sopo
783 (se parte la dona facendo tri dupli) afirmando se di sopito
790 (passea cum uno dopio) afirmando se tutti dui
(Angello)
882 (moti oto di salt. in mexura de piva) done afirmando se
887 haver cambiato posta afirmando se poi le done
889 done per quello modo fezeno li homini afirmando (se)
813 (homini dano voltatonda) afirmando se
815 (facendo done simel) volta che feceno li homini afirmando (se)
819 (homini fano tempi quatro de piva, scambiando) afirmando se
820 (done li respondeno, scambiando) poste e afirmando se
(Marchexana)
823 (fano tiempi oto de salt.) afirmando se
832 (homo va inanti) afermando sse
846 (facendo reprexe doe e cuntinentie doe) firmando se
850 (facendo dopio) afirmando sse poi
(Jupiter)
871 (dona va cun uno dopio) afirmando (se)
875 da una mezavolta afirmando se
983 (dagando una mezavolta) afirmando se nelu luogo so de drie
911 (fanno tempi due de salt.) poi se aferma
916 (fa due inanti) e aferman se
(Pia Guilmín (1))
938 (fanno dopio) afirmando se tutti per spatio de mezo tempo
955 (tornando dite done) e ferman se
981 (homo passa) e ferma se equale
982 ditta dona se aferma tanto
(Pia Guelmima (2))
1024 (parte se fa in quad.,) la dona se move et l’homo sta fermo
1026 (dona andagando) e ferma se
1027 homo li responda cum quello medemo e ferma se
1028 (dona risponde como dopio) afirmando (se)
1030 (homo ge risponde) e aferma se
1033 (homo se move fazando voltatonda) afirmando se
1035 (dona) ritornando nel luogo suo e ferma se
1039 poi l’homo se aferma tanto
(Mercatia)
1050 (fazando tempi XI de salt.,) poi se aferma
1054 fano ditte represe in mexura quaudernaria afirmando se
1058 (dagando una mezavolta) e ferman se
1059 (va inanti) afirmando (se)
1066 (dagando mezavolta) afirmando se
1069 (dona da voltatonda) afirmando se
1072 (dona fa el simele) afirmando se
1074 (homo da mezavolta) e ferma se
1078 (homiini vano salt.) firmando se tutti dui equalli
1079 quando li diti dui homini se afermono
(Sobdia)
1110 (faciendo tempi XIII salt.,) poi se aferma
1114 (hominii se alargano) e firmando se
1120 (fuzando la dona cun piva et) aferma se
1125 (dona) volti ge le spalle afirmando se
1131 la dona li risponde afirmando se
1138 (tornando se) e firmi se
1154 (tornando um mezavolta) afermando se
1158 l'homo d'enanti che e stato fermo si fa tempi X
1167 quatro homini che sun stati firmi
(Tesara)
1192 (fano tieni oto salt.) afermando se
1193 (chopie se aslargano cun represa) afermando se
1197 (homi ini dano mezavolta) afermando se
1203 (homi pasano) afermando se
1207 (tre chopie) stano ferme
1216 (ritrovando sse homini et dona) et ferma ssi
1221 (homo andagando) et fermando ssi
1226 (andagando inanzi e) fermando ssi
1230 (copia fazando tempi tri salt.) et fermando ssi
1232 (fazando tempo I di salt.) et fermando (ssi)
1239 rimanendo in la sua posta fermo
1241 (compagno andagando) et fermando sse
1245 (scambiando posta) et fermando ssi
1248 (fazando una posa) et fermando ssi
1254 (ritrovando ssi homini) et fermando ssi
1256 (se cambino un'altra volta) fermando sse
1258 (andando) et fermando ssi
1260 (se scambiano) affermando sse
1265 (arivando nella posta) et fermando sse
1275 (andaghando) affermando sse
1277 (compagno fa tempi quatre di salt.) fermando sse
1293 (staghando ne sempre) ferme

The frequency (twelve times) of the exclusive use of the variant *fermando* in the ballo Tesara suggests that the description evolved at a different place, time, or both.

Domenico signifies the end of shorter units more than Cornazano. Domenico obviously feels the need to specify that certain choreographic units are completed, although a choreographic description could be read and understood easily without the use of the term. When a step-sequence is completed, it seems obvious that the dancer who just completed it would stop. Could this specification of stopping reflect Domenico's awareness of physical motion and its absence?

fest-a, -e, -i (Corn)
—festival, celebration, party

15 E pien d'ornate donne i loghi festi
162 la regina delle feste ma (la illu. Madonna Beatrice)
174 (veggia Madonna Beatrice in su) una festa

What occasions prompted these festa? Were these for religious, political, civic, social, as in celebration of a betrothal or marriage, or other reasons? Apparently there were enough of them for Beatrice to become famous, so that dance must have played an important role.
Fia Guielmina (Dom), see figlia

fiata (Corn)
—time or turn related to repetitions

142 (quello che) s'e facto una fiata no'l fare la sicon-
da successivamente

This passage is important in the determination of aesthetic theory. Is Cornazano thinking about the act of choreographing or of dancing, either improvisationally or to fixed choreographies? Does this passage refer to bassadanzé or to balli? A researcher engaged in the process if reconstructing dances from the period must take a stance.

fiautti (Corn)
—flutes

(Da quella assottigliati) gl'ingiegni si transferi ne-
433 gli fiautti et in altri instrumenti
fatti et usati hoggi di presso di noi

Were these instruments transverse or held upright? Did Cornazano have experience with the musical instruments of the time, allowing him to discriminate between the terms fiautti and pifari? Is the intention here to suggest that the flute was often used when the piva was performed, since this passage falls under the discussion of piva. Or can one go a step further and interpret the statement to mean that the flute was used for dancing in general?

Fidel Ritorno (Corn)
—the name of a ballo, translated as Faithful Return

Cornazano writes that this ballo is troppo vecchi o troppo di vulgati, listing it among nineteen names of dances. The title Fidel Ritorno is found in line 981.

Figlia Guielmino (Corn), see figlia

figli-a, -e, -ola (Corn)
fia; figlia (Dom)
—daughter; part of a name of the notated music and choreographic description of a ballo choreographed by Domenico

Cornazano writes:

90 di leda figlia non ma di diana
783 Figlia Guielmino in canto
785 Prima Figlia Guielmino
839 Be Figlie Guielmin
la cacciata che e misura di pi-
1137 va alcuni la chiamano figliola de-(la)
(de-)la quaternaria perche per nota van pur
tante botte ma si dan piu preste della (mitate)

Domenico writes:

Le infrasripte danze sono composte cusi il canto come le
parole per lo spettabile et egregio cavaliiero misser
371 Domenico da piasenza salvo che il canto dela figlia guiliel-
mino che e ballatta francese et sopra esso canto el detto
cavaliere ha composto i ditti balli
Belreguardo im Ballo [is this a copyist's rearrangement?]
926 la fia guilmin in canto
Questa e una danza chiamata la fia guielmina la quale foe
fatta et canto suo in Franza e suso ditto canto messere
(domenego) gli fece balli dei deli quali questo n'e uno
993 L'altra fia guielmina e va in due

Who are the alcuni to whom Cornazano refers in passage 1137?
Does Cornazano mean that the piva is figuratively a daughter to the
quaternaria? Why does he use the term figliola? Does it have a
feminine ending because piva is feminine? Is the intent actually
equivalent in English to "child" and not necessarily to "daughter"?

Both Cornazano and Domenico offer two choreographic
descriptions of the ballo based on the music with the same name
Figlia Guilielmino. It is not stated if one was the old version and
the other the new version, although Cornazano uses the adjectives
prima and pe. The term prima might be a tag utilized solely for the
purpose of designating one choreographic description that appears
as the first of the two, functioning for easy reference to it. If
one of the two choreographic descriptions based on the same melody
and found in the treatises of Domenico and Cornazano was to be
considered older and the other newer, why would the appropriate
designations of nuovo or vecchio, found in titles of other
choreographic descriptions that have two major varying forms, not
be utilized? Since Cornazano gives both versions as two of the best
(he gives a total of eight balli descriptions), one suspects that
both were choreographed within a narrow time interval.

figura (Corn)
—figure
(see also carta)

414 questa e la figura
(Quanto cresciuto) et calino alterate al modo ditto per la
506 figura della ditta scala e manifesta

This term figura signifies the drawing made by Cornazano. It
is interesting that Cornazano has represented the horizontal lines
of the figure in the relative proportions of sixths (in terms of
length), specified when the tempi of the misure are compared to one
another. The fact that these lines are proportional in length has
been the major argument for those who champion the hypothesis that there are exact speed relationships among the misure.

fila (Corn)
fil-a, -o (Dom)
—file, column

Cornazano writes:

Giove e ballo che si fa in tre la
575 donna in mezzo e due homini alla fila
un d’inanzi l’altro di detro
(Vercepe e ballo, simile) ad una scaramuccia si fa in cinque
due donne et tre homini alla fila (le donne in mezzo)
622 (Bereguardo Novo)
fa altri due lui et donna
683 inanzi alla fila detro al’homo che (comincia prima)
(Sobria)
(fa ssi in sei cinque) homini et una donna a dui a dui
894 alla fila e la donna e di sopra a
mano a mano con uno homo
(Mignotta Nova)
Mignotta nova si fa uno homo
998 et una donna alla fila in tanti (quanti si vole)
(Dammes)
si voltano in lato et fan-
no quatro tempi di saltarello a-
1065 la fila
1074 (Corona bassadanza si fa come la) Mignotta alla fila

Domenico writes:

(Bereguardo Novo)
398 andagando inanti per mezzo la sala alla fila
483 vengono a rimanere alla fila l’uno dritto al’altri
485 fazendo tutti tri (2 d.) inanti alla fila
486 (3 d.) tutti tri pur inanti alla fila
488 vano via tutti tri alla fila cum (3 d.)
413 fazendo tutti tri (1) tempo inanti alla fila
(Verciase)
659 andagando tutti alla fila per hordine largi
(Belfiore)
771 vadino sempre a drito filo l’uno dritto l’altro
(Jupiter)
861 andagando largi l’uno dal altro a drito filo passi tri
862 tutti insieme alla fila fanno tempi tri
881 fazendo tuti tri insieme (2 s., d.) alla fila inanti
910 fanno tutti insieme alla fila (2) tempi salt
(Tesara)
1192 fano tutti (8 tiemp salt.) alla fila
(Mignotta Vecchia)
1344 si fa alla fila in quanti si vole
(Mignotta Nova)
1361 pure a la fila prima
(Corona)
1379 si fa a la fila prima

Because Domenico was a knight and apparently had gone on several military campaigns, it is reasonable to assume that he was familiar with the discipline and order of men fighting in units. Perhaps there is some relationship between the use of the file formation and Domenico's experience. The use of the file as a formation seems to be very much hierarchical in conception, because there is always a head, an end, and often a middle to the file.

fin,-e,-isce,-iscono,-ita,-iti (Corn)
fin,-e,-endo,-iendo,-is,-ita,-iti,-ito; (?)fiz (Dom)
-end

Cornazano writes:

58 fo fine e ti saro alle spalle
(Giove)
684 donna rimangha al fine degli nove in mezo
(Verzeppe)
666 et finisce. Ma nota che questa volta
(Bereguardo Novo)
684 finiti gli quattro doppi
(Prima Figlia Guilielmino)
790 (3 cp.) finiscono el terzo in una riverentia
797 venghono al fin di quelli l'un nella posta dell'altro
816 battendo col sinestro el fine del tempo
820 batte el fine sul dritto
838 et finisce (ballo)
(Re Figlia Guilielmino)
853 l’omo si volta nel fine [di doppio] et non la donna
866 voltando si in fine (2 d.)
(Sobria)
904 l’omo ha finita la volta lassa la donna
(Mignotta Nova)
1016 et fin qui colui ch’era l’ultimo viene ad essere el (primo)
(D annes)
1045 com’ ella finisce due tempi l’omo di sopra
1062 quando finiscono tutti la donna si viene a cogliere in mezo
1072 et finisce (bd.)
(Corona)
1115 e finita (bd.)
1149 tempo (bd.) comincia in vodo et finisce in pieno
1152 tempo quad. ha el vodo in mezo et così in fine

Finire indicates the end of an action occurring in time, such as a particular step-unit, a sequence of steps, a ballo, or a bassadanza. Generally, however, it signifies that a fragment of choreographic action has been completed. Besides the action of
dancing which ends, a tempo can end in the pieno, and this may be the music or rhythm.

An interesting pattern can be seen in two of the descriptions in Domenico's treatise. The starting foot for a step-sequence is usually specified in all of the descriptions. However, the first description of a ballo (Belreguardo) and the first description of a bassadanza (Damnes) also identify the foot on which the ending step-unit begins, with the following wording: faciendo fine. Could these two choreographic descriptions somehow be related?

To the above list of things which end, Domenico adds the following: canto; discussion on misure; a part of a dance, probably a section in a certain rhythm; and his teaching (treatise) in general.

fior-e,-isse,-ite,-iva (Corn)
—highpoint, refinement

46 l'alta virtute ch' oggi in te fiorisse
96 (compresi altiera humana) in si giovini cor virtu fioriva
217 (hoggidi per gl' ingiegni) assutigliati in piu fiorite (cose)
354 dico sul fiore e sul fervore dela (gioventu mia)

The term in this entry is used in a poetic sense, in at least three of the passages, by referring to the metaphor of the highpoint of a plant, its flowering, and simultaneously, the existence of beauty. Does passage 217 refer to the fact that people were dancing, which is a refinement in itself; or does it mean that the people were dancing with more finesse in Cornazano's day than in earlier times?

Podra (Corn)
—the name of a bassadanza; the term podra means "scabbard" or sheath for a sword or dagger

Cornazano names this as one of the four bassadanze, which he explicitly says is troppo vecchi o troppo di vulgati. The title of the dance can be found in line 988. What causes this bassadanza to lack in aesthetic qualities for Cornazano?

foglio (Corn)
—paper

questa e bassadanza fortissima non
1117" per genti che imbrattino el foglio

Does this passage mean that the consideration that the dance "is not for scribes" actually is a poetic way to say that the dance is inappropriate for people who are inactive in general? Or does it mean that it is not for people who are learning the dances and have to write them down, since their memories are not attuned to dance
steps? Could it refer to class distinction? Or, finally, does it somehow refer to the choreographers of the dances? In any case, it is part of aesthetic theory.

_fondamento_ (Corn) (Dom)
—basis, foundation

Cornazano writes:

200 (la piva fu principio et) _fondamento di tutte l' altre misure_
336 (gli ballitti ordinato) ciascun con qualche _fondamento di proposito come pare_ (della mercantia e Sobria)

Domenico writes:

38 _fondamento de questo sie mexura la quale mexura tutte prestezze e tardeze secondo music"_
50 sempre operando el _fondamento_

dela causa cioe mexura la quale e tardeza ricoperada cum prestezza
alii operanti e neccesserio
havere la mexura de tutte le mexure e questo e el primo
244 _fondamento de questo misterio come e ditto di sopra in lo capitullo (terzo)

The term _fondamento_ refers to that thing which is elemental, fundamental, or original. Domenico specifies that rhythm is the primary or underlying element in the art of dancing. Cornazano does not negate this, but offers two unrelated ideas: one, that the other _miseure_ are derived from the _piva_ and, the second, that the _ballitti_ are based on themes, which determine the choreography.

The concept of progressive layering reflects the thinking of the day. The musical compositions are often based on a "foundation", the tenor (this is also a conception for the realization of the music for the various _miseure_, e.g. _bassadanza_).

_fondo_ (Corn)
—bottom

_(Verzier)
626 (si parte 1'homo) di mezo et quello di fondo_
va in saltarello alla posta di quello
641 di fondo tessendo le donne et
642 _cosi quello di fondo viene nella posta (di quello di sopra)_

This term is found in one choreographic description of a _ballo_ and refers to the spatial state of one end of a formation. Why it never occurs to Cornazano or Domenico to identify the dancers by designating them, for example, as (1), (2), (3), or (a), (b), (c), etc., is one of those unanswerable questions about problems whose solutions are obvious with historical hindsight. The descriptive
The terminology *fondo* reflects bipolar thinking and should be considered a reflection of the underlying viewpoint of the fifteenth century.

The point of view from which the terminology takes its meaning is that of a speaker at the other end of the formation. This speaker can be stationary or idealized, as at the end of a room on a tribunal. Or this speaker can be topical, as the first person in a column, the leader. In this second sense, the group of dancers, like an army, is hypothetically viewed as moving through space, always with a front and a rear. In part, this is appropriate, because this *ballo Verzegge* is said to be similar to a *scaramuccia*, which can be interpreted as a "skirmish".

*beyond, outside*

Cornazano writes:

| 63  | vorei veder ti fuor di queste franghe  |
| 226 | (scambiotti e salti, fare dritti e riversi e) dentro e fuori |
| 376 | (una misura la quale non e musicale) fore di (tutte) |
| 441 | fuor del naturale danzando (piva in salt.) |
| 447 | (saltarello, terzo apunto) fuore del naturale (in 2 piva) |
| 452 | (passo quad. su 2 tempi piva, larga) fuora dell' ordine |
| 463 | (passo bd. in tempo salt., strenger si) fora dell' ordine |
| 466 | (passo quad. in tempo salt., stretta) fora dell' ordine |
| 479 | (salt. in quad) sara tanto fora d'ordine in largheza |
| 511 | (balli et bassedanze) che son fora del vulgo |
| (Sobria) | |
| 967 | la mena fora in piva |

Domenico writes:

(bote del tenore vano più equale per distantia, dela |

177 bassedanza altramente) la cavaristi fuora del suo ordine |

(motti no hanno suo ordine) |
| 256 | perche lo inteletto li cava fuora del suo essere |
| 275 | per cavare fuora tutte tutte le dubitatione nota |
| (Ingrata) | |
| 555 | lo homo va ala dona di fora via ritornando ditto homo |
| 558 | la dona de fuori a ditto homo |
| (Sobria) | |
| 1183 | (homo menando la) fuori deli ditti quatro homini |

In dance theory or practice, this term signifies a situation, usually of time or space, which is included or excluded from a group, an arrangement, or a formation. In that the concept always entails the differentiation of two entities, it is part of the aesthetic theory of contrasting elements.
In Cornazano’s passage 226, the directions forward, backwards, and dentro e fuori are defined. "Inside and outside" refer to what? Is this an "outside" in reference to a formation formed by a couple of dancers, to the performing space, or to the body, as in an action that is en de hors?

Passage 511 is an example of a value judgement that separates the eleven dances described by Cornazano from those others of his day.

forma (Dom)
—form
(neccesserio havere memoria de tutti li naturali e acidentalii)
42 secondo la forma dela compositione dele danze.

This concept signifies an abstract shape dependent upon a combination of the steps and their choreographic purpose. It may reflect one of the four causes proposed by Aristotle.

fortissima (Corn)
—very strong, (very difficult), (very best)

1116 (corona) e bassadanza fortissima

This is a value judgement and, thus, part of aesthetic theory. The dance Corona is judged to be on a level different from the other two bassadanze, Damnes and Mignotta Nova, described in Cornazano’s treatise. These three, in turn, are on a level different from those bassadanze said to be troppo vecchi o di vulgati. In effect, Corona is the top of the pyramid.

fran-cese,-za (Dom)
—French, France

372 (canto dela figlia guilielmino) che e ballatta francese 928 (la fia guielmina la quale foe) fatta et canto suo in Franza

Besides the difficulty in determining the exact location of fifteenth-century Franca, where the above mentioned music might have originated, passage 928 suggests several possibilities of interpretation. Domenico could have heard the French song in France or in Italy and have made his dances in one place or the other. Here is a summary of the possibilities:

1. Domenico could have been in France and heard the song
   a. both dances were made in France
   b. one dance was made in France, the other in Italy
   c. both dances were made in Italy when he returned
2. Domenico could have been in Italy and heard the French song
   a. both dances were made in Italy
      1) both were first performed in Italy
      2) one was first performed in Italy, the second in France
      3) both were first performed in France
   b. one was made in Italy, the second in France
   c. both dances were made in France

The basse danse is found in northern sources and is thought to be from the area of Europe known today as France and The Netherlands. Much speculation has been offered regarding the relationship of the Italian bassadanza to similar dances of other countries. Since it is known that many Northern musicians, for example Dufay, came to the Italian courts, it is one possibility that the dance originally came from France and was modified. But Italian painters and other artists were going to northern courts; thus the possibility exists that the dance was carried from Italy to the north. It is also possible that the genre originated outside of France and Italy. There is another possibility, that the dance activity arose simultaneously on different soils, since the cultural climate was fertile for such a social and artistic art form.

If Domenico went to France, the hypothesis that he read and wrote Latin would explain his means of overcoming the language barrier, that is, assuming that he did not already speak the language. Also, if Domenico did go to France, was this in the capacity of a knight, a diplomat, a choreographer, or some other role? The reader is told in several sources that Domenico was a knight, and one of the activities of knights is to go on campaigns. Hence, it is likely that, if Domenico was in France, he went in this capacity.

frappa-menti,-tori (Corn)
afrapamento; frapament-i,-o; frapaminti (Dom)
—an incidental step probably requiring a brush or stamp
(see also accidental)

Cornazano writes:

273 (Tacciano gli mastri di baghatelle) et frappatori di pedi
296 (Gli accidentalì sono) Frappamenti

It is implied that Cornazano considers the action associated with the Italian term frappare to have a negative connotation since
he uses a variation of the term (273) to deride those who do not dance according to Domenico’s teaching.

Domenico writes:

103 frapamento (se acquistano per accidentia)
110 (bassadanza, mazore imperfetto) frapamento (quarto de tempo)
116 (accidentia) frapamento (varietate ali naturali, principalmente sempio dopio reprexa voltatonda)
119 lo afrapamento piu (deli altri se adopera perche in tutti) quisti cuatro nominati qui di sopra s’adopera per tutto resalvando quando dai mezavolta motto quadernario ge consiste in suo
271 compimento uno dopio cum uno frapamento
278 (quadernaria) dopio e frapamento
280 (fa dopio de) bassadanza e fa li uno e dui frapamenti vederai (che ’l motto) quadernario sera alquanto largo
281 lo frapamento dela quadernaria ponendo lo in sula mexura dela bassadanza in su el pieno e quello dela bassadanza cioe lo frapamento se fa nel vuudo
302 (quadernaria, dopio e uno) frapamento drieto alo dopio
316 (quadernaria) e uno dopio cum uno frapamento

(Marchesana)

(8 tempi of saltarello in quad.[?]) lo homo va in-
830 anti cun frapaminti tri de piedi suxo el pe’ sinistro et uno tempo (salt.)

(Jupiter)

farno tempi tri moto saltarello in mexura quadernaria fazando ditti tri tempi cum passi tri et
864 afrapamento uno poco in traverso comenzando dal pe’ sinistro (e poi) tutti tri insene dano una voltatonda de bassadanza

This term frapamento could designate a stamp, a shuffle, a brush, or other related steps now utilized in tap dancing.

According to Domenico (271–83) the frapamento of the quadernaria occurs in the pieno when the motto quadernario is done in a tempo of the bassadanza. Usually when a frapamento is done after a doppio in the bassadanza rhythm, it is done in the vodo. This frapamento, according to a working hypothesis, would normally occur at the following places in the rhythms:

<table>
<thead>
<tr>
<th>bassadanza</th>
<th>pieno</th>
<th>vodo</th>
</tr>
</thead>
<tbody>
<tr>
<td>doppio</td>
<td>frapamento (optional)</td>
<td></td>
</tr>
<tr>
<td>quadernaria</td>
<td>doppio frapamento (required)</td>
<td></td>
</tr>
<tr>
<td>vodo</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
When the quadernaria movements are placed in the bassadanza rhythm, the four-beat movement gets compressed into the first three beats and does not carry over into the vodo:

\[
\begin{array}{c|c}
\text{pieno} & \text{vodo} \\
\hline
\text{bassadanza} & 1 \, 0 \, 0 \, 0 \, 0 \, 0 \, 0 \, 0 \, 0 \, 0 \\
\text{quadernaria} & 1 \, 0 \, 0 \, 0 \, 0 \, 0 \, 0 \, 0 \\
\end{array}
\]

This distinction might be necessary in order for the integrity of the quadernaria step-actions to be maintained when permuted in the different rhythm of bassadanza. It is easy to imagine the difficulties that might have been encountered by students trying to master these subtleties.

frequentate (Corn)
—frequently
le cose che si danzano ol-
tre i balliti in sale degne a noi italiani
387 frequentate sono saltarello et (bassadanza)

If "the most frequently danced things by Italians in worthy halls" are balli, the rhythms of bassadanza (hence choreographed bassanze also), and saltarello, what are those things infrequently danced? Could they be the rhythms of quadernaria and piva?

fug-e,-ita (Corn)
fug-e,-ire; fuz-a,-ando,-e (Dom)
—flee, escape

Cornazano writes:

(Prima Figlia Guielmino)
823 (omini gioniti) intorno a lei si parte e fughe in tre
tempi di piva
829 (donna a mano dritta di quella) chi e fugita passa

Domenico writes:

58 ni tropo ni poco e fate fugire li esterni
80 (operando questo dilettto) per fugire tristeza e molesta
(Belreguardo Novo)
423 (la donna) fuze cum uno dopio
(Sobia)
1117 fuzando la ditta dona cun altri tri tempi de piva
(Tesara)
1222 (compagno) fuge per mezo ditte copie (con 3 tempi di piva)
1233 (quello) fuge con tempi duo di saltarello (per mezo)
1244 (compagno) fuge (2 tempi salt. per mezo tutte le copie)
The term is often associated with piva and saltarello, since the action of "escaping" implies immediacy or urgency, and the rhythms of piva and saltarello are among the fastest. One wonders if there are facial or pantomimic actions accompanying the action of fuge.

fuora, see fora

galante (Dom)
—person to whom Domenico wrote his treatise, or sir

There are two major possibilities for the interpretation of this term galante. The first is that the term could be used a formality, as in the case of "good sir", meaning a man of high integrity or of manners. The second is that the term could signify the name of an actual person of the fifteenth century to whom a version of Domenico's dance treatise was addressed. The name has been erased in several places, suggesting that it had a private meaning. Otherwise, if it were a public form of address, why would anyone want to erase it? The term galante was apparently overlooked in some cases by those who wanted to remove it from the text and can still be seen in lines 89, 272, and 363. Did Domenico write his first version of the treatise to Galante, who may have been his patron, in Italian or Latin? Or did he dictate it to a writer, possibly a student, with the name Galante, or to a courtier addressed as Galante (good sir)? If the latter were true, why does he also use the plural familiar form voi, along with the singular familiar form tu?

Two passages from fifteenth-century sources that further substantiate the above inquiries regarding the use of this term follow:

48MAU
107) Il maestro letissimo de sua bona sorte tenendosi a grandissima ventura lo esserli un si galante e magnanimo cavaliero in potega arrivato

62BOR (sa)
675) intendendo el signore che Galante no era in terra
677) del Gallante ... el Gallante [at verona]

gallone (Corn)
gal-lone,-ono (Dom)
—hip, waist

Cornazano writes:

(Corona)
1113 (facendo) una ripresa sul gallone sinistro (inanzi)

Domenico writes:
(Fia Guilmin (1))
   dui sempri comenziando al pe' sinistro e represa inanti
952 sul galone sinistro
(Fia Guellmina (2))
   andagando l'homo inanti cum dui passi sempri (e una represa)
999 in galono sul canto sinistro e comenziando (sul sinistro)
(Damnes)
   fano in detro tre represe comen-
1317 ciano col pe' senestro in traverso cioe l'una sul gallone
   (senestro) l'altra sul dritto et l'altra sul senestro
(Corona)
   uno passo sempio nel vodo
   col pe' dritto gittando ssi su quello et faciando una
1404 (represa) sul gallone senestro inanzi. Appresso voltatonda

This term is problematic, as there are many possibilities of interpretation to be considered. The term is always used with the step-unit ripresa. It is possible that the term is derived from gallo, and embodies the idea of "to strut". It is interesting to note that, in three of the four dance descriptions in which the term is found, the performer executes the step-sequence in a forward direction. This means that the ripresa is performed forward, either in relationship to the body facing or to the line of travel. It is possible that the preposition sul indicates something of the nature of the step, since this preposition comes before the term three out of four times. Could it be that gallone is a substitute for pe' and thus indicates a part of the foot not normally used for the step? The term gallone means "heel". Could the term gallone, meaning "lace" or "braid", signify an action which was similar to a flourish, something extra for the purpose of ornamentation? Finally, could the term be a variant of gallesi (French) or portogallese (Portuguese)? There is evidence of other steps adapted from other nationalities (for instance, see entry for todescho).

Gellosia (Corn)
Gilloxia (Dom)
—name of the notated music and choreographic description of a ballo
choreographed by Domenico

This is one of nineteen names of dances stated by Cornazano to be troppo vecchi o troppo di vulgati. It occurs in line 984.

Domenico gives the notated music and dance description beginning in line 562.

Genavra, Madama (Corn)
—name of a bassadanza

Cornazano lists this title within a group of nineteen names of dances which he states are troppo vecchi o troppo di vulgati. It is found in line 985. As it appears in the treatise, one might
possibly interpret a name for a single dance as *Madama Genevra Marchesana*, since there are no commas separating the *Madama Genevra* from the *Marchesana*, but individual choreographic descriptions entitled with the two separated names are found in other fifteenth-century sources of dance.

*gion-gendo,-te,-ti* (Corn)
—join, gather at, add

81 Anchor gli ho gionte assai cose le quale
   l'ingegno piu maturo intender face
355 e giongendo impoviso (un ballo novo overo bassadanza)
   (Prima Figlia Guillielmino)
822 donna mossi gli onini et gionti (intorno a lei si parte e fuge)
   (Sobri)
   (fano tre tempi) di piva l'un nella posta dell'altro compagno et uno passo sempio come
958 sono gionti nella posta l'un dell'altr

The idea of the term is to gather, to place, or to add something to something else. The choreographic idea, then, conveyed in passage 822 is of two male dancers approaching a female dancer from both sides.

giostra (Corn)
—joust

14 certo di victoria in campo o in giostra
   e pien d'ornate donne i loghi festi

The use of this term is significant because it indicates that there were women at the jousts. At these festive gatherings, the music and dances were the feminine counterparts to the masculine games. At the same time, the men were supposed to demonstrate grace with the women on the dance floor. A joust would naturally be an ideal event for women to dream of finding the strongest and most handsome man, as it would be for the men to find the fairest woman. Thus we can assume that wherever there was a joust, there was dancing.

*Giove* (Corn)
*Jupiter* (Dom)
—name of the notated music and choreographic description of a *ballo* choreographed by Domenico

Cornazano’s notated music and choreographic description of this dance begins at line 572. This *ballo* is considered by Cornazano, during the writing of one of the two versions of his treatise, to be one of the eight that are the best.

The notated music and choreographic description begin at line 857 in Domenico’s treatise.
Questions naturally arise regarding the use of three dancers. There is a woman who is encircled by two men at times during the choreography. Is this symbolic of some orbits? Does the woman symbolize the planet Giove or the ancient god Giove? If one or the other, why is there a weaving figuration that reduces all three dancers to the same importance?

Debendetti, Alberti, and other fifteenth-century writers offer a glimpse of the documentation that could support one hypothesis or another:

13DEB
154) Io so ben che Saturno et non e scuro
E più alto che si n' fa le pianete
Et Giove, sotto a lui, sta dolce et puro
...l'ume in omne lato

60GRA (Fam IV)
291) come se chi forse avesse dagli astronomi udito che Marte disponga impeto di esserciti e furore d'arme, Mercurio instituisca varie scienze e sottilita d'ingegno e maravigliose arte, Giove moderi le cerimonie e animi religiosi, el Sole conceda dignita e principati, la Luna conciti viaggi e movimenti feminili e plebei, Saturno agravi e ritardi nostri pernsieri e incetti

62BOR (gb)
46) Come udirete amata fu da Giove

58CAV II
296) Giove, padre benigno, al mondo amico ...
Teneva forte il sommo padre Giove

52CER
39) Si vede Giove per amor converso
Portarne il dolce suo ricco tesaur
E lei volgere il viso al lito perso

gioventu,-te; giovin-e,-i (Corn)
youth, young

24 Bolliva el sangue in prima gioventute
57 Di giovini Signori io ti (Secondo Sforza) do el vanto
78 Giovine scrisse qui el mistier compito
96 in si giovini 'l cor virtu floriva
355 (fiore e sul fervore dela) gioventu mia

Even if he were not old in the sense of chronological age, Cornazano really must have felt old when he wrote the second version of the treatise. There are several reasons to believe passage 355 was added during the writing of the second version. The first argument for this is, why would Cornazano need to brag to Ippolyta, if she were a girl in her early teens? She would have
probably embraced his teaching without needing any persuasion. It is more likely that he would brag to a young nobleman and, furthermore, exalt himself in order to gain employment. However, the second argument is more persuasive. If Cornazano wrote the first version, as he says in passage 28 Giovine scriessi, and if he wrote the passage 355 in the first version when he was young, why would he further refer to his youth as being in the past? In other words, if he were young, why would he say, "In my youth . . ."? The third argument is based on probability. Cornazano uses the term gioventu (or variants) in the first three passages above which were definitely written at for the second version. It is likely that the term in passage 355 was written in a mood similar to that conveyed in the poem to Sforza.

*gittando* (Corn) (Dom)
—jumping (in some manner from one foot to the other)
(see also *butando* and *cambiamento*)

Cornazano writes:

(Corona)

(uno cambiamento) comenzaendo col pie sinestro
1096 e gittando si sul pie dritto con una
mezavolta dal canto dritto
Poi uno passo sempio nel vodo col pe'
1112 dritto gittando si su quello et facendo
una ripresa sul gallone sinestro (inanzi)

Domenico writes:

(Corona)

cambiamento co-
1393 menzando col pe' senestro gittando ssi sul pe' dritto
sempio nel vodo
1403 col pe' dritto gittando ssi su quello et faciendo

Cornazano's use of the term and, in general, his version of the dance description *Corona* is very much like Domenico's for this *bassadanza*. What is the relationship between the two versions? A summary of possibilities follows:

1. Cornazano wrote his own version after recently learning the dance, though this is unlikely because of the close similarities of language
2. Cornazano copied (from):
   a. Domenico's version as is found in his treatise
   b. Domenico's version as was found in some other manner, such as a loose sheet of paper which may have been distributed
   c. Someone else's version of Domenico's choreography
3. Someone copied Cornazano's version into Domenico's treatise, which is unlikely because Domenico's descriptions have more details
What is the difference in the meaning of this term from *saltando* (leaping)? Is the result of this action related to a *salto* or a *scambio*? Without doubt, one can see in the passages that the weight begins on one foot and, after the *gittando*, ends up on the other.

Could the term *gittando* be a verbalization of the action embodied in a *cambiamento*, like the one found in Cornazano's passage 1096? Although *cambiamento* is mentioned in the theory section of Domenico, it is found in practice only in the description of the *bassananza Corona*. The term *gittando* is found to be used only in this same choreographic description. Therefore, it is quite possible that there is a connection between the two. Maybe in the second passages above of both Cornazano (1112) and Domenico (1403), the term *gittando* implies a performance of a *cambiamento*.

giuso (Corn)
— the other way

(Leoncello Novo)
fanno l'uno al contrario dell'altro
cioè la donna in suso et gli omini
757 in giuso tre contrapassi sul sinestro

In the above passage also is an interesting use of *suso*. Maybe the stem *glu* means "away" or "down there" and the *su* means "up there". The elaboration of *contrario* is interesting in view of the appositive phrase, *in suso* and *in giuso* (in opposite directions). The action of performing oppositely would also mean that the dancers begin on opposite feet, which is not the case here.

gondola (Dom)
— long thin Italian boat which is propelled with poles or oars

(tenire mezo) del tuo movimento che non sia tropo ni poco ma cum
tanta suavi-
47 tade che pari una gondola che da due rimi spintam sia per quelle
undicelle quando quando el mare fa quieta secondo sua natura

Here is a poetic image meant to describe the effects of practicing moderation. If anyone practices the art of dance with this metaphor in mind, the image must be considered a shaping factor of the movement or movement quality. There are two aspects of this metaphor which might be important to the reconstruction of dance movement: that the waves are relatively regular or that the sea on which this gondola floats is quiet.

Considering the first aspect, this means that the dancer would "bobble" with regularity. This is easy to see if there is a rhythm with a single recurring movement sequence, or step-sequence. If, however, there are other step-units performed, like the *salto* or
riverentia, two of the nine natural steps in the bassadanza, is this same up-down motion associated with them? What is to be done when there are mixed rhythms, as in a ballo? The metaphor, if it were to embrace the ballo, would have to have "waves" which are not regular but come in groups, for instance of twelve or five and so on.

The second aspect suggests a movement quality which is constant or sustained. But there is an apparent contradiction between the metaphor with this interpretation and that of Medusa and the falcon (63) which may be associated with the vuodo and pieno. The image of Medusa and the falcon is one of extremes, of stillness and rapid movement. Is there reconciliation between these two metaphors? Cornazano (382) discusses a slow rising and a rapid falling action, as does Domenico (49). The rapid falling might be comparable to the flight of the falcon.

But does a gondola really rise more slowly than it falls as a result of waves? Did Domenico ever see a gondola? If so, where?

Still, the problem associated with the interpretation of the passage "quietness of the sea" remains. Maybe the "quietness" is to be associated with the "not too much or too little" (DOM46) displacement of the body as it rises.

The up-and-down action can be symbolized by the following:

<table>
<thead>
<tr>
<th>Pattern Description</th>
<th>Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>(even rise and fall)</td>
<td>[\text{sine wave}]</td>
</tr>
<tr>
<td>(slow rise and quick fall)</td>
<td>[\text{saw-tooth wave}]</td>
</tr>
</tbody>
</table>

grad-i,-o (Corn)
level, grade, rung

405 (per esempio d'una scala mostraro vi) i gradi di questa arte chi sa glie conviene essere ap-
412   tissimo che da l'un grado all' altro
425 La piva primo grado di questa scala
442 (saltarello che) e'l secondo grado
454 Saltarello secondo grado della detta (scala)
470 Quaternaria terzo grado della (ditta scala)
486 Bassadanza quarto grado della (ditta scala)

Cornazano places a value judgement on the various misure; the higher the grado the more difficult it is to perfectly dance. The gradi are represented as rungs on a ladder and are thus metaphorical. This term representing a hierarchical concept is part of the aesthetic theory of dance as presented by Cornazano.

The gradi are as follows:
Cornazano writes:

36 Alhora havro da dir cose piu grande
158 (ne si piccolo homo che non possi) apparer grande
257 (non e bello senno fare) riprese et le continentie differenti-
258 te l'una dall' altra cioè grandi e piccole
258 e detro l'una grande non si faccia mai
l'altra tale e così e converso

Domenico writes:

4 (rengratando) el grande e triumfante idio deli inteletti
9 (Domenigino trattato) cum grande reverentia (questa materia)
12 (moto azele e pelegrino) operando cum grande subtilitade
40 (e necesserio havere) una grande e perfonda memoria
43 bisogno havere una grandissima e zentile azilitade (e mainera)
255 (tre motti in bd., bisogna) grande presteza e tardeza
267 (dicendo lui haver ne) fatto experientia grande la quale
(Fia Guielmina)
1035 (tempi tri de piva faciando una voltatonda) alquanto grande

Cornazano's passage 158 is interesting because, by performing in a certain manner, a man could appear larger. This could only be in terms of projection; probably a psychological attitude assisted in the bodily carriage.

In the practice of dance, the concept of largeness is stated by Cornazano to occur when two riprese or continentie are performed together. Is this idea of contrast in dance held only by Cornazano, or was it commonly held in the fifteenth century?

Domenico uses the term grande in dance practice to describe the size of a voltatonda (1035). Does this mean that the normal size is not so large?

guardar (Corn)
guard-a,-ando,-ano,-ar,-are,-i; riguardando (Dom)
—observe, watch

Cornazano writes:
un' altra gratia tal di movimenti
che renda ti piacere agli occhi di chi
sta a guardar vi e quelli oprare so-
pra tutto con iocondita di vista (e allegramente)

Since the fifteenth-century dancers were watched, the dancing was not just for pleasure or social interaction. Rather, it was also an aesthetic experience for the spectators. Dancing entailed both seeing others and being seen by others.

Domenico uses the term in other senses. Apparently the dancers have visual contact and movement cues. He writes:

(Leonzello Novo)
494 ritrovar se guardare al contrario deli homini
500 ritrovando la dona in mezo deli homini guardando al contrario
507 (mezavolta) riguardando se a volto a volto
(Ingrata)
528 (la dona, mezavolta) guardando al contrario deli homini
534 (danno mezavolta) guardando sse nel volto l'uno l'altro
(Giloxia)
592 (cadauno homini) se ritrova guardare nel (volto ala sua dona)
(Belfiore)
780 homo se volta suso lo lato drito guardando verso (la dona)
(Anello)
801 cascaduno de loro se guardi nelo volto
(Marchexara)
844 mezavolta suxo lo lato drito per guardar se nel volto
(Pia Gulmin (1))
959 (mezavolta) ritrovando se guardare (homini in drieta)
984 (move sse lui et ditta dona) che li guarda nella faza
(Pia Gulmima (2))
1006 voltatonda suso lo lato drito per guardare nel volto
1011 riguardando (homo in drieto e dona inanti)
1017 (mezavolta e ripresa) guardando se nel volto
1021 (mezavolta fazando una riverentia) guardando (se nel volto)
(Mercantia)
1057 (dona dagando mezavolta) risguardando verso li homini
1074 (mezavolta nel luogo) suo guardando in le spale ala dona
1083 (facendo vista) di guardar la chome per schirzo
1084 (dona da mezavolta) guardando l'homo
(Sobria)
1119 mezavolta e guardando in le spale alo homo suo
1129 (poco di volteta et) posada guardando se in lo volto l'uno
1138 dona guardi verso li homini de drieto
(Tesara)
1194 quello che e d'enanti e de frie che se guardano nel volto
1197 mezavolta sulo lato drito per guardar se nel volto
1263 (homo et quello) guardando ssi nel volto
1266 (ciaschaduno nella) posta soa et guardando ssi nel volto
As is apparent above, choreographic descriptions found in Domenico's treatise frequently show the term *guardare*, adding a dimension to performance perhaps assumed or even overlooked by Cornazano. From usage of the term, the choreographic intent is clearer. The focus on a dancer, or his or her face, can function to symbolize the importance of that dancer, set up a situation or tension requiring a choreographic response, delineate sections as if to say, "I've finished my part, now it's your turn", or suggest thematic intent.

The amount of focus on the faces of dancers by other dancers could produce various effects for the spectator. There could be a great amount of focus among the dancers, a little amount, or some degree between the two extremes. A constant or great amount of focus on each other would produce the effect of a tightly woven dance, as if it were a self-contained unit. The result would be either that the dance was like a jewel to be observed by the others, not dancing themselves, who share in the aesthetic experience merely as spectators or witnesses of the event, or that the intensity of the dancers' interaction among themselves would draw the spectator into the experience, the spectator identifying with this or that dancer.

If the dancers always performed while maintaining visual contact with the audience and thus looked at each other rarely, then the intent would appear to be more of entertainment than of spiritual or social enlightenment. In this case, the presentation of oneself would be of primary importance, and the choreography and perhaps dancing would be subordinated to this end. This seems stylistically incongruent, since restraint is emphasized in all other aspects of the art of dancing.

If the focus of the dancer were more diffused and the result strictly of his or her orientation, the effect would be of dancers as individuals alone, distant, and withdrawn in space. But this also seems stylistically inconsistent, since the dancers are often paired and, overall, appear to be thought of as a single group or unit; after all, they are dancing together and interacting choreographically among themselves.

There are two remaining possibilities that are more likely: 1) the constant use of focus, divided almost equally between the two groups, the dancers with whom one is dancing and the spectators, and 2) the use of focus and non-focus. Since moderation appears to be important and the art of dance appears to reconcile diverse elements into an amalgam, the last category would allow the greatest range and subtlety. Also, it would allow the use of the gaze to be less obtrusive as a part of dancing.

An analysis of the language in Domenico's choreographic descriptions yields the observation that the balli Mercantia and Sobria have a usage of the term *guardare* different from the others.
In these two balli, one dancer looks at another dancer's back. However, there is no such direction occurring in the other choreographic descriptions, although reconstructions of the dances show that dancers often followed one another.

The use of the term guardar and variants for certain concepts can be summarized as falling into several categories in order of frequency: 1) face, used thirteen times, 2) dancers (though this could also mean face), used three times, 3) in a direction opposite, used three times, 4) back, used twice, and 5) (other), once.

Guilielmin, -o (Corn)
Guilmina; Guil-ielmino, -min (Dom)
—part of the name for the ballata Figlia Guilielmino, notated music, and choreographic description of a ballo choreographed by Domenico (see also figlia)

Crane states that the ballo tune is derived from a popular song. The melodic contour is similar to the tenor of the three-part A Florence la joyeuse cite–En ma chambre–Helas, la fille Guillemain. Three sources convey the musical notation and are presently found as Berlin Kupferstichkabinett, ms 78. C. 28; Escorial, ms IV. a. 24 fol 60v–61r; and Paris, BN fr.15123, fol. 5v–6r. *9

guise (Corn)
guisa (Dom)
—style, way, mode, guise

Cornazano writes:

(passi sempi doppa riprese continentie) voltetonde et mezzovol-
le di diverse guise e quello che
s'e fatto una fiata no'l fare la siconda (successivamente)

What could be the shaping or determining factor for these styles? Is it a difference in size or quantity, or could there be a qualitative difference, as in effort? Could the alteration occur, in a third way, by performing step-units associated with one rhythm in a different rhythm?

Domenico writes:

(Lionzello Novo)
484 (dona andagando intorno dui homini) a guisa de uno .S.
(otto tempi piva)

(Pizocbara)
(homo e li compagni andagando d'intorno ale altre done)
625 a guisa de una bissa [XI dupii]
634 (done VIII tempi salt.) a guisa de bissa (intorno ali homini)
(Fia Guilmin (l))
931 fanno tempi due a guisa de saltarello in mezura quadernaria cioe l'homu cun la dona per mano e fanno ditti due tempi
cum passi quatro per tempo comenziando dal pe' sinistro e
dagando el
boto sul pe' drito poi fano dupii tri sul pe' sinistro
tornano alla loro logi in ditta (quad.) mezura tornando
do dite done como uno tempo a guisa de saltarello
(Sobria)
1141 cum tempi tri a guisa de saltarello in mezura quadernaria
1163 (andagando dona) intorno a guisa de uno S. (X saltarello)
(Tesara)
1271 (dona quatro salt.) andaghando a guisa de bissa per mezo
1283 (homo salt.) tornando in detro a guisa de bissa per mezo
(Damnes)
1312 (dona 2 s. 4 d.) a guisa de S. fazando

Domenico uses the term in several ways: 1) In some passages
the physical movements of one step-sequence associated with a
particular rhythm are altered when performed in a different rhythm.
2) In others, the term is used in conjunction with bissa,
gua is, in the sense of a choreographic path, described as being
like a snake. The performance of this figure might consist of
dancers weaving from side to side, aside from the main action of
following a leader. 3) There are two possible interpretations when
the term guisa is used with a capital "S". The meaning could be a
weaving motion in which a dancer goes in front of one dancer and
behind another; or it might refer to a performance style usually
associated with the man that is to be performed by a woman, as in
the style of a Signore. If the latter case is the intent, what then
is the performance style of the man that the woman is to imitate?
Is it a strutting action or one in which the arm is held a certain
way, for instance a hand resting on the hip?

heticha (Dom)
—Ethics, written by Aristotle

13 in lo z del heticha
(tutte le cose corompono e guastase se extreme)
17 (Aristotel tratta sse del motto) alquanto in lo x del heticha

This term is a reference to Aristotle's book Ethics, a popular
work in the late medieval period when man was becoming socialized
in society, or a commentary of it.

Hippolyta (Cor)
—first name of the young woman, Ippolita Sforza, for whom Cornazano
wrote the first version of his treatise

88 (Illu Madonna) Hippolyta Du Di Calabria. 1455
The name may be derived from the Greek Hippolytos, the son of Theseus, falsely accused by his stepmother and unjustly killed. Her dates are 1446–1488.**10 She married Alfonso d’Aragona in 1465 and then went to Naples where she spent the rest of her life.

hoggi, -di; oggi (Corn)
—today

46 l’alta virtute ch’ oggi in te fiorisse
216 danzare suso hoggidi per gl’ingegni
assottigliati in piu fiorite (cose, [piva] e abietta)
(assottigliati gl’ingegni, altri instrumenti)
434 fatti et usati hoggi di presso di noi

The term hoggi is important in determining aesthetic theory for dance during the mid-fifteenth century. Cornazano always associates the concept of "today" with those concepts of "refinement" or "flowering". By using the term, he implies that a difference exists between his own time and the past.

One wonders in which order these passages were written, Cornazano’s first or second version of the treatise. Passage 46 is clearly from the second writing. If the other two passages were written in the first version but were acceptable at the time of the rewriting, a researcher’s conception of "today" must embrace a larger time span than decades. However, if the passages were added to the later treatise, "today" could still mean either decades or a very narrowly defined period of, for instance, a year.

hom-ini, -o; huomo; om-ini, -o (Corn)
hom-eni, -i, -ini, -o; om-ini, -ni, -o (Dom)
—man, (male dancer)

In Cornazano's treatise, the variant omini does not appear until line 756, halfway through the fifth description of the ballo Leoncello Novo. It is used a total of twenty-six times. In contrast, the term homini is used twenty-one times before this line and only eleven times after. Could this fact indicate that certain parts were added at different times? The spelling with the "h" is found in the first two passages with the term in the bassadanza Danmes, but the following six spellings of the term are without it. Could this usage reflect a modernization of the language?

On the other hand, Domenico's treatise has about four hundred occurrences of the form beginning with an "h" and only five passages with the spelling omini, two in Tesara and three in Danmes, whose choreographic description immediately follows that of Tesara.

Regarding dance practice, the dancing roles were described as being performed by either men or women, but not boys or girls, or by someone with his or her gender unspecified, as in the
designation "the dancer". There is probably a difference between the male and female roles in the frequency of certain steps and choreographic figures, but such an analysis is beyond the scope of this study.

honest-a, -issimo, honore (Corn)
honore (Dom)
—honest, honor

Cornazano writes:

27 Ad acquistare honore altro bisogna
91 (di leda) nel cui materno exemplo honesta e piano
(movimento) scusa in publico da
318 l’homo alla donna uno honestissi-
mo (richiamo)

Domenico writes:

a lui solo dato li
6 sia honore et gloria de tutte le operatione in
intelettuale e morale

What does the "very honest" manner mean in movement terms for a movimento (318)? Is this "very honest" manner to be derived from an emotional or mental state? What movements in the movimento could be performed dishonestly? Could the use of the term honestissimo in 318 refer not to the movimento as a step, but rather to it in its function as a call and, then, the stipulation "very honest" would apply to whatever action was used as "communication" between the two sexes?

The terms in this entry can be viewed as parts of the philosophy, ethics, and morality of the period.

hor,-a (Corn)
or,-a (Dom)
—now

Cornazano writes:

20 ben conoscho hor che ’l fu foco di paglia
58 hor qui fo fine e ti saro alle spalle
402 Hor per fare a vostra Signoria (notitia di misure)
990 Mettero hora quelle bassadanze (nove)

Could a case be made for the terms indicating those additions by Cornazano to his later version, since the reader is certain that the first two occurrences are from the later version?

Domenico uses the term in his choreographic descriptions to indicate that another action is to begin.
(Belreguardo novo)
403 or nota che tutti tri vengono a rimanere
(Lionzello Nova)
488 Or nota che li homini se parteno tutti due
510 Or nota che la dona se mouve
(Ingrata)
535 Or nota che ditti due homini e dona se parteno
551 Or nota che li ditti due homini e dona si ritrovano
(Giloxia)
568 Ora nota che lo homo che se trova d'enanti lasa la dona
580 Ora nota che lo homo che havea per man
592 Ora nota che chadauno de tutti li homini se ritrova
(Pizochara)
618 Ora nota che tutti quatro li homini fano una riverentia
638 Ora nota che lo primo homo e la prima dona se fano
(Vercieppe)
677 Ora nota che tutti li homen e done se moveno tutti
701 Ora nota che le done tute do se moveno
723 Ora nota che tutti tri li homini fano uno movimento
(Prezonnara)
740 Ora nota che l'homo lasa la dona fazando
(Pelfiore)
780 Ora nota che l'primo homo se volta suso lo lato
(Anello)
821 Ora nota che li homini fano uno movimento
(Marchexana)
833 Ora nota che el s'a a fare tiempi XII
847 Ora nota che questa sie mexura quadernaria
(Jupiter)
862 Ora nota che tutti insene ala fila fanno tempi tri
(Fia Guilmin (1))
937 Ora nota che fanno tutti in mexura de bassadanza
963 Ora nota che poi tutti due li homini se moveno
(Fia Guelmina (2))
1008 Ora nota che fano tempi due de bassadanza
(Mercantia)
1055 Ora nota che l'homo e la dona d'enanti fano tempi
1075 Ora nota che li due homini de drie si se vano
(Sobria)
1171 Ora nota che tutti cinque li homini se moveno
(Tesara)
1227 tre de piva. Ora nota che poi se fano
1268 tempo di piva. Ora nota che qui se fa tempi

Used in Domenico's treatise, the term ora is always followed by the word nota. In one aspect, this fact might represent a stylistic consistency in the choreographic descriptions of the balli, that they were written originally by one person. This term may be a signal that a choreographic section has ended and the next choreographic segment begins. In each of the various choreographic descriptions of balli in which the term ora occurs, it is used with restraint, either consciously or subconsciously, since the term occurs only once or twice.
imprima; imprima (Dom), see prima

in-anzi, -nanzi (Corn)
enan-ci, -ti; inan-ti, -zi (Dom)
—forward

Cornazano writes:

327 (movimenti accidentalis) non diffinisco piu inanzi
(Mercantia)
523 (donna) e a mano con uno homo inanzi al-
tri due homini detro loro a mano
533 (l’homo suo compagno) va inanzi con tre doppi
(fanno doi) sempi et un doppio col pie dritto
553 inanzi e si scambiano di posta
(Giove)

Giove e ballo che si fa in tre la
donna in mezo e due homini alla fila
576 un d’ inanzi l’altro di detro
580 l’homo chi d’ inanzi (si volta et viene contra la donna)
(tutti insieme fanno nove) doppi in suso uno pede cioe in
sul stanco voltando si quando son
603 d’ inanzi l’un contra l’altro
615 voltando si quello d’ inanzi in ver-
so la donna et poi quello di detro

(Verzegge)
634 vanno inanzi tre contrapassi
638 l’homo d’inanzi da (mezavolta)
652 l’homo d’inanzi et quello
di detro le circondano in saltarello
658 (l’homo di mezo piglia el tempo e) circonda la donna d’inanzi
(Bereguardo Novo)
678 (l’homo che mena) la donna fa quatro doppi inanzi
fa gli altri due lui et la donna
683 inanzi alla fila detro al’homo
695 l’homo d’inanzi fatto (el primo torna in detro)
699 (l’homo di detro) gli fa tutti due inanzi
702 fa uno doppio inanzi (col pie dritto)
711 (l’homo viene nella posta del compagno per) d’inanzi alla donna
715 (fanno) due doppi inanzi
719 (fa uno) doppio inanzi
725 (quello) che e andato col doppio inanzi si (volta)
(Leoncello Novo)
737 va inanzi uno doppio col dritto
740 (la donna va) un altro doppio inanzi et gli homini (detro)
762 (la donna va inanzi (uno doppio col sinestro)
(Prima Figlia Giulelmino)
(omini lassano la) donna e ciaschuno circonda la su-
a per d’inanzi comenziando
795 fanno insieme all’ inanzi dui (sempi et uno doppio)
804 (fanno) uno doppio gli omni inanzi et le (donna in detro)
Cornazano uses the term to convey elements of time and space. In the temporal sense, the term is used in conflicting ways. For instance, in line 327, the term indicates a point in the future from the present point; but in 888 the meaning is the opposite indicating a point in the past. Generally, spatial and temporal uses of terms are interchangeable in concept for Cornazano. Does this mean that ambiguity exists when Cornazano uses the term in the spatial sense within the descriptions?

There are two types of syntax for Cornazano's term in the spatial sense. The first expresses the concept of a static state of being or relationship. One body in space exists in a position away from the front of another that is considered the point of reference. The second meaning is the direction in which a change of place occurs. Thus the term indicates how the steps are done in terms of the path from the point of reference.

Domenico uses the term in a similar manner, but he expresses the state of being "forward" in 945, not in relationship to a dancer, but to a formation. It is as if the point of reference were an imaginary point in space between or among dancers of which some were "forward" and others were "behind". In 453 the term indicates the facing of the closest body part of a dancer to another dancer who makes a spatial path. Thus a dancer can pass in front of another.

In Domenico's treatise, it is interesting to note that the variant beginning with "e" can be found fifty-five times before its last occurrence in the choreographic description Tesara. The variant beginning with "i" is found twenty-six times in Tesara, seven times in the following descriptions of the bassanande, and fifty-six times before the description of Tesara. Could the variant beginning with "e" reflect a practice of usage found in earlier choreographic descriptions? If this is true, then the last choreographic descriptions in Domenico's treatise might be more recent.
incomincia (and variants), see comincia

incontra (and variants), see contra

indireto (and variants), see destro

infinito,-a,-i (Corn)
—infinito, uncountable

nel cui materno esempio honesta e piana
92 infinita bellezza aggiunge a riva
(Detti gli balli solenni e singolari, fatti ultimamente)
977 altri infiniti balli et (bassadanze con silentio gli passo)

The term, as it is used by Cornazano, means unmeasurable or uncountable. That there was an uncountable number of dances that Cornazano thought to be unworthy of mentioning was certainly an overstatement. He mentions the names of fourteen outdated balli, describes eight others, states the names of five outdated bassadanze, and describes three others, totaling thirty dances. How many dances besides these did he know?

Ingrata (Corn) (Dom)
—name of the notated music and choreographic description of a ballo choreographed by Domenico

Cornazano considers this ballo to be one of the many that are troppo vecchi o troppo di vulgati. The name Ingrata is found in line 980.

Domenico gives the notated music and choreographic description beginning line 519.

improviso (Corn)
—unexpectedly

sommi trovato in ben Signorile sa-
le dico sul fiore e sul fervore de-
355 la gioventu mia e giongendo in-
proviso un ballo novo overo (bassanza)

This term suggests two possibilities: 1) that the dance events were not totally formalized as regular social or theatrical happenings, but could occur spontaneously; or 2) that Cornazano traveled and visited courts or the like, without prior knowledge of the dance events which were to occur.

insieme; insieme (Corn) (Dom)
—together

Cornazano writes:
136 (Diversità di cose) sapere danzare danze insieme differenti
tate 
202 (piva fondamento, l'altre cavate) et incatenate insieme

(Giorgio)
577 ordine fanno tutti insieme tre (tempi)
594 poi tutti insieme fanno
600 poi subito tutti insieme fanno
605 poi tutti insieme (fanno)

(Verzegge)
624 (ordine) fanno tutti insieme el saltarello
633 poi tutti insieme (vanno)

(Bereguardo Novo)
676 (ordine) fanno tutti insieme el saltarello
685 fanno tutti insieme tre
692 (riverentia) tutti insieme. Poi piglia-
693 no uno tempo di saltarello tutti insieme
705 Poi tutti insieme fanno
715 (Poi fanno due continentie) tutti insieme et
716 (doppi inanzi) tutti insieme
727 fanno tutti insieme (duo)

(Leoncello Novo)
735 (ordine) fanno tutti insieme tre
769 (fanno due riprese tutti) insieme poi tutti insieme due

(Prima Figlia Guilelmino)
790 (ordine fanno tempi) insieme sul
800 fanno insieme all'inanzi
827 (stringhono) in riprese tre insieme. Poi

(Se Figlie Guilelmino)
844 fanno tutti insieme (uno)
860 (Poi tutti) insieme fanno due

(Sobria)
914 (tutti) tre insieme si voltano
955 (omini tutti) quatro insieme fanno tre

(Dannes)
1030 Fanno insieme (duo)
1038 tutti insieme fanno
1049 (fanno) insieme duo
1065 (Poi) insieme si voltano

The consistency of the wording, tutti insieme, in the above
choreographic descriptions of balli is noteworthy; exceptions are
the Prima Figlia Guilelmino and the bassadanza Dannes. In the balli
and bassadanza, the term designates that the performance be in
unison by everyone or a specified number of dancers. In other
words, it specifies two or more bodies start together and move
parallel through time.

But in passage 136, the term insieme, in the phrase danzare
danzre insieme, could refer to "dances" or an implied subject, a
couple formed by a man and woman. If the first case is true, then
the term probably does not mean the same as seen above in the dance
descriptions, that is "starting together". Rather it could
indicate all the dances during a single period of dancing, two
different dances performed successively, two dances based on the same tune, or the same dance performed twice. Obviously, Cornazano could not mean two dances starting at the same time, because a dancer is supposed to be able to perform different styles of steps, but can only do so in one dance at a time. It also seems obvious that the individuality of the choreography of the dances, for instance *Sobria* and *Mercantia*, would not require additional means to distinguish one dance from another. Thus, Cornazano probably is not writing about the first three cases. If a ballo could be performed without making an error, improvisation would not play a part, since no one would know if there were an error if the dancer has liberty to compose his own steps. Furthermore, since symmetry plays such an important part in the choreographic formations, the choreographer would probably set the style of the steps so that this symmetry would also be respected in movement. If the latter is true, then it does not seem that the repeated version of a dance would be any different from the first performance. None of the above cases can therefore be considered, without qualification, to be Cornazano's intent.

Clearly the act of making the dances appear different is a creative process. Could Cornazano be writing this for choreographers? In 195 Cornazano states that "the [dancing of] bassadanza [rhythm] requires all six rules". Since one of the rules was the *diversità di cose*, the act of making dances appear different is a creative process of the dancer. The passage in question must therefore refer, not to the dancing of choreographed balli or bassadanz, but rather to the improvisation of bassadanza. Since Cornazano tells the reader that there are three kinds of dances popular with the Italians, balli, bassadanz, and saltarelle, and since there is not a single extant choreographic description called a saltarello, it is most probable that dancers improvised the order and style of steps to the characteristic rhythm of the saltarello. Because it is stated that the bassadanza is always linked to the saltarello, there is probably also an improvised form of the bassadanza.

These two genres are either paired, with a particular tenor sounded first for the bassadanza and then sounded again for a saltarello, or separated, with several tenors played for dancing bassadanza followed by several tenors played for dancing saltarelle. It is probably the latter possibility, with a group of dances in a single period, to which Cornazano refers and which is to be performed by the same person or couple. The passage does not refer to saltarelle because there are steps mentioned by Cornazano in the passage 136 that are not in the description of saltarello (294). However, all of the steps mentioned in 136 are applicable to the bassadanza rhythm (313); thus, the dances referred to in 136 are probably bassadanz. In summary, the term insieme here describes a situation in which the "togetherness" is a concept of one temporal thing beginning after another has ended, or of existing side by side in time, sequentially.
That insieme in passage 136 might refer to two or more people is another interpretation that must be considered. At the end of the passage, Cornazano writes that the rule applies more to the man than to the woman, implying that he is thinking of two people all along. They dance either individually or together. If they dance together, they do either the same step-sequences or different ones. Probably the man and woman dance at the same time, since in a later passage we are told that the woman helps the man with his steps, implying that the two are in the dancing space together. From the same passage, the reader is told that there are some actions different for the man and the woman. But here (136), it does not say that this rule about "dancing dances together" applies only to the man. Probably the reference, "knowing how to dance dances and making them look different applies more to the man", indicates that the man leads, as in a waltz or tango, and the woman has to perform the same actions following his lead.

The term insieme in line 202 is open to various interpretations and may represent the concept of being side-by-side in a successive manner, in a historical sense, namely, the piva first, the saltarello second, and so forth. This also could merely be a reference to the spatial diagram in which the tempi of the four misure are placed side by side, one above the other. The third possibility requires the following explanation: If the basic unit of the piva is what is called a triplet (ooo), (the three "o" represent notes with the same chosen time values, symbolizing a general case) and the other rhythms native to Italy are also based on multiples of these triplets, then the following argument can be constructed:

From the basic unit, a triplet (ooo) that composes the piva 1 000 000 1, the saltarello tempo is derived and can be symbolized as 1 000 000 000 1. When several are put together, the misura is formed that looks like this:

saltarello: 1 000 000 000 1 000 000 000 1

and likewise, the bassadanza tempo is formed, 1 000 000 000 000 1, and, when the tempi are put together, the misura is formed:

bassadanza: 1 000 000 000 000 1 000 000 000 000 1

In comparison to one another, disregarding differences in speed, divisions of a stream or series of unpartitioned triplets would fall at the following places for the three misure under discussion:

piva 1 1 1 1 1 1 1 1
000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000 000

saltarello 1 1 1 1 1 1 1

bassadanza 1 1 1 1 1 1

Or if superimposed:
The rhythmic patterns could thus be said to be linked "together" by adding a triplet to form the larger misure, or superimposing barlines corresponding to tempi, upon a series of triplets.

Domenico writes:

127 (varietade dela manera operando) insieme mexura
174 (recomenzarai bota tenore e quella sovrano) tutto insieme
(Belreguardo (Vechio))
376 (faciendo dupei) insieme comenzando
(Lionzello Vechio)
469 fazendo insieme (tempi)
(Lionzello Novo)
516 fazendo tutti insieme una riverentia
(Pizochara)
624 andagando d'intorno ale altre done insieme cum li compagni
630 (fazando) una represa insieme sul
634 (faciendo saltarello) a guisa de bissa insieme cum le compagne
(Verciesse)
662 (fano) tutti qui insieme tiempi quatro
(Prexonera)
739 (fano questa parte due) volte tutti due insieme e
755 tutti qui insieme fano tempi
(Belfiore)
766 fano tempi xii de piva tutti tri insieme in
(Jupiter)
862 tutti insieme ala fila fanno tempi
865 (poi) tutti qui insieme dano
881 fazendo tutti tri insieme pasi
910 fanno tutti insieme ala fila
(Fia Guelmin (11))
941 (tutti) quatro insieme fano
(Fia Guelmina (2))
1005 (fare un'altra volta tutto lo sopraescripto) insieme cum
(Mercantia)
1049 (fazando) nel principio tutti insieme tempi
1088 faciendo tutti qui insieme una
(Tesara)
1198 astrenzeno insieme (cun)
1211 (dona, homo) che e insieme va
1217 (homo e dona che erano) insieme con
(Damnes)
1306 poi in instante la dona insieme con (costoro fan)

Domenico primarily uses the term to indicate that the dancers perform a step or part of the dance in unison. Another use of the term expressing a similar concept is found in Domenico's passage 174. Instead of two or more dancers beginning a temporal sequence together, here two musical voices begin together. The use of the term in Domenico's passages 1198 and 1211 suggests that there is a
state of being together in space. Finally, Domenico’s passage 127 suggests that the varietade dela mainera is done at the same time as the rule measure. This passage appears similar in content to Cornazano’s (136). The actions are, thus, to be performed simultaneously through time.

instante, in (Dom)
—instantly

Domenico uses this term in the choreographic descriptions sixty-four times, of which seventeen have the "i" ending. Notably, the term is used twenty-eight times in a sequence of three choreographic descriptions: Sobria, the term instant ending eight times in "e", Tesara, ending five times in "e" and three times in "i", and Dannes, ending three times in "e" and nine times in "i". The choreographic description of the bassadanza Dannes is thus unusual in its use of "immediately". The term is not found in the four bassadanza descriptions following it. Could there be a significance in this observation? Could they have arisen at different times?

The concept expressed by the term is one of an emphasized moment in a progression of time, and is equivalent to the English immediately, without hesitation, or right now. It demonstrates the narrator’s empathy with the action, as if he is experiencing the choreography at the same time he is describing it. Other terms expressing a similar concept are ora and subito.

instrumenti (Corn)
—instruments

433 gli fiautti et in altri instrumenti
fatti et usati hoggi di presso di noi

What specifically are the instruments mentioned in association with dance or portrayed in documents with representations of dance during the period under examination? Is Cornazano thinking of only wind instruments, or could the term instrumenti also include, for instance, violins or their equivalents.

intanto (Corn)
—meanwhile, at the same time, during the time

(Sobria)
918 donna intanto che loro fanno (quello doppio da una volta)
959 (omini fanno tre tempi, homo) da intanto (voltatonda)
(Dannes)
1037 (homini si cambiano posta) intanto la donna da (voltatonda)

This is a temporal term indicating that there is simultaneous action or, in other terms, spatial polyphony. This could be considered an advanced compositional technique similar to the
development of imitation and other forms of counterpoint in music composition.

intermeschiar (Corn), see meschiata

intorno (Corn) (Dom)
—around

Cornazano writes:

(Prima Figlia Giuilielmino)
823 (donna mossi gli omini et gionti) intorno a lei
(Depes)
1042 (donna fa due sempi et quatro doppi) intorno agli omini
1046 (homo di sopra) gli fa intorno due doppi (viene suo loco)

Domenico writes:

(Lionzello Novo)
483 (dona) andagando intorno a (dui homini a guisa ,S.)
(Ingara)
554 andagando la dona de dentro via dallo homo intorno e
558 (homo) va d' intorno ala dona dentro via
(Pizocchara)
611 (fazendo tempi quatro) de piva d' intorno ala dona
614 (quatro done fazendo piva) d' intorno ali suoi homini
624 (homo) andagando d' intorno ale dona (guisa bissa)
634 (dona facendo saltarello guisa bissa) intorno ali homini
635 come feceno ditti homini intorno ad epse
(Verciepe)
709 (faciado saltarello) intorno (ritornando ale poste)
(Marchexana)
837 andagando d' intorno (lasendo se per dita man)
840 andagando pure al intorno e lasendo (se per la man)
854 (volta cun volta facendo dopio) al intorno saltando
(Fia Guelmina,21)
1042 (andagando) intorno (l'homo, la dona daule mane drita)
(Sobria)
1115 (dona, mano) andagando intorno (rimanendo homo nela posta)
1159 andagando l'homo intorno (a guilli dui che li sono apresso)
1160 dona va d'intorno ali (altri dui de drieto)
1163 (andagando dona) intorno (guisa ,S., homo) vadi intorno
(Tesara)
1232 (homo piglia mano, compagno fazendo salt.) alo intorno
1238 (compagno, mani, fazendo salt.) allo intorno

The term intorno indicates a way of traveling through space with regard to choreographic paths. The term always suggests that a dancer or dancers have defined a place in space and are the shaping factor in the resulting spatial path, which is peripheral. It emphasizes the hypothesis where the earlier emphasis was to define place rather than space, considered to be a major factor
differentiating the artistic viewpoints of late Middle Ages and the early Renaissance.

intrata (Corn)
intrat-a,-o (Dom)
—entrance, introduction

In Cornazano's treatise, this term is found written beneath the last few notes which are notated in the musical lines for Mercantia, Giove, Vergeppe, Bereguardo, Leoncello Novo, and Figlia Guilielmina (but not under those of Sobria). These last few notes also correspond to the opening motive. Is this a way for Cornazano to cue the reader that the entire musical composition repeats? Perhaps this term in the music is similar in function to Cornazano's term incomincia in his descriptions of the dances. Could this term be equivalent to the jazz term vamp? How much does Cornazano know about music? If he taught dance, was it also necessary for him to know or play music?

If the first section of the notated music, by association with the notes at the end, is designated intrata, is its function that of "introduction"? Or does the term only fulfill a musical function and imply nothing about the nature of the dance composition? Is the term intrata the equivalent in the notated music to incomincia in the choreographic description?

Domenico uses the term twice:

Non seria de cavo del canto
156 che per distantia de mexura intrato serai in lo saltarello
734 (Prexonera in canto da sonare) intrata

In passage 156, the meaning is similar to "leads into" or "becomes".

Why does Cornazano use the term intrato beneath the notated music of almost every ballo yet the term appears only once in Domenico's treatise? Does this mean that Cornazano understood music? Could it reflect that the copyists of the music in Domenico's treatises ignored the word? If they did, why did they copy other features not essential for the reconstruction of the dances and pay relatively good attention to musical details?

inverso (Com), see verso

iocondita (Com)
—joy

134 (Aere, oprare) con iocondita di vista
153 (compartimento di terreno) si faccia con iocondita d'animo
The syntax is similar in both citations, where the term *iocondita* is preceded by *con* and followed by *di*. There is little question about the meaning of this term, which is *joyfulness*. If this emotion is the basis for movement qualities, it is a shaping force. If so, how is this emotion manifested in physical terms? Does it create a smile or a twinkle in the eye, or is it an eagerness, as opposed to a listless constitution? In any event, this quality is associated with two of the so-called six rules; thus, one can reasonably assume that it is important to the whole of the dancing.

italia; taliani (Corn)
—Italy, Italians

76 ( sorella) ha traversata Italia a tor marito
245 (quaternaria non e sola molta usitata) in ballo agli Taliani
386 (cose si danzano oltre) i balliti in sale degne a noi taliani
frequentate sono saltarello et bassadanza
1132 (tre botte, nota agli) taliani si danza in saltarello

Why did Cornazano apparently feel the need to emphasize what would be called "nationalism"? Does this mean that his patron had the option of hiring foreign dance masters? Or could it be that the awareness of international differences in customs at the time of the first or second writing was very high? Could Cornazano's emphasis that certain rhythms were or were not frequently used in Italian dance practice be for contrast or because the dance theory he championed was partially foreign to Italy? He stated that when he was young he danced; did he dance to these supposedly indigenous rhythms? When exactly did Cornazano study with Domenico? Why did Secondo Sforza not have the opportunity to come into contact with the dance practice which his sister did? Was it not popular?

Jupiter (Dom), see Giove

lado (Dom), see lato

larg-a,-ha,-he,-heza,-o (Corn)
larg-a,-ata,-e,-eto,-eza,-gha,-i,-issima-o (Dom)
—wide, slow
(see also larga)

Cornazano writes:

42 el largo fonte
268 misura larga (simile ad ombr phantasmatica)
408 (scala contrario dell'altri) che sono larghe di sotto
410 (questa) larghe di sopra
445 (passo salt. in 2 tempi piva) e troppo largo
451 (passo quat. su 2 tempi piva) e largo
(quot. danzare in [passo] salt.) fora d'ordine in
480 larghezza quanto la bassadanze [passo] in (stretteza)
493 (bd. in passo quat. ma sara) un poco largo
496 (passo di salt. un tempo bd.) sara troppo largo
(Be Figlie Guglielmin)
(vanno tutti) l'uno di sopra l'altro con le voltetton-
885 de larghe in tempo di piva
(Mignotta Nova)
1022 (cominciano duo) tempi di saltarello largo in bassananza
[theory 3]
(misure trova diversitate) in gli loro tempi d'altro che di
1147 largheza

Domenico writes:

137 (mexura bd.) piu larga dele altre
In queste quatro mexure consiste
148 el motto del danzadore e del sonatore piu largo e presto
153 (perche el principio del sono, bd.) sera stato largo
178 (bd. perch e) piu larga (mettere le botte tenore come te pare)
199 carta dimostra le distantie dele mexure come se dice sonare e
230 danzare piu presto e piu largo
273 (distantia) cioe de largeza e de presteza di tempo
276 (quad. motto in tempo di bd.) sera alquanto uno poco largo
279 te mostri sera largo va e fa uno dopio de
281 bassananza e fa li uno e due frapamenti vederali che'l motto
288 (quadernario) sera alquanto largo
291 (uno tempo salt. in uno de bd., salt.) sera largo
295 saltarello e piu largo dela piva
306 bassananza essere piu larga dela quadernaria uno sesto
312 (motto de salt. in uno tempo de quad., salt. alquanto) largo
330 (2 tempi salt. in 1 tempo bd., difficile) e mexura largissima
331 (cognosc boni inteletti de) coloro che mexurano largo
342 (quad. essere) piu larga del saltarello uno sesto
356 (2 tempi piva e far li uno motto de bd., hara suo ordine)
364 (motto salt. 2 tempi piva ma salt.) alquanto sera largeto
(Belreguardo (Vechio))
382 tempi dui de saltarello largo
385 tempi dui de saltarello largo
(Belreguardo (Nove))
412 fano tempi dui de saltarello largo
426 fa tempi dui de saltarello largi
(Lionzello Vechio)
453 uno tempo de saltarello largo
(Ingrata)
544 (infine de) doppi se ritrovano essere largi homini dala dona
(Giloxia)
565 fano tienpi siei de saltarello largi in mexura quadernaria
567 l'una chiopa driedo al'altera e largi per spathio de pasi tri
(Pizocchara)
607 vano largo (chiope l'una dal' altra spatio passi tri)
(Vercleppe)
659 fila per bordine largi l'uno dal altro per spazio passi xiii
(Prexonerera)
757 tirando se largi l'uno dal altro per traverso passiti
(Anello)
799 andagando in ciope doe large l'una dal' altra
per spacio de passi quatro
(Jupiter)
860 andagando largi l'uno dal altro (a drito filo passi tri)
(Fia Guilmyn (II))
935 stagando l'una chiopia da
l'altra passi quatro insino al fine de danza
(Mercartia)
1048 (vanno) driego per mano largi l'una chiopia dal' altra passi quatro
(Sobria)
1108 andagando ditte chiarpe large l'una dal'altra passi quatro
(Tesara)
1189 andagando large l'una chiopia dal' altra passi tri boni
1202 (ritrovando) chlorpe equale e largi li homi dale done passi dui
(sulo) traverso
(Domnes)
1326 (da una voltatonda) largha onde gli consiste dui passi sempri
et dui doppi

Cornazano's term expresses wideness in spatial terms in
passage 410. Since a bassadanza tempo is associated with being
"wide" and piva with being "narrow", and since two tempi of piva
are equal to one tempo of bassadanza, then the spatial concept of
"widenss" may have its temporal equivalent in the term "slowness".
Of course, "slowness" in dance is only partially dependent upon the
amount of time a musical bar takes, since it is also dependent upon
the rhythmical division. For instance, it is obvious that a four-
beat bar lasting four seconds is longer than a three-beat bar
lasting three and a half seconds, but a beat of the three-beat bar
is longer in duration than one of the four-beat bar. The ability to
change a step-sequence, usually associated with one rhythm and
speed, to accomodate a different rhythm and speed (if altering
step-sequences was practiced and not only studied for theory) is
important in correctly interpreting Cornazano's passages 445, 451,
480, 493, and 496.

Domenico's passages 273, 276, 279, and 281 present problems
because if the term under discussion is always interpreted to mean
"slow", there is apparently a contradiction. This is most obvious
in 276 where the motto guadernaria is "slow" but seems "fast". If
the term largo is interpreted to mean "wide", then the passage can
be explained without apparent contradiction. A doppio of a
bassadanza can be performed with a frappamento in the yudo. The
frappamento occurs in an unemphasized part of the rhythm, movement
sequence, or both, so that the **doppio** is not altered, since it normally occurs in the **pieno**. If the movements of the **quadernaria**, which are a **doppio** and **frappamento**, are placed in the entire **bassadanza** rhythm, the mapping creates the same effect as a regular **doppio** and a **frappamento**; and the **quadernaria** step-unit appears slower. But since the **frappamento** of the **quadernaria** is performed in the **pieno**, the mapping of the **quadernaria** movements is only to the part of the **bassadanza** rhythm called the **pieno**. If the **vodo** were the upbeat, then, in any three-beat or four-part division of the twelve subunits, there would either be an equal amount of time or more of it for a **passo** of **quadernaria** in the **tempo** of **bassadanza**, assuming that the relationship of sixths of the **tempi** to each other correct, that **quadernaria** is a sixth less than the **bassadanza**. This argument can be represented as follow:

Here is the argument represented visually, based on the term **vodo**, meaning "upbeat", but an "upbeat" shortened to be a "pickup note" or "pickup notes":

```
| bassadanza in 3 | 1 0 0 0 0 0 0 0 0 1 | l 1 1
| quadernaria     | 1 0 0 0 0 0 0 0 1 |
| bassadanza in 4 | 1 0 0 0 0 0 0 0 0 0 0 1 | l 1 1
| quadernaria     | 1 0 0 0 0 0 0 0 1 |
```

However, if the "upbeat" were the entire beat before the strongest rhythmic pulse for the hypothetical **bassadanza** in three and that in four with the **vodo** equal to a fourth of the **tempo** as both Cornazano and Domenico state, then the **quadernaria** would be too wide to fit into the distance and there would be no apparent contradiction:

```
| bassadanza in 3 | 1 0 0 0 0 0 0 0 0 0 1 | l 1 1
| quadernaria     | 1 0 0 0 0 0 0 0 1 |
| bassadanza in 4 | 1 0 0 0 0 0 0 0 0 0 0 1 | l 1 1
| quadernaria     | 1 0 0 0 0 0 0 0 1 |
```
The illustration above of the *bassadanza* in three when compared to the *guadernaria* is appealing because of the apparent ease that the dancer would have in the one-to-one correlation of the notes of the *guadernaria* to those in the *pieno* of the *bassadanza tempo*. Hence, the movements might merely be executed at a faster speed without alterations in rhythmic proportions. But this is probably not the case, based on Domenico's assertion that the prolation is different (see entry for *prolazione*).

*lassa,* -no, -ta (Corn)
*las-a,* -ndo, -ndo, -no, -ciando, -endo, -sando, -sano (Dom)
—leave

Cornazano writes:

*(Giove)*
586 (quello) che ha lassata la donna
588 (quello) che ha lassata la donna
*(Prima Figlia Guilielmin)*
793 gli omni lassano la (donna)
*(Sobria)*
904 l'omo ha finita la volta lassa la donna

Domenico writes:

*(Ingrata)*
522 li homini lasando la dona
*(Giloxia)*
568 (lo homo) lasa la dona soa
595 se lassano per la mane drita
*(Pizocbara)*
622 (cum la dona sua a mano) lasando la
*(Prexnera)*
740 l'omo lasa la dona
*(Belfiore)*
768 (lo primo homo) lassando la dona
*(Anello)*
800 li homeni lasa le (done)
*(Marchexana)*
835 (lo homo e la dona) se lasano per la mano
838 (andagando d'intorno) lasendo se per dita man
848 andagando pure al intorno e lasendo (se per la man)
*(Dia Guilmin (1))*
941 li homini lassano le done
950 (li homini e le done) lasando se per mano
*(Dia Guielmina (2))*
997 (compagnia a mano) lasciando sse per la mano
*(Sobria)*
1119 guardando in le spale alo homo suo lasado

In all four of Cornazano's passages and half of Domenico's which contain the term, *lassa* is associated with the action of a
man leaving the woman. Would there have been a certain social acknowledgement upon departure? Why is the term used only when the man leaves the woman and not the converse? Is this a reflection of stereotypic roles, that is, that the woman stayed at home and the man traveled about? Could there also be a degree of immobility for the woman, reinforced by the allowable steps and the costume?

In the other half of Domenico's passages listed above, the term is associated with the "hand" and is always accompanied by the reflexive term se. Could the term lassa or variants without the reflexive terms imply in some cases that handholds were released?

lato (Corn)
la-do,-to,-tto (Dom)
—side

Cornazano writes:

(Mercantia)
531 la donna da mezavolta da lato (mancho)
(Damnes)
1055 (omini fanno) una ripresa in detro sul lato sinis-
tro et un'altra sul dritto
1065 si voltano in lato et fan-
no quattro tempi di saltarello a (la fila)
(Corona)
1100 (daghando una) voltatonda sul lato dritto con una
   ripresa in traverso sul pie sinestro
   tornando in detro poi una meza-
1105 volta sul lato sinestro con una ri-
   presa sul pie dritto in traverso

Domenico writes:

(Ingretta)
526 dona da una mezavolta suso el lato sinistro
533 danno una mezavolta sul lado (drito)
545 dano una mezavolta suso el lato drito
(Giloxia)
575 homo che e de mezo a lato la man drita dela (dona)
589 (fazendo homo cum dona) mezavolta suso lo lato sinistro
(Verciepe)
664 (homini andagando d'enanti via ala dona) dalo lato drito
704 andagando dalo lato dela man drita delo homo
721 andagando da lado drito dela dona
(Prezonera)
745 homo da una mezavolta sul lato drito
(Beifiore)
780 homo se volta lo lato drito
787 andagando dal lato drito de ditta dona
789 (passa cum uno doppio) sul pe' drito dalo lado stanco dela dona
(Pallo)
818 (homi movando se) suso lo lato drito
(Marchesana)
844 (dagando) una mezavolta suso lo lato drito
853 (volta cun volto) dona dalo lato drito del hom
856 (fine essere) homo e dona a lato a lato (come principio)
(Jupiter)
891 (dagando) una mezavolta sulo lato sinistro
893 dona da una mezavolta sulo lato sinistro
900 da una mezavolta sulo lato stanco
902 dona dagndo una mezavolta sulo lato sinistro
920 homo da una mezavolta sul lato drito
922 dona se volta sul lato drito
(Fia Girolina (2))
1003 homo da una mezavolta sul lato drito
1006 da una voltatonda suso lo lato drito
(Mercantia)
1058 homo che li e a lato se parte
1066 (dagando) una mezavolta sul lato drito
1084 (dona da una mezavolta) sulo suo lato drito
1096 (homo da una mezavolta sulo) lato drito
(Sobria)
1161 movando se dalo lato dela mano drita
(Tesara)
1197 (dano una) mezavolta sulo lato drito
1200 (passando ditte done) dalo lato deli homi
1272 dagando el primo botto al lato dela man drita dela dona
1273 lo secondo alo lato dela man stancha
1274 lo terzo allo lato dritto del' altra dona
1279 primo botto alo lato dela man senestra dela dona
1280 secondo al lato dela man dritta del altra dona
1281 (lo terzo) alo lato dela man stancha del' altra dona
(Dammas)
1329 (daghando una) mezavolta gli omini sul lato senestro
1336 fano una mezavolta sul lato dritto
1339 (se voltano) sul lato senestro
(Mignotta (Vechia))
1352 tornando pure in detro con una mezavolta sul lato dritto
(Corona)
1396 (dagando) una voltatonda sul lato drito
1398 (mezavolta) sul lato senestro

The most common use of the term lato and its variants is found in connection with the dance step mezavolta. The prepositions that precede the term are sul, used sixteen times by Domenico and once by Cornazano, suso, used four times by Domenico, and da, used once by Cornazano. The term lato when not used with the mezavolta most often indicates a point of reference for choreographic action, for instance, "they go from the right side of the woman" (DOM721). Aside from the association with the above prepositions sul, suso, and da, the term appears in conjunction with the prepositions a and in. At a later point in the research of these choreographic
descriptions, these subtle differences may be determined to be important. In comparing the choreographic descriptions by Domenico and Cornazano, one finds the term *lato* used more frequently in Domenico's treatise. Could the use of this term somehow indicate an earlier practice of terminology?

lavora (Dom)
—work, are active

(Tesara)
1287 sempre lavora li due homini
1289 et cusi lavora l'homo (et la dona)

The term *lavora* would normally suggest a representational action. Because one can surmise, from the title of the dance *Tesara*, that the theme is one similar to weaving, perhaps this metaphor "to work" is clearly seen in the dance figuration by Domenico or his copyist.

legiadro-ia,-o (Corn)
—gracefulness

100 Intenderete qui il legiadro moto (de' piedi in ballo)
(servate le gia ditte partì, ciaschun [danzadore])
159 d'ambi loro apto e legiadro
165 per inanimar vi all legiadria

This concept is one of lightness or gracefulness. It might be a quality which is similar to our terms "effortlessness" and "ease."

Leoncello Novo (Corn)
Lionzello Novo (Dom)
—name of the second choreographic description of a ballo created by Domenico to the music Leoncello

This "new" version is described by Cornazano and found with the notated music, which apparently is not considered "old", beginning with line 730. Cornazano makes one reference to the ballo which draws attention to one of the step-units, the *movimento*. This reference may in part imply the theme.

(movimento scusa publico da) l'homo alla donna uno honestissi-
319 mo richiamo come e in leoncello

Domenico presents the choreographic description of this dance beginning with line 474.

Leoncello (Vecchio) (Corn)
Lionzello Vecchio (Dom)
—name of the choreographic description of the original ballo choreographed by Domenico to the music Leoncello
Cornazano states that Leoncello in dui (982) was troppo vecchi o troppo di vulgati.

Domenico presents the notated music and choreographic description beginning with line 448.

levamento, nodo; relevamento (Corn)
levando (Dom)
—rise

Cornazano writes:

ondeggiare nel secondo passo curto
126 levando vi soavemente sopra quello
   e con tal suavita abassar vi al terzo
(saltarello) consiste solo di pas-
185 si doppi ondeggiato per relevament-
   to del secondo passo curto che bat-
   te in mezzo del uno tempo e l’altro
378 (misurare) l’aere nel levamento dell’ondeg-
   giare ciose sempre s’alzi a modo

The concept is of rising, changing levels, or being suspended in air. In all three cases, the term is associated with ondeggiare, and is probably a key component in the action of that verb.

Domenico writes:

(Verciepe)
683 tienpi quatro di saltarello levando (salto nelo principio)

Domenico uses the term with salto. Could the action be more than that of simply rising—that of leaving contact with the performing surface?

Levoretta (Corn)
—name of ballo apparently choreographed by Domenico

Cornazano identifies the dance entitled Levoretta in line 986 as one of the balli which are troppo vecchi o troppo di vulgati.

lo-co, ghi (Corn)
log-i,-hi; luo-co,-gi,-go (Dom)
—place, location

Cornazano writes:

15 e pien d’ornate donne i loghi festi
66 come quel che star non sappia in loco
(Mercantia)
542 (torna al) suo loco come era
547 (mentre che ’l torna al) suo loco da una voltatonda
(Giove)
592 (viene al suo) loco con uno doppio
(Verzeppe)
630 (tornano al so') loco
659 torna al suo loco
(Leoncello Novo)
744 torna al suo loco
(Prima Figlia Guilielmino)
806 (tornano) al suo loco
814 viene nel loco di quello di sotto
(Soria)
917 (tornano) al suo loco
928 (tornano) tutti dui al suo loco
952 (torna in) detto con dui altri tempi al suo loco
(Mignotta Nova)
999 quanti si vole pur che'l loco sia (capace e spacioso)
(Damnes)
1036 (tornano) al suo loco
1044 torna al suo loco
1047 (viene) nel suo loco

Domenico writes:

19 (questo motto corporalle mosso da) loco a loco
(Verziepe)
667 (tornando nel) luoghi suoi
669 (dagando una voltatunda nel) luoghi suoi
694 pigliando uno salto in lo luogo so
(Belfiore)
777 afimand se nel luogo suo
(Anello)
813 (dano una votatonda) nel luoghi suoi
(Marchexana)
848 (l'homo fa uno) movimento nelo suo luogo
(Jupiter)
865 dano una voltatonda de bassadanza in lo luogo suo
878 ritornando nelo suo luogo de prima
903 afimando se nelo luogo so de drie
925 (ritornando) nel luoghi sui primi
(Fia Guilmin (1))
954 tornano allor logi
965 (va) in lo luogo del compagnio de (sopoto)
(Fia Guielmina (2))
1002 (homo e dona tornano) nel luoghi suoi
1032 (fazando) una voltatonda in lo luogo suo
1035 ritornando nel luogo suo
1043 trovando se tutti dui equali ali logi soi como nel
principio dela danza
(Mercantia)
1057 (dagando una mezavolta) in lo luogo suo
1064 tornando al luogo suo
1069 afimando se nel luogo suo
The term *loco* and its variants, as used in choreographic descriptions, is almost always found with a possessive adjective, as if a space once occupied by a dancer were considered his. Could this be a reflection of the territorial dominance of man in fifteenth-century Italian society?

The many references to the term suggest that this concept of place appears to be very strong, at least once it has been defined. It is interesting that the *balli* reflect something of a nomadic nature like a group of knights on a march, since the starting place in space apparently is not important, and, as far as is known today, the dancers do not return to it. Nor is there apparently a defined destination. Perhaps this is a parallel development to that which occurs in medieval theatre history according to Kernodle, where a property or scenic piece, for instance a chair, gives a space its identity. This use of the term "place" and the form of the dances support the interpretation that the practice of dance was still evolving from the medieval viewpoint, as it is conceived today. There are moments when space appears to be recognized as existing a priori or, is contained in those choreographic figures which have an inside and outside, but for the most part, space is defined from a point in the choreographic structure formed by the dancers.

lung-a,-o (Dom)

—long

83 per lunga experientia
316 quadrernaria e uno dopio cum uno frapamento ch'e piu lungo

[than a dopio of saltarello]

The concept in 83 means temporally "long". Most likely, the use of the term in 316 also refers to the length of a time interval. The term *lungo* always requires a point of reference which may or may not be stated.

*Madama Genevra* (Corn), see *Genevra*

madonn-a,-e (Corn)

—madam, my lady
(see also *donna*)
87 (Libro) alla Illu Madonna (Hippolyta)  
163 (la regina delle feste) la Illu Madonna Beatrice  
173 (paradiso) veggia Madonna Beatrice in su (una festa)  
513 sol danzati per dignissime Madonne (et non plebeie)

The comment in line 513 suggests that Beatrice and Hippolyta both are to dance the balli, since both have the title Illu Madonna. Also this passage might be examined in order to determine in which version of the treatise the passage was written. It appears from the tone of the passage that it was written for Hippolyta. Otherwise, why would Cornazano write dance descriptions for Secondo and then state that they were to be danced by very dignified women? Even though this appears to be a passage from the first version, it is surprising that Cornazano did not omit it from the second writing. Does this indicate that Cornazano left the original work mostly intact and only added, as extrapolations, certain passages that he felt made the work clearer?

madre (Dom)  
—mother

82 memoria e madre dela prudentia la quale se aquista  
per lunga experientia

Here again, the reader sees a hierarchy of concepts, with one thing superior to others.

maestro; mastri (Corn)  
—teacher, instructor

265 (Misser Domenichino vostro bon) servitore e mio maestro  
272 tacciano adonche gli mastri di baghettle  
973 Re dell' arte mio solo maestro (Misser dominichino)

The statement in line 272 implies that there were other dance masters. Who were they, and where did they teach? Were they foreigners who apparently caused Cornazano to emphasize the "national" aspects of the art (see entry for Italy)? Was this statement (272) meant to be purely rhetorical? Did Cornazano know of Guglielmo, another dance master?

The term maestro signifies the concept of teacher. How was dance taught in the fifteenth century? Were there daily lessons in which there were exercises to strengthen the body and enable better performance? Did lessons consist merely of learning the sequence of step-units to certain "new" dances, the learning of theory being purely incidental? How much time did as maestro spend at his duties? Did he also have to provide the music? Was practice formal or informal? How was the instructor paid? In what type of space were the lessons held? Were the dances choreographed only for major feste, or were there weekly or monthly dance events? Was the dance master present at the dance events, perhaps in the capacity of
musician, observer, or performer? Ambrogio, alias Guglielmo, writes that he had to buy grain, Domenico was a knight, Cornazano was an author—what was the status of a maestro?

Cornazano writes:

4 (Sforza secondo) come da quel ch'a in me magior possanza
416 (Bassadanza) perfetto magiore (in ragione di canto)
421 (Quaternaria quatro per tre di) perfetto [imperfetto?] magiore
422 saltarello perfetto magiore

Domenico writes:

109 (motto) vero de bassadanza mexurado mazore imperfetto
138 (bd.) de mazor imperfetto
141 saltarello de mazor perfetto
153 (bd.) ordine de mazor imperfetto
157 (salt.) operatione, corpo e mazore che quello delo inteletto
165 (bd.) e de mazor imperfetto
189 (salt.) e de mazore (perfetto)
246 (bd.) de mazor imperfetto
250 (bd.) mazor imperfetto
258 (bd.) e de mazor imperfetto
291 (salt. in bd.) e de mazore (inteletto)
326 (salt.) suo ordine de mazor perfetto

The term magiore probably refers to the prolation and, thus, signifies a tripartite division of a semibreve.

Both Cornazano and his teacher Domenico agree that the prolation of the bassadanza and saltarello is major, or in three's. Domenico reiterates the rhythmical arrangement many times, and generally seems much more interested in the mathematics underlying the arts of music and dance than does Cornazano. Could this indicate that Domenico better understands the musical foundation of the art of dancing, suggesting Domenico is also a musician? It is doubtful that Domenico is the better educated of the two, since Cornazano is known as a man of letters and Domenico is known as a knight. Although knighthood can be conferred upon an individual for learning, it is often an honor that is political or based upon skill with weapons.

If the slash through the line above the letter "i" in line 420 is to denote a mistake by the copyist, one can read the passage as quatro per tre di perfetto magiore. One wonders to what Cornazano was referring in 420. Did the four divisions of the quaternaria rhythm replace the three of the perfetto or the three of the magiore, or both?
magister-io, -o (Corn)
magistro (Dom)
—mastery, experience, expertise

Cornazano writes:

151 (spazio ben compartire) per pratica e ragion di magistero
503 (misure altaranano) e cosa di perfetta magistero
509 (senza le regule) el magisterio e nulla
994 (tenori) piu estimati per ditto magistero (in sale signorile)

Domenico writes:

125 (Corona) non si potera niuno optimo magistro del mestiero

The concept of magistero is part of aesthetic theory. The use of the term conveys a conception that mastery of the art requires every important aspect to be performed according to some standard.

In Cornazano's passage 151, the use of the term in association with practica suggests that magistero also has a mental component. Perhaps magistero is directly related to placing the movements at the right moments in rhythmical time.

magnifice (Corn)
—great

219 (piva e abietta e vilipesa da persone) magnifice

In the context above, the term probably means "great" in terms of esteem, prestige, power, or a combination of the three ideas. This term is important when discussing aesthetic theory.

mai (Corn) (Dom)
—ever, never

Cornazano writes:

48 di pochi mai si scrisse
50 ne si alexandro mai liberal visse
137 (danze differentiate) non sempre mai far (ne medesma)
240 (ne la) donna deve mai dispiccare el suo tempo
258 detro l'una [riprese et continentie] grande non si faccia mai
l'altra tale e così e converso

Domenico writes:

17 in altre parte non pote mai cum sua subilitade (saper cavare)
125 (corona, ritrovare) mai non si potera niuno optimo magistro

The term mai is one that intensifies a statement, especially one in which the reader is told what not to do. Cornazano and
Domenico emphasize certain statements, as if certain things are very important in relationship to the others in context. In this capacity, the meanings of the passages where the term mal occurs must be incorporated into the conception of fifteenth-century aesthetic theory as practiced by Domenico and his students.

mal, -e (Corn)
—badly; troubles

23 (salute) del mio male in un sguardo humile
60 per te i corsier stan male entro le stalle
83 emenda mi tu sol se scritto ho male
164 (se v.s. imitara la regina, Beatrice, non) potrete mal fare
400 male si po explicare senza essere (presente)

This is included to point out further that the thinking of the day was predominately in terms of opposites. Here, the reader sees the negative side. The first three passages are known to have been written to Secondo and the last was probably done so too, since it is very similar to the disclaimer made to Secondo in 1162. Passage 164 was probably written in the first version, since it seems unusual that Cornazano would urge Secondo to be like a queen.

malitia (Dom)
—illness

76 fuciendo li extremi e malitia

To Domenico, having or reaching extremes was similar to the state of sickness. This probably results from the concept of the day that where there was too much of one thing in relationship to others, harmony was lacking. This idea was prevalent in the diagnosis of human disorders which were caused by too much of one thing or too little of another.

mainera (Dom), see maniera

man, -i, -o (Corn)
man, -e, -i, -o (Dom)
—hand, (side)

Cornazano writes:

(Mercantia)
523 (la donna) e a mano con uno homo inanzi al-
524 tri du homini detro loro a mano
525 a mano
529 (se allargano con sei) riprese in traverso l'uno a man
530 sinestra l'altro a man dritta
534 L’homo che e a man (dritta della donna)
538 (va) a toccare la mano a la donna e
539 senza perdere tempo si volta a mano (dritta)
543 (lo suo) compagno ch'è a man sinistra fa
lo simile et la donna ogni volta
che ciaschun di questi dui gli ha toccata la mano
546 (quelli homini che sono di sotto) se pigliano per le mani
(si scambiano di posta)
559 l' homo gli tocca la mano con (una riverentia)
563 (quello medesmo) homo va da man sinistra (della donna)
va a pigliare l' homo che
e di sotto a man dritta e quello ch'era
566 a man sinistra viene
(Giove)
(viene contra la) donna e lei contra lui toccando si
583 la mano con un doppio sul dritto
590 (quello compagno) va nella sua posta toccando la mano ala donna
(fanno tutti quello) medesmo che fecel primo quando
muto posta el compagno in venire
599 a toccare la mano ala donna.
614 toccan si la mano
voltando si quello d'inanzi in versolo la donna et po lo quello di detro
(Verzeppe)
(Le donne poi vanno) con tre doppi l' una nella posta
dell' altra et quella di sopra si move
649 a man dritta et comincia col pe' se
nestra et quella di sotto si move a
651 man sinestra et comincia col sinestro
(Bereguardo)
708 (l' homo chi) e da man sinestra della donna
712 (quello da) mano dritta viene nella posta
718 (l' homo) da man sinestra di lei fa uno
719 doppio inanzi et quello da man (dritta lo fa all' in dretto)
(Leoncello Novo)
la donna si parte col
742 sinestro a mano sinestra et gli va (circondando tutti dui)
(Prima Figlia Guilijelmo)
825 (fuge preso all' altra compagna) a man sinestra di lei
828 (donna) chi e a mano dritta di quella
chi e fugita passa per d'inanzi a lei
(Be Figlie Guilijem)
856 (gli omni pigliano) le donne a mano a mano et
fanno dui sempì l' uno nella posta (dell' altro)
(Sobria)
895 (la donna e di sopra a) mano a mano con uno homo
901 (l' homo di sopra) piglia la mano della donna et
fanno tutti a torno a torno in (piva una voltatonda)
(homini fanno uno doppio) et una riverentia
911 porgendo la mano ala donna per
toccar gli la et ella non vole ma si
tira alquanto in detro
927 (gli tocca) la mano senza prendere
venghono detro alle spalle
della donna et quello da mano (dritto)
venghono tutti dui in mezo a scon-
trar si et si toccano la mano et sen-
za perdere tempo l'homo torna

Domenico uses the terms, categorized as follows:

**man**  **mane**  **mani**  **mano**

158 inteletto mette freno ale  x
(Belreguardo (Vechio))
394 tri de compagnia a  x
420 (eguale ala dona) dala sua (drita)  x
430 (quello che e dala) (sinistra dela dona)  x
431 (quello che e) dala (dritta)  x
439 homo ch'e dala (sinistra dela dona)  x
(Rionzello Vechio)
450 tutti dui a  x
455 (eguale ala dona dala sua) (drita)  x
457 eguale ala (drita del suo homo)  x
469 (homo piglia dona) per  x
(Ingrata)
552 (homo e ala) (drita dela dona)  x
(Giloxia)
564 (se pigliano homo e dona) per  x
570 va a tocare la (ala dona)  x
575 (homo) a lato la (drita dela dona)  x
578 (tochando) (drita cun riverienthia)  x
580 (homo havea per) (la dita dona)  x
583 (eguale ala dona ala sua stanca)  x
585 essere ge eguale ala (sua stanca)  x
594 (pigliando chiope per drita)  x
595 lassano per la (drita pigliando sinistra)  x
598 pigliando le done per  x
(Fizchara)
606 vano (homo e dona) per  x
619 tocando la (drita)  x
621 dona sua a (lasando)  x
626 homo e dala (drita dela dona)  x
628 eguali ala sua dona dala (drita)  x
629 pigliando la (drita dela sua dona)  x
641 pigliando per la  x
651 pigliando se per  x
(Verciepe)
685 (equalle ala dona ala soa) (drita)  x
686 (equalle aio homo ala soa) (sinistra)  x
687 (equalle ala dona ala) (drita)  x
696 equalle ala so (drita stanca dela dona)  x
697 equalle ala (drita delo homo)  x
704 andagando dalo lato dela (drita)  x
706 va dal canto dela (sinistra delo homo)  x
711 andagando dala (drita dela dona)
6 Premxonera
736 tutti dui a
750 pigliar se per
762 pigliando se per la
(Belfiore)
793 (pigliando se per)
(Anello)
824 pigliando le lor done per
(Marchexana)
828 fano a
834 (homo e dona) se pigliano per
835 se lasano per la
836 (pigliando se per la) (drita)
838 lasendo se per dita
841 (lasendo) se per la
(Jupiter)
869 pliando la (drita dela dona)
873 piliando se per la (sinistra)
877 tocando la (drita alo homo)
880 tocando la (drita a dita dona)
913 equale ala (drita dela dona)
915 equale ala (sinistra dela done)
921 (tocado) la (drita ala dona)
922 tocando la
(Pia Guilmin (1))
932 homo cun la dona per
946 pigliando le done per
950 lasando se per
974 (equale ala sua) (sinistra)
977 dona che e ala (drita)
978 homo che e ala (drita)
(Pia Guielmina (2))
994 (se moveno a)
998 (lasciando sse per la)
1004 pigliando la dona per
1008 pigliando se per la (drita)
1042 homo dala (drita dela dona)
1042 dona dala (drita del homo)
(Mercanta)
1047 (homo e dona) per
1048 (homi ini vano per)
1053 quella dala (stanca)
1062 (homo che e ala (stanca del compagn) x
1063 (va) a tocare la (drita ala dona)
1070 va a tocare la (ala dona)
1077 (pigliando se per la) (drita)
1088 (tocando l'homo la) (ala dona)
1100 quello che avea per (el cunpagno) x
As the reader can see in the above analysis, there are patterns in the use of the terms. These patterns may only delineate the various copyists of the extant treatise, but may also be useful in tracing the generation of the various descriptions.

Many uses of the term fall into two major categories: the physical body part itself and actions involving it, and the side associated with a hand. Actions of the first category include those in which the dancers cigni (signal), porgendo (extend), toccare (touch), pigliare (take hold), [essere] "a mano" (be holding hands), and lassando (let go of the hands). In the second category, the dancers can be in a relationship to one another a drita or sinistra, or they can change places in space relative to the right or left hand. For example, they can widen (allargano) to the right and left.

The term is used almost exclusively in choreographic descriptions of balli.

mancamento (Dom)
—lack

26 (niuna creatura) che habia in se de natura mancamento se questo motto zentille capace sia
According to Domenico (Aristotle may have been his source), if a person is somehow physically defective, he cannot possibly master the art of dancing.

**mancho** (Corn)
—left

**(Mercantia)**
532 (la donna do mezavolta da lato) mancho

If not a copy error, maybe this term is derived from **manstancho** (the left hand), which has the intermediary stage **man(stan)cho**, before becoming **mancho**. Or perhaps the term is derived from the fact that often the limbs on one side, usually the left, of the body are weaker, thus lacking or **manca**.

The term can be found in the following fifteenth-century sources:

**FIR:RICC 686 Di del giudicio**
7b) Christo parla a quegli dal lato manco
"Et voi che siete dal mio lato manco"

**72BAX (From Jacobus de Cessolis Libro di giuoco delle scacchi)**
(1493/94))

68) che aveva la mano diritta stesa a modo di persona che invitasse. Nella man manca haveva uno pane

**maniera** (Corn)
**mainer-a,-e** (Dom)
—manner

Cornazano writes:

106 (El perfetto danzare e misura) maniera
114 maniera e che recordando vi el ballo et passeggiano con misura dovete
dare aptitudine a le cose che facite campeggiano et ondeggiano
colla persona secondo el pede che movite come e se movite el dritto per fare uno doppio dovete
campeggiare sopra el sinistro che rimane in terra volgendo alquanto la persona a quella parte et
ondeggiare nel sicondo passo curto
levando vi soavemente sopra quello e con suavita abassar vi al terzo (che compisse el doppio)
(Nel saltarello) e bello alla donna inter-
meschiar gli alcune cose di dolce

234 maniera come e due passi sempi
campeggiati et ondeggiati in uno
solo tempo et talhora tre contr-
passi in due tempi et si ponno
fare queste due cose l'una detro
al'altra e divise chi vole
Tacciano adonche gli mastri di ba-
ghatelle et frappatori di pedi che
sol questa maniera e signorile
et extratta la bassandanze di ques-
ta [maniera] una si cambia in vili movimen-
ti et perde proprieta naturale

Domenico writes:

19 (motto corporalle mosso da luoco a luoco cum) mainera
bisogno havere una grandissima e zentile azilitade
44 e mainera corporea e nota che questa agilitade e mainera
per niuno modo vole essere adoperata per li estremi Ma tenire
el mezo
del tuo movimento che non sia tropo ni poco ma cum tanta
suavitade

che pari una gondola che da dui rimi spintam sia per quelle
undicelle quando el mare fa quieta secondo sua natura
Alzando le ditte undicelle cum tardeza e asbasan-
do sse cum presteza. Sempre operando el fondamento
da la causa cioe mexura la quale e tardeza rico-
perada cum presteza

Le un altra mexura la quale

54 e composta cum la gratia dela mainera deel deportamento de
tutta

la persona la quale e deseperada dalle mexure mujichile
66 (riegola di sopra) mexura memoria mainera cum mexura de
cadauno deli motti naturalli ha-
115 biano suo ordine de mexure e de mainere
126 operato la varietade dela mainera (aliissima, insemne mexura)

There are several possible interpretations of Domenico's
passage 115. It might mean that every natural step-unit has its own
rhythmic arrangement within the bassandanze rhythm as well as its
own mainera, its own rhythmic arrangement in every rhythm with the
mainera associated with that rhythm, or its own rhythmic
arrangement in every rhythm with its own mainera which may be
different from the mainera of the other steps placed within the
specified rhythm. Because Domenico mentions bassandanza in an
earlier discussion of the naturals (109), it is most likely that
115 is an elaboration on bassandanze mexura. One can conclude that
the mainere of the step-units has an arrangement not necessarily
concerned with the tranference of weight, mexura applied to actions
of the feet. This differentiation between mainera and mexura is
seen also in 126, but this passage indicates that mainera has
varietade. The term varietade is mentioned a few lines earlier
(117) in connection with the relationship of the incidental steps
to the natural ones. Is 126 an echo of this earlier statement, or is the varieta here referring to something different?

In the writings of both Domenico (44) and Cornazano (114), the concepts of quickness and slowness are mentioned together with the term maniera. Furthermore, Cornazano mentions campeggiaare and ondeggiaare, associated with rising and falling, in 114 and 234; and Domenico mentions undicelle (44). Could these actions and movement qualities be an essential component of maniera? The rising and falling with a certain order of speed relationships would not have to depend on the weight tranferences and might be what this maniera signifies.

To what exactly does Cornazano refer in passage 274? Does he refer to the exposition about the bassadanza beginning in line 252, where it is stated that there should be a differentiation when performing ripresa and continente; to the section (268) about sometimes skipping a tempo; to the section (269) about dancing with phantasmata; to all of the above; or, perhaps, to all of the "rules" of dancing given in lines 184 to 274? Furthermore, why does he say this only about the bassadanza and not about the other misure? Are there ways of dancing in a noble style during the middle of the fifteenth century different from Domenico's?

Perhaps the best way to view the term maniera is as a quality. Thus, its combination with misura is Domenico's designation of both quantity and quality. For the interpretation of Cornazano's passage 274, the issue is not one of quantity, for bassadanza rhythm is not in dispute, but its quality. Since he states (276) that the "movements would become vile" if not done a certain way, he is probably referring to the action of dancing, not the sequence of step-units, skipping them, remembering them, or their rhythm, etc.

manifestando (Corn)
—to be made known, revealed

349 (regula non credo) essere manifesta a danzatore chi (viva)
506 (quanto alterare per la figura) e manifesto

This concept is of making something known to others. Cornazano appears to think that he alone is the beholder of some secrets that he is divulging in his writings. In his poem to Secondo Sforza (second version), he writes that he has added things that "a more mature understanding makes comprehensible". Are the two passages above revelations of this maturity and, thus, included during the writing of the second version of the dance treatise?

Marchesana (Corn)
Marcherana (Dom)
—name of the notated music and choreographic description of a ballo choreographed by Domenico
The term is found in line 985, and Cornazano states that the ballo is *troppò vecchi o troppò di vulgati*.

Domenico gives the notated music and choreographic description beginning with line 826.

*mare* (Dom)
—sea

48 quando el mare fa quieta secondo sua natura

The term *mare* is poetic imagery, which is used to describe a way of movement. If the dancer uses this image to assist him/her in creating the correct manner of motion, the image functions as a shaper of the movement qualities. The dancer does not necessarily have an emotional identification with the inanimate object, but rather an intellectual one which exercises the imagination.

*matura* (Corn)
—mature

82 (ho gionte cose) l'ingegno piu maturo intender face
97 la piu *matura* eta che 'n voi [Hippolyta] s' expetta

Is the concept of maturity in line 97 an ideal reflected by dance or be partially caused by the act of dancing? Cornazano suggests, in his poem (27) to Secondo Sforza, that something else is needed for honor which was not known to Cornazano as a young man; this, he implies, is found in dancing. Is this quality refinement?

*medes-*imo,-ma,-mi,-mo (Corn)
*medem*,-i,-o; *medes-*ima,-imo,-ma,-mi,-mo; mediexemi (Dom)
—same

Cornazano writes:

(danzare danze insieme) differentiate e non sempre mai far
138 ne una medesma
(Mercantia)
562 medesmo (homo va da man)
568 con quelli medesmi passi
(Giove)
597 (fanno tutti quello) medesmo che fece el primo
(Verzeppa)
637 (tornano in detro con) quelli medesmi et
donne dannu quella *medesma* (volta)
(Bereguardo Novo)
689 (tornano in detro con quelli medesmi (et)
784 (gli homini gli) van detro con quello *medesmo* (poi)
713 (viene nella posta di) colui con quello *medesimo* (per)
722 in capo di quello *medesmo* (tempo)
750 donna gli seghue con quello medesmo (ma)
(Be Figlie Guilielmin)
840 (son due in un) medesmo canto danzate variamente
(Sobria)
917 (tornano con quello) medesmo doppio
942 questo medesmo fanno (gli altri dui)
(Corona)
1087 (dritto daghando mezavolta su quello) pede medesmo

Domenico writes:

102 (natura) in si medemo neecessariamente tutti li opera senza
(mexura li tri) per accidentia
(Lionzello Vechio)
456 (donna ge) risponde cum quello medemo tempo di saltarello
467 donna siegue lo ditto homo cum quilli medemi sempii (e dupii)
(Lionzello Novo)
474 Lionzello Novo sul medesmo canto vechio
499 (ritornando) dui homini et dona cum quilli medesi ditti dupii
(Ingrata)
525 (ditti homini siegueno) la dona cum quili medemi quatro pasi
540 vano alo incontro cum quilli medemi sempii (dupii e volta)
(Vericiepe)
(donne gie risponde) dagando una voltatonda neli
669 luogi suoi medexemi
672 (done se moveno cum quilli passi) medesmi et mode
676 (homeni) ge rispondeno facando quella medesma volta che feno
le done

727 (voltatonda nella posta) sua medema
(Prexonera)
743 (dona li responde cum quello) medemo salvo che
(Belfiore)
777 afermando se nel luogo suo medemo
785 se parte cum quilli medemi dupii e muodo e ordine
(Marchexana)
832 (dona sieque) dito homo cum quello medesmo
(Jupiter)
866 (voltatunda in lo luogo suo) medemo
(Fia Guilmin (1))
953 (tornano in driedo) cum quello medemo che feceno li homini
956 homini tornati che siano cum quello medemo
968 cum quello medemo tempo fatto per lo compagno
(Fia Guilmin (2))
1001 (dona torna in driedo cum) quello medemo ha fatto l'homo
1027 homo li responde cum quello medemo
1031 li risponde cum quello medemo
(Sobria)
1130 homini de drieto fanno quello medemo che hanno fatto li altri
1155 (homi fanno) questo medemo che hanno fatto li ditti dui
1178 cum quelli medemi tempi de piva
1179 cum quilli medemi tempi de piva
In dances described by Cornazano, there can be the "same" style, man who moves, step, sequence of steps as in a section of a dance, sequence of steps in a short choreographic phrase, or music. Adding to this list, Domenico states that there can be the same place, especially for voltatonde, which means that these turns are probably performed without traveling through space. In all cases, it is as if a tag or identification is placed on something as it functioned or occurred a moment earlier, the term medesima referring to this point.

mediate (middled, mean), moderation

16 (tutte cose se compono, extreme, la) medesima conserva 88 la medesima da te (sia condotta questa virtu)

This concept is important in the aesthetic theory or philosophy of the period. Domenico seems very much aware of the extremes and means since he makes so many references to them (see entry for estremi). Even the wording of the choreographic descriptions appears to be tempered by this attitude. For instance, language patterns are often found two or three times in each description, though it is rare to find excessive use of any one pattern in any one description. This attitude of "not too much, not too little" is seen in the composition of the dances themselves, in which there seems to be a moderate use of any one step.

medusa (Dom)
—Medusa, the legendary figure who could turn people to stone with her glance

facendo reãia a cadauno tempo che pari ha-
63 ver veduto lo capo di medusa come dice el poeta cioe che fatto
el motto sii tutto di piedra in quello instante et in instante mitti
ale como faloone che per pica mosso sia

The above passage is part of a description regarding dancing according to fantasmata. If used by any dancer to create certain effects, the poetic imagery must be considered a shaping agent of movement or movement style. The image appears to convey an idea
contrary to moderation, since being completely still (seeing the head of Medusa) and then moving quickly would be an act of extremes.

Did this action of not moving occur only in a certain part of a *tempo*, for instance the *yodo*; or could it have occurred midway during a step-unit, a pose? If it were a pose either before a step-unit or during it, how was the body placed? Was this action performed in all rhythms, or was it done only in the *bassadanza* rhythm? Could this be the action to which Cornazano referred when he stated that not moving for a *tempo* was acceptable (260)?

meglio,-ri (Corn)
—best

993 quelli tenori che sono megliori (e)
1120 (tenori da bassedanzetta saltarelli) gli megliori et
1163 (facendo si sonare ditte misure l'intenderete) meglio

What was in the nature of the tenors in lines 993 and 1120 that made Cornazano praise them above others? Did this praise result from their ranges, contours, lengths, popularity, or other aspects? To which tenors were those in Cornazano's treatise being compared, for such a value judgement to be levied?

The concept of this term *meglio*, and information related to it, should be incorporated into the aesthetic theory as presented by Cornazano. Elements are differentiated from others.

Based on the use of the term in passage 1163 that was written for Secondo Sforza, could one assume that other passages containing the term also reflect later additions of material by Cornazano? Cornazano could have used the term earlier, for instance, to refer to the *balli* he would later describe or to compare Domenico's teaching with others, but he did not.

melodie (Corn)
—melodies, tunes, motives

gli fiautti et in altri instrumenti
fatti et usati hoggi di presso di noi
435 et empiti di tante melodie che
non havemo invidia al paradiso

Does this imply that the wind instruments were the predominant instruments of the day? Also, are these *melodie* the "melodies" Cornazano has listed as his *canti*? If he has listed tunes for each of the *balli* described by him, can we assume that there are others for each of the other extant choreographic descriptions of *balli* from the fifteenth century, but that these tunes have been lost through the winnowing of time? What is the difference in meaning between *melodie* and *canti*?
membri (Corn)  
—limbs, body parts

Cornazano uses this term in his poem to Secondo in line 41. It is important in the modern determination of the fifteenth-century consciousness of the human body.

FIR:BNC Magl VII 1121 (1459)
68) Ogni gienerazion festante ghalla sotto il triumfo delle membra snelle

memoria (Corn) (Dom)  
—memory

Cornazano writes:

104 Memoria
   El perfetto danzare e misura
   maniera aere diversita di
   cose e compartimento di terreno.
108 Memoria e in tanto che vi dovete
   ricordare i passi havete a fare
   nelle cose che principiati di danzare
346 (questi [ballitti] specialmente richiede havere bona) memoria

Domenico writes:

subtille de questo motto corporalle mossa da
19   luoco a luoco cun mexura memoria agilitade e mainera
40 (necesserio havere) una grande e perfonda memoria la quale e
   (texorera de tutti li) motti corporali naturali e acidentali
   mosso sia segonda la riegola di sopra
66   cioe operando mexura memoria mainera cum mexura de
   terreno e d'aiare
82 memoria e madre dela prudentia la quale se aquista (per lunga)
   experientia noi sapiamo che questa virtu e parte de amon- 
   nia e de muxicha

This "memory" is necessary in order to remember the steps of the dances and, probably, the manner of performing them.

mena (Corn)  
mena-ndo,-re,-ta,-te (Dom)  
—lead

Cornazano writes:

(Bereguardo Novo)
(dui homini et donna in mezo con gli homini da canto)
   fanno tutti insieme el saltarello e
677. l'homo che mena (la donna)
(Sobria)
967 (lo compagno suo la va a prendere) in piva e la mena fora

Domenico writes:

15 (cosse se corompono se) le sono condutte e menate indivise cioe
(extreme)

(Mercantia)
1103 (cadauno deli) tri homini ge toca a menare (soa volta dona)
(Sobria)
1182 (homo piglia dona) menando la (fuori deli quatro homini)
(Tesara)
1220 homo che ha menata la ditta copia (in posta del compagno)

The term mena denotes accompanying, which probably implies responsibility, like the relationship of guide to follower. The term suggests that the man, who was normally on the left side of the woman, had the responsibility of determining the path of traveling and the distance traveled. Generally, whenever two or more dancers have to coordinate themselves in communal movement, one has to be active and the other, passive. An extension of this concept leads to the inquiry regarding the opening section of the saltarello, in which the path is not expressly stated. Does the man lead the first time through? And on the repeat, does the woman lead?

menor (Dom), see minore

mente (Corn)
—mind

351 mi tengho a mente le cose da danzare

This term is important because it illustrates an awareness of an aspect of the body.

mentre (Corn)
—meanwhile, at the same time

(Mercantia)
546 mentre che 'l torna al (suo loco da una voltatonda)
(Sobria)
964 mentre che loro fanno così (donna da voltatonda)
968 (la mena fora) mentre che quelli (stringhono in riprese)

The term mentre expresses the concept of two actions occurring at the same time and is equivalent to simultaneity. It may illustrate an important point in the development of dance composition in the mid-fifteenth century, which parallels the development of music composition. The act of composing was changing at this time from one of layering or a successive process to one in which related musical "motion" occurred at the same time. The
actions highlighted by the use of the term represent what the
author calls "spatial polyphony".

The use of the term mentre in the two balli Mercantia and
Sobria, singled out earlier by Cornazano as being opposite in theme
to each other, might assist in the argument that the two balli were
choreographed, or the two choreographic descriptions were written,
at the same time.

Mercantia (Corn) (Dom)
—name of the notated music and choreographic description of a ballo
choreographed by Domenico, its theme being opposite to that of
Sobria

Cornazano writes:

(ordinato) ciascun [ballo] con qualche fonda-
mento di proposito come pare
338 della mercantia e della Sobria che
sono contrarie l'una dell'altra di
sententia cioe che in una la don-
na daaudientia a tutti se fossero (ben mille)
515 Mercantia in canto
517 Mercantia e ballo appropriato al
nome che una sol donna danza
con tre homini e da audientia a
tutti gli ne fossero pure assai co-
me quella che fa mercantia d'amanti
889 (Sobria e) tutto contrario della mercantia

Domenico presents the notated music and choreographic
description beginning with line 1045.

In the author's opinion, this ballo and Sobria are the best
representatives of the concerns of the period. The two together
represent vice and its corresponding virtue, and form a pair which
probably had moral value when performed together, to the benefit of
participants and spectators alike.

It is interesting that Domenico stipulates that the ballo be
performed three times to be done correctly. Since the number three
is found in numerous forms, for instance the three graces and, in
western theology the beginning, middle, and end, and since it was
considered to be the most perfect number, one wonders if there is
symbolic meaning in the number of times the dance is to be
repeated. When the dance was done the second time, did the dancers
or viewers consider it the "middle"? Would the dance ever be
performed two complete times, i.e. the music played six times?

Was there pantomimic action in this ballo? Did the dancers
identify with their roles?
meschiata; intermeschiar (Corn)
—mixed, dispersed

(Nel saltarello oltre gli) soi passi naturali campeggiati et ondeggiati scondo el modo detto
di sopra e bello alla donna inter-
meschiar gli alcune cose di dolce
tiana come dui sempi (e tre contrapassi)
(misura quaternaria) non e sola usitata
in ballo agli Taliani ma meschiata (in qualche ballo adornà)

The concept expressed by the term meschiare is of contrasting elements and their incorporation into a harmonious whole. It is a very important idea in the aesthetic theory of the fifteenth century. One becomes more aware of the quality of something when it is contrasted with something else, for example, a ternary rhythm with its three beats is highlighted by one with four.

Based on the assumption that contrast was highly desireable, the step-units of a "sweet manner" were probably very different from those of the saltarello, considered not to be in a "sweet manner". Thus, one might conclude that the saltarello was probably rigorous to perform.

messere (Dom), see misere
mestiero (Dom), see mistiero
mesure (Corn) (Dom), see misure
mezavolta; mezovolte (Corn)
mezavolta (Dom)
—a natural step, "half turn"

Cornazano writes:

140 (Diversita di cose haver) mezovol-
te di diverse quise e quello che s'e fatto una fiata no 'l fare la sicon-
da successivamente ma questa parte piu appartiene a l'homo che (alla donna)
284 (naturali sono) mezovolte
368 Mezavolta .i. tempo
(Mercantia)
531 la donna da mezavolta da lato (mancho)
548 l'homo che e di sopra da mezavolta
dal canto dritto com'e chiamato
(Verzeppe)
639 (l'homo d'inaanzi da) mezavolta et piglia el tempo
(Leoncello Novo)
752 (ella non da senno) mezavolta in l'ultimo tempo
(Prima Figlia Guilielmino)
(se partiron) col doppio sul sinestro Poi
808 gli omni danno mezavolta sul (sinestro)
(Re Figlie Guilielmin)
si voltano in una ripresa sul sinestro
voltando ssi in quella. Poi un' altra
864 mezavolta sul dritto in ripresa
e due doppi comenando col sinestro
(Corona)
1081 (sempio sul dritto che e compimento) del tempo. Poi da mezavolta sul canto sinestro con uno
passo sempio sul pie sinestro nel vo
do saltando sul dritto pie
1086 (doppio sul) dritto daghando mezavolta su quel
do lo pede medemso con duo riprese (l'una sul sinestro)
1091 (doppi) sul pie dritto daghando una me
zavolta sul pie dritto faceendo uno (doppio sul sinestro)
gittando si sul pie dritto con una
1097 mezavolta dal canto dritto facen
do quatro moti quadernarii in mi
sura di bassandanza daghando una
voltatonda sul lato dritto con una
ripresa in traverso sul pie sinestro
1102 tornando in detro poi una meza
volta sul lato sinestro con una ripresa (sul pie dritto)

Domenico writes:

100 (naturali) mezavolta
107 mezavolta (sono de mezo tempo)
121 quando dai mezavolta in cavo de (doppo poi adoperare la scorsa)
(Belraguardo Novo)
407 dano una mezavolta suso el canto sinistro
410 (dagando una) mezavolta suso el pe' dritto fazando continentie
415 (da una) mezavolta sul pe' sinistro
416 dagando una mezavolta (sul [drito] pe')
431 facando una mezavolta (sul canto dritto)
(Lionzello Vechio)
455 dagando una mezavolta
456 (risponde cum quello medem) mezavolta
(Lionzello Novo)
493 dagando in ditti quatro passi una mezavolta
497 in capo del terzo [doppo] fano una posada suso el drito
in tempo vuodo dagando una mezavolta
506 danno una mezavolta (sul pe' dritto)
515 (doppo sul dritto) dagando una mezavolta suso ditto pe'
(Ingrata)
526 dona da una mezavolta suso el lato sinistro donde
gli consiste due sempie et uno movemento
533 danno una mezavolta sul lado (drito)
545 dano una mezavolta suso el lato drito cum due represe
(Giloxia)
589 (fazando) mezavolta suso lo lato sinistro in uno tempo de piva
598 (dagando) una mezavolta suso el pe sinistro
(Verciepe)
679 dagando mezavolta dal canto sinistro
680 (ritornando cu ditti dupii) e mezavolta (sulo pede sinistro)
682 da una mezavolta sullo canto sinistro
688 dagando mezavolta
(Prexonera)
745 homo da una mezavolta sul lato drito in lo vuode
(Anello)

temi duì de saltarello comenztando col
806 (sinistro, finiendo) drito cum mezavolta suso ditto pe'
(Marchexana)
844 (dagando) una mezavolta suxo lo lato drito
(Jupiter)
875 da una mezavolta
886 dagando l'homo d'eniants mezavolta ne lo vuodo
891 (dagando) una mezavolta sullo lato sinistro
893 da una mezavolta sullo lato sinistro
895 dagando pure un'altra mezavolta simele al' altra
900 da una mezavolta sullo lato stanco
982 dona dagando una mezavolta sullo lato sinistro
912 da una mezavolta in lo secondo boto
920 da una mezavolta sullo lato drito
924 dano una mezavolta ritornando
(Pia Guilmìn [1])
956 dano una mezavolta (sul pe' drito)
958 dano una mezavolta (sul canto sinistro)
966 zetando se sul pe' sinistro como una mezavolta
(Pia Guelmìna [2])
1003 l'hom da una mezavolta sul lato drito
1016 (voltando) se tutti duì sul canto drito como una mezavolta e ripresa

se rivoltano sul canto
1018 sinistro como una mezavolta e una ripresa
1021 (rivoltando se sul canto drito) cum una mezavolta
(Mercantia)
1056 dagando una mezavolta (in lo luogo suo)
1066 (dagando) una mezavolta sul lato drito in tempo vuodo
1073 da una mezavolta nel luogo (suo)
1083 da una mezavolta (sullo lato guardando l'homo)
1095 da una mezavolta suolo (lato drito)
(Sobrià)
1119 (voltando se cum) mezavolta
1126 dagino una mezavolta como uno salteto
1150 da una mezavolta cum una ciera tuta turbata
1153 (salt.) drito cum mezavolta (et una possa)
(Tesara)
1197 (dano una) mezavolta sullo lato drito
1245 (scambiando posta con dopio) drito con mezavolta
1267 dano una mezavolta sullo canto sinestro in uno (tempo di piva)
1296 danno mezavolta sul canto sinestro et le done
    gli respondeno con meza altra

(Danne)
1321 dona da mezavolta
1329 (daghand una) mezavolta gli omini sul lato senestro
1336 fano una mezavolta sul lato dritto nel vodo dela bassadanza
(Mignotto (Vechia))
1352 con una mezavolta sul lato dritto
(Corona)
1384 da mezavolta sul canto
    senestro con uno passo sempio senestro nel vodo
1387 dopio sul pe' dritto dagando mezavolta su quello pede
1390 dagando una mezavolta (sul pe' dritto)
1394 dando una mezavolta dal canto dritto
1397 una mezavolta (sul lato senestro)

An analysis of the passages using the term mezavolta in the descriptions shows that the term mano is combined in phrases with certain words, for instance canto and lato. These words are, furthermore, combined with certain prepositions, da, su, and so on. A summary is given below:

<table>
<thead>
<tr>
<th>use of noun</th>
<th>writer</th>
<th>total prepositions</th>
<th>adjective of direction</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>frequency</td>
<td>da</td>
</tr>
<tr>
<td>lato:</td>
<td>Corn</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Dom</td>
<td>20</td>
<td>16</td>
</tr>
<tr>
<td>canto:</td>
<td>Corn</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Dom</td>
<td>12</td>
<td>3</td>
</tr>
<tr>
<td>no noun</td>
<td>Corn</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>with prep.</td>
<td>Dom</td>
<td>11</td>
<td>7</td>
</tr>
<tr>
<td>without prep.</td>
<td></td>
<td>2</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Dom</td>
<td>19</td>
<td></td>
</tr>
<tr>
<td>total each Corn/Dom</td>
<td>11/62</td>
<td>3/3</td>
<td>6/31</td>
</tr>
<tr>
<td>total numbers together</td>
<td>73</td>
<td>6</td>
<td>37</td>
</tr>
</tbody>
</table>

In addition to possibly tracing the lineage of choreographic descriptions by using the above analysis, one can inquire into the differences in performance, according to the wording of the instructions. Is the movement always the same, or are there variations, for instance, in the timing and in the spatial path? In other words, does it make a difference if the mezavolta occurs da or sul to a lato or canto? In those passages without a designation, is something implied? Domenico states that the mezavolta requires a half tempo, whereas Cornazano states that it needs a whole tempo. Can this disagreement be reconciled? In
some of the descriptions, the _mezavolta_ is said to occur in the _vodo_ suggesting that it requires only a part, possibly a fourth, of a _tempo_. However, if the turn begins during the last exchange of weight, thought by the author to occur in the middle of a _tempo_, then Domenico's requirements are not violated. At the same time, Cornazano's statement that the turn requires a whole _tempo_ can be explained by viewing the actions at the beginning of the unit as being preparatory actions of the turn, thus, parts of it.

mezo; mitate (Corn)
mezo; mitade (Dom)
—middle; half

Cornazano writes:

187 (secondo passo curto che batte) in mezo del uno tempo e l'altro
_Giove_)
575 (la) donna in mezo e due homini ala fila
    un d'inanzi l'altro di detro
605 (la donna rimangha al fine) degli nove in mezo
_Verzeppe_
623 (due donne et tre homini ala fila) le donne in mezo
626 (si parte l'home) di mezo et quello di fondo
657 l'home di mezo piglia el tempo
_Bereguardo Novo_
674 (due homini et) una donna in mezo con gli homini (da canto)
700 (venghono) a pigliare la donna in mezo et subito la donna come loro l'hanno
702 presa in mezo fa uno doppio
_Leoncello Novo_
733 due homini et la dona in mezo (a paro a paro)
778 (omini) togliono la donna in mezo (con una riverentia)
_Sobria_
906 (va in piva lei continuando) in mezo di quelli quatro
    (vanno circondando) donna quelli due di sotto
    et l'home quelli due di sopra et
949 venghono tutti due in mezo a scon-trar si et si toccano la mano
_Damnes_
1030 (due homini et una donna e) la donna in mezo
1063 (quando finiscono tutti la donna si viene) a cogliere in mezo
1140 (piva, quat. per nota van tante botte piu preste) mitate
1151 (tempo quaternaria comincia) in pieno et ha el vodo in mezo et così in fine

Domenico writes:

45 (niuno modo li estremi) ma tenire el mezo (del tuo movimento)
57 tenire el mezo del tuo motto
77 la quale del mezo (tene la virtu)
107 sempio continentia mezavolta movimento e salto sono de mezo _tempo_
altramente non se poteria ritrovare
135 principio ni mezo ne fine a questo moto de danzare
147 (piva dela bassedanza) tri sesti che contene la mitade
197 (piva cala tri sesti) la mitade como vidi (carta)
210 dela bassedanza e del saltarello tengo [quad.] il mezo
tengo [salt.] il mezo dela (quardernaria e dela piva)
216 Mezo
tengo el mezo dela bassedanza
262 (piva cala sesti tri dela bassedanza) per mitade
265 (spartirai mexura dela bd.) per mitade mettando (2 tempi piva)
295 (la piva) essere la mitade de bassedanza
320 (piva) mezo dela (bassedanza)
347 (piva tene el) mezo per distanția dela bassedanza
356 (bd.) e piu larga dela piva la mitade
359 piva essere el mezo dela (bd.)
365 la piva e lo mezo dela bassedanza
(Belreguardo Novo)
392 Belreguardo novo e va in homini dui et una dona in mezo
397 andagando inanti per mezo la sala
404 (fila l'uno drieto) al'altro ritrovando se la dona in mezo
(Lionzello Novo)
475 (va homini dui cum una dona) in mezo
476 dui homini cum la dona in mezo
478 la dona se parte de mezo loro
480 poi la dona se parte de mezo loro
cadauno de ditti dui passi se fanno in mezo de ditti dui homini
487 aferma se poi ditta dona in mezo loro
500 ritrovando se la dona in mezo deli homini
516 (trovando se huvre la) dona equale in mezo loro
517 dona fa uno movimento de mezo tempo
(Ingreta)
520 va homini dui cum una dona in mezo
521 fano ditti homini cun la dona in mezo tempo
544 (dona se ritrova apresso homini) ge passa per mezo
557 (dona se ritrova) in mezo de ditti dui homini
(Giloxia)
571 (tochare la man ala dona de) mezo cun una riverientia
572 homo che e apreso la dita dona de mezo
575 homo che e de mezo a lato la man drita dela (dona)
582 eguale ala dona de mezo (ala man sua stanca)
681 (se) ritrova in mezo e quello de mezo se ritrova d'enanti
(Pizochara)
642 (tri homini cum done) passando per mezo la prima chiopa
644 tre che era passata per mezo
648 (pasando la prima dele ditte due) per mezo
650 (quarta) chiopa passa per mezo la ditta alargata
(Verchiepe)
661 quello che e in mezo fano
tieni quatro e mezo de basedanza in soa mexura
673 quello che sta de mezo
675 quello de mezo
686 (homo che) e in mezo
698 (homo) de mezo
705 (homo) che e in mezo
707 (homo) de mezo
719 homo ch'e in mezo
(Presoneria)
736 fanno tempi quatro e mezo (de bassadanza)
740 fazendo inanti tempi dui e mezo (de bassadanza)
(Belfiore)
765 va in homini dui et una dona in mezo
792 (pasando) per mezo li ditti dui homini
795 (homo che era de drieto) sta in mezo
(Marchexana)
833 tienpi XII e mezo de basadanza
(Jupiter)
875 quello che e in mezo
878 (homo) de mezo
887 (homo) andagando per mezo ala dona
894 (dona) tornando in drie per mezo li homeni
897 rimando in mezo diti homeni
901 (homo tornando) per mezo dito (homo e dita dona)
907 andagando cadauno per mezo loro
(Pia Guiimin (1))
939 (affirmando se tutti per spatio) de mezo tempo
970 ritrovando sse la dona de drieto in mezo deli (doui homini)
983 (homo fa unc) salto de mezo tempo de piva
(Mercantia)
1093 (homo va nela posta del homo de drie che e per) mezo lui
(Sobra)
1118 (dona arivando) in mezo deli quatro homini
1166 ritrovino tutti dui in mezo del quadro
1169 (dona rimanendo) in mezo deli quatro homini
1177 homo va a ritrovare la dona in mezo deli quatro homini
1179 (dona da voltatonda) in mezo li ditti (quatro homini)
(Tesara)
1195 (fano) per mezo dite quatro (chopie)
1208 (homo piglia la dredava) copia andaghando in mezo
1210 homo va per mezo ditte copie
1222 (compagno) fuge per mezo ditte copie
1226 (compagno torna) per mezo (le ditte copie)
1234 (quello fuge) per mezo le copie
1236 andagando per mezo l'altre copie
1240 (compagno fuge) per mezo tutte le copie
1251 due copie di mezo se scambian
1255 copie di mezo se cambiano
1264 (incontro) per mezo tutte copie
1271 (andaghando) per mezo l'altre done
1276 (dona fa) per mezo li (homi)
1283 (tornando) per mezo gli (homi)
1286 (homo fa salt.) lo quarto per mezo la copia
(Damas)
1298 in tri cioe dui homini et una dona in mezo
1328 (ritrovando) ssi la dona in mezo degli ditti dui homini
1376 (dopio) sul pe' senestro di mezo tempo

The term *mezo*, as used by Comazano, refers to positions of elements of the dance and music within a *tempo*, probably in the temporal sense, and refers to the spatial state of a dancer being in the center of a space created by other dancers.

Domenico uses the term *mezo* in passages preceding the choreographic descriptions to express philosophic and aesthetic ideas. For instance, he states that one should be moderate in his or her movements. Domenico seems to be aware of the concept of beginning, middle, and end (135); thus the reader sees an explicit statement which parallels Aristotle's ideas, found in the *Poetics*, as well as the symbolism in Christianity. Domenico says twelve times that the time needed for one *tempo* of *piva* is one half that for the *bassadanza*. It is interesting that in Domenico's conception, each element theoretically could function as either an extreme or a mean. For instance, in 210, *quadrarnaria* is said to be in the middle of *bassadanza* and *saltarello*; and in 214 it is one end of an interval, with *piva* as the other end and *saltarello* as the middle. Domenico's thinking always of the "mean" could explain the form of his diagram. For *piva* to be the middle, it has to be the middle of something; an interval must have two ends. Thus, *bassadanza* is listed at each end designated *capo* (end). This suggests that the diagram has more of a philosophic than a practical basis. It is partially on the basis of this reasoning that the reader can regard Domenico's diagram as schematic rather than prescriptive.

If the concept of the mean is as theoretically important as one is led to believe, is there symbolical significance in its reflection in the choreographies? For instance, would the dancer who left the middle of a formation be creating a situation similar to musical dissonance which requires a resolution, in this case a return to the middle? In dance, usually it is the woman who is in the middle. She can be in the middle of a column, a line, or a square. In addition to the relationship of dancers to each other, Domenico makes one reference to the relationship of dancers to the performing space, where dancers could be in the middle of the room (397).

Domenico also allows for a half *tempo* of *bassadanza*. If *bassadanza* is to be a tripartite rhythm, how is this half *tempo* formulated? Most likely the *bassadanza* rhythm is to be done in quadruple, if not in a compound duple, so that an easy division into halves is possible.

*Mignotta Nova* (Corn) (Dom)
—name of a choreographic description of a *bassadanza* choreographed by Domenico
This bassadanza is stated by Cornazano as one of the nove che sono le più belle dell' altre, and the description is found beginning with line 997. Cornazano also states in line 1074 that another bassadanza, Corona, is performed like Mignotta in a column.

Domenico presents the choreographic description of this bassadanza beginning with line 1361.

A major question to be asked here regards the music. If the musicians knew the balli tunes, which were supposedly loved by the people, it would be far easier to create a second version of the dances to the same music than to create new music and new choreography. But in the case of the bassadanza Mignotta Nova, Cornazano implies that one of the three tenors he has provided is to function as the basis of the music. Domenico does not provide any tenors, as if they are assumed. It would seem that Domenico, rather than creating choreography and calling it a new version of a bassadanza with a similar name, would call it a new name. There are several possibilities to be considered here: that Cornazano, for lack of the proper bassadanza tenor Mignotta, presented those he knew; that there was a melody, Mignotta, that everyone, or at least every good musician, knew, which could be played to any tenor; that Domenico, in visiting another court, modified the choreography so that the patron would feel he was getting his due value (in this case, the dances would probably be found in separate sources); or that there was a fundamental dance theme which was the basis for both versions, in which the pantomimic action, if it existed, may have been the same but the combination of step-units was supposedly "updated".

Mignotta Vecchia (Corn)
Mignotto (Vecchia) (Dom)

—name of a choreographic description of a bassadanza choreographed by Domenico

Cornazano mentions this dance in line 988 as one being troppo vecchi o troppo di vulgati. Why did he consider it so?

Domenico presents the choreographic description beginning with line 1344.

minore (Corn)
menor, -e (Dom)

—minor (likely referring to the prolation)

Cornazano writes:

424 Piva perfetto minore

Domenico writes:
139 (quad.) menore imperfetto
144 piva de menore perfetto
167 (quad.) e de minore imperfetto
172 (quad.) menor (imperfetto)
192 piva ch'e de minore imperfetto [is this a copy error?]
260 (piva) menor perfetto
344 (piva) menore perfetto
350 (piva) menor (perfetto)

The term minore and its variants usually represent the prolacione (prolatione), or division of the semibrevis. It normally has the following interpretation as a division into two's of the upper layer, the tempus:

\[
\begin{array}{ccc}
\text{tempus perfectum} & \circ & \circ & \circ \\
\text{prolatione minore} & \circ & \circ & \circ & \circ & \circ & \circ & \circ \\
\text{tempus imperfectum} & \circ & \circ \\
\text{prolatione minore} & \circ & \circ & \circ & \circ
\end{array}
\]

The reader can determine that the term minore refers to the prolacione and not the tempus if the passage with the term prolacione (309) be examined. The bassadanza rhythm, maior imperfetto, is stated to have a different prolacione than the quaternaria rhythm, minor imperfetto. Hence, the terms maior and minor must refer to the prolacione, since both rhythms have the same terminology imperfetto as part of their definitions.

misser (Corn)  
messere; misser (Dom)
—Mister, showing respect and honor to a knight, judge, or notary (from Latin "magister", teacher or master)

Cornazano writes:

264 Misser Domenichino
974 Misser Dominichino

Domenico writes:

8 messere Domenigino
370 Misser (Domenico)
928 messere domenego

What was the significance of the title "Mister"? Why does Cornazano not have the title Misser? According to Battaglia, this title was given to anyone who graduated from the university.**12 It was given to signori and gentlemen of high social rank or authority. It was a title also given to tutors and to men who were very much loved and esteemed.

Here are some fifteenth-century passages with the term:
FIR: BNC 189 (San Francesco)
3b) un cavalieri detto messere Bernardo

FIR: BNC 189 (San Giovanni gualberto)
5) Va messer gualberto e picchia la porta di San Miniato

FIR: BNC Panc. 25 (1464)
31b) parla messer giesu

FIR: BNC Pal. 445 (Miracholo della nostra dama)
89) Chominca Misser Lorenzo e va a chasa
89) Risponde Misser Giovanni

62BOR (L)
135) fatto questo si prese commiato e "messer" Liombruno era chiamato

40MAU
59) misser lo vescovo
169) che misser Angelo e lo piu gran nigromante che oggi sia sopra la terra

mister (Corn)
mestiero; misterio (Dom)
— trade, craft

Cornazano writes:

78 Giovine scrisi qui el mister compito
quando imparando lei l'arte cotale

Domenico writes:

32 lo operante de questo mestiero
37 (imparare) e cavare el constructo de questo zentille mestiero
59 chi del mestiero vole imparare bisogna (danzare)
73 questo misterio e virtute per (acidentia)
125 (Corona) niumo optimo magistro del mestiero
241 (tutti quilli si intrometteno de questo) misterio (essere boni)
244 (mexure e el primo) fondamento de questo misterio

The concept signified by the term mestiero and variants suggests that the art of dance was not merely a pastime occasionally performed by the rich, but was also an occupation or profession. Today the term mestiere signifies a "trade", or way of making a living, and it is also probably related to mistero, suggesting "secrets" or "mysteries". Fundamentally, it means craft.

The term is found in the following fifteenth-century passages:

ROMA: BNC ms. Sessor 413 [Divo Borso Estensi ... origine mundi ...
Antonii Cornazani; Diva Beatrix Estensis]
128) Chi voglia havea veder la dea Pallade In campeggiando sotto l
scudo Egly vedesse Beatrice per le strade Qual stella transitoria chantercide l'aer notturno giva e d'intervallo colla sua coda longho lume ghuid E io l'ho vista alcuna volta in ballo Tal che d'uno Angel per aer suspenso e chi intende el mistier l'ha rolta in fallo Quante volte gia a lei cun studio intenso

FIR:BNC P.6.37 (Nativita)
37) essere caduto el tempio e dice qu vidde essere fornito el mestiero della nativita interamente

888COR
68) fare il mestier del sodo

misur-a,-are,-atamente,-e; mesur-a,-e (Corn)
mesur-a,-e; mesur-a,-ado,-ano,-are,-e; misur-a,-e (Dom)
—measuring, rhythm

Cornazano writes:

105 El perfetto danzare e misura
111 misura e che oltre che vi ri-
cordati el ballo dovete passeggi-
are misuratamente et accordar-
vi col sonatore vostro. Manie-
ra e che recordando vi el ballo et
116 passeggiando con misura
El danzare consiste in quatro
176 principal mesure. Piva Sal-
tarello Quaternaria e Bassan-
danza. Piva non e altro che pas-
si doppi attegliati e accelerati per
180 prestaza di misura che concita (el balladore a quello)
195 Bassadanza e regina dell' altre misure
200 (La piva fu principio et) fondamento di tutte l' altre mi-
sure et l' altre sono cavate da questa et incatenate insieme
cioè che della piva si fa bassa-
danza e della bassadanza piva.
Del saltarello si fa bassadanza
stretta come appare nel pian che
vi mostrasemo. Della quater-
naria si fa bassadanza naturale
e saltarello e piva onde quan-
do sia ben la cosa disputata ogni
211 misura viene esser piva co-
me cose che sono in di cavate qua-
si tratti d'un fiume molti rami
(si richiede che) sia presta et ben practica in quello
228 per la sua misura [piva] che vola piu del' (altre)
243 La misura quaternaria (non e sola molto usitata)
(Domenichino ha havuto) evidentissimo giudicio dicendo
267 che 'l danzare specialmente di misu-(ra)
(misura larga vole essere simile ad ombra (phantasmatica)
(De tutti gli naturali) nella piva non se ne fanno
senno uno cioè el doppio che è
prestissimo per la misura stretta
(guesti doppi) di Saltarello non vanno tanto
presto quanto quei della piva
per la misura che viene allargan-
di tanto quanto si comprende-
ra per lo disegno che di sotto fare-
mo. Nel Saltarello Todescho
cioe in quaternaria perché in essa
son l'altra misura secondo la mi-
sura nella quale si danzara si gli
porrano dentro gli predetti mo-
ti cioè se si fara in piva si gli met-
tera solo el passo come nella piva
et così dell' altre misure in lei cacciate
(guesti) [naturali] son bellissimi alla donna in ogni
mesura ch'ella danzi
Gli ballitti sono una composi-
tione di diverse misure che
po' contegnire in se tutti gli nove
Anchora nel danzare non so-
lamente s'observa la misura de-
gli soni ma una misura la qua-
le non e musicale anzi foire di
tutte quelle che e un misurar
l'aere nel levamento dell' ondeg-
giare cioè che sempre s'alzi a un mo-
do che altrimenti si romperia misura.
Hor per fare a vostra Signoria piu pal-
pabile notizia di tutte le misure (per esempio d'una scala)
460 (il saltarello e troppo) presto e torna in misura di piva.
(Terzo danzare in saltarello) ma sara tanto fora d'ordine in
larghezza quanto la bassandanza in
481 stretteza su la ditta misura [quaternaria]
501 Tutte le ditte misure si altaran
e si fan l'una su l'altra al modo ditto et
e cosa di perfetto magistero non
da ogni scolaro. Quanto crecino
et calino alterate al modo ditto per la
figura della ditta Scala e manifesto.
507 Ala perfettione delle misure le regu-
le date bastano a sufficientia sen-
za le quali el magistero e nulla

(Verzegne)
questa volta si comenza col pede
668 sinestro perché ella non e misura (di bassandanza)
(Corona)
mezavolta dal canto dritto facen-
1095 do quatro moti quadernarii in misura (bd.)
[theory 3]
1129 (ogni tenore puo fare a quatro) mesure. Delle quali a bon so-
natori la prima e il suo naturale
a tre botte per nota et questa agli
Taliani si danza in saltarello.
Sicconda in quaternaria mettendo
quattro botte per nota e questa in
danzare e più usata da' Todeschi.
1136 Terza la cacciata che e misura di pi-
va alcuni la chiamano figliola de-
la quaternaria perché per nota van pur
tante botte ma si dan più presto della
mitate.
1141 Quarta e la Bassadanza misura
imperiale dove ogni nota si radop-
pia et le tre vagliono sei et le sei
dodeci ma dovendo danzare tut-
ti ditte misure si trova diversi-
tate in gli loro tempi d' altro che di
largheza come di sotto appare
(cio che sia el vodo e 'l pieno) facendo si sonare
1162 ditte misure l'intenderite meglio

Domenico writes:

subtile de questo motto corporalle mosso da
19 luoco a luoco cum mexura memoria ... mexura de
terreno porzando aiuto
38 fondamento de questo sie mexura la quale mexura tutte preste-
ze e tardeze secondo musica
51 (fondamento) dela causa cioe mexura la quale e tardeza rico-
perada cum presteza
53 un' altra mexura la quale (e composta cum la gratia dela)
mainera deel deportamento de tutta (la persona)
55 la quale e deseperada dae mexure muxichale ditte di sopra
56 Questa mexura el terreno e mexura legiera e questa e quella
(che) fa tenire el mezo del tuo motto dal capo ali piedi el
quale non e
ni tropo ni poco
61 (fantasmata e una presteza mossia cum) mexura
66 (riegola) cioe operando mexura memoria mainera cum mexura de
terreno e d'aiare
81 la mexura e parte de prudentia et e nele arte liberale
102 opera senza mexure li tri (per accidentia)
109 (motto) vero de bassadanza mexurando mazore imperfecto
115 (cadauno motti naturali habiano) suo ordine de mexure
127 operando pero insene mexura sopratutto dela quale
128 mexura alquante demostracione ne faremo
130 cossa e mexura de motto etiendo como sono composati li motti
131 sopra le mexure. Mexura zeneralle secondo canto over sono o
132 movimento consiste in mexurare el pieno cum lo vuodo
mexurare
el tacere cum lo odiere del sono mexurare el movimento del corpo
cum la prompta del pede altramente non se poteria ritrovare
principio ni mezo ne fine a questo motto de danzare. E sopra
a questa mexura zeneralle se ne cava quatro particolare
138 la 2 mexura se chiama quadermaria
140 la 3 mexura se chiama per (none Saltarello)
141 questa mexura (per distantia de tempo e piu stretta)
144 ultima mexura se chiama per lo vulgo piva de menore perfetto
146 questa mexura ultima ditta piva
147 In questo quatro mexure consisiste
el motto del danzadore e del sonatore piu largo e piu presto
151 diran haver fatto una mexura (dicendo buxia)
154 per puoco inteletto strenzando la mexura del canto
156 (canto) che per distantia de mexura intrato (saltarello)
162 (habiendo trattado) la seperatione dele mexure voria alquanto
163 (trattare di modi dele) mexure
170 (sonare) mexura de bassadanza sempre comenza el sovrano
179 (botte del tenore, como te piace) pur che tengi mexura
195 questa mexura ditta piva cala uno terzo
198 carta dimostra le distantie dele mexure como se dice sonare
(e danzare) piu presto e piu largo
202 bassadanza dele mexure regina
207 son misura quadermaria
214 tengo il mezo dela misure quadermaria (e piva)
217 (piva) dele misure son (la piu trista)
228 revolvi tutte le mexure a tuo modo cum ragione
natura dare el suo ordine a ciascun
230 mexura dela sua distantia cioe de largeza e de prestezza di
231 (tempo) per accidentia saper separare tutte le mexure
243 (ali operanti e neccesserio) la mexura de tutte le mexure
245 imprima trattare dela mexura de bassadanza
246 quale mexure se li po operare in lo (motto corporeo)
247 le quale mexure hanno suo ordine per distantia
259 secondo ordine per motto sia la mexura (menor perfetto)
261 la mexura dela piva cala sesti tri dala bassadanza
262 spartirai le mexura dela bassadanza (per mitade, 2 tempi piva)
282 (frapamento dela quad.) in sula mexura dela bassadanza
se fa in su el pieno
327 (primo motto suo essere de sua) mexura
330 e mexura largissima
331 coloro che mexurano largo
350 po operare el motto in la mexura dela piva
362 danzare saltarello sula mexura dela piva
367 (ponendo) fine ale ditte mexure
(Lionzello Vechio)
451 (tempi sei salt.) in mexura quadermaria
458 (tutto questo) soprasscripto mexura quadermaria (e sequente)
463 pur in mexura quadermaria
465 tempi tri in mexura de bassadanza
473 tempi dui in mexura quadermaria
(Lionzello Novo)
477 (tempi) duo de saltarello in mexura quadernaria
489 (tempi duo salt.) in mexura quadernaria
(Ingrata)
522 (tempo nove in) mexura di saltarello
523 passi quatro sempri in mexura (quadernaria)
527 in ditta mexura (guardando al contrario)
529 tempi quatro di saltarello in sua mexura
547 tempi XV in mexura quadernaria
554 (tempi tri de piva in ditta) mexura
(Giloria)
565 tiensi siei de saltarello largi in mexura quadernaria
569 (dupii tri) in mexura quadernaria
573 (tempo di saltarello) in mexura quadernaria
577 (dupii tri) in mexura quadernaria
581 tempo uno de saltarello in mexura quadernaria
(Verciepe)
662 tiensi quatro e mezzo de bassadanze in soa mexura
678 dupii tri in mexura quadernaria
725 in mexura de piva
(Belfiore)
766 (tempi XII de piva) in mexura quadernaria
772 ditta parte se fa in mexura quadernaria
(Antelo)
799 (moti oto di saltarello) in mexura de piva
(Marchexana)
828 tiensi oto de saltarello [?] mexura quadernaria
847 queste sie mexura quadernaria
(Giove)
863 (tempi tri moto [?] saltarello in) mexura quadernaria
(Fia Guillmin (1))
931 tempi duo a guisa de saltarello in mexura quadernaria
937 in mexura de bassadanze
948 fa mexura quadernaria
954 in ditta mexura tornando
958 in ditta mexura
964 (in) ditta mexura
(Fia Guelmisna (2))
994 in mexura (quadernaria)
1007 e tutta mexura quadernaria la soprascripta parte
1023 tutta questa parte soptoscripta se fa in mexura (quad.)
(Mercantia)
1054 faro ditte represe in mexura quadernaria
(Sobria)
1141 tempi tri a guisa de saltarello in mexura quadernaria
(Corona)
1395 (4 [?]) motti quadernaria in mesura di bassadanze
(Zoglioxa)
1421 ripresa drita nella mexura de II [?]

Domenico uses the term **misura** to mean measuring, partitioning time or space, dividing by mathematical rigor, or another such
concept. It entails precision or exactness and is an intellectual virtue. Domenico establishes a theoretical concept of this divisioning called *mesura delle mesure*. This concept can be represented by a series of "o" that represent finite units of time: o o o o o o, etc. Domenico then establishes four specific rhythmical arrangements, which are separately repeated, of these finite units, and calls each of the repeating arrangements, accordingly, the mesura of *bassadanza*, of *quadernaria*, of *saltarello*, and of *piva*. A single arrangement or unit of any mesura is called a *tempo*. Associated with a *tempo* for each *mesura* are lengths for musical notes that are sounded. Then, to the same arrangements of time, Domenico associates certain isolations of movement or individual actions that, together, compose formally recognized step-units or step-sequences. A *mesura* realized in dance movement is clearly distinguished from one in music.

Domenico's fifteenth-century system of four major species of dance rhythm probably had its basis in the conceptions lingering from the older modal theory where there were six species of rhythmic subdivisions. *Mesura* denotes the quality and a *tempo* the quantity, similar to the relationship of poetic "meter" and its "foot".

The four *mesure*, found in the practice of Domenico and Cornazano, can be schematically portrayed in the following hypothesis (see also the entry for each term):

<table>
<thead>
<tr>
<th>Dance Rhythm</th>
<th>Notation</th>
</tr>
</thead>
<tbody>
<tr>
<td>bassadanza</td>
<td>... 1 o o o o o o o 1 ...</td>
</tr>
<tr>
<td>quadernaria</td>
<td>... 1 0 o o o 0 o 0 1 ...</td>
</tr>
<tr>
<td>saltarello</td>
<td>... 1 o o o o o o o o o 1 ...</td>
</tr>
<tr>
<td>piva</td>
<td>... 1 0 o o o 0 1 ...</td>
</tr>
</tbody>
</table>

According to Domenico, there is also a *mesura el terreno* which is likely a "measuring of space" by the dancers so that they do not end up in the wrong places. This follows naturally from the many warnings to be moderate; namely, the dancer should neither travel too much or little nor arrive too soon or late if a specified choreographic action is to occur. As he or she is to be musical or perform rhythmically, involving a continuous process of making judgements based on the auditory input, so the dancer is to make discriminations in space, based on the visual input.

Here are some fifteenth-century passages with the term *mesura* or variants:

**FIR: BNC II II 61**

... nel misurato andare e così nel danzare
SIENA: BC I II 6
71) Misura e una virtù che tutti nostri addornamenti e tutti nostri movimenti e tutto nostro affare fa esser senza di falsità essenza ottraggio. Drazio dice in tutte cose ca e ciertana misura

FIR: BNC Pal 215 (from Dati La Spera)
10) Qui noi si piglia la misura et l'ore di tutto il tempo del secol presente ch'el sol si gira et in venti quatro hore
(M. Antonio di Matteo di Meglio)
63) [Dio] Ettrerno perche in te non si misura
83) Questa in quadre fighure attaleton di questa con modo et ordine e misura

MOD: EST a.H.5.20
(German)
94b) mesura miss
meure miss
la mesura di miss

FIR: BNC Conv. Sopp. B.7.2889
1) Felice e chi mensura ogni suo passo

VAT Urb. Lat. 899
84) ([ten] giovani) haveva ciascuno di loro una cassetta in mano di zuccharo dorata e dipincta e tenendo la cum bona aria feceno una bella noresca a molte misure cum degni salti e gesti di corpo che rispondea ogni cosa oro e così danzando venro al tribunal e donorono al signore e madonna e ad altri signori che sedevano li
90) Poi tornati alla montagna per altra porta che per la prima vennero fora cum zappe de argento e d'oro contrafatte ballando a tempo fecero sembiante di zappare. E finita la misura tornarono nel monte e vennero fora cum ceste dorate piene di fiori facendo vista de seminare et terren lavorato spansero ditti fiori per la sala: e finita la misura tornarono nel monte e vennero fora cum falcette dargento cum quel ballo medesimo facendo vista di mettere tutti ad uno tempo e così fecero più volte andando e ritornando cum diversi instrumenti rusticani dorati e (90b) argentati representarion tutti li acti che nella agricultura fare si soglioni per ricorre el grano fino allo insacchare di fiori e riportar li a casa tutti a tempo e a misura sempre ballando cum bellissimo ordine che era un degno spectaculo
100b) e danzando a la presata misura in alcune parti della piva tutti ad uno tempo se inginochi (101) avano facendo riverenza e tutti ad uno tempo si levavano
101) levare tante bandiere e capi di castelli e penne e ceste d'oro tutti ad un tempo cum degnia misura. Poi che furono tutti condotti nel campo della sala. El primo che guidava el ballo della coletione presente el suo castello di zucchero a li signori sposi e così per ordine a ciascuno signore e imbiadiore

FIR: BNC BR 186 (Angiolo Raphaello et di Tobbia)
52) "Per mio paggetto accio che habbi cura della mia spada: e alle volte canti e tutto facci con buona misura"
6b) Parla il luxurioso "non si puo tanto viver con misura"

14b) [Giuda] "chi fa le cose sua sanza misura o sanza l fin di tutto esaminare"

70 KEN I 221) (Nov 13, 1456) ...zique soldi di imperiali per chaduna perticha de terra, misura de Milano... (Milan measure)

95) Non pero ch'essi passin la misura

888COR 16) squainava una misura di cordone 36) un buon manico sotto di misura 198) piva...mutato il suono cominciarono a menarla piu trita, essendo in ballo una gran turba ... in quello accelerare della misura

62 BOR ms 457) fuor de misura geloso intervenne

531 COR CER 7) e fu qual fundamento el centro e misso chi pose le misure e i primi setti sopr a la terra ove habita la luce 11) Iddio e senza tempo eternizzato Massimo senza quantita 'l misura et senza occupar sito e in ogni lato

58 CAV I 84) Come un catin di mal reppreso latte quando ch'1 porta non misura i passi triema tutto nel vaso e si dibatte 117) Amore ed onesta e gentilezza, a chi misura ben, sono una cosa

58 CAV II 214) notare che nel cantare e nel parlare della donna mia sono comprese tre parti, che, secondo Platone, contiene la musica, le quali sono queste: il parlare, armonia e ritmo, che credo sia detta quella che volgarmente chiamiamo "rima", perché "ritmo" non e altro che un parlar terminato da certa misura

52 CER 138) Amore et onestate e gentilezza A chi misura ben sono una cosa 223) Mesura el viver tuo. Vedi che siamo Un'ombra che dispar, e'l tempo vola E giovenza mai non torna a retro
mita-de,-te, see mezo

mod-i,-o (Corn)
mod-i,-o; muodo (Dom)
—way

Cornazano writes:

231 (saltarello, naturali campeggiati, ondeggiati) sicondo el modo
262 (tacere un tempo, entrare) con aeroso modo
324 ([naturali] bellissimi, donna, campeggiando) al modo ditto
379 (miserare l'aere, ondeggiare) s' alzi a un modo
410 (scala) largha di sopra in modo (chi sa glie aptissimo)
437 (si puo danzare [piva]) in quatro modo
440 Primo modo e lo suo naturale
455 (Saltarello) si puo danzare in cinque modi
472 (quaternaria si puo danzare in) quatro modi
487 (bassananza) si puo danzare in modi (cinque)
502 (tutte misure altaron) si fan l'una sul' altra al modo ditto
505 alterate al modo ditto
(Giove)
603 (voltando quando son d'inanzi) per mo- do che la donna rimangha al fine (in mezo)

(Verseppe)
645 (tessendo le donne) per modo che non (si scontrano)
(Mignotta Nova)
1016 (fanno uno passetto in traverso) a quello modo et fin (lui ch'era l'ultimo viene ad essere el primo)

(Dames)
(homini) si cambiano di posta con du sem- pi a questo modo et fanno una ripresa sul voltar si degli sempi
(donna) fa dua sempi et quatro doppio
1042 intorno agli omini a questo modo comenzaendo col sinistro et torna al suo loco ma com' ella finisce dua tempi l'home di sopra gli fa intorno dua doppi et viene nel suo loco e cosi poi l'altro homo

Domenico writes:

23 operare questo motto per modo che (no'l condugi per estremi)
45 per niumo modo vole essere adoperata per li estremi
162 voria alquanto trattare di modi dele (mexure)
186 (differentia del) modo (sonare e danzare bd. and quad.)
187 el luodo del saltarello e dela piva
199 (presto e largo) modo se fa differente (motto corporeo)
228 revolvi tutte le mexure a tuo modo cum ragione
251 (bd.) po danzare per modi cinque
286 danzare in dua modi el motto del saltarello
292 secondo modo che poi danzare lo saltarello
298 el quinto modo el quale se po danzare (in bd.)
300 (quad.) se po danzare per modi quatro
301 lo primo modo ha suo ordine
303 secondo modo tu poi danzare (bd. sula quad.)
310 el modo terzo posse danzare saltarello
317 el modo quarto (sula quad. el motto piva)
325 saltarello per motto se po dividire in modi cinque
333 (terzo) modo posse danzare (motto dela bd. suso salt.)
338 el modo quarto se po danzare (quad. in salt.)
343 el quinto modo e ultimo (piva in salt.)
349 quanti modi (operare el motto in piva)

(Verciies)

672 (done moveno cun passi) medesmi e modi che feno (homeni)
716 (quella de driedo) per quello modo

(Belfiore)

783 (dona) tri dupii per quello modo fece l'omo
785 parte cum quille medem dupii e modo

(Anello)

809 done per quello modo fezeno li homini

(Jupiter)

984 (tutta questa parte) se fa per questo modo
923 homo a lei per quello modo che feze cun l'altro

(Fia Guilmun (l))

990 facino per quello modo che feceno quilli
991 fazino per quello modo che feno quilli

(Mercantia)

1070 va a tocare la mano ala dona per lo simele modo (che fece)

(Tesara)

1209 (faciendo tempi 12 de piva) per questo modo
1212 per questa modo se fa
1236 per quello medesimo modo (fece)
1251 per quello modo che feno l'altre
1253 per quello simile modo che feno
1256 per quello simile modo che fecino
1257 per quello simile modo che fecino
1260 per quello simile modo che feno
1262 (per quello medesimo) modo che fecino
1277 per lo simile modo ha fatto
1289 per lo ditto modo et ordine
1290 per lo ditto modo et ordine che ha (fatto)

As Cornazano uses the term, it means the style, manner, or means of accomplishing an end. Domenico uses the term similarly but also means that the dancers perform the same sequence as was performed earlier by others or by the dancers themselves. In Domenico's choreographic descriptions, the term suggests an identical repeat. Note the frequency of the term in the Ballo Tesara, which reinforces the observation that the description of the dance may have arisen at a different time from most of the other choreographic descriptions.
molt-e,-i,-o (Corn)
molt-e,-i (Dom)
—many, much

Cornazano writes:

213 tratti d'un fiume molti rami
244 (quat.) non e sola molto usitata
271 (ombra phantasmatica intendono) molte cose
320 (come in leoncello) et in molti altri
989 (infiniti balli e bd., troppo vecchi) con altri molti
1125 Molti altri tenori si fanno

Domenico writes:

11 volendo molti opponere a questo moto
24 (arte havere) molte per erzadergia (in sua operatione)
88 (havuto rispetto) che de molte parte e adoptato

The term molti expresses an indefinite large number or quantity of things. But one can inquire to what does the term refer in each case. For instance, in Cornazano's passage 271, what are the many things that the ombra phantasmatica describes? In 320, to which dances does this refer?

monarchi (Dom)
—rulers

85 Ali principi e monarchi e liato

Perhaps the above passage indicates one of the justifications for dance as recreation finding fruition in mid-fifteenth century. Upperclasses could have pleasures, expressive of their abilities, such as dance.

moralle Dom)
—moral

7 (honor et gloria de tutte operatione) intelettuale e moralle

The term moralle expresses an important concept of fifteenth-century dance theory which here is explicitly stated. Historians portray the waning of the Middle Ages as a time when chivalry was very important, when man became socialized; and many intimations of this in the art of dancing, described by Domenico and Cornazano, can be found. For instance, Cornazano specifies that a certain step-action has to be done very honestly, and Domenico choreographs dances, such as Sobria, that appear to have moral undertones.

mort-e,-i,-o (Corn)
—dead
41 (non temero passare ponte) d'homini morti
260 tacere un tempo e star lo morto
263 (aeroso modo come persona che) susciti da morte a vita

The term morte is important in illustrating a contrast, namely that
death is the opposite of life. Cornazano associates death with
not moving and life with moving. When the dancers stand still for a
tempo (260), do they pose? The two extremes would cause a great
contrast when used successively. If Cornazano's passage (260) were
used at any time for learning the art of dancing, this image of
life and death would be considered a movement-shaping agent for
dance practice. The concept of stillness can be incorporated into
the philosophic and aesthetic theory of the mid-fifteenth century.

moss-a,-i (Corn)
mos-ono,-sa,-so (Dom)
—moved, excited, agitated
(see also movera)

Cornazano writes:

(Prima Figlia Giulielmo)
822 donna mossi gli omini et gioni (intorno a lei)
836 (quello) et la donna mossas vano in (la posta)

Domenico writes:

18 questo motto corporale mossi da (luoco a luocco)
61 (prestezza corporale) e mosso cum (inteletto della mexura)
65 como falcone che per paica mosso (segonda la riegola)
(Verciape)
717 se mosono l'altra volta como e ditto qui di sopra

The concept expressed here is one of a physical movement
through space or is an allusion to the fact that a change of place
has occurred.

mot-i,-o (Corn)
mot-i,-o,-ti,-to (Dom)
—motion, movements

Cornazano writes:

100 Intenderete qui il legiadro moto (de' piedi in ballo)
(sicordo la misura) nella quale si danzara si gli
309 porranno dentro gli predetti mo-
ti cioe se si fara in piva si gli met-
tera solo el passo come nella piva
Di bassadanza ogni tempo si divide
in quatro parti. El vodo e una
395 cioe el primo moto surgente poi
ciaschun degli tre passi che si fanno (consuma uno quarto)
mezavolta dal canto dritto facen-
do quattro moti quadernarii in misura (di bassananza)

Domenico writes:

Il volendo molti opponere a questo moto azele e pelegrino
16 Aristotel trattasse del motto (in X dei heticha)
18 (caivare) subtile de questo motto corporale mosso
23 operare questo motto (no'1 condugi per li extremi)
27 (de natura mancament) de questo motto zentille capace sia
41 (texorera de tutti li) moti corporali Naturali e Acidentali
57 fa tenire el mezo del tuo motto dal capo ali piedi
64 (che fatto) el motto sii tutto di piedra in quello instante
69 secondo motto sii buono per ti e per altri (terreno)
86 operazione del motto (zentile pelegrino e nobile)
91 dodice motti sono in l'operare de questa arte
98 (la natura e acidentia de questi) motti
188 secondo motto (vero de bassananza mexurando mazore imperfetto)
114 cadauno deli moti naturali (habiano ordine e mainere)
116 tri motti (per accidentia)
118 (fano fare varietade ali) moti naturali
130 cossa e mexura de moto etiando como sono composati li motti

sopra le mexure

135 principio ni mezo ne fine a questo motto de danzare
148 (in quatro mexure consite) el motto del danzadore
193 (piva) comenza el suo motto del tempo (in pieno come quad.)
199 (presto e largo) fa differente el motto corporeo
247 (po operare in lo) motto corporeo
252 (dui, ordine) per motto de compartitione
254 (difficille) quisti altri tri motti
255 presteza e tardeza a quilli motti
257 (dui, ordine) p motto de danzare
258 (primo ordine) de motto sie lo suo essere
259 secondo ordine per motto sia la mexura
264 (2 tempi piva in bd.) ordine per motto
266 (2 dopii in bd.) el vero del tuo motto
268 altri motti tri (difficili)
269 motto quadernario
270 motto quadernario ge consiste (dopio, frapamento)
272 questo motto in uno tempo di bassananza
275 questo motto quadernario
280 motto quadernario (sera alquantro largo)
285 primo motto difficile
286 (segondo) motto difficile
299 quanti motti se po danzare sula quadernaria
304 tempo per motto de bassananza in (quad.)
308 ordine de motto
311 tempo per motto de saltarello (in tempo quad.)
314 '1 motto (del saltarello e uno dopio con uno salteto)
e quello dela (quadernaria e uno dopio cum uno frapamento)
318 motto dela piva
To Cornazano, moto represents at least two things: motion (100) and isolation, or simple movement, (309 and 1098). In the second sense, the concept is of a building block for step-units or step-sequences. Passage 395 is problematic; is a moto surgente equivalent to a releve?

Domenico uses the term to express three different concepts: movement or motion in general, i.e. action; an incidental step-action or a natural step-unit such as a ripresa; a step-sequence associated with a certain rhythm and speed. This last category is seen, in the theory section, in the discussion of permutations of various physical steps associated with certain rhythms and speeds when the steps are placed in other rhythms. There are about twenty of these combinations, of which less than half are used in the extant choreographic descriptions by Domenico and Cornazano.

The term can be found in some fifteenth-century passages, two of which follow:

FIR:BNC BR 186 (Miracolo della nostra donna cioe Rapresentazione di stelle)
104) El duca si riza con allegreza facendo motto a stella e dice chosi

77PED
259) moto circulare della mano mostrando in prima li quattro principali

mov-e,-ite (Corn)
amovere; mov-ando,-e,-eno,-esta,-ono; muove (Dom)
—move

Cornazano writes:

120 (el pepe che) movite come e se movite el dritto (per doppio)
(Vezzoppe)
648 quella di sopra si move (a man dritta)
650 quella di sotto si move a (man sinistra)

Domenico writes:

(Belreguardo Novo)
424 homini se moveno cum uno doppio
428 homini se moveno fazando l'altro tempo
438 homini se moveno in lo (instante)
(Lionzello Novo)
495 tutti tri se moveno in uno instante (facendo dupii)
510 dona se muove e va incontra
(Ingreta)
529 (tutti tri in uno instante) se moveno fazando tempi
552 (homo) se move in (instante fazando)
(Giloxia)
586 (tutti) se moveno fazando tempi
(Pizochara)
608 movando se tutti de compagnia e fazando tempi
610 homini se moveno fazando tempi
613 se moveno tutte in compagnia fazando
615 se moveno tutti
620 e move se li homini fazando tempi
631 done se moveno (e fazando tempi)
(Verciepe)
671 done si se moveno cun (passi)
677 (tuti) se moveno tutti in (uno instante facando)
690 (se) a amovere cun lo pede
693 se move (anchora lui pigliando uno salto)
791 done tute do se moveno e fano dupii
708 se moveno (facciando tempi)
715 (dona) se ha amovere cum lo (pede)
(Prexonera)
766 se moveno in uno instante cum uno movimento
(Anello)
817 homini fano tempi quatro de piva movando se
The dancers move themselves through space; they act or go from a state of inaction. There are verbal patterns in Domenico’s treatise which may assist in determining the generation of the dance descriptions. For instance, fourteen of forty-three passages have the term combined with in istante, and fifteen of forty-three passages show the term used with tutti.

movimento (-i,-o (Corn)
movimento (-i,-o; movimenti (Dom)
—movement, motion, a natural step

Cornazano writes:

(Avere e ’l danzare) dovete havere
131 un’altra gratia tal di movimenti
che renda ti piaceri agli occhi
188 (doppi) e campeggiato per movimento del primo passo che porta la persona
et extratta la bassadanz di ques-
ta una si cambia in vili movimen-
ti et perde la proprieta sua naturale
276 (El danzare contiene in se nove) movimenti naturali et corpo-
283 (rei et tre accidental. Gli naturali sono) Movimenti
(Nela bassadanza possono) essere tutti gli nove naturali excepto el movimento che non si
senno in ballitti et non e tem-
po perfetto ma scusa in publico da
l’homme alla donna uno honestissi-
mo richiamo come e in leoncello (et altri)
325 (tre) movimenti accidental peri che non
hanno ad adornare el danzare
(Gli ballitti) po' contegnire in se tutti nove
335 movimenti corporei naturali
370 Nelli movimenti non e regula.
(Verzeppe)
660 gli homini fanno uno movimento (et le donne rispondeno)
663 le donne fanno uno movimento (e gli homini rispondeno)
(Leoncello Novo)
781 (donna) fa uno movimento et gli omini (gli rispondeno)
(Prima Figlia Guilioelmino)
810 (donna di sopra fa uno) movimento l'altra di sotto gli
risponde
835 (tutti due ad uno tempo gli battono suso) el movimento
(Be Figlie Guilioelmin)
882 (le) donne fanno uno movimento (verso gli omini)

Domenico writes:

46 (tenire el mezo) del tuo movimento
101 (naturali cioe) movimento
197 movimento (de mezo tempo)
132 (mexura zeneralle secondo canto over sono o) movimento
133 mexurare el movimento del corpo (cum la prompta del pede)
180 quando voi comenzer a bassadanza sempre fai uno movimento
suso in lo tuo essere inanti che lo passo fazi la prompta
del pede
182 Quello movimento sie el vuudo e lo passo cum la prompta delo
pede sie lo pieno
(Belreguardo (Vechio))
due represe una suso
381 el pe' sinistro e l'altra suso el drito cum uno movimento e
(tempi) due de saltarello largo
384 [almost the exact repeat of the above passage]
(Lionzello Vechio)
452 (tempi sei de saltarello in quadernaria)
 homo fa uno movimento e la dona li responde
 represe due et aferma se fazendo l' homo
472 movimento e la dona respondendo ge cum un altro li quali mo-
vimenti sono tempi duo in mexura quadernaria
(Lionzello Novo)
 fazando tutti insieme una riverentia
517 sul pe' sinistro poi la dona si fa uno movimento de mezo
(tempo) e li homini ge respondeno cum uno altro
(ingrata)
 la dona da una mezavolta suso el lato sinistro donde
gli consiste pasi dui sempii et uno movimento
(2 tempi piva, homini e dona) fazendo uno movimento et e fine
(Verciepe)
(faciando tiernpi) XI di saltarello cum uno movimento nel partire
(tutti tre homini fano) movimento e le done (ge rispondono)
(done fano) movimento (tri homini ge rispondeno cum altro)
(Prezoniera)
(8 tempi piva) homo fa movimento uno e la dona li responde
(4 passiti in trav.) dona fa uno movimento e l’home li responde
(4 passiti in trav.) homo cum ditta (dona se moveno)
in uno instante cum uno movimento e tempi (4 di saltarello)
(Belfiore)
1'home ch’e d'enanti fa uno movimento poi la dona li responde
(como) uno altro e l'home de drieto risponde ala dona
(Anello)
homini in instante fano uno movimento (done ge rispondeno)
done fano uno movimento e li homini li rispondo
(donati fano uno movimento e le done (ge rispondeno)
done fano uno movimento rispondendo ge li homini
(donati fano uno movimento e le dona li rispondono (como uno)
altro fazendo li homini pur uno altro movimento
rispondendo ge le done
(Marchexana)
questa sie mexura quadernaria zoe che l'home fa uno
movimento nel suo luogo la dona ge risponde
(donati fano) movimento l’home gie risponde
(Pia Guilmia (1))
la dona che d'enanti fa uno movimento sola
de uno tempo de quadernaria e la dona de drieto li responde
(como) un altro simele a quello
(homo che e ala man drita del altro fano uno movimento
(Pia Guelmia (2))
(faciando dona doppio) como uno poco de movimento comenza
(dal pe' sinistiro
(dona habi fatto uno) movimento
(Mercantia)
tempi XI saltarello como uno) movimento nel principio
(Sobria)
(faciando) tempi XIII de saltarello como uno mo-
(vimento imprima
([homo] cigni cum la mano, l'altro cunpagno cigni a lui)
la dona sentando se el movimento de drie de ditti (homeni)
(Tesara)
(facendo) li homini moviminti quatro
poi done ge rispondono cum uno altro e fa se questa
parte soprascrita volte doe
facendo tutti gli omini in instanti
uno movimento respondendo gli le done con uno altro

In Cornazano’s passages, the term movimento expresses several
corcepts: motion in general (e.g. 131), a single action such as an
isolation (e.g. 188), step-units like the ripresa or doppio (e.g.
280), and a specific natural step-unit (315).
Cornazano's six passages with the term *movimento*, found in the choreographic descriptions, fall into the last category and refer to a specific natural step-unit. Usually, according to the usage of the term in the choreographic descriptions, the *movimento* requires the response. It has a special meaning as a call and possibly requires the use of the hand, head, or other limb. According to Cornazano, the *movimento* should be performed in a very honest manner, implying that the *movimento* could be performed dishonestly. Logically, any step-unit could function as a "call" if it required a response. For instance, a *doppio* could be a "call" if someone "responded" with another *doppio*. However, the *doppio* is used in many ways whereas the *movimento*, as used in Cornazano's descriptions, does not function in any manner other than that of creating a response or that of responding.

There are two pieces of information that may assist in the interpretation of the term: in 835 the performers *battono suso al movimento*, and the *movimento* is performed "towards" (verso) the recipient (882). The first passage may be a verbalization of the action of the *movimento*. According to the analysis of the term *suso* (see entry), the term functions as a preposition and not an adverb of time. Therefore, the action of *batte* happens simultaneously with the *movimento*. Normally, only one dancer, performing the step-unit, probably *batte* (beats), but the directions here call for both dancers to do so. Apparently, the action of stamping or brushing the floor is not itself performed honestly or dishonestly. The second passage suggests that the performers face their recipients or that the limb doing the *movimento* gestures in the appropriate direction.

If the action of the *movimento* is representational, such as an arm or hand gesture, it can be done honestly or dishonestly. But does such an action fulfill the requirement of being one of the nine "natural" movements? (See entry for the term *natural*.)

Cornazano implies that the nature of each step-unit in dance is suggested by its name. How does a term emerge which names a specific step-unit but is also used in other ways, e.g. how is the name *movimento* chosen for an action often used by a man and woman? The name inherently expresses change. Looking at someone might be considered a "movement" if an emotional change resulted. Cornazano states that the step-action was "excused in public", which implies that it was done in private. Would two people in private chambers stamp or brush the floor for an exchange, perhaps, of emotional feeling? In 818, two women interact, using the *movimento*, with each other. Thus, the action probably had no sexual implications and, probably, nothing of emotional significance.

This *movimento* is written once or twice in fourteen of eighteen choreographic descriptions for *balli* found in Domenico's treatise and in only four of eight in Cornazano's treatise. The term is not used in any *bassadanza* description. The percentage of
choreographic descriptions of balli which use the term, in comparison to the total number included in each treatise, suggests that the step-unit was used more frequently in Domenico's day. It required a quadruple rhythm that was one of the four rhythms used in the ballo compositional form. This latter requirement, stated by Cornazano in 315, implies two possibilities: that it was important that the actions of both the caller and the recipient be of equal duration, and that there were two parts to the action that each dancer had to perform. If this were not so, this action could be performed in a tripartite rhythm, which it is not. That movimento is not found in any bassadanza description does not necessarily mean that the rhythm of bassadanza is not actually in four with a one-beat pause, as considered in earlier entries. Perhaps, the movimento is merely inappropriate for the noble character of the bassadanza.

There is an apparent conflict with Cornazano's statement that the movimento requires an even rhythm, since in three cases a movimento begins the opening section of saltarello, a tripartite rhythm (Domenico's passages 658, 1050, and 1109.) Could this movimento be an action different from the movimento that is a "natural" step-unit?

Domenico uses the term movimento with many of the same meanings as Cornazano, except he does not refer to it as a general term representing any incidental or natural step-unit, such as the doppio. Domenico mentions the term in 180 in conjunction with the execution of a tempo of bassadanza. He states that a dancer should always make a movimento in the vodo before the step of the foot. This suggests three possible actions: rising on the supporting leg, moving the working leg forward, and both rising and moving the leg forward. The actions have some logical philosophical bases. The first, based partially on the use of the adverb sugo, meaning "up", would be physically performed by rising up on the balls of the feet and would be symbolic of being elevated closer to God and above the level of the average man. This elevation would also fit into the system of contrasts: high level during the pieno, middle or low level during the vodo. This explanation of the general performance of the step-unit is reinforced by both Domenico and Cornazano, who state that the dancer was to rise slowly but sink quickly. This could mean a gradual three-count rise and a quick one-count sink, or it could merely mean that the dancer was in high level for three counts and the one-count sinking appeared quick relative to the rising. The second case above, that of merely moving the leg forward is justified because such movement is the first sign of any natural traveling action, i.e. before a change of place can occur, the leg must move. Domenico suggests that the foot actually touches the floor in the pieno; thus, a movimento is that which comes before. In this scheme, Domenico's passage 46 takes on a specific meaning, that is, for each traveling action, one should not move the working leg too far or too little.
Based on the hypothesis that there must be two actions since an even rhythm is suggested, both categories discussed above can be justifiable. The rising action could be accompanied by a sinking motion, and a moving of the leg outward could be accompanied by bringing it inward. Naturally, it is possible that both actions could occur at the same time. But there is a problem with the second interpretation of the movimento as a natural step-unit, since there is never a designation "left" or "right" associated with it. There are two ways of viewing this: either the designations "left" and "right" were not important to the richiamo (call), i.e. it could be performed by a limb on either side of the body; or it required a symmetrical use of the body parts. The first case cannot be justified, since all of the other natural steps usually have the specified side "left" or "right" designated when performed. Actions that do not require a designated "left" or "right" are: a bending of the knees, a rising on the balls of the feet, an action with the torso, or an action with the head.

There are three bits of information from Domenico's passages that may further assist in the proper interpretation of the movimento. In the choreographic description of gobi (1149), Domenico writes that the woman senses or hears the movimento behind her; men exchange places or one man signals with the hand to another, and the other signals back. This movimento could refer either to movement in general or to the specific natural step-unit. Since there is an exchange or communication between two dancers, the conditions, seen in almost all of the other passages with the term as a step-unit is used, are partially fulfilled. Here is an action involving hand gestures, with "left" or "right" unspecified. But if this were a movimento as a natural step-unit, why doesn't either Domenico or Cornazano write, "The one man performs a movimento, and the other responds"? The term gesti can be found in many fifteenth-century sources related to the performing arts, but the author has not found the term movimento used in a context that can definitively support one hypothesis or another. If gesti were desired, why would the term not be used?

In the choreographic description of Fia Guelmina (2) (1025), Domenico qualifies the term movimento with the phrase "uno poco da", possibly in regards to the performance of a doppio. This connection suggests that the movimento may have been an action involving the lower half of the body, comprising plié, relevé, or brush-type movements. This possibility is supported by the following information.

In three choreographic descriptions of balli, Domenico states that the movimento is the very first action of dancing and begins a series of saltarello step-sequences. This may perhaps signify that sobria, mercantia, and vercipe, Domenico's equivalent of Cornazano's Verzeppe, were choreographed at the same time. It is possible that the movimento here is a representational gesture, as in "good-bye", since Cornazano tells us that Verzeppe is similar to
a small battle, implying that the opening saltarello section is like going to the battlefield. Furthermore, it might be possible to interpret Sobria and Mercantia as episodes that occur during a journey; thus, the opening action would be, like that of Vercrèse, representational. But if the movimento is a step-action, why does Cornazano omit it? With such a meaning, a movimento would be important. Furthermore, if the movimento normally requires a response, who does so here? Do all the performers respond at the same time to each other, or do they perform the action, for instance, for the audience or a figure of importance? Perhaps, the movimento is related to the action of saltarello. A relevé would not seem feasible, but a bending of the knees would. If this movimento is the same as a natural step-unit, in theory it would have a "natural" action, which was performed with a sinking action, since there are "natural" actions of going straight forward (doppio), sideward (continentia), possibly backward (ripresa), traveling in a curve (voltatonda), and upward (salto). The only direction unaccounted for is downward. Is a movimento a bending of the knees? Maybe the name of the term is based on nature, in that physical things, like rocks, go downward naturally. Of all "movements" this is the most evident, and this fact may explain why the term movimento has a general and a specific meaning.

It does not seem, however, a bending of the knees could be performed honestly or dishonestly. A nod of the head may have accompanied the bending of the knees, since it is natural for the head to "fall" if not held. This head action was probably part of the modes and manners of the day. It could have meant social acknowledgement or humility. Together with facial expression, however, it could be performed dishonestly, and one can wonder what forms it might take in private. A nod could also require an even amount of time, since one half is consumed in the going down and the other half in the coming upright. It is also possible that the head went backwards first.

Various fifteenth-century passages with the term follow:

SIENA: BC II 6
71) Misura e una virtù che tutti nostri addominamenti e tutti nostri movimenti e tutto nostro affare fà esser senza di falsità essenza ottraggio. Drazio dice in tutte cose ca e certanima misura

71KEN II
173) (March 11, 1461) Del movimenti de Catalogna (concerning developments in Catalonia)

8LILA III
185) (March 31, 1465) Bartolomeo da Bergamo fa gran movimenti de gente (is mustering troops)
125) (April 9, 1466) per li movimenti fa ditto Bartolomeo Colione (from the moves of)
60GRA
133) (Fam II) Fece la natura, cioè Iddio, l'uomo composto parte celeste e divino, parte sopra ogni mortale cosa formossissimo e nobilissimo; concesegli forma e membra acomodatissime a ogni movimento, e quanto basta a sentire e fuggire ciò che fusse nocivo e contrario; attribulgli discorso e giudizio a seguire e apprendere le cose necessarie e utili; diegli movimento e sentimento, ...moderazione e freno conto alle cupidità e contro a'superchi appetit

73GRA II
64) Dicesi viveri il corpo quando a sua posta abbia certo movimento; dicesi morte dove i membri no più possono portare gli offici della vita, cioè movimento e sentimento...fara ogni sua parte in moto; ma in ciascuno moto terra venusta e grazia. Sono gratissimi (66) i movimenti e ben vivaci quelli e quali si muovano in alto verso l'aere
68) movimento d'animo
70) movimento d'animo si conoscono dai movimenti del corpo
72) agli uomini lieti e gioriosi sono i movimenti liberi e con certe inflessioni grat
72) ai pittori notissimi tutti i movimenti del corpo, quali bene impareranno dalla natura, bene che sia cosa difficile imitare i molti movimenti dello animo
74) sono alcuni movimenti d'animo detti affezione, come ira, dolore, gaudio e timore, desiderio e simili. Altri sono movimenti de' corpi. Muovonsi i corpi in più modi, crescendo, dicrescendo, infermandosi, guarendo e mutandosi da luogo a luogo. Ma noi dipintori, i quali vogliamo coi movimenti delle membra mostrare i movimenti dell'animo, solo riferiamo di quel movimento si fa mutando el luogo. Qualunque cosa si muove da luogo puo fare sette vie: in su, uno; in giu, l'altro; in destra, il terzo; in sinistra, il quarto; cola lunge movendosi di qui, o di la venendo in qua; il settimo, andando attorno. Questi adunque tutti movimenti desidero io essere in pittura.
76) I movimenti delle gambe e delle braccia sono molti liberi, ma non vorrei io coprissero alcuna degna e onesta parte del corpo. E veggo dalla natura quasi mai le mani levarsi sopra il capo, ne le gomita sopra la spalla, ne sopra il ginocchio il piede, ne tra uno pie ad un altro essere più spazio che d'uno solo piee. E posmente distendendo in alto uno mano, che persino al piee tutta quella parte del corpo la susseguia tale che il calcagno medesimo del pie si leva del pavimento.
78) e conviensci alla pittura avere movimenti e posari ariosi, pieni di semplicita...siano i movimenti ai garsonetti leggeri, iocondi, con una certa demostrazione di grande animo e buone forze. Sia nell'uomo movimenti con piu' fermezza ornati con belli posari e artificiosi. Sia ad i vecchi loro movimenti e posari stracchi...cosi a ciascuno con dignita siano i suoi movimenti del corpo ad esprimere qualvuo movimento d'animo; e delle frandissime perturbazione dell'animo, simile sieno grandissimi movimenti delle membra
62B0R (sa)
651) li movimenti de la luna
(footnote 64 states that movimenti is the same as quando cambia la luna)

40MAU
113) primi filosofanti investigatori de le superiori intelligenzie, de movimenti de cieli e ordini de pianete

531CORVER
Era pien di dolcezza un atto humile
E proprio don da presentare a Dio
l'aer tratto al ben far tutto gentile
gli movimenti pien di meraviglia

58CAV I 135
l'andar che uscito par di paradiso
ogni atto e movimento che si faccia
e coel prima un cor gentil s'allaccia

77PED
66) Deli Movimenti Del Buomo et Altri Animali: Li moti degli animali sono di due spezie, cioe moto lochale e moto actionale, il moto lochale e quando l'animale si move da locho a locho el moto actionale e'l moto che fa l'animale in se medesimo senza mutation di locho e'l moto lochale e di tre spezie cioe salire disendere et andare per locho piano, a questi tre se n'aggionghe due cioe, tardo, e veloce, e due altri cioe il motto retto et il tortuoso et un altro apresso cioe il saltare, ma il moto actionale e infinito, insieme coll' infinite operationi le quali non senza suo danno spesse volte si proccaccia l'huomo.
Li moti sono di tre spezie cioe lochale, actionale sempice et il terzo e moto composto d'actionale co lochale.
Tardita et velocita non si debbono connumerare nelli moti lochali ma nelli accidenti d'essi moti—
Infiniti sono li moti composti perch'e in quelli e balare sc[h]ermire gioccolare, seminare, arare, remare, ma questo remare e di semplici actionali perch'e il moto actionale fatto dal huomo nel remare non si mista col lochale mediante il moto del huomo, ma mediante il moto della barcha—

author's summary of Leonardo's passage above:

I. Two kinds of motions for animals
   1. spatial exchange of places
      a. ascending
         1. slow or rapid
         2. straight or tortuous? and saltare
      b. descending
         1. slow or rapid
         2. straight or tortuous? and saltare
C. motion on level
   1. slow or rapid
   2. straight or tortuous? and saltare
   2. contained but has infinite operations

II. man has three kinds
   1. spatial exchange of places
      fast and slow are incidental conditions
   2. contained
      e.g. rowing [because it is the boat that moves, not
      the man]
   3. space and contained (compound)
      e.g. dancing [II]
      fencing
      playing
      sowing
      plowing

muda (Dom), see muto

musicale (Corn)
music-a,-ha,-hale (Dom)
—musical

Cornazano writes:

376 (s'observa misura degli soni, ma quale) non e musicale

Domenico writes:

fondamento de questo sie mexura la quale mexura tutte preste-
39
ze e tardeze secondo muxica
(un altra mexura composta cum la gratia dela mainera)
55
la quale e desesperata dae mexure murchiale ditte di sopra
84 (sapiamo che questa virtue (?) e parte de armonia) e de murchica

Both Cornazano and Domenico refer to a misura which is
different from a misura of music. Cornazano associates it with the
constant style of rising slowly and lowering quickly (373-84). After
discussing a similar rising and falling, Domenico writes
passage 55, apparently referring to a measuring of the performance
space (56). Therefore, either one of Domenico's passages was copied
incorrectly, or there was commentary inserted at one point in the
evolution of the treatise; or Cornazano understands a concept
different from that which is written in Domenico's treatise. If it
is the latter, could Cornazano have referred to Domenico's treatise
and added his passage 376 as an afterthought, maybe during the
second writing of the work, in order to seem comprehensive?

If, however, one accepts the information given in Cornazano's
passage, the likely conclusion is that the rising or lowering
actions do not occur at the beginning of the musical bar or that
they are placed over several beats of the music. Based on the model
developed in the entry for the bassadanza, the following explanation is postulated for two tempi di bassadanza with a pickup to the first:

<table>
<thead>
<tr>
<th></th>
<th>end of tempo 1</th>
<th>whole tempo 2</th>
<th>whole tempo 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>cantus</td>
<td>oo 0 1 0 0 0 0</td>
<td>oo 0 1 0 0 0 0</td>
<td>oo 0 1 0 0 0 0</td>
</tr>
<tr>
<td>rhythm</td>
<td>oo 0 1 0 0 0 0</td>
<td>oo 0 1 0 0 0 0</td>
<td>oo 0 1 0 0 0 0</td>
</tr>
<tr>
<td>theory</td>
<td>vodo1 pieno2</td>
<td>vodo2 pieno3</td>
<td>vodo3</td>
</tr>
<tr>
<td>tenor</td>
<td>rest 1 0 0 0</td>
<td>rest 1 0 0 0 0</td>
<td>rest 1 0 0 0 0</td>
</tr>
<tr>
<td>hypothesis 1</td>
<td>rise----- fall</td>
<td>rise--------- fall</td>
<td></td>
</tr>
<tr>
<td>hypothesis 2</td>
<td>fall rise-----</td>
<td>fall rise-----</td>
<td>fall</td>
</tr>
</tbody>
</table>

muto (Corn)
muda (Dom)
—change

Cornazano writes:

(Giove)
598 (fanno quello medesmo quando) muto posta el compagno
(in venire) a toccare la mano ala donna

Domenico writes:

dansando tu Bassadanza sulla quadrernia seria la bassadanza
alquanto presto e pero non ha suo ordine de motto ma perche
se muda prolacione e bello a qui el sa fare

The concept of muda is of an alteration or change. Cornazano uses the term to designate a change of place for a dancer. Domenico uses the term to designate a change in the rhythmic subdivision. This change is the adjustment when a tripartite division of a subunit is reconciled with a duplet division of a subunit.

The passage weakly supports the hypothesis that the bassadanza rhythm is in four, with each beat divided into triplets; otherwise, Domenico would have written muda tempsus. The passage would then signify the problems one would have if a three-beat rhythm were placed in one of four beats, a seemingly difficult alteration.

Neither muda nor prolacione is mentioned in conjunction with the comparison of the bassadanza rhythm to that of piva or saltarello. Does this imply that a commonality of triplets was assumed? Did all have a prolacione of three? Why was the distinction muda prolacione not stated when the quadrernia was compared to the saltarello, which both Cornazano and Domenico said had three beats, each divided into three subunits? Could the above passage 309 be necessary to clarify the subtle distinction between bassadanza and quadrernia, if both hypothetically had four beats, whereas the difference between the three-beat saltarello and the four-beat quadrernia was obvious?
It is not clear whether Domenico's intention is that the saltarello and piva did not exist before but were modified from misura of the bassadanza and quadernaria, or that this is a rhetorical way of explaining the similarities, there being no literal intent. If the second is the more likely case, then the image Domenico had is the following:

\[
\begin{array}{c|c}
\text{misura hypothesis (1)} & \text{misura hypothesis (2)} \\
\hline
\text{bassadanza} & \text{ooo l ooo ooo ooo (ooo) l or ooo 1 oooo oooo (ooo) l} \\
\text{saltarello} & \text{ooo l ooo ooo (ooo) l or ooo 1 ooo ooo (ooo) l}
\end{array}
\]

Thus, if saltarello had one more triplet in hypothesis (1) or minum for each triplet in hypothesis (2), it would be the same as bassadanza.

\[
\begin{array}{c|c}
\text{misura hypothesis (1)} & \text{misura hypothesis (2)} \\
\hline
\text{quadernaria} & \text{1 ooo ooo oo l or 1 oooo oooo 1} \\
\text{piva} & \text{1 ooo oo oo l or 1 ooo ooo 1}
\end{array}
\]

Thus, if piva had one more duplet in hypothesis (1) or minum for each triplet in hypothesis (2), it would be the same as quadernaria.

One hypothesis of the rationale behind the use of the term nascimento is that one rhythm is similar to, but smaller than another; if it "grew up" or was enlarged, it would be like its "parent".

Cornazano discusses a similar concept near the end of his treatise, but he refers to the piva as the "daughter" or child of the quadernaria. Could this be an addition, after seeing Domenico's treatise, which occurred during the second writing of his treatise?

natura,-l,-le,-li (Corn)
natura,-li,-lli,-lmente (Dom)

—nature, natural, automatic and involuntary, simple; natural step-units

Cornazano writes:
Et io vi vo' narrar cosa stupenda
come si cambia la natura nostra
et quanto in vita una anima s'Emenda
Ch'io so ben che di pochi mai si scrisse
ch'aguglin te per natural clemenza
(Della quaternaria) si fa bassandanza naturale
(si viene a danzare) non e bello alla donna altro
che gli suoi passi naturali
(saltarello oltre) suoi passi naturali campeggiati et
ondeggiati secondo el modo detto
et extratta la bassandanza di ques-
ta una si cambia in vili movimen-
ti et perde la proprieta sua naturale.
(El danzare contiene in se nove) movimenti naturali et coro-
rei et tre accidentali. Gli natu-
rali sono Sempi Doppi Riprese
continentie Contrapassi Movi-
menti Voltetonde Mezovolte (e Scambii)
De tutti gli na-
turali nella piva non se ne fanno
senno uno cioe el doppio che e
prestissimo per la misura stretta.
Nel Saltarello se ne fanno quatro
degli naturali cioe sempi et ri-
prese nella bassandanza et doppi
et contrapassi nel suo disteso
Nella bassandanza possono
essere tutti gli nove naturali excepto (el movimento)
bailitii po' contegnire in se tutti gli nove
movimenti corporei naturali
(piva, danzare in quatro modo) Primo modo e lo suo naturale.
Secondo e fuor del naturale danzan-
do piva in passo di saltarello
(viene ad tirare un terzo apunto) fuore del naturale suo.
Primo el suo naturale. [saltarello]
Primo el suo naturale gia ditto. [quaternaria]
Primo el suo naturale. [bassandanza]
[theory 3]
(ogni tenor si puo fare a quatro) mesure. Delle quali a bon so-
natori la prima e il suo naturale
a tre botte per nota et questa agli
Taliani si danza in saltarello

Domenico writes:

arte zentille havere in se buntade per natura
niuna creatura creata che habia in se de natura man-
camento de questo motto zentille capace sia
bisogna che la natura (habia adoptado e scolpido lo operante)
oltra sii adoptado per natura de beleza
(memoria, tesorera) motti corporali naturali e acidentali
quando el mare fa quieta seconda sua natura
What were the criteria for a set of individual movements, composing a larger unit, to be considered a "natural" step-unit? Was the "natural" step-unit something derived from or based on rationality, or was it something inherited from or based on tradition? If it were something based on rationality, a fifteenth-century theorist might determine that there needed to be, for instance, a step in each of the four directions, the sagittal and lateral planes, and two in the axial plane, and so on. If it were based on tradition, one might find "natural" actions, such as "skipping" or "bowing", that were easily done by everyone, even children, because the actions were so "natural" (easy), or that were "natural" (customary) in society because one behaved a certain way in polite company. In either case, the criteria for a step-unit to be "natural" were not immutable, since Domenico and Cornazano differ regarding those step-units composing the category of the nine "naturals". This difference illustrates one or several of the following possibilities: 1) Cornazano did not have access to Domenico's treatise, and thus he did not totally convey dance theory as formulated by Domenico, 2) Cornazano's treatise was based on current practice regarding the step-units that the category "naturals" comprised during his second writing, and this is what he referred to as his "addition", 3) Domenico changed his conception of what step-units were "natural" between the writing of the extant version of his treatise and the time when Cornazano first wrote his treatise, or 4) the difference is only in the wording and not in the substance of the actions.

The following is a table of the terms signifying Domenico's "natural" step-units and those of Cornazano, as well as, a modern hypothesis of the theoretical significance of the step-units:
Domenico: Cornazano: hypothetical theoretical significance:  
(terminology is similar)  
sempio sempio simplest step-unit, forward direction  
dopio doppio used in each rhythm, forward  
represa ripresa backward or sideward weight transfer  
continentia continentia side-to-side actions  
mezavolta mezavolta half turn  
voltatonda voltatonda whole turn  
movimento movimento knee-bend, downwards; or upwards  
(terminology is dissimilar)  
salto scambio jump or leap, upwards  
rivententia contrapassi stay in place; move against rhythm  

The natural step-units appear to be based on rational reasons, since six of them apparently are done in the three pairs of opposite directions: front-back, right-left, and up-down. Two more could be considered opposites in regard to circular paths, one being a 180-degree revolution, the other a 360-degree revolution. This much seems feasible, since the dance theory was formulated during the period of the late Middle Ages or early Renaissance when the conception of four contrasting elements, or opposites, which were harmonized to form everything in the world, was still prevalent. But why does Domenico consider the riverentia to be a natural step-unit, while Cornazano considers it not to be so, although he uses it in some of his choreographic descriptions? How do the contrapassi fit into this theoretical scheme?  

An analysis of the "natural" step-units in regard to their durations allows other insights:  

Duration: Domenico: Cornazano:  
2 tempi voltatonda voltatonda  
3 contrapassi  
1 tempo dopio dopio  
represa ripresa  
rivententia
1/2 tempo mezavolta  
sempio  
continentia  
movimento  
salto  
mezavolta  
sempio (2 sempio equal 1 tempo)  
continentia (2 continentia equal 1 tempo)  
scambio (According to Cornazano, the scambi equal 1 tempo or require no time. It is possible that 2 scambi equal 1 tempo and, thus, a scambio requires a half tempo.)

no rule  
movimento (Perhaps this condition arises as a result that the movimento is not theoretically allowed in bassadanza.)

Domenico seems to present the natural step-units in a rational system based on timings, since the steps form categories that are pyramidal, with five step-units in one category, three in a second, and one in the last. Cornazano seems more concerned with practice and less with theory. Although Domenico's scheme suggests that a sempio or a continentia is performed separately, in practice, as demonstrated in the choreographic descriptions, two sempi are generally paired, as are two continentie, unless the dance is a particularly difficult one like the bassadanza Corona (see entries for these terms). Cornazano's explanation of the timing, based on the joining of two like step-actions to form a single step-unit, thus seems practical. There may be implications or problems with Domenico's and Cornazano's language.

When these writers refer to the term tempo, are they referring to a complete rhythmic pattern or to the section of the rhythm in which the actual individual movements occur? Furthermore, how does a step-action like the continentia or sempio, requiring a half tempo, divide a three-part rhythm considered as one hypothesis to explain the bassadanza? Four cases, based on various rhythms with actions placed at certain points within a rhythmic unit, may be considered: a three-part rhythm with movements possible on each part, a three-part rhythm with movements possible on two parts, a four-part rhythm with movements possible on each part, and a four-part rhythm with movements possible on three parts.

In the first case, Cornazano, by stating that two sempi require a whole tempo, might be implying that the basic dance rhythm was in three; the individual sempio does not neatly divide the rhythm. Thus he elegantly avoids problems of division by asserting that two sempi require one tempo. Presumably, the proportions would be one count for the first of two sempi and two counts for the second, or vice versa. For the dancer to use one and a half counts for each of the two actions does not seem viable, since the dancer would perform the second action in opposition to the emphasis of the music. This action would not be "simple"; as the name sempio implies, and would seem syncopated.
In the second case, a three-part rhythm with two of the three beats used for dance movements, that is, two sempi, would be easily divisible into one beat for each sempio. In this case, one might claim that Cornazano is writing about the manner in which the sempi are almost always performed, and thus there is no implication of difficulty by avoidance. A two-beat dance tempo in a three-beat musical tempo would be more likely because of Domenico's assertion that each sempio requires a half tempo.

In the third case, a four-part rhythm, with movements possible on each part, would likely be divided in half with two beats allotted for each sempio. This would also fit neatly with Domenico's information.

In the fourth case, Cornazano's statement that two sempi require one tempo might avoid the problem of partitioning three musical units, used for two dance movements, of a four-part rhythm. In this hypothesis, Domenico could be referring to the musical tempo's being divided in half when asserting that a sempio required a half tempo. Two musical beats were required for one sempio and two beats were necessary for the other. Since, however, only three rhythmic units are used in movement, this case results in the arrangement of two beats for one sempio and one beat for the second. The situation of using two musical beats for one dance part and one musical beat for the other would allow a fourth musical beat, the yodo, to be empty of movement that effects a change of place. This arrangement allows the explanation of other requirements, such as rising slowly and sinking quickly, by virtue of the lengths of time required for the dance actions in relation to the total time. Allowing three of four musical beats to be used for movement would be consistent philosophically with the awareness of contrast by alternation of opposites, and of harmony by a mixture or fusion of opposites.

In Cornazano's passage 1130 containing the term naturale, important information can be deduced. Cornazano states that the first misura created by rhythmically partitioning a tenor note was that of three beats, and saltarello was its name. If the baseadanza rhythm was divided into three beats, why did Cornazano not state so at this point? When discussing and comparing the various rhythms and their associated dance steps in the first theory section, Cornazano treats the piva, then, continuing in order from the fastest to the slowest and least liked to the most refined, saltarello, quadernaria, and baseadanza. These discussions are found respectively beginning with lines 178, 199, 291, and 425. But, Cornazano does not treat the piva first in this discussion of dividing tenor beats (1130), apparently because it was not tripartite, "natural", or was not frequently performed as a dance rhythm except in balli. But if the order of introducing rhythms is systematically based on frequency of performance, the piva and quadernaria would be listed at the end of the discussion, which they are not, since Cornazano has earlier established that
saitarelo and bassadanza rhythms are the most frequently performed, in addition to the ballitti (385). The term naturale used in passage 1130 might suggest a philosophical or theological importance of the number "three". This viewpoint of three being "natural" probably also underlies the conception of the nine (three times three) "natural" step-units for the bassadanza. Perhaps, too, a dance step-unit normally required "three" musical beats of the four needed for bassadanza in one of the hypotheses. One of the reasons that Domenico's teachings were so widely disseminated was probably that the philosophy and symbolism in his theory nicely fit into the mode of thinking of the day. Since there are nine "natural" step-units of twelve formally accepted movement-sequences, would it not seem feasible that this ratio could be mirrored in another system such as that of the bassadanza rhythm itself? In this rhythm of twelve subunits, there could be nine subunits for a "natural" step. These nine subunits could divide into three sets of triplets. If the parallel in the conceptual system of twelve step-units or step-actions is sought in the hypothesis for the bassadanza requiring three beats, each of four divisions, there would be eight "natural" step-units and four incidental ones. This arrangement would not parallel the actual microcosm reflecting "nine". Furthermore, this tripartite musical rhythm would suggest a situation in which there was a division of two beats for the pieno where the actions leading to a change of place occurred and one beat for the yuodo. The "natural" condition of the "three-ness" could not be fulfilled without the full three beats of the unit of rhythm, or the pieno and yuodo together. This makes the yuodo absolutely necessary for perfection to exist. This seems incongruous, however, because the natural steps performed in the pieno are supposedly adequate in the performance of themselves without the ornamental "incidental" steps performed in the yuodo. This would also be true if the yuodo were only to consist of the last two or three subunits of the four composing the last beat. The above arguments are illustrated below:

hypotheses:

bassadanza in four:
full beat yuodo  ooo 1 ooo ooo ooo (ooo) 1
natural step    pause
pieno           yuodo

bassadanza in three:
full beat yuodo  oooo 1 oooo oooo (oooo) 1
natural step    pause
three-subunit yuodo (o)ooo 1 oooo oooo o(ooo) 1
natural step    pause
two-subunit yuodo  (oo)oo 1 oooo oooo oo(oo) 1
natural step    pause
Reconciliation of a tripartite rhythmic unit with Domenico's statement (made seven different times) that bassadanza was magor imperfetto is difficult, unless it is claimed that Domenico did not know what he was talking about or understood the terminology to mean things different from what we accept today.

The categorization of the formal step-units into two groups, "natural" and "incidental", is characteristic of late Medieval nominalistic thought. The essence of any action is defined either as "natural" if it is easy to do or familiar to the performer, or "incidental" if it requires extra effort.

Here are some fifteenth-century passages with the term:

Pir:BNC Pal 693 (Savonarola to Borso)
1b) mencione faro dele altre cinque cosse non naturale como aere esercizio riposo sommo e veglia rempiere e vacuare accidenti d’animo

531CORCHR
12) Di piu manere e generatione
Varia secondo la varia natura
Come in piante e per pullulatione

nobele (Dom)
—noble

8 Spettable e nobele cavaliero messere Domenigino
87 (operatione del motto) essere zentile pelegrino e nobele

The use of the term nobele in line 8 suggests that, at some point in the formation of the extant manuscript, there was a commentator other than Domenico. It is unlikely that Domenico would have referred to himself in such a manner. The adjective nobele in line 87 is one representative of the ethical and princely concerns of the day. It therefore can be incorporated as a philosophical, as well as aesthetic, attitude associated with the art of dance.

nota,-re (Corn)
not-o,-ta,-to (Dom)
—take note, notice; musical note

Cornazano writes:

(Verzeppe)
666 ma nota che
[theory 3]
1127 da notare (e che ogni tenore si può fare a quatro mesure)
1131 (la prima e il suo naturale) a tre botte per nota et questa agli Italiani si danza in saltarello.
Siconda in quaternaria mettendo
quattro botte per nota e questa in
danzare e più usata da' Todeschi.
Terza la cacciata che e misura di pi-
va alcuni la chiamano figliola de-
la quaternaria perch'è nota van pur
tante botte ma si dan più preste della
mitate.
Quarta e la Bassadanza misura

imperiale dove ogni nota si radop-
pia et le tre vagliono sei et le sei (dodeci)

Besides using the term nota to draw attention to certain
elements, Cornazano uses the term to signify an element of music.
Was this nota a brevis, a semibrevis, or one of another value,
furthermore could this nota be an indirect reference to those
notated empty semibreve of the tenor lines immediately preceding
the section containing the term?

Domenico's term nota meaning "take note" is found throughout
his treatise: thirty times in the theory part, and ninety times
within the choreographic descriptions of balli. Curiously, the last
appearance of the term is in line 1268 (Tesara). The use of the
term is a stylistic feature uniting most of the individual parts of
the treatise, written by several copyists. This suggests that the
treatise was thought out originally by a single mind, probably
Domenico himself. The fact that the term nota does not appear in
the choreographic descriptions of bassadanze may indicate that the
term functions to designate choreographic sections or thematic
actions in the balli. It may also indicate that the last part,
which contains the choreographic descriptions of bassadanze, was
written at a different time.

nov-a,-e,-o (Corn)
nov-a,-o (Dom)

Cornazano writes:

356 (giongendo improviso) un ballo novo overo (bassadanza)
672 Bereguardo novo e ballo
732 Leoncello novo e ballo
991 (metterro bassadanze) novo che sono le piu belle
997 Mignotta nova

Domenico writes:

392 Belreguardo novo
474 Lionelzo novo
1361 Mignotta nova

The concept represented by the term novo, contrasted to that
of oldness, illustrates fashionability, since Cornazano feels the
need to list the "new" dances and pass over the "old" ones (978). It is a concept important in aesthetic theory, and the dances that are considered "new" can be analyzed for features which may reflect the changing tastes of the period. Choreographic descriptions of only two balli and one bassadanze, which are "updated", are found in treatises of Cornazano and Domenico. Although there are two versions of Figlia Guilielmino, neither one is designated vecchio, or novo, but may reflect a similar sense of fashion. Why are not there updated versions for the other dances, for instance, Anello or Ingrata?

This bipolar division of "new" and "old" dances is consistent with the attitude or philosophy seen in other aspects of Domenico's and Cornazano's dance theory.

nove (Corn) (Dom)
—nine

Cornazano writes:

279 El danzare contiene in se nove (movimento naturali)
314 (nela bassadanza possono) essere tutti gli nove naturali
334 (bailiti) po' contegnire in se tutti gli nove (naturali)
(Giove)
600 fanno nove (doppi)
605 (donna rimangha al fine) degli nove in mezo

Domenico writes:

92 nove naturalli e tri acidentali. Li nove (naturalli)
(Ingrata)
521 tempo nove in (mezura di saltarello)
(Jupiter)
885 fano tienpi nove de piva

Nove has symbolic significance often seen in other aspects of late Medieval thinking. The number three expressed perfection and was seen in the organization of elements within artistic disciplines other than dance. For instance, there are three bands of scenes in the frescos of the Palazzo della ragione at Padua and of those at the Schifanoia in Ferrara. The bands are often divided into three other scenes or symbolic representations. "Three" times "three" forming "nine" was thought to be even more perfect. Many sets contained "nine" elements; for instance, there were "nine" muses.

Here are some fifteenth-century passages illustrating the use of the term:

Fire:Ricc 1093
Nomi delle nove Muse (eg. Clio = fano, etc.)
Perche la voce umana si forma con viiiii strumenti del corpo cio con
la lingua (1), con toccamenti di quattro denti (4), et per cotimento delle il labor (2) Con la cavita del gorgo cuse (1) Per la vitorio del polmone onde smette l'aero (1)

VEN: BN MAR it ix 324=6654
174b) 9 ordini degli angiolì serafini, cherubini, virtu de cieli, podesta, principati, dominationi, troni, archangioli, angiolì

VAT Urb Lat 899
108) [a construction] in mezo del dicto (108b) castello era il fonte de elicona cum uno lauro pur di zucchero che om brava e intorno era un ballo dele nove muse e Apollo cum la lyra pur di zucchero

FIR:BNC F.III.488 (Creazione del mondo)
3) Parla uno del nono choro seraphini [all 9 are represented]

S3CORCHR
106) a nove cieli e a quattro elementi
47) Nove volte si replica in memoria
De nove ordini anglici e poi cante
per rifierenza del Natal sua Gloria

occhi; oculata (Corn)
occh-e-i (Dom)
—eyes

Cornazano writes:

132 (gratia di movimento) che renda ti piacere agli occhi
427 (piva e minore quanto) si pou per oculata fede qui vedere

Domenico writes:

99 apri li ochi
160 necessario viver le oche aprono

Cornazano's use of the term occhi or a variant is different from Domenico's. Cornazano's term conveys a sense of visual reality whereas Domenico's conveys a figurative or mystical sense of alertness. According to Cornazano in 132, the end result is seen and judged by the spectator. In line 427, Cornazano acknowledges that it is difficult to understand the intangible misure and he states that a diagram will assist the reader in understanding his explanation. Neither Cornazano nor Domenico use the term "eyes" in their choreographic descriptions, but related terms of guardare and volto suggest a performer's awareness of the use of sight (see appropriate entries).

Here is the term in a fifteenth-century passage:

Fir: BNC II II 61
98) diedon sommo diletto agli occhi miei tant eran vaghe e belle
... gli ochi a mirar il bel ballo amoroso
odi (Corn)
odire; oldire (Dom)
—hear

Cornazano writes:

169 odi sonare Pierobono

Domenico writes:

95 vuodo el tacere e pino l'oldire
mexurar el pieno cum lo vuodo mexurare
133 el tacere cum lo odire del sono

It is interesting that the Cornazano and Domenico mention the senses of seeing (see entry for occhi) and hearing, both essential in the art of dancing. These senses can be incorporated into the aesthetic theory of fifteenth-century dance. Domenico associates the pieno of the bassadanza with sound and the vuodo as its absence. Such an alternation would make clear musical sense if there were wind instruments providing the accompaniment, since the pause would provide a convenient place to take a breath.

ombra (Corn)
—ghost, shadow, supernatural being from the world of the dead

268 (danzare misura larga) essere simile ad ombra (phantasmatica)

Was the ombra an allusion to the quality of effort associated with the dance as practiced by Domenico and his students? If so, how was this implemented in practice? Was there a popular conception of a ghost during the fifteenth century that may have been part of the formal and informal theatrical practices?

Here are some fifteenth-century passages with the term:

FIR:BNC Pal.445 (Monachio)
37) Et dette queste parole il demonio vengha qui in forma e abito del chompare e sotto ombra di chanta e di bene per inghannar lo dicha il diavolo nel detto habito del chompare

71KEN II
495-7) che non seguitando farebbe ombra nelle menti

om-ini,-o (Corn) (Dom), see homo

ondeggi-ando,-are,-ati,-ato (Corn)
—in a wavelike manner
(see also undicella (Dom))

(dovete) dare aptitudine a le cose che faci-
118 te campeggiando et ondeggiando
colla persona secondo el pede che
movite come e se movite el drit-
to per fare uno doppio dovete
campeggiare sopra el sinistro che
rimane in terra volgendo alquan-
to la persona a quella parte et
ondeggiare nel sicondo passo curto
levando vi soavamente sopra quello
e con tal suavita abassar vi al terzo (che compisse doppio)
(saltarello) consiste solo di pas-
si doppio ondeggiato per relevamen-
to del secondo passo curto che batte (in mezo del uno tempo)
(Nel saltarello oltre gli) soi passi naturali campeggiati et
ondeggiati secondo el modo detto
di sopra e bello alla donna inter-
meschiar gli alcune cose di dolce
maniera come e dui passi semp
(ondeggiati et ondeggiati in uno (solo tempo)
(Nella bassadanza) oltre gli passi de gli quali e compo-
sta col campeggiare et ondeggiare dela (persona)
tutti questi [naturali] son bellissimi alla donna in ogni
mesura ch' ella danza pur ch' ella va-
da campeggiando ed ondeggiando (colla persona al modo ditto)
e un misurare) l'aere nel levamento dell' onde-
giare cioé che sempre s'alzi a un mo-
do che altrimenti si romperia mi-
sura.
ondeggiare non e altro che uno
alzamento tardo di tutta la persona (et l'abbassamento presto)

The action associated with the term ondeggiare is one with a
vertical displacement, related to waves. In lines 125, 185, 378,
and 382 the action is conjoined with the concepts of rising,
lowering, or both. Furthermore, the rising is stated (382) to
occur slowly and the lowering, quickly, but Cornazano does not
specify in this passage if these constraints apply to every rhythm,
some, or one of them. The action of ondeggiare is specifically
stated to occur when performing the bassadanza (254) and saltarello
(185) and (231), and could possibly apply to every rhythm (323).
Ondeggiare is most likely an effect caused by the performance of
the step-units and, thus, is not a movement-shaping action. It is
descriptive rather than prescriptive.

Here follow some fifteenth-century passages with the term or
related ones:

13DEB
103) (no. 23 line 1) Io dico ben a lume de doppieri
Ballaro a rigoletto assai leggieri
A-ssalti inante et arrieto et ad onda
Chi avesse veduto ala rotonda
Ciaschuno alzato et ballare al bicchieri
66GRA
14) (Rime no. 8 Mirzia) Mira le lacrime e isospir ch'io spando
pensa alle fiamme, all'isciolto furore
che ognor fra mie pensier corre ondeggiando

17) (no.9 Agilitta)
Io meschino pur seguo aspreggiando
me e chi m'amà, ne so ch'io mi voglia
amo ed ho in odio, e me ondeggiando [sic "t"]

52CER
34) [Giostra] Il chiuso e crespo busso al vento ondeggia
E fa la piaggia di verdura adorna
39) Si vede Giove per amor converso
Portarne il dolce suo ricco tesoro
E lei volgere il viso al lito perso
In atto paventosa: e i be crin d'auru
Scherzon nel petto per lo vento avverso
La veste ondeggia e in dietro fa ritorno
48) Satiri e Bacche e con voci alte gridono.
Quel si vede ondeggiar: quei par ch'inciampino
42) Una zampagna ben di cento canne:
Lui guata il mar ch'ondeggia, e alpestre note
Per canti, e mova le lanose gote

opra,-re (Corn)
opera,-ndo,-nte,-nti,-re,-ti,-tione,-to; opra (Dom)
—maker or doer; making or doing; the thing made or done

Cornazano writes:

7 (spender tempo) in fabricar vi una opra (come si danza)
98 (matura eta) col studio di questa opra
133 quelli oprare (con iocondita di vista)

Domenico writes:

6 (honore et gloria de tutte) operatione (intelettuale et morale)
10 el ditto operante e trattante de (questa materia a bon fine)
12 opera[n]do cum grande subtillitate (sia perdicicere de tempo)
13 l'operante avgunionta in lo Z del heticha
15 per le operatione extreme
23 operare questo motto (no'l condugi per li extremi)
25 (arte havere buntade per erzadergia) in sua operatione
29 (zopi gobi) operando se seria frusta
32 (natura) habia adoptado e scolpido lo operante
41 (motti) che apertene a tutti li operanti
50 sempre operando el fondamento
66 (segonda sopra) cioe operando mezura memoria
68 operando questa causa (si buono per t i e altri)
79 operando questo diletto (per fugire tristezza)
86 concludendo la operatione del motto
91 dodice motti sono in l'operare de questa arte
93 (nove) naturali operati (in pieno) accidentali operati (vuodo)
102 tutti li opera senza mexura
111 ([accidentalii]) tuttavolta operando ne un tempo e non piu
126 (optimo magistro) da lui non e operato la varietade (mainera)
127 operando pero inseme mexura
157 (saltarello) la operatione del corpo e mazore
164 la operatione del danzare
203 (bassadanza) in l'operare de mi poche (bano ragione)
205 (chi danzare, sonare ben, forza dal cieli) sia data l'opra
242 (frustra se inteletto non) e capace de tutte queste operatione
246 (quante mexure) po operare in lo (motto corporeo)
249 (per accidentia de) inteletto se pono operare como e ditto
350 (quanti modi) se po operare el motto in la mexura (piva)

Here is a scheme of the conception Cornazano and Domenico held:

operante  doer or actor
operare   doing or acting
operatione the action of doing or acting
opra      the result of doing or acting, the product

When the terms are put together, the result is similar to the grammatical structure of a sentence:

subject verb direct object
Operante operare operatione

Domenico's conception of the art of dance appears to be formulated from the viewpoint of an artisan. Domenico's use of the term opera or a variant suggests Aristotelian influence since Aristotle's conception of a doer and receiver of actions was embraced by Medieval theorists. The Italian language also shaped in the Middle Ages contains reflexive pronouns expressive of this conception of activeness and passiveness. The model of an "operator" and "operations" explained all of the arts and, on a higher level, the way the world functioned.

oppone-ndo,-re (Dom)
—oppose

11 volendo molti opponere a questo m-
otto azele e pelegrino operando cum grande subtilitade e
fatica che sia
venerea e de perditicere de tempo
21 opponendo per argumenti boni e veri essere questa arte e
demonstratione zentille
de tanto inteletto e fatica

Domenico's statements suggest that polemics on the virtue of dance existed in his day. His primary justification of the art of
dance is that there is refinement through use of the intellect in the rhythmic differentiation of step-sequences. Also, Domenico's many admonitions to be moderate were made from a viewpoint of a teacher, who saw that one becomes moderate by practicing moderation, which was considered to be a virtue. Thus, dancing was an excellent way of developing moral virtue.

Who opposed the art of dance? Was it the conservative religious establishment who looked back to Cavallca's admonitions against dancing in the fourteenth century? Were Domenico's arguments based on Aristotle's philosophy substantial enough to silence the critics? Various fifteenth-century Italian dance treatises such as those at Modena or New York include references to western Christianity, thus, one can conclude that the dance writers were somewhat aligned with the western church (perhaps out of social necessity).

The following is a testimony occurring contemporaneously with the activity of Domenico and his students:

Fir: RICC 2894
115r (S.Croce 1461[1462]) Recito a di 17 di febraio sopra alla intemprerata alegreza come si fa in questi di del charanasciale che in uno terra di toscana intervenne che una femma parata et adorna per volere andare a una festa cioe di balli uno frate di Santo francesco il quale disse lui aver li parlato et avere piu volte mangiato con lui si vide visibile in sulle spalle a detta femna uno diavolo et di subito tremando a dire ch'ella risposte che o loro nero tempo che oltra volta lo formchoe piu et piu volte chi ele fece dire il frate ch'ella si dovesse confessore inanzi che andass i a ballare et ella [subito] [uscce] face et ballando costei per molto si pairo si salendse lob occho oghio rechi et così sorpita sue rimeneto a [chasa] in modo che mai pote piu favetore et in poco si patio si mori sanza confesione o penitentio di suoi peccsore ruolsi l'alegreze pigliano in modo nci sio lo feso dido o del ano mosta o dict pozimo e trotto questo ci possiamo ralegrare

optim-i,-o (Dom)
—best

125 (Corona) optimo magistro del mestiero salvo se da lui non e operato la varietade dela mainera
241 (sapere separare measure) essere boni e optimi

Domenico considers the ability to dance movements of a rhythm having one prolongation in a rhythm with a different prolongation to be the best demonstration of the art. He also singles out the bassadanza Corona as exemplary in the art of dancing.

ora, see hora
ordinato, e (Corn)
ordine; bordine (Dom)
—order, arrangement

Cornazano writes:

335 (ballitti) ordinato (ciascun con fondamento di proposito)
452 (passo quaternario su diu tempi piva) fuora dell' ordine
463 (passo bassadanza in tempo salt.) fora dell' ordine
466 (passo quadernaria in tempo salt.) fora dell' ordine
476 (passo bd. in tempo quat.) stretta dell' ordine
479 (quat. danzare in salt.) fora d' ordine
491 (piva duì in un di bd.) han tutti duì suo ordine
(Mercantia)
525 (dona a mano, homo inanzi, altri duì homini detro) tale ordine
(Giove)
577 (dona in mezo, duì homini ala fila, in) ordine
(Verzeppe)
623 (due donne, tre homini, ala fila, donne in mezo) tale ordine
(Berengo)
675 (duì homini, donna in mezo, homini da canto) tale ordine
(Leoncello Novo)
734 (duì homini, dona in mezo, a paro a paro) tale ordine
(Prima Figlia Guilielmino)
788 (copee l'una detro all' altra, tale) ordine
(Sobria)
896 (donna sopra, a uomo homo, [quatro] duì a duì fila) tale ordine

Domenico writes:

cadauno deli motti naturalli ha—
115 biano suo ordine de mesure e de mainere
153 (principio del sono) havuto l'ordine de mazor imperfetto
177 (quad. bote tenore piu equale che bd., altramente) fuora ordine
229 natura dare el suo ordine a ciascaduna

mexura dela sua distantia (di tempo)
247 (mexure po operare motto) ordine per distantia
248 e quelle non hanno suo ordine
251 duì hanno suo ordine (per motto de compartitione)
256 (trì motti no[n] hanno) suo ordine
257 duì hanno suo ordine [er] motto de danzare lo primo ordine
259 segono ordine per motto (duì tempi di piva)
264 ritrovarai el tuo ordine per motto
269 (motti tri difficili non hanno) suo ordine
301 (quad.) primo modo ha suo ordine
305 (bd. in quad.) non hara suo ordine
308 non ha suo ordine
314 non haria suo ordine
322 non haria ditto motto suo ordine
326 primo motto ha suo ordine de mazor perfetto
332 motto non vene haverre suo ordine
338 (non hara) suo ordine
342 motto non hara suo ordine
349 (non haria) suo ordine
353 (primo motto) ha lo suo ordine in suo esser
355 (2 tempi piva, motto bd.) hara suo ordine
361 non haria suo ordine
366 non haria suo ordine
   (Giloxya)
587 una chiopa drieo al'altra per ordine
   (Pizzochara)
625 (compagni) che'l siegue per ordine a (bissa)
632 (done seguendo la prima) per ordine
   (Vercliepa)
659 ala fila per bordine largi (per spathio de pasi XII)
   (Belfiore)
785 se parte cun quilli medemi dupii e muodo e ordine
   (Sobria)
1106 (chiope large) passi quattro e per ordine
   (Tesara)
1192 (ala) fila per ordine
1289 (tempi 16 di salt.) per lo ditto modo et ordine
1290 dona che si trova detro per lo ditto modo et ordine

The term ordine is used in two ways: It expresses the relationships of movements used in one rhythm when adapted to beats of other rhythms, and relationships of dancers to each other to create a formation.

Of the first, there are references by Cornazano and Domenico to some permutations of step-sequences that are beyond the normal ordine (arrangement), either inside or outside of it, when adapted to certain rhythms. These comparisons may have been made with actual lines like those provided in Cornazano's figure, thus the comparisons are purely schematic and spatial. According to the author's interpretation, if the length of the line for a motto normally associated with one rhythm was shorter in comparison to the length of one or two tempi of the other rhythm in which it was to be adapted, the motto would probably be slower in performance. If the line associated with a motto in a certain rhythm was longer than that of the tempo or tempi of a different rhythm, the motto would be performed faster in the new rhythm. If the motto is either faster or slower, it would not have its ordine (arrangement). Probably not all of the actions were faster or slower when one step-sequence was mutated in order to be performed in another misura, but the overall sense was one of slowness or quickness.

That some of the actual motions or actions which form a step-sequence (motto) are faster or slower when performed in a different rhythm, in comparison to the same actions when normal, is easily seen. For example, this is seen when actions of a four-beat movement phrase equal to a modern musical bar lasting four seconds (a beat requires one second) are adapted to a three-beat movement phrase equal to a musical bar lasting three and six-tenths seconds
(a beat requires one and two-tenths seconds), and when actions of the three-beat phrase are adapted to the rhythm of four. If represented spatially, the four-beat bar lasting four seconds is longer when compared to the three-beat bar lasting less. But one beat of the three-beat bar would require more time than one of the four-beat bar. How might the movements of the three-beat phrase be mutated into the four-beat rhythm? If the three actions corresponding to the three beats were freely performed (without misura), then all would be longer in duration. However, if only the first three beats of four were used for a one-to-one mapping of the actions normally performed in the three-beat rhythm, the actions would be faster. Many permutations could be devised. For instance, were the first movement held for two counts and each of the other two movements given a count, totaling four counts, the first movement would actually be slower but the next two would be faster. This example is represented as the following:

<table>
<thead>
<tr>
<th>Beats</th>
<th>3 Movements</th>
<th>4 Movements</th>
</tr>
</thead>
<tbody>
<tr>
<td>Three</td>
<td>1 0 0 1</td>
<td>1 1 1 1</td>
</tr>
<tr>
<td>Four</td>
<td>1 0 0 0 1</td>
<td>1 1 1 1</td>
</tr>
</tbody>
</table>

Each normally 1.2 seconds (sec.)

1st 2.0 sec., 2nd and 3rd each 1.0 sec.

3rd 2.0 sec., 1st and 2nd each 1.0 sec.

2nd 2.0 sec., 1st and 3rd each 1.0 sec.

Each now 1.3333 sec.

Similar to the physical arrangement of the timing of actions as lines in space, when the term ordine is used in choreographic descriptions, it refers to the dancers as physical bodies in a formation. Such an example is found for the term ordine in Cornazano's passage 525.

Cornazano states in passage 335 that a ballitto is ordinato (arranged) according to a theme. Since there are the usages above where ordine refers to arrangements of temporal or spatial elements, could Cornazano have a specific idea in mind with the use of the related term ordinato (335)? Could he be referring only to the spatial arrangement of dancers who create figures? Both Cornazano and Domenico use the term only in reference to the balli, which have been shown earlier to be the same as ballitii? Domenico may have first thought of spatial episodes and then arranged the steps to move the dancers to certain places. Another explanation is that the term ordinato signifies the temporal layout of a
choreography, that is, the sequence of step-units that occur. In this scheme, the step-units could be prearranged to form harmonious sequences, and the choreographer need only impose the theme to give the overall order. Probably, however, it was some combination of the two.

The passage with the term ordinato does not indicate what constraints the music would have upon the choreography. The implication is, however, that an idea, for example of faithfulness, dictated choreographic form.

The term ordine is found in the following fifteenth-century passages:

**FIR:BNC Mag VII 1121 (1459)**
68) Danzo ancho chon questo ordine [due dame e l'homo in mezzo] appresso messere tiberto e gli altri gran signiori
69) d'amбли zuccheroso e buon trebbiano cinquanta che portavan fiaschi ciento Ciaschuno n'avea un alto in ogni mano e l'ordine seguia sanza intervallo chon chonentena e chon un passo piano
69) [to meal] Vien poi quaranta giovani del ballo chon chonfettiere ...
Et chon tal modo subblime e reale intorno intorno allo stecchato andando l'un dietro all'altro chon ordine equale

**FIR:BNC II II 368 (entry of Conte Riario in Forli 1481)**
2) Così cavalcando le donne e damiselle uscivano dell'ordine in mezo la strada toccanono la mano al refatato S. e madonna: In

**VAT Urb.Lat.899**
9b) intorno all' arbero a guisa di rami sparsi di ferro era due ordini di balli l'uno contrario all'altro dove ballavano spiritelli ornatissimi de oro e argento in sulle punte de quali rami che giravano intorno all arbor ciascheduno cum diversi instrumenti in mano da sonare che cantavano e gridavano Sfortia Aragona ... 9b) Poi tornati alla montagna per altra porta che per la prima vennero fora cum zappe de argento e d'oro contrafatte ballando a tempo feceo sembiante di zappare. E finita la misura tornaron nel monte e vennero fora cum ceste dorate piene di fiori facendo vista de seminare el terren lavorato sparsero ditti fiori per la sala: e finita la misura tornaron nel monte e vennero fora cum falclotte dargento cum quel ballo medesimo facendo vista di metere tutti ad uno tempo e così fecero piu volte andando e ritornando cum diversi instrumenti rusticanor diorati e (90b) argentati representarotn tutti li acti che nella agricultura fare si soglono per ricorre el grano fino allo insacchare di fiori e riportar li a casa tutti a tempo e a misura sempre ballando cum bellissimo ordine che era un degno spectaculo

**FIR:BNC BR 157**
31) Recitati ditti versi ... la qual vene cum l'ordine infrascripto tuta via danzando se in sala prima che venisse
VAT Urb. Lat. 899
101) levare tante bandiere e capi di castelli e penne e ceste d'oro 
tutti ad un tempo cum degna misura. Poi che furono tutti condotti 
nel campo della sala. El primo che guidava el ballo della coletione 
presento el suo castello di zucchero a li signori sposi e così per 
ordine a ciascuno signore e ambassiadore

71. KEN II
253) (April 12, 1461) ... scrivero più ala destesa et per ordine 
(orderly)

531. CORCHIR
47) Nove volte si replica in memoria 
De nove ordini anglici e poi cante 
per rivenenza del Natal sua Gloria

52. CER 97 Parlando per oggetto o per figura 
I prego Apollo che sia il dir solenne 
Quanto esser puo con ordine e misura

ot-o,-tavo,-to (DOM) 
eight, eighth

113 (dui accidentiali), ciascaduno uno ottavo de (tempo) 
(Lionello Novo)
484 (done) fazendo tempi otto de piva 
485 el quarto e lo ottavo se fa im passi dui sempi 
(Giloxia)
587 (tempi) otto de piva 
(Prexonera)
755 fano tempi otto de piva 
(Apollo)
798 (fano) moti oto di saltarello 
(Marchexana)
828 (fano) tienpi oto de saltarello [?] meusura quadernaria 
(Fia Guilmin (1))
940 fano tempi otto de bassadanza 
(Fia guielmina (2))
1013 fano tempi otto de bassadanza 
(Mercantia)
1061 fanno tempi otto de bassadanza 
(Sapia)
1166 (tempi X de salt.) deli otto se ritrovino (in mezo) 
(Tesara)
1191 (fano) tienpi oto di saltarello

The number eight may be significant since it represented new 
life or regeneration to those people in the fifteenth century who 
were interested in numerical symbolism. Supposedly, this meaning 
was derived from the addition of a day to a seven-day week, 
symbolizing the beginning of the next week. This symbolism can be 
seen, for instance, in the use of eight sides in the baptistery
buildings. It may be a stylistic feature of the balli in that they often contain a section with eight tempi of one rhythm or another. One can question whether the use of eight units was a musical tradition, was choreographically expedient, or was chosen for the inherent symbolism.

pallustri (Corn), see cane

palma (Corn)
—(palm), esteem

486 (i gradi di questa arte) chi vole havere la palma (salire)

This is a poetic allusion to the crowning of a champion, as practiced in the days of the early Greeks or Romans, and thus reflects a value judgement by Cornazano that the bassadanza misura is the hardest. One wonders if the dancers were applauded after their performances? In Ambrogio's treatise (Paris:BN it. 476) it is written that Ambrogio won a prize of fabric in a dance contest. Unfortunately, he does not state exactly what he did to win the prize.

pane-selli,-xelli,-xello,-xielli (Dom)
—fabric

Paneselli is the only property mentioned in these choreographic descriptions of dances found in the treatises of Domenico and Cornazano. Were there other properties used but not mentioned? Does the fact that only the ballo Tesara required a property indicate that the dance or its choreographic description was created in a context different from the others? (Incidently the word tesara means "to pull taut".)

This term occurs ten times in the ballo Tesara: 1190 1208 1229 1235 1244 1247 1252 1257 1261 1265.

paro (Corn) (Dom)
—side by side

Cornazano writes:

(Leonesello Novo)
734 (dui homini et la dona in mezo) a puro a paro
(Re Figlie Guillemin)
843 (dui homini e due donne) in schiera cice l'una copia a pa-
844 ro a paro all'altra

Domenico writes:

(Ingrata)
536 homini a paro a paro
This concept appears to be equivalent to the English phrase "side by side" and is used with three different quantities of dancers: two, three, and four. The terminology probably signifies the same as a canto a canto. Do the dancers hold hands when paro a paro, making the formation a more closely-knit unit?

parole (Dom)  
—words

Le infrascripte danze sono composte cusi il canto come le parole per lo Spettabile et egregio cavagliero Misser Domenico da piasenza salvo che il canto dela figlia guilielmino che e ballatta francese et sopra esso canto el detto cavagliere ha composto i ditti balli

To what does this term parole refer: that Domenico wrote words for the music Figlia Guilielmino, the choreographic descriptions of Figlia Guilielmino, all of the choreographic descriptions that follow, or the words of the theory section that just ended? The answer to this problem is partially dependent upon an answer to another problem: to what does the term canto (369) refer? Does the term canto in the singular mean music in the collective sense? If each piece of music is referred to as a canto, would not all of them be cantis? Could canto (369) be anticipatory to line 372, that is, the specific name Figlia Guilielmino assumed by the writer?

If canto (369) means "each tune", the term parole would be best interpreted as the "words for each choreographic description". The interpretation is based on the following hypothetical punctuation:

Le infrascripte danze sono composte (cusi il canto come le parole) per lo Spettabile et egregio cavagliero Misser

It is likely that all of the choreographic descriptions were written by Domenico. However, if the current treatise was copied from another, perhaps Domenico's original draft, why would this statement occur? Were there treatises with choreographic descriptions set down by others? Was this statement formulated to differentiate that the theoretical section was written by someone else whereas the choreographic descriptions were by Domenico himself?

part-e,-i (Corn)  
parte (Dom)  
—part, section; aspect

Cornazano writes:

6 spendo parte del tempo che m' avanzza  
52 (tu simigli al tuo padre) di volto e in tutte quelle parte  
124 (volgendo) la persona a quella parte [sinistro in terra]
Domenico writes:

17 (Aristotel) X del heticha in altre parte non (saper cavare) el subtille del subtille de questo motto corporalle
81 la mexura e parte de prudentia
83 questa virtu (mexura) e parte de armonia (e musica)
88 (navuto rispetto) che de molte parte e adoptato (Lionzello Vecchio)
458 mexura quadrernaria e quest altra parte seguent
(Prexoner)
738 fano questa parte due (volte)
752 (fazando) la parte tutta sopraditta
753 fazando quello che la feze lei nela parte sopraditta (Belfiore)
772 (sempre a drito fila) in ditta parte (Jupiter)
867 tutta questa parte sopraditta se fa due volte
882 fa se questa parte volte doe
904 (tutta questa) parte sopraditta se fa per questo modo
918 fa sse ditta parte volte due (Fia gullmin (1))
935 fano questa parte volte due (Fia Guelmina (2))
1005 nel fine de ditta parte
1007 e tutta mexura quadrernaria la soprasscripta parte
1023 tutta questa parte sptomscripta se fa in mexura (quad.) (Tesara)
1205 (fa se questa) parte soprascrita volte doe

The concept underlying the term parte is always one differentiating a subset from a larger group; thus, the term is restrictive.

Cornazano either sees his treatise divided, believes his definition of the art of dancing divided into "parts", or holds both. Passages 144, 147, and 155 can be interpreted in one of the above three ways. In the usage of the term parte for a ballo, Cornazano sees either the performance of certain sequences of step-units, a part of the written description, certain spatial figures, or certain rhythms that identify sections within. Passages 247 and 251 illustrating the use of quadrernia rhythm, illustrate the latter proposition.

In passage 394, does the term parti refer to equal quantities of time? Cornazano states that there is a vodo with a moto surgente
and three passi, each consuming a fourth. Are these the passi, which are associated with parti, to which he has referred in line 124 where he also uses the term parte? If so, in line 124, does parte refer to a passo of the left foot or right?

Domenico uses the term parte in his choreographic descriptions of balli to refer to choreographic figures involving a certain sequence of steps. He also refers to sections with certain rhythms as "parts". In line 88 he may be referring either to physical attributes or to the proper actions of dancing as he has previously described them.

The term parte is also to be noted because it acknowledges a consciousness of the various constituents of larger units, for example the various sections of a balli, as if there is a first part, second part, third, and so on. This idea of organization is important in the discussion of aesthetic theory.

Here is the term as it occurs in some fifteenth-century passages:

FIR:BNB Magl VII 1121 (1459)
67b) Chi passeggia d'intorno e chi saltella chi schambia mano e chi lascia e ch'invita e chi in due parti o'n tre fa danza bella

VAT Urb. Lat. 899
106b) e danzano a la presata mesura in alcune parti della piva tutti ad uno tempo se inginochi

parte,-iron,-ono (Corn)
parteando,-e,-eno,-ire,-ono (Dom)
—leave, depart

Cornazano writes:

(Mercantia)
535 (homo che e a man dritta della donna riscontro) si parte
555 (homo che e di sopra) si parte con due tempi
(Verzeppe)
625 si parte l'homo (et circondano)
643 si parte quando (lui)
(Leoncello Novo)
741 donna si parte col (sinistro)
745 (hominis) si partorno in saltarello
754 tutti ad uno tempo si partono e
(Prima Figlia Guilielmino)
806 ciascuno al suo loco donde se partiron (col doppio)
812 (omo di sopra et quello) di sotto si partono con (doppio)
823 lei si parte e fuse
(Damnes)
1051 (donna) si parte dagli omini
Domenico writes:

(Belreguardo Novo)
396 (homini) se parteno in instante fazendo
(Lionzello Vechio)
459 homo se parte dala dona fazando passi
462 homo se parte dala dona e va inanti
465 homo se parte dala dona cum tempi
(Lionzello Novo)
478 dona se parte de mezo loro cum uno doppio
480 dona se parte de mezo loro e va (inanti)
483 dona se parte andagando intorno
488 homini se parteno tutti dui (fazando)
501 dona se parte dali homini a roverso (fazando)
(Ingreta)
535 homini e dona se parteno in uno instante
(Giloxia)
573 (homo fa tempo) partando se cun lo pe
576 (homo) se parte e pasa d'enanti
(Verciepe)
658 (faciando tiempi XI di salt.) movimento nel partire
(Prexonera)
743 se ha partire col pe' (fazando)
(Belfiore)
782 se parte la dona (fazando)
785 (homo) se parte cum quilli (duppi)
790 dona si se parte cum tempi
(Mercantia)
1058 (homo) se parte e va (inanti)
(Damnes)
1311 [insert] (dona sola se parte faciendo)
1313 poi se partono tutti tre

The terminology se parte or a variant expresses a concept of a dancer removing himself/herself from a place. The use of the term, however, is not essential to convey the dance action required within the choreographic descriptions, but it highlights the action of a dancer going away from a location or a dancer. The usage may indicate a certain choreographic intent.

passa,-ndo,-re (Corn)
pasa,-ndo,-no; pass-a,-ando,-ano,-ata,-ino (Dom)
—to pass (through, over, by)

Cornazano writes:

38 (ne negaro per gl' inimici armati) passare a nome tuo
40 teco non temero passare un ponte (d'homini morti)
168 chi vole passare da un mondo al (altro)
(Prima Figlia Giulia Minino)
829 (donna) passa per d'inarzi a lei (con uno doppio)
832 (quello ch'era suo compagno) passa per dreto
933 (due primi homini) passando per la posta l'uno dell' altro
theory 2
980 (altri balli et bassadanze con silentio) passo come

Domenico writes:

(Risreguardo Novo)
432 quello che passa (d'enanti)
(Lionzello Vechio)
453 homo poi passa d'enanti ala dona
(Ingrata)
544 (dona se ritrova apresso homini) ge passa per mezo
(Giloxia)
576 (homo) si se parte e pasa d'enanti
(Pizochara)
616 passino d'enanti (via)
623 passando el ditto primo homo d'enanti
632 passando la (prima dona d'enanti via)
642 passando per mezo la prima chiopa
644 prima chiopa dele ditte tre che era passata per mezo
646 altre due chiopie passano (oltre cum tempi)
647 passando la prima dele ditte due (per mezo)
650 (la quarta) chiopa passa per mezo
(Prexonera)
746 passando de sopto dala dona
(Belfiore)
788 primo homo in quello instante passa cum (dalo lado stanco)
791 passando (per mezo)
(Jupiter)
879 in quello instante pasa inanti ala dona
(Pia Guilmin (1))
943 passando cadauno di loro d'enanti via ala sua dona
967 passa drieto via ala dona
979 dona passa d'enanti (al'altra)
980 homo in instante passa de drieto (al altro homo)
(Pia Guilmina (2))
1810 passando cadauno di loro (dal canto dil'altro)
(Tesara)
1199 passando ditte done (dalo lato deli homi)
1201 ditti homi pasano di sopra dale done
1246 quello di detro passa (di sotto agli panexelli)
1249 passa di sotto ala copia
1250 passa di sotto a quella
1252 passando li ditte homini di sotto via
1257 passano di sotto via agli paneselli
1261 homini passano sotto via agli paneselli

In the choreographic descriptions, the term passa or a variant designates the path that one dancer takes in relationship to another or others, and is usually modified by an adverb of direction. The three usual modifications are: in front of, behind
of, and in the middle of. There are four other modifications:
through the places of, by the side (lado) of, by the side (canto)
of, and above and below of. This last category is found in the
choreographic descriptions of *Tesara* and *Prexonera*, maybe
indicating that the descriptions may have arisen at the same time.

*passeggiando, -iare* (Corn)
—move around, make individual steps or weight transferences

112 (Misura e che) dovete passeggia-
re misuratamente et accordar-
vi col sonatore vostro. Manie-
ra e che recordando vi el ballo et

116  

This term means passing through space by means of self
locomotion. *Passeggiare* probably has no specific movement qualities
implied, and means, in the general sense, that weight is
transferred while traveling through space.

Here are some fifteenth-century passages with the term:

FIR:BNC Mag VII 1121 (1459)
67b) Allora ongni schudier gientile e snello chi piglia maritata e
chi pulzella e addanzame chomincia or questo or quello. Chi
passeggia d'intorno e chi saltella chi schanbia mano e chi lascia e
ch'invita e chi in due parti o'n tre fa danza bella

60GRA (Fam II)
83) Leonardo doppo alquanto passeggio due o tre volte tutta la sala

73GRA II
74) undici discepoli tutti commossi da paura vedendo uno de suoi
compagni passeggia sopra l'acqua, che ivi espresse ciascuno con
suo viso e gesto porgere suo certo indizio d'animo turbato

888COR
104) *passeggiando* per la camera un gran pezzo

62BOR (ms)
451) dove con altri suoi compagni se mise a passeggiaire dinanzi alla
fameglia de la corte

*passeggiando* (Corn)

*passito* (Dom)
—little step where the dancer goes backwards from the original facing

Cornazano writes:

*(Mignotta Nova)*
1003 tornano sul dritto un passetto

in dretto in traverso et un altro sul *sinestro* in traverso*
1014 fanno uno passetto in traverso
sul sinestro et un altro sul dritto (a quello modo)

Domenico writes:

(Prexonera)
757 tirando se largi l'unodal altro per traverso passiti quatro
759 (fazan) altri quattro passiti tutti dui sul traverso

In all of the above passages, the term is conjoined with the
direction traverso. The etymology probably derives from term passo
with the diminutive ending -etto, and the term can be literally
translated as "little step".

A comparison of Domenico's choreographic description of the
bassadanza Mignotta Nova with Cornazano's produces the following:

Cornazano: (begin 1004)  Domenico: (begin 1363)

poi
tornano
sul dritto
un passetto
in dretto
in traverso
et un altro sul sinestro

puri traverso
poi

Cornazano: (begin 1014)  Domenico: (begin 1370)

apresso
fanno
uno passetto
in traverso
sul sinestro
et un altro sul dritto
a quello modo

Either Cornazano's choreographic description is of the same
choreography as that described by Domenico, or it is not. If it is
the same, then Cornazano's "passetto in traverso" is equivalent to
Domenico's "sempio con posada col junl pe apresso del saltrol". If it is not the same, one can ask if it was Cornazano who changed the choreography or if it was someone else. The argument is strong against the proposition that Cornazano changed a step because there is no proof that Cornazano ever created a dance and, thus, can be seen as a carrier of practice, not a creator. Furthermore, Cornazano quite proudly associates himself as a student to Domenico, and states that Domenico was his only teacher. This suggests that the version of the dance Cornazano knew was taught to him by Domenico. That the choreography of Mignotta Nova was altered, is unlikely considering the close correlation, except for a few places including those above, of the written versions by Cornazano and by Domenico.

Is one of Domenico's passiti in his choreographic description of Prexnera the same as Cornazano's passetto in his choreographic description of Mignotta Nova? For Domenico, there are a total of eight of these step-actions that probably cover a distance equivalent to that of a saltarello step-unit. This is based upon the interpretation that the second four passiti (759) are still governed by the directions tirando se largi (757) since there are no further directions.

\textit{passi-o} (Corn)
\textit{pas-i-o-si-go} (Dom)

-(isolated) weight transference; a \textit{sempio} (single step); step-unit associated with a certain rhythm; one of the twelve natural and incidental step-units

Cornazano writes:

109 (memoria dovette) ricordare i passi havete a fare
125 (fare uno doppio, sopra sinistro) ondeggiare nel scondo passo
139 (diversita, havere) passi semp, doppi, riprese
149 (computare el spazio ove danzati) agli passi della cosa
178 Piva non e altro che passi (doppi)
184 (saltarello) consiste solo di passi (doppi)
186 (ondeggio per relevenimento) del secondo passo curto
189 (campeggjato per movimento del) primo passo che porta (persona)
192 (quaternaria) consiste in dii passi sempi
194 (et una ripresetta battuta detro) el sconde passo in traverso
222 (piva non e bello alla donna alto) passi naturali
230 (saltarello oltre) passi naturali campeggiati et ondeggiati
234 (cose di dolce) maniera come e dii passi semp
253 (bassandezza) oltre gli passi degli quali e composta
311 (se si fara in piva si gli mettera) solo el passo (piva)
362 due passi sempi sono un tempo
390 (saltarello) e passo brabante
396 (bd. tempo si divide in quatro parti, vodo) tre passi
442 (danzando) piva in passo di saltarello
444 (su due tempi) piva fare un passo di saltarello
448 due tempi di piva per un passo (di bassadanza)
458 passo quaternario su (dui tempi di piva)
458 (dui) tempi di saltarello per uno passo di (bassadanza)
461 uno passo di bassadanza in (uno tempo salt.)
464 un passo di quadernaria (in tempo di salt.)
469 (in tempo di saltarello dui) passi di piva
475 (in tempo di quadernaria) un passo di bassadanza
492 (bassadanza) in passo quaternaria
495 (in saltarello) un passo di saltarello (tempo di bd.)
498 dui passi di saltarello per uno tempo di bassadanza
500 gli passi saran come di piva

(Mercanti)
536 dui passi sempi
568 (quello viene a pigliare donna) con quelli medesmi passi
(Giove)
587 uno passo doppio
(Sobria)
957 uno passo sempio
(Corona)
1074 dui passi sempi
1083 (uno) passo sempi
1111 uno passo sempio

Domenico writes:

141 saltarello de mazor perfetto voi dire passo brebante
181 lo passo fazi la prompta del pede
182 lo passo cum la prompta delo (pede sie lo pieno)
184 recominci cum lo passo promptando lo tuo pede
185 (questo e pieno) l'altro passo che siegue e lo vuodo
212 saltarello chiamato passo brabante

(Belreguardo (Vechio))
387 passi dui sempii
(Lionzello Vechio)
459 passi quatro sempii
461 facendo li simili passi e dupii
(Lionzello Novo)
485 fa in passi dui sempii
486 ditti dui passi
491 passi tri sempii
493 quatro passi sempii (dagando) ditti quatro passi (mezavolta)
(Ingrata)
523 passi quatro sempii
525 cum quilli medemi quatro passi ritrovando se
527 consiste passi dui sempii
537 passi dui sempii
539 consiste passi dui sempii
542 fanno passi dupii quatro
548 fazonde passi dui e represe
549 questi dui passi sempii et (represe)
(Giloxia)
567 chiopa driedo al'altra e largi per spathio de passi tri
594 fazendo passi tri sempii
596 fazando passi tri sempii
(Pizochara)
600 (chiope l'una dal'altra per spathio) de passi tri
622 fazando passi sempii dui
(Verciepe)
659 largi l'uno dal altro per spathio de pasi XIII
669 pasi dui sienpi et una reprexa
671 se moveno cun quilli pasi (medesi)
726 consiste passi tri sempii
(Prexonera)
737 passi tri sempii
748 (fazando) passi dui sempii
(Belfiore)
775 consiste pasi (quattro sempii)
(Anello)
800 (chiope doe large l'una dal'altra) per spacio de pasi quatro
(Marchexana)
836 facendo pasi dui sienpi e uno dopo
839 pasi dui sienpi e uno dopo
841 facendo paso uno senpio
(Jupiter)
861 (largi l'uno dal altro) a drito filo passi tri
863 tri tempi cum passi tri et uno (afrapamento)
866 consiste passi dui sempii
881 pasi dui sienpi et uno dopo
(Fia Guilmin (1))
933 cum passi quatro per tempo
936 altra passi quatro
946 faciendo passi dui sempii
950 passi (dui sempii)
971 dona se ritrovi inanti passi quatro soleta
(Fia Guelmina (2))
995 passi tri sempii e due continentie
997 (in lo secondo [tempo] tri altrì) passi sempii
998 dui passi sempii
1000 (comenzando ditti) passi sul pe
1002 cum passi tri sempii
1009 fazando passi dui sempii
1014 cum passi (dui sempii)
1029 como uno passo sempio
1032 consiste passi tri (sempii)
1038 uno passo sempio
1041 uno passo sempio
(Mercantia)
1048 largi l'una chiopa dal'altra passi quatro
1063 cum passi dui sempii
1065 (cum dui) altri passi sempii
1068 cum passi dui sempii
1094 pasi dui sempii
1097 cunsiète (?) pasi dui (sienpi)
(Sobria)
1108 chiope large l'una dal'altra passi quatro
1135 dui passi sempli (Tesara)
1189 large l'una choppia dal'altra pasi tri boni
1202 dale done pasi dui sulo (traverso)
1216 (ale ditta copie) per spacio de passi tre
(Damnes)
1300 dui passi (sempi)
1305 dui passi sempl
1307 consiste dui passi sempl
1311 dui passi sempl
1314 dui passi et
1320 consiste dui passi et
1324 dui passi sempl
1326 consiste dui passi sempl
1337 dui passi sempl
1341 consiste dui passi sempl
(Mignotto (Vechial)
1350 dui passi sempl
1355 uno passo semplio
1356 uno passo semplio
(Mignotta Nova)
1362 poi 2 passi et uno dopio
1363 uno passo semplio
1372 poi uno passo dopio
1375 con uno passo dopio
(Corona)
1379 dui passi sempl
1385 uno passo semplio
1402 uno passo semplio
(Zoglioxa)
1407 passi (II sempli)
1408 passo uno dopio
1409 II passi sempl
1411 uno passo dopio
1413 un altro passo dopio
1418 uno passo dopio

There are major categories of the use of the term in the choreographic descriptions found in the treatises of Cornazano and Domenico. The largest category contains the term passo or a variant associated with the term sempio or a variant. Cornazano has five cases of this and Domenico has sixty-five cases. Domenico uses the term ten times as a measurement of distance between one dancer and another, however, there is no identifying term sempio with any of these passages. Could it be that the term sempio was used only in the context of dancing, as a dance step-action? If so, the usage implies that there was some rising and lowering or other action that would differentiate the passo sempio from a passo displaying distance. The term passo is also used with the term dopio, once by Cornazano and eight times (four times in the last description Zoglioxa that is probably a later addition) by Domenico. It is used once by Cornazano and Domenico with the term
medesmi, and thus refers back to a previous sequence of step-units. Domenico uses the term passi in Jupiter, Fia Guilmn (1), and Tessar to refer, possibly, to isolated or individual weight transfers or actions.

Besides these major categories above derived from an analysis of the term in context in the choreographic descriptions, there are others determined from an analysis of the theory sections of the two writers. The term passo is used to signify a step-unit of a particular rhythm, for instance, as is found in Cornazano's passage 464. The term passo is also used in Cornazano's line 109 to embrace all of the twelve step-units, like the represa, and so on. Although the final category might not be exclusive, the term in Cornazano's line 390 suggests a meaning that might embrace several of the other categories above.

Here is the term as it is found in fifteenth-century passages:

FIR:BNC Pal 172
18b) Chi vuol ballare al regolletto muove il passo all' organetto muova l' passo al dolcie suono

11b) Muovi t' altre tunche badi con inon si fa apass cadi malperte se tucci chadi pero fa il passo prefetto

FIR:BNC Mag VII 1121 (1459)
68) d'ambil zuccheroso e buon trebbiano cinquanta che portavan fiaschi ciento Ciaschuno n'avea un alto in ogni mano e l' ordine segua sanza intervallo chon chontenenza e chon un passo piano

FIR:BNC Conv. Sopp. B.7.2889
1) Felice e chi mensura ogni suo passo

FIR:BNC BR 186 (Miracolo della nostra donna cioe Rappresentazione di stelle)
104b) El duca chiama el figliuolo e poi si volta a sonatori e dice "Hor su figliuol mio gratioso e buono inver la mensa vienti apropinquare con la tua sposa e voi con canti e suono ci date spasso e altri col ballare"

58CAV I
84) Come un catin di mal represso latte quando chi 'l porta non misura i passi triena tutto nel vaso e si dibatte
84) ambe le calze alle ginocchia avvolse e per trovar la sete i passi stringe

52CER
184) Mentre ella nel bel coro
Movea ristretti al suon e dolci passi

pastori (Corn) —shepherds
According to Cornazano, the piva was a tune originally found in the avena of the shepherds. A piva is often thought of as a bagpipe but, if representations of the shepherds in fifteenth-century art are studied, various instruments are depicted. Hence the notion that Cornazano meant "bagpipe" should be accepted with reservation. The term pastori is found in line 429.

paura (Dom)
—fear

(sobria)
(homo menando dona fuori tempi quatro) piva presti
per paura che li ditti quatro homini non lo aserino

It is significant that an emotional involvement is necessary for performing one of the choreographic sections. Were there also similar motivations in other dances or parts of dances? Did the dancer express this emotion by some physical means other than in the abstractness of the choreographic figures?

pe,-de,-di; pie,-di (Corn)
pie,-de,-di; piedi (Dom)
—foot

The following compilation shows the variation in the usage of the term pe and the number of times a certain variant appears within the theory sections and choreographic descriptions in each of the two treatises:

<table>
<thead>
<tr>
<th></th>
<th>pe</th>
<th>pede</th>
<th>piedi</th>
<th>pie</th>
<th>piedi</th>
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</thead>
<tbody>
<tr>
<td><strong>Cornazano:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Theory (before dances)</td>
<td>1</td>
<td>1</td>
<td>3</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Mercantia</td>
<td>1</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Glove</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
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<tr>
<td>Verzeppi</td>
<td>1</td>
<td>1</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bereguardo Novo</td>
<td>1</td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Leoncello Novo</td>
<td>1</td>
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<td></td>
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<tr>
<td>Prima Figlia Guilielmo</td>
<td>1</td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Be Figlia Guilielmin</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Sobria</td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Mignotta Nova</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dannes</td>
<td>2</td>
<td>14</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Corona</td>
<td></td>
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</tbody>
</table>
Domenico:

Theory (before dances) 4 1 1
Belreguardo (Vecchio) 10 4
Belreguardo Novo 20 2
Lionzello Vecchio 4 2
Lionzello Novo 20
Ingrata 6
Giloxia 9
Pizochara 6 3
Verziepe 9 5
Prexonera 10
Belfiore 5 1
Anello 1
Marchexana 9 4 1
Jupiter 11 9
Pia Giulmin (1) 11 1
Pia Guielmina (2) 15 1
Mercantia 9 3
Sobria 5 1
Tesarra 4 2
Darnes 14 1
Mignotto (Vecchia) 14 1
Mignotta Nova 13
Corona 13 3
Zogloxza 7

Compared to Cornazano's other choreographic descriptions, that of Corona is very much different with respect to the usage of the term pe or a variant. Could this indicate that Corona originated at a different time than the rest of the treatise? The term is used a total of sixteen times in Corona whereas it is used three times in three choreographic descriptions, one time in three others, and not at all in four of them.

It is noteworthy that in Domenico's treatise, the Novo versions of Belreguardo and Lionzello have a considerably greater use of the term "foot". Presumably, these descriptions were written at a later date. Can one infer that those descriptions with much use of the term originated also at a later date and those with little use of the term at an earlier date? Based on the overall frequency of the term found in the choreographic descriptions in Domenico's treatise, the names of the descriptions can be listed in order of decreasing frequency. There is a high correspondence between the names of choreographic descriptions listed in Cornazano's treatise and Domenico's choreographic descriptions with a high frequency of usage of the term pe or a variant.
<table>
<thead>
<tr>
<th>Frequency</th>
<th>Choreographic Description</th>
<th>In Domenico's Treatise</th>
<th>In Cornazano's Treatise</th>
</tr>
</thead>
<tbody>
<tr>
<td>22</td>
<td>Belreguardo Novo</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>Lionzello Novo</td>
<td>x</td>
<td></td>
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<tr>
<td>20</td>
<td>Jupiter</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>Fia Guielmina (2)</td>
<td>x</td>
<td></td>
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<tr>
<td>16</td>
<td>Corona</td>
<td>x</td>
<td></td>
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<tr>
<td>15</td>
<td>Dammes</td>
<td>x</td>
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<tr>
<td>15</td>
<td>Mignotto (Vecchia)</td>
<td>x</td>
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<tr>
<td>14</td>
<td>Belreguardo (Vechio)</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>Verciepe</td>
<td>x</td>
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<tr>
<td>13</td>
<td>Marchexana</td>
<td>x</td>
<td></td>
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<tr>
<td>13</td>
<td>Mignotta Nova</td>
<td>x</td>
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<tr>
<td>12</td>
<td>Fia Guilmin (1)</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>Mercantia</td>
<td>x</td>
<td></td>
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<tr>
<td>10</td>
<td>Prexonera</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Giloxia</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Pizochara</td>
<td>x</td>
<td></td>
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<td>7</td>
<td>Zoglioxa</td>
<td>x</td>
<td></td>
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<tr>
<td>6</td>
<td>Lionzello Vechio</td>
<td>x</td>
<td></td>
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<tr>
<td>6</td>
<td>Ingrata</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Belfiore</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Sobria</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Tesara</td>
<td>-</td>
<td></td>
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<tr>
<td>1</td>
<td>Anello</td>
<td>x</td>
<td></td>
</tr>
</tbody>
</table>

[not mentioned in Domenico's treatise]  [Cornazano mentions in passage (981)]

<p>| | |</p>
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<tbody>
<tr>
<td>[Precigogna]</td>
<td>x</td>
</tr>
<tr>
<td>[Fidel Ritorno]</td>
<td>x</td>
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<tr>
<td>[Madama Genevra]</td>
<td>x</td>
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<tr>
<td>[Seve]</td>
<td>x</td>
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<tr>
<td>[Levoretta]</td>
<td>x</td>
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<tr>
<td>[Secreta]</td>
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<tr>
<td>[Reale]</td>
<td>x</td>
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<tr>
<td>[Podra]</td>
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</tbody>
</table>

Such analyses might prove to be very sophisticated tools in the determination of the relationships among all of the choreographic descriptions within all of the extant Italian fifteenth-century dance manuscripts.

Here is the term as found in a fifteenth-century passage:

```
L3DEB
l03) (no. 23 line 1) Veniamo ormai alla sera seconda:
Io dico ben a lume de doppieri
Ballaro a rigoletto assai leggieri
```
A -ssalti ipante et arrietro et ad onda
Chi avesse veduto ala rotonda
Ciaschuno alzato et ballare al bicchieri
Non fo veduto mai niun giocchieri
Far si belli atti et gire al'aghironda
Con tomi schiavoneschi, et gire a salti
Nante et arrietro, et chi nuovi atti areca
Et chi 'n punta di piedi fa uo smalti
Et chi col capo et reni fa sua piega
Chi anda cum li mani, et piedi ad alti
Comme fon marinari o gente greca

pelegrino (Dom)
elusive, exotic, rare, beautiful, yielding truth ("pilgrim" is a cognate, also pelegrine is a name of a falcon)

12 (moto) azele e pelegrino
87 (operazione del motto operando bono fine essere) pelegrino

The English word "exquisite" might adequately convey the concept associated with the term pelegrino. In context, the term is a value judgement about the action of dancing as taught by Domenico, and could be incorporated into the aesthetic theory of the day.

Here is the term as found in some fifteenth-century passages:

62BOR (sa)
627) Chi e quella giovane fiorentina che balla si pelegrinamente
[footnote 8 states pele-bene, con eleganza]

Fir: RIOC 1413
Noi siam qui peregrini di ci faccia ciaptadini che diventian ballerini

FIR:BNC Mag VII 1121 (1459)
55) piu di mille chavagli a non errare Et doppo loro e pifferi e tronbetti che suon leggiadri dolzi e peregrini giowan sonando chon ordiri prefetti
69b) Gli altri singniori e giente peregrine unvutar dane

62BOR (ms)
563) con la generosita del tuo peregrino

perde,-re (Corn)
perditicere (Dom)
—lose, waste

Cornazano writes:

277 (bd. cambia in vili movimenti) et perde la proprieta
(Mercantia)
539 (homo va a toccare la mano e) senza perdere tempo (torna)
(Sobria)
951 (donna e homo si toccano la mano) senza perdere tempo (torna)

Domenico writes:

13 (molti opponere moto che sia) perditicere de tempo

Domenico expresses the idea that some people consider dancing to be a waste of time. He offers arguments counter to this at several places in his treatise.

Cornazano expresses that no time is to be wasted or lost during certain choreographic actions. Why is this stated? Were there intervals or pauses between the various choreographic episodes? As found in the two choreographic descriptions of balli based on opposite themes, the similar language and manner of description further suggests a common origin in time, that is, Sobria and Mercantia were probably choreographed at the same time, or at the very least, the choreographic descriptions were recorded at the same time.

perfett-a,-amente,-ion,-o (Corn)
perfetto (Dom)
—perfect; divisible by three

Cornazano writes:

8 (una opra ove s'intenda) come perfettamente et ben si danza
105 El perfetto danzare e misura
maniera aere diversita di (cose e compartimento di terreno)
(el movimento che non si) mette senno in balliitti et non e tem-
317 po perfetto ma scusa in publico
416 (Bassadanza) perfetto ma-
giore in ra-
gione di canto
Quaternaria
quattro per tre di
421 perfetto [imperfetto? **see below] magiore
422 Saltarello perfetto ma-
giore
424 Piva perfetto minore
Tutte le ditte misure sialtarano
 e si fan l'una su l'altra al modo ditto et
503 e cosa di perfetto magistero non (da ogni scolaro)
507 Ala perfettion delle misure (regule date bastano sufficientia)
(domenichino) da piacenza cavagliero avra-
976 to per la sua perfetta et famosissima (virtute)

Domenico writes:
141 saltarello de mazor perfetto
144 piva de menore perfetto
(salt. recomenza) tempo in vuodo como bassadanze e de mazore
190 perfetto
260 menor perfetto la quale e la piva
326 (salt.) suo ordine de mazor perfetto
344 (piva) de menore perfetto
351 (piva la quale e de menor) perfetto

**Cornazano's term in line 421 might actually be imperfetto. Confusion is caused by a slash in the extant manuscript. This slash, a horizontal line over the "i" immediately preceding the term perfetto, either represents an acknowledgement of a mistake by the copyist regarding or the prefix imp. Usually, a vowel with a slash over it was a convention that the vowel was to be followed by a "n" or "m", and this presumably saved parchment or paper. Hence, if the horizontal line is determined to be valid, then lines 420-21 should read quatro per tre d'imperfetto magiore.

The concept of perfection is important in the determination of fifteenth-century aesthetic dance theory because it indicates that a sense existed regarding what was correct and what was not. Cornazano makes many value judgements regarding what he considered to be correct. Use of the term is a reflection of a bipolar mode of thinking. If there is something which is considered to be perfect, there must also be something imperfect, since the meaning of the term perfect is relative. By definition then, there are only two possible categories, which are antithetical. One wonders, too, if perfection in fifteenth-century dancing was seen in degrees.

When referring to principles of rhythm in music, perfetto signifies a tripartite division. Either perfetto or imperfetto is usually used to indicate the tempus of a rhythmic mode, however, it sometimes indicates the subdivision of other levels of note values. When referring to the division of a brevis into three semibreve, it can be represented as follows:

brevis  O

| tempus perfectum (semibreve) | o o o |

persona (Corn)
person-a, e (Dom)
—person, body

Cornazano writes:

dare aptitudine ale cose che faci-
te campeggiando et ondeggiando
119 colla persona secondo el pede che
movite come e se movite el drit-
to per fare uno doppio dove
campeggiare sopra el sinistro che
rimane in terra volgendo alquan-
to la persona a quella parte
124 (campeggiato per movimento) primo passo che porta la persona
189 (piva) e abietta vilipesa da perso-
ne magnifiche e da bon danzatori
(Nella bassadanza oltre gli passi de gli quali e composta)
218 (col campeggiare et ondeggiaire dela) persona
254 (ma entrare poi nel seguente) con aeroso modo come persona
che susciti da morta a vita
(tutti questi) son bellissimi alla donna in ogni
mesura ch' ella danzi pur ch' ella va-
da campeggiando ed ondeggendo
262 colla persona al modo ditto
324 L'ondeggiaire non e altro che uno
383 alzamento tardo di tutta la persona (e abbassamento presto)

Domenico writes:

altra mexura la quale
e composta cum la gratia dela mainera deel deportamento de
tutta
55 la persona la quale e deesperada dalle mexura muxichale
(Fia Guilmin (I))
929 va im persone quatro in (chiope due)

The term *persona* in context means either the essence of a
living person who has a "soul" and a body, or a human body or torso
as a physical entity. Cornazano in 218 and 262 and Domenico in 929
use the term with the first meaning, which refers to human beings.
The remaining passages suggest that Cornazano and Domenico had a
more specific conception for the term meaning torso or, at least,
the body (although the term *corpo* could have been used were "body"
the intention).

Here are some fifteenth-century passages with the term:

VAT Urb. Lat. 899
51b) El campo della sala ch'era libero dalle tavole ... Ma tutta la
brigata stava dintorno alla sala sopra quelli gradi fatti a posta
informa di theatro che senza incomodita tenevano grande numero di
persone
82) sonavano hora li pifferi e hora uno nobilissimo organo del
signore e qualche volta in mezzo della sala alcuni volteggiatori che
facevano mirabili acti e degne prove de distrezza di persona cum
grande admiratione di tutti li circunstanti in modo che per la
diversita de li instrumenti e dell' spectaculi vari

phantastmatica (Corn)
fanta-ynamata-ynamata (Dom)
—phantom, ghost, imagination, (relating to a mental image in
Renaissance Latin)
Cornazano writes:

('l danzare di misura) larga vole essere simile ad om-bra phantasmatica nella quale si-militudine ad explicarla se intendo-no molte cose che non si sanno dire

Domenico writes:

28 (mexura) terreno porzando aiuto spirando el corpo per fantaxmata
ditta
60 danzare per fantasmata e nota che fantasmata e una presteza
corporalle la quale e mossa cum lo inteletto dela mexura
imprima di sopra facendo requia a cadauno tempo che pari ha-ver veduto lo capo di meduxa como dice el poetacioe che
el motto sii tutto di piedra in quello instante et in
fatto
instante mitti
ale como falcone che per paica mosso sia secondo la riegola

The passages listed above convey the idea of contrast in fifteenth-century thought in yet another way. The action of dancing is contrasted with being motionless. Does this image of phantasmatica shape the dancer's movements at every single moment, or does it refer to a certain quality at the beginning and end of each performed step-unit? Could the term phantasmata refer only to the omission of an occasional tempo and, thus, be an image that did not shape movement qualities at every single moment? If one interprets the term to mean "imagination", what are the images a dancer would have during the fifteenth century?

piace,-r,-re (Corn)
piac-e,-iri; piaze (Dom)
to be pleasing to

Cornazano writes:

19 quanto piacer prendea d' un piacer vano
62 mi piace te exercir gioco da palle
84 e seghue in comandar s' altro ti piace
132 (gratia di movimenti) che renda ti piacere agli occhi di chi

Domenico writes:

85 Ali principi e monarchi e liato havere suoi piaciri convenmeli
e condecenti
mettere le botte del [bassadanza] tenore
179 come te pare e piace pur che tengu mexura
(Prexonera)
751 (fazando dui sempii e reverentia se po fare) a qui el piaze

The concept expressed by Cornazano in passage 132 is important in aesthetic theory. Dancing must have been more than social
recreation, because it was important that spectators enjoyed the performance of the dancers. Presumably, though, the choreography was also required to be pleasing. Domenico's statements in lines 179 and 751 suggest that the performers of the music and the dance had some freedom in the performance. Does this last passage 751 suggest structured improvisation?

What are the implications of Domenico's passage 179? Does this mean that the speed of the bassadanza can vary (and perhaps widely) according to the choice of the musician? If the speed varies for the bassadanza, does this mean all of the other rhythms must adjust in order to maintain their relative degrees of slowness or quickness? Or could the passage 179 mean that within the rhythmic structure of a musical bar, certain beats could be sounded with the tenor voice according to the whim of the musician? If the latter is true, then the upper voice probably was the one followed by the dancers.

piacenza (Corn)
piacentino; piasenza (Dom)
—name of Italian town located on a river and near Milano

Cornazano writes:

975 (compatriota Misser dominichinno) da piacenza cavaglierio

Domenico writes:

8 Spettabile e nobele cavaliero messere Domenigino piacentino
371 (Spettable et egregio cavaglierio Misser) Domenico da piasenza

Could Cornazano have known or met Domenico while visiting Piacenza, or is it merely coincidence that both may be from the same city?

pian (Corn)
—chart, diagram
(see also figura and scala)

206 come appare nel pian che (vi mostrassem)

This designates Cornazano's diagram which shows the relationships of the various rhythms to each other.

piccol-e,-o (Corn)
picol-a,-i,-la (Dom)
—little

Cornazano writes:

157 ne si piccolo homo che non possi (apparer grande)
257 (riprese, continentie differentiato) grandi e piccole
(Be Figliu Guilelmin)
879 (omini fanno) salto piccolo

Domenico writes:

(Belfiore)
el primo homo fa una voltatonda donde li consiste pasi
776 quatro sempri picoli comenziando col pe' sinistro
(Sobria)
1136 una riverentia picola
(Zoglioxa)
1410 una reverenza picolla

The term *picola* or a variant is important, since it defines or
limits the size of certain step-actions. What is the difference
between a meza reverenza and a reverenza picola? "Little" conveys a
concept relative to some norm, whereas "half" means a part, an
equal division into two units, of the whole. If "little" exists,
its converse "large" exists too, at least, theoretically.

pien,-o (Corn)
piezo; pino (Dom)
—fullness, a specific part of a modern musical bar

Cornazano writes:

15 E pien d'ornate donne i loghi festi
(sì trova diversitate) in gli loro tempi d'altro che di
largeheza come di sotto appare.
El tempo della Bassadanza comin-
1149 cia in vodo et finisce in pieno
El tempo della quaternaria comin-
cia in pieno et ha el vodo in mezo (et così in fine)
1151 Cio che sia el vodo e 'l pieno Illu. S. sfor-
za Io l'havei sripito ma son cose
che colla lingua non si ponno esprimere (facendo si sonare ditte misure l'intenderite meglio)

Domenico writes:

93 (li nolue) naturalli operatì sono in lo pieno
95 Dico vuodo el tacere e pino l'oldire
96 Dico pieno in nel tempo instanti
mexura zeneralle secondo canto over sono o
132 movimento consiste in mexurare el pieno cum lo vuodo
mexurare
el tacere cum lo odire del sono mexurare el movimento del
corpo
cum la prompta del pede altramente non se poteria ritrovare
principio ni mezo ne fine a questo motto de danzare
bassadanza la quale e de mazor imperfetto
166 se comenza el suo tempo in lo vuodo e compisse in lo pieno

La
quadernaria la quale e de minore imperfetto e lo contrario che
tu principii el suo tempo in lo pieno e compisi in lo vuodo
quando comenci a sonare una
mexura de bassadanza sempre comenza el sovrano piustoto che
che la bota del tenore quello sovrano che tu comenci si el
vodo e la bo-
ta del tenore sie lo pieno
quando voi comenziare una bassadanza sempre fai uno movimen-
to in suso in lo tuo essere inanti che lo passo fazi la
prompta del pede
Quello movimento sie el vuodo e lo passo cum la prompta delo
pede sie lo pieno. E in la quadernaria e lo contrario che tu
recomenci cum lo passo promptando lo tuo pede. E questo e lo
pieno
l'altro passo che siegue e lo vuodo.
piva ch'e de minore imperfetto e el suo nasci-
mento dela quadernaria perche se comenza el suo motto del
tempo

Cornazano uses the term _pien_ in 15 to illustrate a situation
when a defined space, possibly bleachers, had women, as physical
objects, in it. The meaning of the term _pieno_, when used in the
context of dance theory, is vague. When the term is used, it is
always associated with _vodo_. Complimentary opposition is again
seen. At the end of passage 1157, Cornazano states that the
meanings of _pieno_ and _vodo_ could be clarified when a person heard
the rhythms sounded by a musician or musicians. This suggests that
sounded notes distinguished the _pieno_ from the _vodo_. But there was
also a _pieno_ articulated in actual dance movement.

Cornazano states in 1149 that a _tempo_ of _bassadanza_ begins in
_vodo_ and ends in _pieno_. Although he does not mention in passage
394 the term _pieno_ in conjunction with the term _vodo_, one can infer
that he is discussing the nature of it. Here he states that a _tempo_
of _bassadanza_ can be divided into four parts, each consuming a
fourth: the _vodo_ is one in which there is a _moto surgente_ and then
there are three _passi_. By inference, the three _passi_ must be
equivalent to the _pieno_. Thus there is a _pieno_ made manifest by the
dancer. The following is a listing of what can be determined from
Cornazano's passages:
Cornazano's **bassadanza tempo**:

<table>
<thead>
<tr>
<th>line</th>
<th>concept</th>
<th>hypothesis of relationships</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>number</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(394) relative length</td>
<td>1/4 1 1/4 1/4 1/4</td>
</tr>
<tr>
<td></td>
<td>(1149) name of section</td>
<td>vodo 1  pieno</td>
</tr>
<tr>
<td></td>
<td>(1157) music events</td>
<td>[?] 1 (see bassadanza)</td>
</tr>
<tr>
<td></td>
<td>(394) dance events</td>
<td>moto surgente 1 tre passi</td>
</tr>
</tbody>
</table>

Domenico uses the term **pieno** more frequently than does Cornazano and illuminates the nature of it to a greater degree. The following information from Domenico’s passages can be confirmed or added to the above scheme derived from Cornazano’s passages:

|      | (110) time     | 1/4                           |
|      | (93) step-units | accidentali 1 naturali        |
|      | (95) music      | tacere 1  oldire              |
|      | (132) action    | movimento del corpo 1 prompta del pede |
|      | (172) music     | sovrano comenza 1 la bota del tenore |
|      | [60] [fantasmata] | [piedra]  [1] [ale como falcone] |

There is an apparent contradiction if there is to be silence in the **vodo** yet the **sovrano** is to play in it. This can be resolved if the terms **tacere** and **oldire** are viewed only in relationship to the "whole" musical sound, or the sounding together of the **tenore** and the **sovrano**. See discussions of related terms **vodo**, **bassadanza**, **tempo**, **misura**, and others, mentioned above.

**Pierobono (Corn)**
—name of a musician in the court of Ferrara

169 (chi vole passare da un mondo al) altro odi sonare pierobono

**pifari (Corn)**
—wind instruments

1123 Canzon de pifari dico el Ferrarese

Does this passage imply that only Cornazano calls the music **al Ferrarese**, or that it was the generally accepted name? Was the notated music, which is given in Cornazano’s treatise, originally another voice of a composition which was transformed into the "tenor"? Who wrote the composition? How is it to be played? Can we infer that Cornazano obtained this notated tenor while at Ferrara? How did he come by the music?

The term **pifari** generally signifies wind instruments that are not made of brass (e.g. trombetto) or are organs. Does the term in passage 1123 mean only a specific type of instrument such as those with double reeds, or, could it embrace all types, like flutes?
piglia, -no,-re (Corn)  
piando; piglia, -ndo,-no,-r,-re; piliando (Dom)  
—join, take (hands)  

Cornazano writes:

251 (nella sexta) parte della pregionera ove si piglia l'homme con la donna  

(Mercantia)  
quelli homini che sono di sotto  
551 se pigliano per le mani et fanno doi sempi et un doppio col pie dritto  
inanzi e si scambiano di posta  
(homo va da man sinistra) della donna et con dui sempi et  
565 uno doppio va a pigliare l'homme che  
edi sotto a man dritta e quello ch'era  
567 a man sinestra viene a pigliare (la donna)  

(Verzepe)  
639 (l'homme d'inanzi da) mezavolta et piglia el tempo et  
va in saltarello  
657 l'homme di mezo piglia el tempo e  
circonda la donna d'inanzi in saltarello  

(Bereguardo Novo)  
692 Poi pigliano (uno tempo di saltarello)  
(l'homme d'inanzi torna in dretto l'altro a trovare la donna,  
l'homme di detro) fa tutti dui inanzi et vengho-  
700 no a pigliare la donna in mezo e  
subito donna come loro l'hanno (presa in mezo)  

(Prima Figlia Guillelmina)  
(venghomo l'un) nella posta dell' altro poi ciaschu-  
799 no piglia la donna del compagno  

(Be Figlia Guillelmin)  
855 Poi gli omini piglia-  
no le donne a mano a mano et  
fanno dui sempi l'uno nella posta (dell' altro)  

(Sobria)  
901 (l'homme di sopra) piglia la mano della donna et  
fanno tutti dui a torno a torno in (piva una voltatonda)  
915 gli omini pigliano (uno salto et tornano)  
940 pigliano uno salto et tornano  
944 pigliano presto l'ho-  
mo di sopra e la donna el tempo (in saltarello et vanno)  

Domenico writes:

328 pigliare dui tempi de saltarello e metter li in uno tempo de  

bassadanza  
354 pigliando dui tempi de piva e far li uno motto de bassadanza  
363 pigliando ti Galante dui tempi de piva e far li suso uno  
motto de saltarello  

(Lionzello Vechio)  
469 homo piglia la dona per mano
(Giloxia)
564 se pigliando homo uno et una dona per man tutti siei in chiope
tre
593 pigliando se cadauna de loro chiope per la mane
596 pigliando se per la sinistra (mano)
598 pigliando le done per mano

(Pizzochara)
629 pigliando caddun de loro la mane drita della sua dona
641 se pigliando per la mano
651 pigliando se per mano tutti como de primo

(Verciane)
692 piglia quello salto per pigli-
iare quilli tiempi quatro di saltarelo
694 pigliando uno salto in lo luogo
720 pigliando uno salteteo nel primo

(Prevonera)
750 pigliar se per mano
762 pigliando se per la mano

(Belfiore)
792 pigliando se per mano tutti tri essendo la dona inanti

(Angelo)
824 pigliando le lor done per mano como de prima

(Marchexana)
834 se pigliamo per man
835 pigliando (se per la man drita)
838 pigliando se per la sinistra (man)

(Jupiter)
869 piando la man drita
873 piliando se per la man sinistra

(Fia Guilmin (1))
946 pigliando le done per mano

(Fia Guelmina (2))
1004 pigliando la dona per mano
1008 pigliando se per la mano drita

(Mercantia)
1076 pigliando (se per la man drita)
1090 piglia uno salto

(Sobia)
1115 se pigliano cum la mano drita
1182 piglia la sua dona

(Tesara)
1207 piglia la drecava copia
1208 pigliando el panexello
1218 pigliando per la mano l'homo d'inanti so (compagno)
1224 piglia la dèrava copia
1229 piglia per gli panexelli la copia
1231 piglia per mano l'homo
1235 pigliando gli panexelli per mano
1237 pigliando el compagno suo che e d'inanti per mani
1243 pigliando lo (panexello con la mano drita)

(Zoglioxa)
1416 piglia uno (salto)
The term pigliare or a variant expresses the action when one thing is joined to something else, and it is used in different contexts. The manner in which the term is used most frequently is that with the term mano, meaning the joining of hands. How is this done? It appears to be a mutual action in those passages in which there is a reflexive pronoun with a plural form of the verb, but in many cases, there is no pronoun and the verb form is singular. Does this mean that one dancer, usually a man, takes hold of the (passive) hand of the other dancer, usually a woman? How is this done? Is the hand taken at a low or high level?

There are instances in which one dancer is said to "take" another, but the term mano is not associated with the action. Is the joining of hands implied?

The term is also used with the step-sequences of the saltarello and of the piva when they are initiated. In this case, it is the idea as if rhythm were flowing in time, and the dancer "joins" it with his action of dancing. Does the dancer let the music sound before he joins in, or does the term piglia mean that the dancer and the sound begins together?

A salto can also be "taken". What is it about the nature of a salto that warrants the use of this verb? Pigliare is not used with other step-actions, why not? Does this suggest that salto and tempi of the saltarello and piva are related somehow?

The last category is that where a dancer takes hold of cloth in the ballo Tesara. All of the above categories are summarized below:

<table>
<thead>
<tr>
<th></th>
<th>Cornazano</th>
<th>Domenico</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) mano (or variant)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>a) without reflexive pronoun</td>
<td>2</td>
<td>9</td>
</tr>
<tr>
<td>b) with reflexive pronoun</td>
<td>1</td>
<td>14</td>
</tr>
<tr>
<td>2) dancer taking another [no term &quot;mano&quot;]</td>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td>3) tempo</td>
<td></td>
<td></td>
</tr>
<tr>
<td>a) saltarello</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>b) piva</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>4) salto</td>
<td>2</td>
<td>5</td>
</tr>
<tr>
<td>5) panexello</td>
<td>0</td>
<td>4</td>
</tr>
</tbody>
</table>

Here is the term as it is found in some fifteenth-century passages:
FIR:BNC Mag VII 1121 (1459)
67b) Alora ongni schudier gientile e snello chi piglia maritata e chi pulzella e addanzare chomencia or questo or quello. Chi passeggi d'intorno e chi saltella chi schanbia mano e chi lascia e ch'invita e chi in due parti o'n tre fa danza bella
69b) Et ci sentendo ongni schudiere a tolto chi una donna e chi fanciulla piglia per ch'al ballare chiaschuno al alm volto

FIR:BNC BR 186 (Angiolo Raphaello et di Tobbia)
63b) Tubbiuoz piglia il pesce
65b) Raghuellu gli piglia per la mano
70b) Giunti a casa Raghuellu Ghabello piglia per la mano Tubbiuoz e dice

FIR:BNC BR 189 and BR 186 (Santta Apollonia)
10b) Hora alquante donne piangono sopra Sca Apollonia e uno di loro piglia sotto il mantello

FIR:BNC F.III.488 (Conv. Supr.) (St. Bartolomeo)
50b) L'angelo piglia l'animo di sco bartolomeo

FIR:BNC BR 189 (S. Christina)
7b) Christina pigliando l'aqua dice

FIR:BNC F.III.488 (Creazione del mondo)
10b) L'angelo piglia l'anima d'abiol e dice

FIR:RICC 686 (Distruttione di Saul)
3) [Re] fuge e Carfasae primo turco lo piglia
3) Morto che la Dismudo piglia la signoria e dice
3) Et fanno una grande scorreria e Carfase piglia uno e amazalo
6b) si mette a fugire e Carfase primo turco la piglia e dice

FIR:BNC 189 and E.6.5.1 II and P.6.37 (S. Domitilla)
2) "Piglia il camino"

FIR:BNC Pal.445 (S. Eufemia)
46) chavalieri poi piglia eufemia pe chefegli

FIR:BNC BR 189 (S. Rustachio)
9b) [cavalieri] Piglio placito con la moglie

FIR:BNC 189 (San Francesco)
4) San Francesco piglia delle pecunie di messer bernardo
5) El pontefice piglia da San Francesco la regola scripta

FIR:BNC 189 (San Francesco e tre ladroni)
2b) tu piglia il fiaschetto

FIR:BNC 189 and P.6.37 (San Francesco e tre ladroni)
4) E malandrini pigliano il pane in mano
FIR:BNC 189 (San Giovanni gualberto)
9) don ruberto piglia la bolla

FIR:BNC BR 189 and P.6.37 (S. Guglielma)
8) Quel lebruso ricognoscuuta Guglielma pigliando scusa dice
8) Guglielma havando sia partire piglia licentia dalle monache

FIR:BNC P.6.37 and BR 187 (Joseph)
70b) Risponde Joseph fuggendo si e ella gli pone le mani adosso volendo lo pigliare e il mantello gli rimase in mano

FIR:RICC 686 (Lorenzo)
2b) Hora con prestezza el cavalier co birri pigiano Sixto insieme con Felicissimo e Agabito
3b) Santò Lorenzo pigla il tesoro e ceri panni e altre cose e vanne al monte cellio in casa
4b) giustino gli lava a lui poi Santò Lorenzo piglia conmiato dando prima loro la limosina
5) chavalieri che piglino Lorenzo
9) Hora e manigoldo lo pigliano e spoglatolo da calpo

FIR:BNC Pal.445 (Miracolo della nostra dama)
91) Seghie il sechando isgherro e piglia lo
99) Quando luigi dice l'altro verso el dimonio fa vista di pigliar lo

FIR:BNC BR 186 (Miracolo della nostra donna ciece Rap. di stelle)
79b) la regina scende di sedia e piglia e servi per mano e dice chosi
94b) El duca gli piglia e dice
103) El romito piglia per mano el figliuolo del duca e dice chosi
103) Giunto alla spelonca vide la donna dicendo con allegrezza e pigliando la per mano

FIR:RICC 686 (Miracolo di Nostra Donna peregrino risuscito figl.)
8) Cassiodoro piglia el bastone e dice
9) Dipoi piglia l'aia del re e posa la in tra havendo un mazo discoe in mano

FIR:RICC 686 (Miracolo dello Spirito Santo)
2b) La Vergine Maria la piglia per mano e dice
3b) "hor pigliate el camin per queste via"

FIR:BNC Pal.445 (Monacho)
36b) il padre santo si chonforta et piglia de cibi preparati
37b) Il diavolo veggiando chostante per paurir lo si gli fa inchonstro per pigliar lo el monacho il chonoscere

FIR:RICC 2893 (Moses)
39b) E poi piglia il fancillo el fancillo non vuole popare
45b) Piglio il re il fanciullo in collo el fanciullo prese la chorona e gitto lla in terra el re disse così
FIR: BNC P.6.37 (Nativita)
139b) Bobi dice a Randello che pigli e cani

FIR: BNC F.III.488 (Ortolano)
121) Il sevo piglia la porta al paniere

FIR: MED Ashb. 1542 (Passion di J.C.)
24b) Cristo piglia el calice
30b) Juda apropin quando se per pigliare Christo
31b) li ministri pigliano Christo e dicano
59) lo cavaliere piglia con ira el panno e gettelo in alto
65b) Malcomi dice e piglia la testa de Christo

FIR: BNC II III 426 (Quirico e Judit) (1486)
61b) il chorriere piglia la lettera

FIR: BNC P.6.37 and BR 187 (Reina Hester)
129) Lo scalcho va per parechi fanti e occultamente gli pigliano e menanagli in prigione
122) Aman piglia l'anello
127) il Re corre e volendo la consolare piglia e istropiccia la
132b) E fanti pigliano Aman lui tutto sbigottito dice
132b) E famigli pigliano la donna e i figliuoli e metton gli in prigione
135) il Re piglia la reina per mano

FIR: BNC F.III.488 (Re Superbo)
138) uno angelo piglia (138b) la forma del signore

FIR: BNC Pal.445 (Salamone)
10) e lla donna buona il [the baby] piglia e dice

FIR: BNC F.III.488 (Sussana)
119) Ora pigliono e manigoldi e sassi e gittan gli a giudici

62BOR (sa)
632) volendoli pigliare la mano e tocare il petto

52CER
161) Non sa mai pigliar partito

piu (Corn)
—more

Cornazano writes:

13 piu lieto ito sarei
36 havro da dir cose piu grande
82 (ho gionto cose) l'ingegno piu maturo intender face
97 la piu matura età che'n voi s'esperita
144 (questa) parte piu appartiene al' homo
182 (saltarello) e il piu allegro danzare
(gl'ingegni) assuegliati in più fiorite (cose)
(piva) misura che vola più del' (altre)
(accidentali perché non) hanno ad adornare el danzare de
la donna non diffinisce più inanzi
piu volte (so mmi trovato in sale)
(oltre) i ballitti in sale degne a noi italiani le piu
frequentate sono saltarello et (bassadanza)
per fare a vostra signoria più pal-
pabile notitia di tutte le misure
(in quaternaria passo bd.) sara alquanto più stretta
(dui tempi piva inquat. sara) alquanto più stretta
(bassadanzè) nove che sono le più belle dell' altre
(tenori che sono megliori) e più estimi
(tenori) gli megliori et più usitati
(tenori) ma gli più (usitati sono questi)
(quaternaria) e più usata da Todeschi
(piva dela quat. perche) si dan più prest

Domenico writes:

[accidentia] operando ne un tempo e non piu
afrapamento più (delli altri se adopera)
e più larga delle altre se chiama per nome bassedanza
(quad.) e più (stretta dela bd.)
(salt.) e più stretta dela (quad.)
vene ad essere uno terzo più stretta dela (bd.)
piva vene ad essere più stretta dela (bd. tri sesti)
in queste quatro mexure con-
siste el motto del danzatore e del sonatore piu largo e piu
presto

(quad. bote del tenore vano) più equale (che bd.)
(bd. e) piu larga
tela) piu stretto uno terzo dela (bd.)
carta dimostra le distanzie delle mexure come se dice sonare e
(danzare) piu presto e piu largo
(piva son) la più trista
ma più difficile sono (quisti altri tri motti)
esser piu stretta uno sexto la (quad. dela bd.)
[bd. in quad.] impreve pare più (veloce)
esser piu stretto (salt. uno terzo dela bd.)
(salt.) e più largo dela piva
(quad.) essere piu larga dela (quad.)
(salt.) essere piu stretto dela (quad.)
(quad.) e piu lungo [salt.]
(quad.) e più stretta dela (bd.)
(salt.) essere piu stretto dela (bd.)
(quad. essere) piu larga del (salt.)
(bd.) e più larga dela piva la mitade
(homo che era d'enanti nel principio de ditta)
danza se ritrova de drieto nela fine e vogliando fare piu
(ditta) danza va a rimanere de drieto
(Belfiore)
794 fazando piu ditta danza la dona va inanti e l'homo che era de
(drieto) sta in mezo e l'homo d'enanti riman de drieto

The term piu always expresses a greater degree relative to a
standard. Especially as used by Cornazano, piu is one of the most
important terms in the determination of value judgements. These
judgements are important for an understanding of fifteenth-century
aesthetic theory of dance, as practiced by Domenico and his
students. This is especially evident when the term piu is preceded
by a definite article, forming the superlative degree, for instance
il piu allegro danzare (182).

piva (Corn) (Dom)
— the fastest rhythm for dancing (according to Domenico) with an
associated dance-step

Cornazano writes:

176 (El danzare consiste in quatro) principal mesure. piva Sal-
tarello Quaternaria e Bassan-
178 danza. Piva non e altro che pas-
si doppi atteggiati e accelerati per
presteza di misura che concita (el balladore a quello)
199 La piva fu principio et
fondamento ditte l'altere mi-
sure et l'altere sono cavate da
questa et incatenate insieme
203 cioe che della piva si fa bassa-
danza e della bassadanza piva.
204 (Della quaternaria) si fa bassadanza naturale
209 e saltarello e piva onde quan-
do sia ben la cosa disputata ogni
211 misura viene ad esser piva co-
me cose che sono indi cavate qua-
si tratti d'un fiume molti rami.
Questa quantunque presso gli preces-
sori nostri fosse principale sono
a danzare suso hoggidi per gl'ingle-
gni assottigliati in piu fiorite
cose e abietta e vilipesa da perso-
ne magnifice e da bon danzatori.
Ma se pur questa si viene a dan-
zare non e bello alla donna altro
che gli suoi passi naturali et aiu-
tare l'homo nelle volte sicon-
do gli scambiatti e salti che 'l ve-
gnira a fare dritti e riversi e
dentro e fuori et si richiede che
sia presta et ben pratica in quello
per la misura che vola piu de (l'altre)
291 (De tutti gli naturali) nella piva non se ne fanno
senno uno c'è el doppio che e
prestissimo per la misura stretta
(questi dopp) di Saltarello non vanno tanto
301 presto quanto quei della piva
per la misura che viene allarghando
310 se si fara in piva si gli met-
311 tera solo el passo come nella piva
424 Piva perfetto minore
425 La piva primo grado di questa scala
e tanto minore dell' altri quanto
si puo per ocultata fede qui vedere
ballo e da villa origine di tutti
gli altri e'l suon suo controvato ne-
l'avena per gli pastori. Dell' avena a-
le canne pallustri. Da quella assot-
tigliati gl'ingienghi si transferi ne-
gli fiautti et in altri instrumenti
fatti et usati hoggi di presso di noi
et empi di tante melodie che
non havemo invidia al paradiso.
Cio che si sia ella si puo danzare
in quatro modo quali distintama-
mente son qui posti.
Primo modo e lo suo naturale.
Sicordo e fuor del naturale danzan-
442 do piva in passo di saltarello che
e'l secondo grado cioe su due tem-
444 pi di piva fare un passo di saltarel-
lo ma e troppo largo si che 'l saltarel-
lo viene ad tirare un terzo apun-
to fuore del naturale suo.
448 Terzo e due tempi di piva per un pas-
so di bassadanza.
Quarto e uno passo quaternario su
451 due tempi di piva ma e largo e
fuora dell' ordine suo un sexto o (circa)
(ponendo doi) tempi di saltarello per uno passo di
bassadanza et il saltarello e troppo
460 presto e torna in misura di piva
467 Quinto e la piva due tempi per uno
469 cioe in un tempo di saltarello due
482 passi di piva ma e prestissima.
483 Quarto e due tempi di piva per un
483 di quaternaria et la piva sara
alquanto piu stretta che non e l'ordine (suo)
490 Sicordo in piva due in un di bassa-
danza et han tutti due suo ordine
(mettendo) due passi di saltarello per uno tempo di bas-
sadanza ma sara tanto stretto
500 che gli passi saran come di piva
(Leoncello Novo)
743 (la donna si parte et gli va) circondando tutti due in piva
(Prima Figlia Gilielmin)
824 (si parte e fuge in tre) tempi di piva
  (quello di) sotto et la Donna mossa vanno in
    la posta l'uno dell' altro in tre tempi
838 di piva et finisce.
(Se Figlia Gilielmin)
  (gli omini) vanno in due tempi
di piva verso le donne et (le donne verso loro)
(vanno tutti) l' uno di sopra l' altro con le voltetone-
de larghe in tempo di piva
(Sobria)
903 (tutti due a torna a torna in) piva una voltatonda et come
  l' homo ha finita la volta lassa la don-
905 na et va in piva lei
  (omini) quattro insieme fanno tre tempi
di piva l'un nella posta dell' altro
960 (l' homo di sopra da intanto) in piva una voltatonda e questi
dui di sopra senza' altra indulgia van-
962 no pur così in piva
965 la donna da la sua voltatonda in pi-
  va et lo compagno suo la va a pren-
967 dere in piva e la mena fora in piva
[theory 3]
1136 la cacciata che è misura di pi-
  va alcuni la chiamano figliola de
    la quaternaria perché per nota van pur
  tante botte ma si dan più preste della (mitate)
1155 La piva seghe et stile della qua-
    ternaria [tempo comincia in pieno, vodo mez]

Domenico writes:

144 ultima mexura se chiami per lo vulgo piva de menore perfetto
146 mexura ultima ditta piva (piu stretta bd. tri sesti)
187 muodo del saltarello e dela piva
192 piva (minore imperfetto, nascimento quad.)
195 mexura ditta piva cala uno terzo dala quad.
215 (salt. tengo il mezo dela misura quad.) e dela piva
217 piva (dele misure la più trista perché dagli villani sono)
  adoperata (e prestesa tengo et mezó dela bassanada)
231 due tempi di piva (far ne uno de bassandanz)
233 (tempo bd.) due de piva
239 mettere la piva cum la quadernaria e la quadernaria cum
240 la piva
260 (mexura) menore perfetto la quale e la piva
261 mexura dela piva cala sesti tri dala bd.
263 due tempi di piva in uno de bd.
265 (uno tempo de) piva sie uno dopio
294 piva (esserle la mitade de bd.)
295 saltarello e piu largo dela piva (uno sesto)
318 (danzare sula quad.) el motto dela piva cioe che tu poni dui
319 motti de tempo de piva in uno de quadernario ma seranno
320 alquanto presti perché la piva per motto ritrova el mezo
(dela) bassadanza
343 el motto dele piva (de menore perfetto in salt.)
345 (tempi dui) piva (in uno salt. sarae prestissimo)
346 piva (mezo per distantia dela bd.)
348 tempi dui de piva prestissimi (bello a saper lo spartire)
350 operare el motto in la mexura dela piva (menor perfetto)
352 piva se po danzare per motti quatro lo primo motto
ha lo suo ordine in suo esser el motto secondo ha l'ordine
suoi de
354 motto cioe che pigliando dui tempi de piva e far li uno
motto de
bassadanza suos ditti dui tempi la bassadanza bara suo
ordine
356 per distantia perché e piu larga dela piva la mitade. Lo
terzo mo-
tto posse danzare quadernaria sul tempo dela piva ponendo tu
358 danzatore uno motto quadernario suos dui tempi de piva ma
359 sera alquanto presto perché como dico di sopra la piva
essere el mezo de-
la bassadanza e la quadernaria calare uno sesto dala
bassadanza
Non se poteria tuore dui tempi per uno adomque non haria suo
ordine
362 quarto motto se po danzare satarello sula mexura dela piva
363 pigliando ti Galante dui tempi de piva e far li suos uno
motto
de satarello ma lo saltarello alquanto sera largo perché
cala
365 uno terzo dala bassadanza e la piva e lo mezo dela
bassadanza
impero non haria suo ordine ma e zentile a saper lo fare
(Lionzello Novo)
done se parte andagando intorno a
484 dui homini a guisa de uno .S. fazendo tempi otto de piva
(Ingrita)
553 fazendo tempi tri de piva in ditta (mexura)
559 fazendo tempi dui de piva
(Giloxia)
587 (fazando tempi) otto de piva
589 uno tempo de piva
(Pizochara)
609 (fazando tempi) XII de piva
611 (homini fazando tempi quatro) de piva d'intorno ala dona sua
done fazendo altri quatro tempi de
614 piva d'intorno ala suoi homini
616 li ditti quatro tempi de piva passino d'e-
nanti via cioe l' homo ala dona
641 fazando tempi quatro de piva
647 cum tempi quatro de piva
650 cum tempi quatro de piva
   (Verciepe)
725 in mexura de piva
   (Prexonerae)
755 fano tempi otto de piva
   (Belfiore)
766 fano tempi XII de piva (in mexura quad.)
791 (cum tempi) quatro de piva
   (Anello)
799 (moti oto di saltarelo) in mexura de piva
817 fano tempi quatro de piva
   (Jupiter)
885 fano tienpi nove de piva
   (Pia Guilmin (1))
983 salto de mezo tempo de piva
984 fazendo tempi tri de piva
   (Pia Guielmina (2))
1034 cum tempi tri de piva
1037 uno tempo de piva
1041 (cum tempi due) de piva
   (Sobria)
1116 tempi tri de piva
1117 cum altri tempi de piva
1172 tempi quatro de piva
1176 (altri tempi quatro de) piva
1178 cum quelli medemi tempi de piva
1179 cum quilli medemi tempi de piva
1183 cum tempi quatro de piva presti
   (Mesara)
1195 fano tienpi quatro de piva
1209 faciando tempi 12 de piva
1212 fa data piva (doppio, posa, represa)
1218 fa tempi due de piva
1220 (ditti due tempi de) piva
1222 con tempi tre di piva
1227 con tempi tre de piva
1242 fano tempi 16 di piva
1254 con 9 (?) de piva
1268 (uno) tempo di piva

Cornazano has more to say about the piva than the other rhythms. Why? Whereas Domenico places the piva in the middle of his diagram relating the various four rhythms to one another, supposedly in regard to speed, Cornazano places the piva at the bottom of his diagram. Cornazano states that the piva was: danced by generations before his; considered to be in bad taste by the cultured folk, at the time of the writing of one of the versions of the dance treatise; thought (at least by Cornazano) to be the elemental rhythm from which all of the others were derived; called the caccia; danced by performing only a modified doppio; considered to be the fastest; based musically on the tunes of shepherds; rhythmically partitioned according to perfetto minore;
and performed with its tempo beginning in the pieno and having the vodo in the middle. One can infer that piva was danced in a formation of at least one couple, since the woman sometimes helped the man (223); and the man performed step-actions, scambiatti e salti, in different directions whereas the woman only performed the typical modified doppio.

Cornazano’s passage 1136 is revealing and several cases can be considered depending on the interpretation of the terms nota and botte. If nota is interpreted as a brevis, then botte could refer to the tempus or number of semibreve. This would be contrary to the directions by both Domenico and Cornazano who state that the piva is in perfetto minore instead of imperfetto minore. If nota is interpreted as a brevis, then botte could be the notes which are played that fall on certain portions of the rhythmical pattern. Maybe the comparison of piva with guaternaria should be limited to the pattern of notes played for the piva with one half of those played for the guaternaria, assuming a symmetrical pattern for the latter. If nota is interpreted as a semibrevis, then botte could refer to minimae. Together with this condition regarding botte, there is another regarding the manner of the performance of the tempi.

Cornazano states that each tempo of guaternaria and piva has a vodo in the middle and thus at the end (1150). One interpretation of the vodo is that it is a moment when the tenor voice drops out, but the sograno voice continues to sound. One of the examples below for the sounded tenor, which matches the conditions of a vodo in the middle and end, may represent the rhythmic patterns of the guaternaria and piva. Using combinatorics of mathematics and eliminating all rhythmic patterns that do not sound on the beat at the beginning, the author has created the following examples:

Key for time values used below:

\[
\begin{align*}
\emptyset & = 4 \text{ minimae} \\
\circ & = 3 \\
\circ & = 2 \\
\bullet & = 1 \text{ minima} \\
\text{ } & = 1 \text{ minima rest} \\
\text{ } & = 2 \\
\text{ } & = 3 
\end{align*}
\]
Compilation of possible patterns fulfilling conditions discussed above:

\[
\begin{array}{ccc}
\text{quaternaria} & \text{piva in 2} & \text{piva in 3} \\
\text{I.} & \text{compound} & \text{simple} \\
of 2 \text{ beats (semibrevis)} \\
0. - 0. - & 0 - 0 - & 0 - 0. - \\
0 - 0 - & o - o - & 0. - o - \\
o - o - & o - o - & 0 - o - \\
\end{array}
\]

II. of 4 emphasized units each

\[
\begin{array}{ccc}
oo - oo - & oo - oo - & o - oo - \\
o - oo - oo - & oo - oo - & o - oo - \\
oo - oo - & oo - oo - & oo - oo - \\
o - oo - oo - & oo - oo - & oo - oo - \\
oo - oo - & oo - oo - & oo - oo - \\
oo - oo - & oo - oo - & oo - oo - \\
\end{array}
\]

of 3 emphasized units each

\[
\begin{array}{ccc}
oo - oo - & oo - oo - & oo - oo - \\
o - oo - & oo - oo - & oo - oo - \\
oo - oo - & oo - oo - & oo - oo - \\
\end{array}
\]

III. of half of *quaternaria* to all of *piva*,

\[
\begin{array}{ccc}
oo - oo - & oo - oo - & oo - oo - \\
o - oo - oo - & oo - oo - & oo - oo - \\
oo - oo - & oo - oo - & oo - oo - \\
\end{array}
\]

IV. prolation equal

\[
\begin{array}{ccc}
oo oo oo oo & oo oo oo & oo oo oo \\
\end{array}
\]

These patterns that fulfil conditions stated in the dance treatises can be compared to those found in the notated music of the *balli* and of other examples. Such analyses, although desirable, are beyond the scope of this present study.

It is possible that the amount of *piva misura* in a *ballo* might be an indication of the dance's chronology since Cornazano states in line 218 that the *piva misura* was not popular with the good dancers of his day.

Here are some usages of the term in other fifteenth-century passages:
VAT Urb. Lat. 899

100] Li piifferi sonavano una piva molto suave e largha ordinata per prima dal signore cun questa coletione e venendo alla fila tutti (110b) detta piva cum questo ordine che'l primo haveva uno grande e magnifico castello di zuchero

110b) e danzando a la presata mesura in alcune parti della piva tutti ad uno tempo se inginoci (111) avano facendo riverenza e tutti ad uno tempo si levavano

77PED II

191) D’Armonia: duna chaduta d’un acqua di fonte se ne facci un armonia che conponga una piva co molte consonance e boci (Let us turn the waterfall of a fountain into a harmony by way of a bagpipe which produces many consonances and voices)

888COR

198) saltarello, segna al sonatore che gli faccia una piva

62BQR (ms)

421) [2. Novella V in the argomento] il sarto vede la festa e pensa non dover andar senza suoni; suona la piva; il preite fugge
[footnote 1 states that piva was a strumento musicale frequentemente usato con doppio senso osceno]

423) essendo vi chiamato il maestro Marco a sonar con sua piva
...ne fu oltre misura contento

424 dategli la cornamus del sua piva, gli impusse che a casa nella portasse; lui da l’altra banda, postasi la piva in centura

426) col dolore avea in parte cacciata la paura, e como fu ditto, mottigevole era multa, trovandosi massimamente sul sicuro veduta questa danza, ancora che odiosa gli fusse, dilibero fra se medesmo fare una nuova picevolezze; e tolta la sua piva che a la centura tenea disse

712) (1c) E ordinato il luoco de l’audientia in casa sua, secondo il loro costume, e siando a parlamento cum quegli, un fantolino suo nipote venne a lui cum certe canuze e un cortelino, che gli facesse una piva. Cosmo, mostrando di lassare il parlamento attende al putino, e fece gli la piva ...Vi datti maraveglia ch’io abia fatta la piva: ben fo che non disse ch’io sonasse, che averia anche sonato. (footnote 4 piva=tibia, sorta di flauto e elementare fattura)

56DAZ

157) (Giorgio Sommeriva fl.1488-1497 in Sonatus Georgii De Quadam Rustica Loguente Ad Elus Matrem)

E mi me g[h]e mostrava tutta schiva, E el me volea cazar pur su la piva, Li de dre da la riva d’un fossa

pizigamenti, hamento (Corn)
— an incidental step-unit

286 (Gli accidentali sono) Trascorse Frappamenti et pizigamenti et nullo di questi acci—(dentali)
Cornazano states above that the \textit{pizigamento} is less displeasing in comparison to the other two incidental step-actions, but his language is confusing. He uses the term \textit{fatti} apparently referring to a plural antecedent, not to one with a singular form such as \textit{nullo}. Therefore, one can consider three possibilities of interpretation. Does the phrase beginning in line 288, \textit{stan bene fatti da una}, mean that when an incidental step-action was performed, there were normally 1) two or more units of the same incidental step-action performed in direct succession, 2) any combination of two or more units of incidental step-actions, or 3) a natural step-unit and an incidental step-action performed together? If the first, then Cornazano, states that when one unit of an incidental step-action is performed, the \textit{pizigamento} is acceptable. However, he implies that two units of any incidental step are still preferable. If the second, Cornazano states that two actions of the \textit{pizigamenti} are preferable to two actions of the \textit{frappamenti} or two of the \textit{trascorse}. If the third when an incidental step-action requires a whole \textit{tempo} rather that sharing most of it with a natural step-unit, then the \textit{pizigamento} was preferable to the others. Argumentation for one proposition or another must await the discovery of more information. The fact that \textit{frappamenti} and \textit{cambiamenti} are found in choreographic descriptions further complicates the task of deriving sense from Cornazano's statement regarding the supposed superiority of the \textit{pizigamento}. That Cornazano apparently directs his comments to a female reader also complicates the task of understanding the use of the incidental step-actions. Could the phrase \textit{da una} refer to "by a woman"? There is nothing else of feminine gender in the sentence to which the \textit{una} might refer. Supporting this proposition is the passage 325 where Cornazano states that the incidental step-actions do not have to be used by the woman.

Domenico gives the names of the three incidental movements in his theory section as: \textit{frappamento}, \textit{scorsa}, and \textit{scambiamento}. The \textit{frappamento} and \textit{scorsa} are similar in spelling to two of the terms given by Cornazano. However, either Cornazano's \textit{pizigamento} differs in name only from Domenico's \textit{scambiamento}, or the \textit{pizigamento} is different in name and action from the \textit{scambiamento}.

Cornazano does not use the term \textit{pizigamento}, a step-action that he singles out as exemplary, in any of his choreographic descriptions, but he does write the term \textit{cambiamento}. It does not seem likely that he would have overlooked such a detail unless there were two names accepted for the same action. A situation similar to this can be found when analyzing the usage of \textit{movimento} in the various sources. Either a new step-action is substituted for it in some sources or the name \textit{scosso} or a variant. If Cornazano's intention is that the \textit{pizigamento} should not be performed in groups of two, but as a single action, then there is a
similarity to the cambiamento that is found in the choreographic description of the bassadanza Corona. There are never two of them performed successfully. Perhaps it is coincidence that trascorse and frappamenti, the two incidental steps implied to be inferior in some respect, are not found in any of Cornazano's descriptions. However, if Cornazano states that one step-action is "less unbecoming" than the others, is it not only logical that he would have some basis for such a statement? Cornazano has proved that he knows the contents of various dances since he refers to one not described within his treatise to illustrate his point about the quaternaria (250) and, later, to many (980) which he considered to be outdated.

It is very possible that the term pizighimento was written in the first version of the treatise whereas the choreographic description of the bassadanza Corona, with its cambiamento, was added at the second writing. This postulation has credibility based on passage 325 where Cornazano states that "because the incidental movements do not have to adorn the dancing of the woman [1], they will not be defined further." This certainly does not seem to be an appropriate passage for Secondo Sforza, the second patron.

The converse could be the case, namely, that Cornazano added or changed the name of one incidental step-action to pizighimento at the second writing, but failed to change the old name, presumably the cambiamento, in the choreographic descriptions. There are two possibilities that one can consider: Domenico's treatise was written or existed before Cornazano's, or Domenico's treatise is a late compilation. Since Domenico was the teacher of Cornazano, it is likely that Domenico wrote his treatise first. That Domenico's treatise contains many dance descriptions stated by Cornazano to be old-fashioned suggests that it was written earlier. The dance in question, Corona, is at the end of Cornazano's treatise and would also be the last choreographic description in Domenico's treatise if it were not for Zoglioza, a choreographic description clearly unable to be defended as being written in a style similar to that of the rest of the treatise. However, that Corona is mentioned in Domenico's theory section does not imply that its choreographic description was haphazardly added to the collection. It may have been symbolically placed at the end of the treatise, since it was supposedly one of the highest achievements in dancing at that time. Since there is only one title, Tesara, in Domenico's treatise not mentioned by Cornazano, it is most likely that Domenico's treatise existed first and was studied by Cornazano, Domenico's student.

Pizochara (Corn) (Dom)
name of the notated music and choreographic description of a ballo choreographed by Domenico

Pizochara appears in Cornazano's line 981. The dance is stated to be troppo vecchi o troppo di vulgati.
Domenico gives the notated music and choreographic description of this dance beginning in line 605.

The term is found in a fifteenth-century passage as follows:

627(59) (gs)
265) ne anco in alcuna parte da donne difettose di quello che si parla, ne da certe monache o pinzocare o frataie; ne anco piace al molti eremiti, ne a giovani confessori

plebeie (Corn)
—under classes

514 (questi sol danzati per dignissine Madonne) et non plebeie

The people referred to by the term plebe did not, or were not supposed to dance these balli described by Cornazano. Why not? If Domenico's dances were danced by members of the upper-class, how did some become too well known as the reader is led to believe (979)? Does this imply that there was a sizeable number of dancers belonging to the upper-classes that performed Domenico's dances? How would the under-classes have hypothetically learned the dances if one assumes the descent of fashion from the upper-class?

The concept of social stratification is important in the determination of the philosophy and aesthetic theory of the period.

poc-hi,-o (Corn)
poc-he,-hi,-o; puoco (Dom)
—few, little

Cornazano writes:

48 so ben che di pochii mai si scrisse
493 (bd. in passoquat. ma sara) un poco largo

Domenico writes:

46 movimento che non sia ni troppo ni poco
58 (tenire el mezo del motto) ni tropo ni poco
150 per puoco inteletto (strenzerano el canto)
154 sonatore per puoco inteletto strenzando la mexura del canto
158 se trovano pochi (de boni) [musicians]
203 de mi [bd.] poche genti hano ragionee
273 (motto [quad.] in tempo bd.) sera alquanto uno poco largo
(Belreguardo (Vechio)
388 cum uno poco di riverentia
(Belreguardo Novo)
409 ritornando poco in drieto
(Jupiter)
864 (tempi cum passi tri et uno) afrapamento uno poco in traverso
(Fia Giielemina (21)
1025 dopio como uno poco de movimento
(Sobria)
1125 edignosa tiri si uno poco in dietro
1128 (tempo salt.) cum uno poco di volteta

The term poco expresses quantitative considerations and must
be considered relative to some standard. It can refer to countable
items or function in a partitive manner. Poco is listed with its
opposite, troppo, in Domenico’s line 46. Since judging what was too
much or too little required decisions, the term can, in a sense, be
considered as a part of aesthetic theory. How does a dancer perform
actions that are modified by this term? What is the implied, normal
state?

poi (Corn)
pooli (Dom)
—then

This term might be important as a stylistic feature that can
be used to identify the chronology of choreographic descriptions.
The term appears in the theory section and choreographic
descriptions in Cornazano’s treatise with the following
frequencies:

Theory (before descriptions) 4
Mercantia 4
Giove 7
Verzeppa 9
Bereguardo Novo 6
Leoncello Novo 12
Prima Figlia Giuilemino 6
Be Figlia Giuilemin 12
Sobria 5
Mignotta Nova 10
Damnes 10
Corona 3

In Domenico’s treatise:
Mercantia 1

The term poi is used less frequently in Cornazano’s Mercantia,
Sobria, and Corona relative to other choreographic descriptions.
These three dances are also singled out as exemplary for one reason
or another (see their entries for details). Could this suggest that
their choreographic descriptions arose at a similar point in time?
Could these three have been added to Cornazano’s second version?
Or, could these three choreographic descriptions have formed the
nucleus of the first version of Cornazano’s treatise?
The term poi designates a narrative tone by the author for an event or procedure. Such a tone is more active, as if the writer were reliving or sensing the actions in time.

porgendo (Corn)
porzando,-endo (Dom)
—offering, relating, able to connect

Cornazano writes:

(Sobria)
(gli due primi homini) fanno uno doppio comenzan-
do col dritto et una riferentia

911 porgendo la mano alla donna per
toccare gli la et ella non vole

Domenico writes:

motto corporalle mosso da
luoco a luoco cum mexura memoria agilitade e mainera Mexura de
20 terreno porzando aiuto spirando el corpo per fantasmate
motto sii buono per ti e per altri cioe che concordanzia de
terreno
ge sia che sempre ne retrovia ti secondo lo essere componito
cioe l’uno
71 cum l’altro porzendo se aiuto faciando fine ale danze secondo
(lo) esser suo

In Cornazano's passage, the man offers his hand. How does he do so, with the palm up? Or does he reach out as to take the hand from above?

Domenico's term porzando or variant is linked with aiuto and, possibly, with terreno. The meaning is not clear because of incongruities in the organization of the treatise. A summary follows of some of the material in Domenico's treatise (the numbers 1-6 are the author's, given to components of dance theory for discussion purposes) and the line numbers in which it is found. This analysis is necessary for a clarification of the problem.

<table>
<thead>
<tr>
<th>line</th>
<th>subject</th>
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<tbody>
<tr>
<td>19-20 lists: 1) mexura 2) memoria 3) agilitade 4) mainera 5) mexura de terreno porzando aiuto 6) spirando el corpo per fantasmate</td>
<td></td>
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21-25 discusses why dance is good
26-34 states that nature must give the dancer a good body, and beauty is an advantage.

35-39 defines (1) *mexura*

40-43 defines (2) *memoria*

44-52 defines (3) *agilitade* and (4) *mainera*

53-58 defines (5) *mexura de terreno*  
[without terms *porzando* and *aiuto*]

59-65 defines (6) *fantasmata*

66-67 recapitulates "riegola di sopra":  
1) *mexura*  
2) *memoria*  
4) *mainera*  
5) *mexura de terreno*  
6) *aiare* [?]

68-72 discusses *concordantia de terreno*  
[mentions terms *porzando* and *aiuto*]

73-85 explains Aristotle's arguments for dance.

The major difficulty a reader may have with the beginning pages of Domenico's treatise is trying to reconcile lines 68-72 with the organization of the preceding material since there are apparent incongruities. The reader may wonder why the terminology *porzando aiuto*, apparently associated with *mexura de terreno* in lines 19-20, is not used in lines 53-58 when the concept of *mexura de terreno* is discussed. Why does the phrase *porzendo aiuto* appear in lines 68-72, where there is no mention of the term *mexura*? Another question arises when seeking correspondences between certain terms, apparently signifying rules, that are introduced in lines 19-20, and their later occurrences. These terms are defined, apparently according to their order in lines 19-20, beginning in line 35 and apparently ending in line 65. Then they are apparently restated in lines 66-67. But a passage consisting of lines 68-72 appears after the supposed "summary" and contains three terms *terreno*, *porzendo* and *aiuto* found in the "introduction". What is the function of this passage?

Perhaps the unusual opening, with the term *(A)Presso*, is indicative that this problematic passage was inserted by a commentator or Domenico, himself, at a later date. But if it was an addition, why was it not also mentioned in the "introduction" or put into the proper sequence? Could it merely be an elaboration of lines 53-58, an afterthought, as if the author recognized that his definition was obscure and needed clarification?
Domenico's organization could be interpreted as follows:

line  subject
number  matter

[same as before up to line 44]

44-52 defines (3) agilitade

53-58 defines (4) mainera

[(5) mexura de terreno is erroneously written]

59-65 defines (6) fantasmata

66-67 [(6) with the recapitulation] :

1) mexura
[---all to be used with (6) fantasmata 2) memoria
[rule (5) is yet to be defined] 4) mainera
5) mexura de

aiare [ = (3) agilitade]
derreno [to come]

68-72 defines (5) concordantia de terreno

[choice of term concordantia better than mexura]

73-85 gives Aristotle's arguments for dance

Thus, according to the scheme proposed above, every "rule" found at the beginning of Domenico's treatise is discussed, although not in order. The term porzando can be determined to be associated only with the rule concerning the measurement of space. Two cases can be considered for the interpretation of the terminology with which porzando is conjoined. They are aiuto (help) or a ito (to the going). The first case would allow the passage to be translated roughly as "each one offering help to the other" and the second, "each one assisting in the going of the other." In concept, both translations could mean that "each dancer relates to the other in a spatial sense."

corn (Corn)
porta-ndo,-re (Dom)
carry

Cornazano writes:

campeggiato per movimento del
189 primo passo che porta la persona

Domenico writes:

202 bassadanza delle mesure regine e merito di portare (corona)
(Tesara)
1189 portando chàduna dile dite chopie panxielli due in mano
The underlying concept of the term *porta* or variant is a moving of an object by supporting it, generally from underneath. This conception can be easily seen in Domenico's passages above. Probably the same meaning is intended by Cornazano in line 189, where a transference of weight, a carrying forth of the body, is stated to occur.

Because *per* can mean alternately "as a result of" and "instead of", Cornazano's passage 189 can be interpreted in two ways. The action of *campeggiato* occurs either "as a result of" the *movimento* and transfer of weight, or "instead of" the *movimento* and the transfer of weight. The first case is the most reasonable, based on the interpretation of the other terms forming the passage in question.

**posa,-da,-ta,-to; possa (Dom)**

—pose (possibly on relevé and with the foot in a coupé position)

(see also passetto)

*(Lionzello Novo)*

496 in capo del terzo fano una posada suso el drito
in tempo vuodo dagando una mezavolta
499 cum quilli medesmi ditti dupii e posada
*(Verciepe)*

719 l'hom ch'e in mezo et ha posato fa tempi tri de saltarello
*(Anello)*

li homini fano uno movimento e le done
812 ge rispondeno como uno altro possa
*(Marchexana)*

855 (saltando) suló drito facendo una posada
*(Sobria)*

tempo de saltarello
comenzando dal pe' drito cum uno poco di volteta et una
1129 posada guardando se in lo volto l'uno al altro
uno tempo de saltarello comenzando dal pe' drito cum meza-
1154 volta et una possa afinando se.
*(Tesara)*

se fa ditta piva cioe che ad ogni (tre tempi gli consiste)
dopo uno sul pe' senestro tirando el dritto apres-
1214 so el senestro con una posa et fazando una represas sul pe' dritto

dopo suso el pe' senestro fazar-
1248 do una posa suló pe' drito et fernando assi
*(Mignotto Vecchia)*

1357 (passo sempio col) dritto con una posata col pe' senestro
apresso el dritto
1358 uno dopio sul pe senestro. Ancora una posada sul pe' drito
1359 con una posada col pe' senestro poi 2 continentie
*(Mignotta Nova)*

1363 uno passo sempio in detro con una posada col senestro poi
1364 altro sempio in detro con una posada col pe' dritto apresso
del senestro poi uno dopio inanti col pe' dritto
The enigmatic term posa or variant is not mentioned by name in Cornazano's treatise or Domenico's theory section. From an analysis of Domenico's choreographic descriptions, the posa is found to represent some action that is performed with one foot near the other, indicated by the term apresso mentioned in passages 1213, 1357, and 1364 from three different choreographic descriptions. It is an action that requires little time and can be performed in the vuoto (497). It is suggested by line 812 that the movimento is related to the posa or is the same thing.

An argument that this step-action is a later development in dance practice is indefensible. Although the term is found in two of the three choreographic descriptions designated by the term novo, it is also found in a vecchio version. The term is not found anywhere in Cornazano's eleven choreographic descriptions, all of which are found among the twenty-three choreographic descriptions within Domenico's treatise. Why does Cornazano not mention the term or express the action in some way? Is this a subtlety overlooked by him? Could he have considered the action not important? Could it be that the term was outdated in Cornazano's time? Only four of Domenico's descriptions that use the term posa (or variants) have corresponding choreographic descriptions found in Cornazano's treatise, and Cornazano considers the choreographic descriptions within his own treatise to be the best and most current in the art.

post-a,-e,-i (Corn)
post-a,-e (Dom)

—place

A definite concept of defined space exists for the dancers, who never leave the performing space during a performance of a ballo or bassadanza. They enter together and each one is seen during the entire dance. The dancers are like objects placed in space to be scrutinized until the time allotted for the dance is over. The term posta illustrates a definition of a place within the space established by the dancer to be his or her own after occupying it once. After this posta is established, it is referred to with a possessive pronoun during the brief dance. It is a metaphor of life, as if presence establishes ownership of a place.

porz-ando,-endo (Dom), see porzando

pratica (Corn)

—practice, experience, exercise

151 (spazio ben compartire) per pratica
227 (si richiede) ben pratica (misura [piva] vola)
Is there a great distinction between the meaning of the term *pratica*, meaning the "doing", and *magisterio*? If there is one, the action suggested by *pratica* is probably one of physical repetition, whereas *magisterio* comprises *pratica* and knowledge of theory.

precessori (Corn)
—ancestors, predecessors

214 (piva) presso gli precessori (nostri fosse principale)

Based on this statement, is there any way to determine if dancers who are portrayed in pictorial sources from the periods before Cornazano's dance the *piva*?

**Precigogna** (Corn)
—the name of a ballo

Cornazano mentions *Precigogna* in line 981 as one of those *balli* that were *troppo vecchi o troppo di vulgati*. Since he states that he only studied with Domenico, can one reasonably assume that Cornazano danced or knew only those dances choreographed by Domenico? If so, then it follows that the dance can likely be attributed to Domenico.

**Pregionera; Presoniera** (Corn)
**Prexonera** (Dom)
—the name of the notated music and choreographic description of a *ballo* choreographed by Domenico

Cornazano writes:

251 (sexta) parte della *pregionera* [misura quaternaria]
984 (troppo vecchi o di vulgati come) *presoniera*

Domenico gives the notated music and the choreographic description beginning in line 733.

prende, prendere, -sa (Corn)
presso (Dom)
—take

Cornazano writes:

19 quanto piacer *prendea d'un piacer vano* (Bereguardo Novo)
702 (subito la donna come loro l'hanno) presa in mezo fa uno doppio (Sobria)
927 (gli tocca) la mano senza prendere
966 lo compagno suo la va a prendere (in piva e la mena fora)

Domenico writes:
(Via Guielmina (2))

1036 l’hom habi preso uno salteto

The term prendere or variant is used very much like pigliare (see entry). The concept is that of joining, taking, or removing something. Is it implied in Cornazano’s line 702 that the men hold the woman’s hand, or could the woman merely be absorbed into the line without joining hands?

The term is found in the following fifteenth-century passages:

VAT Urb Lat 899
101b) e defatto tutti quelli scuderìi comenzarono tralloro ballare saltando cum grandissima gratia e piacere Et facta dicta colatione el signore prese madonna a ballare così signori e gentili homini e doctori e cavalieri per la magior parte presenno una donna facendosi uno lungo e gran ballo.

888COR
160) prese la per mano

presso (Corn), see apresso

prest-a,-e,-eza,-issima,-issimi,-issimo,-o (Corn)
prest-a,-eza,-eze,-i,-issimi,-o,-ro (Dom)
—quick, fast

Cornazano writes:

180 (piva e doppi accelerati per) presteza di misura
227 (piva si richiede che [donna]) sia presta et
293 (piva se fanno doppi che e) prestissimo per misura stretta
301 (doppi di salt. non vanno tanto) presto (quanto piva)
384 (ondeggiare e alzamento tardo) et l’abbassamento presto
460 (dor tempi salt. per passo bd., salt. e troppo) presto
463 (passo bd. in tempo salt.) e troppo presta
469 (tempo salt dui) passi di piva ma e prestissima

(Be figlie Guillelmi)
846 fan due continentie preste (che non hanno tempo compito)
(Sobria)
944 pigliano presto (homo et donna el tempo in salt.)
(piva figliola dela) quaternaria perché per nota van pur
1139 tante botte ma si dan piu preste della (mitate)

Domenico writes:

38 fondamento de questo sie mexura la quale mexura tutte presteze e tardeze secondo muxica
alzando le ditte undicelle cum tardeza e asbasan-
50 do sse cum presteza Sempre operando el fondamento dela causa cioe mexura la quale e tardeza rico-
52 perada cum presteza
60 fantasmata e una presteza
   corporale la quale e mossa cum lo inteletto dela mexura
   In queste quatro mexure consiste (el motto del)
148   danzadore e del sonatore piu largo e piu presto
carta dimostra distantie delle mexure como sonare e danzare
199   piu presto e piu largo
219   (piva, per mia) presteza tengo el mezo dela (bd.)
230   mexura dela distantia cioe de largheza e de presteza di tempo
   li bisognia (mettere una grande)
255   presteza e tardeza a quilli motti li quali non hanno
   suo ordine [when one step is put in another rhythm]
276   (quad. [in bd.]) serae alquanto largo et a te parera presto
294   (dui salt. in bd.) siamo prestissimi
297   (dui salt. in bd.) seranno prestissimi
308   (bd. in quad., seria bd.) alquanto presto
320   (dui piva in quad.) alquanto presti
335   (bd. in salt.) ma sera prestissimo
341   (quad. in salt., quad. sera alquanto) presto
346   (dui piva in salt., piva serae) prestissimo
348   seriano li tempi dui de piva prestissimi
359   (motto quad. suso dui tempi piva ma) sera alquanto presto
   (Jupiter)
887   (fazando) duppi dui presto sulo pede sinistro
   (Sobria)
1136  una riverentia picola et presta tocanndo se la mano
1167  tocanndo se la mano prestro
   piglia la sua dona in instante menando la
1183  fuori deli quatro homini cum tempi quatro de piva presti
   per paura che li ditti quatro homini non lo aferino
   (Tesara)
1193  (dite chopie quatro se aslargano) presto cun una represa
   (Zoglioza)
1420 con una voltatonda presta

The term *presto* or variant is important because it expresses a concept of speed whose degree is relative to something else. The meaning of *presto* (quickness) is the opposite of *tardo* (slow). These two concepts are paired in Cornazano's line 384 and in Domenico's lines 38, 50, 52, 230, and 255.

What does Domenico mean in line 60? What is the difference between this "presteza" and that in lines 50 and 52? Is the practice of *fantasmata* something seen in physical terms?

The term *presto* is seen in another fifteenth-century passage:

VAT Urb. Lat. 899
100b) e danzando a la presata mesura in alcune parti della piva
tutti ad uno tempo se inginoci (101) avano faccendo riverenza e
tutti ad uno tempo si levavano

*Prexoner* (Dom), see *prexoner*
Cornazano writes:

24 Bolliva el sangue in prima gioventute
189 (campeggiato per movimento del) primo passo che porta
344 (colui con cui ella) s'e prima accopiata [Sobria]
395 (vodo e una [parte]) cioe el primo moto surgente
425 La piva primo grado di questa scala
440 Primo modo e lo suo naturale [piva step]
456 (saltarello) Primo el suo naturale
473 (quadernaria) Primo el suo naturale gia ditto
489 (bassananza) Primo el suo naturale
(Giove)
593 (voltando si) com' ella stava prima
597 (fanno tutti quello) medesmo che fece el primo quando
612 (saltarello si fa due volte cambiando si) di posta come prima
(Verzepp)
656 (donne ritornano) ale sue prime poste
(Bereguardo Nova)
684 (inanzi alla fila detro al homo che) comincio prima
695 (la donna si ferma fatto) el primo [tempo di saltarello]
696 (l' homo d' inanzi fatto) el primo torna in detro
706 (tempo) di saltarello et in capo del primo (donna si ferma)
785 Prima Figlia guilielmino
841 (Be figlie guilielmin danzate variamente) La prima e ditta
(Sobria)
891 (donna s'attiene) a colui solo che prima (l'ha condutta)
908 gli due primi homini (fanno uno doppio)
931 gli due primi homini fanno (tre tempi saltarello)
(Mignotta Nova)
1017 (fanno modo fin ch'era) l'ultimo viene ad essere el primo
1018 Poi come prima si fa all' inanzi un (doppio)
1130 (mesure delle quali a sonatori) la prima e il suo naturale

Domenico writes:

62 (mexura ditta) imprima di sopra facendo requia
84 ricordando el savio Aristoti nel primo che
ali principi e monarchi e liato piaciri
137 (mexura zeneralle ne cava quatro la) prima (piu larga, bd.)
243 mexura de tutte le mexure e questo e el primo
fondamento de questo misterio
245 vogliando imprima trattare dela mexura de bassananza
257 lo primo ordine (sie le essere bd.)
269 (motti tri difficili) el primo chiamato (quad. sula bd.)
285 (questa differentia) et hai el primo motto difficile
287 (due modi salt.) el primo (uno salt. in bd.)
301 (quad. modi quatro) lo primo modo ha suo ordine
326 (salt. in modi cinque al) primo motto ha suo ordine
352 piva se po danzare per motti quatro la primo motto (Belreguardo Vechio)
375 Imprima fano tempi (saltarello) (Belreguardo Novo)
394 Imprima fano tutti tri (saltarello) (Lionzello Vechio)
414 el primo homo (Lionzello Vechio)
450 Imprima fano tutti dui (saltarello) (Lionzello Novo) (fazando insieme tempi septe di bd.) cioe prima represe due
476 Imprima (fano saltarello) (Ingrata)
521 Imprima) fano (saltarello) (Giloxia)
564 Imprima (fano saltarello largo in quadernaria) (Perizopera)
574 (homo va apreso) la prima dona
588 fazando el primo homo cum la prima dona
599 l'homo primo che era d'enanti nel principio (Riczochara)
606 Imprima vano (chiope, fazando tempi piva) (Perizopera)
623 el ditto primo homo
625 el ditto primo (homo)
631 (quatro) done se moveno seguendo la prima
633 (la) prima dona
636 nela fine de ditto saltarello ale prime loro poste
638 lo primo homo e la prima dona
642 (altri tri) passando per mezo la prima chiopa dele tre
643 ala prima chiopa che era alargata
644 poi la prima chiopa dele ditte tre che era passata
646 el primo homo
647 (altre due chioppe) pasando la prima dele ditte due
651 pigliando se per mano tutti como de prima re-
652 manendo la prima chiopa de drieto (Verciepe)
656 Imprima va (faciando tiempi saltarello)
667 (tornando neli) luogi suoi de prima
673 al primo homo et a quello che sta de mezo zoe la pri-
674 ma dona d'enanti via al primo homo
696 dagando el primo boto
708 lo primo homo
720 (tri salt.) pigliando uno salteto nel primo comenzando (Prexonera)
736 Imprima fanno tempi (bassadanza) (Belfiore)
762 nel fine del primo tempo
766 Imprima fano tempi (de piva)
767 lo primo homo
775 el primo homo
780 che'il primo homo
786 el (el) primo homo et dona
787 (homo) nella posta del primo
788 homo e el ditto primo homo
(Anello)
798 Imprima fano (moti oto di saltarello in piva)
825 (pigliando le lor done per mano como) de prima
(Marchesana)
828 Imprima fano (tiempi saltarello in [quadernaria?])
(Jupiter)
859 Imprima va (fanno tempi saltarello in quadernaria)
878 ritornando nele suo luogo de prima
884 ritrovando se tuti tri ale poste soe de prima
890 ritrovando se l'home de prima derieto
898 ritrovando se nele poste loro de prima
919 (ritrovando sse cadauno ale) sue poste como de prima
920 el primo homo
925 (ritornando) neli luogi sui primi et e fine
(Fia Guilmín (1))
931 Imprima fanno (saltarello in quadernaria)
950 facino per quello modo che feceno quill che li andono de prima
(Fia Guilmín (2))
994 Imprima (fazando in quadernaria)
996 (comenzando) col pe' sinistro in lo primo tempo
(Sobria)
1106 Imprima vano (faciendo saltarello)
1110 (saltarello como uno movimento) imprima poi
1121 li dui primi homini
1162 andagando la doña dal primo homo
1164 andagando di sopra dal suo primo homo
1172 (fazendo el) primo homo
1177 lo primo homo
(Tessara)
1191 Imprima fano (tiempi oto di saltarello)
1206 le tre chopie de prima
1242 la prima copia
1249 (l'home) primo d'inanti passa
1260 (se scambiano) pur per quello simile modo che feno prima
1272 dagando el primo botto
1279 (tempi quatro salt. e'l) primo botto
1282 ala prima copia
1284 dagando el primo botto dal canto sinistro del homo
1285 primo et lo secondo botto
(Damnes)
1298 Imprima (fano doe continentie)
1335 retornando ale sue poste di prima
(Mignotto (Vechia))
1345 Imprima doe continentie
(Mignotta nova)
1361 pure ala fila prima 2 continentie
(Corona)
1379 prima due passi sempi
(Zoglloxa)
1407 Prima continenanzas II
The term *prima* or variant is used to specify order in space and time. Cornazzano states that the following can be a "first": step, or transference of weight; motion of a *bassadananza* *tempo*; level of a diagram of rhythms; way, its "natural" mode, of dancing a rhythm; place; *tempo* of *saltarello*; *mesura* for musicians, which is the natural one in three—*saltarello*; choreographic description of two based on the same tune (841); and dancer. In the sense of time, the term *prima* refers to a moment which was at the beginning of a sequence, for instance a sequence of step-units in which two dancers exchange places then return to their original positions (612).

Domenico adds to this list with the following items which can be a "first": rhythm (*bassadananza*); difficult movement-sequence of several sequences; couple of dancers; and *boto*.

There is a pattern in the usage of *prima* or variants related to time in choreographic descriptions. For seventeen of Domenico's eighteen descriptions of *balli*, the term *imprima* is at the beginning. Of the following five descriptions which are of *bassadanze*, the next two descriptions begin with the variation *imprima*, and the last three with *prima*. Could this reflect that the last three descriptions were added at a time later than the others?

With a sense of time, the term can also mean the beginning of a small temporal unit such as a *tempo* (728).

princip-al,-ale,-iati,-io (Corn)
princip-almente,-i,-la,-ii,-io (Dom)
—primary, beginning, origin

Cornazzano writes:

(memoria) ricordare passi havete a fare
110 nelle cose che principiati de danzare
176 (el danzare consiste in quatro) principal mesure
199 la piva fu principio
215 (questa piva) fosse principale sono (a danzare)
(Prima Figlia Guiselmina)
831 (quello) ch' era in principio suo compagno (passa)

Domenico writes:

85 Ali principi e monarchi e liato havere suoi piaciri
118 (accidentia, varietate) principalmente a (s., d., rip., vt.)
135 (non se poteria ritrovare) principio ni mezo ne fine
152 el principio del sono (era stato largo)
168 (quad.) principii el suo tempo in lo pieno e compisi (vuodo)
(Belreguardo Novo)
445 quello che ando inanti nel principio (de danza, rimane dritto)
(Ingata)
560 ritrovano nele poste come erano nel principio dela danza
599 (homo) d'enanti nel principio de ditta danza (drieto fine)
(Pizcchara)
637 (ritrovando se, fine salt. prime poste del) principio (danza)
(Verciepe)
684 (tiopi quatro salt. levando) salto nelo principio
689 homo quando principia diti tiopi quatro (salt.)
730 (homo d'enanti) nel principio (drieto fine)
(Prexoner)
754 (ritrovando) se equali como nel principio dela danza
(Marchexana)
856 (fine ritrovando sse lato a lato chome) principio (danza)
(Fia Guilmin (1))
987 (homo e dona) principio (danza se ritrovano fine drieto)
(Fia Guielmina (2))
1044 (trovando se equali ali logi como nel) principio dela danza
(Mercantia)
1049 (fazando) nel principio (tempi XI salt.)
1050 (salt. como uno) movimento nel principio

Because Cornazano writes (176) that dancing contains four principal misure, does this imply that there were some that were not principal? One could not interpret the passage 176 to read that there were four "original" misure because Cornazano states twice that piva was the "original" one.

In four of Domenico's choreographic descriptions of balli where the term principio is used, the dancer or dancers who led when the dance began, end up in the back of the formation. If the dance is repeated, there is a new leader. This illustrates the underlying thinking in terms of cycles. Could there be a reflection of the roles of court life in these dance formations? This alternation of leading and following is similar to other forms of reversal seen in depictions of the period, such as the wheel of fortune with some figures at the top who end up on the bottom.

In two of Domenico's choreographic descriptions of balli, Verciepe and Mercantia, there is an action at the beginning of a sequence of saltarello tempi. In one, the action is a salto (684) and, in the other, a movimento (1050). Could these be related actions?

prolatione (Dom)
—this term refers normally to the division of the semibrevis

309 (bd. in quad) se muda prolatione e bello

A magiore prolatione is a division into three and a minore prolatione is a division into two.

Passage 309 supports one of two hypotheses for the rhythm of bassadanza. Bassadanza with its twelve subunits can be divided into four groups of three but not into three groups of
four. Otherwise the prolatione would be the same as quadernaria, which contradicts Domenico's statement (309). Therefore, if bello is to be interpreted for the hypothesis of the bassadanza rhythm in four, then dancing a movement-sequence associated with minime as triplets in a rhythm with minime as duplets, or vice versa, is beautiful because it requires extremely subtle rhythmic movement.

promp.ta,-nda (Dom)
—exchange of weight that occurs with a step

(mexurare pieno cum vuodo tacere cum odire) movimento del corpo
134 cum la promp.ta del pede
bassadanza sempre fai uno movimento
181 in suso tuo essere inanti lo passo fasi promp.ta del pede
182 lo passo cum la promp.ta delo pede sie lo pieno
184 (quad. e contrario) recomenci cum passo promp.taando lo tuo pede
(questo e lo pieno) l'altro passo che siegue e lo vuodo

In all of the passages above, the term promp.ta is associated with pede, pieno, or passo, or a combination of the terms. The closest modern Italian term is impronta meaning footprint. The fifteenth-century term could designate either the touching of the active foot and the transference onto it, or the release of the passive foot, which loses contact with the floor (and thus leaves the footprint) when the weight is transferred to the other. The metaphor of this latter proposition would be in keeping with the nature of the vuodo, symbolically meaning that the foot is no longer in the imprint? In either case, the end result is the dancer's body moving through space.

There are three possibilities for a transference to the active foot: to the tip of the toes, which is unlikely; to the ball of the foot; or to the whole foot. Passage 181 suggests that the dancer first rose up, and thus the first step would have been to the ball of the foot.

The term promp.ta can be incorporated in the scheme of related components:

bassadanza tempo:

<table>
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<tr>
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<th>sovrano</th>
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<tr>
<td>tenor</td>
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<tr>
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<tr>
<td>delo pede</td>
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<tr>
<td>moto surgente</td>
<td>passo</td>
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<td></td>
<td>passo</td>
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</tr>
</tbody>
</table>
quaternaria tempo:

sovrano oo oo oo oo

tenor 0 0 (pieno?) (vuodo)

pieno vuodo tacere

odire prompsta de pede

passo passo (DOM 184)

sempio sempio ripresetta (CORN 190)

dopio frapamento (DOM 271)

propriamente (Corn)
—really, properly

Cornazano says that quaternaria is properly called German Saltarello. Is this his interpretation based on some similarity between the actions or functions of quaternaria and those of saltarello? Or could it be for the same step-sequence that one name was used in one part of the world whereas another name was used elsewhere? The term propriamente occurs in line 191.

proprieta (Corn)
—property, appropriate actions, properness

197 (bd. deve essere habituata con) tutte le sei proprieta
277 (estratta bd., si cambia) et perde la proprieta (naturale)
329 la proprieta (del vocabulo [accidentali] sono intelligibili)

The term "property" could function as the English equivalent in all three passages, but proprieta actually has three different and distinct subtle meanings: special characteristics, quality, and nature.

When referring to the six components of dance theory Cornazano does not use the term regula, which is equivalent to "rule". Had he done so, his theory section would function more as a prescription to be followed than a description of what was done. Instead, as a result of the way of thinking in the mid-fifteenth century, Cornazano sees the six components balanced together, similar to the four elements, earth, water, air, and fire, in the conception of the world.

Passage 329 justifies, in part, a study such as this. Cornazano suggests that the terms used in dance are symbols carefully chosen to signify actions.

propri-i,-o (Corn)
—same, appropriate, really

(Leonzello Novo)

donna va inanzi uno doppio col drit- to et homini gli van detro con
739 quello proprio
(donna va inanzi) uno doppio col sinistro et gli
764 homini quello proprio al contrario (di lei)
(Be Figlie Guillemine)
(fanno insieme) uno doppio sul sinistro et
fan due continentie presto che non
hanno un tempo compito poi fan-
848 no quello proprio col dritto
(Sobria)
920 El simile proprio fanno gli al-
tri dui di sotto et così la don-
na a loro. Poi l'omo di sopra
si volta et viene con dui sempi
et uno doppio incontro a la donna
925 et ella a lui con quello proprio comenzzando (col sinestro)
(Damnes)
(gli homini) si cambiano di posta con dui sem-
pi a questo modo et fanno
una ripresa sul voltar si de gli sem-
1035 pii poi tornano con quelli proprii
al suo loco et cominciano col dritto
(gli omi vanno incontro la donna con due sempi)
1061 (et dui doppi et la Donna fa in) tondo quello proprio
(Corona)
questa e bassadanza fortissima non
1117 per genti che imbrattino el foglio proprio
corona dell' altre

Analyses of language may show that certain patterns are used that reflect different decades when choreographic descriptions were written. For instance, Cornazano uses the term proprio to explain the dance action only in four choreographic descriptions, however there are dance phrases that are repeated in all eleven of the choreographic descriptions. Perhaps this fact may indicate that these four descriptions were recorded at the same time.

The use of this term proprio is one of Cornazano's ways of expressing that a dancer performs that which was done earlier by him or another (also see entry of medesmo). Besides this manner, the term (1117) is used in an emphatic manner as "really". This usage reflects Cornazano's values.

publico (Corn)
—public

317 (movimento non e tempo) perfetto ma scusa in publico da-
1 homo alla donna uno honestissimo (richiamo)

If the movimento when "very honest" is excused in public, does that mean in private, the movimento can be or normally was dishonest? What does publico mean? Does publico signify places, such as a city plaza, freely frequented by everyone? Dancing may
have occurred in such a location for a civic celebration. Or could a private upperclass dance hall be considered "public" when invited outside guests were in attendance?

The use of this term illustrates the polarity in thinking since in order for it to have validity, there must exist its opposite (private). Certainly, the bedchamber of a prince or princess was not "public", and one wonders what actions the movimento could suggest if it were performed dishonestly in private.

quadernaria (Corn) (Dom), see quaternion

quadrangulo (Corn)
quadro (Dom)
—four-sided figure, square, rectangle

Cornazano writes:

(Sobria)
899 (quatro homini se allargano quatro riprese) quadrangulo

Domenico writes:

(Angelo)
801 (homeni lasa) done rimanendo in quadro
(Sobria)
1114 (alargano) rimanendo in quadro
1132 (afirmando se quatro) homini in quadro nele lor poste
1166 ritrovino tutti dui in mezo del quadro

In Angelo and Sobria, four dancers widen the space among themselves to make a figure that confines space. The figure, by its very nature, separates space into two parts: the outside and inside, which is the most important. The dancers focus into this space, causing it to have a center. In Angelo, actions are first done by dancers on one side and then by the others, and the space inside the figure acts as a conducting medium. In Sobria, the only female dancer is in the center of this space and becomes the focal point to which actions are directed. Does the term quadrangulo or quadro signify a square, rectangle, or other four-sided figure?

Here is another fifteenth-century passage with the term:

73GRA I
36) linea a traverso equidistante dalla linea che giace nel quadrangolo

quart-a,-i,-o (Corn) (Dom), see quatre

quaternari-a,-o; quadernari-a,-i (Corn)
quadernari-a,-i,-o (Dom)
—a dance rhythm with four beats
Cornazano writes:

(El danzare consiate in quatro) principal mesure. Piva Saltarello Quaternaria e Bassandanza
177 Quaternaria
    e propriamente saltarello todescho che consiste in due passi sempri et una ripresetta battuta dentro el secondo passo in traverso
207 Della quaternaria
    si fa bassadanza naturale (e saltarello e piva)
243 La misura quaternaria non e sola molto usitata in ballo agli Taliani ma meschiate in qualche ballo adorna quello come e nella quinta parte della sobria dove gli homini si can(?)n- bianco di poste e venghono detro alla donna e come e nella sexta parte della preditta ove si piglia (l'omo con la donna)
306 (Nel Saltarello Todescho) cioe in quaternaria perche in essa son l'altre misure sicondo la misura nella quale si danzara si gli porranno dentro gli preditti moti
419 Quaternaria (quatro per tre di perfetto magiore) [**see below]
450 Quarto e uno passo quaternario su due tempi di piva ma e largo e fuora dell' ordine suo un sexto o (circa)
464 Quarto e un passo di quaternaria in uno tempo di saltarello ma e stretta e fora dell' ordine suo
470 Quaternaria terzo grado della ditta scala si puo danzare in quatro modi.
    Primo el suo naturale gia ditto.
    Secondo in un tempo di quaternaria un passo di bassandanza ma sara alquanto piu stretta dell' ordine suo.
    Terzo si puo danzare in saltarello ma sara tanto fora d'ordine in larghezza quanto la bassadanza in stretteza su la ditta misura.
    Quarto e due tempi di piva per un di quaternaria et la piva sara alquanto piu stretta che non e l'ordine (suo)
492 Terzo (bassandanza) in passo quaternaria ma sara (un poco largo)
    (Leoncello Novo)
745 (gli homini) si partono in saltarello di quaternaria et fanno tre tempi
    (Prima Figlia guillelimina)
788 fanno duo tempi di quaternaria (doppia e tre contrapassi)
gli due primi homini fanno
tre tempi di saltarello in quarternaria (passando per posta)

gettando si sul pie dritto con una
mezavolta dal canto dritto facen-
do quattro moti quarternarii in mi-
sura di bassadanza daghendo una (voltatonda, lato dritto)

Siconda in quarternaria mettendo
quattro botte per nota e questa in
danzare e piu usata da' Todeschi.
Terza la cacciata che e misura di p-
va alcuni la chiamano figliola de-

la quarternaria perché per nota van pur
tante botte ma si dan piu preste della (mitate)
tempo della quarternaria comun-
cia in pieno et ha el vodo in mezo (et cosi in fine)

La piva seghie et stile della quarternaria.

**Note that the passage beginning in line 419 is problematic. In the original there is a horizontal line over the "i" that signifies either "in" or "im" according to the calligraphic rules of the fifteenth century. If there were not other circumstances, the proper modern interpretation of the passage would then read: quarto per tre d'imperfetto magiore. The problem arises as a result of a vertical slash through the horizontal line over the "i", because such slashes are ways of signaling copy errors. Thus, if the horizontal line is considered to be a mistake, the passage is read: quarto per tre di perfetto magiore.

Domenico writes:

la Z mezura se chiamà quaerdnaria (menore imperfecto)
salt. più stretta della quaerdnaria uno (sesto)
(strenzando mezura [bd.]) ariverai ala quaerdnaria
differentia de muodo bd. e la quaerdnaria
minore imperfecto e contrario [a bd.]
principii el suo tempo in lo pieno e compisi lo in lo vuodo
quaerdnaria (menor imperfecto, contrario [a bd.])
(recomenzarai) bota del tenore e quella sovrano (insieme)
quasdernaria (bote del tenore vano più equale che bd.)
(contrario [a bd.]) recomenci cum lo passo)
promptando lo tuo pede (e pieno, altro passo e vuodo)
(questa e la differentia sonate e danzare bd. e) quaerdnaria
differentia [salt.] dala quaerdnaria uno sesto
(piva nascimento) del quaerdnaria
(comenza motto in pieno) come la quaerdnaria
piva caia uno terzo dala quaerdnaria
sonatori mi fano ragione lor retroverano che per
compartizione
uno sexto callo dala mia regina e s'el sonatore bono bene
di me voglia regere dela bassadanza e del saltarello tengo
il mezo

214 (salt.) il mezo dela misura quadernaria (e piva)
223 quadernaria
237 quadernaria (in bd. e bd. in) quadernaria
238 (salt. in) quadernaria e la quadernaria (in salt.)
239 (piva cum) quadernaria e la quadernaria (cum piva)
269 motto quadernario po sse danzare (sula bd.)
270 motto quadernario consiste (dopio cum frapamento)
274 piu stretta uno sexto la quadernaria dela (bd.)
275 motto quadernario (alquanto largo parera presto, ha uno
dopio e frapamento, pare piu veloce)
280 (dopio bd. e uno o due frapamenti) motto quadernario (largo)
282 (frapamento) dela quadernaria (in bd. fa in pieno)
299 quanti motti se po danzare sula quadernaria
300 quadernaria dico se po danzare per modi quatro
lo primo modo ha suo ordine danzando ti uno dopio e uno
frapamento dirieto alo dopio in uno tempo de quadernaria
303 el secondo modo tu poi danzare bassadanza sula quadernaria
cioe
304 mettere uno tempo per motto de bassadanza in uno de
quadernaria
306 (bd.) non hara suo ordine perch in lo capitollo XI dico
la bassadanza essere piu larga dela quadernaria uno sesto
dansando tu bassadanza sula quadernaria seria la (bd.)
aquanto presto e pero non ha suo ordine de motto ma perch
se muda prolatione e bello
312 (terzo modo motto salt. in) quadernaria (sara largo)
313 piu stretto dela quadernaria (setsto, moto salt. e dopio)
316 quadernaria e uno dopio cum frapamento
318 (modo quarto) sula quadernaria
319 (due piva) in uno de quadernario (presti)
321 quadernaria e piu stretta (bd. sesto)
non haria ditto motto suo ordine ma pur spesse volte
se adopera questo motto suli triumphi quando li feri sono
caldi
dela calura de dio baco
338 danzare quadernaria (in salt.)
339 motto quadernario (in uno de salt.)
340 motto quadernario sera alquanto (presto)
341 quadernaria essere (piu larga del salt. sesto)
357 danzare quadernaria sul tempo dela piva
358 motto quadernario suso due tempi de piva
369 quadernaria calare (setsto bd.)
(Lionello Vechio)
451 (tempi sei salt.) in mexura quadernaria
458 soprasscripto mexura quadernaria e quest' altra parte
463 (hono parte) pur in mexura quadernaria
473 (movimenti) sono tempi due in mexura quadernaria
477 (tempi) due de saltarello in mexura quadernaria
489 (tempi due de salt.) in mexura quadernaria
524 (passi quatro sempii in mexura) quadernaria
547 tempi XV in mexura quadernaria

(Giloxia)

565 tiempi siei de saltarello largi in mexura quadernaria
569 dupii tri suxo el pe' sinistro in mexura quadernaria
573 (tempo di salt.) in mexura quadernaria
577 (dupii tri suxo) el pe' sinistro in mexura quadernaria
581 tempo uno de saltarello in mexura quadernaria

(Vercius)

678 dupii tri in mexura quadernaria suxo (pede sinistro)

(Belfiore)

767 (tempi XII piva in mexura) quadernaria
772 ditta parte se fa in mexura quadernaria

(Marchesan)

828 tiempi oto de saltarello (?) mexura quadernaria
847 questa sie mexura quadernaria

(Jupiter)

863 (tempi tri moto salt. in) mexura quadernaria

(Fia Guilmin (1))

931 (tempi doi salt.) in mexura quadernaria
948 qui se fa mexura quadernaria
961 (movimento soleta) de uno tempo de quadernaria

(Fia Guilmina (2))

995 (in mexura) quadernaria passi tri sempii
1007 e tutta mexura quadernaria la soprasscripta parte
1024 (tutta parte softcripta se fa in mexura) quadernaria

(Mercantia)

1054 fano ditte represe in mexura quadernaria

(Sobria)

1141 (tempi tri salt.) in mexura quadernaria

(Corona)

1395 (faciendo 4) motti quadernarii in mesura di bassadanza

Cornazano states the following about the quadernaria: it is one of the four primary rhythms used in dance practice; it is actually German saltarello; it is not used much by the Italians; it adds variety to the balli; as a dance action, it is composed of two sempii and a ripresa that is battuta either in traverso or after the second step, which is in traverso; there are four actions (1098); it has "four [beats?] for three"; it is slower than saltarello but faster than bassadanza; the piva is similar to it, but faster; and its "tempo begins in pieno and has the vodo in the middle and, thus, at the end".

An analysis of Domenico's treatise provides the following additional information: that the bota of the tenor and that of the upper musical voice begin together; that the passo promptando the foot is the pieno and the other passo is the vodo; a motto bassadanza in the rhythm of quadernaria is bello because the prolazione is altered (therefore the two rhythms do not have the same prolazione); and two giva step-sequences are played in the
quadernaria rhythm towards the end of an evening of celebration, suli triumphi, during which people have been consuming alcohol. Domenico differs, at least, in his wording, with Cornazano on the make-up and performance of the quadernaria step-sequence, since he states: that the rhythm is menore imperfetto (or oo oo); that the tempo begins in pieno and is completed in vuoto; and that it is to be performed with a dopio cum frappamento.

The name quadernaria certainly suggests the concept of fourness. How is Cornazano's passage 419 to be reconciled with Domenico's passage 167? All cases of both possible categories, one accepting and the other rejecting the slash through the horizontal line above the letter "i"—forming either di perfetto or d'imperfetto, can be examined. For the former category, "four for three of perfect major", there are four cases to be considered: the three of prolatione, the three of tempus, the three expressed in the canto, and the three of the tenor in the rhythm of perfect major of the bassadanza. These four cases can be represented as follows:

Category where the slash is considered to be intentional; four cases explaining the meaning of quatro per tre di perfetto magiore

perfetto magiore implication of line 419 regarding prolation
for quadernaria

1) oo oo oo oo oo oo oo oo oo oo

regarding tempus
2) oo oo oo oo oo oo oo oo oo oo oo oo
generated as oo oo oo oo oo

for bassadanza rhythm, a tempo

regarding canto
3) oo oo oo oo oo oo oo oo total subdivisions

regarding sounded tenor
4) [oo oo oo oo oo total subdivisions]
0 0 0 oo tenor 0 0 0 0

The third case above might represent Cornazano's confusion if he studied Domenico's treatise. Domenico explains the relationship of the quadernaria step-sequence with that of the bassadanza as one in which the quadernaria is mapped only into the pieno of the bassadanza tempo and not into the vuoto where the frappamento of the bassadanza is usually performed.

In the second category where the slash through the horizontal line over the letter "i" is accepted, there is only one case explaining "the four for three".
Category where the slash is not considered to be intentional:

\textit{imperfetto magiore} \quad \textit{hypothetical meaning of 419} \\
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0000 0000
\end{tabular}

Domenico states three times that the rhythm of \textit{quaternaria} is \textit{imperfetto minore} (the two terms are interchanged), a combination of \textit{tempus} and \textit{prolations} that would create the following pattern: oo oo \ldots. There are four (quattro) \textit{minimae} in this arrangement, and if they are exchanged for the three in \textit{imperfetto magiore}, the end result is oo oo oo oo .

A great problem exists in understanding what was written by the dance masters in the fifteenth century concerning rhythm. The writers Domenico and Cornazano apparently did not know the Italian system of notation, which was practiced in the fourteenth century and easily allowed for the expression of \textit{quaternaria} and \textit{duodecennaria}. Their notated music, instead, depicts the French system that only allowed four possible combinations when based on \textit{tempus} and \textit{prolations}, and with this, the corresponding rhythmic signs. Thus with the elementary concepts or combinations of two's and three's that could create only four's, sixes, and nine's, the writers could express only one half of a complex rhythmic pattern at a time, as apparently Domenico did, or be creative in explaining the arrangements for those patterns of eight's and twelves, as was Cornazano. Although the theoretical total number of subdivisions of a \textit{tempo} may be determined for any one of the four \textit{misure} that were utilized for dancing, a problem remains regarding the musical realization.

Domenico states that the \textit{vuodo} is at the end of a \textit{quaternaria tempo} whereas Cornazano states that it is in the middle and, thus, at the end. These two apparently different descriptions can be reconciled if the explanation is accepted that Domenico refers only to a half of the pattern, whereas, Cornazano is referring to both halves. The various possibilities which would fulfill the condition of \textit{vuodo} for a rhythmic pattern are discussed earlier (see the entry for \textit{piva}).

The \textit{quaternaria} step-sequence can be determined according to the descriptions of Cornazano and of Domenico. The differences in their descriptions must be explained as caused either by different conceptions of the step-sequence, or by various ways of seeing the same actions. Since Cornazano says that he studied only with Domenico, the latter case is likely. Otherwise, if one assumes that the conceptions of Domenico and Cornazano are different for the \textit{quaternaria} step-sequence, then what is to deter similar assumptions for every component of dance theory and practice? Because the same dances, dances choreographed by Domenico, are described in both treatises, it is safe to assume that the theory is also the same, barring, perhaps, a few details. The
theoretical notion in dance that the *vuvudo* represents the moment when the dancer does not travel in space, argues for the
interpretation of the tenor not being played on counts three and
four, on counts two and four, or, at least, on count four. This
argument is based on the assumption that there is a relationship
between the *pieno* of the dancer and the *pieno*, the playing of the
tenor, of the musician. The *pieno* of the dance is probably the
traveling through space as a result of the two *sempì* and the
*ripresetta* (Cornazano) or the *dopìo* (Domenico). The problem arises,
however, when one attempts to partition the ideal rhythmical
pattern and assign counts to dance actions and musical sounds.
Since it is possible to perform four *sempì* in a *quaternaria tempo*, it is likely that there was one action per beat. Thus the two *sempì* in Cornazano's description of a *quaternaria* step-sequence would probably require, at most, two of the four beats. If this is true, then the *ripresetta battuta* must also be equivalent to two of the
four beats. The *dopìo* is stated to be equivalent to two *sempì* in a
tempo of *bassadanza* in the dance treatises, and assuming that this
temporal relationship is true also in the *quaternaria*, the
*frapamento* would require, at most, two of the four beats. One
scheme for comparison of the *quaternaria* step-sequence according to
Cornazano and Domenico is the following:

```
Cornazano  sempio  sempio  ripresetta battuta
Domenico    dopìo   frapamento
```

However, two beats for the *frapamento* is inconsistent with the
time allotted for an incidental step-action, because an incidental
step-action should never be equal in time to a natural step-unit
according to its very conception as an ornamental step. As seen in
the entry for a *dopìo*, there are probably three foot-exchanges.
Hence, it is probable that two actions of Domenico's *dopìo* were
equivalent to actions of Cornazano's two *sempì*, and the third
action of a *dopìo* was equivalent to Cornazano's *ripresetta*. This
hypothesis is represented by the following:

```
Cornazano  sempio  sempio  ripresetta battuta
Domenico    dopìo   frapamento
```

If the hypothesis of the *bassadanza* rhythm divided into three
major units be considered, then the *quaternaria* step-sequence could
easily be mapped into it according to the following proposition.
Only the second and third beats of the *bassadanza tempo* are
utilized with a one-to-one correspondence of subdivisions between
the two *misure*. In this proposal, the *frapamento* of the *quaternaria*
step-sequence would then be in the *pieno*, as required by Domenico,
of the *bassadanza tempo*. This is illustrated as follows:
But this proposal is not entirely satisfactory because the prolation is not really different between the two, as implied by Domenico in line 309. (For a discussion of the mapping of the quaternaria step-sequence into a proposed bassadanza rhythm of four, see the entry for frapamento.)

quatro; quart-a,-i,-o (Corn)
quatro; quart-a,-o (Dom)
—four, fourth

Cornazano writes:

175 el danzare consiste in quatro (principal mesure)
294 nel saltarello se ne fanno quatro (degli naturali)
394 (bassadanza tempo si divide) in quatro parti
397 (ciascun degli tre passi) consuma uno quarto
398 (vodo e tre passi) viene a compire quatro
399 sia el vodo e gli altri tre quarti (male si po explicare)
420 (quaternaria) quatro per tre
438 (piva si puo danzare) in quatro modo
450 Quarto (passo quat. su dui tempi piva)
464 quarto (passo quad. in tempo salt.)
472 (quaternaria si puo danzare in) quatro modi
482 quarto (dii tempi piva un quat.)
486 Bassandanza quarto grado della (scala)
494 quarto in saltarello (passo salt. tempo bd.)
(Bereguardo Novo)
678 donna fa quatro doppi inanzi
684 finiti gli quatro (doppi)
(Prima Figlia Guilielmino)
796 (ciascuno circonda col) dui sempi e quatro doppi
(Sorbia)
897 quelli quatro homini (di detro)
399 (se allargano con) quatro riprese
906 (donna va) in mezo di quelli quatro
955 (tutti) quatro insieme fanno tre tempi
968 quelli quatro di sotto si (stringhono) in riprese
(Damnes)
1041 (donna) fa dui sempi et quatro doppi (intorno)
1066 (fanno) quatro tempi di saltarello (ala fila)
(Corona)
1098 (facendo) quatro moti quadernarii in (misura di bd.)
1128 ogni tenore si puo fare a quatro (mesure)
1134 (quaternaria) quatro botte per nota
1141 quarta e la bassadanza misura

Domenico writes:
110 frapamento scorsa e scambiamento sono de uno quarto de tempo
120 (afrapamento più se adopera) in tutti quisti quatro nominati
   (qui di sopra [sempio dopo represa voltatonda])
136 a questa messura zeneralle se ne cava quatro particolare
147 in queste quatro messure consiste (el motto danzadore)
   e del sonatore più largo e più presto
300 quadernaria dico se po danzare per modi quatro
317 el modo quarto (dai piva sul quad.)
338 el modo quarto (motto quad. in salt.)
352 piva se po danzare per motti quatro
362 el quarto motto (motto salt. sul due tempi piva)
(Belreguardo (Vechio))
376 (facienda) duei quatro de bassandanze
(Lionzello Vechio)
459 faisando passi quatro sempii
(Lionzello Novo)
485 (tempi otto piva) el quarto e lo ottavo (fa due sempii)
493 quatro pasi sempii . . . ditti quatro passi (mezavolta)
(Incresata)
523 passi quatro sempii in messure (quadernaria)
525 cum quilli medemi quatro pasi
529 faisando tempi quattro di saltarello
542 fanno passi dupii quatro
(Pizochara)
605 Pizochara a ballo e va in homini quatro e quatro done
607 chiope quatro
609 tutte quatro le done
610 li quatro homini se moveno faisando tempi quatro (piva)
612 tutte ditte quatro (done)
613 faisando altri quatro tempi (piva)
616 ditti quatro tempi di piva
618 tutti quatro li homini
641 faisando tempi quatto de piva
647 cum tempi quatro de piva
649 la quarta (chiope passa per mezo)
650 cum tempi quatro de piva
(Veracie)
662 (fano) tiendi quatro e mezo de bassandanze
683 facando tiendi quatro di saltarello
689 quando principia diti tiendi quatro di saltarello
693 quilli tiendi quatro di saltarello anteditti
695 (fascando) tiendi quatro di saltarello
699 lo quarto botto se vene a trovare nella posta
(Prezonera)
736 fanno tempi quatro e mezo (de bassandanze)
757 (tirando se largi per traverso) passiti quatro
759 (responde faisn) altri quatro passiti
761 (tempi) quatro di saltarello
(Belfiore)
776 (voltatonda consiste pasi) quattro sempii picoli
791 (tempi) quatro de piva
(Apollo)
800 (large) per spacio de pasi quatro
817 fano tempi quatro de piva
(Jupiter)
905 (dupii dui) in driet e quatro inanti
906 homo de driende ne fa quatro inanti
909 se fa quatro de saltarello
(Pia Glimin (!))
929 questo [ballo] n'e uno e va im persone quatro
933 (dii tempi) [salt. in quad.] cum passi quatro per tempo
936 (large chiopa dal) altra passi quatro insino al fine
941 (tutti) quatro insene fano una reverentia
942 (fazando) dupii quatro
971 altra dona se ritrovi inanti passi quatro soleta
(Mercantia)
1046 ballo e va in quatro
1048 (largi chiopa) passi quatro
1055 fano tempi quatro de bassadanza
1067 fano tiempi quatro de bassadanza
1090 tutti quatro fano cuntinentie
(Sobria)
1108 (chiope large) passi quatro
1112 due chiope de drietio cioe li quatro homini
1113 (alargano) cum represe quatro
1118 in mezo deli quatro homini alargati
1131 afermando se ditti quatro (homini)
1167 (quadro) deli quatro
1169 cioe in mezo deli quatro homini
1172 tempi quatro de piva in una voltatonda
1173 altri quatro homini ne fano altri quatro [piva]
1175 (facendo) quatro homini altri temi quatro (piva)
1177 in mezo deli quatro homini
1180 (mezo) quatro homini
1181 quatro homini
1182 (cum riprese) quatro
1183 ditti quatro homini
1184 ditti quatro homini
(Tesara)
1186 ballo e va in homini siei e done quatro
1187 (in chopie) quatro
1192 chopie quatro
1195 fano tiempi quatro de piva
1198 ditti quatro e done
1199 (se astrenzeno inseme) cum represe quatro
1203 facendo li homi movimenti quatro
1267 (tutti) quatro li homini
1270 facendo la dona dela ditta copia tempi quatro di saltarello
1274 lo quarto [botto] (d'inanti ale done)
1276 (fa) ditti tempi quatro di saltarello
1278 (fa) ditti tempi quatro di saltarello
1281 lo quarto [botto] d'inanti
1282 fa ditti tempi quatro (di saltarello)
1286 lo quarto [botto] per mezo
(Dannes)
1311 quattro doppi
1333 seperati con quattro tempi di saltarello

According to Cornazano, the following items can be grouped together in units of four: primary misure (rhythms); "natural" step-units allowed in the saltarello; parts of a bassadanza tempo; ways to dance the piva rhythm; ways to dance the guaterraria rhythm; doppi; men; riprese; tempi of saltarello; actions of guaterraria; beats per note; and levels on a diagram of which the highest is the most difficult.

To this list can be added those items grouped in fours from Domenico's treatise: sempii; women; tempi of piva; steps between the dancers in the beginning formation; persone; and tempi of bassadanza.

The number four, when found in dance theory and practice, might have symbolic significance associated with the four temperaments or other conceptual or mystical systems. In the world there are four directions (East, North, West, South), four seasons, and four elements (fire, earth, water, and air). The incorporation of four rhythms in the composition of balli is probably, therefore, not a coincidence. Cornazano states that there are four parts of a bassadanza tempo with the vuodo equal to one, and three "steps" equal to the other three. Domenico states that the incidental step-units are performed in the vuodo and they require a fourth of a tempo. As a result, one could easily conclude that there are four groups or divisions in the bassadanza rhythm.

The term quatro or a variant is found in other fifteenth-century passages that follow:

VEN:MAR it ix 324=6654
173) 4 virtute cardinali: giustizia, fortezza, temperanza, prudentia

77PED
259) moto circulare della mano mostrando in prima li quattro principali
260) Delle Spalli: quattro sono li moti semplici principali del piegamento fatto dalla giontura della spalla ... infinite sono state le varieta della spalla
261) Il collo ha 4 moti

531CORCH
10b) a nove cieli e a quattro elementi

58CAV II
160) quattro perturbazioni (endnote on page 343: "Secondo la scuola
stoica, le quattro perturbazioni dell’anima sono letizia, dolore, speranza, e timore")

239:5
108-13) (Here are listed thirty-five groups, each with four elements.)

qui (Corn) (Dom)
—here

In Cornazano's treatise the term qui refers to: something presented earlier in the treatise, such as a figure (427 and 1016); "now" as a point in a narrative description (58); and the material that follows (78, 100, and 439).

In Domenico's treatise the term qui refers to: a point, "now", in a narration (948, 948, and 1268, lines of Fia Coli Mian (1) and Tesara); an unspecified person "whom" (309 and 751); an earlier passage in the treatise, as in the phrase qui di sopra (58, 128, 249, 294, 541, 717, and 992); and what is to follow in the treatise, for instance a diagram (197).

It is remarkable that qui meaning "here" is not used in the spatial sense in the narratives of choreographic descriptions, but rather, is used in the temporal sense to express events that happen before, during, and after a point of reference.

quint-a,-o (Corn)  
quinto (Dom)
—fifth

Cornazano writes:

247 quinta parte (dela sobria)  
467 quinto [modo] e la piva  
497 quinto pur in saltarello

Domenico writes:

298 quinto modo (salt. in bd.)  
343 quinto modo (piva. in salt.)

The number "five" is not used much. There are supposedly five ways to use the saltarello rhythm and also that of bassadanza. Also a ballo can be divided into certain sections, for instance the fifth section of Sobria. Rarely is the number five used in fifteenth-century performing arts, or fine arts, in comparison to other numbers, to convey mystical associations.

radoppia (Corn)  
—doubles
Cornazano uses the term radoppia in line 1142 to express that each "note" of the bassadanza "doubles". How is this done? To what does the term "note" refer: the brevis, the semibrevis, the minima, or some other unit? Does the term radoppia signify that the rhythm is to be played twice the normal speed, or merely that there are more beats or notes added and the tactus does not change? Maybe this term justifies "doubling" the bassadanza tempo of imperfetto maggiore 000 000 to form the pattern 000 000 000, or the pattern 00 00 00 00 00 00.

ragion, e (Corn)
ragione (Dom)
—reason; region

Cornazano writes:

151 (ben compartire) per pratica e ragion di magistero
417 (Bassadanza perfetto maggiore) in ragione (di canto)

Domenico writes:

203 l'operare de mi poche genti hano ragione
208 (se gli) sonatori mi fano ragione
228 revolvi tutte le meslure a tuo modo cum ragione per natura

Domenico uses the term exclusively to mean "reason" or a similar mental process. There is logic, or mathematical ability, needed for exercise of ragione. Cornazano's passage 151 suggests a duality of practice, the physical, and knowing, the mental. Cornazano, however, uses the term in a different context in passage 417.

Cornazano states (417) that the rhythm of bassadanza is perfetto maggiore in the ragione of the canto. The canto (see entry) has been determined to be the upper voice that is rhythmically articulated. If there are really nine equal subdivisions in this "area", there is really no difference between the bassadanza rhythm and that of the saltarello, which is stated to be in perfetto maggiore, except for one of speed. This suggestion of nine equal notes is also problematic regarding the equivalency of two tempi di piva, which probably contain a total of twelve subdivisions, with one tempo of bassadanza. Furthermore, this passage 417 seems to contradict that which is written in line 1144 where it is stated that there are "twelve (subdivisions)".

The key to reconciling this apparent contradiction, other than by claiming Cornazano did not know what he was writing about, is in the understanding of the implications of the term ragione and canto. Twelve subdivisions can be theoretically possible, but in the actual practice of playing the upper voice, perhaps there were only nine of the twelve notes played. Otherwise, why would Cornazano specify in canto for the bassadanza but not for the other rhythms?
rarissimo (Corn)
—very rare

242 (dispiccare tempo [salt.] homo senno rarissimo (se bon)

This term is important in the determination of fifteenth-century aesthetic theory practiced by Domenico and his students. From passage 242, a modern reader can determine the decision-making process regarding what action was done, how often, and by whom.

re,-ger,-gina (Corn)
reg-ere,-ina (Dom)
—king, queen, to rule

Cornazano writes:

53 (parte) ch'a reger stato ben
77 el bisson d'un re fatto parente
162 la regina delle feste (Beatrice)
195 Bassadanza e regina dell' altre misure
973 (ditti balli solenni fatti) per lo Re dell'arte (dominichino)
1122 Tenore del Re di spagna

Domenico writes:

202 sono bassadanza delle mesure regina e merito portare (corona)
209 (sono quad.) sexto callo dala mia regina
210 (sonatore bono bene) di me se voglia regere (bd. salt. mezo)

The conception of a hierarchy with kings and queens at the top is seen in the writings of Cornazano and Domenico. What allowed the bassadanza to be considered "queen" of the other rhythms? Was it because of its supposedly slower speed? Were there certain step-units that were performed stately and elegantly? Could it be that for fifteenth-century man, it was unthinkable not to have a system or set of elements without levels or degrees of qualities attached to it? Or could the reason be mundane, determined only from the position of the bassadanza on the top of the diagram, that allowed it the designation of "the queen"? Here, it is appropriate to ask, "Did art imitate life, or did life imitate art?"

Reale (Corn)
—name of a bassadanza

Cornazano lists this name of a dance in line 987 among others he considers to be troppo vecchi o di vulgati. What made Cornazano consider this dance to be unfashionable? This fact can be incorporated into aesthetic dance theory of mid-fifteenth century.

recitare (Corn)
—describe
basso novo overo
257 bassadanza et udi lla recitare (bastato ad entrare)

This term recitare in the passage above implies that the dance vocabulary was standardized—in a manner like ballet terminology today. What conditions allowed this codification to occur?

regul-a,-e (Corn)
riegola (Dom)
—-rule, order

Cornazano writes:

348 (infallibile) regula (uditilla, vedutella, entrare in ballo)
370 nelli movimenti non e regula
507 ala perfettion delle misure le regule (date bastano)

Domenico writes:
65 seconda la riegola di sopra (cioe operando)
—-rule, order

Cornazano does not refer to the six properties, such as "memory" and "manner", as rules. Neither does Domenico. Domenico's passage 65 supports this assertion since the term riegola is found in the singular form. This means that modern scholars must use the term "rules" with discretion when discussing the dance theory presented by Cornazano and his teacher Domenico.

Some of these properties were probably partially derived from the practice of rhetoric in which there were also the properties of memory and manner (dictio). Perhaps it will be shown in a later study that there was a scheme (or ideal model) of "art" to which some, if not all, fifteenth-century arts aspired.

relevamento (Corn), see levamento

resto (Corn)
—-rest

Cornazano writes:
5 tutto el resto de' Signor del mondo

Domenico writes:
299 adonque resta trattare per quanti motti (danzare quad.)
349 resta dire quanti modi (motto dela piva)
(Pizocchara)
627 lo resto deli ditti dupuii
The term *resta* or a variant signifies a distinction made between two subgroups.

richiamo (Corn), see chiama

ricorda-re,-ti (Corn)
richordando; ricordando,-ante,-o (Dom)
—remember

Cornazano writes:

109 (memoria dovete) ricordare i passi favete a fare
111 oltre che vi ricordati (el ballo)

Domenico writes:

77 (faciando) ricordo che Aristotle
84 Ricordando el savio Aristotl
314 ricordando te che 'l moto
332 ricordando te che lo motto
335 facendo te ricordo (che in lo capitullo XI dico)
341 ricordante che in lo capitullo XI dico
346 ricordante che el capitullo XI dico
(Verciepe)
608 ricordando te che (dito homo)
(Plexorneta)
751 ricordante che la dona
(Belfiore)
772 ricordando te che ditta parte
(Jupiter)
897 ricordando te che 'l homo
(Fia Gulmin (l))
986 Ricordante che l'homo
(Sobria)
1164 ricordando (se che de quisti)
(Tesara)
1200 ricordando (te che ditte homi)
1223 ricordando ti che activato
1287 ricordando ti che sempre lavora

According to an analysis of Domenico's usage of the term *ricordando* or a variant, his treatise has a certain consistency. A certain language pattern recurs in the choreographic descriptions of *balli*. Why is this pattern not found in any of the last five choreographic descriptions in the treatise?

riegola (Dom), see regula

riguardando (Dom), see guardare

riman-e,-gha (Corn)
remar-nendo,-ner,-sto; rima-n,-ne,-ndendo,-nendo,-ner,-sto (Dom)
—remain
Cornazano writes:

123 (campeggiare sopra el sinistro che) rimane in terra (Mercantia)
569 rimane lui con la donna (Giove)
604 donna rimangha al fine (degli nove in mezo)

Domenico writes:

(Belreguardo Novo)
403 tutti tri vengono a remainere alla fila
432 rimanendo equale alla dona
433 rimanendo equale (ala ditta dona)
442 rimanendo equali alla dona
446 (quello inanti) rimane de driteto (Pizochara)
651 remainendo (la prima chiopa de driteto)
653 (quella d'enanzi) rimane apresso quella (Verdipe)
732 (homo d'enanti) va a remainere de driteto (Prexoneva)
749 rimanendo la dona de sopra (Belfiore)
770 homo rimasto de drideto
   dona va inanti e l'homo che era de driteto
795 sta in mezo e l'homo d'enanti riman de driteto (Anello)
801 dona remainendo in quadro (Jupiter)
897 rimanendo in mezo diti homeni (Sobria)
1114 rimanendo in quadro
1116 rimanendo 'l homo nela posta sua
1168 rimanendo in la posta (Tisara)
1220 remainendo 'l homo (in la posta)
1223 compagno che e remasto in la sua [posta]
1234 (quello) rimasto d'inanzi
1239 remainendo in la sua posta

Cornazano and Domenico use the term rimane or a variant to describe a condition that arises as a result of an earlier action and exists during a later action. This condition is a relationship of a dancer or foot to a position in space, to another dancer, or to several dancers. This term, like that of ricordando, is not used in any of the choreographic descriptions of bassadanza. Could there be some significance, related to the dates when the descriptions were written, or is this pattern a result of the varied figuration of the dance form ballo in contrast to that of bassadanza?
Cornazano writes:

139 (diversità di cose e havere) Sempi Doppi Riprese continentie (di diverse guise e quello che s'è fatto una fiata no'l) (fare la siconda successivamente ma questa parte più (appartiene a l'homo) (quaternaria) consiste in due passi sem-
193 pi et una ripresetta battuta de- tro el sicondo passo in traverso (bassadananza) non e bello senno fare le 256 riprese et le continentie differentia-
te l'una dall'altra cioè grandi e piccole e detro l'una grande non si faccia mai l'altra tale e così e converso 282 (Gli naturali) sono Sempi Doppi Riprese Nel Saltarello se ne fanno quatro 295 degli naturali cioè sempi et riprese (nella bassadananza) 364 Una ripresa .i. tempo. (Mercantia)
   (gli homini che son detro) alla donna se allargano con 529 sei riprese in traverso l'uno a man sinestra l'altro a man dritta (Leoncello Novo)
   si voltano ad uno tempo sul 768 dritto et fanno due riprese tutti insieme poi tutti insieme due continentie (Prima Figlia Guilelmino)
827 (gli homini si stringhono) in riprese tre insieme (Re Figlie Guilelmin) 862 si voltano in una ripresa sul sinestro voltando ssi in quella. Poi un'altra 864 mezzavolta sul dritto in ripresa e dui doppi començoando co sinestro (Sobria)
   (quelli quattro homini) di detro se allargano con 899 quattro riprese et fanno uno quadrangulo quelli quattro di sotto si 969 stringhono in riprese l'uno appresso (l'altro) (Mignotta Nova)
   (dui doppi començoando) sinestro e due continentie. Poi tutti in traverso 1010 una ripresa sul sinestro. Poi tor- nano in detro començoando (dritto doppio) come prima si fa all'inanzi un 1019 doppio col sinestro et una ripresa in traverso sul dritto. Poi due (continentie) (Dannes)
   (si cambiano di posta con dui sempi) a questo modo et fanno
una ripresa sul voltar si degli sem-
pii poi tornano con quelli proprii
al suo loco et cominciano col dritto
(tutti insieme fanno) una ripresa sul dritto et una
riverentia sul sinistro
(fanno) insieme duo riprese et una riverentia (sul sinistro)
(e ella fa inanzi duì) sempi et due doppi et si volta in
duo riprese et gli omini fanno
una ripresa in detro sul lato sinis-
tro et un'altra sul dritto et una
altra sul sinistro et una voltatonda
(fanno duo) riprese poi duo continentie
tutti fanno una ripresa (et tornano in detro duì sempì)
(Corona)
(tornando) in dreto con uno doppio sul
dritto daghando mezavolta su quel-
lo pêde medesmo con duo riprese
l'una sul sinistro l'altra sul dritto
daghab uno voltatonda sul lato dritto con una
ripresa in traverso sul pie sinistro
tornando in detro poi una meza-
volta sul lato sinistro con una ri-
presa sul pie dritto in traverso tor-
nando in dreto. Appresso duo con-
tinentie con due riprese l'una sul
sinistro l'altra sul dritto saltando
sul pie sinistro nel vodo con un
doppio sul pie dritto con una ripre-
sa sul pie sinistro in traverso inanzi.
Poi uno passo sempio nel vodo col pe'
dritto gittando si su quello et facen-
do una ripresa sul gallone sinistro (inanzi)

Domenico writes:

(naturali sono) sempio doppio reprexa
doppio reprexa e riverentia (essere de uno tempo)
(accidentia fare varietade principalmente) doppio reprexa
(Belreguardo (Vechio))
fanó due represe una suso (sinistro)
cum due represe una suso el pe sinistro
cum due represe començando sul pe' sinistro
(rev. et) represea suso el pe dritto e continentie
(Lonzello Vechio)
represea due començando coll (sinistro)
dupii duì e represe dué
(Lonzello Novo)
(voltatonda consiste) tri sempì et una meza represe
fazando represe (due començando sinistro, cont. due, riv.)
(Ingrata)
(mezavolta sul lado) drito cum due riprese
(voltatonda consiste duì sempì) et una reprexa
mezavolta suso el lato drito cum due represe
fazando pasi due e represe due
(quisti due sempii et) represe se fano volte tre
(Pizochara)
represe sul pe drito (sempii due e dupii XI)
(fazando) una represe (sul pe sinistro)
(fano represe due (suso uno pede in traverso alargando se)
homo fa ditte represe (sul sinistro, dona drita)
se alarga cum quelle due represe suso uno pede
(se alarga cum quelle due) represe
(Verciepe)
dupii due sinistro et) represe (sulo drito, fine sinistro)
dui sienpi et una represe
(Anello)
(facendo) riprese sul canto drito
(Marchexana)
fazendo represe doe
(facendo) una represe sul pede drito
(facendo) represe doe e cuntinentie doe
(Jupiter)
voltatonda consiste) dui sempii et una represe de tempi (dui)
(Pia Gieimin (1))
dui sempii comenzaendo sinistro) represe (sul galone sinistro)
(homini se strenge coum represe tre (suso uno pede)
(Pia Gieimina (2))
dui sempii et una represe in galone sul canto sinistro
mezavolta e una riprese sul (sinistro)
mezavolta e una riprese sul pe drito
(Mercantia)
se alargano cum riprese sei suso uno (pe in traverso)
fano ditte riprese in mexura quadernaria
voltatonda cum passi dui sempii et una represe
daprenta d'enanti cum una riprex (in traverso)
voltatunda cusitile dui) sienpi et una represe
(Sobria)
alargano) in traverso cum represe quatro suso (uno pede)
cum riprese (quatro in traverso)
(Tesara)
(alargano) preso cum una reprex
(astrenzeno insiemi) cum represe quatro suxo uno pede
(fazanda una represa sul pe' drito
(Darmes)
dui sempii et una represa
dui passi sempii et una represa
(voltatonda consiste dui sempii) et una represa
(fazando due) represe
fanone in dretto tre represe comencing (col pe senestro in)
traverso cioe l'una sul giallon se senestro (altra drita ..
(voltatonda consiste dui passi) et una represa
mezavolta faciendo una represa (sul senestro e altra dritto)
doe represe una sul senestro
(voltatonda consiste dui sempii) et una represa
Certain performance ideas are associated with the term ripresa or a variant. The ripresa is performed by dancers who, in regard to each other, separate or approach. What peculiar quality of this step-unit made it adaptable to these actions? Could its performance cause the dancers to progress backwards through space and, thus, allow them to look at one another? If the ripresa were performed by backing up, it would seem that the right and left feet would alternate in the performance of the step. Instead of alternation, the ripresa was often performed beginning with the same foot. Could it be that the performance caused the dancer to move to the side, like a step-together-step sequence or a step-together with a coupé-step? Or could it be that the ripresa has an underlying concept that shapes actions in any direction and, in itself, is not a step-unit with a single fixed identity able to be notated in one form?

The step-unit is often associated with two others: voltatonda and mezzavolta. What peculiar quality makes it adaptable for this purpose? Certainly if it were performed to the side or to the back, it would facilitate a sequence of actions resulting in a circular path.

The ripresa is often associated with the designations in traverso and sul gallone. Other step-units do not display as great a frequency of these associations as does the ripresa, and many do not have them at all. What is the nature of this step-unit which allows it to have these specifications?

If the name is an indication of the action, as Cornazano has implied in line 330, then there is a "starting again", "taking back", "catching", or some related action. Could this action involve a weight-bearing support, a gesture, or both? Based on a passage from the Venice collection, there is reason to believe that there was both a gesture and a weight-bearing step. In the choreographic description of Graciosa the following is written:
VEN: BNC Mar It.II.34 (=4906)

(e poi tirare e pe drcto e pe canco indreto)
  e butare el dretto innaci
(71)  e fare una ripresa

(e retirare el pe dretto indeto) el canco e deto butare
(79)  inna con con una ripresa

(poi butare) d soto dal compano con el pe dretto
(83)  in ripresa

One has to determine whether the actions of *tirare* and *butare* are specific for the particular passages of the choreographic description above, or are listed in apposition to the term *reprexa*. As a working hypothesis, the author accepts the latter, partially based on the above passage 83. Here it is implied that a gesturing leg goes to the side and underneath of the partner who might be lifting a leg slightly off the floor, might be stepping over the gesture, or might be jumping over the gesturing foot or leg of the partner. But a gesturing leg in a direct path to and from the side does not flow well within a sequence of step-units, whereas a slight circular motion does. The circular motion might be the action on which the name of the step-unit is based, namely that the foot comes back around underneath, or that it goes out a second time in order to take weight. This gesture and circular motion is quite conducive to turning and creates a slight momentum were a pivot turn to be performed. Hence, it is totally congruent that such an action would be found with the *mezavolta* or *voltatonda*. This circular action of a gesturing leg makes sense if one considers the length of the dresses seen portrayed in visual sources from the period. If the step-unit *ripresa* were originally performed in a backwards direction, as a "retake", then a leg gesture would allow the woman to push aside the dress or train in order not to step on it.

The simple change of weight, one step, for a *ripresa* is suggested when Cornazano's action of two *gemi* and a *ripresetta battuta* in *traverso* (193) is compared to Domenico's *dopio* and a *frapamento* (271). In this case of a *ripresetta*, the gesturing leg only does a half arc before taking the weight. Furthermore, only half of a *ripresa* is to be performed according to some of the choreographic descriptions, for example, Domenico's *Lionzello Novo* (491). The fact that there can be a *meza ripresa* implies that the action has at least two parts to it in performance.

Since Cornazano states that there are four step-units that could be used in the *saltarello*, among which is found the *ripresa*, it is unlikely that the *ripresa* is one that goes backwards. This is probable, based on the difficulty of performing a backward step when there is forward momentum, as the performance of the *saltarello* is believed to generate.
Here is the term as it appears in other fifteenth-century passages:

Fir: Ricc 1413
che ci balla si cortese allei son date le riprese che cominci per amore

70KEN I
5) (Florence, September 10, 1451) havere riprese le sue forze (to have regained its strength)

531CORCH
19) glorificando ch'el fu ch'il represa
19) Entrato dela terra el tempio bello
Riprese i sacerdoti ivi vendenti

62BATTI
14i) (Firenzuola, 429) Ballavano si maravigliosamente, che tu non avresti voluto vedere altro: quelle volte presto, quei salti leggeri, quelle capriollette minute, quelle riprese nette, quelli scegni tardetti, quei doppi fugaci... e così a tempo, che e pareva che ogni loro movimento fusse degli strumenti medesimi

riscontro (Corn), see contra

riservando; reserpando (Dom)
—as a result

(Jupiter)
874 chanbiando posta riservando che quello (da mezavolta)
(Pia Guislmina (2))
1803 riservando che l'homo da una mezavolta
(Mercantia)
1895 reserpando che l'homo (da una mezavolta)
(Sobria)
1137 reserpando (che dona guardi verso homini de drieto)

The term riservando appears to be associated with the terms resulting in new facings. Since the choreographic descriptions of the four dances listed above, in which the term riservando is found, correspond to four in Cornazano's treatise, the possibility exists that they may have been written at the same time, perhaps at a later date than the others found in Domenico's treatise.

risponde,-no (Corn)
responde,-ndo,-no; rispond-ando,-e,-endo,-eno; rispondeno (Dom)
—respond, answer, react

Cornazano writes:

(Varzeppa)
661 (homini fanno movimento) le donne gli rispondeno
664 (donne fanno movimento) gli homini rispondeno (Leoncillo Novo)
782 (donna fa movimento et gli omini) gli rispondeno (Prima Figlia Guilelmino)
811 (donna fa movimento, l'altra gli) risponde

Domenico writes:

(Lionzello Vechio)
452 homo fa uno movimento e la dona li responde cum (altro)
456 (donna ge) risponde (cum medesmo tempo salt. et mezavolta)
472 (homo) movimento e la dona respondendo ge cum (altro)
(Lionzello Novo)
518 (dona, movimento, mezo tempo) homini ge respondeno (altro)
(Giloria)
590 (mezavolta) seconda chiopa gli responde fazendo (simele)
591 (terza) risponde ala seconda facendo el simele
(Verciege)
667 done ge risponde (cum tienpi dui de bassadanza, vt.)
676 (homeni) ge rispondendo facando (medesma volta, feno done)
724 (homeni fano movimento, done) ge rispondeno como (altro)
(Prexonera)
742 (homo, dui sempii, dui dupii) dona li responde (medemo)
756 homo fa movimento uno e la dona li responde
758 dona fa uno movimento e l'homo li responde
(Belfiore)
773 (homo) fa uno movimento poi la dona li responde como
774 uno altro e l'homo de drieto risponde ala dona como altro
777 dona li risponde poi cum (una volta simele e quella)
778 affermando se l'altro homo li responde (cum volta simele)
(Anello)
804 (homeni fano movimento) done ge rispondeno como (altro)
808 (done fano movimento) homini li respondeno como (altro)
812 (homeni fano movimento, done) ge rispondeno como (altro possa)
814 done fano uno movimento rispondendo ge (homi como altro)
819 (hominie scambiando poste, done) respondeno cum (simele)
821 (homeni fano movimento) done li respondeno (como altro)
823 (fazendo homini altro movimento) rispondando ge le done
(Marchexana)
848 (homo fa movimento) dona ge risponde cun uno altro
851 (dona fa movimento) homo gle risponde cun uno altro
(Fia Guilemin (1))
961 (dona fa movimento) dona de drieto li responde como (altro)
(Fia Guilemina (2))
(facendo dona dopio como poco de movimento)
1027 homo li responde cum quello medemo et ferma
1028 dona li risponde como un altro dopio simele
1029 homo ge risponde como uno passo sempio
1031 (dona) li risponde cum quello medemo
1034 dona li responde cum tempi tri (piva, voltatorda)
(Soebra)
(homeni mezavolta, salteto, tempo salt., poco volteta, et)
1131 (pasada, homini fanno medeno simelmente) dona li risponde (Tesara)
1204 (homi movimenti quatro) poi le done ge rispondeno
1295 (omini uno movimento) respondendo gli le done con (altro)
1297 (omini mezavolta, done) gli rispondeno con meza altra

Cornazano uses the term risponde or a variant exclusively to describe the action when the movimento is performed. Domenico, on the other hand, uses the term to describe various combinations of steps that are performed by one dancer of a group, and then are repeated or replied to with a different sequence. It is as if there is a stimulus and response, or action and consequence. Usually this reciprocity occurs between members of different sexes. Does this indicate that a primary function of Domenico's dances was for male-female interaction? How much of a part did these dances play in the courting rituals of the day?

ritorna, no; torna, ndo, no, ta (Corn)
retorna, ndo, no, ritornand o; torna, ando, ano, ati, endo (Dom)
—return

Cornazano writes:

460 (dovi tempi salt., uno bd., salt.) prest e torna (piva)
(Mercantia)
541 (volta) e torna al (suo loco)
546 (donna) mentre che'l torna al (suo loco)
(Verzegg)
629 (circondano donne) et tornano al so' (loco)
636 (voltando si) et tornano in detro
654 (circondano) et tornano alia sua posta
655 donne ritornano come e ditto di (sopra ale prime poste)
659 (circonda donna) et torna al suo loco
(Bereguardo Novo)
688 (si voltano) poi tornano in detro
696 (homo fatto el prima) torna in detro
698 (homo [tempo salt.] con lo pede dritto) quando ritorna
723 ritornano in detro col (dritto alla sua posta)
(Leoncello Novo)
744 (circondando e) torna al suo loco
(Prima Figlia Guilmelmino)
805 et tornano (al suo loco donde se partiron)
(Be Figlie Guillielminus)
852 (si voltano) e ritornano poi con uno doppio
(Sobria)
916 (voltano) et tornano (al suo loco)
927 et tornano (tutti dui al suo loco)
940 (volta) et tornano ale (poste)
951 (vengono a scontrar si) et homo torna in (detro al suo loco)
(Mignotta Nova)
1003 et tornano (in detro)
1010 poi tornano (in detro)
Domenico writes:

Belreguardo Novo
399 tornando in drieto
409 ritornando poco in drieto
415 mezavolta sul pe sinistro tornando in drieto
441 tutti qui ritornano a poste sue

Lionzello Novo
498 ritornando (dui homini et dona cum medesmi)

Ingrata
555 ritornando (homo ala posta)

Pizchara
611 (intorno ala dona) tornando (ale poste)

Vercieps
666 tornando neli (luogi suoi de prima)
679 ritornando (tuti in drieto nle poste soe)
710 ritornando ditti homini ale poste
714 tutte dos tornano ale poste sue scamblate
722 ritornando nella posta sua

Jupiter
868 (homo) si retorna in drieto
878 ritornando nelo suo luogo de prima
894 (mezavolta) tornando in drie
901 (mezavolta) tornando in drie
924 ritornando (neli luogi sui primi)

Pia Guelfina (1)
952 tornano in drieto (cum medemo)
954 tornano ali lor logi in ditta messura tornando
956 homini tornati che siano cum quello medemo

Pia Guelfina (2)
1000 dona torna in drieto
1001 homo e dona tornano (neli luogi suoi)
1035 (faciando voltatonda) ritornando nel luogo

Mercentia
1064 tornando al luogo suo
1067 homo torna in drieto

Sobria
1127 (mezavolta) tornando ale poste sue
1136 tornando se (in li luogi suoi)
1152 (voltando se homini) tornando in le poste loro
1169 homo se ne torna (in lo luogo suo)
(Tesara)
1226 torna in lo loco suo
1283 tornando in detro
(Domnes)
1384 ritornano alle loro poste
1335 retornando ale sue poste di prima
(Mignotto (Vechia))
1351 tornando in detro
1352 tornando pure in detro con una mezavolta
(Mignotta Nova)
1368 tornando in detro
(Corona)
1386 (mezavolta) tornando in detro
1397 (mezavolta) tornando in detro
1399 (mezavolta) tornando in detro
(Zoglioya)
1410 torna (in dietro)
1413 torna un altro passo dopo in dietro

Perhaps it is coincidental, but eleven of Domenico's sixteen choreographic descriptions that contain the term ritorna or a variant were considered by Cornazano to be among the best or newest. Could certain choreographic descriptions have been recorded at a time different from another when Domenico may have verbalized actions in a subtly different manner? Does this term symbolize an important concept which, if not stated, would cause difficulty in following the choreographic directions, or does the term symbolize actions that are superfluous in context when other actions or step-actions are listed? From an analysis, the term ritorna or a variant is often used with the term mezavolta. In those passages were the term mezavolta is not stated, but the term ritorna occurs, is a mezavolta implied?

Ritorno. Fidel, see Fidel Ritorno

retrona; ritrova and variants (Dom), see trova

riverent-e,-ia (Corn)
reveren-tia,-zia; riverentia; riverien-cia,-thia,-tia (Dom)
--a natural step according to Domenico

Cornazano writes:

72 E così riverente a vostri pedi (mando copia)
(Mercantia)

l'omo gli [donna] toccha la mano con
560 una riverentia sul pie sinestro e
due continentie comaziendo dal (pe' senestro)
(Pereguaro Novo)
691 (si voltano con due) continentie et una riverentia sul
sinestro tutti insieme
(fanno tutti insieme) duo continente poi una
729 rieverentia sul pie senestro
(Leoncello Novo)
770 (due continentie) et una rieverentia sul
stancho l'uno verso l'altra cioe la (donna et gli omini)
(gli omini si voltano sul) dritto et togliano la donna in me-
779 zo con una rieverentia et cosi la (donna fa a loro)
(Prima Figlie Guillemino)
(tre contrapassi) insieme sul sinestro et finisco-
791 no el terzo in una rieverentia de (uno tempo)
(Be Figlie Guillemino)
fanno dui sempi l'uno nella pos-
858 ta dell' altro et una rieverentia l'u-
no al contrario dell' altro
(dui doppi comenzoando col sinestro) et voltando si in fine in
867 una rieverentia gli omini et le (donne l'uno contra l'altro)
(Sobrilla)
910 (fanno uno doppio comenzoando) col dritto et una rieverentia
porgendo la mano a la donna per (toccar gli la)
(Mignotta Nova)
(tre contrapassi sul pe' dritto) in dui tempi di bassadanza et
1027 una rieverentia sul sinestro
(Dames)
1040 (fanno una ripresa sul dritto et una) rieverentia sul sinestro
1049 (fanno) insieme duo riprese et una rieverentia (sul sinestro)
(fanno) anchora dui sempi et uno dop-
pio poi una voltatonda et una
1072 rieverentia
(Corona)
1115 (una voltatonda) con una rieverentia

Domenico writes:

9 (Domenigino trattato) cum grande reverentia impetra
100 (naturali cioe) continentia reverentia mezavolta
106 dopo represa e reverentia (essere de uno tempo)
(Belreguardo Vecchiol)
388 dopo suso ditto pe cum uno poco di reverentia
390 (2 cont.) reverentia suso [sinistro] (consiste tempo de bd.)
(Belreguardo Novo)
411 (cont. 2) rieverentia sul pe sinistro (uno tempo tutti tri)
444 (cont. 2) reverentia suso (pede de uno tempo)
(Lionzello Novo)
508 (cont. 2) rieverentia una (suso el sinistro)
516 fazando tutti insieme una rieverentia (sul sinistro)
(Giloxia)
571 (tochare la man ala dona) cun una rieverentia suso (sinistro)
578 tochando gie la man drita cun una rieverentia
(Pizochara)
618 tutti quatro li homini fano una rieverentia cum lo pe
drito in drieto d'un tempo de bassadanza tocando man drita
The term *riverentia* is not mentioned as a step-unit by Cornazano in his theory section, yet it is found in his choreographic descriptions. Domenico, however, designates the *riverentia* to be a natural step-unit in his theory section. Assuming that the prepositions *col*, *sul*, and others are interchangeable when they precede the directions *sinistra*, *stanca*, and *dritto*, the *riverentia* is determined to be performed on the left foot in the majority of cases. By a detailed analysis, a reconstruction of a dance from the choreographic description, or a comparison of corresponding descriptions in other sources, the term *riverentia* with unstated directions can be placed into the appropriate categories "left" or "right", but such analyses are beyond the scope of this study. The probability is great, however, that most of the *riverentiae* with unspecified foot actions will be found to require the left foot active in some capacity. A compilation follows, which shows the number of times a side is specified for the performance of a *riverentia*.

<table>
<thead>
<tr>
<th></th>
<th>Cornazano</th>
<th>Domenico</th>
</tr>
</thead>
<tbody>
<tr>
<td>left</td>
<td>7</td>
<td>13</td>
</tr>
<tr>
<td>unstated</td>
<td>7</td>
<td>4</td>
</tr>
<tr>
<td>right</td>
<td>0</td>
<td>1(?) (see 618)</td>
</tr>
</tbody>
</table>
Probably it was traditional to perform the *riverentia* on the left side in daily interaction of the members of court, and this custom was incorporated into dance practice. But when a passage specifies that all dancers perform a *riverentia* on the "left" side, do men and women perform the action in the same manner? Perhaps the *riverentia* was so common that the writers took its performance for granted. What could have contributed to the tradition of performing this action, at least for the man, on the left side. Did the action develop from using the right leg which was stronger; a necessary choice in uprighting the person after the *riverentia*? Could it be that a sword was carried on one side, possibly the left, in order that the user could easily draw it with the right hand; if so, taking the left foot, knee, or leg backwards might allow some space to adjust or maneuver the weapon.

Domenico states that the *riverentia* can be *picola* (1136 and 1410) and a little of it can be done (388). This suggests a single action, like bowing the head, instead of a sequence of actions such as taking a leg backwards, kneeling, and making an arm gesture.

*riversi* (Corn)
*roverso* (Dom)
—in the opposite way or direction, backwards

(nelle volte secondo gli scambitti e salti che 'l vegnera)
225 a fare dritti e riversi e (dentro e fuori)

The term *riversi* apparently indicates the opposite of *dritti*. Probably, Cornazano, in the above passage, is mapping out four directions like one indicates North, South, East, and West. There are three possibilities: that the step-actions *scambitti e salti* actually cause the body to travel in one of the four directions related to the front, which is probably the line of direction; that the legs go in various directions from the body, similar in concept to the ballet actions today of *cabriole* or *assemble*; or that the body travels while the legs gesture.

Domenico writes:

*(Lionzello Novo)*
581 dona se parte dali homini a roverso di loro fazzando (dopio)

The choreographic descriptions with terms that are rarely used stand out by virtue of the rarity as opposed to descriptions with common language patterns. In what context was the above choreographic description written?

Here is the term used in another fifteenth-century passage:

888COR
120) andare alla riversa (going backwards—*va retrogrado*)
rivoltando (Dom), see volta

romperia (Corn)
—destroy, disturb

380 (sempre s' alzi a un modo) che altrimenti si romperia misura

Why is it important to have uniformity of rising when performing? How is it possible to rise in different ways? Theoretically, could one dancer choose to rise one way while his or her partner chooses to rise in another way during the sounding of the same rhythm?

The term romperia is important in aesthetic theory of dance in the fifteenth century. It designates the effect of not doing something prescribed and suggests a distinction one must make between two choices.

sale (Corn)
sala (Dom)
—room, hall

Cornazano writes:

353 sommi trovato in ben Signorile sale
Di tutte le cose che si danzano ol-
386 tre i ballitti in sale degnè a noi taliani
(quelli balli et bassedanze) che son fora del vulgo fa-
512 bricati per Sale signorile e da esser
sol danzati per dignissime Madonne (et non plebeie)
995 (tenori megliori per ditto magistero) in Sale Signorili da bon
danzatori

Domenico writes:

(Pelreguardo Novo)
397 andagando inanti per mezo la sala

If there are exclusive dance halls used for dancing by the upperclasses, can one infer that there are other kinds of dance halls, perhaps frequented by the underclasses?

Why is there only one choreographic description in which the dance action is related to the performing space of the room? This one description implies a starting position at a side, not in the middle. Perhaps the opening section of most balli gave the dancers the opportunity to enter into the center of the performing space.

salire; saglie (Corn)
—climbs, rises

407 (scala, chi vole havere la palma conviene) salire
411 chi saglie conviene essere aptissimo
The term *salire* or a variant alludes to an ascension, which is equivalent to achieving something better. This reflects the hierarchical thinking of the day, and can be seen as part of the aesthetic theory. According to Cornazano, the slowest rhythm, *bassadanza*, required the most skill.

salt-ando,-i,-o (Corn)
salt-andi,-ando,-eto,-o (Dom)
—jump, leap

Cornazano writes:

65 (caval) sbattendendo a salti le ferrate spranghe.
(piva, per la donna aiutare) l'huomo nelle volte sicon-
do gli scambiatti e salti che 'l ve-
gnira a fare dritti e riversi e
dentro e fuori et si richiede che
sia presta et ben practica in quello
per la sua misura che vole piu de (l'altre)
(Be Piglie Gueljelmin)
879 (omini fanno un) salto piccolo et vanno in due tem-
pi di piva verso le donne
(Sobria)
(sì voltano le spalle) l'un l'altro et gli omni pigliano
916 uno salto et tornano con quello (medesmo doppio)
(la donna si volta come) coruciata et elli con lei et
940 pigliano uno salto et tornano a (le poste)
(Corona)
(da mezavolta) sul canto sinestro con uno
passo sempio sul pie sinestro nel vo-
dando sul dritto pie et tor-
1084 nando in dretto con uno doppio sui (dritto)
1107 (due riprese l'una sul) sinestro l'altra sul dritto saltando
sul pie sinestro nel vodo con un (doppio sul pie dritto)

Domenico writes:

1 De arte saltandi e choreaus ducendi
101 (naturali cioe sempio . . .) salto
107 (sempio . . . e) salto sono de mezo (tempo)
315 (moto) del saltarello e uno doppio con uno salteto
(Verciepe)
684 (quattro saltarello levando) uno salto nelo principio
692 piglia quello salto per (tiempi quatro saltarello)
694 pigliando uno salto (in luogo e facendo saltarello)
720 saltarello pigliando uno salteto nel primo
(Marchexana)
854 (doppio sul pie sinistro) saltando (?) (sul pie dritto)
(Fia Gielmin (3))
983 (homo fa uno) salto de mezo tempo de piva
(Fia Gielmuna (2))
1033 (voltatonda consiste tri sempii) cum uno salteto
1036 homo habi preso uno salteto (Mercantia)
1038 (homo) piglia uno salto in (segundo boto di salt.) (Sobria)
1126 homini dagino una mezavolta como uno salteto
1152 (tornando) cum uno salteto (e tempo de saltarello) (Corona)
1386 (sempio sul senestro nel vodo) saltando sul ditto (?) pe
1400 (2 cont., senestro, dritto) saltando sul (senestro) (Zogioxa)
1417 (tira pede stanco apresso e piglia) salto fazando (salt.)

Of Domenico’s eight choreographic descriptions containing the use of the term salto (or variants), six of them are found in Cornazzano’s treatise and are, thus, those that were newer or better, apparently from a different layer of accumulated choreographies. Does this mean that the concept of jumping was a later addition to the theory and practice of dance? Could it mean that precisely such actions as jumping made the dances more appealing to Cornazzano?

Domenico lists the salto as one of the nine “natural” step-units but Cornazzano does not. Could it be that Cornazzano’s term scambio is another way of expressing the concept of salto? It has been shown earlier (see the entry for cambia) that a scambio represents an exchange of two things. For the gerund form saltando, it can be determined that there is an exchange of weight from one foot to the other. Such a determination cannot be made for the performance of a salto and salteto? Could it be that these were performed from two feet to two feet or a single foot to the same foot? If the interpretation for the step-sequence of saltarello is correct in which the term salteto is used, perhaps salteto is what one today calls a “hop”.

Here are other fifteenth-century passages with the term:

Fir:BNC Pal 172
Ognium salti e muova guiocho ognium gridi fuorche fuocho

Fir:BNC Pal 693 (Savaranola to Borso)
11lb) tale e domandato da medici exercitio da zentil homini Enssi azugar al’arche andando a tuor la vereta e al balestro ugar ala bella picola e grossa corere ala poma zugari cum la spada ascendere il muro saltare

MOD:EST a.H.5.20
(Italian) (German)
94) salta
saltare
saltando
salte               springt
el salto          der Sprung
29) molte amicizie di potenti di molte famiglie costui di cacciare di cantare di saltare era solecito studiante
36) liberamenti come vorrai. Ponai guicare cantare e saltare e cacciare a tuo solaz

VAT Urb. Lat. 899
82b) verne nel capo della sala una montagna di legno dipinta coperta de arbori e di verdure e di diversi animali ... (83) ne salto fuor uno leone contrafatto fiero, e leggero che saltava ogni tavola per grande che la fusse non altrimenti che se fusse
84) [ten] giovani] haveva ciascuno di loro una cassetta in mano di zuccherio dorata e dipinta e tenendo la cum bona aira feceno una bella moresca a molte misure cum degni salti e gesti di corpo che risponde ogni cosa oro e così danzando venro al tribunal e donorono al signore e madonna e ad altri signori che sedevano li quelle dieci cassette di zucchero ... Poi presero ciascuno una donna et poi che ebbono al quanto danzato se ne fuggirono nella loro montagna e cum quella si partirono
89b) E quali parole ditte salto fuor xii giovani vestiti corti di bianco (90) co tutti ad una livrea rechamata di fiori d'oro cum balzane d'oro e capiglare e capilli intesta bene ornati facendo vista de allegrarse de havere havuto el campo fecero uno allegro ballo in forma di moresca.
101b) e defatto tutti quelli scuderì comenzarono tralloro ballare saltando cum grandissima gratia e piacere Et facto dicta colazione el signore prese madonna a ballare così signori e gentili uomini e doctori e cavalieri per la magior parte presero una donna facendosi uno lungo e gran ballo.

FIR: MED Ashb 1264 (1472-90)
40b) voglio un poco sonare el costadeto et la trenagayna et chi meglio la sa, prego la mena per vostra fede, tutti, doy a doy poniteve avanti, vengo apresso voy" ditte queste parole Abiron soni cum la soa pivetta. Et li altri pastori balleno a doy a doy. Et Anania cum el suo compagno finga de non sapere ballare como gli altri. Al quale dica Abryon "Anania, ben sey un macarone et questo altro par a my un fixone Cum questi altri perche non ve accordati como capreti aponto voy saltati ballate alegrantemente et faciamo festa da poy che gl' e nato in questa foresta el figlol de Dio eternale" Alora se meta Abiron devanti gl'altri tuta volta ballando et sonando, et gl' altri pastori ballando

SIENA: BC I II 33 Nativity
52b) si partono [i pastori] e vanno ne al luogo ballando e saltando e facendo grande festa

70KEN I
283) (July 12, 1456) ...gia el Duce havria fatto el salto...(the duke would have made the leap [into war])
243) (Dec 7 1456) ...fazandolo non f[acea] mai pegiere salto...
13DEB
58) De currire o de saltare
103) (no. 23 line 1) Veniamo ormai a la sera seconda:
Io dico ben a lume de doppierì
Ballaro a rigoletto assai leggerì
ta salì inanì et arriètro et ad onda
Chi avesse veduto a la rotonda
Ciascuno alzato et ballare al bicchierì
ta si belli atti et gire al’aghironda
Con tomi schiavoneschi, et gire a saltì
Nante et arriètro, et chi nuovi atti areca
Et chi ’n punta di piedì fa uo smaltì
Et chi col capo et renì fa sua piega
Chi anda cum li manì, et piedì ad altì
Comme fon marinari o gente greca

77PED
287) varìeta nelle storie i panni sottili grossi novì vechi di
pieghe rotte o salde crìde dolci onbrasti scuri e meno scuri
refressi speditì e confusi secondo le distanze e vari colori e
abiti secondo le qualità vestite lunghi e corti volanti e fermi
secondo li movimenti che si girano intorno alle figure che si
svoltano e che saltino con ... sommo difetto e al pitore riplicare
medesime attitudine e me[de]sime arie di [visi] n’una

888COR
190) la vecchia all hora salta in piedì

62BOR (sa)
424) uno festevo le gridì cum uno saltoletto insuso (footnote 30
=seguito da un salto d’allegrezza)

58CAV I
29) [Note this is another version]
Ell’e dirittamente ballerina
ch’ella se lancia com’una capretta
e gira più che ruota di mulina
e dassi delle man nella scarpetta
Quand’ella compie ’l ballo, ella s’inchina
poi torna indietro e duo saltì scambietta
ella fa le più belle rivenzen
e che gorna cittadina da Firenze
33) tu voleti saltar entro quel campo

58CAV II
294) satir saltanti coronati e destri

52CER
35) (gli augelletti) salton di ramo in ramo a lor diletto
62BATII
141) (Firenzuela, 429) Ballavano si maravigliosamente, che tu non avresti voluto vedere altro; quelle volte preste, quei salti leggeri, quelle capriolette minute, quelle riprese nette, quelli scempi tardetti, quei doppi fugaci..., e così a tempo, che e pareva che ogni loro movimento fusse degli istumenti medesimi

saltarell-i,-o (Corn)
saltarel-lo,-o; saltarello (Dom)
—the second fastest rhythm, it also has a characteristic step-sequence

Cornazano writes:

176 (danzare consiste in quattro) principal mesure. Piva Saltarello
181 Saltarel-
  lo e il più allegro danzare de tut-
  ti et gli spagnoli ei chiamano
  altadanza consiste solo di pas-
  si doppi ondeggia per relevamen-
  to del secondo passo curto che bat-
  te in mezo del uno tempo e l'altro
  e campeggia per movimento del
  primo passo che porta la persona
  come sopra dissi. Quaternaria
191 e propriamente saltarello todesche
285 Del saltarello si fa bassadanza
  stretta come appare nel pian che
  vi mostravamo. Della quater-
  naria si fa bassadanza naturale
289 e saltarello e piva
299 Nel saltarello oltre gli
  soli passi naturali campeggiati et
  ondeggia secondo el modo detto
  di sopra e bello all donna inter-
  meschiar gli alcune cose di dolce
  maniera come e due passi sempi
  campeggiati et ondeggiai in uno
  solo tempo e talhora tre contrap-
  passi in dui tempi et si ponno
  fare queste due cose l'una detro
  al' altra e divise chi vole ne la
  donna deve mai dispiccare el suo
  tempo da terra ne anchora l'ho-
  mo senno rarissimo se gli e bon (danzatore)

294 Nel Saltarello se ne fanno quatro
  degli naturali coe sempa et ri-
  prese nella bassadanza et doppi
  et contrapassi nel suo disteso e
  ch et gli contrapassi ne met-
  te tre per dui tempi i questi dop-
  pi di Saltarello non vanno tanto
  presto quanto quei della piva
per la misura che viene allarghan-
do di tanto quanto si comprende-
ra per lo disegno che di sotto fare-
mo. Nel Saltarello Todesch (cioè in quaternaria Todescho)
Di tutti le cose che si danzano ol-
tre i balli in sale degne a noi italiani le piu
frequentate sono Saltarello et
Bassadanza. El Saltarello come e
ditto si chiama agli spagnoli alta-
danza et e passo brabante fami-
glio di Bassadanza che detro ad
ella si fa sempre lui.

Saltarello perfetto magiore
Sicondo e fuor del naturale danzan-
do piva in passo di saltarello
(cioè su due tempi) di piva fare un passo di saltarel-
lo ma e troppo largo siche 'l saltarel-
o viene ad tirare un terzo apunto (fuore del naturale suo)
Saltarello sicondo grado della detta
scala si puo danzare in cinque modi.
Prima el suo naturale.
Sicondo in bassadanza ponendo doi
tempi si saltarello per uno passo di
bassadanza et il saltarello e troppo
presto e torna in misura di piva
Terzo e uno passo di bassadanza in
uno tempo di saltarello ma viene a stren-
ger si fora dell' ordine che e troppo presta.
Quarto e un passo di quaternaria
in uno tempo di saltarello ma e
stretta e fora dell' ordine suo.
Quinto e la piva dui tempi per uno
cioè in un tempo di saltarello dui
passi di piva ma e prestissima
Terzo si puo danzare (quaternaria) in saltarello
ma sara tanto fora d'ordine in
largheza quanto la bassadanza in (strettezza su la misura)
Quarto in Saltarello metendo un
passo di saltarello per un tempo di
bassadanza ma sara troppo largo.
Quinto pur in saltarello mettendo
dui passi di saltarello per uno tempo di bas-
radanza ma sara tanto stretto (che passi saran come di piva)

(Mercantia)
In tale ordine fanno undeci tempi si saltarello et fermansi
(l'homo) si parte con dui tempi di saltarello
comenzando col sinestro et se ne va (presso la donna)

(Giove)
In tale ordine fanno tutti insieme tre
tempi di saltarello todesch et una
voltatonda in bassadanza questo (si fa due volte)
(tutti) fanno dui tempi di saltarello
e la donna si ferma et gli homini ne fanno due altri l'uno nella pos-
ta dell' altro poi la donna da una voltatonda in bassadanza e questo
611 saltarello si fa due volte
(Verzeggi)
624 (In tale ordine) fanno tutti insieme el saltarello (et fermano)
(l'homo d'inanzi da) mezavolta et piglia el tempo et
640 va in saltarello alla posta di quello
di fondo tessendo le donne
l'homo d'inanzi et quello
653 di detro le circondano in saltarello
et tornano ala sua posta
l'homo di mezo piglia el tempo et
658 circonda la donna d'inanzi in saltarello (torna al suo loco)
(Bereguardo Novo)
676 (In tale ordine) fanno tutti insieme el saltarello e (fermano)
(una riverentia sul) sinestro tutti insieme. Poi piglia-
693 no uno tempo di saltarello tutti in-
sieme et la donna si ferma fatto
el primo et l'homo d'inanzi fatto
el primo torna in detro l'altro a tro-
vare la donna con lo pede dritto
quando ritorna et l'homo di detro (gli fa tutti dui inanzi)
Poi tutti insieme fanno uno tempo
706 di saltarello et in capo del primo
la donna si ferma et l'homo che
d ia man sinestra della donna vi-
en nella posta del compagno con
710 uno altro tempo di saltarello per
d'inanzi alla donna e quello da
mano dritta viene nella posta di
colui con quello medesimo per di detro (ala donna)
(Leoncello Novo)
745 (gli homini) si partono in saltarello di qua-
ternaria et fanno tre tempi e l'
terzo tempo fanno in tondo battendo (la botta sul sinestro)
(Sobria)
896 (In) tale ordine fanno el saltarello et (ferman si)
932 (dui primi homini fanno) tre tempi di saltarello in quaternaria
(pigliano presto l'homo) di sopra e la donna el tempo
946 in saltarello et vanno circondando
(Mignotta Nova)
(due) continentie et cominciano duo
1022 tempi di saltarello largo in bassa-
danza poi uno doppio col sinestro
(Damnes)
insieme si voltano in lato et fan-
1066 no quattro tempi di saltarello a-
la fila. Poi tutti fanno una ripresa
[Theory 3]
1119 Seguino tenori da bassedane et saltarelli
1125 Molti altri tenori si fanno per saltarello et bassadanze ma gli piu (usitati sono questi) 
(Delle quali a bon sonatori) la prima e il suo naturale 
a tre botte per nota et questa agli

1132 Taliani si danza in saltarello. 
El tempo della Bassadanza comincia in vodo et finisce in pieno.

1153 El Saltarello seghue in questo el (stile della Bassadanza)

Domenico writes:

141 saltarello de mazore perfetto voi dire passo brebante 
(piu stretta quad., sesto, terzo piu stretta dela bd.)

145 (piva) calla del saltarello per distantia de temp (sesto)

156 saltarello (la operatione del corpo e mazore)

187 manca a dire el muodo del saltarello

188 saltarello ha (nascimento bd., reomene)

el suo tempo in lo vuodo (e de mazore perfetto)

210 (voglia regere dela bd. e del) saltarello [quad.] tengo il mezo

212 sono saltarello chiamato passo brabante che dui setti callo 
dela bassadanze e se gli sonatori prudenti mi voglieno compartire retroverano che tengo il mezo dela misura quadernaria e dela piva

221 saltarello

233 de dui tempi de saltarello uno tempo de bd.

234 de uno tempo de bd. dui tempi de saltarello

235 tempo de saltarello uno tempo de bassadanza

236 (tempo bd.) uno tempo de saltarello

238 saltarello in la quad. e la quad. in lo saltarello

286 dui modi el motto del saltarello (sula bd.)

288 (uno tempo) de saltarello in uno de bd.

289 piu stretto el saltarello uno terzo (dela bd.)

290 tempo del saltarello (in bd. sera largo e difficile)

292 secondo modo che poi danzare lo saltarello sula (bd.)

293 dui tempi del saltarello in uno de bd.

295 (piva mitade bd.) lo saltarello e piu largo dela piva (sesto)

296 dui tempi di saltarello in (bd. seranno prestissimi)

318 modo terzo posse danzare saltarello

311 tempo per motto de saltarello (in quad.)

312 sera lo saltarello alquanto largo

313 saltarello (piu stretto dela quad. sesto)

315 (moto) del saltarello e uno dopo con uno salteto

325 saltarello per motto se po dividire in modi cinque 

primo motto ha suo ordine de mazor perfetto 
motto secondo posse danzare bd.

328 dui tempi saltarello e metter li in (tempo bd., difficile)

333 el motto dela bassadanze suso lo saltarello

334 motto de bd. in uno tempo de saltarello (prestissimo)

336 saltarello (piu stretto dela bd. terzo)

339 (muodo quarto se po danzare la quad. in) saltarello

340 (tempo de motto quadernario) in uno de saltarello

342 (quad.) piu larga del saltarello uno sesto
344 (motto dele piva) de menore perfetto in lo saltarello
345 (tempi dui) piva in uno tempo de saltarello (prestissimo)
347 el mezo del saltarello (piva prestissimi, bello)
362 (quarto motto) saltarello sulla messura dela piva
dui tempi de piva e far li suso uno motto
364 de saltarello ma lo saltarello (sera largeto, zentile)
(Bellreguardo (Vechio))
375 Imprima fano tempi XI de saltarello
382 (cum movimento e tempi) dui de saltarello largo
385 (movimento cum tempi dui de) saltarello largo
(Bellreguardo Novo)
395 (Imprima fano tempi XI) de saltarello
412 se fano tempi dui de saltarello largo
416 (tornando cum lo ditto tempo) de saltarello
419 (fa ditto tempo de) saltarello
in questo instante che li homini hanno datto el
422  drendano boto (?) del ditto secondo tempo de saltarello
426 se fa tempi dui de saltarello largi
(Lonzello Vechio)
450 (Imprima fano) tempi sei de saltarello (in quad.)
453 (homo passa) cum uno tempo de saltarello largo
456 risponde cum quello medemo tempo dei saltarello
(Lonzello Novo)
477 (Imprima fano tempi) dui de saltarello in (quad.)
489 (fazando) tempi dui de saltarello (in quad.)
492 li siegue cum tempi dui de saltarello
(Ingrata)
522 (Imprima fano tempo nove in) messura di saltarello
529 fazando tempi quatro di saltarello
(Gilioxia)
565 (Imprima) fano tienpi siei de saltarello largi in (quad.)
572 fa uno tempo di saltarello (in quad.)
581 (fa) tempo de saltarello in (quad.)
585 cum lo saltarello predito
(Pizochara)
632 fazendo tempi VIII de saltarello
633 faciendo ditti tempi de saltarello (a guisa de bissa)
636 nela fine de ditto saltarello ale prime (poste)
(Verciepe)
658 (faciendo tienpi) XI di saltarello cum uno movimento
683 facendo tienpi quatro di saltarello levando (salto)
689 principia diti tempi quatro de saltarello (sinistro)
693 (salto) quilli tempi quatro di saltarello anteditte
695 (salto, facando) tiempi quatro di saltarello
709 faciendo tempi tri de saltarello
720 (fa tempi tri) de saltarello pigliando (salteto nel primo)
(Prezonera)
761 (movimento e tempi) quatro di saltarello
(Anello)
798 (Imprima fano) moti oto di saltarello (in piva)
805 fazando tempi dui de saltarello
(Marchexana)
828 (Imprima fano) tienpi oto de saltarello (?) (in quad.)
831 (tempo) di saltarello
(Jupiter)
862 (Imprima) fanno tempi tri moto saltarello in (quad. fazando)
(tri tempi cum passi tri et afrapamento poco in traverso)
909 fa tempi quatro de saltarello
910 (fanno) tempi due de saltarello
912 lo secondo boto de ditta saltarello fazando ne (dui)
(Fia Guilmin [i])
931 Imprima fanno tempi dui a guisa de saltarello in
(quad. cum passi quatro per tempo)
955 (in ditta mexura) tempo a guisa de saltarello
965 (in ditta mexura, tempo de) saltarello
979 (fano uno movimento) et uno tempo di saltarello
(Mercantia)
1049 (fazando) tempi XI de saltarello como (movimento, principio)
1076 cum tiempi dui di saterello
1081 (salto, secondo boto) saltarello facendo (dui) saltarello
(Sobria)
1109 (Imprima faciando) tempi XIII de saltarello (como movimento)
1127 como uno tempo di saltarello
1141 tempi tri a guisa de saltarello in (quad.)
1153 (salteto) et uno tempo de saltarello
1159 (fa tempi X) de saltarello
1165 de quisti tempi X de saltarello che fano
1170 dui tempi di saltarello
(Tesara)
1191 (Imprima fano) tienpi oto di saltarello
1228 (fano) tempi 12 di saltarello
1230 (fazando tempi tri de) saltarello
1232 fazando tempo I di saltarello
1233 fugge con tempi due di saltarello
1238 fazando tempo I di saltarello
1240 fugge con tempi due di saltarello
1258 fa tempi 16 di saltarello
1270 (facendo) tempi quattro di saltarello
1276 (fa) ditti tempi quatro di saltarello
1278 (fa) ditti tempi quattro di saltarello
1283 (fa ditti tempi quattro) di saltarello
1289 (finiti ditti tempi 16) di saltarello
1294 ditti tempi 16 di saltarello
(Dammes)
1333 seperati con quatro tempi di saltarello
(Mignotta Nova)
1374 con 12 tempi di saltarello
(Zoglioxa)
1417 salto fazando uno tempo di saltarello saltando suxo (stanco)

Cornazano characterizes the saltarello as being: one of four primary rhythms; the most cheerful of the rhythms; called altadanza by the Spanish; a step derived from Brabant (Flanders); related in
one aspect to the German rhythm *guaternaria*, because *guaternaria* is called *saltarello todeschio*; frequently performed in Italy together with *balli* and *bassadenze*; always performed after a *bassadenza*; with three beats per note, which is the "natural" way for musicians; *perfetto magiore*, probably specifying *prolazione* and *tempus*; similar to a *tempo* of *bassadenza*, since it begins in *voco* and ends in *pieno*; able to have five different styles of step-sequences, which are associated with different rhythms and speeds, danced to its rhythm; danced in the normal way with only *doppi* (181) in which there is *campeggiare* and *ondeggiare*; and danced by the woman with four step-units, the normal way, two *sempli*, three *contrapassi*, and *ripresa*.

Domenico provides the additional information that the dance action is a *dopio con salteto* (315).

One can determine by an analysis of passages from the choreographic descriptions, that there is an association of *saltarello* with *salteto* or *movimento*, and often the opening of the *ballo* is a section of *saltarello* rhythm or *saltarello* actions.

Although the term *saltarello* is also found in some of the choreographic descriptions of the *bassadenze*, it is erroneous to believe *saltarello misura* was always performed by the musicians at the corresponding moments. More likely is the explanation that the *saltarello* step-sequence was performed in *bassadenza misura*. By a careful collation of corresponding choreographic descriptions and correlation, then, of the dance directions with the notated music, it can be determined that a key word *largo*, as in the phrase *saltarello largo*, is sometimes not stated, but intended. *Saltarello largo* signifies a *saltarello* step-sequence in a *bassadenza misura*, and is specified, for instance, in some versions of Lioncello but not in others. Because almost all notated music is lacking that corresponds to Italian *bassadenze*, and there are no definitive hypotheses of the performance practice of fifteenth-century dance musicians, one cannot claim that the Italian *bassadenze* characteristically contain sections of *saltarello misura*.

What made Cornazano claim that the *saltarello* is the most "cheerful" of the four *misura*? Is it the nature of the step-sequence, the rhythm, the music, or some combination of the three? For instance, was the music played in a key that might be considered today to be "major"? Since the *piva* rhythm was supposedly faster, the factor of speed should probably not be counted as a factor in the *saltarello*'s "cheerfulness".

What does the name *bassadenza* imply about the nature of the *saltarello* and, furthermore, about the dance in Spain?

That *saltarello* is called a "Brabant step" implies some relationship to Northern Europe. Does this mean that a similar step was there, or, could it mean that the step originated there? Since
the step was considered to be "natural" and was one of the most
used rhythms for dancing by the Italians in the middle of the
fifteenth century, one might logically think that it was native to
Italy.

Is quaternaria called saltarello todescho because of a
similarity of the step-sequence to the saltarello, or, is it a
similarity of function such as that of the saltarello to the
bassadanza?

Why is the saltarello always performed after the bassadanza?
What is its function? Did it give the young people a chance to be
energetic?

When the saltarello rhythm was played, did people form
couples? Did they hold hands? If so, how? Did they let go of hands
during the performance of a saltarello if they began by holding
them?

If the woman could perform four step-units, what steps could
the man perform?

saper (Corn)
sa,-no,-per,-pi,-piamo (Dom)
know

Cornazano writes:

136 (diversita di cose) e di sapere danzare danze insieme
differentiate e non sempre mai far (ne una medesma)

Domenico writes:

18 (Aristotel non pote mai) saper cavare el subtille
80 sapiamo che (mexura e parte de prudentia)
81 sapiamo (che la memoria e madre dela prudentia)
83 sapiamo che questa virtu [mexura] e parte (armonia, muxicha)
228 (subtilissima) sapi e revolvi tutte le mexure
231 (largeza, presteza) per accidentia saper separare (mexure)
297 (dui salt. in td., prestissimi) zentile inteletto saper fare
309 se muda prolatione e bello a qui el sa fare
331 (boni inteletti coloro) che sano mettere tempi dui per uno
349 (dui piva in salt., prestissimo) bello a saper lo spartire
366 (salt. [in 2 piva], largeto) zentile a saper lo faire

By an analysis of the above passages, Cornazano's intention of
Diversita di Cose may be better understood. Domenico's use of the
term saper (and variants) is almost exclusively concerned with
rhythmic alterations. If one assumes that Cornazano chose his
terminology carefully, for instance the term sapere (know) instead
of fare (perform), then the phrase diversita di cose e di sapere
danzare danze insieme suggests the mental exercise of making
rhythmic permutations. Domenico and Cornazano write much on the permutations but do not incorporate these discussions at the same location when discussing other properties such as misura or memoria. Supporting this contention, the term guise (see entry) found in Cornazano's line 141, part of the elaboration of diversita di cose, is often found in Domenico's choreographic descriptions associated with a movement sequence of one rhythm when placed in another rhythm. Probably, Cornazano was thinking of rhythmic permutations when he wrote the passage 136.

sbattendo (Corn), see batte

scala (Corn)
—ladder, stairs

The term scala refers to the hierarchical nature of the various tempi of the misura. It reflects the "scaler" system of thinking in the fifteenth century since the levels are associated with degrees of goodness. A ladder is a very good model for representing certain aspects of fifteenth-century aesthetic theory.

scambiare, see cambia

scambii, -ttii (Corn)
(see also bassadanza, cambiamenti, and naturale)

(piva bello alla donna aiutare) l'huomo nelle volte sicon-
do gli scambii e salti (dritti, riversi, dentro, fuori)
285 (naturali sono sempi doppi riprese ...) e scambii
369 Gli scambii o .i. tempo o nulla

When several scambii are performed, they form a natural step-unit lasting one tempo.

scaramuccia (Corn)
—skirmish

Verceppe e ballo quasi simile ad
621 una scaramuccia si fa in cinque

A stereotyped figure of the sixteenth-century improvised Italian comedy bears this name. Could the ballo Verceppe be a dance depicting humor? The term under discussion also means "fight". Is it possible that the dance action is also to contain mime, which is unstated, for this theme? Why does Cornazano use the term scaramuccia to describe the ballo whereas he mentions nothing about the nature of many others, such as Bessaggio Novo? In what context could such a dance have arisen? From an analysis of the choreography, there is a notable section in which the men at each end of a line weave in and out among the other dancers in such a manner that they do not meet one another. Could this be a symbolic action of two knights charging at one another?
Here is the term as it is found in other fifteenth-century passages:

PRL:UNIV 2441
(entrata Lionora d'Aragona, Ercole Estense, Roma 5 june 1472)
11b) (8 men and 8 ninfe) balla, giunse certi vestiti in forma di
Centauri, con le treghette da una mano, et le mazze dall'altra per
torre questi questi Ninfe ad Ercole et campagni et quivi si fece
una bella scaramuzza fra ercole et di Centauri. Finalmente Ercole
gli supero, et caccioli dal Tribunale

FTR:BNC 189 and P.6.37 (St. Antonio abbate)
7) Dua malandrini si riscontrano insieme e l'uno si chiama
scaramuccia e l'altro tagliagambe

schiera (Corn)
—row

843 (Due uomini e due donne) in schiera cioe l'una copia a pa-
ro a paro all'altra

This formation is not widely used in Domenico's dances. Could
this be a reflection of the limitations of the performing space?

Here is the term schiera as it is used in other fifteenth-
century passages:

13DEB
152) L'angeli buoni et utte le suoi schieri porque vegono Dio onde
tutto hanno
193) [ritratto burlesco d'un ghiottone no. 5] ne sciere d'uomin
d'arme di galoppo

schirzo (Dom)
—joke, flirt

(Sobria)
(due uomini ritrovando se) ale spale dela dona dal canto
1083 (sinistro e facendo vista) di guardar la chome per schirzo

The title and the several choreographic figures of the ballo
Sobria suggest a moral theme. The woman must remain true to her
original partner. As a consequence of the actions of four other
dancers (1083), the one female dancer becomes angry. If two men
looked at her as an object not to be taken seriously, as the term
schirzo implies, such an action would not be in keeping with the
nature of the dance. However, if they flirted, the woman would be
motivated to become indignant.

scorsa (Dom), see trascorsa
scontrino,—r (Corn)
collide, confront
(see also contro)

(Verceppe)
(quello si parte quando) lui et viene tessendo le donne
dall' altro canto per modo che non
648 si scontrano
(Sobria)
949 vengono tutti due in mezzo a scontrar (si et si toccano mano)

The term scontrano or a variant means to come together face to
face, not in a casual manner where one person comes to the place
of the other person. Is there a relationship between the weaving
of the dancers for the "skirmish" in Verceppe with the weaving in
Sobria?

scusa (Corn)
—excused

317 (movimento) scusa in pubblico (dal homo alla donna)

Who are the people who excuse this action in public? Does the
term scusa imply that an authority existed that exerted censorship,
or that there was an underlying moral basis in the art of dance?

secondo; secundo; sicondo,—o (Corn)
secondo; seconda,—e,—o; seconda,—o (Dom)
—second, according to

Cornazano writes:

1  sfortiae secundo
3  Sforza sicondo
119 (campeggiando, ondeggiano) colla persona segundo el pede che
    movite
125 ondeggiare nel sicondo passo curto
142 (quello) fatto una fiata no'l fare la siconda (successivamente)
186 (ondeggiato per relevamento) del secondo passo curto
194 (quat., representa battuta detro) el sicondo passo in traverso
223 volte sicondo (scambietti e salti)
231 (naturali campeggiati et) ondeggiati sicondo el modo detto
307 sicondo la misura (si danzara, porranno dentro moti)
441 sicondo [modo di piva]
443 sicondo grado [della scala]
454 saltarello sicondo grado
457 sicondo [modo di salt.]
474 sicondo [modo diquat.]
490 sicondo [modo di bd.]
841 (Be Figlie Guilelmin) la siconda [danza] (e questa)
    [theory 3]
1133 sicondo [delle mesure] in quaternaria
Here is a selected sample of the uses of the term by Domenico:

259 lo secondo ordine [bd.] per motto (dui piva, bd.)
285 el secondo (motto difficille salt. in bd.)
(Belreguardo Novo)
422 secondo tempo de saltarello
(Gilloxia)
590 la segunda chiopa gli responde
(Verciepe)
674 la segunda [dona] d'enanti a (quello [homo] de mezo)
(Tesara)
1273 lo seconde [botto salt.]

According to Cornazano there can be a second: step, way of
dancing various step-units, way of dancing various rhythms, level
(saltarello) on the ladder of rhythms, and dance which is
performed to the same music as another.

Domenico states that there can be a second: difficult movement
sequence, unit of rhythm to be danced to, couple, and woman.

The choreographic description of Tesara contains the term
secondo spelled with a "c" instead of a "g", which is found in
earlier passages. All of the spellings of the term secondo or a
variant in Cornazano's passages are found with the "c". Since there
were members of courts or humanistic circles located at certain
geographic areas at certain times that used certain spellings of
words, it is possible that the conditions could be identified that
would lead to the proper relationships of the various choreographic
descriptions to the others. The choreographic description of
Tesara has been identified as having other anomalies.

Secreta (Cor)
—the name of a bassadanza apparently choreographed by Domenico

Cornazano mentions this term in line 987 as being the name of
one of those dances that were troppo vecchi o troppo di vulgati.
What was it about the dance's nature that influenced Cornazano to
hold this opinion?

seguendo (Dom), see secondo

seghe-e, -ino; seguinte (Cor)
segu-an, -endo, -ente, -ire, -itando, -ivano;
sequen-do, -te, -temente; siegue, -n, -no; sieque (Dom)
—following, continue

Cornazano writes:

84 e seghe in comandar s'altro ti piace
261 entrare poi nel sequente [bd. tempo] con aeroso modo
(Leoncello Novo)
750 donna gli segue con quello medesmo

[theory]
1119 seghuino tenori
1153 saltarello segue (stile della bd.)
1155 piva segue (stile quat.)

Domenico writes:

123 (cambiamento) vederali sequentemente (in Corona)
(Lionzello Vecchio)
458 (tutto soprascripto) quadernaria e quest'altra parte seguente
461 dona el siegue facendo li simili passi
464 dona poi lo siegue cum li simili tri dupii
467 dona siegue lo ditto homo cum quilli medemi
(Lionzello Novo)
479 homini siegueno poi la dona
482 (homi) la siegueno cum uno dopio
492 (dona) li siegue cum tempi
(Ingrata)
524 homini siegueno (dona cum quilli medemi quatro pasi)
(Pizochara)
625 (homo cum compagni) che'l siegue per ordine (bissa)
627 sequitando lo per lo simile i compagni
631 (quattro) done se moveno seguendo la prima
634 (salt., bissa) cum le compagne sequente lei
(Prezonera)
752 homo ha a seguire (dona fazando quello che la feze)
(Belfiore)
768 (homo) poi la dona si lo siegue
778 (poi l'altro homo) seguando (la dona)
(Marchexana)
831 poi la dona siegue (homo cun quello medesmo)
(Jupiter)
891 (homo) seguendo (l'altro homo cun dupii dui)
896 (mezavolta simile al'altra) seguendo l'homo
(Fia Guilmín (ll))
989 (neccesserio) vogliando seguire ditta danza [reverse parts]
(Sobria)
1121 dui primi homini che seguivano (homo e dona)

The term seghue's concept has two manifestations, time and space. For instance, a dancer can follow another in the course of time, or can follow another through space at the same time.

Domenico's reference to Corona in line 124 suggests that this bassadanza was thought of in advance as one of the dances to be included with the theory in the dance treatise. This would negate any hypothesis that the dances were merely collected together as an afterthought and appended to chapters concerning theory.
sei; sext-a,-o (Corn)
sei; sest-i,-o; sext-i,-o; siei (Dom)
—six, sixth

Cornazano writes:

197 (bassandanza essere habituata con) tutte le sei proprieta
cornaccia (parte della reggionera)
452 (passo quart. su due tempi piva, e largo, fuora) un sexto
(Mercantia)
529 (homi se allargano con) sei riprese in traverso
(Sobria)
892 fa ssi in sei cinque (homi et una donna)
[theory]
1143 (bassandanza misura) le tre vaglione sei et le sei (dodeci)

Domenico writes:

140 (quad. per distanta de tempo piu stretta dela bd.) sesto
142 (salt. per distanta de tempo piu stretta, quad.) sesto
145 (piva) per distanta de temp uno sesto
147 (piva piu stretta dela bd.) tri sesti
191 (salt.) dala quadraria uno sesto
196 (piva dela bd.) cala tri sesti
206 sexto
209 (quad.) uno sexto calo dala mia regina
212 (salt.) che due sexti calo (dala bd.)
222 Sexto
261 piva cala sesti tri dala bassandanza
274 piu stretta uno sexto la quadraria dela bassandanza
296 (salt. et piu largo dela piva) uno sesto
306 (bd. essere piu larga dela quad.) uno sesto
314 (salt. piu stretto dela quad.) uno sesto
322 (quad. piu stretta dela bd.) uno sesto
342 (quad. piu larga del salt.) uno sesto
360 (quad.) calare uno sesto dala (bd.)
(Belreguardo Novo)
436 se fano tempi sei de bassandanza
(Lonzello Novo)
450 (fano) tempi sei de saltarello
(Giloxia)
563 balo e va in siei zoe homeni tri e done tri
564 tuie siei (in chiope)
565 fano tienpi siei de (salt. largi in quad.)
(Mercantia)
1051 (homi) se alargano cum riprese sei
(Sobria)
1181 (poi se moveno tutti) sei
(Tesara)
1186 ballo e va in homini siei e done quatro
According to Cornazano there can be: six properties of dancing; (at least) six sections for a ballo; six riprese; six dancers; and six subunits which, doubled, become the twelve of the bassadanza.

Domenico adds to this list by mentioning: six tempi; six men; and sixths, which are the units by which the speed of one rhythm is measured with another.

Cornazano uses the term sexto only once when discussing the relationships of the various rhythms, whereas Domenico uses the term seventeen times in this capacity. Perhaps this is an indication that Cornazano did not wholeheartedly champion the idea of one rhythm being a sixth larger or smaller in measurable temporal units than another. Perhaps Domenico’s use of the term is purely in relationship to his drawing that has six intervals spaced between seven levels. Cornazano’s one-time mention of the term sexto in the context of temporal relationships of the tempi of various misure is similar to his one-time use of the term terzo in the same context. Perhaps he does not have a strong reason to repeat a relationship that has little bearing to the three intervals, which are between the four levels of his own diagram. Maybe Cornazano acknowledges the ratios he learned, but they are ratios that have little bearing on exact temporal relationships.

A notable difference between Cornazano and Domenico is that Cornazano specifies that there are six proprietà. Did he choose this word sei because he saw it in Domenico’s treatise, or, could he have wanted to make dance theory match a convention of perfection, represented by the number six within some humanistic circles? The number six was considered perfect because the sum of the prime factors and the product of the prime factors were equivalent to six itself. No other number has this uniqueness. What is the relationship between Cornazano’s “six” properties and those of Domenico?

sempli,-i,-o (Corn)
sempl-i,-o; sempl-i,-o; siempl,-i (Dom)
—a natural step

Cornazano writes:

(Diversita di cose) e di sapere danzare danze insieme
differentiate e non sempre mai far
ne una medesma e così haver

passi Sempl Doppi (di diverse guise e quello che s‘è fatto)
(una fiata no' l fare la siconda successivamente na questa)
(parte più appartenne a l’homme)
(Quaternaria) e propriamente saltarello todes-

cho che consiste in due passi sem-
pi et una ripresetta battuta de-
tro el secondo passo in traverso
(Nel saltarello) e bello alla donna inter-
meschiar gli alcune cose di dolce

234 maniera come e due passi sempì
campeggiati et ondeggiati in uno
sole tempo e talhora tre contra-
passi in due tempi et si ponno
fare queste due cose l'una detro
al'altra et divise chi vole

282 (Gli naturali) sono Sempì Doppi
Nel Saltarello se ne fanno quatro

295 degli naturali cioè sempì et riprese (nella bassadanza)

362 Due passi sempì sono un tempo.

(Mercantia)
(L' homo che e a man) dritta della donna riscontro si par-

ti con due passi sempì et uno doppio (comenzando sinestro)

536 (si volta a mano) dritta con due sempì et uno doppio
comenzando col dritto

Poi quelli homini che sono di sotto
se pigliano per le mani et fanno doi

540 sempì et un doppio col pie dritto
homo va da man sinestra

552 della donna et con due sempì et
uno doppio va a pigliare l'homo

(Giove)

595 (tutti fanno) due sempì col pie stancho et uno (doppio)

(Prima Figlia Guylielmina)
(omini iassano la) donna e ciascuno circonda la su-
a per d' inanzi comenzaendo col sine-
stro due sempì e quatro doppi

796 (fanno insieme all' inanzi due) sempì et uno doppio comenzaendo
col sinistro

(Be Figlia Guylielmin)

857 (omini pigliano) le donne a mano a mano et
fanno due sempì l'uno nella pos-
ta dell' altro et una riverentia l'u-
no al contrario della l' altro. Poi tut-
no insieme fanno due sempì comen-
zo col sinestro et due doppi

873 (omini) uno sempio sul dritto et le donne (altro sul sinestro)

(Sobria)

923 si volta et viene con due sempì
et uno doppio incontro a la donna
et ella a lui con quello proprio comenzaendo (col sinestro)
(tutti) quatro insieme fanno tre tempi
di piva l'un nella posta dell' altro com-
pagno et uno passo sempio come
sono gionti nella posta l'un dell' altro

(Nignotta Nova)

(Cominciano) con duo continentie et col sinestro

1002 fanno due sempì et uno doppio
(tornano) in detro comenzaendo col

1012 dritto uno doppio et uno sempio (in un tempo)
1024 (doppio sinestro) Poi due sempi cominciano col dritto
(Damno)
(Fanno insieme) due continentie. Poi gli uomini
1032 si cambiano di posta con due semp-
i a questo modo et fanno
1034 una ripresa sul voltar si degli sempii
riverentia sul sinestro. Poi la don-
1041 na fa due sempi et quattro doppii
intorno agli uomini a questo modo (cominciando col sinestro)
1053 (ella fa inanzi duei) sempi et duei doppii
1059 (omini vanno incontra) la donna con due sempi (et duei doppii)
1068 (tutti fanno una ripresa) et tornano in detro duei semp-
i et uno doppio poi al contrario fan-
1073 no anchora duei sempi et uno doppio
(Corona)
Corona bassandanza si fa come la
1074 Mignotta alla fila duei passi sem-
i cominciano col sinestro con duei (doppio sul pe' dritto)
1080 (doppio sul sinestro) con uno sempio sul dritto che e com-
pimento del tempo. Poi da meza-
volta sul canto sinestro con uno
1083 passo sempio sul pie sinestro nel vo-
do saltando sul dritto pie et tor-
nando in dretto con uno doppio sul (dritto)
(ripresa) sul pie sinestro in traverso inanzi
1111 Poi uno passo sempio nel vodo col pe'
dritto gittando si su quello et facendo
una ripresa sul gialleone sinestro (inanzi)

Domenico writes:

100 (naturali) cioe sempio doppio
107 sempio continentia (sono de mezo tempo)
118 (accidentia, varietade principalmente a) sempio doppio
(Belreguardo, Vechio)
378 (duplici tri sinistro) sempii duei (dritto)
387 passi duei sempii (sinistro, uno doppio)
(Lionzello, Vechio)
459 (homo) fazendo passi quatro sempii (uno doppio)
466 (homo) fazendo sempii duei et duplici duei
467 (dona siegue) cum quilli medemi sempii (e duplici)
(Lionzello, Novo)
485 (tempi otto piva, quarto et ottavo) passi duei sempii (dritto)
491 (voltatonda consiste) passi tri sempii e una meza represe
493 quatro passi sempii dagino in ditti quattro passi (mezavolta)
(Ingrata)
523 passi quatro sempii in meutra (quad.)
527 (dona da mezavolta) consiste passi duei sempii et (movimento)
537 passi duei sempii et uno doppio
539 (voltatonda) consiste passi duei sempii et una represe
540 vano alo incontro cum quilli medemi sempii (dupii et volta)
549 quisti duei passi sempii et (represe se fano volte tre)
(Giloxia)
594 fazendo passi tri sempii comenziando (drito)
596 fazendo passi tri sempii comenziando (sinistro)
(Pizochara)
622 (represa) fazendo passi sempii dui e dupii XI
(Verciave)
669 (voltatunda) cun passi dui siempii et una represa (drito)
726 (voltatonda piva, sinistro) consiste passi tri sempii
(Prexonera)
737 (continentie due sinistro) passi tri sempii e (uno docio)
741 dui sempii (sinistro e dui dupii)
748 (fazando) passi dui sempii (sinistro et reverentia)
750 fazando ditti dui sempii e reverentia
(Relfiore)
776 (voltatonda consiste pasi) quatro sempii picoli (sinistro)
(Marchezana)
836 facendo pasi dui siempii et uno docio (sinistro)
839 (represa drito) e pasi dui siempii e (docio, sinistro)
841 facendo piao uno sempio (dupii dui)
(Jupiter)
866 (voltatonda) consiste passi dui sempii et una represa
881 (fazando) piao dui siempii et uno docio (sinistro)
(Pia Guilmín [1])
937 uno sempio et (uno docio comenziando dal sinistro)
942 fazendo sempii dui e dupii quatro (dal sinistro)
944 fine de ditti sempii e dupii essere equali
946 faciendo passi dui sempii (et docio comenziando sinistro)
951 (faciendo passi) dui sempii (sinistro e ripresa
(Pia Guilmina [2])
995 (fazando in quad.) passi tri sempii e due continentie comen-
\[zando col pe sinistro in lo primo tempo e in lo secondo tri
997 (altri) passi sempii e due continentie (drito)
998 passi sempii (e represa)
1002 passi tri sempii (drito)
1009 fazando passi dui sempii (sinistro, riverentia)
1015 (passi) dui sempii e dupii dui (sinistro)
1029 homo ge risponde como uno passo sempio (sinistro)
1033 (voltatonda consiste passi tri) sempii cum uno salteto
1038 (piva) e uno passo sempio col pe sinistro
1041 (dui piva) e uno passo sempio
(Mercentia)
1063 passi dui sempii et uno (docio sinistro)
1065 (dui) altri passi sempii et uno docio (drito)
1068 voltatonda cum passi dui sempii et una represa
1094 homini passi dui sempii e uno docio (drito)
1098 (voltatunda cuniste pasi dui) siempii et (represa, drito)
(Sobria)
1135 dui passi sempii et uno docio (sinistro)
[It is noteworthy that there is not a "sempio" in Tesara.]
(Downes)
1301 (dui passi) sempii et una represa (senestro)
1305 dui passi sempii et una represa (drito)
voltatonda onde consiste due passi sempio (represa, dritto)
faciendo due passi sempi et quatro doppi (senestro)
due passi sempio et due doppi (senestro)
(voltatonda) consiste due passi sempio et due doppi (sen.)
faciendo due passi sempio et uno doppio (dritto)
faciendo due sempio et uno doppio (senestro)
(voltatonda) consiste due passi sempio (et represa, dritto)
(Mignotto [Vechia])
do continente, sen.) due sempio e due doppi (sen.)
(represa sen.) due passi sempio (dritto)
doppio senzio sul pe dritto nel vodo
doppio iranzi sul pe senestro poi uno passo sempio (dritto)
(Mignotta Nova)
doppio sen.) passo sempio in detro con una posada
altro sempio in detro con una posada
doppio et uno sempio nel vodo col pe senestro
uno sempio in detro col (sen. con una posa dritto)
poi 12 sempio (dritto poi tre doppi)
(Corona)
prima due passi sempio (sen., cambiamento)
doppio sul senestro con uno sempio sul dritto (e compimento)
mezavolta con uno passo sempio sul pe senestro ne vodo
(represa sen.) poi uno passo sempio nel vodo (dritto)
(Zogliaxa)
stanco passi) II sempio passo uno doppio
doppio sul pede stanco II passi sempio e due doppi
(passo doppio II sempio e II (doppi)

The *sempio* is considered by Cornazano and Domenico to be a "natural" action. Domenico states that one *sempio* requires a half *tempo*, presumably, of *bassadanza* rhythm, and Cornazano states that two of them require a whole *tempo*. These statements suggest that a *bassadanza* unit could be evenly divided. What would be a half *tempo* of a rhythm that was divided into three equal parts? Would one "half" be equal to one part and the other "half" be equal to two, or vice versa? If one *sempio* were hypothetically given one beat and the other two, wouldn't one be considered "simpler" than the other? Were each to be given one and a half counts of three, would two *sempi*, named "simples", be performed cross-rhythmically to a musical rhythm of three?

Cornazano states that the *quaternaria* step-sequence was composed of two *sempi* and a *ripresetta*, whereas Domenico apparently describes the same step-sequence as a *doppio* and a *frapamento*. What is the relationship between two *sempi* and one *doppio*? They are not the same, otherwise Cornazano would not have distinguished two *sempi* as an acceptable *step-unit* with the normal *saltarello* step in *saltarello* rhythm. Furthermore, in *bassadanza* rhythm, there would be no need to write two *sempi* followed by a *doppio*—one could just write two *doppi*—which is not the actual practice.
Two sempì followed by a doppio appears to be one of the favorite combinations of step-units. Two sempì followed by two doppì is also preferred. Whereas many times Cornazzano does not specify how a voltatonda is performed, Domenico often states that it requires two sempì and a ripresa. Thus, one sees certain patterns emerge with the sempì as a primary component.

Although such an analysis is beyond the scope of this study, one can predict that an examination of the term sempì and its context will assist in the understanding of the accumulated layers of the choreographic descriptions. Besides the obvious patterns of spelling variants, could there be patterns in the usage of the term passi with sempì? Furthermore, in what positions are the numerical adjectives found; in front of the term passi, after it, or after the term sempì?

According to the following passage, the sempì gave an appearance of hesitation, probably relative to the other step-units:

62RAT II
141) (Firenzuela, 429)
Ballavano si maravigliosamente, che tu non avresti voluto vedere altro: quelle volte preste, quei salti leggeri, quelle capriolette minute, quelle riprese nette, quelli sempì tardetti, quei doppì fugaci..., e così a tempo, che e pareva che ogni loro movimento fusse degli strumenti medesimi

sempre (Corn) (Dom)
-always

Cornazzano writes:

137 (Diversita, danze) non sempre mai far (ne una medesma)
379 (aere nel levamento) sempre s'alzi a un modo
392 (salt., famiglio di bd., che detro ad) ella si fa sempre lui

Domenico writes:

9 (Domenigino) impetra a quello che sempre per sua santta humanitate se dignato
50 sempre operando el fondamento (dela causa cioe mexura) cioe che concordantia de terrenno
70 ge sia che sempre ne retrovia ti
150 bassadanza uno canto sonerano e sempre per puocco inteletto strenzerano el canto
170 (quando comenci a sonare una bd.) sempre comenza el sovrano
173 (quad. farae contrario) sempre recomenzarai la bota tenere e quella del sovrano tutto insieme
180 quando voi comenzerane una bassadanza sempre fai uno movimento (Belfiore)
771 vadino sempre a drito filo l'uno drieto l'altro
(Tesara)
1287 ricordando ti che sempre lavora li due homini
1292 staghando ne sempre (ferme tre)

The theorists use the term *sempre* to emphasize certain instructions, and because of this, one can incorporate the concept in aesthetic theory. The actions according to Cornazano that should be performed "always" are: make the dances appear different by performing the step-units with variations; rise in the same rhythmical manner; and put the *saltarello* behind the *bassadanza*. According to Domenico, always: know the components of rhythm and perform accordingly; be where one is supposed to be while dancing; there are bad musicians that play the *bassadanza* rhythm too fast or leave out notes; play the soprano first when performing a musical *bassadanza tempo*; play the soprano and tenor at the same time when performing a musical *quadernaria* rhythm; and perform a *movimento* at the beginning of a *bassadanza tempo* when one dances.

*senestro; sinestra*-o; sinistro (Corn)
*senestr-a*-o; sinestro; *sinistr-a*-o (Dom)
—left

A complete analysis is beyond the scope of this study; however, upon preliminary investigation, there are some actions that often begin with the "left" instead of the "right", for instance the *riverentia*. The knowledge of patterns would assist in the formulation of the theory of what aesthetic decisions were made and how they were executed in the art of fifteenth-century Italian dance.

*sent-entia*-ito (Corn)
*sentando* (Dom)
—feeling, sense

Cornazano writes:

31 (esperto) cantar ta'versi che sentito el nome
340 (mercantia e sobria che sono contrarie di) *sententia*

Domenico writes:

(Sobria)
1149 dona *sentando se el movimento de drie de (homeni)*

A problem in this entry concerns the interpretation of Domenico's passage 1149. The assignment of meaning to the term *sentando* might have major implications regarding the interpretation of the term *movimento*. Does the term *sentando* mean sensing or hearing? According to the description at this moment in the dance by Domenico and Cornazano, there is action of the hands. Does this mean that the dancers make noise with their hands and, further, that a *movimento* is an action with hands?
separa-di, -re; seperati, -one (Dom)
  ---separate, differentiate, subdivide

162 (habando trattado) la seperatione dele mexure
231 (largeza e presteza) per accidentia saper separare (mexure)
  (Ingrata)
533 homini e dona separadi l'uno dal altro
  (Damnes)
1333 (andando l'uno) detro all altro et seperati (quatro salt.)

Domenico discusses the general concept of rhythm (131) with
the alternation of a vodo with a pieno within a tempo. Then he
mentions the natures of four dance rhythms, piva, saltarello,
guernaria, and bassadanza, and their relationship to one another.
Thus the term separacione (162) suggests a framework of a totality
from which some parts are distinguished from others. Found in two
choreographic descriptions, the concept of separadi or a variant is
one in which a choreographic formation, or unit, is subdivided into
parts.

septe (Dom)
  ---seven

(Lionzello Vechio)
470 (fazendo) tempi septe di bassadanza

The number seven is rarely used in dance theory and
practice even though it was popular as an important symbolic number
in other ways.

Here are some of the conceptions of groups of seven from the
fifteenth century:

VEN: BNC MAR it ix 324 (=6654)
172b) 7 opera della misercordia
173) 7 sacramenti della chiesa
  7 doni dello spirito santo
  7 virtues (actually 4 cardinali, 3 theological)
180b) 7 beatitudini evangeliche

VAT Urb. Lat. 399
91b) [D]anzandosi tuttavia in sala venne un altra livrea di sept
    planeti

FIR: BNC F.III.488 (Creatione del mondo)
  5) Iddio parla pel settimo di [each of seven]

FIR: RICC 686 (S. Felicita hebra)
  1b) La festa di santta Felicita hebra con septe figli equali
ciascun di loro furon martirizati
FIR: RICC 686 (Vitello Sagginato)
2b Hora vengono septe compagnoni per andar col lui

58CV I
135) Le sette Allegrezze d’amore

Seve (Corn)
—the name of a ballo apparently choreographed by Domenico

The title of this dance is written by Cornazano in line 986 and is listed among those which were troppo vecchi o troppo di vulgati. What about its nature shaped Cornazano’s opinion?

sexta, see sei

sfor-tia,-za,-zato (Corn)
—the name of Cornazano’s patron to which he dedicated the second version of his dance treatise

1 ILLUS DOMINO D SPORITAE SECUNDO
3 Sforzato son da voi Sforza sicondo
1157 (vodo, pieno) Illu. S. sforza (io l’ havrei scripto)

Sforza Secondo (1433–93) was the count of Borgonovo and was married to Antonia dal Verme.**13 Could the references about Beatrice in the treatise be directed to Sforza’s wife? Did Sforza Secondo learn the art of dancing or did he, out of curiosity, have Cornazano provide a treatise? How did he contact Cornazano or where did they meet? What was the payment to Cornazano?

signor,-i,-ia,-ile,-ili (Corn)
—refined, gentlemen

5 tutto el resto de’ Signor del mondo
28 da voi Signor mio
57 di giovini Signori io ti do el vanto
71 tanto Signor ch’ el tuo caval
274 sol questa maniera e signorile [di bd.]
353 mi trovato in ben Signorile sale
412 per fare a vostra Signoria piu (notitia)
512 (fabricati) per sale signorile
995 (piu estimati) in Sale signorili da bon (danzatori)

Could there be a relationship between the use of the term Signor or a variant and the version of Cornazano’s treatise in which the relevant passages are found? Do the four occurrences of the term in the dedicatory poem to Secondo establish the tone with which the other passages including the term were written? If so, since Cornazano claims that something was added to his second version, can this additional material be partially identified?
There is an emphasis on the quality signorile of the sale. Does Cornazano mean private upperclass halls or public upperclass halls? What was the nature of Italian society in the mid-fifteenth century when Cornazano lived? Would a young, betrothed teenage girl, a member of an elite ruling family in Milan, be allowed to go to public dance halls or, furthermore, be allowed to go to private homes in order to dance? Would it be important for Cornazano to tell Ippolyta Sforza about tenors that were the most used or certain dances that were made for upperclass halls? If one decides that it was not, then one can conclude that the passages with the term signorile arose during the writing of the second version. It is probable that Ippolyta's nature "was" signorile. She did not need reinforcement of her status, whereas Sforza Secundo was not part of the elite Milanese dynasty and, perhaps, sought refinement. Cornazano's statements may have been calculated to gain employment.

simile-e,-itudine (Corn)
simile-e,-mente; simil-e,-i (Dom)
—similar, same
(see also medesmo and proprio)

Cornazano writes:

268 (danzare misura larga) essere simile (ombra phantasmatica)
269 quale similitudine (se intendono molte cose)
(Mercantia)
544 (suo compagno fa) lo simile
(Verzeppe)
628 Verzeppe e ballo quasi simile ad (scaramuccia)
631 (donna) fanno el simile che ha (fatto gli homini)
(Leoncello Novo)
776 (donna l'altro col dritto) gli omini el simile
(Sobria)
928 el simile proprio fanno gli altri (dui di sotto)
943 il simile gli fa (la donna)

Domenico writes:

(Lionzello Vecho)
461 dona el siegue facendo li simili passi e dupii
464 poi lo siegue cum li simili tri dupii
(Ciloxia)
590 seconda chiopa gli responde fazendo el simele
591 (terza risponde) facendo el simele
(Pizochara)
627 seguendo lo per lo simele i compagni
(Relfiore)
778 (dona responde cum) una volta simele
779 (altro homo responde) cum una volta simele
(Angello)
815 facendo ditte done la simel volta che feceno li homini
819 done li respondeno cum lo simele
(Jupiter)
895 dagando pure un'altra mezavolta simile (al'altra seguendo)
(Fia Guielmin (1))
962 (dona responde como) un altro simile
(Fia Guelmina (2))
1028 dona li risponde como un altro dopo simile
(Mercantia)
1070 tocare alla dona per lo simile modo (che fece compagno)
1071 dona fa el simile che la fece allo (altro)
(Sobria)
1131 (hominis fanno medesimo fatto altri) similmente (dona risponde)
1156 (hominis fanno medesimo fatto) dona fa lo simile (che fece)
1164 (dona guisa .S.) homo faci el simile
(Tesara)
1253 per quello simile modo che fece l'altri
1256 per quello simile modo che feceno
1257 per quello simile modo che feceno
1260 per quello simile modo che fece
1277 per lo simile modo ha fatto la dona

Cornazano states that "the dancing of the slower rhythms is similar to a ghost, and many things are implied by this metaphor". This statement follows Cornazano's discussion about the dancer sometimes omitting a tempo and standing still. This idea does not appear in Domenico's treatise, rather, Domenico's idea appears to be that the dancer is momentarily still in every tempo.

Another comparison of dancing or a dance to something that is not traditionally associated with the art occurs when Cornazano compares the ballo Verceppe to a scaramuccia.

In the dance descriptions, the term simile or a variant signifies that a dancer: repeats material that he or she did earlier; repeats material that someone else did earlier; or performs the same action as someone else does and at the same time.

soavemente; suavita (Corn)
suavitade (Dom)
—smoothness, gracefulness

Cornazano writes:
126 (sìcondo passo curto) levando vi soavemente sopra
127 con tal suavita abassar vi al terzo ([paso] compisse doppio)

Domenico writes:
46 (agilitade e mainera) cum tanta suavitade (che pari gondola
undicelle, alzando cum tardeza e asbasando sse presteza)

The term suavita or a variant is used in both treatises in association with the property of aere or agilitade and the action
of rising and lowering. Apparently rising and lowering could be done without smoothness or gracefulness, otherwise, why would both writers mention the quality? What causes the quality? Is it control or an awareness of the body parts? In any event, the concept of grace is important in aesthetic theory.

Here is the term as it is found in other fifteenth-century passages:

VAT Urb. Lat. 899

100) Li pifferi sonavano una piva molto suave e larga ordinata per prima dal signore cum questa coletione e venendo alla fila tutti (100b) detta piva cum questo ordine che'l primo haveva uno grande e magnifico castello di zucchero (100b) così successive fine al numero di circa cento e vinti giovani fra quelli delle ceste e quelli dell'estelli intraron in sala suavemente danzando e per che non seria bastato el campo della sala a tanta fila ne se a rience potuti veder tutti ad una fila feceno per ordinatione del signore danzando nel campo de la sala libero quasi como uno bissono o in forma di questa littera "S" tanto che tutti si vedevano in mezzo el campo

Sobria (Corn) (Dom)
—name of the notated music and choreographic description of a ballo created by Domenico

Cornazano writes:

248 (quat. adorna quinta parte dela) Sobria
338 (sententia) mercantia e della sobria che sono contrarie (donna non attende) (ad alcuno senno a colui con cui ella s'e prima accopiata)
887 sobria in canto
888 sobria come d'inanzi e detto e ballo tutto contrario della mercantia nel quale la donna s'attie-ne a colui solo che prima l'ha condotta (in ballo)

Domenico presents the notated music and the choreographic description beginning in line 1104.

Cornazano provides an interesting commentary on the nature of balli since he states that they are choreographed with underlying ideas. The ballo Sobria is an example of this, and is a demonstration in movement of the practice of the virtue of faithfulness, constancy, or solemnness. The choreographic action depicts an episode in which the original male partner of the woman departs, leaving her in an environment in which there are four other men. These men wish to interact with the woman in a social or, perhaps, less noble manner. She does not succumb to their advances, and at the end is reunited with her original partner.
Here is the term as it appears in a fifteenth-century passage:

FIR: RICC 686 (Di del giudicio)
6b) Risponde el sobrio e continente

sol,-a,-amente,-o (Com)
sol-a,-eta,-o (Dom)
o-only, alone

Cornazano writes:

83 emenda mi tu sol se scritto ho male
184 (salt.) consiste solo di passi (doppi, ondeggiati)
236 (salt., bello semi campeggiati et ondeggiati in) solo tempo
244 (quad.) non e sola molto usitata
274 sol questa maniera e signorile (bd.)
311 (piva metter) solo el passo
350 non solo (tengo a mente cose studiate)
358 o vedute lla fare una sol volta
373 nel danzare non solamente (s'osserva misura degli soni)
513 (quelli balli) sol danzati per dignissime Madonne
(Mercantia)
518 una sol donna danza (con tre homini)
(Sobria)
891 (donna s'attiene) a colui solo che prima l'ha condotta
[theory]
973 Re dell'arte mio solo maestro (Dominichino)

Domenico writes:

5 (idio) solo dato (li sia honore)
277 tempo de bassadanza ha solo uno doppio naturalmente
(Pia Guilmn (II))
960 donna che d'enanti fa uno movimento soleta
971 donna se ritrovi inanti passi quattro soleta
(Mercantia)
1056 donna se move sola dagando una mezavolta
(Sobria)
1133 homo d'enanti solo se volta verso la donna
(Donnese)
1311 (?) donna sola se parte

The use of the term sol in Cornazano's treatise might indicate those passages that were later added. Line 83 is definitely from the second writing, and it has been shown elsewhere that passage 358 was probably written at a later time also. The explanation in line 518 seems to have been written for Secondo, since Cornazano explains the nature of the ballo that would not have to have been restated to Ippolyta had she earlier learned the dance from Cornazano. Passages 274 and 513 are of a similar nature, value judgements, and are in keeping with a "more mature understanding" of the art of dance.
In Domenico's choreographic descriptions, the term solo or a variant signifies when one dancer performs something without the others.

solemn (Corn)
---exceptional, first rate

971 ditti sono tutti gli balli solemn (e singulares fatti)

Thus, the following balli, which are given in Cornazano's treatise, are solemn:

- Mercantia
- Giove
- Verzegge
- Bereguardo Novo
- Leoncello Novo
- Prima Figlia Guilielmina
- Se Figlie Guilielmin
- Sobria

These dances might be newer than others since two of them have the designation novo. This list is important in the determination of Cornazano's aesthetic theory. Why are these dances so much better than the others? Is it because of their themes, choreographic figures, step-units, a combination of these qualities, or something else?

son-are,-atore,-atori,-i; suon (Corn)
son-adore,-ando,-are,-atore,-atori,-aturs,-erano,-ono (Dom)
---musician, make music by performing on an instrument, to play, sound

Cornazano writes:

30 Al suon di vostre trombe
68 el suon delle trombettou
114 (misure, dovete passeggiate accordar vi) col sonatore vostro
159 (passare da un mondo) odì sonarierobono
375 (s'osservà la misura degli) soni
428 (piva) e'l suon suo controvato nel (avena per gli pastori)
1129 (quattro mesure) delle quali a bon sonatori (prima, tre botte)
1161 facendo si sonare (ditte mesure)

Domenico writes:

131 mexura zeneralle secondo canto over sono o (movimento)
133 (mexurare) el tacere cum lo odire del sono
148 (in quatro mesure consiste motto) del sonatore (largo e presto)
149 (cognosce intelecto e ignorantia) del sonatiur
150 che de bassadanza uno canto sonerano
152 principio del sono (sera stato largo)
154 sonatore per puoco intelecto strenzando la mexura del canto
Cornazano's passage 1129 suggests that it was the musician's responsibility to improvise according to certain major rhythmic divisions. This is borne out by Domenico who suggests that the musicians who played the canto had to know how to play the rhythms. Domenico suggests that there must be at least two musicians to perform the bassadanza rhythm and that of the guadernaria, since they each require a tenor and a soprano. Since the music for each ballo is called a canto and it is rhythmically differentiated, a canto is probably a line with mensuration. The canto is not just the "upper line" and is never called the "soprano". Domenico has six tunes in which it is designated that the canti are to be played (a sonare) on a musical instrument. Is this implied with the others that do not have this designation?

Who provided the music for the dances? Did Domenico? Who provided the music for rehearsal? What was the relationship of the musicians to the dancers?

Here is the term as it appears in fifteenth-century passages:

88800R
198) saltarello, segna al sonatore che gli faccia una piva
198) ... e così mutato il suono

sopra,—tutto (Corn)
—above

Cornazano writes:

122 campeggiare sopra el sinistro
126 (sicondo passo) levando vi soavamente sopra quello
133 oprere sopratutto (con iocondita)
152 sopra ogni cosa (si faccia con iocondita)
190 (campeggiato, primo passo) come sopra dissi
197 tutte le sei proprieta ditte di sopra (nella diffinitione)
232 (ondeggiati sicondo el modo detto) di sopra
Domenico writes the following selected (1) cases:

127 (varietade dela mainera operando) insieme mexura soprattutto
131 (como sono composati li motti) sopra le mexure
135 sopra (questa mexura zeneralle cava quatro particolare)
   il canto dela figlia guielmino (che e ballatta)
372 francese et sopra esso canto el detto
   cavagliere ha composto i ditti balli

(Infinita)
541 (medemi sempii) dupii et volta che hanno fatto qui di sopra
   (Verzierie)
715 dona di sopra se ha amovere cum (drito, quella driedo sin.)
   (Prexonera)
747 dona de sopra da lui
749 rimandendo la dona de sopra alo homo
   (Pia Guilmin [ll])
964 homo che di sopra (va luogo compagn o de sopto)
975 quello di sopra sul drito e quello di sopto (stanco)
   (Mercantia)
1053 (homo) di sopra sul pe drito
1077 andagando quello di sopra di sota
1078 (quello) di sota [andagando] di sopra
   (Sobria)
1162 andagando la dona de sopra dal primo homo
There are several uses of the term *sopra*: "above" in the physical sense, the superlative or "emphatic" sense, that which was written or came before in a temporal sequence, and the position of the dancers in relationship to the direction of travel of the entire formation at the opening of a dance (see entry for *cago*). The second category is important in the determination of aesthetic theory, and the fourth one also reflects the nature of the thinking of the day—in opposites. Cornazano labels dancers as being *di sopra* or *di sotto*. Why he or Domenico never systematically gave the dancers designations like "A, B, or C" or "1, 2, or 3" is probably representative of fifteenth-century thinking and of societal relationships.

Domenico uses the term *sopra* in another sense: "based on" or "according to". Passages with this meaning are, for instance, 131, 135, and 372. These passages are significant because they allude to the existence of the music first, and the dance second.

sotto (Corn)
sopra; sot-a,-to (Dom)
—below, behind, later

Cornazano writes:

64 haver sotto un caval
304 lo disegno che di sotto faremo
468 (altre) sono larghe di sotto
490 questa [scala] e stretta di sotto
413 (dal un grado all' altro) scala non gli vacilli sotto (pedi)
(Mercantia)
550 uomini che sono di sotto
566 (l'omo che) e di sotto a man dritta
(Verzepe)
650 quella di sotto
(Perozuardo Novo)
680 quello di sotto
(Prima Piglia Gilliaino)
810 l'altra di sotto gli (risponde)
812 (quello) di sotto
814 viene nel loco di quello di sotto
836 (quello di) sotto et la donna mossa vanno
(Sobria)
921 (siimie fanno gli altri) due di sotto
947 (circondando) la donna quelli due di sotto
963 (in la posta di quelli) di sotto
968 quelli quatro di sotto
(Damnes)
1048 [l'altro homo di] sotto
[theory]
1147 (diversitate in tempi) come di sotto appare

Domenico writes the following selected passages:

(Preconera)
746 (homo) pasando de sopoto dala dona
(Belfiore)
782 (homo) afirmando si de sopoto l'altro homo
783 homo afirmando se di sopoto dal (homo)
791 andagando de drito le spele al homo di sopoto
(Fia Guilain (1))
966 (homo va in lo luogo del compagno de) sopoto
967 compagno de sopoto zioe de drito passa
975 quello di sopra sul drito e quello di sopoto (stanco)
(Mercantia)
1077 andagando quello di sopra di sota
1078 (quello) di sota di sopra
(Sotria)
1164 homo faci el simile andagando di sopoto dal suo primo homo
(Tesara)
1247 (quello de detro passa) di sotto agli panexelli
1249 (homo) primo d'inanti passa di sotto ala copia
1250 quello de detro passa di sotto a quella
1252 homini di sotto
1257 (homini) passano di sopra [sic] via agli paneselli
1261 homini passano sotto via agli paneselli
1265 (tutte copie) sotto via agli panexelli
(Damnes)
1331 l'omo di sopra di sotto et l'altro di sotto di sopra

Cornazano and Domenico use the term sotto to mean one of two things: "under" or "below" in the physical sense or "later" in the temporal sense. Sotto and sopra establish directions in relationship to the group and the direction it travels at the beginning of the dance. Thus, in a sense, the leaders come to be associated with being above, representing a hierarchy. Could these designations also be relative to the performing space, perhaps, a sala, and indicate that the group of dancers enters opposite of the tribune where dignitaries are elevated and seated?

sovrano (Dom)
—soprano

170 (bò.) sempre comenza el sovrano piuttosto che (che la bota)
171 del tenore quello sovrano che tu comenci si el vodo
174 (quad. comenzarai bota tenore e) sovrano tutto insieme
Domenico implies that two musicians are needed to play the bassadanza and quadernaria, since a tenor and soprano must sound. What is the relationship of the soprano to the lines of notated music, which are called canti, given with the choreographic descriptions of balli? In other words, is it the soprano who plays the notated music for a ballo if there are two musicians, or is it the tenor?

spazio, see spazio

spagn-a,-oli (Corn)
—Spain, Spanish

183 gli spagnoli el [saltarello] chiamano (altadanza)
389 (saltarello come e) ditto si chiama agli spagnoli altadanza
1122 Tenore del Re di spagna

Cornazano implies that there was formalized dancing in Spain. Were the actions and movements the same for the Spanish altadanza as in the saltarello described by Domenico and Cornazano; or was the association essentially in function, i.e. to give contrast to a slower dance? Could the saltarello have been exported by Spain? Could the dance rhythm have arisen in Spain at the same time it was growing in other areas, as if cultural conditions were ripe for its practice? If not, was dance theory and practice imported by Spain?

spall-a,-e (Corn)
spale (Dom)
—shoulder, (plural) back

Cornazano writes:

58 ti saro alle spalle (manda a tua posta a gl’inimici el guanto)
(Leoncello Novo)
749 (gli omini voltano) le spalle alla donna. La
donna gli segue con quello medesmo
753 (la donna) volta le spalle agli homini
760 si voltano spalla con spal-
la gli omini ala donna et la donna (agli omini)
(Sobria)
914 (tutti) tre insieme si voltano le spalle l’un l’altro
(tornano) tutti dui al suo loco con dui doppi
comenzando col dritto et si ven-
930 ghono a voltare le spalle tutti dui
poi gli dui homini fanno
tre tempi di saltarello in quadreria passando per la posta l’uno dell’ al-
934 tro et venghono detro alle spalle (della donna)

Domenico writes:
(Belreguardo Novo)
406 se volta cum lo volto verso le spale ala (dona)
(Giloxia)
584 (se ritrova) drieto ale spale dela dona de drieto
(Belfiore)
791 (dona) andagando de drieto le spale al homo di sopto
(Mercantia)
1874 (homo da mezzavolta nel luogo) guardando in le spale ala dona
1082 (ritrovando) se ale spale dela dona
(Sobria)
1119 (voltando se cum) mezzavolta e guardando in le spale alo homo
1125 tiri si uno poco in dietro e voltí ge le spale
1144 (se trovino drieto ale) spale dela dona

There are two main categories in which passages with the term spalle fall: when a dancer is facing the back of another, or when two dancers or groups are looking away from one another.

The term is found in other fifteenth-century passages as follows:

Fir:RICC 2894
115r) (andare a una festa cioe di balli) lui si vide visibile in sulle spalle a detta femina uno diavolo

FIR:BNC F.III.488 (Ortolano)
129) non volgete a dio le spalle

77PED
268) Delle Spalli: quattro sono li moti semplici principali del piegamento fatto dalla giuntura della spalla ... infinite sono state le varieta della spalla

888COR
40) le volta le spalle

531CORVER
27) E chi si torna a lei con humil faccia
Mai non la trova con le spalle volte
Ma tutta inchina con l'aperta braccia

spartir,-ai,-e (Dom)
—divide, arrange, partition

253 (per acidentia) lo inteletto li po spartir [bd. tri modi]
262 se tu spartirai le mexura (bd. per mitade, dui templ piva)
349 (dui piva in salt.) bello a saper lo spartire

This concept of spartire, found above, is one of arranging actions associated with one rhythm to fit a different rhythm. According to Domenico, it was "beautiful" to know how to do so and, thus, to perform. Was it Domenico who invented the eighteen ways of
dancing the four step-sequences piva, saltarello, guaternaria, and bassadanza, or did he merely codify the already full-fledged practice? Were all of these permutations actually practiced, or were some of them purely theoretical? Is the desire for subtle distinctions a reflection of the same conditions that produced what in art history is called The International Gothic style and in music history, mannerism?

spazio,-so (Corn)
spa-zi-o,-thio,-tio (Dom)
—space

Cornazano writes:

148 (compartimento di terreno) computare el spazio ove danzati
1000 (Mignotta Nova, canti quanti si vole, loco sia) spazio-sao

Domenico writes:

(Giloria)
567 chiopa drieo al'altra e largi per spathio de pasi tri
(Pizobara)
607 (large chiopa) per spathio (se passi tri)
(Verclipe)
659 largi l'uno dal altro per spathio XIII [?]
(Antelo)
800 (chiopa large) per spazio de pasi quatro
(Ria Gilmin [i])
938 affermando se tutti per spatio (de mezo tempo)
(Tesaro)
1216 (retrovando sse homini, dona inenti) per spatio de passi tre

The term spathio or a variant, which is used by Domenico, specifies the distance between the dancers in the initial formations of four bali. Three of the dances were considered by Cornazano to be out of fashion, and the fourth, Verclipe, appears to have an error in its choreographic description (thirteen steps apart for each of the five dancers would make a total of fifty-two steps between the dancers at either end). Why are the spatial relationships in terms of actual distance only stated in a few choreographic descriptions when the spacing of dancers is necessary for others, for instance Soloria?

Domenico's use of the term may assist in the interpretation of Cornazano's passage 148. Domenico uses the term spazio or a variant to specify relationships among dancers, often in terms of steps. Perhaps Cornazano is stating that the dancer has to be aware of his relationship to other dancers and must assist in maintaining the formations, i.e. there must be the correct number of steps separating the performers. What were the limitations of space that the dance masters had always to take into account when choreographing? Furthermore, what limitations existed for the
dancers? Is Cornazano, in his passage 148, thinking about when
dancers are performing set choreographies, or could he be thinking
about the occasion when dancers can freely dance as couples?

The action of *computare el spazio* does not seem applicable if
dancers were improvising to a certain rhythm, unless the action had
a more narrowly defined meaning, for instance, regarding the size
of each step. Improvisation would not effectively allow complex
formations, resulting in fewer relationships between dancers.

Here is the term as it is found in other fifteenth-century
passages:

VAT Urb. Lat. 899
14b) In piano della sala era dal tribunale infino alla credenza
occupato d'intorno di banchi da sedere e de diciotto gradi cinque di
legname in forma di teatro dove molta gente stava a vedere senza
impedire l'uno l'altro e lassava grandissimo spatio da ballare e
fare representationi e altre cose

FIR:BN C P.6.37 and BR 187 (Reina Bester)
112b) Dipoi si pongono a mensa e cominciano a mangiare e dopo
alquanto spatio Ansvero [Red] chiama Emanuch

73GRA I
36) misurando che quello spazio diviso in tre

specialmente (Corn)

= especially

267 (domenichino dicendo) danzare specialmente di misura (larga)
345 (in questi) specialmente si richiede (bina memoria)

The two passages above convey the type of material one would
most likely expect of later additions to a text. They amplify the
author's understanding of the subject matter. The term *specialmente*
is important because it is emphatic and, therefore, is important to
aesthetic theory.

spesse (Dom)

= often

322 spesse volte (questo motto [2 piva, quad.] suli triumphi)

Cornazano and Domenico give no indications in their theory
sections what permutations are popular. There are few value
judgements illuminating the perceived qualities of the permutated
step-sequences. The style, which is described in 322, is often
performed when the dancers are under the influence of the "God
Bacchus". This implies that there were alcoholic beverages at the
triumpfi and the dance permutation was not one used under normal
circumstances. One wonders how often there were triumphi.
spettab-iles,-le (Dom)
—esteemed

8 spettabile e noale cavaliero messere Domenino piacentino
370 Spettabile et egregio cavaglieri missier (Domenico da piasenza)

Certainly Domenico would not have referred to himself as
"esteemed", this probably reflects an addition of a copyist. If
someone could add this term, why could he or she not add others or
even whole passages? How does one know then what may have been
written by Domenico and what was commentary?

spirando (Dom)
—infusing, emanating, inspiring

20 porzando aiuto spirando el corpo per fantazmate

Line 20 functions as a topic sentence introducing subjects
that are later defined. The words porzando aiuto are found again in
a discussion beginning in line 68, and fantazmate and corporalle
are discussed beginning in line 59, but not with spirando.
The concept that Domenico is expressing is either one of mental
images which shape the qualities of movement or one caused by
controlled breathing. Is spirando an action that is appropriate for
all of the rhythms or is Domenico really thinking only of the
bassadanza while writing this portion of the theory section? Most
likely the dancer had moments when he or she struck a pose, a pose
that allowed a moment of rest and occurred with a small intake of
air. This pose may have lasted for less than a second, and seems
more characteristic of the rhythms with slower speeds. This
proposition, however, does not receive much support from the
meaning of the term as it is found in other fifteenth-century
passages, of which follow two:

FIR: BNC 189 and P.6.37 (San Francesco e tre ladroni)
1) Hora uno giovane spirato da dio

FIR: MED Ashb. 1542 (Passion di L.C.)
64) Christo spira e il sol se obscura

stancho (Com)
stanc-a,-he,-o (Dom)
—left

Cornazano writes:

(Giove)
595 (tutti insieme fanno) dui sempi col pie stanco et uno (doppio)
(tutti insieme fanno nove) doppi in suso uno pede cloe in
602 sul stanco voltando si quando son
d'inanzi l'un contra l'altro
Leoncello Novo
771 (riverentia sul) stanco l'uno verso l'altro cioe la
donna et gli omini

Domenico writes:

Giloria
583 (dona ala man sua stanca homo se ritrova)
585 equale ala mane sua stanca
(Verciere)
696 equalle ala so man drita stanca (dela dona)
(Belfiore)
789 dalo lado stanco dela dona
(Jupiter)
908 mezavolta sulo lato stanco butando
(Fia Giulmin (1))
976 (quello di sopra sul drito e quello di sopto) sul stanco
(Mercantia)
1053 quello della mano stanca sul pe sinistro
1060 (homo) che e ala mane stanca del compagno
(Sobria)
1147 (cunpagno cigni) cun la man stanca
(Tesara)
1273 alo lato dela man stancha del altra (dona)
1281 lato dela man stancha del altra dona
(Zoglioxa)
1407 pede stanco
1409 pede stanco
1412 II contenanse l'una stanca
1413 pede stanco
1415 (III contenanse, una drita) l'altra stanca
1416 pede stanco
1418 pede stanco
1420 represa stanca
1422 reverenza stanca

Cornazano uses the term stanco in only two choreographic
descriptions to refer to the appropriate foot employed by the
dancer. Of Domenico's nine descriptions using the term, the ones at
the beginning of the treatise have the term in association with
lado or mano. Only the choreographic description of Fia Giulmin (1)
and the very last description in Domenico's treatise, Zoglioxa, a
description clearly written at a time later than the rest, have the
term stanco referring to the foot. Is there some significance in
this observation, that is, with future studies, will the usage of
the term stanco be found to have had popularity at a certain place
and time, a fact that will assist in the dating of the various
choreographic descriptions?

star (Corn)
—stand
Since line 66 is clearly seen to have been written during the second version, could the use of the term star in a later passage reflect material added to the original text? It seems likely.

stile (Corn)
—style

Although one might expect the term stile to be associated with the effort or shape qualities in the performance of actions or step-units, stile is only used in reference to how the tempo begins in the musical realization. For the bassadanza, the tempo begins in the yodo, but for the quaternaria, it begins in the pieno.

Carazano writes:

296 (del saltarello si fa bassadanza) stretta
293 (piva, doppio che e) prestissimo per la misura stretta
488 (altri sono) strette (di sopra)
489 questa [scala] e stretta di sotto
462 (passo bd. in tempo salt.) ma viene a strenger (si fora)
466 (passo quad. in tempo salt., ma e) stretta
476 (passo bd. in tempo quat.) sara alquanto piu stretta
481 (in salt., sara fora in largeza quanto bd. in) stretteza
484 (due tempi piva, quat., piva sara) piu stretta
499 (due passi salt., tempo bd.) ma sara tanto stretto (Prima Figlia Guglielmino)
826 gli homini si stringhono (in riprese tre insieme) (Sobria)

quelli quatro di sotto si
969 stringhono in riprese l'uno appresso (l'altro)

Domenico writes:

140 (quad. piu) stretta dela bassadanza uno sesto
142 (salt.) piu stretta dela (quad. sesto)
143 (salt.) essere uno terzo piu stretta dela (bd.)
146 (piva) piu stretta dela (bd. tri sesti)
151 (sonaturi per poco inteletto) strenzerano el canto
154 sonatore per poco inteletto strenzando la messura del canto
191 (salt.) piu stretto uno terzo dela bassadanza
274 piu stretta uno sexto la (quad. dela bd.)
289 piu stretto el (salt. uno terzo dela bd.)
313 (salt.) piu stretto dela (quad. uno sesto)
321 (quad.) piu stretta dela (bd. uno sesto)
336 (salt.) piu stretto dela (bd. uno terzo)
(Fia Guilmin II)
974 homini se strengono cum represe tre
(Tesara)
1198 (homi e done) se astrenzano insieme (cum reprexe quatro)

When the term *stretta* or *stretto* is used by Domenico, it always is associated with the Italian term for a fraction of a sixth or a third, but it is not so in the word patterns of Cornazano. Domenico could have in mind his diagram that has six intervals, and thus the fractions have validity only in relationship to it. Cornazano clearly demonstrates that the term has a spatial meaning in lines 408 and 409 in reference to a short line, which is the end of his figure that symbolizes the rhythm with the fastest speed. Thus, space and time appear to be interchangeable. In the choreographic descriptions, the verb form of the term means that two dancers come together or shorten the distance between themselves. In these passages, the term *stringbong* or a variant is associated with the *riprese*, why? Is there something in the nature of the step-unit that allows this action of "narrowing"?

In Domenico's passages 151 and 154, the meaning is either that only one rhythm is played but it is hurried, or that some of the rhythmic subdivisions are omitted randomly during a performance. This latter interpretation is supported by Domenico's statement that "a bad musician will say that he has played only one rhythm, but instead, he has played three of them".

The meaning of the term in the context of music suggests that one rhythm, when compared to another, is *stretta* by virtue of the number of subdivisions. This proposition contains an important implication, that the speed of the major divisions could be equal, but one rhythm might seem faster only because the rhythmic pattern is shorter, for instance 6/8 ooo ooo and 9/8 ooo ooo ooo.

Here is the term as it is found in other fifteenth-century passages:

VMT Urb Lat 699
f.39) Amor chi tener fianchi sei me sproni che tre leghi in umpunto o vel tuo seggio (in border! (per lo S.S. Fe che col pensiero et desio va in uno parte dove e la sua anno cosa da lungo da se xv miglio et giunto li pari intrare in balli udire canti e suoni et sentire el stringere dela mano dela mana et suoi diti come poco inauti gli era stato personal ma et poi storgi che non sono cose vero oo) (39b) curgo amirarti e poi che te riveggio entro ne balli ascolti i canti e soni e el stringer dolce e i fortivi sermoni recevo alhor date ch'al'tro non chieggio
Cornazano emphasizes his ability of seeing a dance for the first time and then entering into it. There are three important implications: dancers practiced the steps before performing a dance and, therefore, had to learn the dance at a practice session; few people joined into a dance unless they practiced; a dance was not just performed once.

Cornazano tells Ippolyta that by studying his treatise, she will reach her most "mature" age. In his dedicatory poem to Secondo, he intimates a similar idea in line 27 where he states that something else is needed for honor, something that he did not know when he was younger. What is this quality that one gains by studying? Refinement?

Here are some fifteenth-century passages with the term in context:

ROMA: BNC ms. Sessor 413
[Divo Borso Estensi ... origine mundi ... Antonii Cornazani]
[Divar Beatriz Estensis]
128 Chi voglia havaa veder la dea Pallade in campeggiando sotto l scudo Epyde vedesse Beatrice per le strade Qual stella transitoria chantede l’aer notturno giva e d’intervallo colia sua coda longho lume ghuiide E io l’ho vista alcuna volta in ballo Tal che ch d’uno Angel per aer suspenso e chi intende el mistier l’ha rolta in fallo Quante volte gia a lei cun studio intenso

FIR:BNC Mag VII 1121 (1459)
[23] Che senza pari e di mangificenza in giostre nozze balli chanti e suoni e da matura dotti e da scienza]
35b) Ogni nupta e fanciulla il di saltella per essere nel bel ballo ammazzare mettendo ongniuna studio in fansi bella

suavita, see scovamente
subito (Corn) (Dom)
—immediately

Cornazano writes:

(Mercantia)
557 (homo va presso donna) subito (donna com’e chiamata, volta)
(Giove)
608 subito tutti insieme fanno (nove doppi)
(Berengario)
781 subito (donna come l’hanno presa in mezo, fa doppio)
(Prima Figlia Guillielmino)
802 (doppio) poi subito scambiano (el pede, doppio sinestro)

Domenico writes:

154 (bd. sonatore puoco inteletto strenzando mexura) subito (quad.)
(Prexona)
744 ritrovando se apresso del homo e subito
ditto homo da una mezavolta

Does the term subito signify that no time is to be lost between one action and another, or does it imply that the speed of execution is faster than normal? Could it be that the dancers attempt to surprise or startle the spectators at the places in the dance associated with the places in the choreographic descriptions where the term is found?

subtilissima, itade, -la (Dom)
—recondite, subtlety, ability to probe

12 (moto) operando cum grande subtillitate e fatica
17 (Aristotel) mai cum sua subtillitate
18 saper cavare el subtille del subtille de questo motto
227 subtilissima (sapi e revolvi tutte le mexure)

Is Domenico in passages 12, 17, and 18 referring to the knowledge of adapting various step-sequences associated with particular rhythms to other rhythms, which is indicated as subtilissima in line 227? To perform these permutations is certainly a feat of refinement.

successivamente (Corn)
—in a row, successively

143 (fatto una fiata no’l fare la sconda) successivamente

Passage 143 demonstrates decision-making and must be incorporated into the conception of fifteenth-century aesthetic theory. Is Cornazano’s statement applicable to unstructured dancing or dancing of certain rhythms, or does it apply to the set choreographies of certain balli and bassadane? If it does apply to
the latter, then a modern reconstruction based on a choreographic description must take this aesthetic constraint into consideration.

surgente (Corn)
—rising, surging

395 (bassadanza, vodo) cioè el primo moto surgente (poi passi)

If there is a "first" motion that is surgente, then is it to be inferred that there is a second motion that is also surgente? Were the passage to read, "el primo moto che è surgente", such a rhetorical question could not be posed. In any event, why was the term surgente chosen? Is there some descriptive or poetic property associated with it that helps convey the correct image of the dance action?

There are three possibilities for the direction of the action surgente: straight up (vertical), forward (horizontal), or up and forward.

susciti (Corn)
—revive, resuscitate

263 (entrare aeroso modo come persona) che susciti da morte a vita

The term susciti may mean to move as if startled, but probably it means to begin moving gradually? Elsewhere in the dance treatises, it has been stated to be moderate, and moving quickly from a state of motionlessness does not appear to be moderate.

suso (Corn)
su-so,-xo (Dom)
—on, upon, towards, the direction forward related to a preestablished front

Cornazano writes:

Questa quantunche presso gli preces-sori nostri fosse principale sono
216 a danzare suso hoggi di per gl'ingiugni (assutigliati)
(Giove)
tutti insieme fanno no-
681 va doppi in suso uno pede cioe in
sul stanco voltando si quando son
(Leoncello Novo)
tutti ad uno tempo si partono e
fanno l'uno al contrario dell' altro
756 cioe la donna in suso et gli omini
in guiso tre contrapassi sul sinestro
(Prima Figlia Guilialmino)
834 (tutti) due ad uno tempo gli battono suso (el movimento)
Domenico writes:

(quando comenza nd. sempre fai uno movimento)

181 in suoso in lo tuo essere inanti che lo passo (prompta)
197 com vidi qui suoso questa carta
333 (posse danzare) motto della bassodanza suoso lo (salt.)
355 (far motto bd.) suoso ditti dui tempi [piva]
358 motto quadernario suoso dui tempi de piva
363 (dui tempi) piva e far li suoso (motto salt.)
(Belreguardo (Vechio))
377 fano dupii tri suoso el pede sinistro
378 finiendo suoso ditto pede
389 due represe una suoso (pe sinistro)
381 altra suoso el drito
383 due represe una suoso el pe sinistro
384 altra suoso el drito
388 dopio suoso ditto pe [sinistro]
389 represa suoso el pe drito
390 reverentia suoso ditto pe [sinistro]
(Belreguardo Novo)
406 dupii tri suoso el pe sinistro
407 mezavolta suoso el canto sinistro
408 (continentie due) comenzaendo suoso el pe drito
409 (tri) dupii suoso el pe drito
410 mezavolta suoso el pe drito
424 dopio suoso el pe drito
433 voltandoa suoso el canto drito
441 (hono fa uno dopedo) suoso ditto pe [sinistro]
442 dopio suoso el pe drito
444 reverentia suoso ditto [sinistro] pede
(Lionzello Novo)
485 dui sempii suoso el pe (drito)
496 fano una posada suoso el drito
509 (riverentia) suoso el sinistro
515 dagando una mezavolta suoso ditto pe
(Ingrata)
526 mezavolta suoso el lato sinistro
545 mezavolta suoso el lato drito
(Gilxlia)
569 dupii tri suoso el pe sinistro
571 riverentia suoso el pe sinistro
576 dupii tri suoso (pe sinistro)
589 mezavolta suoso lo lato sinistro
598 mezavolta suoso el pe sinistro
(Pizochara)
639 (represe due) suoso uno pede in traverso
645 due represe suoso uno pede
(Verpiepe)
665 dupii dui suoso el pe sinistro
678 dupii tri in nuxura quadernaria suoso (pede sinistro)
(Prezonera)
742 (dui dupii) suoso ditto pe [sinistro]
748 reverentia suso (ditto pe [sinistro])
(Relfiore)
776 voltando se suso ditto [sinistro]
780 se volta suso lo lato drito
(Anello)
806 mezzavolta suso ditto pe [sinistro?]
813 (fano tempi quatro piva movando se) suso lo lato drito
(Marchexana)
830 frapaminti tri de piedi suso el pe sinistro
844 mezzavolta suso lo lato drito
852 dopio suso el pe sinistro
(Jupiter)
896 due duppi suso dito (pede) [sinistro?] (Fina Quilmin (1))
928 e suso ditto canto messere domenego (gli fece balli due)
975 (represe tre) suso uno pede (quello sopra sul drito)
(Fina Quilmin (2))
1096 voltatonda suso lo lato drito
(Mercantia)
1051 riprese sei suso uno (pe in traverso, quello sul pe drito)
(Sohria)
1113 represe quatro suso uno (pede)
(Tesara)
1199 cun represe quatro suso uno pede
1247 dopio suso el pe senestro
(Zogloiza)
1407 contenanze II comenando suso el pede stanco
1411 passo dopio suso el pede drito
1417 tempo di saltarello saltando suso (pede stanco)
1419 (II) dopio e fenisses el dopio suso el pede drito

Cornazano rarely uses the term suso, and when doing so each context appears different. Domenico, on the other hand, uses the term profusely. The following compilation lists the frequencies of the term found in Domenico’s descriptions and whether certain choreographic descriptions are also found in Cornazano’s treatise:
Domenico's Ballo's Ballo described in Cornazano's Treatise
Frequency Name of suso Cornazano's Treatise

1 Sobria x
1 Mercantia x
1 Jupiter x
1 Fia Guielmina (2) x
1 (or 2) Fia Guilmin (1) x
2 Verciepe x
2 Tesara
2 Anello
2 Belfiore
2 Prexonera
2 Pizochara
2 Ingrata
3 Marchesana
4 Lionzello Novo x
4 Zoglioxo
5 Giloxia
9 Belreguardo (Vechio)
9 Belreguardo Novo x

Domenico's choreographic descriptions of balli that display a low frequency of the term suso are also the ones described in Cornazano's treatise. However, the two versions that are designated Novo (New), do not fit this pattern. Could this relationship indicate that the first six balli listed above or the two updated versions were choreographed by Domenico or recorded at the same time?

Cornazano's sense of hierarchy, which is an order seen in other systems or sets of elements in his treatise, is found in his conception of time through the use of suso when he compares the past with his day. In passage 216 where the term suso is found, Cornazano discusses the piva. Most likely he also envisioned his diagram with the piva listed on the bottom level. Bassadanza can be associated with Cornazano's period, since Cornazano refers to refinement in his day and, in another place, the skill needed to perform the bassadanza. The terms hoggi and assottigliati are observed elsewhere to have been associated by Cornazano.

Cornazano's passage 756 contains the term suso with the meaning "towards the direction that the group was originally heading".

Since the term suso is interchangeable with sul and means "on" in many of Domenico's passages, one wonders if Cornazano's passage 834 could be interpreted as "they beat on the movimento". Could the term suso in this passage mean "following" as is intended in Domenico's passage 197? If so, then the passage could be interpreted, "they beat following the movimento".
Domenico also uses the term suso for the actions which are to be adapted to the various rhythms in his theory section about permutations. For instance, line 358 can be paraphrased as: "put the quadernario movements upon the subdivisions of two units of piva". A similar use is found in line 928 where it is stated that Domenico made the dance "upon" the music.

In a comparison of Domenico's terminology to Cornazano's regarding the passages in which Domenico uses the term doppi and Cornazano, contrapassi, the term suso is often found with doppi. The regularity seems to indicate more than mere coincidence. What characteristic feature of the performance of these doppi correlated to Cornazano's contrapassi might bring about this choice of wording with suso?

\text{tac-ciano, -ere (Corn)}
\text{tacere (Dom)}
\text{— omit, be still, be silent}

Cornazano writes:

260 (talbor) tacere un tempo e star lo morto non (e brutto)
272 tacciano (mastri di baghatelle et frappatori di pedi)

Domenico writes:

95 dico vuodo el tacere e pino l'oldire
133 (mexura zeneralle consiste in mexurarare) tacere cum lo odire

The thinking in terms of opposition by Cornazano and Domenico is demonstrated with the term tacere, albeit used in different contexts. Domenico uses the term in reference to the (apparent) sounding together of the tenor and soprano in contrast to the two voices not sounding together. By association, the term tacere becomes equivalent to the term vuodo related to certain movement concepts.

Cornazano, on the other hand, uses the term to designate an inaction of something for a longer duration of time than does Domenico. Where Domenico is probably thinking about a half of a beat or a whole one at most for his vuodo, Cornazano refers to a tempo, a complete rhythmic unit, for his deathlike stillness.

That Cornazano states (272) for other people teaching dance to be quiet possibly reflects that others were vying for the favor of either Ipogolyta or Sforza Secondo. Did Cornazano know of Guglielmo Ebrea da Pesaro, a dancemaster?

taliani (Corn), see Italia

tant-e,-i,-o (Corn)
tant-a,-o (Dom)
\text{— as many, so much, as much, as long}
Cornazano writes:

55 (el far ti ben volere, arte) e crescita tanto
scrivero quel che mi chiedi
71 tanto Signor ch'el tuo caval si ferra
108 Memoria e in tanto che vi dovete
ricordare i passi havete a fare
129 (Aere e 'l danzare) e in tanto che oltre ch'abbia ti
le preditte gratia
303 (misura viene allargando) di tanto quanto si comprende-
ra per lo disegn
426 (piva) e tanto minore dell' altri quanto (si puo qui vedere)
435 (piva [rhythm] hoggi) et empiti di tante melodie che (paradiso)
479 (quat. in salt.) sara tanto fora
499 (dai passi salt. in bd.) sara tanto stretto
998 (Mignotta nova si fa homo et) donna alla fila in tanti
quanti si vole

[theory 3]
1139 (piva figliola dela quat. perche per nota van pur) tante botte

Domenico writes:

22 (questa arte e demostrazione zentille) de tanto inteletto
46 ni troppo ni poco ma cum tanta suavitade (che pari una gondola)
dagli villani sono adoperata e per mia
219 presteza tanto me faccio inanzi che tengo el mezo de (bd.)
(Fia Guelmin (1))
982 ditta dona se aferma tanto che l'altro homo (fa uno salto)
(Fia Guelmin (2))
1035 e ferma se tanto (che l'homo habi preso uno salteto)
1039 se aferma tanto che la dona habi fatto uno (movimento)

The term tanto expresses several concepts, among which the
most widely used is that of an indefinite quantity that is more
than normal. In Domenico's choreographic descriptions based on the
music of Fia Guelmings, similar patterns in language exist. The
term tanto is associated with aferma or a variant in all three
occurrences and in two of them, the rising action of a salteto or
salteto. Based on this pattern, is it implied that the movimento is
a rising action too?

tardo (Corn)
tardez-a,-e (Dom)
--slowly, slowness

Cornazano writes:

383 (ondeggiare e) alzamento tardo di tutta la persona
et l'abbassamento presto

Domenico writes:
Is it coincidental that the term **tardeza** or a variant is always in a context with its opposite, **presto** (or variants)? Probably not. One of the conventions of organizing material was to have opposites.

Both Cornazano and Domenico use the term when discussing the manner of rising. Domenico also associates the term with **mexura**. The slow rising in every tempo is a cyclic action, but what is the relationship of the slow rising to the main rhythmical stress of the music?

**temp-i,-o** (Corn)
**temp,-i,-ii,-o; temp-i,-o; tiempi** (Dom)

—unit of rhythm or associated step-sequence

Cornazano writes:

6 Spender parte del tempo che m'avanza
12 Tempo gia fu ch'a la dimanda vostra
26 cio ch'a quel tempo mi tenea virtute
187 (secondo passo curto che batte) in mezo del uno tempo e l'altro (dui passi semp) campeggiaet e ondeggiaet in uno
236 solo tempo e talhora tre contra-
237 passi in dui tempi
donna deve mai dispoicare el suo
241 tempo da terra ne anchora l'ho-
mo senno rarissimo se gli e bon (danzatore)
260 (Talhor) tacere un tempo e starlo morto non
 e brutto ma entrare poi nel seguente (con aeroso modo)
299 (chi gli fa gli contrapassi ne mette) tre per dui tempi
el movimento che non si
316 mette senno in ballitti et non e tempo (perfetto)
362 Dui passi sono un tempo
363 Un doppio e un tempo
364 Una ripresa .i. tempo
365 Due continentie .i. tempo
366 Tre contrapassi .ii. tempi
367 Voltatonda .ii. tempi
368 Mezavolta .i. tempo
369 Gli scambii o .i. tempo o nulla
393 Di bassadanza ogni tempo si divide
 in quatro parti. El vodo e una
cioe el primo moto surgente poi
ciaschun degli tre passi che si fan-
no ne consuma uno quarto che
viene a compire quatro quello
che sia al vodo e gli altri tre quar-
ti male si po explicare senza essere
presente a far gli fare
443 su due tempi (di piva fare un passo di saltarello
448 due tempi di piva per un passo (di bassandanza)
451 (uno passo quaternario su) due tempi di piva
458 (due) tempi di saltarello per uno passo di (bassandanza)
462 (uno passo di bassandanza in) uno tempo di saltarello
465 (un passo di quaternaria) in uno tempo di saltarello
467 la piva due tempi per uno
468 cioe in un tempo di saltarello due
passi di piva ma e prestissima
474 in un tempo di quaternaria (un passo di bassandanza)
482 due tempi di piva per un (di quaternaria)
495 (mettendo un) passo di saltarello per un tempo di (bassandanza)
498 (mettendo) due passi di saltarello per uno tempo di bassandanza
(Mercantia)
526 (fanno undeci) tempi di saltarello
    (va) a toccare la mano a la donna e
539 senza perdere tempo si volta
555 si parte con due tempi di saltarello
(Giove)
578 (fanno tutti insieme tre) tempi di saltarello todescho
    (ella viene al suo) loco con uno doppio sul dritto vol-
tando si con' ella stava prima senza
594 altro tempo
606 (tutti) fanno due tempi di saltarello
(Verzeppe)
639 (l'home d'inanzi da) mezavolta et piglia el tempo et
    va in saltarello
657 l'home di mezo piglia tempo e
    circonda la donna d'inanzi in saltarello
(Bersguardo Novo)
693 (pigliano) uno tempo di saltarello tutti insieme
705 tutti insieme fanno uno tempo (di saltarello)
710 (l'home viene con) uno altro tempo di saltarello
    (si voltano) in capo di quello medesmo
723 tempo et ritornano in detro
(Leoncello Novo)
    si partono in saltarello di qua-
ternaria et fanno tre tempi e 'l
746 terzo tempo fanno in tondo battendo (la botta sul sinestro)
747 (ella non da sermo) mezavolta in l'ultimo tempo et
    volta le spalle agli homini poi
754 tutti ad uno tempo si partono
767 si voltano ad uno tempo sul (dritto)
(Prima Figlia Gueljoinmo)
788 fanno due tempi di qua-
ternaria doppia e tre contrapas-
si insieme sul sinestro et finisco
    no el terzo in una riverentia de
792 uno tempo
voltando ssi sul dritto et batten-
do col sinestro el fine del tempo in (terra)
816
824 (lei si parte e fuge in tre) tempi di piva presso all' altra
(passa per dretto) con un doppio sul dritto et tutti
834 due ad uno tempo gli battono su-
so el movimento. Poi quello di
sotto et la donna mossà vanno in
837 la posta l'uno dall' altro in tre tempi (di piva)

(Re Figlie Guilielmin)
847 (fan due continentie preste che non) hanno un tempo compito
879 (omini fanno un) salto piccolo et vanno in due tempi (di piva)
(vanno tutti) l'una di sopra l'altro con le voltetton-
885 de larghe in tempo di piva

(Sobria)
932 (dai homini fanno) tre tempi di saltarello in guatermaria
945 (pigliano presto l'omo) di sopra e la donna el tempo
in saltarello et vanno
venghono tutti due in mezo a scon-
strar si et si toccano la mano et sen-
951 za perdere tempo l'omo torna in
952 detto con due altri tempi al suo loco
955 (omini tutti) quatro insieme fanno tre tempi
di piva l'un nella posta

(Mignotta Nova)
1013 (in dretto col dritto doppio et uno sempio) in un tempo
1022 (cominciano duo) tempi di saltarello largo in bassadanza
1026 (tre contrapassi sul pe' dritto) in due tempi di bassadanza

(Damnes)
(donna fa due sempio et quatro doppio intorno agli omi)
et torna al suo loco ma com' ella
1045 finisce due tempi l'omo di sopra
(la donna) si parte dagli omi et gli omni da
ella ad un tempo ella fa inanzi due (sempio et due doppi)
si voltano in latio et fan-
1052 no quatro tempi di saltarello ala (fila)

(Corona)
cambiamento comenando col pie
dritto con uno doppio sul sinestro
con uno sempio sul dritto che e com-
1081 pimento del tempo
[theory 3]
(ma dovendo danzare tutte) ditte misure si trova diversi-
tate in gli loro tempi d'altro che di
largheza come di sotto appare.
1146 El tempo della Bassadanza comin-
cia in vodo et finisce in pieno.
1150 El tempo della guatermaria comin-
cia in pieno et ha el vodo in mezo (et così in fine)

Domenico writes:

13 (molti opponere moto) e de perditicere de tempo
62 facendo requia a cadauno tempo (pari veduto meduxa)
96 dico pieno in nel tempo instanti
106 dopio represse e reverentia dice lui essere de uno tempo
108 (sempio continentia mezavolta movimento saltro mezo) tempo
111 (frapamento scorsa e scambimento) uno quarto de tempo
112 tuttavolta operando ne un tempo e non piu
112 (di adopitado) ne poi mettere due per tempo
114 (dii contignera ciascaduno delii ditti uno ottavo de) tempo
119 (quad.) per distantia de tempo e piu (stretta dela bd.)
129 (salt. messura) per distantia de tempo (piu stretta quad.)
135 (piva calla del salt.) per distantia de temp uno sesto
166 (bd.) se comenza el suo tempo (in vuodo e compisse in pieno)
168 (quad.) principii el suo tempo (in pieno e compisi in vuodo)
189 (salt. ricomenza) el suo tempo (in vuodo)
193 (piva) comenza el suo motto del tempo (in pieno)
238 largeza e de presteza di tempo
239 due tempi di piva (far uno bd.)
232 uno tempo de bassadanza tempi (dii de piva)
233 due tempi de saltarello uno tempo de (bd.)
234 uno tempo de bassadanza dui tempi de (salt.)
238 uno tempo de saltarello uno tempo de (bd.)
239 uno tempo bd. uno tempo de saltarello
252 (dii hanno ordine) per motto de compartizione de tempo
253 due tempi di piva in uno de bassadanza
254 uno tempo de (piva sie uno dopio)
271 (motto quad. consiste dopio cum) frapamento in uno tempo
274 questo motto in uno tempo di (bd.)
279 uno tempo de (bd. ha solo uno dopio naturalmente)
287 uno tempo (salt. in uno de bd.)
290 uno tempo (salt. in uno de bd.)
293 due tempi del (salt. in uno de bd.)
294 siano prestissimi ponendo li dui tempi
295 due tempi di (salt. in uno bd.)
302 (doppio e uno frapamento) in uno tempo de (quad.)
308 uno tempo per motto (bd. in uno de quad.)
309 uno tempo per motto de saltarello in uno tempo (quad.)
319 (dii) motti de tempo piva in (uno quad.)
328 due tempi de saltarello e metter li in uno tempo (bd.)
331 mettere tempi due per uno
334 (motto bd.) in uno tempo de (salt.)
339 uno tempo de motto (quad. in uno de salt.)
344 tempi due de (piva)
345 in uno tempo de (salt.)
348 seriano li tempi due de piva prestissimi
350 due tempi de piva e far li uno motto de
355 bassadanza suso ditti due tempi
357 (quad.) sul tempo dela piva
358 (motto quad.) suso due tempi de piva
361 due tempi
363 due tempi de piva e far (suso motto salt.)
(Relreguardo [Vechio])
375 fano tempi XI de saltarello
381 tempi (dui de saltarello largo)
384 tempi dui de (saltarello largo)
387 tempi cinque de bassandanza
391 (riverentia consiste uno) tempo de bassandanza
(Belreguardo Novo)
394 tempi XI (saltarello)
411 (riverentia) de uno tempo tutti tri
412 tempi dui de saltarello largo
413 (uno) de ditti tempi inanti
414 (dui homini) fano l’altro tempo de compagnia
415 (tornando) cum lo ditto tempo (salt.)
418 fa ditto tempo de (salt.)
422 drecano bote del ditto secondo tempo (salt.)
426 fa tempi dui de saltarello largi cioe uno de ditti tempi
428 fazendo l’altro tempo (cum drito)
436 fano tempi sei de bassandanza
444 riverentia suso ditto pede de uno tempo
(Lionello Vechio)
450 (fano) tempi sei de saltarello (in quad.)
453 (passa) cum uno tempo de saltarello largo
456 risponde cum quello medemo tempo di (salt.)
465 tempi tri (bassandanza)
470 tempi septe di (bd.)
473 (li movimenti) sono tempi dui in (quad.)
(Lionello Novo)
476 fano tempi (dui salt. in quad.)
484 fazendo tempi otto de piva
489 (fazando) tempi dui de saltarello (in quad.)
492 sieue cum tempi dui de (salt.)
497 (dupii tri, capo terzo, posada) in tempo vuodo
517 movimento de mezo tempo
(Ingrata)
521 (fano) tempo nove (salt.)
529 fazendo tempi quatro (salt.)
532 fare tempi XVI de bassandanza
547 fano tempi XV (quad.)
553 fazendo tempi tri de piva
559 fazando tempi dui de piva
(Giloxia)
565 fano tempi siei de saltarello largi in (quad.)
572 fa uno tempo di (salt. in quad.)
581 tempo uno de (salt. in quad.)
586 fazando tempi (otto de piva)
589 (mezavolta) in uno tempo de piva
(Pizocbara)
608 fazando tempi (XII de piva)
610 fazando tempi quatro (piva)
613 fazando altri quatro tempi de (piva)
616 ditti quatro tempi de piva
619 (riverentia) d’un tempo de (bd.)
620 fazando tempi XIII de (bd.)
632 fazando tempi VIII de (salt.)
633 faciendo ditti tempi (salt. guisa bissa)
641 fazando tempi quatro de piva
647 (passano) cum tempi quatro de piva
650 cum tempi quatro de piva
(Verciepe)
657 faciendo tiempi (XI di saltarello)
652 (fano) tiempi quatro e mezo de basandanza
668 (dono risponde) cun tiempi dui de bassandanza
683 facando tiempi quatro (salt.)
684 dagando uno tempo equalle aia (dona)
685 uno altro tempo equalle alo homo
686 uno altro tempo equalle aia (dona)
687 uno altro tempo nella posta (delo homo)
689 quando principia ditì tiempi quatro di (salt.)
693 quilli tiempi di (salt.)
695 (facando) tiempi quatro di saltarello
700 faciendo tempi trì de saltarello
719 fa tempi tri (salt.)
(Prenчерa)
736 fano tempi quatro e mezo (bd.)
740 fazando inanti tempi dui e mezo (bd.)
746 (fa) tempi dui de bassandanza
750 fano tempi otto de piva
760 (moven) tempi (quatro di saltarello)
762 fine del primo tempo
763 (fazando altri) tempi trì
(Belfiore)
766 fano tempi XII de piva ( in quad.)
790 parte cum tempi (quatro de piva)
(Anello)
800 (moto oto salt. in piva) in co de diti tiempi
805 fazando tempi dui de (salt.)
817 homini fano tempi quatro de piva
(Marchesana)
822 (fano) tiempi oto (salt. [?] in quad.)
830 tempo (salt.)
833 fare tiempi XII e mezo de (bd.)
(Jupiter)
862 fano tempi trì moto (salt. in quad. [?])
863 fazando ditti trì tempi cum passi trì et (afrapamento) [933?]
866 (voltatonda de bd. consiste) tempi (dui)
883 (questa parte volte doe cunsiste) tiempi diexe (bd.)
885 fano tiempi nove de piva
907 fa tempi quatro de saltarello e dui (bd.)
910 (fanno) tempi due de saltarello
(Elia Guilmin (1))
931 fano tempi dui (salt. in quad.)
932 fanno ditti dui tempi
933 cum passi quatro per tempo (dagando el boto = frapamento ?)
939 (afirmando se per spatic) de mezo tempo
940 fano tempi otto de basandanza
949 se butano sul pe drito in tempo (vuodo)
955 uno tempo a guisa (salt. [in quad.])
961 (uno movimento soletà) de uno tempo de (quad.)
964 va como uno tempo de (salt. [in quad.])
968 (va) medeno tempo fatto per lo compagno
979 uno tempo di (salt.)
983 (fa uno) salto de mezo tempo de piva
984 facendo tempi tri de piva
(Fia Gielmina (2))
996 (in quad.) lo primo tempo
1008 fano tempi due di bassa danza
1013 fano tempi otto de (bd.)
1034 risponde cum tempi tri de piva
1037 como uno tempo de piva
1040 cum tempi due (de piva)
(Mercantia)
1049 (fazando) tempi XI (salt.)
1055 fano tempi quatro (bd.)
1057 (mezavolta) de uno tempo
1061 fanno tempi otto (bd.)
1066 (dagando) mezavolta sul lato dritto in tempo vuodo
1076 cun tempi due di saterello
1081 facendo tempi due di saltarello
1087 fano tempi quatro (bd.)
1089 (riverienza) cunsiste tempo uno di (bd.)
(Sobria)
1099 facendo tutti tempi XIII de (salt.)
1116 tempi tri de piva
1117 cun altri tri tempi de piva
1124 (dii primi homini vogliando tocare mane) in uno tempo
1127 (tornando) como uno tempo di (salt.)
1141 cun tempi tri (salt. in quad.)
1142 in capo deli due tempi (havere cambiato posta)
1143 lo terzo tempo (trovino dritto ale spale)
1153 (tornano) uno tempo de saltarello
1158 fa tempi X (salt.)
1165 de quisti tempi X (salt. otto se ritrovino in mezo)
1168 (fazando) altri due tempi in una voltatonda
1170 (torna cum) dui tempi di (salt.)
1172 (facendo) tempi quatro de piva (voltatonda)
1175 (facendo) altri tempi quatro de (piva)
1178 cun quelli medeni tempi de piva
1179 cun quilli medeni tempi de piva
1183 cun tempi quatro de piva presti
(Tesara)
1191 tempi oto (salt.)
1195 tempi quattro de piva
1196 et incho deli diti tiempi dano (mezavolta)
1209 faciendo tempi 12 de piva
1213 (ogni) tri tempi (consiste dopo con posa)
1218 fa tempi due de piva
1219 con gli ditti due tempi de (piva)
1222 con tempi tre di piva
1227 con tempi tre de piva
1228 (fano) tempi 12 di saltarello
1229 fazando tempi tri de (salt.)
1232 fazando tempo di (salt.)
1233 fuge con tempi dui (salt.)
1238 fazando tempo I di (salt.)
1240 fuge con tempi dui (salt.)
1242 fano tempi 16 di piva
1264 con tempi 9 de piva
1268 (mezavolta in uno) tempo di piva
1270 (facendo) tempi quatro (salt.)
1276 (fa) ditti tempi quatro (salt.)
1278 (fa) ditti tempi quatro (salt.)
1282 fa ditti tempi quatro (salt.)
1288 sono finiti ditti tempi 16 (salt.)
1294 (in capo) ditti tempi 16 di (salt.)
(Dannis)
1333 separati con quatro tempi di (salt.)
(Mignotta Nova)
1374 con 12 tempi di (salt.)
(Chona)
1384 (dopo con sempio) che e compimento del tempo
(Zoglioxa)
1417 fazando uno tempo di (salt.)
1421 (voltatonda) nella mezura de II tempi (?)

The term *tempo* is used in four major ways to mean: time in the sense of longness (years) or shortness (moment); the rhythmic unit with its total number of subdivisions; the musical unit corresponding to the ideal rhythmic unit; and the movement unit corresponding to the ideal rhythmic unit.

Illustrating the first category above, Cornazano's passage 6 has the term *tempo* with the sense of an undefined, but limited, number of years since the meaning is the time remaining for him to live. In passage 95, *tempo* means "moment".

The second category is based on the divisions at certain levels of note values. Since Domenico mentions the term *prolataion*, it is likely that the divisions were on the level of the *brevis* and *semibrevis*. In the most general sense, there are four groupings of short notes based on divisions by twos or threes. These are:

- perfect major  
  ooo ooo ooo
- perfect minor  
  oo oo oo
- imperfect major  
  ooo ooo
- imperfect minor  
  oo oo

This system expressed the four possibilities of divisions by two or three of the *breve* and *semibreve*, but it was limited in that it did not allow further subdivisions to be communicated with ease.
Both Cornazano and Domenico state that saltarello rhythm is a "perfect major" and that piva rhythm is a "perfect minor".

saltarello  perfect major  ooo ooo ooo
piva  perfect minor  oo oo oo

Domenico states that guadianaria rhythm is an "imperfect minor", whereas Cornazano states "four for (the) three of a perfect major" which could be interpreted variously: "four for the three of the perfect (in perfect major, the prolatione is undefined)"; "four for the three of the major (in perfect major, the tempus is undefined)"; "four for the three of the perfect and the major (in perfect major)"; or "four for the three (of the bassadanza canto) which is in perfect major". Except for the fourth case, these can be represented as the following:

Domenico  imperfect minor  oo oo

on an upper division
Cornazano 1) [perfect]  o o o o  or
                        oo oo oo oo
                        ooo ooo ooo ooo
                        oooo oooo oooo oooo

on a lower division
Cornazano 2) [major]  oooo  or
                        oooo oooo
                        oooo oooo oooo oooo
                        oooo oooo oooo oooo
                        oooo oooo oooo oooo

on both divisions
Cornazano 3) [both]  oooo oooo oooo oooo

Since Cornazano states that Domenico was his only teacher, it is most likely that Cornazano is conveying in his own words the dance theory, as taught by Domenico, rather than showing an evolutionary change. Thus, there must be a way to reconcile the differences between the two descriptions of the guadianaria rhythm, possibly by doubling Domenico's pattern and then making it equivalent to a pattern derived from an interpretation of Cornazano's statements.

Discussed under the entry of guadianaria, a marking might indicate that Cornazano wrote "four for three of the imperfect major". If this is accepted, then the rhythmic scheme for guadianaria is the following:

oooo oooo

Domenico states (seven times) that bassadanza is an "imperfect major". Cornazano states two apparently different things about the bassadanza: "that bassadanza is a perfect major in the region of the upper voice" (416); and "that every note doubles, and the three become six and the six (become) twelve"(1142). This last passage of
Cornazano can be interpreted two ways. These statements can be interpreted or represented as follows:

Domenico imperfect major oo ooo

Cornazano (416) upper voice oo ooo ooo ooo
lower voice [unstated]

Cornazano (1142) (three) oo ooo become (six) ooo ooo
and then (six) ooo ooo become
(twelve) ooo ooo ooo ooo
or oo oo oo oo oo oo

or, another interpretation,

(two) o o o become (six) oo oo oo
and then (six) oo oo oo become
(twelve) oo oo oo oo oo oo
or oo oo oo oo oo oo

This discussion can be summarized with the following representations based on the statements of Cornazano and Domenico:

perfect major saltarello oo ooo ooo
perfect minor piva oo oo oo
imperfect major bassadanza oo ooo oo ooo oo
or oo oo oo oo oo oo
imperfect minor quaternaria oo oo oo oo
or oo oo oo oo oo

The music and dance movements that are put together with these ideal subunits of rhythm probably do not correspond in a one-to-one fashion with every division. Otherwise, the musician would have no spaces to draw breath if playing a wind instrument such as a piffero, and the dancer’s actions would be reduced to jerky isolations with the rapidity of a machine gun. Domenico identifies two musical voices, soprano and tenor, that begin together for the piva and quaternaria, but the soprano voice begins before the tenor voice for the saltarello and bassadanza. Apparently the soprano and tenor voices do not sound together at the end (or middle).

The dancing of the bassadanza is to have an action, probably a rising, and then other actions that cause the body to be transported through space. Perhaps the other rhythms have a similar treatment of the dance action but neither Domenico or Cornazano state without ambiguity what the movements are or how they go together with the rhythmical unit.

Here are some fifteenth-century passages in which the term tempo is utilized:
VAT Ucco. Lac. 899
83b (dai giovani) e danzando a tempo vennero fora admirativi e cum bona maniera quasi stupefatti chomo deli loro paesi si ritrovasseno li cum quel monte pur danzando alquanto se redusseno quasi fuggendo 90 Foi tornati alla montagna per altra porta che per la prima vennero fora cum zappe de argento e d’oro contrafatte ballando a tempo fecero sembiante di zappare. E finita la misura tornarono nel monte e vennero fora cum ceste dorate piene di fiori facendo vista de seminare el terren lavorato spansero ditti fiori per la sala: e finita la misura tornorono nel monte e vennero fora cum falcette dargento cum quel ballo medesimo faccendo vista di metere tutti ad uno tempo e così fecero più volte andando e ritornando cum diversi instromenti rustican dorati e (90b) argentati representaraon tutti li acti che nella agricoltura fare si soglione per ricorre el grano fino allo insacchare di fiori e riportar li a casa tutti a tempo e a misura sempre ballando cum bellissimo ordine che era un degno spectaculo

tempüst (Corn)
—bother, tempt

(Sobria)
936 (quello da mano) dritta cegna al compagno che temp-
ti la donna et ello cegna ad esso

As a consequence of this action by the men, the woman becomes angry. Does the term tempust describe the motive of the men and, thus, the overall actions, or does it indicate one specific action? If the term describes a specific action, was this action stylized? Domenico describes the same choreographic passage as one involving the hands, as opposed to Cornazano, who does not explicitly state the word mano.

tenor-e-i (Corn)
tenore (Dom)
—the bottom line of a musical composition, usually of longer notes

Cornazano writes:

993 (annotaro) quelli tenori che sono me-
gliori e più estimati per ditto ma-
gistero in Sale Signorile da bon (danzatori)
1119 Seghino tenori da bassedanze et sal-
tarelli gli megliori et più usitati di gli altri.
1122 Tenore del Re di spagna
Canzon de pifari dico el Ferrarese
1124 Tenore Collinetto
1125 Molti altri tenori si fanno per salta-
relli et bassedanze ma gli più
usitati sono questi et da notare
1128 e che ogni tenore si puo fare a quatro (mesure)
Domenico writes:

171 (bd. comenza sovrano piuosto che) bota del tenore
172 (sovrano si vodo, bota) del tenore sie lo pieno
174 (quad., recomenzarai) bota del tenore (e sovrano insieme)
175 (quad., sonando) sue bote del tenore vano (piu equale, bd.)
178 (bd. perche piu larga) poi mettere le botte del tenore (place)

Cornazano includes the notated musical lines of three tenors in his treatise. Why is his fifteenth-century Italian dance treatise the only one to contain tenors used for dancing various rhythms? One would think that Domenico's treatise with more choreographic descriptions of balli, more corresponding notated music, and more choreographic descriptions of bassadanza would also have more notated tenors than Cornazano's treatise, but there are none at all. Could it be that Domenico, apparently the composer of the tunes for the balli, composed the music for the mixed dances that required highly tailored rhythms and melodic lines; but, since tenors for bassadanza were common and interchangeable, he did not compose them?

Cornazano states that various rhythms could be created by using a single tenor, and Domenico discusses a term bota with the tenor. What is the relationship of a bota to the points of stress within a rhythm? What instrument normally played the tenor, and with what articulation? From what source did Cornazano find these notated tenor lines? Were there really tenors that were used more by the musicians throughout Italy, or could this have been true only in the circle in which Cornazano circulated? If so, does this suggest that the melodies sounded in the upper voice or voices were more or less traditional?

Does not the reference to the Ferrarese and, in other places, to Borso and Beatrice suggest that Cornazano was at Ferrara? If so, or when so, how old would Beatrice have been? Where would Domenico have been at this time?

The concept of the tenor is an important example of fifteenth-century philosophy, namely, basing something new upon something preexisting or "old". This compositional technique of layering is a lingering medieval feature whereas the compositional technique of mixing, seen in the ballo, appears to be more innovative.

Here are some fifteenth-century passages with the term:

FIR: BNC Pal. 286
3) de drieto ala pudicitia erano dui cantori quali facevano contro et tenore ali dui spiritelli e ala pudicitia che cantava una laude intonata nel canto de Je pris Amor
7b) la pudicitia la quale ed el dio d'amore e cum dui altri surani e cum uno contro e uno tenore incominciaro a cantare una laude intonata nel canto de j'aim pris Amore in Laude dela pudicitia
(13DEB)
109) (no. 33) Con lo liuto fe ballo amoroso
E l'alvadanze e'l trotto et la striana
Cio che lui fa stampita par sorana
Se fatto avesse Chi ama 'l deletonso
Volete udir se lui fo virtuoso
Che venir fe una pigniatta sana
Con essa lui vi fe la chiarintana
Puo fece Mater mia, questo gilloso
Con la chitarra fe suoni a tenore
Con tanta melodia, che a ciascuno
Per la dolceza gli alegrava 'l core
Con la cetera ancor ne fece alcuno
Puo venner pifar sordi cum tenore
Solazo incontenente ne prese uno

terr-a,-eno (Corn)
ter-eno,-renno,-reno (Dom)
—territory, ground, performing surface

Cornazano writes:

67 ferir col calce la solida terra
107 (el perfetto danzare e ) compartimento di terreno
123 (el sinistro che) rimane in terra
146 (compartimento di) terreno (computare el spazio)
172 (chi) vole vedere el paradiso in terra (veggia Beatrice)
241 (donna deve mai dispiccare suo) tempo da terra
(Prima Figlia Giuilielma)
617 (battendo col sinestro el fine del tempo in) terra

Domenico writes:

mexura memoria agilitade e mainera mexura de
20 terreno porzando aiuto spirando el corpo per fantaxmate
le un altra mexura la quale (e composta)
cum la gratia dela mainera deel deportamento de tutta
la persona la quale e deseperada dale mexure muzichale ditte
di sopra

56 Questa mexura el tereno e mexura legiera e questa e quella

che fa tenire el mezoo del tuo motto dal capo ali pedi el quale

non e

ni troppo ni poco e fate fugire li extremi
67 (riegola sopra mexura memoria mainera cum mexura de) terreno
Apresso e necessaria a ti operando questa causa che
69 secondo motto sii buono per ti e per altri cioe che
concordantia de terreno

gesia che sempre ne ritzovia ti secondo lo essere componito
cioe l'uno
cum l'altro porzendo se auito faciando fine ale danze secondo lo
esser suo
Cornazano discusses an action called *compartimento di terreno* in which a dancer must take extreme care in calculating the space where the step-units of a dance, probably prelearned, are to be performed. Cornazano also states that this must be done willingly and implies that the dancer must not appear as if laboring.

Domenico discusses the term *terreno* (or variant) as part of two apparently different contexts: with *mexura* (56), and with *concordantia* (57). In the first context, there is counsel, included again, for one to be moderate in his actions. It is stated that this is a different type of *mexura* (rhythm) since this one is separate from that of the music.

In the second context, Domenico conveys the idea that the dancer must be in the right place at the right time. Not only is there the idea that a dancer has to be in one-to-one correspondence with the rhythm, as if there is an imaginary structure in which the movements must be placed, but there is also the idea that the dancer must be within the imaginary structure of spatial relationships. For instance, when it is time for one dancer to be at a corner of a square, that dancer should neither be too far out nor too far in. When a dancer is supposed to meet another in order to take his or her hand, the dancer should arrive neither too soon nor too late.

Perhaps these two passages are descriptions of the same thing to Domenico. Perhaps not.

*terz-a,-o* (Corn) (Dom)

—third

(see also *tre*)

Cornazano writes:

127 abassar vi al terzo (che compisse el doppio)
446 (dui tempi piva, passo salt.) terzo apunto (fuore)
447 terzo (dui tempi di piva, passo bd.)
461 terzo (passo bd. in salt.)
470 Quaternaria terzo grado della (scala)
478 terzo ([quad.] in salt.)
492 terzo [piva] in passo quaternaria

(Verzeppe)

636 (tre contrapassi, voltando si) sul terzo

(Leoncello Novo)

747 (salt. di quad. fanno tre tempi) terzo tempo fanno in tondo

(Prima Figlia Giulielmino)

791 (tre contrapassi, finiscono) el terzo in una riverentia

[theory 3]

1136 Terza [misura] la cacciata che e misura di piva

Domenico writes:
Cornazano states that the following items can be designated as "third": (passo) of a doppio; an interval, probably spatial, representing the distance that two tempi of piva are in comparison to a tempo of saltarello; level of a drawing; contrapasso; tempo of saltarello in quaternaria; rhythm; and way to dance a certain rhythm. Adding to this list, Domenico calls the following a "third": chapter, doppio, couple of dancers, bottò, tempo of saltarello, and an interval, for instance the distance possibly of time or space, that the rhythm of saltarello is in comparison to the bassananza.

Cornazano mentions a "sixth" and a "third" only once while comparing the various rhythms and their actions with others. Domenico mentions these fractions a total of twenty-seven times. This difference between student and teacher may indicate that Cornazano did not completely understand, or if so, did not see much value in the "third-sixth" comparison of Domenico. Perhaps Cornazano realized that this system of comparison was schematic rather than prescriptive. However, the reference to these ratios may be one fact supporting an argument that Cornazano worked on his own treatise with a copy of Domenico's treatise accessible to him.
This unusual ballo has a choreographic description beginning in line 1185. Domenico's language in the description is different from that in the others, thus the choreographic description appears to have been recorded at a different time. The dancing requires strips of cloth for the performance, a unique feature in the collection of dances described by Domenico and Cornazano. Tesara is unique because it requires properties, although dances requiring properties are mentioned in descriptions of fifteenth-century dance pageantry. This is the only choreographic description in Domenico's treatise not described or mentioned in Cornazano's treatise, and incidently, is not found in any other extant fifteenth-century Italian dance source.

The meaning of the word *tesara* is "to stretch taut". This could indicate that the dancers had to keep the middle of the cloth from sagging by pulling on the ends that they held. Could this action have symbolic meaning, one possibly of relationships of lovers or members of society? Or does it reflect virtue of labor?

tessendo (Corn)
— weaving

(Verzegge)
va in saltarello alla posta di quello
641 di fondo tessendo le donne et
cosi quello di fondo viene nella pos-
ta di quello di sopra et si parte quan-
644 do lui et viene tessendo le donne
dall' altro canto per modo che non (si scontrano)

Cornazano uses the term *tessendo* to convey the action of an active dancer passing on one side of a passive dancer, the opposite side of the next in line, and the same side as the first for a third dancer. Thus it is like weaving: over, under, and over. According to Cornazano, both dancers do this, at the same time, in one figure of the ballo *Verzegge*, from opposite directions, and in a manner so that they do not collide. This action is perhaps related to that of circling like an "s".

tesorera (Dom)
— treasury

40 (neccesserio grande e perfonda memoria) tesorera (tutti motti)

*Tesorera* is Domenico's poetic image concerning the memory. Both he and Cornazano place the "memory" as one of the important properties of dance theory. This was probably derived from the discipline of rhetoric, where it is one of the five formal canons.

thiopo (Dom), see *copia*
tira,-re (Corn)
tir-a,-ando,-i (Dom)
—to draw

Cornazano writes:

e troppo largo sicche 'l saltarel-
446     lo viene ad tirare un terzo apun-
to fuore del naturale suo.
(Sobria)
    (gli omni) porgendo la mano alla donna per
toccare gli la et ella non vole ma si
913    tira alquanto in detro

Domenico writes:

(Presoneria)
757    tirando se largi l'uno dal altro per traverso passiti quatro
(Sobria)
1125    (dona de) sdignosa tiri si uno poco in dietro
(Tesara)
1213    (dopo sul) senestro tirando el dritto apress-
         so senestro con una posa et fazendo una represa sul dritto
(Zogliona)
1416    tira el pede stanco apresso al drito

Within the dance descriptions, this term *tira* or a variant expresses two concepts. When used with a reflexive pronoun, the term means to withdraw oneself or to pull away from others. When the term is used to explain what a "foot" does, it probably means to draw the foot close to the other.

This term is found in another fifteenth-century passage as follows:

888COR
38) si tira indietro

tocca,-ndo,-n,-no,-r,-re,-ta (Corn)
toc-a,-ando,-are,-hando,-hare (Dom)
—touch

Cornazano writes:

21    credendo nel tocchar d'una alba mano (esser felicita somma)
(Mercantia)
    (L'omo che e a man) dritta della donna riscontro si par-
    te con doi passi sempi et uno dop-
pio comenzaendo col sinestro et va
538    a tocchare la mano alla donna e
    senza perdere tempo si volta a mano
dritta con due sempi et uno doppio
comenzando col dritto e torna al (suo loco come era)
545 (la donna ogni volta) che ciascun di questi due gli ha toccata
la mano mentre che' l torna al (suo loco da voltatonda)
(subito la donna) com'e chiamata si volta inverso l'ho-
559 mo e l'home gli tocca la mano con
una riverentia sul pie sinestro e (due continentie)
(Giove)
(l'home chi d'inanzi) si volta et viene contra la
582 donna e lei contra lui toccando si
la mano con un doppio sul dritto
590 (compagno) va nella sua posta toccando la mano (ala donna)
(fanno tutti quello) medesmo che fece el primo quando
muto posta el compagno in venire
599 a toccare la mano ala donna.
614 e toccan si la mano
voltando si quello d'inanzi in ver-
so la donna et poi quello di detro
(Sebria)
(una riverentia) porgendo la mano ala donna per
912 toccar gli la et ella non vole ma si
tira alicantuo in dretto
(homo di sopra) volta et viene con due sempi
et uno doppio incontro ala donna
et ella a lui con quello proprio co-
menzando col sinestro e gli tocca
la mano senza prendere et tornano
vengono tutti due in mezo a scon-
950 trar si et si toccano la mano et senza (perdere tempo)
Domenico writes:

(Giloxia)
570 va a tocare la man ala dona (cun una riverientia)
578 tochando gie la man drita cun una riverientia
(Pizochara)
619 (fano riverentia) tocando la man drita
(Jupiter)
877 tocando la man drita alo homo
880 tocando la man drita a dita dona
928 tocando
la mane drita ala dona e la dona a lui como una riverentia
922 tocando la mane (al homo per modo che feze l'altro)
(Mercautia)
1063 (va) a tocare la mano drita ala dona
1070 va a tocare la mano ala dona
1087 tochando (la man ala dona e faciendo riverientia)
1103 (feci volte tre cadauno) ge toca a menare (dana)
(Sobria)
1123 (fazando riverentia) vogliano tocare la (mane)
1136 riverentia picola et presta toccando se la mano
1167 tocando se la mano prestro
The term *toccia* or a variant is used in three of Cornazano's choreographic descriptions of *balli*, which are the same as three of the five descriptions in Domenico's treatise that also have the term. Does this suggest that the choreographic descriptions were written at the same time? Why is the term not used in other choreographic descriptions in the dance treatises of Cornazano and Domenico?

The action conveyed by the term *toccia* occurs most often when there is a *riverentia*. Did the dancers actually take hold of each other's hands, like a handshake, or did only one person take hold of the other's hand? Is there something implied regarding who was active and who was passive through the use of the reflexive pronoun? Could it be that there was a manner or custom in which the hand was always taken or touched in the mid-fifteenth century?

There are two passages that might assist in answering some of the questions above. Cornazano states in passage 926 that the man and woman touch hands without *prendere* (taking). If the dancers did not normally take hands, the phrase *senza prendere* would have been unnecessary. Domenico in passage 1103 has the term *toca* with *a menare*, suggesting that the hand was actually taken.

Here are some fifteenth-century passages with the term in context:

FIR:BNC II 11 368 (the entry of Conte Riario in Forli 1481)
2) Così chavalchando le donne e damiselle uscivano dell'ordine in mezzo la strada toccanono la mano al prefato S. e madonna: In questo intervallo di tochar mano se gli fece inchiara uno altro spiritello pure allegrand si della venuta di sua sig. e magnificando lo andando più altre e tutta via tochando la mano

Vat. Urb. Lat. 899
5b) lo ambassadore del duca de Ferrare cum molti gentili homini cavalieri e e scuderi e altri ambasciadori: li quali di sotto si numereranno. Et toccato la mano a Madonna havendo la Basiata e posta da mano dextra cum gran triompho di pifferi e trombetti e altri instromenti

FIR:BNC 189 (Giovanni dicollato)
6) [gieu] et toccami la mano

FIR:BNC BR 188 (Giovanni e paulo)
4) Et dicendo cosi gli tocha le mani

FIR:Ricc 686 (Miracolo di Nostra Donna peregrino risuscito fig1.)
7) E sacerdoti vengon cantando con madonna Santa Venere e giunti uno che l'haveva in mano toca con essa Riccardo figlio del re

FIR:BNC P.6.37 and BR 187 (Reina Hester)
119) Et bacin si e rizano il dito tochando si la mano
FIR:BNC F.III.488 (Be Superbo)
136) E medici gli tochono il polso

70KEN I
221) (Nov 13, 1456)
Mons. de Bourgogna lo quale la prima volta che visto Mons. lo Delfino se genogia tre volte fin in terra d'uno genogio e la testa scoperta avante che Mons. lo Delfino li tochasse la mano, benché esso Mons. lo Delfino forte se avanzasse per non soffrire li facesse si grande reverentia

888COR
14) non la toccare
16) la prima notte che toccare la valse
166) non havendo mai piu toccata donna

62BOR (ms)
482) il cavaliero usa gratitudine, e, senza toccarla, la lassa schernita

40MAU
63) dov'io medesmo non una ma piu volte sono intervenuto e visto e toccato con mani: fanno le nozze grandi
217) se sottopongano agli animali bruti, si como per verissimo ho sentito e con piu esperienz toccato con mano

58CAN I
135) [of the seven allegrezze d'amore]
La seconda allegrezza, che Amor dona, e quando hai grazia di toccar la mano accortamente, ove si balla o suona, o in altro modo stringerla pian piano
149) in luoghi bassi, e chi 'l tocca con mano, rade volte ne suole uscir poi netto

58CAN II
155) E comune ed antiqua consuetudine tra gli uomini in ogni patto e transazione, per più efficace segno del cuore e volunta nostra, toccare colia mano desta propria la desta di colui con chi si fa il patto, e comunemente s'usa quando si perviene a pace dopo qualche guerra ed ingiuria seguita. Similmente, quando in tali o in altri casi si piglia giuramento alcuno, la destra mano e lo instrumento e ministra.
156) (Lorenzo discusses the symbolism behind the above): quel giorno quelli occhi mi legarono, ancora non avevo toccata questa gentilissima mano...ovvero chi'io fui interamente legato ed al tutto fuori diliberta, come toccai quella mano...il mio cuore con mille nudi
171) toccar la bianca man che'; cor m'ha stretto
174) udirei le sue dolce parole e toccherei quella candidissima mano
52CER
107) E mille volte el cor mi disse in vano
—Fatti un po innanzi e toccagli la mano
161) Non bisogno ir poi toccando
Fra le gente piege o mano [endnt 3 = Non bisogna far atti
d’intelligenza con tutti]
todesch-i,-o (Corn)
—German

191 (Quaternaria) e propriamente saltarello todesch-
cho che consiste in due passi sem-
pi et una ripresetta battuta de-
tro el secondo passo in traverso
305 Nel saltarello todeschio (cioe quaternaria))
(Giove)
578 (fanno tre) tempi di saltarello todeschio
[theory 3]
1135 (quaternaria, quatro botte per nota) piu usata da Todeschi

Cornazano states several times that the quaternaria is
"German", but Domenico does not mention it. Apparently this fact
was not well known, so one can surmise that Cornazano wished to
present the new information to his patron. Rarely does he say the
same thing over and over again, as does Domenico. Were the three
passages 191, 305, and 1135 added at a later date? It is likely.
togliano (Corn)
—collect

(Leoncello Novo)
(in capo del) doppio gli omini si voltano sul
778 dritto et togliano la donna in me-
zo con una riverentia et cosi la (donna fa a loro)

Does the action togliano involve touching? Elsewhere the
riverentia is shown to be associated with touching (see tochare).
Could the term togliano be a spelling variant of cogliano? The
concept is that two parts simplify into one, that is, two groups of
dancers form one formation.
tondo (Corn)
—around, circling
(see also volta)

(Leoncello Novo)
(partono in saltarello di quaternaria) et fanno tre tempi e'1
747 terzo tempo fanno in tondo bat-
tendo la botta sul sinestro et voltano (spalle alla donna)
(Damnes)
(o mini incontrata donna con due sempi) et due doppi et la Donna
1061 (fa in) tondo quello proprio
The term *tondo* is always preceded with a tense of the verb *fare* and the term *in*. A variant of *tondo* is used as part of the natural step-unit *voltatonda*.

torna (and variants) see ritorna

torno (Corn) (Dom)
—all around
(see also intorno)

Cornazano writes:

(Sobria)
(l’homo di sopra) piglia la mano della donna et
902 fanno tutti dai a torno a torno in (piva una voltatonda)

Domenico writes:

(Tesara)
1219 (pigliando per la mano) andagando a torno

The two passages above, which include a taking of hands, have the term *torno* representing some turning action. This turning occurs in one of five ways: Holding the same hands, the dancers circle around an imaginary axis, which goes through their handhold, and both travel in the same direction, clockwise or counterclockwise, each going forward according to his or her facing. Holding opposite hands, the dancers circle around an imaginary axis traveling in the same direction, clockwise or counterclockwise, but one goes forward and the other goes backward. Holding the same hands, the imaginary axis is through one dancer who performs the appropriate step in place. Holding opposite hands, the imaginary axis is through one dancer who does the appropriate step in place. Holding opposite hands, the couple goes around an imaginary axis in space. A reconstructor would have to choose a meaning for the term.

trasorsce (Corn)
sorsa (Dom)
—an incidental step-unit
(see also accidentali)

Cornazano writes:

286 (Gli accidentalì sono) Trasorsce Frappamenti

Domenico writes:

103 sorsa (se acquistano per accidentia)
110 (bassandanza) sorsa (quarto de tempo)
117 sorsa fare varietàde naturalli, principalmente sempio
dopo represa voltatonda
122 (quando dai mezavolta in cavo de dopio) adoperare la scorsa

There are three clues about the performance of a scorsa: its name; that it is an incidental step-action usually performed in the vodo; and that its use is recommended when performing a half turn at the end of a dopio.

Its name suggests either a gliding action, a skimming action, or a slipping action. That it is an incidental movement suggests that it is performed in a brief period of time. Combined with these conditions, the scorsa is not apparently a good step-action to be performed with only a half turn. The manner in which the half turn is approached is important. Could that manner refer to a needed momentum? If so, would this suggest a gliding into the turn? Could it be that a dopio somehow allows one leg to be free and this swings during the turn?

traversa-ta, -o (Corn)
traverso (Dom)
— across, sideways

Cornazano writes:

76 (L'una che) ha traversata Italia a tor marito
(quaternaria) consiste in due passi sem-
pi et una ripreseta battuta de-
194 tre el secondo passo in traverso
(Mercantia)
(gli homini che son detro) ala donna se allargano con
529 sei riprese in traverso l'uno a man
70 se sinistra l'altro a man dritta
(Mignotta Nova)
tornano sul dritto un passetto
in dretto in traverso et un altro sul
1005 sinistro pur in traverso
1689 tutti in traverso (una ripresa sul sinestro)
1074 fanno uno passetto in traverso
(sul sinistro et un altro sul dritto
a quello modo et fin qui colui ch'era
l'ultimo viene ad essere el primo.
Poi come prima si fa all' inanzs un
doppio col sinestro et una ripresa
1028 in traverso sul dritto
(Corona)
(daghendo una) voltatonda sul lato dritto con una
1101 ripresa in traverso sul pie sinestro
(mezavolta) sul lato sinestro con una ri-
1104 presa sul pie dritto in traverso tor-
nando in dretro
doppio sul pie dritto con una ripre-
1110 sa sul pie sinestro in traverso inanzi.
Domenico writes:

(Pizocchara)
639 (represe due) suso uno pede in traverso
(Prezonera)
757 tirando se largi l'uno dal altro per traverso passiti quatro
759 (responde) altri quatro passiti tutti due sul traverso
(Jupiter)
864 (moto salt. in quad., passi tri e afrapamento) poco in traverso
(Mercantia)
1052 (alargamo cum riprese) in traverso
1066 (homo se ge apreenta cum reprexa) in traverso
(Sobria)
1113 (homini alargano) in traverso cum represse quatro
1182 (homini s'esonano cum riprese) quatro in traverso
(Tesara)
1203 (largi li homi dale done pasi due sulo) traverso
(Domnes)
1317 (tre represa) in traverso cioe l'una sul gallone
(Mignotto Yechial)
1350 represa sul pe senestro in traverso
(Mignotta Nova)
1367 represa in traverso (sul pe senestro)
1373 represa in traverso sul pe dritto
(Corona)
1397 (voltatonda con una represa in) traverso (sul senestro)
1399 (mezavolta cum una represa sul dritto in) traverso
1402 (represa sul pe) senestro in traverso
(Zoglioxa)
1414 (torna dopio) in traverso poi (III contenanse)

Cornazano and Domenico use the term traverso to designate the direction for the performance of the following step-units or step-actions: ripresa; passetto; frapamento (DOM1864) and ripresetta battuta (COR194), which are related to the notions of guadernaria; pasi (undefined) (DOM1283); and dopio (DOM1414).

The term traverso is found with in except in two of Domenico's choreographic descriptions, Prexonera and Tesara, where per and sul are found. Did these choreographic descriptions originate at the same time?

What quality of the ripresa allows it to be performed in traverso? It is never stated that other natural steps such as semplici, doppi (except in Domenico's line 1414, which may be written in error), or contrapassati, are performed in traverso. The fact that the term ripresa sometimes occurs with the designation in traverso, but often does not, suggests that it was normally performed in the sagittal plane.
tre (Com)
tr-e-i (Dom)
—three
(see also terzo)

Cornazano writes:

236 (salt.) talhora tre contrapassi (in dui tempi)
281 tre accidentalì
tre contrapassi ne mette) tre per dui tempi
324 gli tre (movimenti accidentalì)
366 tre contrapassi .iì. tempi
(bd. tempo divide quatro parti, vodo e una, poi)
396 ciaschun degli tre passi che (consuma uno quarto)
399 che sia el vodo e gli altri tre quarti (male explicare)
428 (quadernaria) quatro per tre (di perfetto magiore)
(Mercantia)
519 (sol donna danza) con tre homini
533 va innanzi con tre doppì
(Gioco)
574 ballo che si fa in tre
577 (fanno) tre (tempi salt.)
(Verziippo)
622 due donne et tre homini ala fila
634 vanno inanzi tre contrapassi
647 (vanno) con tre doppì
(Bersguardo)
673 (ballo che si) fa in tre
686 (fanno) tre contrapassi
(Leoncello Novo)
733 (ballo che si fa in) tre dui homini (et dona)
735 fanno tutti insieme tre contrapassi
746 (salt. in quad.) et fanno tre tempi
757 (fanno) tre contrapassi
759 (venghono) con tre contrapassi
(Prima Figlia Guilielmino)
789 tre contrapassi
823 fug in tre (tempi di piva)
827 (homini si stringhono) in riprese tre insieme
837 (vanno in) la posta l'uno dall'altro in tre tempi (piva)
(Obria)
914 (tutti) tre insieme si voltano le spalle
932 (homini fanno) tre tempi di (salt. in quad.)
955 (omini) fanno tre tempi (di piva)
(Mignotta Nova)
1025 tre contrapassi
(Damnes)
1029 (bassadanza che si fa in) tre dui homini et una donna [theory 3]
1131 (naturale) a tre botte per nota (saltarello)
1143 (bd.) le tre vaglione sei et le sei (dodeci)
Domenico writes:

92 tri acidentalli
93 tri accidentalli
102 tri (per accidentia)
104 quisti tri se acquistano per accidentia
116 tri motti li quali se acquistano per accidentia
147 (piva stretta dela bd.) tri sesti
152 (sonauri strenzerano canto, mexura) arano fatto ne tre
196 (piva dela bd.) cala tri sesti
252 (modi) tri per accidentia (po partire)
254 quisti altri tri motti
261 piva cala sesti tri dala (bd.)
268 motti tri li quali sono difficili
(Belreguardo (Vechio))
377 dupii tri suso el pede sinistro
379 dupii tri suso el pe' drito
(Belreguardo Novo)
394 tutti tri de compagnia a mano
403 tutti tri vengono a remanere ala fila
404 tutti tri de compagnia
406 dupii tri suso el pe' sinistro
408 tutti tri ala fila
411 tutti tri
412 tutti tri
427 tutti tri in compagnia
434 tutti tri de compagnia
436 tutti tri
443 tutti tri in compagnia
(Lionzello Vechio)
463 (dupii) tri sul pe' sinistro
464 li simili tri dupii
465 tempi tri in mexura de bassadanza
(Lionzello Novo)
491 (vt. consiste) passi tri sempii
495 tutti tri se moveno
496 (dupii) tri sul pe' sinistro
(Ingrata)
528 tutti tri
550 se fano volte tre
553 tempi tri de piva
(Giloxia)
563 in siei zoe homeni tri e done tre
565 in chiope tre
567 (vagino chiope driedo al' altra) largi per spathio de pasi tri
569 dupii tri suso el pe' sinistro
576 dupii tri suso (el pe' sinistro)
594 passi tri sempii
596 passi tri sempii
602 ditta danza se fazi volte tre vogliando che cadauno
deli homini habino el dover suo
(Pizocbara)
608 (large chiope per spatio) de passi tri
640 altri tri homini
642 la prima chiope dele ditte tre
643 tutte tre chiope
644 la prima chiope dele tre

(Verciepe)
655 balo e va in homen tri e doe done
675 tutti tri li homeni
678 dupii tri in mexura quadernaria
680 dupii tri
702 (dupii) tri de bassadanza
709 tempi tri de saltarello
715 dupii tri
719 tempi tri (de saltarello)
723 tutti tri li homeni
725 tutti tri
726 (vt.) consiste passi tri sempii
728 (tutti) tri

(Prexonera)
737 passi tri sempii
763 tempi tri [salt.]

(Relfiore)
766 tutti tri insemi
782 (dupii) tri
783 tri dupii
793 tutti tri

(Marchexana)
830 frapaminti tri de piede suxo el pe' sinistro

(Jupiter)
961 (largi l'uno dal altro) passi tri
962 tempi tri moto saltarello
963 tri tempi cum passi tri
965 tutti tri insemi
881 tutti tri insemi
884 tutti tri

(Fia Guilmin (1))
934 dupii tri sul pe' sinistro
974 se strenongo cum represo tre (suso uno pede)
984 tempi tri de piva

(Fia Guilmin (2))
995 (in mexura) quadernaria passi tri sempii
996 tri altri (passi sempii)
1002 passi tri sempii
1032 (vt.) consiste passi tri (sempi)
1034 tempi tri de piva

(Mercantia)
1046 homini tri e dona
1059 dupii tri (sinistro)
1102 faci tuta volte tre
1103 (cadauno deli) tri homini ge toca
According to Cornazano, there can be three: contrapassi, incidental step-units, *passi* in a *tempi* of *bassadanza*, men, *doppi*, dancers, *tempi* of saltarello, *tempi* of piva, riprese, *tempi* of saltarello in guaternaria, and beats per note for saltarello. To this list, Domenico adds that there can be three sixth's difference, for instance between piva and *bassadanza*; difficult rhythmic permutations using different actions in *bassadanza*; *tempi* of *bassadanza*; *sempi*; women; couples; *passi*; frapaminti; "times" that a sequence should be repeated; and "times" that a *ballo* should be repeated.

The number "three" was regarded during the late Middle Ages as having great symbolic significance. Domenico states (1182) that the *ballo Mercantia* should be repeated three times for it to be well done. Thus a complete cycle is represented with a beginning, a middle, and an end.

Domenico’s treatise often contains the spelling variant *tri*. Until the choreographic description of *Tesara*, the term *tre* is given an ending of "i" in plural cases, instead of being treated as
an invariable adjective, such as in Cornazano's treatise and as normally found elsewhere. However, in the description of Tesauro, this treatment is no longer fairly consistently observed. Could there be significance in this pattern? Could the choreographic descriptions at the end be more recent than those at the beginning?

Here is the term as it appears in some fifteenth-century sources:

FIR:BNC BR 157
38) e in pie del pecto di questa spera era una gran balle tonda cum tre teste grandissime de gigante

73GRA II
52) Dividesi la pittura in tre parti

triangolo (Dom)
—triangle

(Ingrata)
551 due homini e dona se ritrovano in triangolo

The triangolo is a choreographic formation that encloses space. Few such formations are found in Domenico's repertory. It may illustrate a later development in the art of dance during the fifteenth century. Could the figure of a triangle have symbolized some concept in the context of the dance Ingrata?

trist-a,-eza (Dom)
—sad, sadness

80 (operando questo diletto) per fugire tristeza e molestia
218 (piva) piu trista perché dagli villani sono adoperata

The first passage above describes a reason for practicing dance. Dancing allows a person to leave an emotional state, such as sadness, which was considered to be an extreme. The normal state of emotional balance returned because of the physical activity of dancing or, perhaps, the social interaction, which required emotional involvement.

Domenico's passage 218 hints at a value placed upon the piva rhythm. Whereas Cornazano states that the piva first came from the villa, Domenico implies that the piva was first used in the courts and later adopted for use by the villagers. The correct reading depends on the interpretation of dagli, meaning either "by the" or "from the". Why would Domenico consider it "sad" that villagers danced to a certain rhythm?

triumphi (Dom)
—celebratory festivals
323 (dui piva, quad., presti, adopera) sulli triumphi (fine)

Apparently at the triumphi, which lasted until late at night, there was alcohol served. Toward the end, the participants would dance a very fast step-sequence. What is an example of such a triumpho that Domenico may have in mind?

Here is the term as used in other fifteenth-century passages:

FIR:BNC BR 157
3) [venerdì] Cossì condotta Madona nel Castello cum gran triumpho de campane trombete spingarde trovo nel cortile del palatio del segnor che è in quel luogo bello e ornatissimo e grande quanto se conviene balli e dance assai de gioveni e di done

VAT:BA Urb. Lat. 899
5b) Et toccato la mano a Madona havendola Basciata e posta da mano dextra cum gran triumpho di pifferi e trombetti e altri instrumenti IIII) [at night in the piazza during the fireworks] sonando trombetti e pifferi cum grandissimo triumpho ...

67FIL
29) [Re Alfonso enters Naples with a triumphal car on February 16, 1443. The car entered the) porta dello Mercato lo quale fo de Martidi; et trasio con gran triumfe de sune et ballare alli siegie; et tutta la citate fo parata et scopata
32) et introa con triumfe [assa]i; et in l'aire fo quisto signio quillo di che introa scroo lo sole che per quattro di di sole non parze mai Et con questo in Castello Novo se feceno triumfe assai

BOL:UNIV 2441
45b) [Wedding vienna 22 luglio 1515] Et poi ogn'uno ando a suoi alloggiamenti facendo li triumphi, et uiti et balli infiniti

FIR:BNC Mag VII 1121 (1459)
68) Ognì gianezzioc festante ghalla sotto il triumfo delle nembra snelle

70AREN I
5) (Florence, sept 10, 1451) vi congratulassi di si lieti triumphi et victorie

62BOR (ms)
6011 multi di la gran festa...feste e triumfi racolti

54LIN
226) Lorenzo de Medici Trionfo di Bacco ed Arianna
Questi lieti satiretti [satyrs]
...
Or da Bacco riscaldati
Ballon saltan tuttavía
13b) Tutti gli tron con la corte celeste
Triunghi e balli e son fien di tal sposa
sescalo Gabriel fu dele feste

trombe,-tts (Corn)
brass horns, probably trumpets

38 Al suon di vostre trombe
68 al suon delle trombette audire per gioco

These musical instruments are mentioned in the dedicatory poem addressed to Sorza Secondo. They were instruments commonly carried on military maneuvers, according to the many references found in fifteenth-century sources, and were also used in the war games. It can be assumed that if there was dancing during festivities that included a jousting tournament, there were also instrumentalists of trombette who were available for playing the dance music.

troppo (Corn)
tropo (Dom)
too much

Cornazano writes:

445 (2 piva, fare passo salt.) troppo largo
459 (2 salt. per passo bd., salt.) troppo (presto)
463 (passo bd. in salt.) troppo presto
496 (passo salt. per bd.) troppo largo
[theory 2]
978 (balli et bassadanzze perche) troppo veo-
979 chi o troppo di vulgati con silentio (gli passo)

Domenico writes:

46 (tenire mezo) movimento che non sia ni tropo ni poco
58 (tenire mezo motto quale non e) ni tropo ni poco

Cornazano uses the term troppo in four passages (445-496) which discuss rhythmic permutations. The term signifies in relative terms how much faster or slower certain actions must be performed when danced to certain rhythms. The term as found in passages 978 and 979 can be incorporated into aesthetic theory. Who determined that a dance was “too” old or “too” out-of-fashion in Cornazano’s day? Certainly such value judgements required some aesthetic criteria.

Likewise, who is to judge what is “too much” in actions or movements as stated by Domenico? Domenico’s usage of the term troppo reflects patterns seen elsewhere, for instance with the vuodo, because troppo is paired with its opposite poco.
trova-a,-re,-to (Com)
 trov-a,-ando,-ano,-era,-erai,-ino; ritual-a,-ando,-erano,-ia; (Dom)
 ritrova,-ndo,-r,-rai,-re; ritrovi,-no
—to find, discover

Cornazano writes:

170 (chi) vole trovare el cielo aperto provi (liberalita)
353 (piu volte) sommi trovato in ben signorile sale
(Mercantia)
570 ciascun si trova la sua volta (con lei)
(Bereguardo Novo)
696 torna in detro l’altro [tempo] a trovare (la donna)
[theory 3]
1145 misure si trova diversitate (in tempi)

Domenico writes:

arte e demostrazione zentille
22 de tanto intelletto e fatica quanto ritrovare se possa
concordanzia de terreno
70 ge sia che sempre ne retrovia ti secondo lo essere componito
124 Corona dicendo lui che ritrovare
mai non si potera niuno optimo magistro del mestiero
134 altramente non se poteria ritrovare
principio ni mezo ne fine a questo motto de danzare
158 (sonaturi) se trovano pochi (de boni)
(quadernaria) se gli
208 sonatori mi fano ragione lor retroverano che per
compartitione
(saltarello) se gli sonatori prudenti mi vogliono com-
214 partire retroverano che tengo il mezo
264 (dui tempi piva in bassadanza) tu ritrovarai el tuo ordine
266 (piva dui doppi in) bassadanza ritrovarai vero del tuo motto
320 la piva per motto ritrova el mezo dela (bassadanza)
(Belreguardo Novo)
404 (tri ala fila) ritrovando se la donna in mezo
425 (hominis) ritrovando sse in capo de dopio equali ala donna
(Lionzello vecchio)
457 (donna) ritrovando se eguale ala man drita del suo homo
(Lionzello Novo)
(dona) dagando mezavolta per
494 ritrovar se guardare al contrario deli homini
500 ritrovando se la donna in mezo de homini guardando al contrario
515 trovando se havere la (donna eguale in mezo)
(Ingarta)
525 (hominis siegueno donna) ritrovando se equali (a lei)
543 quando la donna se ritrova apresso ditti homini
544 infine de ditti dopii se ritrovano essere larghi ditti
hominis dala donna
551 dui homini e donna se ritrovano in triangolo
556 donna se ritrova (in mezo de homini)
(Giloxia)
568 homo che se trova d' enanti
577 ritrovando se el dito homo apreso (la dona)
583 homo che se ritrova apresso la dona
584 ritrovando (se essere ge equale ala mane sua stanca)
592 (cadauno homini se ritrova guardare nel (volto ala dona)
597 ritrovando se ale poste loro
600 (homo primo) se ritrova dritto nela fine
601 (quello che era de dritto se) ritrova in mezo
(Pizochara)
627 ritrovando (sse homini equali ala dona)
635 ritrovando (se ale prime loro poste)
651. (quarta chiopia) ritrovando se inanti
(Verciepe)
699 se vene a trovare nela posta del cunpagno
731 (homo d' enanti) se ritrova de dritio
(Prexonera)
744 (dona) ritrovando se apresso del homo
753 (homo) ritrovando (se equali)
(Anello)
806 ritrovando (se haver cambiato posta)
(Marchexana)
852 (homo e dona) ritrovando se apresso (e volta cun volto)
855 e fine ritrovando sse essere (homo e dona a lato a lato)
(Jupiter)
880 (homo) a dita dona ritrovando se d' enanti
884 ritrovando se tutti tri ale poste soe
890 ritrovando se l' homo de prima derieto
898 (homo) ritrovando se (d' enanti)
899 homo che era derieto che se ritrova al prente d' enanti
908 ritrovando se nele poste loro de prima
918 ritrovando sse cadauno ale (sse poste como de prima)
(Fria Guilmim (1))
943 (homini) ritrovando se (nel fine essere equali ale done) homini dono una meza-
959 volta ritrovando se guardare li homini in drieta et le done inanti
970 ritrovando sse la dona de drieto in mezo deli dui (homini)
971 l' altra dona se ritrovi inanti
985 (homo) va ritrovare la sua dona
986 dona vene a ritrovare l' homo suo
988 l' homo e la dona che nel principio de ditta danza
e era d' enanci se ritrovanu nel fine essere de drieto et e neccesserio
989 vogliando seguire danza quill se ritrovanu essere d' enanti
(Fia Guilmima (2))
1043 trovando se tutti dui equali ali logi soi
(Mercantia)
1080 homo che se trova inanti
1081 ritrovando (se ale spale dela dona)
1099 cunpagno che se retrova nela fin de dita (danza apreso dona)
(Sobria)
1142 (in capo tempi) se trovino havere cambiato (posta)
1143 terzo tempo se trovino (drieto ale spale)
1145 se ritrova a mano sinistra
1155 (hominii) ritrovando se haver cambiato (poste)
1166 (homo e dona) se ritrovino (in mezo del quadro)
1176 ritrovando se quilli de drieto d'enanti
1177 homo va a ritrovare la dona in mezo
1180 (dona) ritrovando se ge l'homo apresso
(Tesara)
1201 ritrovando se ditte chopie eguale
1215 retrovando sse ditti dui homini et dona inaniti
1235 (quello) se retrova de (detro)
1253 retrovando ssi ditti dui (hominii apresso l'uno all'altro)
1262 retrovando ssi l'homo d'inanzi
(Tesara)
1290 dona che si trova di detro
1291 facendo cusi troverai che ciaschaduna
1293 troverà ssi ciaschaduno ale loro poste
(Darmes)
1304 retrovando ssi egualit
1327 ritrovando (ssi la dona in mezo)
1330 retrovando (ssi l'omo di sopra di sotto)

Variants of the term trova, which begin with the letter "t", are found in seven of Domenico's choreographic descriptions. Five of the descriptions are given by Cornazano and, thus, considered by Cornazano to be better or newer than others. Could this pattern of language usage suggest that certain choreographic descriptions were written at a similar time? Domenico uses the term trova or a variant much more than does Cornazano. The term is used during the explanation of the completion of certain choreographic figures. Does this mean that ending positions are important for Domenico, or does it mean that they are not essential in Cornazano's conception of the dances?

When used in choreographic descriptions, the term trova or a variant, conjoined with a reflexive pronoun, indicates a spatial relationship among or between dancers. Often, a dancer is ahead, behind, in someone else's place, or in his or her original place with respect to a formation. For Domenico, the verb form is in the passive voice, or is used in the sense that is ordinarily conveyed by a perfect tense. Cornazano uses the term in the active voice in the passages 178 and 696.

turbata (Dom)
—troubled, upset (perhaps angry)

(Sobria)
1150 (dona sentando movimento da mezzavolta cum) ciera turbata
Cornazano's passage 1158 indicates that the female dancer's face (ciera) is expected to express displeasure. Do facial features convey a dancer's internal attitude at given moments, i.e., was there role identification? Why do Cornazano and Domenico not mention other facial expressions such as that mentioned in Sobra? Do the men respond with facial expressions of their own in Sobra? How much liberty did a dancer have with regard to the expression of facial features during a performance?

Here is the term turbare or a variant as it is used in other passages:

SIBRA: BC I II 6 (written 1584)
fa turbare spesso lo corpo ell' uomo può conoscere al viso
cola che sono corrucchiati conessinos si per paura o che anno volonta
d'alchuno diletto accio che ciunvia volto calore e vo cie etutto
suo stato che lo chiere che i fiato dira batte forte lo corpo
triema la lengua s' iunicode la faccia s' infima gli occhi si
rivolgano siche non puo conoscere suo amico la faccia mostra cio
che dentro

SILIA III
41) (March 23, 1466) La M.ta Soa primo fo tanto turbata quanto dire
si potesse de la morte (was extremely upset) ... la M.ta Soa se
mostrò molto turbata et indignata contra de quali (showed great
anger and indignation)
55) (March 23, 1466) quanto questo S. Re era turbato (was upset)
143) (April 19, 1466) havessse a turbare p alterare la mente soa
199) (May 19, 1466) habia ad turbare la mente di quella
265) (June 1, 1466) havessse a turbare la mente

tutt-e, -e,-i,-o (Corn)
tutt-e, -e,-i
—all, everyone

The term tutto or a variant is collective or inclusive. It
signifies the whole group, or greatest degree of a thing, quality,
or action. The most frequent variant is tutti.

uditi (Corn)
—heard

357 (ballo o bassadanza) uditi lla recitare (o vedute lla)

Cornazano says that when he was younger and heard a dance
described to him, he could dance it immediately. This implies a
standard use of dance terminology, which was probably established
over an extended period of time. If it is true that Cornazano's
only teacher was Domenico, as Cornazano claims, then the dance
terminology heard during his early years could have been that used
by Domenico. Passage 357 also implies that a scheme for
memorization was present, and studied as part of memoria.
ultimamente, -0 (Corn)
ultima (Dom)
—last, lately

Cornazano writes:

(Leoncello Nova)
752 mezzavolta in l'ultimo tempo
[theory]
972 (detti balli solenni) fatti ultimamente (per dominichino)
(Mignonna Nova)
1017 (co' lui ch'era) l'ultimo viene ad essere el primo

Domenico writes:

144 (la 4 et) ultima messura se chiama (piva)
146 questa messura ultima ditta piva
343 el quinto modo e ultimo se po danzare (piva)
(Jupiter)
884 (parte volte doe, ritrovando se, poste see) l'ultima volta
(Zogliora)
1410 (dui dopii) in l'ultimo dopio una reverenzia picolla

Cornazano's passage 972 is very important. Cornazano states that the eight balli he described were "recently" created by Domenico. For whom was this written: Ippolyta or Sforza Secondo? The dances appear to feature a female role, and this suggests that the dances were selected for Ippolyta. But if the passage was written for her, why would Cornazano feel the need to list the dances that were old or out of fashion? The tone of such a statement could be that of a middle-aged or elderly man. If Secondo heard about Domenico's dancing, but knew little about it or how to do it, such a statement by Cornazano would be appropriate. Furthermore, as shown in other entries, many passages appear to have been written for the first version since they apply to the dancing done by a woman. Although certain comments do not apply to the dancing of a man, they would probably still be true and valid. Cornazano would probably have been careful not to write anything to Secondo that was not true. If certain dances were said to be lately choreographed but were not, Cornazano's statement would be false.

A similar use of the term ultimo is to convey the meaning of the last thing in a series. There can be a last: tempo, dancer, messura, way to dance a certain rhythm, time when performing something more than once, and dopio.

un, a, o (Corn) (Dom)
—one

Of all the possible quantities of step-units or step-sequences that are in the choreographic descriptions of dances reported by
Domenico and Cornazano, the number one is the most frequently found.

undeci (Corn)
—eleven
(see also xi)

(Mercantia)
525 in tale ordine fanno undeci (tempi di saltarello)

This quantity of step-units or step-sequences is rarely found. A ripresa was often performed during the last tempo of the opening section of saltarello. Thus, where it is written that there are twelve tempi of a certain misura in an opening section, probably only eleven of them were performed with the step-sequence characteristic of that rhythm.

undicelle (Dom)
—waves
(see also ondeggiare)

pari una gondola che da due rimi spintam sia per quelle
undicelle quando el mare fa quieta secondo sua natura
alzando le ditte undicelle cum tardeza e asbasando
do ssse cum prestezza

If Domenico's treatise were ever used for the purpose of learning how to dance his style, then the image of waves was used as a means of shaping movement. One can speculate whether or not Domenico saw space as a fluid since he envisions, as seen in a poetic image in line 47, dancers as boats with two oars.

usat-a,-i; usitat-a,-i (Corn)
—used

244 (misura quat.) non e sola molto usitata (in ballo agli Taliani)
433 (flauti et altri instrumenti) fatti et usati hoggi
[theory 3]
1120 (tenori) piu usitatid gli (altri)
1127 (tenori gli piu) usitati sono questi
1135 (quaternaria) e piu usata da' Todeschi

Cornazano indicates certain fashionable things of the period in which a version of his dance treatise was written. Flutes and other instruments, and certain tenors were much used, whereas the rhythm of the quaternaria was not.

utropeia (Dom)
—Utopia

77 Aristotle in lo 2 lauda la utropeia la quale del mezzo
tene la virtu fuzando li estremi delo forstiero campestre e
di quello che e giugolatore e ministro
Domenico appears to have read Aristotle's *Utopia* which possibly was a fifteenth-century name for the *Nicomachean Ethics*. (However, the name may have been the term used for Plato's *Republic*.) The second book of *Ethics* contains a discussion about moral virtue that is acquired by avoiding too much or too little, a concept which today is called "the golden mean".

va (and variants), see *andare*

*variamente* (Corn)
*varietade* (Dom)
—variety, differently
(see also *diversità*)

Cornazano writes:

Be figlie guilielman son due in un
840 medesmo canto danzate variamente

Domenico writes:

117 (frapamento, scorsa, e scambiaimento) fano fare varietade ali
motti naturali
126 e operato la varietade dela mainera la quale disse
alissina e operando per insieme mexura

The concept of variety or differing parts is expressed here. This can be considered as part of the fifteenth-century aesthetic theory of dance. For Cornazano, the term *variamente* expresses when certain step-units are arranged and performed differently than others, danced to the same music. Is this what Cornazano means with his property *diversità di cose*—"sapere danzare danze insieme differentiatia"? There are at least four dances which have two versions of choreographic descriptions, sometimes differentiated "old" and "new".

Domenico suggests that variety comes in the combination of incidental movements with the natural ones. His passage 126, which comes at the end of his discussion of the incidental movements, reinforces this interpretation. (Thus Domenico's mainera in this same passage appears to signify the combinations of incidental step-actions with natural step-units.)

Variants of the term *varietade* are found in the following fifteenth-century passages:

77PED
287) varieta nelle storie i panni sottili grossi novi vechi di
pnergie rotte o salde cride dolci ombrati scuri e meno scuri
reflessi spediti e confusi secondo le distantie e vari colori e
abiti secondo le qualita vestite lunghi e corti volanti e fermi
secondo li movimenti che si girano intorno alle figure che si
svoltano e che saltino con ... sommo difetto e al pitore riplicare medesime attitudine e medesime arie di [visi] n'una
344) della varietà de visi secondo li acidenti dell'omo infaticha in riposo in ira in pianto in riso i[n] gridare in timore e ssimili cosse—e ancora le membra della persona insieme con tutta l'attitudine debbe rispondere alla effigia alterata

73GRA II
68) cosi l'animo si diletta d'ogni copia e varieta ... ma in ogni storia la varieta sempre fu ioconda

531 CORCHR
12) Di piu manere e gnereatione
Varia secondo la varia natura
Come in piante e per pullulatione
38b) In diversi altri modi in vari i canti
In monti al mare in congeragione

vecchi,-a (Corn)
vecchi,-a,-o (Dom)
—old

Cornazano writes:

978 (altri infiniti balli et bassadanze) sono o troppo vecchi
988 la Mignotta vecchia et (con altri molti)

Domenico writes:

393 (Belreguardo novo e) bala sse sul canto del vechio
449 Lionzello vechio a ballo
474 Lionzello novo sul medesmo canto vechio
1344 Mignotto [inserted] (vechia) et bassadanza

Cornazano and Domenico recognize or distinguish newer dances from those that are older. Cornazano makes a value judgement concerning some of the dances, and thus, this fact can be considered part of aesthetic theory. According to Cornazano the following dances are old or out of fashion, and if they are found in Domenico's treatise, the appropriate designation is given:
balli: found in Domenico's treatise:

Ingrata  
Pizochara  
Leoncello in dui  
Berreguardo in dui  
Gelosia  
Presoniera  
Marchesana  
Bel Fiore  
Zoioco  
Precigogna  
Fidel Ritorno  
Madama Genevra  
Seve  
Levoretta  

bassadanze:

Mignotta Vecchia  
Secreta  
Reale  
Podra  

Thus Cornazano divides all the dances that he knows into two subsets: one of old dances, and one of new dances. Some choreographic descriptions for the "newer" dances are found in other dance treatises.

veloce, -ze (Dom)
—fast

(motto quadernario in bassananza a te parera presto, pare piu)  
279 veloce ma vogli te mostri sera largo  
335 (motto bassananza in salt.) ma sera prestissimo e veloze

**Veloce** is a temporal term related to speed and appears in with the term **presto** (or variant).

The term **veloci** is also found in the following fifteenth-century passage:

FIR: BNC Mag. XXV. 24  
10) [youths] d'esser venuti a honorar tal festa danzando come 'l suon veloci e lenti

vegnir-a,-o; ven-ghono,-uti; viene (Corn)  
vegmando; ven-e,-endo,-eno,-gono; viene (Dom)
—comes

Cornazano writes:
211 (ogni) misura viene ad esser piva
220 Ma se pur questa si viene a danzare
224 gli scambiatti e salti che 'l vegnira (a fare)
249 (sobria, homini cambiano) di poste e venghono detro (ala donna)
302 la misura (piva) che viene allargando
398 (el primo moto, tre passi) viene a compire quatro
446 (dai tempi piva e troppo largo, salt.) viene ad tirare (terzo)
462 (passo bd. in salt.) viene a strenger si (fora)
518 Vegnirno no a quelli balli et bassedanz (che fora vulgo)
(Mercantia)
567 (homo) viene a pigliare (la donna)
(Giove)
581 (l'homo) viene contra la (donna)
585 (compagno) se ne viene incontra quello
591 ella viene al suo (loco)
(Verzeppe)
642 quello di fondo viene nella posta (di quello di sopra)
644 (si parte quando) lui et viene tessendo le donne
(Bereguardo Novo)
689 (tornano in detro) donde son venuti
699 fa tutti dui inanzi et venghono (a pigliare la donna)
708 (homo) viene (nella posta del compagno)
712 (quello da) mano dritta viene nella posta di colui
726 volta sul pie dritto quando viene alla donna
(Leoncello Novo)
758 si venghono all' incontro l'uno (al' altro)
(Prima Figlia Guilielmino)
797 venghono al fin di quelli [passi] l'un (nella posta dell'altro)
814 viene nel loco di quello di sotto
(Sobria)
923 viene con dui semp (et uno doppio incontro ala donna)
929 si venghono (a voltare le spalle)
934 (fanno saltarello, passando posta) venghono detro (spalle)
949 venghono tutti dui in mezo a scontrar si
(Mignotta Nova)
1017 l'ultimo viene ad essere el primo
(Damnes)
1046 fa intorno dui doppi et viene (nel suo loco)
1062 (quando) finiscono tutti la donna si viene
a cogliere in mezo

Domenico writes:

143 che vene ad essere un terzo piu stretta dela bassadanza
146 piva vene ad essere piu stretta dela bassedanza
195 viene a (calare la mitade come vidi suso carta)
332 lo motto non vene havere suo ordine
(Bereguardo novo)
403 tutti tri vengono a remanere ala fila
419 venendo eguale ala dona
(Lionzello Novo)
513 (dona) vene incontra li homini
(Ingrata)
536 homini a paro a paro e veneno contra la dona
548 homini e dona se veneno alo incontro
(Pizocchora)
606 veneno a essere (chiope quatro)
(Vercipepe)
699 lo quarto botto se vene a trovare nela posta del cumpagno
(Belfiore)
784 homo che vene ad essere (inanti)
(Fia Guilmia (1))
986 dona vene a ritrovare l’homo
(Fia Guelmia (2))
1037 (moveno tutti) venendo si alo incontro
(Mercantia)
1093 (homo va nela posta) e lui vene in lo soa
(Sobria)
1133 (homo volta verso dona) venendo (incontra a lei)
(Tesara)
1263 guardando ssi nel volto et vegnando ssi alo (incontro)

In each choreographic description provided by Cornazano where the term is found, the frequency of use is generally greater in comparison to the corresponding choreographic description of Domenico. Perhaps this only reflects a difference in the use of language, but it is possible that there is different intent for the choreographic action.

This term venire or a variant is used in four major ways. It is followed by an infinitive, thereby indicating the idea of impending action ("coming to be"). It is followed by the adverb detro, meaning "come behind". It is followed by an adverbial form of incontri and thus means "comes against (meets)". It is followed by the adverbial form of posta in order to mean "comes to his place."

Vercipepe (or Vercipepe or Verzeppe) (Corn)
Vercipepe (or Vercipepe or Verzeppe) (Dom)
—name of notated music and a choreographic description of a ballo choreographed by Domenico

The notated music and choreographic description is found in Cornazano's treatise beginning in line 618. It is found in Domenico's treatise beginning in line 654.

Cornazano states that this dance is similar to a scaramuccia, which probably means a "skirmish". There is one figure in which the two dancers on either end of a column of five dancers weave in and out of the other three dancers in a manner that they do not collide. This figure may symbolize the thematic idea of the dance.

ver,-si,-so (Corn)
verso (Dom)
—toward
Cornazano writes:

(Mercantia)
558 (donna) com'e chiamata si volta in verso l'homo
(Giove)
588 si volta verso (el compagno)
615 voltando si quello d'inanzi in verso (la donna)
(Lioncello Novo)
771 (una rieverentia sul) stancho l'uno verso l'altro cioe la
donna et gli omini. Poi la don-
a fa uno doppio col sinestro in
774 verso gli omini et gli omini ver (lei)
(Be Figlie Giulielmin (21))
870 (le donne fanno uno doppio inanzi) col sinestro verso gli omini
871 et gli omini un altro ver loro
880 (omini) vanno in due tempi di piva verso le donne et
881 le donne verso loro. Poi le
donna fanno uno movimento
883 verso gli omini
(Sobria)
(va in piva lei continuando) in mezo di quelli quattro et si
907 ferma voltando si verso el suo compagno

Domenico writes:

(Belreguardo novo)
400 se volta cum lo volto verso le spale ala (dona)
(Beifiore)
780 se volta suso lo lato drito guardando verso (la dona)
(Mercantia)
1057 riguardando verso li homini
(Sobria)
1122 si vano verso la dona
1133 se volta verso la dona
1138 la dona guardi verso li homini

Cornazano uses the term verso to mean "towards", as in:
turning towards someone, performing a rieverentia towards one
another, or going towards one another. Domenico uses the term with
a visual sense, of looking towards someone.

via (Dcm)
—by way, away

(Belreguardo novo)
408 vano via tutti tri ala fila
438 va d'enanci via ala dona
(Lionzello Novo)
503 dona va pure ala sua via
505 (omini) vano pur ala lor via contrarii
(Ingrata)
554 andagando la dona de dentro via dalo homo
555 homo va ala dona di fora via ritornando
558 va d'intorno ala dona dentro via e
(Gilaxia)
578 (andagando) d'enanti via ala soa dona
(Pizochara)
617 (passino d'enanti) via cioe l'homo ala dona sua
633 (passando la) prima dona d'enanti via al primo homo
(Verciepe)
663 andagando d'enanti via (ala dona)
673 (andagando d'enanti) via al primo homo
674 (la prima) dona via al primo homo
717 (per quello modo e) via che se mosono l'altra volta
(Belfiore)
781 andagando ge de dredo via a lei
(Marchexana)
841 lo homo ala via drita
842 la dona ala via de drieo
(Fia guilmip il)
943 passando cadauno di loro d'enanti via ala sua dona
967 (compagno) de drieo passa drieo via ala dona
(Tesara)
1252 passando li ditti dui homini di sotto via agli panexelli
1257 passano di sotto via agli paneselli
1261 passano sotto via agli paneselli
1265 sotto via agli paneselli arivando
(Mignotta Nova)
1370 pur per quella via

Cornazano does not concern himself with details of spatial paths. Could this reflect a difference between the concerns of his day and those of Domenico, namely, that Domenico sees dance and dancers as going through space rather than being in space? Could Domenico's comparison of a dancer to a boat reflect this idea of paths? If Domenico was familiar with the canals of Venice, he would possibly think in such terms.

The term via often specifies the direction of the spatial path when there is a choice, and indicates the line of travel in reference to another dancer or "property".

vili (Dom)
—nine
(see also noci)

In the ballo Pizochara (632), the women perform nine tempi of saltarello. The number "nine" was important in numeral symbology because it was a product of "three times three", and three was thought to be a perfect number in itself.

villi, -pesa; villa (Corn)
villani (Dom)
—despised, country house or people
Cornazano writes:

218 (piva) e villpesa da persone (magnifice)
276 (extratta la bassadanza) si cambia in vili movimenti
427 ballo e da villa origine di tutti

Domenico writes:

218 (piva) piu triste perchc dagli villani sono adoperata

The above passages are important for aesthetic theory because value judgements are presented.

Could there be a relationship between Cornazano's villa (427) and Domenico's villani (218) regarding the piva?

Here is the term villa as it is found in another fifteenth-century passage:

PIR:RICC 686 (Vitello Sagginato)
4) Hora s'attende a danzare cantare e sonare el figluol maggiore tornando di villa

virtu,-te (Corn)
virtu,-de (Dom)
—virtu, virtuous

Cornazano writes:

in questa estate mi terrei vergogna
26 cio ch'a quel tempo mi tenea virtute
Questo sia in guerra et nella pace poi
46 l'alta virtute ch' oggi in te fiorisse
(io vi scriva) che l'arte gia insegnata non sia vana
poi che compresi quanta altiera humana
96 in si giovinile cor virtu fioriva
[theory 3]
(Misser dominichino da piacenza cavaglierio avrato)
977 (per la sua perfetta et famosissima) virtute

Domenico writes:

34 (belleza non satisfare la) virtu de questa zentile arte
73 questo misterio e virtude per (acidentia)
76 ficiando li extremi e malitia doneque e questa virtu
78 (la quale del mezo) tene la virtu
80 per fugire tristeza e molestia doneque e virtu
83 questa virtu e parte de armonia (e de muxicha)
89 (la mediocritade) sia condutta questa virtu singolare
se per intelletto
112 fussi adoptado de questa virtu ne poi mettere due per tempo
129 aprire la virtu delo inteletto (intendere mexura)
What is this "virtue" to which the dance theorists refer? Is it intellectual virtue? Because Domenico mentions Aristotle's Ethics, he probably means "moral" virtue in passages 76, 78, 80, and 89. However, passages 73, 83, 112, and 129 appear to refer to "intellectual" virtue. Passage 34 probably refers to both aspects of virtue, intellectual and moral, as conveyed by the medieval study of Aristotle. The term "virtue" appears to embody the concept of potentiality and the realization of that potential. Furthermore, this intellectual and moral virtue can be acquired by the practice of it. This meaning could underlie Cornazano's term when used in relationship to his patrons Sforza Secondo and Ippolita within the dedicatory poems.

The concept of "virtue" is important in the understanding of fifteenth-century philosophy.

The following are some fifteenth-century passages with the term as it appears in context:

888COR
194-96) era in la terra di Piacenza un polito scudiera ... il quale era de belli danzatori che mai si videro, e ben venduto per tale virtute da tutte le donne
196) hora era costui tanto in gratia e fama delle donne per sua beltade e virtu di danzare

viso (Corn)
—face

(Prima Figlia Guglielmino)
821 (batte el fine sul dritto volgendo el) viso alla donna di sopra

Cornazano says that the man turned his face, or head, towards the woman. Did he somehow nod to her or make some other signal, for instance, with his eyes?

Here is the term as it appears in other fifteenth-century passages:

FIR:BNC Mag.XXXV.24
17) Buomeni gentili e cavalieri ... Lo quale si chiamà mercato nuovo fecion danzare il fior de giovanetti con bellissime donne e dir mi nuovo ... raguardo negli angelia visi danzando quivi al suoni di più stomenti

FIR:BNC BR 186 (Angiolo Raphaelle et di Tobbia)
56b) (Tubbia) alzato gli occhi inverso il cielo e contemplando una rondine gittando lo stercho gli cadde in sul viso e subito accieco
59) s' inginocchia col viso al cielo e dice

FIR:BNC 189 (Giovanni dicollato)
6) [giovanni] ponete al viso mio lieto e a savatto
FIR: BNC BR 186 (Miracolo della nostra donna cieca Rap. di stelle)
98) Lo imperatore piangendo e battendo si el viso dice chosi con gran dolore
102b) El figliuolo del duca dice chosi percoetendo si il viso

FIR: RIOC 686 (Miracolo di Nostra Donna Peregrino risuscito figl.)
9) L’anima stracciando si el viso e capelli

FIR: RIOC 686 (Miracolo dello Spirito Sàutto)
2b) La Vergine Maria guardando la [maria magdalena] in viso dice

FIR: BNC P. 6.37 and BR 187 (Reina Hester)
114b) gli altri fanno segnio di acconsentire al detto guardando si in viso l’un l’altro
122b) Il sevo risponde con le mani quasi in sul viso al lui
127) Il Re gli fa mal viso e lei cade in terra

888COR
16) al scoprir del membro, ben presto con le dita aperte copri el viso

vista (Dom)
—sight

(Mercantia)
1082 facendo vista (di guardar la chome per s chirzo)

The term vista above means one of two things: an action done with the face, or pantomime with whatever parts of the body are needed, be they hands, eyes, or other. The phrase fare vista could be idiomatic to mean "make it appear" or "do it in full view". Were this Cornazano’s intention, there would probably be little emotional identification of the dancer with the role.

Here is the term as it is found in other fifteenth-century passages:

VAT Urb. Lat. 899
89b) E quali parole ditte salto fuora xii giovani vestiti corti di bianco (90) co tutti ad una livrea rechamata di fio ri d’oro cum bainane d’oro e capiglare e capilli intesta bene ornati facendo vista de allegrarise de havere havuto el campo fecero uno allegro ballo in forma di morescha.
90) Poi tornati alla montagna per altra porta che per la prima vennero fora cum zappe de argento e d’oro contrafatte ballando a tempo fecero sembiante di zappare. E finita la misura tornaron nel monte e vennero fora cum ceste dorate piene di fiori facendo vista de seminare el terren lavorato spansero ditti fiori per la sala: e finita la misura tornaron nel monte e vennero fora cum falcette d’argento cum quel ballo nedesimo facendo vista di metere tutti ad uno tempo e così fecero più volte andando e ritornando cum diversi instrumenti rusticani dorati e (90b) argentati representaracon tutti
li acti che nella agricoltura fare si soglono per ricorre el grano fino allo insacchare di fiori e riporlar li a casa tutti a tempo e a misura sempre ballando cum bellissimo ordine che era un degno spectaculo

FIR:BNC 189 (Giovanni dicollato)
5b) Et la fanciulla fa vista di piangere

FIR:BNC Pal.445 (Miracholo della nostra dama)
99) Quando luigi dice l'altro verso el dimonio fa vista di pigliar lo

FIR:BNC BR 186 (Miracolo della nostra donna cose Rap. di stelle)
81) Arnaldo con fiera vista

FIR:BNC P.6.37 and BR 187 (Reina Heister)
130) Aman fa vista di rallegrar si
131b) La reina si getta in sul letto e fa vista di non udire

vocabulo (Corn)
——vocabulary, terminology

(i movimenti accidentalii) non diffinisco piu inan-
zi basta havere specificato quello
che siano et anco per la proprieta
330 del vocabulo sono assai intelligibili (ad ogni danzatore)

Cornazano recognizes that the names for the three incidental
step-actions indicate how they are performed. The names of other
terms also appear to suggest their nature. For instance, a sempio
(single) suggests one step forward.

That the choice of vocabulary was important to these theorists
is one of the strongest reasons for a study in which each term is
analyzed.

vodo (Corn)
vodo; vuod-e,–o (Dom)
——vacuum, empty, musical rest or "upbeat"

Cornazano writes:

Di bassadanze ogni tempo si divide
394 in quatro parti. El vodo e una
cicce el primo moto surgente poi
ciaschun degli tre passi che si fan-
no ne consuma uno quarto che
viene a compire quatro quello
399 che sia el vodo e gli altri tre quar-
ti male si po explicare senza essere
presente a far gli fare
(Corona)

(da mezavolta) sul canto sinistro con uno

1083 passo sempio sul pie sinistro nel vo-
do saltando sul dritto pie et tor-
nando in dretto con uno doppio sul (dritto)

1111 Poi uno passo sempio nel vodo col pe'
dritto gittando si su quello

[theory 3]

El tempo della Bassadanza comin-
cia in vodo et finisce in pieno.
El tempo della quaternaria comin-
cia in pieno et ha el vodo in mezo (et così in fine)

1157 Cio che sia el vodo e 'l pieno Illu. S. sfor-
za io l'havere scripto ma son cose
che colla lingua non si ponno exprim-
cere ma son certo applicando gli
v.s. l'ingegno facendo si sonare
ditte misure l'intenderite meglio
che non saprei esplicar ve llo pertan-
to io mi excuso da cottle fatica

Domenico writes:

94 (naturali, pieno; accidentalli operati) in lo vuodo
dica el filosofo che non se puo dare
95 vuodo dico vuodo el tacere e pino l'oldire dico vuodo
tra uno tempo e l'altro. Dico pieno in nel tempo instanti
132 (Mexura zeneralle) consists in mesurare el pieno cum lo vuodo
166 (bd.) comenza el suo tempo in lo vuodo compisse in lo pieno
168 (quad. principii tempo, pieno) compisi lo in in lo vuodo
171 (bd., sovrano, comenci) si el vodo e la botta (tenore, pieno)
182 (bd., movimento in suso in lo essere inanti) sie el vuodo
185 (quad., lo passo promptando pede e pieno, altro passo e) vuodo
189 (salt. dala bd., ricomenza) tempo in lo vuodo
284 (fragmento dela bd.) se fa nel vuodo

(Lionzello Novo)
in capo del terzo (dupii) fano una posada suso el drito
497 in tempo vuodo dagando una mezavolta

(Prexonera)

745 da una mezavolta sul lato drito in lo vuode
(Jupiter)

886 dagando l'homo d'enanti mezavolta nello vuodo
(Mercantia)

1066 mezavolta sul lato drito in tempo vuodo
(Dames)

1336 fano una mezavolta sul lato drito nel vodo
1339 (se voltano anco) nel vodo sul lato senestro

(Mignotto (Vechial)

1355 uno passo sempio sul pe' dritto nel vodo

(Mignotta Nova)

1369 uno sempi nel vodo col pe'
(Corona)
1385 passo sempio sul pe' senestro nel vodo
1401 (saltando sul pe' senestro) nel vodo
1402 (represa) poi uno passo sempio nel vodo

The vodo or spelling variant vuodo has relevance to both music and dance, and is a concept related to a tempo. For the bassadanza rhythm, the place where the soprano starts before the tenor note is designated the vodo. According to Domenico, the vodo for the quaternaria rhythm is at the end, but according to Cornazano, it is also at the middle. The musical vodo is probably a place where the two voices do not sound at the same time or when the tenor does not play.

When dancing, a performer moves upward in the vodo and then makes a leg gesture or transference of weight at the entrance of the tenor in the bassadanza. The action of the quaternaria is different than the bassadanza's and no rising action begins (185) until the tenor sounds.

In the choreographic descriptions, actions, other than the incidental step-actions specified in the theory sections by Cornazano and Domenico, occur in the vodo. Since six of Domenico’s eight choreographic descriptions using vodo or a variant are also accepted by Cornazano as the newest or best, can one infer that utilizing the vodo is a characteristic of newer dances? Or is it that Cornazano chose the dances, as the ones being most challenging, that require use of the vodo?

Of the actions found in the vodo, the mezavolta, which is considered a step-unit, occurs the most. It is found six times in Domenico's choreographic descriptions of balli. The other action that is found in the vodo is the sempio. From an analysis of the choreographic descriptions, an important distinction emerges: in theory, the vodo is at the beginning of a bassadanza tempo, but in practice, the vodo appears at the end. For instance, in Cornazano’s passage 1080, there is a doppio "with a sempio that completes the tempo". If the doppio must be performed in the pieno, the sempio can only be performed in the vodo.

The vodo, when the dancer is supposed to rise, is repetitive. It can be represented in the following:

bassadanza rhythm in twelve

\text{vodo pieno} \text{vodo pieno} \text{rise passi} \text{rise passi}

for Cornazano’s line 1080:

\text{doppio} \text{sempio}

The term vozo, which is different from vodo, is found in the following fifteenth-century passage:
The concept is that of coming around to the same place, and is expressed in two categories: temporal and spatial.

Cornazano writes the following passages, which illustrate the first category:

352 (cose) gia studiate ma piu volte
sommi trovato in ben Signorile sale
358 o vedute lla (ballo o bassadanza) fare una sol volta
(Mercantia)
544 donna ogni volta (che ciaschun tocchata mano, da voltatonda)
570 ciaschun si trova la sua volta
(Giove)
588 (questo [parte]) si fa duo volte
611 (questo) saltarello si fa due volte
(Prima Figlia guilielmino (1))
793 (questo [parte] tutto si fa duo) volte
(Be Figlie Guilielmin (2))
855 (questo si) fa duo volte

The following passage might refer to the elements of time or the physical actions of turning (see discussion of aiutare). Cornazano writes:

(piva) non e bello alla donna altro
che gli suoi passi naturali et aiu-

tare l'huomo nelle volte sicon-
do gli scambiittii et salti che' l ve-
gnira a fare dritti e riversi e (dentro e fuori)

Does Cornazano mean "occasions" or "turns" through the use of volte? Cornazano's passage from another work indicates that the term volte meant "up and down" or "there and back again". Whether the path was straight or circular cannot be determined from the passage that follows:

888COR
198 invitairla di ballare e date con ella alcune volte per sala al saltarello

Cornazano's following passages are related to the physical actions in space that produce a revolution around a point in space, a rotation around an axis, or both:
(Mercantia)
(l'home va) a toccare la mano a la donna e
senza perdere tempo si volta a mano
dritta con due sempi et uno doppio
comenzando col dritto et torna
(Poi subito la donna) com' e chiamata si volta in verso l'ho-
mo e l'home gli tocca la mano con
una riverentia sul pie sinestro

(Giove)
(l'home chi d'inanzi) si volta et viene contra la
donna et lei contra lui
(che ha lasciata la donna si volta verso (el compagno)
ella viene al suo) loco con uno doppio sul dritto vol-
tando si com' ella stava prima senza (altro tempo)
tutti insieme fanno nove) doppio in su in uno pede cioe in
sul stanco voltando si quando son
d'inanzi l'un contro l'altro
(toccan si la mano) voltando si quello d'inanzi in ver-
so la donna et poi quello di detro

(Verzone)
varno inanzi tre contrapassi comen-
zando col sinestro e voltando si
sul terzo et tornano in detro con
quelli medesmi et si voltano
(le donne danno quella medesma) volta et finisce. Ma nota che
questa volta si comenza col pede
sinestro perche ella non e misura (di bassandanza)

(Bereguardo Novo)
 quello di sotto ne fa due in de-
tro et in capo degli due si volta
et fa gli altri due
(fanno tutti insieme) tre contrapassi sul dritto et si
voltano sul dritto con due con-
tinentie poi tornano in detro
donde son venuti con quelli me-
desmi et cosi si voltano con due
continentie et una riverentia
(l'home fa uno) doppio inanzi et quello da man
dritta lo fa all' in dretto comician-
tutti due col sinestro e si vol-
tano in capo di quello medesmo
tempo et ritornano in detro col
dritto alla sua posta et quello
che e andato col doppio inanzi si
volta sul pie dritto quando vie-
ne alla donna et fanno tutti in-
sieme duo continentie poi una (riverentia)

(Leoncello Novo)
(e'1) terzo tempo fanno in tondo bat-
tendo la bottle sul sinestro et vol-
tano le spalle alla donna. La
da Donna gli seghe con quello me-(desmo)
desmo ma ella non da senno
mezavolta in l'ultimo tempo et
753 volta le spalle agli homini
si venghono all' incontro l'uno
al' altro con tre contrapassi sul
760 dritto et si voltano spalla con spal-
la gli omini ala donna et la donna (agli omini)
767 si voltano ad uno tempo sul (dritto)
777 (et in capo del) doppio gli omini si voltano sul
dritto et togliano la donna in mezo (con una riverentia)

(Prima Figlia Guilielmino)
viene nel loco di quello di sot-
815 to voltando ssi sul dritto et batten-
do col sinestro el fine del tempo

(Re Figlie Guilielmin (2))
851 (vanno inanzi) et si voltano
 e ritornano poi con uno doppio in
853 sul dritto et l'homo si volta nel fine (et non la donna)
(fanno due sempi comenzaendo) col sinestro et due doppi e
862 si voltano in una ripresa sul sinestro
863 voltando ssi in quella. Poi un' altra
mezavolta sul dritto in ripresa
 e due doppi comenzaendo col si-
866 nestro et voltando ssi in fine in
una riverentia gli omini et le (donne l'uno contra l'altro)

(Sopia)
(l'homo di sopra) piglia la mano della donna et
fanno tutti due a torno a torno in
piva una voltatonda et come
904 l'homo ha finita la volta lassa la donna
907 (donna si) ferma voltando si verso el suo compagno
914 (tutti) tre insieme si voltano le spalle (l'un l'altro)
919 (la donna intanto che loro fanno) quello doppio da una volta.
923 (l'homo di sopra) si volta et viene con due sempi
 et uno doppio incontro ala donna
(tornano) tutti due al suo loco con due doppi
comenzaendo col dritto et si ven-
930 ghono a voltare le spalle tutti due
938 la donna si volta come (conciata)

(Damnes)
1034 (fanno) una ripresa sul voltar si degli sempi (poi tornano)
1053 (ella fa inanzi due) sempi et due doppi et si volta in
duo riprese
1065 insieme si voltano in lato et fan-
no quatro tempi di saltarello ala (fila)

Domenico writes the following passages with volta meaning
"times" or "turns":

322 spesse volte (adopera 2 piva in quadernaria suli triumphi)
(Belreguardo Novo)
400 in capo de ditte dupii se volta cum lo volto verso le spale
(Ingrata)
541 (sempi) dupii e volta che hanno fatto qui di sopra
550 (dui sempii et) represe se fano volte tre
(Giloria)
602 ditta danza se fazi volte tre (cadauno homini habino dovere)
(Pizzochara)
615 afermando se e tutta volta che se moveno
(Vercippe)
676 quella medesma volta che fenos le done
717 che se mosono l'altra volta como e ditto qui di sopra
726 tri sempi fazando ditta volta nella posta (sua medema)
(Prexonera)
739 (fano questa parte due) volte tutti due insene
(Belfiore)
776 (voltatonda, quattro sempii) voltando se suso ditto
778 (dona respone poi cum) una volta simile
779 (altro homo li risponde) cum una volta simile
788 primo homo se volta suso lo lato drito
(Anello)
815 facendo ditte done la simel volta che (hominis, [voltatonda])
(Marchesana)
853 volta cum volto zoe la dona dalo lato drito del homo
(Jupiter)
867 tutta questa parte sopraddita se fa due volte
882 fa se questa parte voltes doe
883 gie cunsite tiepi tiese de basadanze zoe cinque per volta
884 (ritrovando se) ale poste soe de prima in l'ultima volta
908 (andagando cadauno per mezo loro una) volta
918 fa sse ditta parte voltes due
922 dona se volont sul latto drito
(Fia Guilm (1))
935 fano questa parte voltes due
(Fia Guilmina (2))
1004 fare un' altra volta tutto lo soprascripto
1015 voltando se (tutti dui sul canto drito)
(Mercantia)
1162 (danza ben fata) se faci tuta volte tre
1163 (cadauno homini) toca a menare la soa volta la dona
(Sobria)
1118 voltando se cum (mezavolta)
1125 tiri si uno poco in dietro e volti ge le spale
1128 (saltarello) cum uno poco di voltata
1133 (homo) se volta verso la dona
1151 (dona da mezavolta tua turbata) voltando se
1152 (in istante che se) volta la dona tornando (hominis)
(Tesara)
1205 (fa se questa) parte soprascrita voltes doe
1255 due copie di mezo se cambiano un' altra volta
1292 copia se sera movesta la sua volta staghando ne sempre
(Dampes)
1338 se voltano anco (nel vodo sul lato senestro)
The turn most often implied by the use of the term volta or a variant is a mezavolta. On one hand, the mezavolta is considered a formal step-unit by Cornazano and Domenico but, often, it is treated as a connecting step, like a conjunction in a sentence. A major problem in the reconstruction of the dances is the value of time to assign such a turn.

The temporal term volta or a variant is significant in the determination of aesthetic theory. If Cornazano implies that variety is important, could the dances with many repeated sections reflect an older practice where repeats were accepted as aesthetically beautiful? Furthermore, on the second time through a section of dance, should a dancer (or a reconstructor) alter the manner of performing the step-units?

Here is the term volte meaning "turns" as found in another fifteenth-century passage:

62BAT II
141 (Firenzuela, 429)
Ballavano sì maravigliosamente, che tu non avresti voluto vedere altro: quelle volte prestè, quei salti leggeri, quelle capriollette minute, quelle riprese nette, quelli scempi tardietti, quei doppi fugaci..., e così a tempo, che e pareva che ogni loro movimento fusse degli istromenti medesimi

volt-atoonda, -otonda (Corn)
voltat-onda, -unda (Dom)
—a natural step "whole turn"

Cornazano writes:

146 (diversita di cose e così havere passi) voltetonde
di diverse guise e quello che
s'è fatto una fiata no' l fare la sicon-
da successivamente ma questa (parte piu appartiene al homo
284 (Gli naturali sono) Voltetonde
367 Voltatonda .ii. tempi.
(Mercantia)
547 (la donna) da una voltatonda
(Giove)
(fanno tutti insieme tre) tempi di saltarello todesco et una
579 voltatonda in (bd.)
610 (la donna da una) voltatonda in bassadanza
613 (la donna) da un' altra voltatonda in (bassadanza)
(Verzeppa)
630 Le donne danno una voltatonda
633 (Li homini danno) una voltatonda
662 gli homini fanno una voltotonda
(Re Figlia Gueliemin (2))
875 (gli) homini dano una voltatonda
comenzando col dritto et le Donne poi ne (danno un' altra)
884 (vanno tutti) l’uno di sopra l’altro con le voltatonda
de larghe in tempo di piva
(Sobria)
(l’uomo di sopra) piglia la mano della donna et
fanno tutti dui a torno a torno in
903 piva una voltatonda et come (uomo ha finita la volta lassa)
954 (la donna da una) voltatonda
960 (l’uomo di sopra da intanto) in piva una voltatonda
965 la donna da la sua voltatonda in piva
(Damnes)
1038 (la donna da una) voltatonda
1057 altra [ripresa] sul sinestro et una voltatonda
1071 (dui sempi et uno doppio) poi una voltatonda et (riverentia)
(Corona)
[mezavolta canto dritto facendo] quattro moti quaternarii in mi-
sura di bassandanza daghando una
1100 voltatonda sul lato dritto con una
ripresa in traverso sul pie sinestro
1114 Appresso una voltatonda (con una riverentia)

Domenico writes:

101 (naturali) voltatonda
108 voltatonda consisite dui tempi
(motti accidentia fare variatade, sempio)
119 doppio represa voltatonda
(Belreguardo novo)
433 da una voltatonda suso el canto drito
(Lionello Novo)
498 voltatonda comenando dal’pe’ unde gli con-
siste passi tri sempi et una meza represe
(Ingriata)
538 dagando una voltatonda de bassandanza nele loro poste donde
li consisite passi dui sempi et una represe
(Vercipe)
668 dagando una voltatonda nei
luogi suoi mediexeni cun pasi dui siempi et una represa
comenando dritto
724 homini dano una voltatonda (tutti)
tri in mexura de piva comenando col pe’ sinistro donde
li consisite passi tri sempi fazendo ditta volta nella posta
sua medema
729 (dome dano quella) medema voltatonda che deteno li homini
(Belfiore)
775 fa una voltatonda donde li consisite pasi
quattro sempli picoli comenando col pe’ sinistro
(Anello)
812 homini dano una volta-
tonda nei logi suoi dove li consisite uno doppio
(Jupiter)
865 dano una voltatonda de bassandanza in lo luogo suo (medemo)
donde li consisite passi dui sempi et represa de tempi (dui)
The question has arisen in another entry concerning the nature of the natural step-units: did they consist of one sequence of fixed actions or were they generalized concepts of actions? The use of the term voltatonda or a variant demonstrates that making a "whole turn" could be accomplished in several ways. Thus, a voltatonda represents a generalized concept. This means that there is no one way to perform the step-unit voltatonda that applies to every reference in every choreographic description conveying Domenico's repertory. If one step-unit is a generalized concept, then other step-units, too, may consist of various combinations of actions. If so, then could the names of the step-units be thought of as symbols representing concepts?

Cornazano rarely specifies the composition of the voltatonda, but Domenico does. Domenico's compositions of "whole turns" are listed below:
number of times found voltatonda formed by the following actions
1 4 moti quadernaria in bassananza
2 4 tempi di piva
1 4 sempi
1 3 sempi e meza represe [sic]
1 3 sempi e salteto
1 3 tempi piva
2 3 sempi (in piva)
1 2 sempi e 2 doppio
7 2 sempi e ripresa [most frequently used]
1 2 tempi di saltarello
1 1 doppio
4 (several unspecified)

The term voltatonda appears to be part of the cadence formula of two bassananza, Danza and Corona, since it is immediately followed by a riferentia and the end of the dance. Considering the cyclic nature of the thinking of the period, could this step have symbolic significance attached to its performance? Could the step-unit have functioned to let the musicians know that the choreography was about completed? If this were true, then why do all of the bassananza not end this way?

volto (Corn) (Dom)
—face
(see also guardare)

Cornazano writes:

52 (tu simigli el tuo padre) come di volto

Domenico writes:

(Belreguardo Novo)
408 se volta cum lo volto verso le spale ala (dona)
(Lionzello Novo)
597 (mezavolta) riguardando se a volto a volto
(Ingrata)
534 (mezavolta cum due riprese guardando) nel volto l'uno l'altro
(Giloxia)
593 (cadauno homini guardare nel) volto ala sua dona
(Anello)
882 (in quadro cascaduno de loro se guardi) nelo volto
(Marchezana)
844 mezzovolta suvo lo lato drito per guardare se nel volto
853 volta cum volto zoe la dona dalo lato drito del homo
(Pia Guelminia (2))
1066 (voltatonda) per guardare nel volto (ala dona)
1017 (mezavolta e una ripresa) guardando se nel volto
1822 (riverentia sul pe' sinistro e guardando) se nel volto
(Sobria)
1129 (volteta et) posada guardando se in lo volto l'uno al altro
(Tesarra)
1195 (quello che e d'enanti e de drie che se guardano) nel volta
1197 mezavolta sulo lato drito per guardar se nel volto
retrovando ssi l'omo d'inanzi di detro et
1263 quello di detro d'inanzi guardando ssi nel volto
1266 (ciaschaduno di loro nella) posta scia guardando ssi nel volto

What degree of eye contact occurred when the dancers looked in
the “face” of the others, or, in general, how was expression used?
Did the dancers smile at one another? The term volto is often used
in passages with turns, why? Is it that the normal state is to look
at one another, and when a dancer returns from looking elsewhere,
he or she must resume visual contact? What was the normal state of
the face, eyes, and head?

Here is the term as it is found in other fifteenth-century
passages:

FIR:BNC Mag VII 1121 (1459)
69b) Et cio sentendo ongni schudiere a tolto chi una donna e chi
fanciulla piglia per ch'al ballare chiaschuno al almo volto

FIR:BNC BR 189 (S. Christina)
5b) carne fici frappata e getta la nel volto al padre

voluto (Dom)
—want

(Sobria)
1'altro compagno cigni a lui (cun la man stanca)
1147 volando che el faci quello che non a voluto (fare lui)

This term indicates the motivation, which shapes the dance
action in one figure of Sobria, according to the wording of
Domenico's choreographic description. One man gestures for the
other to do an action that he himself does not want to do. How
representational would that gesture be? Would it be similar to
movements made today, or, were there conventions?

vulg-o,-ati (Corn)
vulgo (Dom)
—common

Cornazano writes:

511 (balli et bassedanze) che son fora dal vulgo fa-
bricati per sale signorile e da esser
sol danzati per dignissime Madonne (et non plebie)
(Altri infiniti balli et) bassadanze perche sono o troppo vec-
chi o troppo di vulgati con silen-
tio gli passo come e l'ingrata la
pizochara precigogna Fidel ri-
torno el zeloso Leoncello in
dui Berreguardo in due Anel-
lo Gellosia Prasoniera Ma-
dama genevra Marchesana bel
fiora La Seve Levoretta
Bassadanza Secreta La Reale
fodra e la Mignotta vecchia et
con altri molti.
Mettero hora quelle Bassadanze (nove, le piu belle)
[Mignotta Nova, Damen, Corona]

Domenico writes:

ultima messura se chiama per lo vulgo piva de menore perfetto

There are three ways of interpreting Domenico’s passage 144: that the last misura was called piva by the common or “vulgar” people; that the piva itself was commonplace, or worse—morally crude or lacking in taste; or that there were two names, and the “vulgar” name was piva (Cornazano refers to piva as the cacchiata in line 1136).

x (Dom)
—ten
(see also diexi)

17 (aristotel tratta del motto) in lo x del heticha
74 Aristotele dice in lo x (in tutte le cosse e alcuna buntade)
(Sobria)
1158 si fa tempi x (de saltarello)
1165 (ricordando) se che de quisti tempi x de saltarello


The number “ten” is not much used in the choreographic descriptions given by Domenico and Cornazano.

xi (Dom)
—eleven
(see also undeci)

274 (dico di sopra in lo capitello xi (quademaria)
289 dico di sopra in lo capitello xi (saltarello)
305 in lo capitello xi dico (la bassadanza)
313 saltarello in lo capitullo xi dico
336 (ricordo) che in lo capitullo xi dico lo saltarello
The number "eleven" is found in theory and practice. Domenico makes several references to a chapter "eleven", and by an analysis of the passages above, one sees that the language patterns are nearly identical. In practice, the number eleven is found in five choreographic descriptions. That "eleven" is used might have been symbolic or it might have been convenient. If the music had three groups of four units totaling twelve tempi, a dancer might have used the last tempo to come to a stop. If the function of the opening section of a dance was to allow the dancers to enter the performing space and certain dances required the dancers to travel the same amount, can one deduce that certain dances may have been created for the same hall?

xii (Dom)
—twelve
(see also xi and dodeci)

261 (dico di sopra in lo) capitullo xii (che piva)
(Pizocbara)
609 (Imprima fazendo tempi) xii di piva
(Belfispa)
766 Imprima fano tempi xii de piva (in messura quadernaria)
(Marchexana)
833 fare tienpi xii e mezo de basadanza

Since the language in passage 261 is so much like that seen in the entry for xi, could there be a copy error? Since the number twelve (see entry for dodeci) is often symbolic, could its use in dance practice have had some symbolic meaning? Or was it's use practical from the viewpoint of musical performance?

xiii (Dom)
—thirteen

317 ditto di sopra in lo capitullo xiii
(Pizocbara)
620 fazendo tempi xiii de (bassandanze)
(Verciexa)
659 bordine largi l'uno dal altro per spathio de pasi xiii [4?]
Is it coincidental that the number thirteen occurs in the choreographic description of a ballo whose name translates as "the religious order"? There were thirteen persons at the Last Supper, considered to be unlucky. Is the use of the number here to be interpreted as some comment on a religious order by the choreographer?

xiii (Dom)
—fourteen

(Sopria)
1109 faciendo tutti tempi xiii de saltarello

This number is not used much.

xv (Dom)
—fifteen

(Ingreta)
547 se fano tempo xv in mexura quadernaria

This number is not often used.

xvi (Dom)
—sixteen

(Ingreta)
532 fare tempi xvi de bassadanza

This number is not used much.

z (Dom)
—two or second

13 in lo z del heticha
77 Aristotle in lo z lauda la utropeia
138 la z mexura se chiama quadernaria

This term demonstrates a position that an element may occupy.

zentril-e,-le (Dom)
—refined, delicate, gentlemanly

21 questa arte e demonstratione zentille (de tanto inteletto)
24 questa arte zentille havere in se buntade per natura
27 (niuna de natura mancamento) motto zentille capace sia
34 (belleza non satisfare) virtu de questa zentile arte
37 (imparrare) e cavare el construtto de questo zentille mestiero
43 havere una grandissima e zentile azilitate (e mainera)
87 (operatione del motto) essere zentile, pelegrino, e nobele
297 e de zentile inteletto a saper (2 salt. in bd.)
366 e zentile a saper (salt. in 2 piva)
This term is important in the formulation of fifteenth-century aesthetic theory. It expresses Domenico's opinion of various aspects of dance theory.

zetando (Dom)
—jumping ("z" is sometimes interchangeable with "gi")
(see also gittando)

(Fia Guilmin (1))
965 (salt. dritto) zetando se sul pe' sinistro como una mezavolta
963 (medeno sinistro) zetando se sul drito

The term zetando is probably a variant of gittando. For line 965, there are several possible interpretations of dance movement: a brush on the floor and turn while in the air; (no brush) but turn in the air; a brush, leap, land, then turn; or (no brush) leap, land, and then turn.

Zogliova (Dom)
—name of a choreographic description, probably, of a bassadanza

The choreographic description with this name is found at the end of Domenico's treatise beginning with line 1406. It was written by a person different from those who copied the major portion of the extant manuscript, at a different time, or both. The script is heavier and the language is different from that of the rest of the treatise.

Since the dance begins with two continente and ends with a voltatonda as one of the two step-units preceding the final riverentia, it is similar to many other bassadanza. What is the relationship of the choreography of Zogliova to that of the balli with a similar names.

A variant of this term is found in the following fifteenth-century passage:

62bor (sa)
617) retornavano, cantando versi d'amore e de zoglia

Zoioso (Corin)
—name of a ballo apparently choreographed by Domenico

Cornazano states that zoioso is o troppo vecchi o troppo di vulgati. The term is found in line 982.
DESCRIPTIVE ANALYSIS OF FIFTEENTH-CENTURY ITALIAN DANCE
AND RELATED CONCEPTS
FOUND IN ANTONIO CORNAZANO'S DANCE TREATISE
LIBRO DELL'ARTE DEL DANZARE
(CITTÀ DEL VATICANO, BIBLIOTECA APOSTOLICA VATICANA,
CODICE CAPFONIANO 293)
AND IN THE DANCE TREATISE OF DOMENICO DA Piacenza,
CORNZANO'S TEACHER,
DE ARTE SALVANDI ET CHOREAS DUCENDI
(PARIS, BIBLIOTHEQUE NATIONALE, FONDS ITALIEN 972)

VOL II

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BY


* * * * *

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PART III

CONCEPTUAL SYNTHESIS
PART III
The Step-actions and their Reconstructions
Introduction

The preceding section of this study has provided a detailed microanalysis for almost every word found in both Cornazano's and Domenico's dance texts. Ways in which some of the dance terms have been used in other fifteenth-century sources are found in this microanalysis together with resulting implications. The author now has the basis to form conclusions derived from the discrete inferences of the analysis.

Before this task is undertaken though, the many disparate headings in Part II suggest a need for a correlation of the isolated terms according to commonalities. The classification of terms here is similar to the mathematical process of determining sets by which each element of the whole group is mapped into only one set, although the possibility exists that the element might also have features in common with elements of other sets. Thus, although the categories in this study might appear to be exclusive, they are technically not. They arise from the desire to account for each term only once, not the desire to explore in an exhaustive manner the various components of each term.**1

The author's system for organizing the terms is to a great extent dependent upon his choices and upon subject areas he considers relevant. In a study with a function different from this, the system might be thought to have sets determined by a different combination of parameters or to have nested subsets within a set. An example of this latter possibility is the set of all terms symbolizing actions, from which subsets could be formulated, such as terms representing actions that result in travel through space on the xy plane, terms referring to actions that result in travel only in the z direction, and so forth. The author does not make the distinction between sets and subsets for this synthesis (practically all of the terms discussed in the previous microanalysis, Part II, are classified in twenty-nine sets, found in Appendix III). Here is a summary of the categories by which the dance theory and performance practice can be organized and shaped for conceptual clarity:

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Table 2: Summary of the Categories of Terms

| I   | People: Proper Names                      |
| II  | People: Titles, Roles, Relationships     |
| III | Nationality, Locations                   |
| IV  | Names of Dances                          |
| V   | Related to Types of Dances               |
| VI  | Places Associated with Dance Activity    |
| VII | References to Other Sources             |
| VIII| Terms Related to Music                   |
| IX  | Numbers or Quantities                    |
| X   | Numerical or Other Designations of Order |
| XI  | Relative Quantities (by Comparison)      |
| XII | Awareness of Parts of the Body           |
| XIII| Imagery Related to Theory and Practice   |
| XIV | Formalized Step-units, and Other Step-actions |
| XV  | Related to Choreographic Formations      |
| XVI | Related to Directions and Other Spatial Relationships |
| XVII| Values, Judgement, Anything of Degrees—Not Directly Related to Dance Action |
| XVIII| Style, Related Directly to the Act of Dancing |
| XIX | Emotional State of Specific Performance, or Performance in General |
| XX  | Related to Prerequisites and Mastery of the Art of Dancing |
| XXI | Related to Theory and Philosophy         |
| XXII| Passive and Active Actions in Dancing    |
| XXIII| Actions in Z Plane                       |
| XXIV| Actions in Y Plane                       |
| XXV | Actions in X Plane                       |
| XXVI| Actions in Two Planes: Z and Another     |
| XXVII| Actions in XY Plane, Not on Axes         |
| XXVIII| Spatial Terms Related to Position in Dancing |
| XXIX| Temporal Terms                           |

Although the above classification system suggests the need for a detailed discussion of each category and its manifold relationships to the aesthetic theory as presented in the treatises of Cornazano and Domenico, because of practical length considerations of this study, such an in-depth examination will only be reserved for the one set XIV: Formalized Step-units, and Other Step-actions. It is hoped that this examination of a category related to performance practice will serve as a model for the future studies of the other categories.

In the examination, the author will scrutinize current assertions regarding the specific movements composing the step-units or step-actions of fifteenth-century Italian dance as practiced by Cornazano and Domenico. These hypotheses have been, for the most part, formulated by modern scholars for use in their reconstructions of fifteenth-century dances. **2 Having reproduced or Labanotated the other scholars'
hypotheses of movement associated with the appropriate fifteenth-century terminology, the author will critically examine them in light of the microanalysis in Part II. When these reconstructions cannot be fully supported, alternative hypotheses will be proposed.

As the first step in this inductive process, the appropriate technical terms must be listed. Of these terms, those referring to a common step-unit or step-action must then be collected into a single category. Nineteen headings can be identified and are listed in the table immediately following. These are the names of the principal building blocks of the fifteenth-century Italian dance practice as presented by Domenico and Cornazano, and are all found as step-actions or step-units in actual choreographic descriptions, with the exception of the pizigamento, which is suggested by Cornazano to occur in practice, but is not actually found. These step-actions or step-units all require a definable part of the rhythmical unit of time for their execution. They can, in this manner, be considered to be quantitative, as opposed to actions related to style that can be considered to be qualitative implied, for instance, by the term aere. It is appropriate that every reconstruction relating to a technical term heading be examined in the context of the other terms because many are interrelated; and any attempt to reconstruct an isolated step-unit may result in assigning two similar actions to two dissimilar terms. No reconstruction of any ballo or bassadanza of the repertory conveyed by the treatises of Cornazano and Domenico can possibly occur without hypotheses, requiring realizations in actual movement, for at least some of the technical terms.

Because the terminology or aesthetic conception was somewhat different between the master Domenico and student Cornazano or changed in the decades before and after 1450, the appropriate designation is made at the beginning of the table to identify in which dance treatise, Domenico's or Cornazano's, the term is found. Major variants in spellings or terminology are cross-referenced (the details of variant spellings for each term can be found under the appropriate dictionary heading in Part II). A few of the terms, continentia, contrapasso, and sempio, are considered to be step-units only when in appropriate groups of two or more, even though they may be found in rare cases to exist in the singular form, possibly as elemental step-actions.
Table 3: Category XIV of terms. This is a list of step-units and step-actions found in the dance treatises of Domenico (DOM) and Cornazano (CORN) (category XIV in Appendix III).

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1. **Cambiamento**
2. **2 Continentie**
3. **3 Contrapassi**
4. **Doppio**
5. **Frappamento**
6. **Mezavolta**
7. **Movimento**
8. **Passetto**
9. **Piva**
10. **Pizzigamento**
11. **Rosa = Rosada**
12. **Quadernaria**
13. **Ripresa**
14. **Riverentia**
15. **Saltarello**
16. **Salti (and Salteto) (Scambii)**
17. **2 Sempii**
   [Scambii, see Salto]
   [Scorsa, see Trascorsa]
18. **Trascorsa (Scorsa)**
19. **Voltatonda**

Under each of the nineteen headings to follow, correlating to the terms within the above table, hypotheses in Labanotation by other scholars are presented. These are then examined in light of the detailed microanalysis in Part II. If no scholar has supplied such a reconstruction, one will be offered that can be justified or defended on the basis of the evidence. For each heading, the author's reconstruction will function as a conclusion, supporting or challenging earlier hypotheses when they exist.
1. Cambiamento

The author has found no record of a scholar presenting a Labanotation hypothesis formally designated as a *cambiamento*.*3 However, there have been many generalized written assertions such as those by Gombrisi, Thomas, Inglehearn, and Brainard, stating that the action occurred as an exchange of feet. These assertions are apparently partially based on consideration of the term itself.*4 Regrettably, the writers have not supplied the reasoning underlying these assertions. In addition to the linguistic inference drawn from the name itself, information can be ferreted out of fifteenth-century documents, with several important passages that can be utilized to develop a working hypothesis for the term, which, in turn, may be illustrated in Labanotation.

As noted under the dictionary heading of the term *cambiare*, the verbs *cambiare* and *scambiare* are used when one thing is exchanged for another; thus, it can be argued that the term *cambiamento* implies an exchange of something, probably the feet, and requires a change of weight from the left to the right foot, or vice versa. This assumption is borne out by an analysis of those places where the term *cambiamento* occurs within the choreographic descriptions (for instance, CORN278) where there must be an exchange of weight-bearing feet. The problem the researcher is faced with is exactly how this exchange occurs.

Based upon the association in certain passages of the term *gittando*, discussed in Part II, with the *cambiamento*, as in DOM1392, there is probably a leaping action that travels in space instead of a cutting action, called *coupe* in current dance vocabulary.

Because of the grammatical construction of Cornazano's sentence with the terms *scambii* and *salti* (CORN224), one can deduce that *salti* are to be differentiated from the *scambii*. If the term *scambii* has a meaning similar to those terms with similar stems: *scambio*, *scambimento*, and *cambiamento*, then the actions of *salti* are different from those of *cambiamenti*. From the conclusion that a *salto* is a hop or leap as has been shown under its dictionary heading in Part II and will be further discussed in this section, the *cambiamento*, being unique, cannot exactly fulfill the same movement conditions as its related step-action *salto.*5 Therefore, a *cambiamento* is probably not merely any leap or aerial change of weight; it is a specific action, a specific manner of leaping or exchanging weight. A *cambiamento* is a species of the *scambii* or *scambi*.

In the same passage cited above (CORN224), the basic step-actions of the *scambii*, i.e. many *cambiamenti* not associated with *bassadanza*, can be performed in the four primary directions of the body's direction of travel from a stationary point: front, back, right or left. This apparently rules out an action that occurs in place.

The *cambiamento* is an action that can require a small fraction of time or a substantial amount, an entire *tempo* (CORN369). Represented in
practice through the choreographic descriptions by Cornazano and Domenico, however, the cambiamento occurs only in the vodo. Thus the cambiamento requires one or two beats of a six-beat modern musical measure of bassadanza rhythm. This would place limitations on the elevation a dancer might achieve in performing the exchange.

Furthermore, according to Domenico, the cambiamento was an ornamental movement (DOM117), and was only to be utilized in the slower and supposedly more elegant rhythm bassadanza (DOM122), especially so when the choreography was extremely refined and, thus, difficult. The use of the misura of bassadanza suggests a non-vigorous action represented by the term cambiamento, or at least one that does not appear to be vigorous even though the action may require much technical skill. Such a use confirms the proposal that the cambiamento does not require much elevation because of the short time allotted its execution. That the cambiamento is to be performed to sweet sounds as might be made by angels supports this theory of gentleness.*** Angels are generally portrayed in the writings and art of the period as graceful creatures, not apt to make large leaps. They float from step to step. Further substantiating this implication of gracefulness is material from another primary source, in which a princess dances with schambietti (i.e. cambiamenti) and other gentile (refined) actions, implying that schambietti are also refined.**

In addition to these conditions, the last one in this synthesis is derived from the passage in which there is an inchina (a bow or curtsey) from a young lady, who then performs two colpi (blows or strikes) iscalmibietta.** It seems reasonable to interpret these colpi as either a beating together of the legs, a striking of the floor with the feet in the execution of the leaping action, or both. This movement of the feet suggests an action similar to that in ballet today called a jeté battu with or without the frappé action, or one consisting of a batttement frappé followed by an exchange of weight as in a jeté.*** The action could also be similar to a brisé volé. Immediately following these colpi iscalmibietta, there apparently was to be a graceful riferenza, implying that the entire sequence, consisting of inchina, colpi iscalmibietta, and riferenza, was one exhibiting gracefulness.

The author has incorporated these conditions derived from the primary literature into the following hypotheses:
Figure 1: Hypotheses of the step-action cambiamento using the left foot in the mode of misura di bassadanza—a) with frappé, b) with battu, c) with frappé and battu
2. *(dui)* Continentia

The next step-unit to be considered is the continentia, which is almost always performed in units of two. Early hypotheses presented in Labanotation by modern scholars follow:

![Diagram of continentia hypotheses](image)

*Figure 2: Early hypotheses of two continentiae—*a) Wood (1964)/notated by Maletic (1966), b) Brainard (1971)/notated by Cook, c) Thomas (1978)/notated by Block, d) Inglehearn (1981)/notated by Smith (1987) [after Inglehearn's written description]*

The author asserts that the ensuing discussion should be of the term in its plural form, continentiae, specifically two of them *(dui continentiae)*, that could be considered to form a single choreographic statement.**11** This choreographic statement probably had symbolic meaning of moderation, that is, of keeping to the middle or to the center (in this regard, recall that Domenico repeatedly states that the dancer is to keep to the mezzo of his or her movement); of the beginning, middle, and end; or is a fusion in some manner of these two.**12**
The interpretation that there is a symbolic meaning of moderation is supported, for instance, by the association of the virtue of temperance with the term continentia. The idea of temperance is often symbolically expressed by a woman pouring liquid from one vase into another, as if mixing the contents or balancing them. This concept of balancing something in general finds further expression in two descriptions of actual dance events. One primary source has a passage in which each of fifty dancers carries two flasks of wine, one white and one red, one in each hand. Each thus performs while dancing a low or slow step con chontenanza. Such a mode of performance emphasizes the need for moderation, an obviously necessary virtue when carrying a liquid. Furthermore, in this specific example, one wine would probably not be emphasized over the other, as might occur were the lateral displacements of the body, as a result of an execution of continentia, to be of different timings, namely, one fast and another slow. The graceful side-to-side actions were probably even in timing, as the designation con chontenanza implies. The quick actions in the earlier notated hypotheses by Brainard and Thomas would have to be questioned partially on this basis.

The concept of being moderate in movement is perhaps further illustrated in an ending pose in one fifteenth-century document, considered by the author to be what in dance terms is currently referred to as a second position. In the author's interpretation of the pose, there is a figurative realization of the concept of moderation in the placement of the weight between the two feet literally being "centered" as conceived in standard dance technique today forming a state of equilibrium.

The notated music found in the balli suggest that the rhythm of the bassadanza consists of two primary equal units, represented as two empty semibreves. It is reasonable to conclude that the two primary actions of the two continentie were in sympathy with the music and thus were more or less equal in duration. If the musical unit had two equal halves, why would the two continentie not be equal and related to the music? In this regard, the earlier Labanotated hypotheses of Brainard, Thomas, and Inglehearn cannot wholly be supported; they argue for actions requiring an unequal division of the rhythmic unit, actions that are also unsympathetic to the notated music of the bassadanza rhythm.

The three major actions indicated by the Thomas hypothesis require the dancer to make a quick catch step in order to allow the initiating foot to be free at the completion of the step-sequence. More likely, however, there were two actions. Otherwise, the step-sequence would not be symmetrically balanced. The notation for a step-sequence that may be fundamentally equivalent to the Italian continentie, found in Catalan manuscripts contemporary with Domenico and Cornazano, may substantiate this conception. It consists of two equal vertical strokes of the pen. Similarities between the actions and symbols of other step-units exist. For instance, the notation of the doble consists of three horizontal strokes of relative varying lengths placed one above the other, correlating to the three actions composing the doppio within...
the author's hypothesis.**19 Furthermore, the Catalanian step-sequence equivalent to two Italian sempi is symbolized in the Catalanian notational system by two equal horizontal strokes, correlating to the two actions in the author's hypothesis. When all symbols are considered in relationship to their supposed step-actions, one can deduce that they were not arbitrarily chosen, and this includes the symbol of the step-unit for the two continentie. It is reasonable to claim that the two vertical strokes correspond to only two placements of the feet for the two continentie. If the Catalanian notation is rotated ninety degrees so that it is read vertically from the bottom up (similar to the tracks in the Feuillet notation developed in the seventeenth century and published in 1700, or to the twentieth-century staff of Labanotation) the symbol related to the two continentie looks like an equal sign in mathematics. From this perspective, all of the symbols represent relative timings of actions. This manner of reading might be justified by the interpretation of the initial reverentia, and might be confirmed by a future study. The two continentie then can be seen as having equal timing from this viewpoint.

In the most elemental sense, two continentie should be thought of as a swaying of the center of weight from one side across the center line between the feet separated laterally, to be followed by a crossing of this centerline in the reverse direction. In this sense, the performance of the step-unit probably had a symbolic significance related to ethics and morality, important topics which emerge in the writings of fifteenth-century dance theorists. This symbolism might be that of moderation, as stated above. Or the step-unit might symbolize a complete cycle, where the beginning is represented by the weight being taken on the left foot, the middle by the partial transfer to the right, and the end by the shift back across the center line, which is also the beginning of the next step-action on the left foot. If the step-unit is said to begin, for instance, on the left foot, the left foot is freed at the end of it to begin the next required step-action.

That there is an exchange of weight in some manner is undeniable, as can be seen in the microanalysis of the term in Part II. A total exchange of weight to one side or the other, as is suggested by Wood, Brainard, Thomas, and Inglehearn, appears to be inconsistent with interpreting the term to signify moderation. Such a total exchange of weight would signify going to one extreme or another. Furthermore, a total exchange of weight would be unreasonable because there would be little difference in the performance of two continentie and the performance of two quick riprese, or between two riprese and two slow continentie.

The author has incorporated these conditions derived from the primary literature into the following hypothesis:
Figure 3: Hypothesis of two *continentia* beginning with the left foot in *misura di bassodanza*
3. (tre) Contrapassi

The next step-action to be considered is a contrapasso that is performed, according to its usage in Cornazano's choreographic descriptions, in dance movement units of three for two units of a specified rhythm or music. It will be referred to herein as a single step-unit but used in the plural form, after Cornazano, as tre (three) contrapassi. The execution of this step-unit is nowhere explained by Cornazano, even though its name is mentioned several times in his dance treatise. The step-unit tre contrapassi is not mentioned by name in Domenico's treatise although it may have existed. There is often a one-to-one correspondence within the choreographic descriptions between Domenico's use of three doppi and Cornazano's use of the terminology tre contrapassi. This one-to-one correspondence is seen in the choreographic descriptions of Belriguardo Novo, Prima Figlia Guilielmina, Verspergo, and Mignetta Nova. A close inspection of the allotted notated music to which the dance action of Domenico's three doppi occurs, yields the conclusion that there are, indeed, only two musical units available for the completion of the dance action. As a result of this, each one of Domenico's three doppi in these places must in some fashion be altered from its standard form as a single doppio in one rhythmical unit of the music to a doppio with less performance time. It is possible that to maintain only nine "natural" steps, Domenico was restricted in naming or admitting the step-unit tre contrapassi to his "naturals". Cornazano may have eliminated the riferentia, which was considered to be one of the nine "naturals" by Domenico, because it was a commonly utilized courtesy and, in this capacity, was not only a dance step-unit. He could then specify the tre contrapassi as one of the so-called natural step-units of dance theory.

Another argument in favor of a close relationship between Domenico's three doppi and Cornazano's three contrapassi is that even though a step-unit may not be named as a formal component of dance theory by one or another of the dance theorists, it still is performed. For instance, Cornazano does not name the riferentia or salto as legitimate dance step-units, but they are found in his choreographic descriptions anyway. Likewise, although Domenico does not name the tre contrapassi as such, the step-unit is nevertheless found in his choreographic descriptions and is referred to simply as "tre doppi".

A further argument is that Cornazano states that Domenico was his only dance instructor, and there is nothing that leads one to believe that Cornazano was creatively active as a choreographer because no extant choreographic descriptions are attributed to him.**20 If Cornazano did not invent the actions of the contrapassi or formulate its name, and if he only studied with Domenico, then it is unlikely that this one detail would arise from any source other than Domenico. It also is very unlikely that Cornazano's tre contrapassi are merely coincidental to Domenico's tri doppi. The doppio is the basis of the dance action in each of the four primary rhythms, piya, saltarello, guadernaria, and passadanza, and it is perhaps no coincidence that the step-unit tre contrapassi occurs, or is found in Cornazano's
choreographic descriptions, in three of the rhythms: saltarello (CORN298), guadernaria (CORN634), and bassadanza (CORN1025).

There are two ways to perceive the composition of the tre contrapassi based on doppi: performing the associated step-unit of a rhythm more quickly within the same rhythm, and performing doppi associated with one rhythm but modifying them to fit a different rhythm. The first, however, in which one might perform three doppi of bassadanza for instance, more quickly in bassadanza rhythm to form the basis of the contrapassi, is less likely. There are several reasons to believe that the contrapassi were created from the physical actions of the doppi of a related rhythm, such as modified guadernaria actions in the bassadanza rhythm. In this proposal, the contrapassi in the bassadanza rhythm would be derived from the guadernaria step-unit, those in guadernaria from the saltarello step-unit, and those in saltarello from the piva step-unit. One could predict that contrapassi would not be found for the fastest rhythm of piva, because there are no step-units of a faster rhythm, quick step-units that a theorist could adapt to the piva rhythm. This conclusion is borne out by the pattern seen above, with contrapassi existing or said to exist in the three supposedly slower rhythms, bassadanza, guadernaria, and saltarello, although not in piva.

That such a mathematical relationship exists separately from the rhythmic permutations discussed in the treatises is easily explainable: the theoretical discussions match one or two step-units of movement associated with one rhythm to one or two units of another rhythm. They never create more complicated combinations of three step-units of movement associated with one rhythm to two units of another rhythm.

Supporting evidence is also derived from a comparison of choreographic descriptions of the ballo Marchezana. Domenico requires die tiempi oto de saltarello mexura guadernaria (DOM828), but the corresponding passage in the Siena manuscript requires xii contrapassi tre in sul pie mancho et tre in sul dritto et tre altri in sul mancho con tre altri in sul dritto (SIENA2883). In Guglielmo's treatise (Paris BN, It. 973) the corresponding movement is dodici doppi tri per pie cominciando al sinistro (GUG1898). The association of doppi with contrapassi has been made earlier in this section, and the relationship is clearly seen now between the passages of SIENA and GUG, namely, that twelve contrapassi equal twelve doppi. However, it is not readily apparent how the information conveyed by Domenico is to be interpreted and reconciled with contrapassi. It may be claimed that the term saltarello in Domenico's choreographic description is to be ignored because it was written above the line, perhaps to correct an omission or to amplify by someone uninformed or otherwise foreign to the text. This, however, cannot be the case, because the addition was made in the same script as found in the rest of the choreographic description. The scribe's awareness of the error makes the information conveyed that much more crucial. If the notated music is transcribed in an appropriate manner, there are eight tempi of the rhythm guadernaria. Thus an assignment of two tempi of music for three contrapassi correlates to the information presented in the treatises SIENA and GUG. If it be accepted
that there is a relationship among DOM, SIENA, and GUG, it then follows
that saltarello is related to the contrapassi when they occur in a
rhythm of quaternaria. To claim that there is no relationship among DOM,
SIENA, and GUG would be untenable. Perhaps, then, those three doppi
composing the three contrapassi are derived from the saltarello step-
unit, itself said to consist of an altered doppio (see the heading of
saltarello, occurring later in this section). In this specific case,
where the contrapassi occur in a rhythm of quaternaria, it follows that
they are derived from the saltarello step-units, apparently the nearest
faster rhythm.

Because there is a step-unit of three movement sequences placed in
two rhythmical units, it can be inferred that the name for the term is
derived from the fact that the step-actions run counter to, or in some
manner do not parallel, the rhythmical emphasis of the music. Thus, if
there is any physical action, such as one leg moving in some manner of
opposition to another, that could be interpreted as being associated
with the term contra in the word contrapassi, it is probably
coincidental and not to be considered the basis of the conception of the
name. If it were the case that the name derived from individual actions
of legs in relationship to one another, it would seem more appropriate
that the spelling of the term be contrapassi or contripassi (steps
against things [themselves]) instead of its present form contrapassi
(steps against something [the rhythm—misura]). Such an interest in
subtle rhythmic variations in the dance practice during the decades
around 1450 is probably a natural continuation of a similar trend seen
in the notated music of the late fourteenth century.

Cornazano considers the step-unit tre contrapassi to be "natural".
What about its nature qualifies it as such? Its execution of the
actions is unique and different from other formal step-units, in the
same manner that the actions of the ripresa are unique and different
from those forming the doppio.

The author has incorporated these conditions derived from the
primary literature into the following hypotheses:
Figure 4: Hypotheses of *tre contrapassi* beginning with the left foot in *misura di bassadanza*
4. Doppio

Only the doppio of the bassadanza will herein be considered. In practice, the term doppio, without qualifications and not in groups of three as has been seen under the heading of contrappassi, is almost always associated with the bassadanza rhythm. The doppio forming the specific step-units of the other rhythms will be considered under the associated headings of piva, quadermaria, and saltarello. The following Labanotated hypotheses are those of earlier scholarship:

Figure 5: Early hypotheses of the doppio—(a) Wood (1964)/notated by Maletic (1966), (b) Brainard (1971)/notated by Cook, (c) Thomas (1978)/notated by Block, (d) Inglehearn (1981)/notated by Smith (1987) [after Inglehearn's written description] **21

An investigation of the term doppio as utilized in the dance literature shows that the doppio underlies the basic dance movement in each of the four dance rhythms, beginning with the bassadanza and increasing in speed to the piva (DOM271 and 277; CORN185 and 192). Thus in the most general sense, the doppio is probably a simple theoretical construct, manifested as a step-sequence that is fairly easy to perform and probably closely conforms to the rhythmical arrangement within a unit of each misura. The primary step-unit of each of the four dance rhythms then must be considered to have the basic exchange of feet of the doppio, but with different timings and manners of performance in
order to create each specific example, for instance the piva step-unit or, to be discussed under this heading, the doppio of the bassadanza. The task of reconstructing a doppio of bassadanza will then be one of determining the basic exchange of the feet, fitting the actions together with the rhythmic unit of bassadanza, and then considering the performance constraints caused by the slow and elegant nature of the rhythm.

According to choreographic descriptions by Cornazano and Domenico, the sequence of the foot exchange allows for the foot not beginning the step-unit to be free after the performance of the step-unit. Based on this observation alone, the hypotheses in Labanotation of Wood and Inglehearn are questionable, since they propose bringing the feet evenly together at the end of each doppio step-unit. According to their hypotheses, there is the possibility of performing two doppi in a row on the same foot, a sequence not observed in the choreographic descriptions and which probably would have been exploited by the dance masters if it had been possible.

In an example of a doppio that begins on the left foot, if there were only one weight exchange, for instance a step onto the left foot, the right foot would be free for the next step-unit, as the right foot is supposed to be. But the action could not be considered one in which there were two actions warranting the name doppio (double). A single step on the left foot would apparently fulfill exactly the same conditions as a sempio (simple) on the left foot, and thus must be rejected.

It is possible that there might be a step onto the left followed by a hop on the same foot. This would fulfill both requirements of allowing the non-initiating leg to be free and of a double action, as the name implies. However, a hop would be inconsistent with the dance performance of the bassadanza rhythm, which is stated to be elegant and slow (CORN274 and DOM202). Furthermore, Domenico describes the saltarello as a doppio with a salteto (small hop, or leap); if the doppio theoretically contained a hop, this specification by Domenico would be redundant. The weight exchange of the doppio has to be more than the single-sided transfer of weight onto the left foot affected by, for instance, a single step or a step followed by a hop.

The only other possible sequence of the feet exchange, in this example of a doppio which begins on the left foot, would be weight transferred onto the left, then the right, then back again, forming at least three exchanges. This would allow the necessary condition of the right foot being free at the end of the step-unit, and the actions could also be reconciled with the name (double). This reconciliation could be conceived as one in which, during the weight exchanges, there is a hop on the same foot, forming, for instance, the sequence, step left, step right, hop right, and step left, in order to attribute the double action to the successive use of the same foot (here the step onto the right, followed by a hop). However, this hypothesis with a hop for the doppio in bassadanza must be rejected on the basis of the same conditions
raised above regarding the nature of the bassadanza, and on the basis of Domenico's description of the saltarello step-unit.

Another means of reconciling the step-sequence with the name is to consider that the double action is one of transferring the weight twice to the same side. For instance, in the example above of the doppio beginning on the left foot, the name is derived from the first and last weight transfer onto the left foot and is thus a double action of the left foot. That there are at least three actions corresponding to weight transfers is indicated by Cornazano (CORN396) in reference to a dance tempo (unit) of bassadanza rhythm. The author has determined this passage to have been written by Cornazano in reference to the specific and, probably, original and principal step-unit of the rhythm, the doppio, and not to any other step-unit that can be performed in the bassadanza, such as tre contrapassi requiring two tempi or the riverentia. It is not probable or practical to perform these other step-units in such a manner that there are three steps for every tempo; and to argue that Cornazano's passage indicates the general case of any step-unit is a position that cannot be defended.

Further substantiation for this interpretation of the three steps relating only to a doppio, considered by the author to be critical to his conception of the reconstruction of almost every step-unit, is that immediately preceding this passage (CORN396) which states there are to be three steps, there is a reference to saltarello, which has a doppio as its basic action. In lines 387 and 388, it is stated that saltarello and bassadanza are danced frequently by Italians. From the viewpoint of philology, these terms probably do not indicate compositions, they are not plural with respective endings "i" and "e". Instead they probably indicate rhythms and their associated primary step-units. The saltarello is called a passo brabante, a "step from Brabant" (CORN396). This implies that Cornazano is thinking in terms of a single quality or entity, one that is to be performed in movement, believed by the author to be the singular step-unit of the saltarello. Hence, it then follows from the parallel construction that the passage beginning three lines later which discusses the tempo of the bassadanza was written with the same implication. That there were three exchanges of weight in the execution of a doppio is indicated by Cornazano (CORN21) in a passage in which he mentions a terzo, possibly, a "third" action, in which a lowering occurs.**22

That there were three actions for the doppio is further suggested by the Catalanian notation for the related step-unit doble. The symbol for this consists of three horizontal lines, one above the other, with the middle line longer than the other two.**23 Because hypotheses can be defended for each of the other symbols regarding its relationship to the performed step-unit, one can deduce that such a relationship between the symbol and the movements represented by it is not merely coincidental.

As a result of these inferences that there were three actions, the hypotheses of Wood and Inglehearn must be rejected. Wood would have the dancer perform four actions and Inglehearn would have the dancer perform
five. And although Thomas’s hypothesis allows the dancer to perform three actions, the dancer traverses only two steps, which is probably too similar in nature to the execution of the step-unit of two sempi and seems to ignore the implication of the name doppio.

If the three primary actions of the weight exchange for the doppio, established above, were effected by three even steps, one must search for an appropriate reasoning to explain why the primary step-units of the four rhythms are not described as being fundamentally based on sempi. Apparently, the three actions of a doppio are not equal to one another or similar in nature. Thus the step-unit doppio was not originally named a "triple" or described as composed with sempi. The basic step-sequences of the various misura are then said to be derived from doppio instead of sempi.**24 That all three weight transfers are not equal suggests one of the following possibilities: one is shorter than the other two, one is longer than the other two, or all three are different in terms of timing, distance covered, or both. This hypothesis of inequality finds support in the Catalanian symbol for the related step-unit doble that consists of three unequal lines. Of the four earlier Labanotated hypotheses, that of Wood is the least convincing because it requires three equal steps. Those of Inglehearn and Thomas both have sequential combinations of two equal steps. How might two equal steps be justified in this manner?

That at least one of the three steps is of unequal duration is indicated by Cornazano when he states that there is a giscondo passo curtio ("the second short step") (CORN125 and 126). Although this passage may refer only to the doppio of the saltarello, if the premise is accepted that there is a theoretical concept of a doppio that underlies all four of the primary step-sequences of the different rhythms, then there is strong likelihood that this shorter second step is an invariable parameter among the specific rhythmic renditions. That there is only one second short step and not two, as would be indicated by the terminology passi curtii that does not occur, raises questions concerning the Inglehearn and Wood interpretations that have two and three short steps respectively. Also, the Thomas version without a short step at all must fall under critical attention.

This unequal duration of the second step may account in part for Cornazano’s disclaimer when discussing the nature of the passadanza tempo. He basically states that it would be easier for him to show the rhythmic subdivision of a tempo rather than to explain it, as he has had to do in writing his treatise, by assigning a fourth of a tempo to the yodo and a fourth to each of the three passi that are supposed to follow. Perhaps Cornazano’s disclaimer is meant to indicate, in part, that time is robbed from one step and given, in effect, to another. Otherwise, he contradicts himself regarding the implication of three equal steps (each a fourth of a tempo) and the implication of steps of different size (or timing) which result from the second one being shorter than the others. Of the earlier Labanotated examples, the Brainard hypothesis has a second step that is shorter in duration than the other steps and is the version that most aligns with the conception
emerging from the examination of the doppio. It also seems reasonable that a self-contained unit of three actions would have the odd-sized step in the middle of the sequence to present an aesthetically acceptable unit with a clear differentiation of the beginning, middle, and end, a conception that clearly was part of the zeitgeist of the period.**25 Two steps long in duration followed by a short one or one short in duration followed by two long steps belies the sense of symmetry seen in so many facets of the products of man in the 1400's.**26

Another condition in the performance of a doppio is that the end of its *tempo* must be conducive for the performance of an incidental step-action. It is not clear from the earlier Labanotated examples where an incidental step-action could be performed. For instance, were a *cambiamento*, which requires a change of weight, to be performed at the end of the doppio in Brainard's hypothesis, there would possibly be three quick transferences in a row. This movement activity seems excessive. If the *voco* (vacuum) is a moment when there is "quietness" in movement, which is normally observed, a hypothesis in which there was a pause in the forward momentum would seem more likely than one where there was none.

There are two other details of the performance of the doppio that must be considered. The first is how the step-unit is to be initiated. Domenico states that when one begins a *bassadanza tempo*, *sempre hai uno movimento in suso in lo tuo essere intanti* (DOM188). Based on the conception of the *movimento* (see the appropriate dictionary heading of Part II and the heading in this Part III), the first action is probably one with a gentle rising. The hypotheses of Brainard and Thomas must be questioned, which either lack the condition of this *movimento* or were formulated with a different conception of the term. The dancer in these two versions would step somewhat flatfootedly and with bent knee on the first part of the rhythmic unit.

The last condition to be examined is one of the rhythmic partition of the *bassadanza tempo*, hinted at above in regard to the kinesthetic unnaturalness of some combinations of steps, for instance two long ones and then one short or a short one and two long ones. The notated music is found in the majority of cases to be two equal *semibreves* (henceforth **SS**) with a rhythmic mode designated to have an imperfect division for the *tempus*, or on an upper rhythmic stratus, and perfect division for the *prolatione*, or the lower rhythmic stratus. There is also frequent use of a pattern consisting of a *semibrevis*, two *minimae*, and a *semibrevis* (henceforth **SMMS**). None of the theorists clarify what rhythm was realized for the *bassadanza*, and there are two main hypotheses of performance on the basis of the musical notation in the dance treatises of Domenico and his students: triple meter or compound duple meter. Cornazano mentions that "three become six, and six, twelve [divisions]." This statement can be interpreted to support both positions. However, the assumption that the *bassadanza* rhythm was in three is not fully supported by an analysis of the existing keyboard realization of a *bassadanza*, discussed by Bukofzer, and by an analysis
of other notated music, for instance as discussed by Heartz. But the division of the notated music into two halves is predominant, and hence a duple conception is quite defensible. Thomas notates the movement of her hypothesis in a triple division, although she incongruously uses a duple meter as the primary rhythmic structure for the music. In this version, the musical stress would generally be at odds with the effect of the movement. Inglehearn flatly advances the hypothesis that both the music and the step are tripartite. Brainard's Labanotated pattern, which is ingenious because it can be seen as duple, can also be argued to emphasize a triple meter with the strong first and third beats emphasized by stepping on the same foot. The rhythmic ambiguity in her solution wonderfully allows the doppio to align easily with the secondary rhythmic pattern—S M M S—emphasizing the two semibreves and the second minima. The drawback to this version is that it places the short step on the strong part of the rhythm if one considers the pattern S S.

The author proposes that to satisfy all of the conditions discussed above and to place the individual actions in some agreement with the two principal rhythmic patterns, S S and S M M S, one must place the longer steps on the first and second halves of the overall rhythmic unit. This version of a doppio then resonates harmoniously with the concept of two semis each on a different foot performing an action on one of the two strong parts of the rhythm, inasmuch as the doppio requires a strong action of the same foot on each of the corresponding two strong parts of the rhythmic unit determined from an analysis of the strains of bassadanza within the notated music of the balli.

The author has incorporated these conditions derived from the primary literature into the following hypothesis:

![Diagram](attachment:Figure_6.png)

Figure 6: Hypothesis of a doppio beginning on the left foot in misura di bassadanza
5. Frappamento

The next step-action, the frappamento, has not received very much critical attention. Only Thomas has formalized her conception of the step-action in precise movement notation:

![Diagram of frappamento]

Figure 7: Early hypothesis of the frappamento by Thomas (1978)/notated by Block**28

As a result of the examination of the term in contexts other than dance, one can deduce that the dance action produces a boisterous sound.**29 That the dance action is appropriately named is based on Cornazano's own statement that the dance actions are clearly conveyed by the choice of the term itself (CORB38). The term frappatore is used in a derogatory sense, suggesting that the dance action associated with the term frappamento is not one of great refinement.

The performance of the frappamento requires an action that takes up only one or two beats of the six-beat bassadanza tempo as a result of the step-unit's location, the yodo (DOM283), within the rhythmical unit. Thus the action is probably not too complex in order to be completed in a short amount of time. Cornazano states that the incidental steps, including the frappamento, are performed at will; but it is very unlikely that a frappamento would require two tempi as the Thomas
hypothesis indicates. A shuffle requires three isolated actions for a change of weight to occur, whereas a brush and a step going either outwards or inwards require two isolated actions, and a stamp requires only one isolated action. That the step-action frappamento is apparently only one of four events of movement that must all be fit into a four-beat quaterkia tempo (DOM1395) further argues for a very simple action. Hence, the reasoning favors the hypothesis of a brush or a stamp rather than a shuffle.

The step-action is said to give variety to four of the natural steps which have been determined by the author to be step-units that travel in space with a resulting exchange of feet. It is stated in two choreographic descriptions that the step-action is performed forward, and to the side (DOM830 and 864), suggesting that a change of weight might occur and supporting the proposition of a shuffle as its core action. But the implication seen in another passage, where the frappamento is associated with a half turn at the end of a doppio, is that the step-action may be performed in place. A stamping action could be performed either with or without a change of weight. Based on these conditions, the author presents the following hypotheses:

Figure 8: Hypotheses of a frappamento on the left foot in the vodo of a misura di bassadanza—a) as a shuffle, b) as a stamp
6. Mezavolta

For the next step-action, the mezavolta, the Labanotated hypothesis of Thomas resulting from earlier scholarship will be given:

Figure 9: Early hypothesis of a mezavolta by Thomas (1978)/notated by Block*235

The mezavolta is considered by both Cornazano (CORN284) and Domenico (DOM196) to be a natural movement, but there is a discrepancy between them regarding the length of time its execution requires. Cornazano states that the performance of the mezavolta requires one tempo, i.e. time unit, (CORN268), whereas Domenico states that it requires half a time unit (DOM187). In the actual choreographic descriptions, however, it is often implied that a dancer turns at the end of another step-unit, often in the vodo of the tempo associated with the doppio (DOM1336). If it is true that the turn is performed in the vodo, then the execution would require neither Cornazano's whole unit nor Domenico's half unit, unless one considers that the half-turn begins on the third step of the doppio that occurs on the second most important stress in the rhythmical unit. This contention is reasonable considering that, in the author's hypothesis, the conception of the rhythm of basadenza is duple at the highest level. In practice, then, the execution of the doppio and the mezavolta would overlap, and the latter might require half of a tempo. The mezavolta might also be considered equal in length to the doppio, which is usually given an entire tempo. Thus a variety of time durations must be incorporated into the generalized conception of a mezavolta.
Mezavolte are performed in a variety of ways: in ripresa (CORN864), with a sempio in the vodo (CORN1281), in four passi (DOM493), with two sempi and a movimento (DOM526), and with a salteto (DOM1126). This means that there is no one single way of performing a mezavolta that is applicable to all situations. Some of these half-turns probably carve a path through space, and some probably occur in place (DOM1056).

Generally the choreographic descriptions indicate that the foot that does not initiate the turn (CORN1291) is free at the end of the step-action. This means that a change of weight occurs.

Thomas has presented a version of the step-action mezavolta in Labanotation, apparently realizing a specific mezavolta cited in a specific choreographic description. Although she does not cite the related passage, it probably corresponds to Domenico’s phrase tornando pure in detro con una mezavolta sul lato dritto [con 2 represse un sul pe senestro et una sul dritto?] (DOM1352). Apparently Thomas has interpreted the mezavolta to occur first, and then the dancer performs the two riprese. The ambiguity of the original directions is great and is one of the factors that make the process of reconstruction so difficult. Assuming that this reading of step-units by Thomas is correct, that the turn occurs first and then the riprese, there are two possible directions of turning for the reconstruction of the mezavolta. Why is the more difficult manner represented, that is, turning on the right foot in a clockwise fashion as opposed to turning on the right foot in a counterclockwise fashion? The latter proposition would appear more logical for a quick turn, because the body could pivot a fourth of a turn counterclockwise on the third step of the doppio that began on the left foot. The completion of the doppio beginning on the left foot is a step onto the left foot on which the pivoting action begins, and, as a result, the right foot then steps to the right side (lato dritto), at which time the weight is shared on both feet. From this stance as part of a continuous action, the body then is pivoted the other fourth of the way counterclockwise with a gradual transfer of the weight to the right foot, leaving the left free (see figure 10(a) below).

Also for the reconstruction, Thomas has favored Cornazano’s attribution of an entire dance tempo for the performance. Thus the mezavolta requires the same amount of time as two sempi or a doppio.**31 It is quite possible that the mezavolta was performed in the vodo of the previous step, the doppio on the right foot.

It is probable that the types of mezavolte can be classified in about a half dozen groups requiring specific actions, with most of the mezavolte falling into one or two of these classifications. The underlying conception of the step-action is approximately a 180-degree change of facing or a semi-circular path through space. Here are some proposals in Labanotation:
Figure 10: Hypotheses for the *mezavolta in misura di bassadanza*—a) at the end of a *doppio* on the left, b) on the right at the end of a *doppio* beginning on the left, c) in *ripresa* on the left, meaning that the left leg is active and the turn is counterclockwise
7. Movimento

Scholars have proposed the following hypotheses expressed in Labanotation of the movimento:


As the reader may have seen earlier under the dictionary heading of the term movimento, there are several meanings for the term. Here, only the specific step-action will be considered. Cornazano states that the incidental step-action is not placed in a tempo perfetto, which can be thought of as a "complete time unit". That is to say, the movimento requires an unspecified amount of time but does not fill up an entire time unit, tempo. In this regard Cornazano writes Nelli movimenti non e regula (CORN376) (for the movimenti there is no rule). This conclusion differs from that of Domenico, who requires that the movimento take up half of a tempo for its execution (DOM187). Domenico indicates (DOM182) that an action he calls movimento occurs in the voco of the bassadanza, implying that this action requires only a little amount of time, at the most two of the six beats of the bassadanza rhythm. It may be safely concluded that the movimento does not require a whole tempo for its execution.

The possibility exists that Cornazano's statement concerning the tempo perfetto means that the major subdivisions are three, as one might find in a rhythm with tempus perfectum. Supporting this position is the statement that all of the natural steps can be performed in the
bassadanza rhythm except the movimento (CORN815), but this argument must be qualified by the requirement that one chooses to view the bassadanza rhythm as a division into three on some level. Were this indeed Cornazano’s intention, it is negated by Domenico in his choreographic description of Belriguardo per due (DOM381), where there is a movimento that occurs in the bassadanza rhythm.

It may be noted as well that Cornazano states that the action must be performed honestly by a man and a woman in public when it is found in the balliti (CORN815). Such an idea might suggest an expressive gesture, but there is not a single case by Cornazano or Domenico in which the action is designated as being on one side or the other of the dancer. Thus the execution of the movimento must require an action not related to a side and not performed with either the left or right arm or leg alone. Several of the earlier hypotheses in Labanotation would have to be rejected on the basis of this reasoning because they require the dancer to twist to the left.

The action for the movimento is probably not the same as twisting the upper body (DOM128) since the term volteta exists and could have been used were it Domenico’s intention to mean such.

That the action can be measurable is found in a single passage, un poco de movimento (DOM1025). Use of such a quantitative qualifier is found with only one other step-sequence, the riverentia (DOM388). This fact suggests that the performance, at least in the period of its conception, of the movimento might have been based on an accompanying spiritual or social attitude held by the dancer.

The step-action is often found as an introduction to a series of saltarello steps, suggesting a sympathetic relationship to either the saltarello actions or the saltarello section as a whole. The action that introduced the step-unit of saltarello, considered by Cornazano to be the most cheerful of the four dance rhythms and that contained a salteto (hop), might itself constitute an action that is related to going up or coming down.

It is also suggested, by the association of the term battuto (CORN810) with that of movimento, that "striking" something, perhaps the floor, may be a related part of the step-action. The early Brainard interpretation requires the right leg to go forward and backward like a modern battu, but this hypothesis must be rejected because either the right leg or the left must be active, a condition not to be inferred from the primary sources.

An examination of related passages from the dance texts reveals that the only action that satisfies all of the above conditions for the movimento is either sinking at the knees, as in a plié, or rising to the toes. It should be pointed out that, in this latter proposition, the natural return of the heel to the ground could form the second half of the action. Such an action could be done in any time interval or in any rhythm, and could take the form of a small elevation of the entire body.
or, less likely, of its individual members. The proposed action could produce a sound upon descending, and the resulting two-part step-action that is created by the ascent and descent of the body could then account for the frequent use of the movimento in duplum meter. Such an action is also kindred in spirit to the rising in the middle of the saltarello step-sequence, thus explaining the movimento's association with the saltarello.

The reader may recall that, in the world-view of the fifteenth century, physical movement was a visual expression of inner sentiments. Furthermore, man's activity itself reflected the movements found in the natural, as well as the spiritual, world. So, the up-and-down action could be emblematic of the elements of which the world was composed, the rise signifying fire and air, and the fall signifying earth and water. The word movimento, therefore, had a double meaning, corresponding in the first instance to the idea of emotion, in its expression in the mind and on the body's surface, and in the second to the symbolic parallelism between man's essence (spirit, soul, anima) and the essential elements of nature (air, fire, earth, and water).

Such a parallelism also was regarded as having an ethical and theological base, since those philosophical areas were concerned with the domains of the spirit, the proper actions of the soul, and its higher abode. When seen in this light the movement of going up would be a symbolic action indicative of the rising of the anima and so connote virtue. Hence Cornazano's admonition that the movimento should be a very honest action [a call?] between a man and a woman in public can be interpreted to mean that these participants should have decent thoughts when performing the action with each other, so that the rising action can also appear virtuous. Further evidence that rising was associated with virtue is Alberti's passage (c.1435), 

\[ \textit{sono gratissimi i movimenti e ben vivaci quelli e quali si muovano in alto verso l' aere} \]  

(the movimenti that move upwards and are vivacious are very acceptable).**33

Corresponding to the use of the term movimento in equivalent passages in choreographic descriptions of the same ballo, which are found in other fifteenth-century dance sources, is the use of other terms such as schossetti or squassetti.**34 These alternate terms can be translated as "shakes" or "rubes" in an up and down fashion. The interpretation of the effects of an earthquake is embodied in the term scossi. The author's interpretation of the term movimento would be consonant with the meaning of these other terms. The "shake" might then be a description of sinking and then rising or, more likely, a quick rising from two feet with a jarring landing upon descent.

Derived from the conditions above, the author's labannoted hypotheses for the movimento follow:
Figure 12: Hypotheses of a *movimento* in a duple meter—a) as a rise onto the toes and then a fall, b) as a small jump
8. Passetto

The author has not found any Labanotated hypotheses regarding the step-action passetto. A comparison of Cornazano's choreographic description (CORN1004) of the bassadanza Mignotta Nova with Domenico's (DOM1363) provides the necessary information in order to formulate such a hypothesis. Where the term passetto is used by Cornazano (see entry for the term passetto in Part II) Domenico describes an action of backing up at a right angle to the normal spatial path, a sempio in detro, with a pose by the free leg after the weight transfer.

The author's hypothesis is notated below:

![Diagram](image)

Figure 13: Hypothesis for the passetto on the left foot in misura di bassadanza
9. *Piva* (step-sequence)

There are various Labanotated hypotheses, proposed by Wood (notated by Maletic), Brainard (notated by Dunkley), and Inglehearn (notated by Smith), for the *piva* step-sequence. They are given below:

![Diagram of step-sequence hypotheses]

Figure 14: Early hypotheses of the *piva* step-sequence—

- a) Wood (1964)/notated by Maletic (1966),
- b) Wood (1964)/notated by Maletic (1966),
- c) Brainard (1971)/notated by Dunkley,
- d) Inglehearn (1981)/notated by Smith (1987) [after Inglehearn's written description] **35**

According to Cornazano, *"Piva is nothing more than *doppio attecchiati* (adapted) and accelerated because of the quickness of the rhythm"* (CORN178). The relationship of speed between the *piva* and the *bassadanza* is apparently one in which two steps of the *piva* can be performed without alterations during the sounding of the musical *tempo* of the *bassadanza*. The converse is also supposedly true regarding a *bassadanza* dance step and two *piva* *tempi* of music (CORN448 and 496; DOM231, 263, and 354).

A *doppio* requires two actions on the same leg, similar to the movement sequence indicated by the verbal phrase, step, together, step. It is probable that the three actions associated with the model are not equal in duration (see entries for the term *doppio* in Parts II and III for a detailed discussion). The earlier Labanotated hypotheses are based on the assumption that two equal steps occur at the beginning of the step-sequence. This proposition of the movement suggests that the underlying concept of the *piva* step-sequence is two *sempi* rather than a *doppio*. It is not likely that two equal steps can be justified in any modern theory concerning the nature of the fifteenth-century Italian *doppio*. 
According to another primary source, in 1475 pipers played a piva that was molto suave e largha, and the first dancer of a long column carried a castle of sugar while dancing this piva along with the others. If the term piva symbolizes here the same conception as the terminology found in our dance sources, this condition suggests that there is something unique besides the speed, for instance the actual movements or the rhythmic partitioning in the performance of the step. This unique characteristic might be a small leap or a hop. Otherwise, if the piva step is merely a doppio performed at a quicker speed, then it would appear to be the same as a doppio of the bassadanza. Probably this is not the case.

It is likely that the feet, during the piva step-sequence, did not always remain in contact with the performing surface. If the speed of the piva step-unit was faster than that of saltarello (CORN500) and the step-unit of saltarello required a salteto, it is probable that the dancer did not slide along the performing surface when performing the piva; after all, Cornazano (CORN224) does state that the male dancer performed salti and scambitii in this rhythm of piva. This means that the dancer also could execute aerial actions.

Another point regarding the piva is that it apparently was not subtle or fiorite (refined) in its actual movements or style and, according to Cornazano, was disliked by good dancers and aristocratic people (CORN217). Being popular with the country people (DOM217; CORN428), the actions of the piva must have been easily grasped. Hence the actions fell harmoniously into the patterns of natural movement corresponding to a certain rhythm. Against this argument of simplicity, however, the above cited performance in 1475 indicates that the piva step-sequence was sufficiently appropriate to be included in the choreography of a magnificent wedding celebration.

Cornazano implies that the name of the rhythm comes from a rustic country instrument called a piva. It is found in several primary sources and is probably a bagpipe or a wind instrument that has a set of holes similar to those of the bagpipe in order to make the melodic pitches and is similarly fingered. Such an instrument would allow much ornamentation, although the range of the melody would be limited, and the quickest melodies could be fingered without difficulty.

The dance lilt implied by the country character of the piva rhythm, played at one time on a bagpipe or other wind instrument, appears to be completely missing in these earlier Labanotated interpretations by scholars. This is partially a result of the squareness of the rhythm to which the steps correspond.

Derived from the above inferences, the author presents the following Labanotated hypotheses:
Figure 15: Hypotheses of the \textit{diva} step-unit—a) in 2/4 and b) in 6/8
10. Pizigamento**39

The term pizigamento is not found in any of the choreographic descriptions, and so far, the author has found no corroborative evidence from primary sources from which a single strongly defensible hypothesis of the step-action may be derived. This lack of citation may be the reason that no one has apparently provided a reconstruction hypothesis in Labanotation for the term.

One can offer a hypothesis based upon the implications of Cornazano's text alone. According to Cornazano (CORN289), the step-action is the least disliked of the three incidental step-actions. It can be inferred that this information is applicable to the dancing of a woman, since the tone and orientation of the materials in the manuscript appear to be directed to a female patron.**40 If so, then it is likely that the step is the least rigorous of the three incidental steps, and one that is not powerfully or boldly masculine, but delicate.

Brainard suggests that the action of the pizigamento is a light, quick, scraping swing of a foot in the same manner as the pawing of deer or horses.**41 Although Brainard’s proposition aligns with inference of lightness, if the intent is to suggest that the pizigamento is a representational action, this proposition must be purely conjectural for two reasons. The author has found no descriptions of fifteenth-century events in Italy where dances occurred in which the dancers were required to mimic horses or deer, nor are there any extant choreographic descriptions in which the term is included.

Based on the name itself, Inglehearn and Sparti suggest pinching or plucking actions which conform to the idea of lightness also contained in Brainard's proposition.**42 Yet their conceptions do not seem realizable, since "pinching" and "plucking" are descriptive of actions that generally require two body parts in opposition to one another. Is the step-action pizigamento in their conceptions to be performed with a foot, two feet, an arm, or some other combination? It probably symbolized an action executed with a single foot with the whole leg indirectly affected. That it was not performed with the whole leg, with a bending of the knee so that the foot approached the thigh as in "pinching" or "plucking", can be deduced from the condition that the step is acceptable in part for the woman. Were such an action to be the case, the action would probably be considered immodest in the eyes of fifteenth-century moralists.

That this pizigamento is one of the three formally-accepted incidental or ornamental actions in the dance theory presented by Cornazano means that it could be performed in the yodo of the bassadanza, thus requiring no more than one or two beats of the proposed six-beat unit composing a tempo of bassadanza. Hence one can deduce that the performance of the pizigamento required a simple action.

One can probably safely assume that the action or actions composing the pizigamento is or are different from those forming the other two
incidental steps. But what does this statement prove? By a negative assertion, the *pizigamento* must therefore have its own character that may resemble in part, but is not exactly similar to, a stamp or to a brush. This alone makes the situation a closed field with a limited number of possibilities. There are only so many actions that can occur in a small amount of time, have lightness as a quality, be neither a stamp or a brush, and be considered viable in the context of the other step-actions of the Italian fifteenth century. Some of these might require a light touch of the tip of the toe that occurs behind, to the side, or in another direction relative to the supporting leg.

The following proposals (working hypotheses) in Labanotation are offered in order to identify more precisely the character of the whole class of formalized step-actions in terms of the relationship among the individual elements. These proposals are intended to initiate a dialogue between students and scholars concerning the nature of the step-action *pizigamento* under investigation here.

**Figure 16:** Hypotheses of the *pizigamento* with the left foot, which is performed in the *voco* of a *misura di bassadenza*—a) touching toe in a backwards direction and b) touching toe by crossing
11. Posada

Apparently no scholar has proposed a meaning for the term *posada* or its variants in Labanotation. This may arise in part from the fact that there is no description of it or mention of it at all in the theory portions of the treatises of Domenico and Cornazano. However, the term is found in eight of the choreographic descriptions in Domenico's treatise, four of which are described differently by Cornazano, without the term *posada*.

The term *posada* probably signifies that a position, not a movement, is important here. This is corroborated by Alberti (c.1435), who uses the term to represent a static pose. In one of Domenico's passages (DOM496), the *posada* occurs in one or two beats (the *volo*) after another step-unit and presumably during the execution of a *mezavolta*. In another passage (DOM719), the *posada* occurs when a dancer is not active. But there are many instances where one or more dancers are waiting for their turns while another is dancing, and the term *posada* is not used. Thus the term *posada* does not merely confer the meaning of a respite from moving, as it would were it interpreted as a "pause". The performance requires some sustaining action, some expenditure of energy in order to allow the dancer to be "active", even when not moving through space.

An analysis of the context in which one finds the term results in a description that may be paraphrased as "having the free foot near the one bearing weight". This description can be found in two passages (DOM1357 and 1364). Corresponding to a similar occurrence of the term in the text of Domenico's choreographic description *Marchezana* (DOM855) is a passage from another fifteenth-century dance treatise that may support the above proposition. In the New York manuscript, the "point" of the foot is called for (metino chacchuno la punta del pie ritto immanzi). Perhaps this is an explanation of Domenico's *posada*.

In Domenico's line 1214, the dancer, having just performed a *doppio* on the left, draws up the right foot with a *posa* (posada), then performs a *ripresa* on that right foot. This means that the *posada* does not require a change of weight, otherwise, in the cited passage the *ripresa* would occur on the left foot.

Based on the above conditions, the author proposes the following hypothesis:

![Diagram](image)

Figure 17: Hypothesis of the general form of a *posada* with the left foot
12. Guadernaria (step-sequence)

The next step-unit to be considered is the guadernaria. Hypotheses in Labanotation are given by Brainard, Thomas, and Inglehearn:

Figure 18: Early hypotheses of the guadernaria step-sequence— a) Brainard (1971)/notated by Cook, b) Thomas (1978)/notated by Block, c) Inglehearn (1981)/notated by Smith (1987) [after Inglehearn's written description]**45

The term guadernaria is related to the Italian terms for four, quattro and quadro, and is found in the fourteenth-century Italian musical notational system to describe the rhythmical unit with four equal parts. This conception of four parts was apparently held by Cornazano, since he described the musical realization as guadernaria mettendo quattro botte per nota, "guadernaria putting four beats for a note" (CORN1133).

The choreographic description of the bassadanza Corona directs the dancer to perform the "four motions" of the step-unit guadernaria in the bassadanza rhythm (CORN1098 and DOM1395), implying that there are four parts to the dance action. Although four motions are required in practice in Corona, neither Cornazano nor Domenico states that there are four actions when describing the guadernaria step-sequence in the theory.
sections. However, four actions can be inferred from the descriptions of the step-sequence.

The guadernaria step-unit is described by Cornazano to be due passi sempi et una ripresetta battuta detto al sicondo passo in traverso, "two sempi and a ripresetta beat after the second step to the side" (CORN90). In a different manner, Domenico describes the actions composing the step-sequence as a doppio cum frappamento, "a doppio with a frappamento" (DOM270 and 275). If the hypothesis for the doppio is reliable (see headings for doppio in parts II and III), then its performance requires the dancer to make three contacts with the floor. If a frappamento were added, as a fourth action, to the three actions of the doppio, it would fit the general plan of Domenico's conception of a guadernaria step-sequence. It is possible, then, that the proposition of four dance parts, three resulting from the doppio and one from the frappamento, could correlate on a one-to-one basis with the four parts of the musical unit.

Domenico's conception can be reconciled with Cornazano's if the author's hypothesis for the generalized action of the ripresa, i.e. a sideways motion of the leg requiring a shift of weight onto it, is correct. The battuta in this scheme then corresponds to Domenico's frappamento, and this battuta could occur in the closing action of the ripresetta, a diminished version of the ripresa, perhaps smaller, faster, or without the usual leg gesture. Thus for Cornazano, the two sempi form two parts, and the ripresetta and battuta form the other two parts, totaling four.

The early hypotheses of the performance of this step-unit by other scholars fail to reconcile the information from the primary sources and, as a result, raise many questions. It is possible that Brainard and Thomas, who may have based her hypotheses on those formulated seven years earlier by Brainard, have the leg gesture backwards because of Cornazano's use of the term detro.**46 It is also possible that the emphasis on the lower leg in their hypotheses is derived from the term battuta. But the placement of this action after the first or initiating step cannot be reconciled with the rest of Cornazano's phrase detro el sicondo passo (behind [or afterwards temporally or spatially] the second step). Here, Cornazano's requirement is clearly that the ripresetta battuta be after (or behind) the second step.**47 It is possible that these early hypotheses invert Cornazano's due passi sempi et una ripresetta battuta, that is, a ripresetta battuta followed by two sempi, but such an inversion remains unjustified.**48

Furthermore, Cornazano's condition, in traverso (to the side), seems to have been completely ignored by all three scholars. For instance, Ingleheam apparently has interpreted Cornazano's passage to mean that there are first two sempi, and then a short step followed by a forward leg gesture during a hop. Aside from the faulty placement of the gesture (if there is one determined to be part of the guadernaria step-sequence) after the third step, there is no action that even remotely approximates the condition "to the side". Also, if Ingleheam's
hypothesis is based on Domenico’s explanation of a doppio and a frappamento, then a hop with a forward leg gesture must equal the frappamento; and this is a proposition that is not defensible.

By describing the ripresetta battuta as implemented by the lower leg, Brainard and Thomas create an incongruity with other components of fifteenth-century Italian dance theory. If a “little beaten ripresa” is a leg gesture or an action that goes backwards, a ripresa is a leg gesture, an action that goes backwards, or both, but to a greater extent, without being “beaten”; or a frappamento is either a leg gesture, an action that goes backwards, or both. Extending this same line of faulty reasoning, if a term takes on a different meaning according to each and every new context, a researcher has no philosophical bases for any historical research on dance treatises. If the claim is made that there is no relationship between the descriptions of the step-units by Cornazano and Domenico, then a situation antithetical to the processes of historical research is created where, for instance, a doppio, ripresa or other term does not mean the same thing when used in any one of the twelve sources of fifteenth-century Italian dance theory or practice. This is not the case. Cornazano and Domenico are student and teacher. If one claims that there is no relationship between the two descriptions of the guadernaria step-sequence, then how is one to decide when there are, or are not, correlations between other aspects of theory and practice? One can probably safely assume that there is a basic conception for the guadernaria step-sequence and that Cornazano and Domenico are describing the same movement but in two different ways. Hence, a viable reconstruction hypothesis must address the conditions of the descriptions presented by both dance theorists.

The argument that all of the step-units must be simultaneously considered when formulating a particular hypothesis for a step-unit is nowhere more important than here. Thomas appears to contradict her own proposition where a frappamento is a forward low gesture of the leg (see heading in Part III) by here interpreting it to be a backwards gesture. The same inconsistency can be said about Inglehearn’s treatment of the terms ripresetta and frappamento in her hypothesis of the guadernaria step-sequence, but which she describes differently elsewhere.**49

With all of these conditions in mind, the author offers the following hypotheses in Labanotation:
Figure 19: Hypothesis for the quadrernaria step-sequence beginning on the left foot
13. Ripresa

The next step-unit to be considered, the ripresa, has been reconstructed by Brainard, Thomas, and Inglehearn, and is represented by the following Labanotated hypotheses:

![Diagram of ripresa hypotheses](image)

*Figure 20: Early hypotheses of the ripresa—a) Brainard (1971)/notated by Cook, b) Thomas (1978)/notated by Block, c) Inglehearn (1981)/notated by Smith (1987) [after a written description]*

The ripresa requires actions that allow a dancer to cover space, because it is used when dancers let go of hands and separate perpendicular to the original forward direction (CORN529). As a result of performing the ripresa, a dancer ends up at a position in space different from that at the beginning of the action. The Inglehearn hypothesis must be rejected on this basis because, although the leg moves to the side and weight is placed on it, the active leg returns to its place, the result being that no change in space occurs.

Inglehearn's hypothesis appears to account for the conditions of the name itself, which means a "retake", by having the active foot return to its former position. Yet the action appears to be too similar to that of two continentie. It is not apparent if the Brainard and Thomas hypotheses fulfil this condition of a "retake", since their reconstructed actions require a mere stepping to the side followed by a
closing of the other foot to the new position in space. The Catalanian notation for the step-unit related to the Italian ripresa is a symbol similar to the number three or two half loops and may indicate an action that relates to the name of the ripresa. One interpretation of this symbol is that the working leg makes a circular design in space in an en dehors manner. Thus, if the leg were to make a little rond de jambe en dehors before transferring the weight, a "retaking" action would be made. Such an action would be practical for women with long dresses or trains, because it would keep the fabric or material that was trailing from becoming entangled with their feet. This leg gesture could explain in part the reason turning actions often include the ripresa, since the rond de jambe could assist in providing momentum.

The ripresa must also be a step-unit that can be repeated easily and begins with the same foot when dancers allargano or stringono (widen or narrow) the space between one another (DOM1051). The ripresa must also allow the non-initiating foot to be free so that the step-unit can be repeated immediately on the opposite side (DOM380). The three earlier Labanotated examples allow for these two possibilities yet do not take into account the difficulties that would arise were the ripresa repeated several times to the same side. A rond de jambe would facilitate the performance of repeated ripresa.

A further condition is that a ripresa must have at least two parts, because there can be a meza represe (DOM491). The author's proposal for the action of a ripresa, a leg gesture followed by a step, could be adapted to include only part of the leg gesture or the transfer of weight, which explains the actions of a meza ripresa. The same explanation is valid for the term ripresetta (DOM193), a sideways step without the usual gesture. That the action of the ripresetta is included in the description of the quadraria (see entry in Part III) is reasonable because, with a slight change of facing by the female dancer, and with the forward momentum created by the two sempi, no special gesture would be needed to remove the fabric of the dress from the foot.

A final condition, as a result of the frequent inclusion of the descriptive terminology in traverse, is that the ripresa must be able to be performed sideways. This designation seems unnecessary or redundant if the ripresa was normally performed to the side and parallels the practice of designating that the sempi, doppi, and other step-units are to be performed inanzi (forward) when they almost always would be done so anyway. However, to stipulate that the ripresa consists of only a sideways action leaves a lacuna in the theoretical conception of the art of dance in fifteenth-century Italy; there is apparently no "natural" step-unit that goes backwards.

Viewing the total field of formalized dance actions and formulating all hypotheses where one of the possible directions of travel appears to be ignored is a philosophical position that is unjustified in modern scholarship. This is especially true in light of the fact that the direction in question, going backwards, is acknowledged in other fifteenth-century Italian sources (see also the entry for naturale in
Part II).**53 The researcher must ask himself or herself fundamental questions about the conception of the period if one considers the fifteenth century a period of egocentrism or of rationality and science. The mere fact that a dance system is codified and conveyed as a theoretical system in the dance treatises of Cornazano, Domenico, and others, supports in part the viewpoint that dance as practiced by Cornazano and Domenico must be considered a rational system. Guglielmo calls the art of dance a "science" in many passages, reinforcing this conception.**54

Thus the omission of a step-unit that travels backwards should not be overlooked in a theory addressing modern reconstruction hypotheses. Hence, it is possible that the ripresa's meaning of "retaking" might have been derived at an earlier time from a backwards action, a retaking of the space covered. In this proposition, then, the designation in traverso would be a critical marker describing the situation where the dancer went backwards after first completing a quarter turn from the original direction of travel. When the unqualified term ripresa was used, it necessitated going backwards from the original facing, front, or direction of travel. Unfortunately, the Catalanian notation for the action related to the ripresa cannot be called upon to justify this interpretation if it is determined that, within the system, vertical positions of the symbols indicate sideways actions and symbols with horizontal components indicate forward actions.**55 However, the system of symbols can be either literal or representational and interpreted, in a manner favorable to the hypothesis, as a backwards action.

In the interpretation of the fifteenth-century Catalan notational system, the two parallel vertical strokes corresponding to the two continente appear to indicate that the feet are to be placed side by side, and is to be read as if the dancer steps on the lines, first to one side and then to the other. Two or three parallel horizontal strokes appear to indicate that the dancer first steps on one line with one foot and then on the other line or others by alternating feet. The problem then arises of how to convey a backward step in this system. A single horizontal line would most likely be interpreted as a single step forward. Hence another symbol must be formulated and might be similar to the numeral three. The performance could require the dancer's foot to trace a similar pattern on the floor in a literal manner and then step onto it, a reading of the symbolic language similar to those readings of the other symbols mentioned above. This conception of a ripresa with an action that goes backwards must be added to that which goes sideways, and the dancers of Domenico's compositions may have performed either one way or the other depending on the choreographic figure.

Therefore, with all of the above conditions in mind, the author presents the following Labanotated hypotheses:
Figure 21: Hypotheses of the ripresa beginning with the left foot in misura di bassadanza—a) to the side and b) to the rear.
14. Riverentia

Hypotheses for the riverentia by Thomas and Inglehearn are given in Labanotation below:

Figure 22: Early hypotheses of the riverentia—
a) Thomas (1978)/notated by Block, b) Inglehearn (1981)/notated by Smith (1987) [after Inglehearn’s written description]**56

From an analysis of the term riverentia in context as can be seen in Part II, the performance of the step-action occurs with the left foot apparently playing an active role in some capacity. This can be seen, for example, in the passage reverentia sul pe senestro, "reverentia on the left foot" (DOM1310). The left foot must be placed forward, backward, to the side, or underneath, since the riverentia is usually designated as starting or being "on" the left foot. The left foot probably does not end up to the side or to the back since Domenico gives the directions in one passage, riverentia cum lo pe drito in drito, "riverentia with the right foot behind" (DOM618). For the right foot to be behind, the weight must be maintained either on the left while the right leg is taken backwards or on the right while the left leg is taken forward. It is unlikely that both legs would move at the same time as in an eschappe or a jump. There are several reasons to believe that the left leg is not taken forward. First, if the weight is maintained on the right foot and the left is taken forward, then two dancers who performing a riverentia while facing one another might get uncomfortably
close to one another. Second, it is unlikely that an action designed to convey a sense of respect would require its performer to advance toward a revered object. Third, from a starting position on the right foot, if the left foot were to go forward, either there is no change of weight on the strong portion of the rhythmical unit of the tempo, or there must be first a step on the left and then a shift to the right in order to free the left leg to move forward. Both possibilities are impractical. The left foot probably does not go backward followed by backward gesture or step on the right because in the limited time, this would make the step-unit riverentia appear hurried and, furthermore, not allow the participants to touch hands. The left leg either moves to the side or steps in place, and the right leg goes backward.

From the support on the left leg, either weight is taken onto the right leg when it goes backwards, or it is not. If weight is not taken onto the right leg, then the dancer must balance on the left leg while performing other actions such as taking the hand of another dancer (DOM518). Since grace is preferable to awkwardness, probably the dancer did not balance on the left leg but took some weight onto the right foot.

Having determined that the right leg must go backwards, and that some weight is transferred, either all of the weight is transferred from the left foot to the right foot when it goes to the rear, or there is weight shared with the left. Similar to the reasoning above, were all of the weight to be transferred, the dancer would suspend on one foot while touching the hand of another dancer, for instance in DOM518, a situation that, like before, seems implausible. It is likely that the weight is shared between both feet. Also, the riverentia's duration is only one tempo in the above cited passage, which would require a hurried action were the weight to be completely shifted at once.

There are two ways of performing, depending on the choreographic needs, that which occurs after the right leg is taken backwards: the weight is shifted back onto the left leg in order to allow the right leg to be free to initiate the next step-unit, which is seen for example in DOM518, or the weight is taken onto the right leg in order to allow the left to be free to initiate the next step-unit, seen for instance in DOM1010.

Of this second manner of performance, there are two possibilities: that the weight is shifted to the right foot which is in the rear, or that the weight is first shifted to the left foot and then placed on the right foot when it joins the left. The latter situation is more complicated and seems to be impractical given the constraint that actions of other step-units often immediately follow, for example two semi in DOM1010. A simple shift onto the right leg would allow the left leg to be free. This action of shifting to the right leg reinforces the concept of retreating that is important to the theoretical construct of the reconstruction hypothesis for the riverentia. Maybe it is this step-unit that fulfils the general theoretical notion of a backwards action in the system of the "naturals".
The character of the riverentia, the gesturing of the right leg, the shared weight, the stationary nature, may explain in part the riverentia's infrequent usage in the choreographic descriptions. The riverentia, one of the nine formalized natural step-units according to Domenico, occurs on the average two times per choreographic description. Only the step-action salto occurs less frequently.

As an inherent characteristic of the step-action, its performance must be directed toward someone. Yet one cannot claim that this quality of acknowledging another's presence underlies the limited usage of the riverentia. The movimento is also a step-action which requires projection and reception between two participants; yet it is found listed more times in the choreographic descriptions.

That the riverentia occurs at all in a dance is a reflection of the society for which the dances were created. As seen in other primary sources (see entry for the riverentia in Part II), the term indicates a feeling considered positive, a moral virtue. The presence of the riverentia in the dances can be seen as a conservative counterpart of the more playful movimento. On one hand there is the quality of retreat or inwardness in the performance of the riverentia; on the other hand, there is the extroversion of the movimento.

To the extent that the riverentia is founded on a spiritual quality, it is similar to those qualities in the physical world thought to mirror the spiritual, for instance those qualities of hotness or coldness. As temperature can be measured in degrees or be quantified, so could a moral quality such as the riverentia. Thus the dancer could convey in performance a small amount of riverentia, a normal amount, or a great amount, degrees established relative to some norm. In the dance practice conveyed by Cornazano and Domenico, there was some standard that was adopted when the riverentia was to be performed. In at least one instance, a lesser degree of the riverentia is required (DOM388). The question arises as to how the dancer expresses, or how one interprets, these degrees.

In the primary sources of the period which describe contemporary dance events, there is an indication that one went near to or touched the floor when performing a riverentia. This is seen, for instance, in the following passage: se inginoci avano facendo riverenza (they kneel making a riverentia).**57 In another passage it is written that le donne si rizzaro faccendo reverenza a sua persona e quasi fino in terra s'inchinare il signor mangio dengio di choroma colla berretta in mano la reverenza (the women rise and make a riverentia to the [Count], and almost bending to the ground, the noble worthy of a crown, [makes] a riverentia with his cap in his hand).**58 This demonstration of the moral quality formalized in the reverentia applies to the women in the following passage as well: due giovinette ... andarono a'invitare il gientil chonte faccendo gli uno inchino in fino in terra chon reverenza ornatissime e pronte (two young ladies went to invite the noble Count, making a bow to him to the ground with very ornate and smart reverenza).**59 To the examples above demonstrating various degrees of
bowing (touching a knee to the ground and approaching the ground) another passage is added showing yet a greater degree of riverentia: l'angelo vada alla vergine Maria e prima li faza la debita reverentia ponendo la ginocchia in terra (the angel went to the Virgin Mary and first performed the required riverentia putting the knees to the ground).**60 Here, the indication is that both knees were placed on the ground. In all of the above examples, the degree of riverentia appears to depend upon rank.

In one passage above, the hat is removed when performing a riverentia. This is reiterated in another: Io face onore e riverenzia al segno cavandomi di testa la berretta (I pay honor and perform a riverentia at a sign, removing the cap from my head).**61 Removing a cap is done at least by the male dancer.

A difference between the actions in the riverentia of the man and of the woman seems likely but difficult to prove. Cornazano makes no differentiation and indicates that the woman also performs the step-action on the left foot. He writes si voltano con due continentie et una riverentia sul sinistro tutti insieme, "they [two men and a woman] turn with two continentie and a riverentia on the left all together" (COR9697). Thomas's hypothesis conveys a distinction in the performance of the riverentia according to sex, whereas Inglehearn does not.**62 Since women, as seen above, also went very close to the ground while making a riverentia, they probably did not keep their feet together. The Thomas hypothesis must be questioned on this account. Undoubtedly there was a distinction between the sexes when executing a riverentia while dancing because of the constraints of costume. The women had long gowns with which to contend.

Although Cornazano does not call the riverentia a "natural" step-unit, Domenico considers it one that requires a tempo. The time unit of a tempo constrains the execution of the actions, and the likelihood that the dancer's knee actually touched the floor seems small. Inglehearn's hypothesis has the left knee approach very closely the ground; but this is almost impossible to perform within the time allotted for the riverentia.

Considering all of this, the author presents the following hypothesis in Labanotation:
Figure 23: Hypothesis of a *riverentia* on the left foot that requires one *tempo in misura di bassadanza* and allows the left foot to be free at the end.
15. Saltarello (step-sequence)

Various hypotheses by Wood, Brainard, Thomas, and Inglehearn follow in Labanotation:

Figure 24: Earlier hypotheses of the saltarello step-sequence—
a) Wood (1964)/notated by Maletic (1966), b) Brainard (1971)/notated by Cook, c) Thomas (1978)/notated by Block, (i) first variation, (ii) second variation, (iii) third variation, d) Inglehearn (1981)/notated by Smith (1987) [after a written description], (i) first variation, called by Inglehearn "A", (ii) second variation, called by Inglehearn "C"**63
Domenico states that the saltarello step-unit is merely a doppio with a salteto (DOM315), but he does not elaborate precisely at which point in the sequence of actions the salteto occurs.

That the primary action is a doppio with a hop or a jump is reinforced by a passage from another contemporary dance source: el saltarello uno paso doppio el salto che si suso un pe quale su latto, "the saltarello, a doppio, the salto that [follows] a foot that [is] on the side" (VRA3).**64

Cornazano agrees that the primary action is a doppio and describes it in greater detail: doppio ondeggiato per relevamento del secondo passo curto che batte in mezzo del uno tempo e l'altro e campeggiato per movimento del primo passo che porta la persona, "doppi undulating because of the rising of the second short step that beats between the middle of one tempo and the next and stepping forth nobly because of the movimento of the first step that takes the weight" (CORN181).

The propositions of Ingleharn (saltarello "C") and Thomas (the second and third variations) must be questioned on three accounts. First, the actions cannot be easily justified as being based on a doppio in accordance with Cornazano and Domenico. Second, Ingleharn's hypothesis has no salto or equivalent action, and each of the two cited hypotheses of Thomas require two salti for one bar of music. All three primary sources cited above clearly call for the action of the saltarello to be based on one doppio and one salto. Furthermore, these three proposals must be rejected because they show the dance action always beginning on the same side.**65 Leaping on the same leg would be unnatural and tiresome, especially when performed on stone floors, and might well result in shin splints. Leaving the performing surface is to the dancer's discretion but Cornazano advises against (CORN246).

It is probable that there are three major divisions of the musical rhythm (CORN132) that imitates the dance actions or is imitated by them.**66 According to an analysis of the extant strains of the notated music for saltarello, the predominant musical pattern corresponds to what may be transcribed as a quarter note, two eighth notes, and another quarter. Domenico reinforces this conception of a triple meter for saltarello when he refers to the third beat of the second tempo (DOM422). That there was a very close and sympathetic relationship between the dance and the music is well documented in a dance treatise by Guglielmo.**67 Thus a reconstruction hypothesis must account for the major subdivisions of music and their relationship to the proposed actions.

Of the several hypotheses Labannotated above, all except those of Ingleharn use a compound duple meter instead of the triple meter indicated by the dance masters. The Brainard proposal requires two triple musical units, which is in effect the same as a compound duple, for one dance unit, and is a distinction between the number of musical units and dance units that was not made by the fifteenth-century dance theorists. An analysis of the use of the term tempo (see entry in Part
II) shows that one musical tempo corresponds to only one dance tempo (DOM387, DOM470).

If one accepts the proposition that the predominant rhythmical pattern is closely related to the character of the dance step as Guglielmo seems to indicate, then only Wood's hypothesis, although realized as 6/4, must be considered viable. The other hypotheses must be rejected, because the rhythmical emphases of the dance actions do not correspond to those of the predominant musical pattern.

The Wood version requires the dancer to twist the shoulders, probably derived from a misinterpretation of the term campeggiare or movimento (see their dictionary headings in Part II). Hence, it must be discredited on this account.

As indicated earlier, a major factor in the conception of the saltarello is the placement of the hop or leap. One must question whether or not Cornazano's reference to "the second short step" is to be accepted literally. There are several interpretations, all of which can be valid, according to what one accepts as true in the hypotheses of the related components. For instance, Cornazano's phrase could refer to short steps, the second of which initiates the hop. This is seen in Wood's interpretation. Or the hop could follow the second, also short step. The hypotheses of Brainard and Thomas require a hop after the first step, and must be discredited if one strictly follows Cornazano. Were the two halves of Brainard's hypothesis and Thomas's first hypothesis inverted and rearranged, like Wood's, their hypotheses would show a hop following the second of two short steps. However, although Cornazano's condition of a hop and its placement might thus be fulfilled, the fulfilment of the condition batte in mezo (beats in the middle) can be questioned.

In a unit of rhythm with a triple division, the second count is clearly in the middle between the former bar and the following bar. A rising and landing during this second count would unquestionably fulfil Cornazano's condition. However, in a six-count unit, counts three and four would be the middle counts. But the three modern reconstructions by Wood, Brainard, and Thomas do not have the "second short step" and the hop on counts three and four.

Another way of understanding the phrase batte in mezo is to consider the beginning of count four as the middle of the tempo. The term batte then would suggest the action of the foot on which the hop is initiated. This, however, is unlikely because, as shown elsewhere, (see entry in Part II), batte signifies an action in which the foot meets the ground in a stamp or a landing and is the exact opposite of a take-off. It can be argued then that the foot must slap the floor at take-off, an action that is reasonable if the dancer wishes to obtain great heights; but Cornazano states that the dancer barely leaves the floor.

Based upon the above conditions, the author's hypotheses of the saltarello follow in Labanotation:
Figure 25: Three hypotheses of the saltarello step-sequence beginning on the left foot in which the hop or leap is contained within the actions of the doppio.
16. Salteto, Salto, Scambii

Next to be considered are the salteto (little jump), salto (jump), and scambii (exchanges), of which none appear to have been defined in Labanotation by other scholars. When the gerund saltando (jumping) is used, there is either an action with weight transferred from one foot to the other, or an action with a change of weight but no exchange of the supporting foot. This suggests that salto and salteto are step-actions that occur from one foot to one foot, called a "leap" if the feet are exchanged and "hop" if on the same foot, instead of actions from two feet to two (jump), from two feet to one (sissone), or from one foot to two (assemble). These five aerial actions fall under the general heading of "jumps". The English translations above, called a "little jump" (salteto) and "jump" (salto), are not used to convey the specific action associated with the specific term "jump" appearing in this paragraph.

The salto probably covers space (CORN65), and is not performed in place, as in a jump or a hop that lands where begins. Unfortunately, a major distinction between the salto and the salteto cannot be well defended because where Cornazano writes salto (CORN916), Domenico uses the term salteto (DOM1126) in the corresponding locations in the choreographic description of the same ballo Sobria. The choreographic descriptions given by Cornazano all have their counterparts in Domenico's treatise. Yet Cornazano neglects to include salto or salteto step-actions in three of his choreographic descriptions, with a result that there are at least six citations omitted. It may be conjectured that Cornazano did not cite the occurrences of the step-action because they might not have been essential. It is less likely that they were omitted when the original manuscript was edited and copied for Secondo.

Cornazano suggests that the man performs the salti and scambiitti (little scambii), at least in the piva rhythm, forward, backward, or to the two sides (CORN224). Because the man is "helped" by the woman, this suggests that the execution entails a degree of difficulty, at least in the piva rhythm. But not all salti occur in the piva (see entry for saltando in Part II). Some are performed by dancers who do not have partners that help them.

Within the balli, some of the salti or salteti are approached from a moving initiating step because these step-actions occur within a movement sequence (DOM1033), whereas others begin from a stationary position (DOM694). Those that begin from a static position do not have the momentum to travel great distances, but within the context of moderation, distance or height of jumps does not seem highly regarded.

Even though Domenico states that a salto requires half of a tempo for its execution, the step-action may be performed in even less time (DOM684). Cornazano does not indicate the duration.

That Cornazano does not name the salto as one of the natural step-actions suggests that the either the salto fell into displeasure and was dropped from the repertoire, or the same action is found but associated
with a different name. The former explanation might explain the six omissions of the term—possibly a deliberate act. Yet the term salto, or one of its variants, occurs seven times in the treatise—far too many to believe that the salto was discredited. As has been shown earlier (see headings for bassadanza and naturale in Part II), the term scambii probably symbolized a related if not identical action as the term salto. Thus when Cornazano states that the scambii require one tempo or none (CORN969), it is a recognition of the various timings possible for the salto. The stem scamb suggests an exchange, for instance, as occurs with the weight-bearing feet during a leap.

From the profuse supporting fifteenth-century passages which provide the term in context, to precisely identify the actions associated with the terms salto, salteto, and scambii as jumping, hopping, or leaping is a task not yet accomplished.

Hence, generalized forms of this action are represented in Labanotation as follows:

(a) \hspace{1cm} (b) \hspace{1cm} (c)

Figure 26: Hypotheses for the general forms of the salteto, salto, and scambii with no specification of duration or misura—a) hop on the left foot, b) jump, c) leap to the left foot.
17.  (duil) Sempio

The next step-action to be considered is the sempio (simple). Generally it is found in units of two. The step-unit of two sempi, here in bassadanza rhythm, is the focus of these earlier reconstructions:

![Diagram](image)

Figure 27: Hypotheses of two sempi—a) Wood (1964)/notated by Maletic (1966), b) Thomas (1978)/notated by Block, c) Ingleharn (1981)/notated by Smith (1987) [after Ingleharn's written description]**68

According to Cornazano, two sempi require one tempo of rhythm (CORN362). The standard rhythm is probably bassadanza. Domenico states that a sempio requires a half tempo (DOM107). Presumably, two of Domenico's sempi, each of a half tempo, would require a whole tempo, like Cornazano's two sempi.

Thomas's hypothesis must be examined in light of the above implication that each sempio uses a half tempo. In her early proposition, the two sempi are of unequal duration. Thus, if one sempio is different from the other, then one sempio (simple) is greater than the other, an unlikely situation for a "natural" step-unit.

At the end of the step-unit of two sempi and still within the duration of one tempo of bassadanza, the dancer at his or her discretion could perform another action considered ornamental (DOM118). Thus the second sempio must be either quicker than the allotted musical time, or allows quickening accordingly. The hypotheses of Wood and Ingleharn must be discredited on this account, as they do not permit the possibility of performing other actions. These hypotheses require the
dancer to perform a sequence of actions, rising, stepping, bringing the feet together and sinking, for each semplò. This does not seem to leave one or two beats of a six-beat unit available for the execution of an incidental step-action. Furthermore, such a sequence of motions hardly can hardly be considered "simple". Although the Thomas hypothesis fares better in respect to simplicity, if the second semplò were shortened two beats, the step-unit would degenerate into a single semplò. Were an incidental action of one beat required at the end, the second semplò would be reduced to a very quick step, making it equal in duration and nature to the quick ornamental step itself. Such a hypothesis is indefensible, since a natural step-action or step-unit is different from an incidental step in theory and practice.

Cornazano implies that each of the two sempli performed in bassadanza rhythm involves the consideration of two technical constraints: campeggiati and ondeggiati (CORN234). The reasoning of the author justifying this inference is as follows:

If in a step-unit composed of two sempli where campeggiato and ondeggiato occur only once during the tempo, then Cornazano would not have emphasized this aspect of ondeggiare (undulating) and campeggiare (standing out) in his discussion of saltarello (CORN234), because under normal circumstances, there is only a single occurrence of these two constraints in a tempo of saltarello (discussed in the entry for saltarello in Part III). Cornazano could have said, "dui passi sempli in uno tempo" without mentioning constraints. However, since two sempli, each requiring campeggiare and ondeggiare when performed in the bassadanza rhythm are translated into the rhythmical unit of the saltarello, and since the normal saltarello step-unit had only one action of ondeggiare and campeggiare (CORN181), Cornazano makes it clear that no alteration occurs in ondeggiare and campeggiare, though the semplì are altered in time and speed. That the past participle, ending in the plural form "i", of each of the two constraints ondeggiati and campeggiati corresponds to the antecedent sEMPLÌ further supports this interpretation of Cornazano's intent. It is not the singular of cosa, which is cosa, or maniera, to which the constraints apply; otherwise the adjectival endings of the constraints would be "a"s. Were this the case, then the argument could be supported that a rising related to the constraint ondeggiare occurs once in the performance of the two semplì. One can conclude that each semplò requires the conditions of campeggiare and ondeggiare.

Taking into account the above conditions, the author's hypothesis for two semplì in Labanotation follows:
Figure 28: Hypothesis of two *ampli* beginning on the left foot in a *misura di passadenza*
18. Trascorsa (or scorsa)

The author has found no earlier labanotated hypotheses for the step-action of the trascorsa, or scorsa. The name scorsa (burn) suggests a brushing action or one with friction. The tra prefix found in Cornazano's citation might refer to the fact that the step-action involves a progression through space, since tra designates above, beyond, or across. Some suggestions of the action associated with the prefix scorsa are a quick replacing action like a coupe or a rapid, "burning" sequence of little steps similar to bourree. But one would then expect to see the term in its plural form, which does not occur in Domenico's text.

The scorsa does not require very much time for its execution (DOM110), probably only one or two beats of the six-beat tempo of the bassadanza. This means that the action or actions must be simple.

Cornazano considers the trascorsa unsightly and, of the three incidental steps, prefers the pizigamento to it and the frappamento. This may suggest that the trascorsa has something in common with the frappamento, which is an action similar to a stamp of the foot (see the entry for frappamento in Part III).

According to Domenico, the scorsa is a step-action sympathetic to the mezzavolta (DOM122). The scorsa is found with the mezzavolta at the end of a doppio (both of these step-units have detailed discussions under their entries in Part III). According to the proposal for the actions of the mezzavolta, at the end of the doppio beginning on the left, the weight can end up on the right foot. This transfer might be accomplished by swinging the right foot in and replacing the left during the pivoting action. The name then might be derived from one leg (tra- "above") replacing the other (scorsa "burn").

With all of these conditions in mind, the author presents the following working hypothesis in Labanotation:

![Diagram of trascorsa action]

Figure 29: Hypothesis of a trascorsa on the left foot in the vodo of the misura di bassadanza
19. Voltatonda

The final step-unit to be considered is the voltatonda. The earlier hypotheses of Wood and Inglehearn follow in Labenotation:

Figure 38: Earlier hypotheses of the voltatonda—

Both Cornazano and Domenico state that the step-unit voltatonda (whole turn) requires two tempi, probably in reference to the bassadanza rhythm (CORN367 and DOM188).
Corazano presents as a virtue the concept of variety in the execution of volatetonde (CORN40). This variety could consist of the timing of the actions; but more likely, it was seen in the composition of the step-unit. The varied nature of the volatetonde is found in practice when all of the volatetonde are examined in the context of the choreographic descriptions, especially Domenico's. At least eleven different combinations of steps occur (see entry in Part II). Inglehearn's hypothesis of a volatetonde should be qualified by an explanation that it is but one of several that are possible. Readers unfamiliar with the subject might believe that all volatetonde require two sempi and a ripresa.

Inglehearn's interpretations of volatetonde in reconstructions of balli raise many objections. For instance, corresponding to Domenico's volatetonde in Leoncello (Novo) (DOM490), Inglehearn has invented a volatetonde with four sempi.**78 This is an interpretation which absolutely cannot be justified when one consults any of the five manuscripts (CORN, DOM, SIENA, MOD, and NY) containing a choreographic description of the balli. Domenico's claim that the volatetonde at this place in Leoncello (Novo) requires three sempi and a meza represa provides but one example that Inglehearn's reconstructions are not completely supported by the evidence.

Even if the dancer were to turn counterclockwise, according to Inglehearn's hypothesis, he or she would turn more easily if the first sempi on the right were taken while a pivoting action occurred on the left foot. This would result in stepping to the side—instead of stepping onto the right and then pivoting on both feet. There is no reason to assume that amount of turn during the execution of the two sempi is equal to 180 degrees. Otherwise, choreographers could use two sempi to perform the task of a mezavolta elsewhere.

Furthermore, the crossing-over of the right foot in Inglehearn's hypothesis, as part of the action of the ripresa, alters the character of the ripresa too greatly, and incidently, is inconsistent with Inglehearn's hypothesis for the ripresa elsewhere (see entry for ripresa in Part III). Such a modification is unjustified and in such an interpretation, the action appears fanciful.

A close examination of all the cases reveals that a volatetonde beginning on the right foot is made in a clockwise direction (for instance DOM433). This suggests that a step on the right is followed by a turn clockwise, not as Inglehearn would have it. Conversely, a volatetonde beginning on the left foot would be made counterclockwise.

Although, as seen under the heading of volatetonde of Part II, there are at least eleven different compositions of step-units that form the class of volatetonde, the author will present only one, the vola del Giososo. This is composed of two sempi beginning on the right foot and a ripresa also beginning on the right foot. In the author's hypothesis of this turn, the momentum created by the gesturing leg in the ripresa is important.
Figure 31: Hypotheses of the volta del Gioioso, one specific type of voltatonda, in misura di bassadanza.
Summary

Modern scholarship in dance has offered students and scholars materials and ideas, allowing important insights into the understanding of the period that yielded such rich treasures as the fifteenth-century treatises on the art of dance. Yet by the very nature of the studies, a limitation is placed on those insights whose values are far greater than they first appear to be. From the early perception of these fifteenth-century dance treatises as subjects worthy of scholarly attention in the late nineteenth century until the present 1980's, a fairly continuous stream of stimulating studies has flowed forth. Some examined the musical notation, some addressed the problem of reconstruction of a single dance, and some sought to trace developments over several centuries. What becomes noticeable from this worthy corpus of secondary material is the lack of a single systematic in-depth study of a fifteenth-century Italian dance treatise. What becomes apparent is a lack of methodology that would enable microscopic examinations without losing the macroscopic vision.

This present study has arisen from these needs and, although not in the least sense perfect, is a small contribution functioning to partially fill that gap in dance scholarship. In the process of exploring the limits of the knowledge and implications that are derived from a textual analysis, the author has created a term dictionary with entries containing information that can be compared with other sources. Separate headings are important because of their ramifications with respect to other components of dance theory and practice. After the detailed analysis of terms, which formed Part II of this study, the author has made a synthesis of the information and proposed working hypotheses for nineteen step-actions or step-units found in theory and practice. In doing so, the author has relied upon previous Labanotation reconstructions; and when contradictions arose in light of the primary evidence, especially in the treatises of Domenico and Cornazano, the author has reevaluated the existing hypotheses. The undertaking has required much time, and problems regarding the language used to explain the art of dancing five hundred years ago have been, at least in part, clarified.

The challenge still remains to make a coherent body of knowledge from the fragments of information that have not yet been systematically treated. The task remains to examine all of the dance terminology from the period in order to formulate a comprehensive conception of man in the early Italian Renaissance and of his products related to the art of dancing. This present study focuses only on Cornazano and his teacher Domenico. There are ten other Italian dance sources that the author has examined in detail, but the constraints of space could not allow comprehensive analysis.

The chore does not end with the examination of the dance treatises themselves. Related terminology in other sources must be incorporated into the body of knowledge. There must be a systematic study of the visual sources, musical sources, interdisciplinary relationships—in short, work worth a lifetime.
ENDNOTES FOR PART I: INTRODUCTION

1. For a biography of Cornazano see D. Bianchi's "Intorno ad Antonio Cornazano," in Bollettino Storico Piacentino LVIII (1963) and "Antonio Cornazano e le sue biografie" in La Bibliofilia LXVII (1965), 17-124; Michele A. Silvestri's "Appunti di cronologia Cornaziana" in Miscellanea di storia, letteratura e arte piacentina (Piacenza: A. Del Maimo, 1915); and R. Renier's "Osservazioni sulla cronologia di un'opera del Cornazano" in Giornale Storico della Lettura Italiana XVIII (1891), 142-46. For a biography of Domenico, see Dante Bianchi's "Tre maestri di danza alla corte Sforzesca," in Archivo Storico Lombardo LXXXIX (1962), 290-99. For the English reader, see Ingrid Brainard's "The Role of the Dancing Master in 15th-Century Courtly Society," in Fifteenth Century Studies II (1979). Her entries for both Cornazano and Domenico can be found in The New Grove Dictionary of Music and Musicians, IV, 780, and V, 532 and 533. A good survey by this same author is also found in this source under the entry "Dance" in vol. V, 180-86. It is fitting at this point to note that the world of dance scholarship is indebted to Professor Brainard for her pioneering work in this area of Renaissance dance reconstruction.

For the definition of the terminology used in this study, such as "choreographic description," a discussion is provided at the end of the Introduction (Part I) beginning on page 17.

2. Dance scholarship is in general agreement that written choreographic descriptions may have been created in Europe prior to the Renaissance, but such documentation apparently has not survived. Thus, the author does not claim that written choreographic descriptions did not occur in the Middle Ages, in the ancient Roman era, in the classical Greek era, or in other eras or societies influential in the development of Western history. There may have been many written, but unfortunately none has apparently survived. Although the so-called Nancy basse danses, published in A. Vallet de Virville's Chronique de la Pucelle (Paris, 1859), 99-103, have been dated as early as c. 1445, and attempts have been made to date the contents of the so-called Brussels manuscript, published in facsimile by Earnest Clossen, Le Manuscrit dit des Basses danses de la Bibliothèque de Bourgogne [Bibl. Roy. MS. 9085] (Brussels, 1912), to the mid-fifteenth century or earlier—see Frederick Crane's Materials for the Study of the Fifteenth-Century Basse Dance (New York: The Institute of Medieval Music, 1968)—it is likely that the Italian sources, the physical documents and the repertory conveyed therein, were earlier. F. Alberto Gallo advances the hypothesis in his "Il Ballare Lombardo (circa 1435-75)" in Studi Musicali VIII (1979), 61-84, that
some of the balli may have originated as early as 1435. Ingrid Brainard in her Die Choreographie der Hoftänze in Burgund, Frankreich und Italien in XV Jahrhundert (Göttingen: [unpublished doctoral dissertation], 1956) first dates the choreographies as early as 1428—and this has been recently echoed in Mark Franko's The Dancing Body in Renaissance Choreography (c. 1416-1589) (Birmingham: Summa Publications, Inc., 1986), but convincing evidence for such a supposition is limited.

3. Details such as the repositories and call numbers for all twelve sources can be found in Table I on pages 10 and 11.

Two considerations regarding the twelve sources that will be cited later require further comment. Although the Italian dance manuscript dated 1510, that is housed at Firenze (Florence) in the Biblioteca Medicea Laurenziana, is technically a sixteenth-century manuscript based on the date that is written in the same hand as part of the text, the author is grouping it together with the other Italian fifteenth-century dance sources conveying the practice and theory of Domenico and his students. The reasoning is as follows: The contents of the first part of the manuscript are in very close correspondence to the theory and practice found in other sources, to the degree that it is widely held today to have been copied from the source housed at the Biblioteca Nazionale Centrale, also in Firenze. Second, Ingrid Brainard has recently, so very kindly, made available to the author part of her studies regarding a Northern source dated 1517 that conveys six or seven dances attributed to Domenico. That this Germanic source was compiled from fifty to seventy-five years after the treatises of Cornazano and Domenico and in a geographic area removed from Central and Northern Italy justifies consideration of it in another study. See Brainard's "L'arte del danzare in transizione: un documento tedesco sconosciuto sulla danza di corte" in La Danza Italiana III (1985), 77-90 for more details. It is possible that these dances of Domenico were historical curiosities at this time to be used in costume balls and other entertainments.

4. Some of Cornazano's patrons were duca Francesco Sforza, Bartolomeo Colleoni, and duca Ercole I d'Este. See Antonio Cornazano's Fraudiphila ed. by Stefano Pittaluga, Vol. 62 of Pubblicazioni Dell'Istituto di Filologia Classica e Medievale (Genova: Istituto di Filologia Classica e Medievale, 1980), 8-10, for more details.

5. Some of Cornazano's works include Sforziade, De la Santissima Vita di Nostra Donna, De fide et Vita Christi, Rima (d'amore), Fraudiphilia, Proverbi, De modo regendi et regandii, De integritate rei militariae, Vita Colei, and of course the subject of the investigation, Il Libro dell'arte del danzar (1465 +/- 10 years). See Pittaluga ibid. and Bianchi op.cit. (1965) for more details.

The reason for the scientific method of displaying tendency (1465 +/- 10 years) instead of fact (1465) regarding the date of Cornazano's treatise is that the extant manuscript, found in the Biblioteca Apostolica Vaticana under the call number Capponiano 203, is stated by Cornazano to be a copy of one made earlier to which he has added new material.
In this extant copy dedicated to Sforza Secondo, Cornazano provides the title and date of 1455 as it apparently originally appeared when used as the dedication to Ippolita Sforza, Secondo’s sister. The dating of this second version is currently thought to be around 1465 based in the main upon a single passage within where Cornazano mentions that "Ippolita has recently married and crossed Italy" (lines 75-76) (L’ido di quell’una che al presente ha traversata Italia a tor marito). She was married in June, 1465, and then left Milan for Naples. This supposition for the date 1465 is partially based on the interpretation of the Italian terms al presente, but the possible fallacy of concluding that 1465 or c.1465 is the date when the manuscript arose is that the terminology may have meant something to Cornazano other than it does to modern readers.

Renier op.cit., placed the date of this source as late as 1485, based on Cornazano’s repeated statements regarding youth and inferences of how old he was. Creighton Gilbert, in his "When Did Renaissance Man Grow Old?" in Studies in the Renaissance XIV (1967), 7-32, attempted to address the general question of age and the contemporary feeling about it during the fifteenth century, but, unfortunately, nothing conclusive was derived. (See the entry for giovventu in Part II of this study for more details.)

But Cornazano confesses to a degree that the manuscript (that is at present considered) contains material from 1455. Hence some material is older and some is newer. Cornazano states that he has added other material. "Anch’el’ho giunte assai cose le quale l’ingegno più mature intender face" (I have added to it many new things, which a more mature understanding makes comprehensible) (lines 81-82). For one to list a date following a title is ambiguous, since one does not know if this is the date of a book as a physical document or is the date of the material within. Without knowing what material is from 1455 and what is later added or, furthermore, without knowing the date when the present manuscript arose, it seems that the scientific usage of 1465 (+/- 10 years) distorts the state of the material to a lesser degree than the ascription of c.1465, and gives the reader a locus of time to assign to the period in which the material was written and the manuscript produced.

6. One reference to Domenico as a knight is found in Cornazano’s treatise in line 975 (miser dominichino da piacenza cavaglierio). Since most of the references will be from the treatises of Cornazano and Domenico, henceforth Cornazano’s treatise will be referred to by the acronym CORN, that by Domenico will be DOM, and the line number will immediately follow it if cited. This will normally be put into parentheses. For example, the above reference to line 975 in Cornazano’s treatise would be treated as (CORN975). The treatises of Cornazano and Domenico are provided in Appendices I and II, should the reader wish to see a more complete context. Reference to Domenico as a knight is made three times in his treatise (DOM8, 370, and 373). Aside from the material about Domenico that can be found in the studies cited in the first footnote, more can be found in Lewis Lockwood’s Music In Renaissance Ferrara 1400-1505 (Oxford: Clarendon Press, 1984), 70-72.
7. See (CORN265 and 973).

8. See Ingrid Brainard's "Translating Cornazano," in Dance Chronicle VII/1 (1984), 107-14. Here she acknowledges the complexity of the process of translation by stating that a translator of fifteenth-century Italian dance manuals "... must be [a] paleographer, linguist, dance historian, musicologist, Renaissance scholar, and editor all at once" (page 107).

9. It seems that the major purpose of the various early studies was to provide transcriptions of the texts, not to interpret them. Occasionally, when a glaring detail demanded some comment, a footnote did arise, but the scholars did little to eliminate confusion (in fact, they compounded it with the many copy errors, some of the magnitude of omitting complete sentences). Francesco Zambrini published the text of the manuscript housed at Firenze (Florence) in the Biblioteca Nazionale Centrale with the call number Magliabechiana-Stroziana XIX, IX, 88. This is his Trattato dell'Arte del Ballo di Guglielmo Eresco pesarese: Testo inedito del secolo XV, Vol. CXXXI of Scelta di Curiosità Letterarie inedito o rare del secolo XIII al XVII (Bologna: Presso Gaetano Romagnoli, 1873) (reprint Bologna: Forni, 1968).

10. As Edward E. Lowinsky has pointed out in "Renaissance Writings on Music Theory," in Renaissance News XVIII/4 (1965), 378, "... by its very nature a translation is already an interpretation."

11. Zambrini, op. cit. The author's work, "Una Fonte Sconosciuto della Danza Italiana del Quattrocento" is to be included in the Atti del Convegno Internazionale di Studi sul Guglielmo Eresco da Pesaro. The international conference was held at Pesaro, Villa Mirtilliore, July 16-18, 1987. The topic of the paper is about a source of fifteenth-century Italian dance housed at Venice, which was determined to have five choreographic descriptions and two technical explanations.

12. F. Alberto Gallo provides a chart with his hypothesis of the dates of origin for the various sources, op. cit., 83. The publication by Giovanni Messori Roncaglia in 1885 was intended to honor a wedding. It is probably for that reason that it falls short of the modern standards of scholarship. See Roncaglia's Della Virtute Et Arte Del Danzare: Et Di Alcune Opperture Et Necesarie Particelle A Quella Pertinenti (Modena: Tip. dell' Imm. Concezione, (for wedding of Tavani-Santucci) 1885).

13. See Don Michele Pulignani's Otto Basse Danze Di M. Guglielmo Da Pesaro E Di M. Domenico Da Ferrara (Foligno: Pietro Sgariglia, (Wedding Campostrini-Reiner) 1887); and Giovanni Zannoni's "Il "Libro dell'arte del danzare" di Antonio Cornazano (1465)," in the section "Filologia" in Rendiconti della Roma Accademia del Lincei, serie 4, VI (1890), 281-91.

15. See Curzio Mazzi's "Una sconosciuta compilazione di un libro quattrocentistico di balli," in *La Bibliofilia* XVI (1914), 185-209; and "Il "libro dell'arte del danzare" di Antonio Cornazano," in *La Bibliofilia* XVII/1 (1915-16), 1-30. Mazzi proposed interpretations for a few of the technical terms and suggested a few relationships among the known dance manuscripts.

16. Dante Bianchi's transcription did not contain a detailed analysis either. See his "Un trattato inedito di Domenico da Piacenza" in *La Bibliofilia* LXV/2 (1963), 109-49.

17. Of Bianchi's transcription, Ingrid Brainard in her *The Art Of Courtly Dancing In The Early Renaissance* (West Newton, Massachusetts: I.G. Brainard, 1981), 6, succinctly states that it is "a totally useless edition, full of major errors".

18. Beatrice Pescerelli's "Una Sconosciuta Redazione Del Trattato Di Danza Di Guglielmo Ebreo," in *Rivista Italiana Di Musicologia* IX (1974), 48-55. The model for this treatise is thought to be the treatise in Firenze, Biblioteca Nazionale Centrale with the call number Magliabecchiana-Stroziana XIX.88.

19. See Madeleine Inglehearn and Peggy Forsyth's *The Book on The Art Of Dancing by Antonio Cornazano* (London: Dance Books Ltd., 1981). This study is essentially a translation without a face-to-face Italian transcription. The endnotes are not cited by numbers in superscript or in any other manner near the referent, which makes the study's presentation a most unworkable arrangement for a reader. See Howard Mayer Brown's review, "*The Book on the Art of Dancing* by Antonio Cornazano, translated by Madeleine Inglehearn and Peggy Forsyth (London: Dance Books, 1981)" in *Early Music* XI (1983), 369-71; John Guthrie's review "Antonio Cornazano" in *Historical Dance: The Journal of the Dolmetsch Historical Dance Society* II/4 (1984-85); and Brainard, *op. cit.* (1984). Ingrid Brainard indicated at the Convegno Internazionale di Studi sul Guglielmo Ebreo da Pesaro (July 16-18, 1987) that her translation of Domenico is forthcoming. At the same conference, Barbara Sparti indicated that her translation of Guglielmo's treatise (Paris BN 973) is soon to be completed. These studies are unreservedly welcomed for the clarifications that they will undoubtedly provide.

20. Brown notes that Inglehearn's study "does not include any bibliography of the copious (but rather dispersed) [sic] literature on this fascinating group of instruction books", *ibid.*, 369. He also mentions that the "translators do not always cope with technical terms in a satisfactory way", and "this translation of one treatise certainly helps us come to terms with Cornazano, even if it does not help us as much as it might have done" (page 371). Brainard articulates in great detail some of the problems with Inglehearn's study. For instance, "At times Inglehearn makes life unnecessarily hard for herself by not recognizing the linguistic conventions or dialect variants of certain words in Cornazano's day" *op. cit.*, 109. Guthrie states, "some of the common problems of translation have been dealt with inconsistently. For
example, if there are some terms that cannot be translated, then all terms should be left in the original language, and dealt with in footnotes." The observations by Brown, Brainard, and Guthrie demonstrate the need for an in-depth study of Cornazano's treatise.

21. If the amount of literature related to it is an indication, the field of semiotics appears to be receiving great attention at this moment. However, the author does not embrace all of the theories in this currently fashionable discipline, nor is he a practicing semiotician. But there are certain tenets that he holds in common with the devotees of this growing field and, when possible, borrows the terminology developed to express communal ideas. For a readable introduction to the philosophy and theory of semiotics, the reader is urged to see Arthur Asa Berger's *Signs in Contemporary Culture: an Introduction to Semiotics* (New York and London: Longman, 1984), 9. See Manfred F. Bukofzer's "Changing Aspects of Medieval and Renaissance Music" in *The Musical Quarterly* XLIV/1 (1958), 17.

22. Ibid.


Because of the continual process of the development of a cogent history of dance where there is a weighing of one conclusion against another and the continual development of new ones based upon a recombination of ideas, the author cannot possibly begin to list the names of those whose studies have contributed to the development of his conceptions. Nor is it possible to cite the exact origin of the thought-process related to the many details that would so naturally arise in a study of the significance of selected terminology. Most of the studies cited in this work function as examples in one way or another, but a complete listing of all the studies that have advanced or not advanced the field would be beyond the scope of the introductory section of this present study. The reader is urged to see two late bibliographies: one in *La Danza Italiana* III (1985), 103-89, edited by Jose Sasportes; and another in *Mezura et Arte del Danzare*, ed. Patrizia Castelli, Maurizio Mingardi, and Maurizio Padovan (Modena: Coptip, 1987), 157-60.

specialized term dictionaries are Henry Holland Carter's *A Dictionary of Middle English Musical Terms* (Bloomington: Indiana University Press, 1961) (reprinted in 1968 by Kraus Reprint) no. 45 of Indiana University Humanities Series; and Hans Heinrich Eggebrecht's *Handwörterbuch der musikalischen Terminologie in Auftrag der Kommission für Musikwissenschaft der Akademie der Wissenschaften und der Literatur* (Wiesbaden: Franz Steiner, [c.1972-]).

26. Brainard's 1981 study (op. cit.), which has been periodically updated, has addressed selected terminology. The headings in this study related to the Italian practice of dance are Reverence, Single Steps, Double Steps, Ripresa, Continenza, Contrapasso, Volta, Movimento, Salto, and Positura. This is a useful introduction (eighty-one pages) to the problems of selected terminology and related interpretations.

27. When isolated, a term can be viewed in a scientific manner. The term in question then is seen as a single variable within a context of constants. These constants are actually variables to which meanings have been assigned (as will be examined subsequently in a scientific manner in this dissertation). This methodology will eliminate some of the problems (or, at least, will clarify them) accompanying the utilization of vague or previously undefined terms when discussing a subject. Naturally, such an operation will require a process of postulating and hypothesizing.

28. See A. E. Creore's *A Word-Index to the Poetic Works of Ronsard* (Leeds: W. S. Maney and Son Ltd, 1972); and the review of this study by Isadore Silver in *Renaissance Quarterly* XXVII/2 (1974), 235-37. The reviewer states as a conclusion, "Research libraries everywhere will wish to place this henceforth indispensable instrument in the hands of scholars and students."

29. See Mario Alinei's *A Linguistic Inventory of Thirteenth-Century Italian* (Bologna: Il Mulino, 1971), II 6. This is an inventory of the words in the source *Il Libro Dei Sette Savi* ed. A. D'Ancona.

30. (CORN324-31).


32. See Aldolfo Bartoli's *I Manoscritti Italiani della biblioteca Nazionale di Firenze* (Firenze: Carnesecchi, 1879) as a specific example. Actually the task of systematically treating the primary source material had to wait until later (1890), and is currently an ongoing process. See the *Inventari dei manoscritti delle biblioteche d'Italia* (Firenze, L. S. Olschki, 1890-) initially edited by Giuseppe Mazzatinti. In 1945 some of the dance sources that also can be found in these catalogues were recognized by Artur Michel as an important topic of study. See his "The Earliest Dance-Manuals," in *Medievalla et Humanistica* III (1945), 117-31.
33. See the study of the life of Guglielmo (Giovanni Ambrosio), a dance master and contemporary of Cornazano. F.A. Gallo's study based on the treatise (Paris, BN ital. 476) is found as "L'autobiografia artistica di Giovanni Ambrosio (Guglielmo Ebreo) da Pesaro" in Studi Musicali XII (1983), 189-202.

34. Hugo Leichtentritt in "The Renaissance Attitude Towards Music" in The Musical Quarterly I (1915), 604-22, recognized the disciplines that have artistic expression embodied in the actual objects themselves, so that nothing else is required for their contemplation. He wrote "Whereas, however, the study of this fascinating epoch has attained to definite, detailed results in the domains of literature, architecture, painting and sculpture, the Renaissance attitude towards music is still a problem" (page 604). He does not even include the performance disciplines of dance or theatre, which are traditionally given less study than music itself. Although a comment like this might be excused as coming from a specialist in one area not knowledgeable in another field, such is not the case. In a history of dance in 1916, the degree of articulation for the period under study is aptly summed up in the eight-page chapter VIII "Dancing in the Middle Ages" by Ivan Narodny in The Dance Vol X of The Art of Music ed. Daniel Gregory Mason, 14 vols (New York: The National Society of Music, 1916), 78-85. This chapter "covers" Renaissance Court Ballets, English Masques, and famous masques of the seventeenth century. The editor completely omits any reference to fifteenth-century Italian dance treatises or the ballo or bassadanza, although he does mention the 1489 Milan celebration [by Leonardo] as the "most conspicuous of the mediaeval attempts." Johannes Wolf's "Die Tanzte des Mittelalters" in Archiv Für Musikwissenschaft ed. Seiffert, Wolf, and Schneider, Vol I (1919), 18-18, (music transcription by Curt Sachs, 19-42), was the best effort at that time to piece together relationships. The viewpoint was basically, as we would expect, from that of a musicologist; and eight pages devoted to the topic were intended to treat the dance of the entire period. In a publication eleven years later, Theodore Gerold completely overlooks the question of the the fifteenth-century Italian dance music of ballo, bassadanza, and canzone a ballo. For more details see his "Les Airs de Danse" in Pt. 2 Vol. V Encyclopédie De La Musique (Paris: Librairie Delagrave 1938), 3882-3120. After Mabel Dolmetsch's survey Dances of Spain and Italy: From 1400 to 1600 (London: Routledge and Kegan Paul, 1954), Ingrid Brainard's doctoral dissertation (1956) was (and still is) an admirable attempt to synthesize information from many sources covering a period of two hundred years. It arose from the needs of the time and from the viewpoint of the historian's role during the 1958's post-war Germany, essentially following the belief that was voiced earlier by Leichtentritt: "It is the task of history to search for these connecting links, these gradual transitions from one style to another" (Op. cit., 620). Maria Rika Maniates in "Applications of the History of Ideas to Music (II)" in Musical Quarterly, LXIX (1983), 62-83 draws attention to a similar matter. She cites William H. Walsh's "Collagatory Concepts in History" in Studies in the Nature and Teaching of History, ed. W.H. Burton and D. Thompson (London, 1967), 65-84, as containing a historian's legitimate construction of collagatory concepts, the themes,
trends, developments, patterns—all concepts which render the narration of the macrocosm intelligible and orderly to the readers. The dominance of this conception of the role of the historian has perhaps hindered the undertaking of an examination of a single treatise in depth. It has been demonstrated with happy results that specific studies can lead to more generalized studies (see, for instance, Gustave Reese's monumental Music in the Renaissance (New York: W.W. Norton, 1954)). Even in this decade of the 1980's, the lack of in-depth studies has probably indirectly inhibited the production of student manuals regarding Renaissance dance. To the author's knowledge, there still does not exist a single textbook in this area. Patri J. Pugliese, in "Why Not Dolmetsch?" in Dance Research Journal XIII/2 (1981), 21-4, after indicating some of the many flaws found in Dolmetsch's studies resignedly declares, "Thirty years after their initial publication, there still exist so few general treatments of Renaissance dance that Dolmetsch's books are useful introductions to the sources for dance reconstruction" (page 24b).

35. This present survey does not take into account the fact that sometimes an excerpt from a source such as Domenico's dance treatise is reproduced in a modern study or is translated. For instance, translations of selected sentences or paragraphs from the sources are found in Otto Gombosi's "About Dance And Dance Music In The Late Middle Ages," in Musical Quarterly XXVII/3 (1941), 304-05; and in Mabel Dolmetsch, op. cit., 2.

36. The so-called official end to the modern student's ignorance about the existence of a source, the terminus ad quem, is a reference to the incorporation of a text into the scholarly discussion of the subject. However, a citation made of a manuscript, such as in an inventory, does not qualify that modern work to be included in this table of terminus ad quem, because the citation is made for a purpose other than that of more or less directly furthering dance history. A "significant" study is defined as one that is part of the scholarly tradition for this subject area and, to some extent, is arbitrarily designated. Thus, the author, making no claims of having read every publication in every language in every field during the last hundred years, acknowledges that a particular fifteenth-century dance source may have been cited earlier and elsewhere than that which he has cited. Any oversight is unintentional and probably to be expected. Thus these dates within the table must be considered approximate cut-off dates for the omission of reference to a fifteenth-century source, an important criterion when the thoroughness of ensuing related studies is evaluated. This rough outline of the awareness of the sources is only for schematic purposes.

37. The studies of the sources have all been cited in earlier notes under each author's name, which appears in parentheses in the table, with the exception of Emilio Motta, whose study is "Musici Alla Corte Degli Sforza," in Archivio Storico Lombardo IV (1887), 29-64, 278-340, 514-61, (Geneva: Minkoff Reprint, 1977).

38. A brief survey of the studies in the related field of dance music that have influenced thought in the last fifty years or so must begin
with Kinkeldey's 1929 study *(op. cit.)*, in which he collated the names of the notated music for *balli* from the known sources. Although Curt Sachs wrote his milestone *Eine Weltgeschichte des Tanzes* (Berlin, 1933) (translated into English in 1937 by Schonberg), the problems of our fifteenth-century *balli* and practice and theory were not treated in detail. Of course, it is to be expected that one of the first modern dance histories for the general reader would not be too indulgent in a specific area.

Otto Gombosi in his study, *(op. cit.)* (1941) provided a survey as well as a musical transcription of the *ballo Girov* by Willi Apel in his "A Remark about the Basse Danse," in *Journal of Renaissance and Baroque Music* I (1946), 139-43, was more interested in the northern sources than in our Italian sources, probably because he found less notated music for the Italian baseadanza. Paul Nettl's *The Story of Dance Music* (New York: Philosophical Library, 1947) was available at that time and extensively used as a text for college courses, but was superficial according to Gombosi's "Review of Paul Nettl's *The Story of Dance Music* (New York: Philosophical Library, 1947)" in *The Musical Quarterly* XXXIV (1948), 622-27.


In the following decade, Frederick Crane's interest in the subject may be seen in his "The Derivation of Some Fifteenth-Century Basse-Danse Tunes" in *Acta Musicologica* XXXVII (1965), 179-88. During this entire period there were studies of a general nature, valuable for stimulating the interest of those students in the periphery of the discipline. There are too many titles to be mentioned in a skeletal survey. One example, though, is F. Koerberger's "Dance and Dance Music of the 16th Century and their Relations to Folk Dance and Folk Music" in *Studia Musicologica* VII (1965), 79-83.

One of the many significant studies is Daniel Hertz's "A 15th Century Ballo: *Roti Bouilli Joyeux*" in Jan LaRue, ed. *Aspects of Medieval and Renaissance Music: A Birthday Offering to Gustave Reese* (New York, 1966), 359-75. This study, done a little over twenty years ago, is the first one to treat in depth the notated music for a single *ballo*.

The "seventies" witnessed a decline in interest, if interest is judged by publications. For two years in the *Early Music* publications edited by Howard Mayer Brown, there were small, one or two-column (or a few pages) exchanges among some of the students of this period. See Jeremy Noble's "Early dance music" in Vol. IV *Early Music* (1976), 455-59; Nathalie
Dolmetsch's letter 487-89 in the same issue; Frederick Crane's reply in Vol.V (1977) 253; Dolmetsch's reply to him in the same issue, 253-55; Patrick Taylor's letter in the same issue, 431; Madeleine Inglehearn's reply in the same issue, 431-433; Michael Morrow's reply to both, 599-683; and Jon North's reply, 683. But there were few major articles devoted to the music for fifteenth-century dance.

In 1979 W. Thomas Marrocco's three-page "The Derivation of Another Bassadanza" in Acta Musicologica LI (1979), 137-39, appeared and was a precursor to his Inventory of Fifteenth Century Italian Bassadanza, Balli and Balletti in Italian Dance Manuals (New York, CORD, 1981). This study should be viewed essentially as an inventory as its name suggests, and not as a proper study of the music, although transcriptions are included. In the same year, Inglehearn and Forsyth brought out their study of Cornazano (op. cit.) with transcriptions of the notated music by Mary Criswick. Thus there are currently three complete sets of transcriptions for the notated music of the twenty-three balli, Kinkeldey (1957), Marrocco (1981), and Inglehearn (1981).


39. For instance, see Ingrid Brainard's "Bassadanza, Bassadanza and Ballo in the 15th Century" in Dance History Research: Perspectives from Related Arts and Disciplines, Proceedings of the Second Conference on Research in Dance (CORD), ed. Joann W. Kealinohomoku [New York: Committee on Research in Dance, c. 1970], 64-79. Here, for example, three categories of balli were posited according to themes, floorplans, or both. In her "Modes, Manners, Movement: The Interaction of Dance and Dress from the Late Middle Ages to the Renaissance" in the Proceeding of the Society of Dance History Scholars (Sixth Annual Conference held at Columbus, Ohio February, 1983), 17-36, she discussed the clothing and its effects on the dance.

40. The terms mentioned here, such as saltarello, are discussed in detail in Part II of this present study.

41. Dolmetsch, op. cit.; and Madeleine Inglehearn's 15th Century Dances From Burgundy And Italy (London, Dance Books Ltd., 1981)

42. The first Labanotated hypotheses, as far as the author can determine, were recorded by Vera Maletic in 1966. The author has learned from Maletic that she worked with Melusine Wood, Wood's Historical Dances: Twelfth to Nineteenth Century (London: Imperial Society of Teachers of Dancing Inc., 1964), contained written
descriptions of the step-units, including two balli, Prexonera and Anello (pages 47-73), that were later notated by Maletic. Ingrid
Brainard's *Three Court Dances of the Early Renaissance* (New York: Dance
Notation Bureau, 1971) included two Labanotated Italian dances, Lauro
and Verzeppa. The next study to be published was Emma Lewis Thomas's
"Music and Dance in Boccaccio's Time - Part II," in *Dance Research
Journal* X/2 (1978), 23-42. In this study, there were three Labanotated
dances, Mignotta alla fila, Leonzello in dua, and Ingrata. The author has
provided notated hypotheses of the steps in his publications cited
previously. For a reference text of the system, see Ann Hutchinson's

43. At least we can say that there are fewer variables to be
simultaneously considered, operated upon, and solved for a conclusion of
the three levels. In almost all cases, there are fewer details which
must be juxtaposed and fewer "if-then" clauses requiring creative mental
activity and logic. This is not intended in any way to express a value
for other forms of research that must be considered equally important
and, in their own ways, creative. The point being emphasized here is
that a fact is not controversial in itself. What is sometimes
controversial is the relationship or arrangement of the facts in
studies, and consequently the conclusions that arise as a result of the
arrangement. Controversy is rarely found as a result of studies in the
first three levels as the author has defined them. However, the same is
not true with the remaining two levels. It is not the facts themselves
that cause controversy, it is what students think they signify
individually and collectively. The need to determine signification in a
manner as objective as possible is the raison d'etre for this present
study.

44. Gombosi, *op. cit.* (1941), 305.

45. See Meredith Little's "Research Opportunities in French Court
Dancing" in the *Proceeding of the Society of Dance History Scholars
Ninth Annual Conference*, City College, City University of New York,
February 14-17, 1986, 160-69. She writes, "Of the many kinds of
questions, which ones need to be tackled first? The following
suggestions are in three groups: 1) specific, limited topics to study
now; 2) more difficult topics which depend upon the former; 3) general
topics which cannot be treated definitively at the present time (page
161)."

46. With this declaration, the author purposely wants to challenge
students of the upcoming generation to a new exactness in dance history
in the same manner that he feels he was challenged. A very strict use of
the treatises of Cornazano and his teacher Domenico is found in Part II.
In Part III, one outside source dated to the same period by Michel, *op.
cit.* (1945), 125, the Catalanian notated description, is utilized in the
formation of the hypotheses, and then only in a peripheral manner. See
Artur Michel's "The Oldest Dance Notation" in *The Dance Observer* IV/9
(1937), 111-12, for a reproduction of this notation. Since Ercole d'Este
in 1472 and Constanza Sforza in 1475 took wives from a southern area
they called Aragona, and since the fact that there are many Italian dances with names that suggest a Spanish connection, like La Spagna, a verifiable connection exists aside from relative proximity. Opponents to this viewpoint of maintaining such a strict methodological practice cite sources far removed from the mid-fifteenth century. For instance, Leopoldo Mastriglì in his Le Danze Storiche dei Secoli XVI, XVII e XVIII (Roma: G. B. Paravia, 1889), 15, brought excerpts from Calvo's sixteenth-century letters among which are mentioned the names Anello and Zoioso. But this cannot be considered definitive evidence that the choreography of Domenico, or the practice of Domenico as he ordained it, persisted through the sixteenth century. It may well be that these names were borrowed for new dances or that the dances were significantly altered through the process of time as anyone who has ever played the game of "telephone" can attest to. From the historical viewpoint, it is possible that an isolated instance of a revival occurred, such as those which can be documented in many periods. To use a specific example in the twentieth century, the Lindy was popular over fifty years ago; yet when it is danced at a prom with a "oldies but goodies" theme, one cannot conclude that the Lindy is "alive and kicking".

47. Wood, op. cit. (1964), 30. "The Italian [fifteenth-century] Ripresa is always made to the side; it is a slow Simple to the right in Estample Simple, especially as Caroso said, in the sixteenth century, that formerly Riprese were always made to the right, and Continenze to the left." (See the entry for ripresa in Part II of this study for contradictory evidence to this assertion from the fifteenth-century sources themselves.)

48. See Brainard, op. cit. (1981); and idem., op. cit. (1956) for a disclosure of these sources.

49. Here is a second example: a) The known greeting in 1687 is a handshake, b) There were greetings in 1887, c) Hence the greeting in 1887 was a handshake. (Of course this is not exactly true, they bowed then; now we rarely do.) And a third example is: a) A sixteenth-century man is named David and he made music, b) A fifteenth-century man is named David but we do not know about his life, c) Because both men are named David, the sixteenth-century David made music. (These constructions are overly simplistic, but they convey the essence of one of the many forms of fallacies held by some historians in practically all disciplines.)

50. However, there are a few instances where the meaning of a certain term is indisputable, and there the author does not offer the term in its context. In these few places, the line number is nevertheless given for the reader.

51. Hutchinson, op. cit.. As a result of providing in Labanotation a specific hypothesis of each important step-action or step-unit cited in the analysis of Part II, Part III of this study can also be seen as forming the first systematic and comprehensive dictionary of
reconstructed fifteenth-century Italian dance performance practice as conveyed by Cornazano and his teacher Domenico.

52. Ibid., 17-19.

53. This material will be the basis of a future study already in its initial stages.

54. The author has found no record of studies where these issues have been addressed.

55. Berger, op. cit.


57. Ibid., 303.


59. Tammaro De Marinis's Le nozze di Costanzo Sforza e Camilla d'Aragona celebrate a Pesaro nel 1475 (Firenze: Vallecchi-Alinari, 1946). (There were only two hundred copies printed.)

60. Clossen, op. cit.

ENDNOTES FOR PART II: ANALYSES


3. Ibid. Thus it seems that the Borso reigned in Ferrara during the period of activity of Domenico and his students. The question arises as to what degree (if at all) did he encourage the art of dancing.

4. Lockwood, op. cit., 93.

5. According to a reference in the Diario Ferrarese by an anonymous source, during the second visit of the emperor, there were balli. From the many citations regarding visits of important persons, it seems that dancing was always part of the pageantry. Perhaps it is such occasions to which Domenico refers when he uses the term triumphi.

6. Modern interest in the symbolism of numbers and its reflection in the arts can be seen in Edmund Reiss's "Number Symbolism and Medieval Literature" in Medievalia et Humanistica, New Series I (1970), 161-74; Robin Headlam Wells's "Number symbolism in the Renaissance lute rose" in Early Music IX (1981), 32-42; and Herbert C. Turrentine's "Number Symbolism in the Angel-Musician Panels of the Ghent Altarpiece" in Fifteenth-Century Studies X (1984), 261-83. If there are examples of numeric symbolism in all other art forms of the period, would it not be wise to investigate the possibility that the same phenomenon exists in the dance? Capella's designation of the meaning of the number five can be found in Turrentine, ibid., endnote 48 on page 281.

7. See Alessandro Pontremoli and Patrizia La Rocca, Il Bailare Lombardo (Milano: Vita e Pensiero, 1987), 29-44, for the most current biography of Cornazano. (This study is one of the most important to emerge in the 1980's. It arrived too late to be cited in greater detail, but among its virtues, many fifteenth-century passages related to dance are brought together for the student of dance.)

8. Ibid., 22-29.

10. Isenburg, *op. cit.*, Tafel 132.

11. See the argument about the use of space that is woven throughout the study of George R. Kernodle's *From Art to Theatre: Form and Convention in the Renaissance* (Chicago, 1924).

12. Salvatore Battaglia's *Grande Dizionario Della Lingua Italiana* (Unione Tipografico-Editrice Torinese, 1961-) has been a helpful resource in that it not only lists terms in context, but lists them in chronological order within each entry.

ENDNOTES FOR PART III: SYNTHESIS

1. In very rare instances, it is necessary to list a term in two categories, such as the term *tempo* in the categories XXI (theory) and XXIX (time). Not to do so would seriously misrepresent some of the categories and terminology.

2. Merely discussing how movement should be by using words is similar to discussing how a piece of notated music should sound. Both are equally imprecise and subject to a multitude of interpretations. To formulate and communicate a precise idea by Labanotation is admirable and is not to be taken in any way as a patronizing gesture on behalf of the author. A Labanotated hypothesis requires its author to take a definite stance or position, which requires precision and responsibility in the process of recovering movement and its style and then communicating the results. With full acknowledgement that the subject matter of dance is intangible and distanced from the present by more than 500 years, it is accepted a priori that one cannot ever know for certain the truth or verify such a precise interpretation. However, the issue here is the study of performance practice leading up a reconstruction of the dance movement. As with the notated music that issues from the same period, these products are not viewed as dusty objects that are to lie forever unattended in some dank corner.

With this in mind, the author will compare hypotheses by several scholars active in the field during the last twenty-five years, since a comparison is necessary if the study of fifteenth-century dance history is to advance. All of these earlier hypotheses were formulated as solutions to the problem, "How did they dance 500 years ago". Although the author's hypotheses may differ, these earlier hypotheses are nevertheless valuable and are to be considered important contributions to the field. It may be shown in a future study that one of these notated hypotheses is, in the last analysis, more viable than the others, or another proposition might supersede this present study. Yet, any scholar seeking new information and new ways to combine ideas, must be willing to reevaluate his own and other hypotheses.

3. Such a hypothesis may exist in an informal manner within a completed Labanotated score; but, unfortunately documentation in these early attempts is scarce, making a secure identification of the step-action cambiamento nearly impossible.

5. However, there is good reason to argue that the term *scambii* is not interchangeable with *cambiamento*. See the entry for *bassadanza* in Part II for further information. In any case, the ensuing hypothesis is not significantly altered by the adoption of the assumption.

6. See the related passage of the manuscript FIR:BNC Pal.172, fol. 10b under the dictionary heading for *cambiamento* in Part II.

7. See the manuscript FIR:MOR Pal. 326; 17b for more details.


9. This in no way is intended to associate the style or character of ballet with fifteenth-century practice. Rather, the author wants to communicate the idea of fifteenth-century movement by terminology that is understandable to the modern reader.


11. The singular is *continentia*, and the plural is *continentiae*.


13. See the manuscript FIR:RICC 686, fol. 6b.

14. The idea of temperance is often symbolically expressed by the iconographic program of a woman pouring liquid from one vase into another, as if mixing or balancing the contents.

15. See the manuscript FIR:BNC Magl. VII 1121, fol. 69.

16. Brainard, *op. cit.* (1971); and Thomas, *op. cit.*.

17. See the manuscript FIR:BNC Pal. 286, fol. 7b.

18. See Michel *op. cit.* (1937); and Ann Hutchinson Guest's *Dance Notation* (New York: Dance Horizons, 1984), 45.

19. Most likely these related step-sequences were slightly different in practices in Italy and the Spanish areas.

20. There is a "missere A" to whom the choreography of the *bassadanza* *Phebus in tre* is attributed in line 2297 of the Siena source (cited in Table 1). Whether the "A" stands for the "A" in Antonio, the "A" in Ambrosio, or the initial letter in someone else's name has not been determined.
21. See Wood, op. cit. (1964), 62, and Maletic's notation of Prexonera, glossary; Brainard, op. cit. (1971), 15; Thomas, op. cit., 28; Inglehearn, op. cit. (15th Century Dances), 8. The author is not exactly certain how to interpret Thomas's Labanotated example. Her example, of which only a half has been cited in this study, is encajonated a "double," not two "doubles" (dúi doppi), but requires two modern measures of music. The assumption that what is written as a "double" is actually two of them is based upon the Labanotated hypotheses for "two simples" and "two continenzi" each require one modern measure of music in the same study. Corazzano states that two sempì, two continentie, and a doppio each requires one tempio.

22. It must be acknowledged, however, as has been seen earlier in Part II under the dictionary heading for the term saltarello, that the passage beginning on line 185 could pertain only to the doppio of the saltarello. But if the basic theoretical principles underlie the doppio of each rhythm's primary step-unit, then this evidence is nonetheless valuable for the determination of the doppio of the bassadanza.


24. See the entries for the terms doppio and sempio in Part II for primary evidence confirming this.


26. Assuming there is something innate and independent of dance training and the Weltanschauung, from a dancer's point of view, a short step followed by two long ones does not make good rhythmical sense. But such an observation must be tempered with an awareness of twentieth-century cultural biases. Criteria for establishing "kinesthetic innateness" are in the last analysis arbitrary.

27. Bukofzer op. cit. (1950), 199; and Beart, op. cit., 320 and 323.


29. For instance, see 888COR128.

30. Thomas, op. cit., 25. This hypothesis is seen in practice in the second half of measure seven on page 26. The example utilized in the discussion has been chosen because it is easy to find in the notated reconstruction and the sources.

31. This is relative. In this Labanotated reconstruction two dance tempi use one modern 6/8 musical bar, a practice that cannot be supported by the sources themselves.


34. For instance, there are eighteen places where the terms *squasetti* or *squassetto* are found in the Siena treatise, e.g. in lines 1334 and 2812. The terms *scossa*, *scossetto*, *scossai*, and *scosso* are found a total of ten times in the same source, e.g. in lines 2841 and 2911.


36. See the manuscript VAT: Urb. Lat. 899, 100.


39. In the dictionary heading in Part II for the terms *accidentalia* and *pizigamento*, it is argued that *pizigamento* is equivalent to *cambigimento*. For the purpose of stimulating discussion until there is concrete evidence, the *pizigamento* is here considered an independent step-action.

40. Cornazano writes, beginning in line 161, *dico che se v. s. imitara la regina delle feste* (I say this: that if your highness will imitate the queen of the festivals).


42. Iglehearn, *op. cit.* (*Book*), 21; and Sparti, *op. cit.* (1986), 34.

43. Grayson, *op. cit.*, 74-75, 78.

44. See Table 1 for the specifics related to this source.


47. The symbol for the leg placed in Brainard’s and Thomas’s hypotheses, which is to be behind or after the second step, may appear to fit the constraints when the Labanotation phrase is incorrectly observed. However, the reader should recall that the notation is read from the bottom upwards. It would be more plausible to place the gesture (if there is one) either temporally after a second step or spatially behind a second step.
48. It might be the case that the notation is incorrectly written. For this reason the name of the notator should always be cited, since there is no way for the reader to know unless a citation is made in a later source. If such a situation should arise, students and scholars must be careful to state what earlier work is to be superceded. Of course an idea held ten or fifteen years ago is most likely to be changed, and it is hoped that researchers active in the field will continually update their hypotheses.

49. Inglehearn, op. cit. (15th Century Dances), 8; idem., op. cit. (Book), 21 line six, (endnote on page 41).

50. Brainard, op. cit. (1971), 4; Thomas, op. cit., 28; Inglehearn, op. cit. (15th Century Dances), 8. The author has cited only half of the notated example entitled "ripresa" in Thomas's work. The reasoning is similar to that for the doppiio, explained earlier in endnote 21.


52. This is based on the assumption that a meza represa is not a scribal error.

53. "If one moves through space, there are seven ways: upwards, downwards, to the right, to the left, forwards, backwards, and around" [author's free translation]. See Grayson, op. cit., 74.

54. For instance, the term "science" occurs thirty times in the source at Modena (see Table 1 for details of the repository and edition).

55. The Catalanian notation cannot be used as corroborative evidence if it is determined that vertical alignment of the symbols indicates sideways actions and horizontal alignment, forward actions. See Hutchinson, op. cit. (1984); and Michel, op. cit. (1937).

56. See Thomas, op. cit., 28; Inglehearn, op. cit. (15th Century Dances), 5. On page 7, Inglehearn states that the Italian Riverenza [sic] is the same as that of the Burgundian dances.

57. In this English translation and the others that the author has provided in this entry, the quality (riverenza) has been interpreted as being manifest in action. Hence, the realization that an inner state motivates the movement is not rashly ignored. See the manuscript VAT: Urb. Lat. 899 fol. 100b and 101.

58. See the manuscript FIR: BNC Magl. VII 1121, fol. 67.

59. Ibid., fol. 67b.

60. See the manuscript ROMA: BNC VE 483 fol. 138.


63. See Wood, op. cit. (1964), 62, and Maletic’s notation of Prexonera, glossary; Brainard, op. cit. (1971), 15; Thomas, op. cit., 28; Inglehearn, op. cit. (15th Century Dances), 9-10. Thomas’s caption reads “two saltarelli”, but the Labanotation hypothesis associated with it has been cited as a single saltarello step-sequence in the present study. The author cannot determine where one saltarello step-sequence ends and another begins. The original example is not reproduced exactly as is found. According to the former director of the Dance Notation Bureau Extension, Lucy Venable, the starting position should be adjusted to its correct proportion when quoted.

64. See the author’s comments on the saltarello in op. cit. (Una fonte).

65. That Thomas considers these notated examples to represent two saltarelli is also confusing. The designation saltarelli is perplexing since Cornazano uses the term saltarello in the plural sense only one time (see the entry for saltarello in Part II). When there is an indefinite article before the term saltarello, most likely a long section of the saltarello rhythm is specified whose music was probably improvised by musicians. Such an example can be found, for instance, in the manuscript FIR: BN Magl. VII 1121, 67b. Here it is stated, In questo tempo i pifferi e’l trombone chominciare assonare un saltarello fondato d’arte d’intera ragione (In this time the pipers and the trombone player began to play a saltarello based on art and “science” [reason]).

66. See the author’s study for a discussion of this hypothesis, op. cit. (Studies).

67. See, for instance, lines 706-25 of Paris: BN 973 of Guglielmo. (See Table 1 for details of this dance source.)

68. See Wood, op. cit. (1964), 61, and Maletic’s notation of Prexonera, glossary; Thomas, op. cit., 28; Inglehearn, op. cit. (15th Century Dances), 7.


70. See Inglehearn, op. cit. (15th Century Dances), 21.
To the Illustrious Lord Sforza II
from Antonio Cornazano:
I feel compelled by you, Sforza II
as the one having more power over me
5
than any other nobleman in the world,
to spend part of the time remaining to me
creating a work for you wherein one could learn
how to dance well and perfectly.
And I want to tell you a marvelous thing:

10
how much our nature changes,
and how a soul improves in our lifetime.
There was a time when, upon your order,
I would have gone more happily than yourself,
certain of victory, to battlefield or tournament.

15
And the festive places filled with adorned women
have already challenged me to a deadly battle
with pungent and afflictive blows of desire.
There is nothing imaginable which is equal
to the pleasure I experienced in vain pleasure;

20
I now know that it was only a fire of straw.
I believed the touch of a pale hand
to be total happiness, and that a woman’s humble
and innocent glance was the cure for my misfortune.
My blood was boiling in my early youth;

25
but when I look back, I consider shameful
what I once held to be virtuous.
Something else is necessary for acquiring honor:
As your subject, my Lord, I hope that,
in describing it, I will not appear to be dreaming.

30
At the sound of your trumpets, I still expect
to chant such verses that, after hearing the name,
every spirited breast would tremble in wonder.
Ben m' intendo io ma dir non voglio come basta che 'l tuo distin ricche girlande
35 d' elette stelle te ne alle tue chiome.
Alhora havro da dir cose piu grande ne negaro per gl' inimici amati passare a nome tuo se m' el comande.
E poi che fiam da te rotti e spezati
teco non temero passare un ponte
d' omini morti e di membri tagliati.
Cerrera giu di sangue el largo fonte
tu qual cesare in franca andrai fra toi
d' una humana altereza ornato in fronte.
45 Questo sia in guerra et nella pace poi
1' alta virtute ch' oggi in te fiorisse mostrara in mille rami i frutti soi.
Ch' io so ben che di pochi mai si scrisse ch' a guaglin te per natural clemenza
ne si alexandro mai liberal visse.
Tu simigli al tuo padre di prudenza
come di volto e in tutte quelle parte
ch' a reger stato ben non si po' senza.
E' far ti ben volere hai per una arte
50 che teco nasque et e cresciuta tanto
che chi mira albor conviene amare.
Di giovini Signori io ti do el vanto.
Hor qui fo fine e ti saro alle spalle
manda a tua posta a gl' inimici el guunto.
60 Per te i corsier stan male entro le stalle
ne le corze impise sole stanghe
mi piace te exercir gioco da palle.
Vorei veder ti fuor di queste franghe
haver sotto un caval che tutti foco
65 sbattendo a salti le ferrate spranghe.
E come quel che star non sappia in loco
ferir col calce la solida terra
I understand well, but I do not wish to reveal how it is sufficient that your own destiny may weave
35 rich garlands around your head.
In time I will have greater things to say, and I will not refuse to confront armed enemies in your name in the event you were to order me.
And after they were broken into pieces by you,
I would not be afraid to cross a bridge
of dead men and torn limbs.
The wide fountain will flow with blood.
You, like Caesar in France, will walk among your men with human dignity adorning your forehead.
45 This would occur in wartime; and in peace then the high virtue that might still today blossom will show its fruit on a thousand branches.
I know very well that few have been chronicled who could equal you in natural clemency,
50 nor has one so similar to Alexander ever lived.
You are like your father in prudence, in countenance, and in all those aspects indispensable to governing a state well. Making yourself beloved is an art with which you were born
and it has grown so much that anyone who sees you feels spontaneous love for you.
Among the young noblemen you take the prize.
I now put an end to this, and will stand behind you; send the glove of defiance by messenger to your enemies.
60 For you, the horses are out of place in the stables, as is armor stored on racks.
It pleases me to play ball with you,
but I would like to see you beyond these pastimes, on a horse which breathes fire.
65 leaping and striking at the iron bolt of the gate.
And like one who knows not how to stand still, he paws the earth with his hoof and hears
el suon delle trombette audir per gioco.
Ma in pace non si fan cose da guerra.
70 adunque io scrivero quel che mi chiedi
tanto Signor ch'el tuo caval si ferra.
E cosi riferente a' voesti pedi
mando copia di quel che all' eccellente
vostra Sorella intitolato diedi
75 I' dico di quell' una che al presente
ha traversata Italia a tor marito
et ha el bisson d' un re fatto parente.
Giovine scrisse qui el mistier compito
quando imperando lei 1' arte cotale
80 ad ogni posta mia 1' hebbi per dito.
Anchor gli ho gionte assai cose le quale
1' Ingegno piu mature intender face.
emanda mi tu sol se scritto ho male
E seghe in comender s' altro ti piace.
85 COMINCIA LIBRO DELL' ARTE DEL
DANZARE INTITULATO E COMPOSTO PER ANTONIO
CORNAZANO ALLA ILLU MADONNA
HIPPOLYTA DU DI CALABRIA. 1455.
Amazonica nympha inclyta diva
90 di leda figlia non ma di diana
nel cui materno esempio honesta e piana
infinita bellezza aggiunge a riva.
Giusto amor vo' ha costretto ch' io vi scriva
che 1' arte gia insegnata non sia vana
95 poi che compresi quanta altiera humana
in si giovinal cor virtu fioriva.
La piu mature età che n' voi s' expecta
col studio di questa opra ch' io vi noto
vi fara dea fra 1' altre donne eletta
100 Intenderete qui il leggiadro moto
de' piedi in ballo et se 'l mio dir s' accetta
in quanto io vaglio a voi tutto

with abandon the sound of trumpets for the game.
But in peacetime, things of war are not done;
70 therefore, I shall write what you ask,
Sir, as long as your horse is being shod.
And thus, reverent at your feet,
I send a copy of that, which I dedicated
originally to your excellent sister.
75 I am referring to the one who has recently
took a husband, crossed Italy,
and made the Sforzas related to a king.
I wrote and completed this when I was young,
at the time that she was learning such an art,
80 and spent much time doing it.
I have added to it many new things, which a more
mature understanding makes more comprehensible. Let only
you be the one to correct me if I have written poorly;
and if you desire anything else, continue to command me.
85 Here begins the book on the art of
dancing, formulated and written by Antonio
Cornazano for the Illustrious Madame
Ippolita, Duchess of Calabria. 1455.
The Amazonian nymph, glorious goddess --
90 not daughter of Leda, but of Diane,
in whose maternal example, honest and open,
adds unending beauty to the shore.
A proper love has forced me to write to you
so that the art already taught might not be wasted;
95 since I understood that human dignity
in such a youthful heart, -- virtue was flowering.
The most mature age that can be expected from you,
which I see in you, from the study of this opus,
will make you the elected goddess among women.
100 You will understand herein the graceful motion
of dancing feet; and if what I say is accepted,
then for what I am worth, to you I vow my
m' avuto.
Memoria.
105 El perfetto danzare e misura
maniera aere diversita di
cose e compartimento di terreno.
Memoria e in tanto che vi dovete
ricordare i passi havete a fare
110 nelle cose che principiati di dan-
zare. Miusra e che oltre che vi ri-
cordat el ballo dovete passeggiare
misuratamente et accordar
vi col sonatore nostro. Manie-
ra e che recordando vi el ballo et
passeggiaing com misura dovete
dare aptitudine a le cose che faci-
te campeggiando et ondeggiando
colla persona secondo el pede che
120 movite come e se movite el drit-
to per fare uno doppio dovete
campeggiare sopra el sinistro che
rimane in terra volgendo alquan-
to la persona a quella parte et
125 ondeggiare nel sicondo passo curto
levando vi soavemente sopra quella
e con tal suavit a bassar vi al terzo
che compisse el doppio. Aere e 'l dan-
zare e in tanto che oltre ch' abbia ti
130 le preditte gratie dovete havere
un' altra gratia tal di movimenti
che renda ti piacere agli occhi di chi
sta a guardar vi e quelli oprare so-
pratutto con iocondita di vista
135 e allegramente. Diversita di cose
e si sapere danzare danze insieme
differentiate e non sempre mai far
total self.
Memory:
105 Perfect dancing is rhythm,
style, carriage, variety,
and espacial judgement.
Memory entails that you must
remember the steps that you intend to perform.
110 displaying the principles of dancing.
Rhythm is, other than remembering
the dance, that you must make your steps
with control and in accordance
with your musician. Style
115 is, besides, remembering the dance and
moving with rhythm, that you must
give attention to the things you are performing:
posing nobly and rising and sinking
with the torso, in accordance to the foot that
120 moves. For instance, when you move the right foot
when performing a doppio, you must
pose nobly on the left foot, which
remains on the ground, turning
the torso a bit to that side,
125 rise during the second short step and
float suavely above that one,
and with the same grace, lower on the third step
that completes the doppio. Carriage,
besides having the
130 aforesaid graces, is dancing with
another grace of motion
that will cause you to be pleasurable to those
who watch you. Above all, you must perform
with a gay countenance,
135 and cheerfully. Variety
is being able to perform different dances
successively and never making one
ne una medesma e così haverne passi Seppi Doppie riprese con

tinentie volteonde et mezzevol-
ti di diversa guise e quello che s'è fatto una fista no 'l fare la sicon-
da successivamente ma questa parte più appertiene a l' homo che
145 alla donna. Compartimento di terreno e che intese le preditte parti habia te soma diligentia in computare el spazio ove danza-
ti agli passi della cosa che sete
150 per fare et quello ben compartire per pratica e ragion di magistero et sopra ogni cosa questo exercitio sì faccia con incondita d' animo.
Avisando v. s. che servette le gia
155 dite parti non e si brutta donna che non possi apparer bella ne si piccolo homo che non possi apparer grande e ciascun d' ambi loro apto e leggiadro
160 Et a mostrar vi le cose in vivo esempio dico così che se v. s. imitar la regina delle feste ma la illu. Madonna Beatrice non potrete mal fare alcuna cosa
165 e per inanimar vi alla legiadia sua dito per disseguo un proverbio ferrarese el quale e questo Chi vole passare da un mondo a- l' altro od si accarezzi nobis. Chi
170 vole trovare cielo aperto provi la liberalita del Ducha Borso. Chi vole vedere el paradiso in terra like the other, that is, execute
sensi. Dopo ripresa con-
tinentie, volteleonde, and mezzevol-
ti in various styles. That which
has been done once do not repeat
immediately — but this
section applies more to the man than
145 to the woman. Spatial division
means, besides the above principles,
that you must take extreme care in
calculating the space where you will
perform the step-units of the dance that you
150 plan to execute. You must divide it well
from your teacher's advice and own experience.
Above all, this activity
should be performed with a joyous spirit. I am
advising your highness, that having observed the afore-
155 mentioned elements, there is no unattractive woman
that could not appear beautiful,
nor small man that could
not appear larger; and each
of them would be skillful and graceful.
160 And to demonstrate this with a real
example, I say this: that if your highness
will imitate the queen of the festivals,
the illustrious Madame Beatrice, you will not
be capable of doing anything badly. In order
165 to encourage you to strive for her gracefulness.
I will recount, in digression, a Ferrarese
proverb which goes:
Whoever wants to leave this world for the next,
need only hear Pietro Bono play odes. Whoever
170 wants the heavens opened, need only experience
the generosity of Duke Boro. Whoever
wants to see paradise on earth, need only
veggia Madonna Beatrice in su una festa.

175 El danzare consiste in quattro
principal mesure. Piva Saltarello
Quaternaria e Bassandanza. Piva non e altro che passi
doppi attaggiati e accelerati per
180 prestanza di misura che concita
el ballatore a quello. Saltarell
lo e il piu allegro danzare de tut-
ti et gli spagnoli el chiamano
alta danza consiste solo di pas-
si doppi ondeggiato per relevamen-
to del secondo passo curto che bat-
ta in mezzo del uno tempo e l' altro
e campeggiato per movimento del
primo passo che porta la persona
190 come sopra dissi. Quaternaria
e propriamente saltarello todes-
cho che consiste in due passi sem-
pi e una ripresa battuta dentro el secondo passo in traverso.

195 Bassandanza e regina dell' altre mis-
ure e deve essere habituata con
tutte le sei proprieta ditte di sopra nella diffinitione del dan-
zare. La piva fu principio et
200 fondamento di tutte l' altre mis-
ure et l' altre sono cavate da
questa et incatenate insieme
cio che della piva si fa bassa-
danza e della bassandanza piva.

205 Del saltarello si fa bassandanza
tresta come appare nel piant che
vi mostrassero. Della quater-

see Lady Beatrice at
a celebration.

175 Dancing embraces four
principal misura: piva, saltarello,
quaternaria, and bassandanza.
Piva requires nothing else then
doppi, altered and accelerated by the
180 quickness of the misura that stimulates
the dancer to it. Saltarello
is the most cheerful dancing of all
and the Spaniards call it the
"altadanza". It consists only of

185 doppi, wave-like as a consequence of elevating
during the second short step which touches
down in the middle of the one tempo and the next,
and posing nobly because of the motion of the
first step which carries the torso —

190 as is stated earlier. Quaternaria
is properly called the Cemen saltarello,
consisting of two and a ripresa
taken after
the second step, transversely.

195 Bassadanza is the queen of the other misura
and must be characterized by
the six properties in the above
said definition of dancing.
The piva was the origin and
200 basis of all the other misure,
and the others were derived from
this and made interrelated.
For instance, from the piva one makes bassadanza
and vice versa.

205 From the saltarello, one makes fast bassadanza
as is seen in the diagram that
I will show you. From the quaternaria
naria si fa bassadanza naturale e saltarello e piva onde quam-
210 do sia ben la cosa disputata ogni 
misura viene ad esser piva co-
me cose che sono indi cavate qua-
si tratti d'un fiume molti rami.
Questa quantunque presso gli prece-
215 sorì nostri fosse principale sono 
da danzare suso boggidi per gl' ingie-
gni assottigliati in più fiorite 
cose e abietta e vilipesa da perso-
ne magnifiche e da bon danzatori.
220 Ma se pur questa si viene a dan-
zare non e bello alla donna altro 
che gli suoi passi naturali e aiut-
tare l' uomo nelle volte sicono-
do gli acambitti e salti che 'l ve-
225 gnira a fare dritti e reversi e 
dentro e fuori et si richiede che 
sia presta et ben pratica in quello 
per la sua misura che vols più de 
1' altre. Nel saltarello oltre gli 
230 soi passi naturali campeggianti et 
ondeggiati secondo el modo detto 
di sopra e bello alla donna inter-
meschiar gli alcune cose di dolce 
maniera come e dui passi sempi 
235 campeggianti et ondeggianti in uno 
solo tempo e talhora tre contrap-
assi in dui tempi et si ponno 
fare queste due cose 1' una detro 
la 1' altra e divise chi vole ne la 
240 donna deve mai dispicare el suo 
tempo da terra ne anchora 1' ho-
mo senno rarissimo se gli e bon

one makes the natural bassadanza,
saltarello, and piva. Consequently, when
210 all is said and done, each 
misura relates to the piva like 
things which are derived from it; similar 
to many branches flowing to a river.
Although heretofore this piva for our predecessors
215 was the main style 
of dancing, today for the intellects 
refined in more florid 
things, it is despised, and held in disrepute 
by courtiers and by good dancers.
220 But even when it is danced, 
it is not befitting for the woman to do anything 
other than its natural step-sequence, and to help 
the man in turns depending on 
the acambitti and salti that he will
225 performs: forward and backward, and 
inside and outside. It is required that she 
be quick and well experienced in this 
because the misura goes faster than 
the others. In the saltarello, besides 
230 its natural step-sequence, posing nobly, and 
rising and sinking according to the description 
above, it is beautiful for the woman to intermix 
some things of a sweet 
manner such as two sempi, where one 
235 poses nobly and rises and sinks in only 
one tempo, and at times three contrapassi 
in two tempi. These two 
sequences can be performed successively 
or separately as desired. Neither 
240 should the woman ever lift her tempo 
quickly from the floor, nor should ever the man --
except very rarely if he is a good
danzatore. La misura quater-
naria non è sola molto usitata
245 in ballo agli Taliani ma meschia-
ta in qualche ballo adorna quello
come e nella quinta parte de-
là sobria dove gli uomini si cam-
biano di posto e vengono detro
250 ai came e come e nella senta
parte della pregionera ove si piglia
1ª homo con la donna. Nella bassadan-
za oltre gli passi degli quali e compo-
sta col campeggiare et ondeggiare de-
là persona non e bello senno fare le
riprese et le continentie differentia-
te 1ª una dall' altra dice grandi e piccole
e detro 1ª una grande non si faccia mai
1ª altra tale et così e converso. Talhor
260 tacere un tempo e star lo morto non
è brutto ma entrare poi nel seguente
con seroso modo quasi come persona
che escusi da morte a vita. In que-
sto Misser Domenichino vostro bon
265 servitore e mio maestro ha havu-
to evidentissimo giudicio dicendo
che 'l danzare specialmente di misu-
ra larga vole essere simile ad em-
bra phantamatica nella quale si-
270 munita ad explicar la se intendon-
o molte cose che non si sanno dire.
Tacciano adonche gli mastri di ba-
ghatelle et frappatori di pedi che
sol questa maniera e sigorile
275 et estratta la bassananza di ques-
ta una si cambia in vili movimen-
ti et perde la proprieta sua natura-
dancer. The quaternaria misura
is not used much alone
245 in Italian dancing, but is mixed
in some balli which are enriched.
Such is the case in the fifth section of
the Sobria where the men change
places and go behind the
250 the woman, and as it is in the sixth
part of Pregionera where the man
takes hold of the woman. The bassananza,
besides the step-units (=sequence?) of which it is composed
with posing nobly and rising and sinking of
255 the torso, is not beautiful unless when performing
riprese and continentie, one differentiates the former
from the latter, that is by largeness and smallness.
Thus following a large one, never make
the next the same, way, and vice versa. Sometimes
260 to omit a tempo and remain motionless is not
in bad taste; but enter then in the following
tempo with an light style like a person
who revives from death to life. In this
Mister Domenichino, your good
265 servant and my teacher, has had
very clear judgement in saying
that the dancing, especially of slow
misure, should be similar to a ghostly
shadow, in which metaphorically --
270 to be frank -- one understands
many things which cannot be described.
Therefore, let the masters of trivia
and the foot stampers be silent, because
only this manner is noble.
275 Let the bassananza be removed from such fare,
which alters it into vile motions
and makes it lose its natural pro-

285 e Scambii. Gli accidentali sono Trascorse, Frappamenti et pizigamenti et nullo di questi accidentali stan bene fatti da una pur el pizigamento gli disdece.

290 meno dell' altri. De tutti gli naturali nella piva non se ne fanno senno uno cioè el doppio che e prestissimo per la misura stretta.

Nel Saltarello se ne fanno quattro.

295 degli naturali cioè sempî ri-prese nella bassananza et doppî et contrapassi nel suo disteso e qui gli fa gli contrapassi ne mette tre per due tempi e questi dop-i di Saltarello non vanno tanto presto quanto quei della piva per la misura che viene allargan-do di tanto quanto si comprende-va per lo disegno che di sotto fare-no. Nel Saltarello Todesco cie in quaternaria perche in essa son 1' altre misure secondo la misura nella quale si danzara si gli porranno dentro gli predetti mo-

300 ti cioè se si fara in piva si gli mettera solo el passo come nella piva et casi dell' altre misure in lei cac-

priety.

Dancing comprises nine natural and bodily movements, and three incidental ones. The natural ones are: sempi, doppie riprese, continentie, contrapassi, movimenti, voltetonde, mezzovolte.

285 and scambi. The incidental ones are trascorse, frappamenti, and pizigamenti. None of these incidental ones are good if performed alone, although the pizigamento is less unbecoming.

290 than the others. Of all the natural movements, in the piva none are performed except one, that is, the doppio, which is very fast due to the rapid misura.

Four of the natural step-units are performed in the saltarello, that is, sempi and riprese as in the bassananza; and doppî and contrapassi in their entirety.

Whoevers performs the contrapassi puts three of them in two tempi. The doppî of the saltarello do not go as fast as those of the piva since the misura is slower — to the extent that you will understand from the diagram that is shown below.

305 In the German saltarello that is in quaternaria the aforementioned movements are used within — because one finds the proper movements according to the misura in which one is dancing.

310 In other words, if it will be performed in piva, one will include in it only the step belonging to the piva. The same is true for the other misura interrelated to it.
ciate. Nella bassandanza possono essere tutti gli nove naturali ex-
315 cepto el movimento che non si
mette senno in ballitti et non e tem-
po perfetto ma scussa in publico da-
1 homo alla donna uno honestissi-
mo richiamo come e in leoncello
320 et in molti altri et tutti questi
son bellissimi alla donna in ogni
meastra ch' ella danzi pur ch' ella va-
da campeggiando ed ondeggiando
colla persona al modo ditto. Gli tre
325 movimenti accidentalì perché non
hanno ad adornare el danzare de-
là donna non diffinisco piu inan-
zi basta havere specificato quello
che siano et anco per la proprietà
del vocabulo sono assai intelligi-
330 bili ad ogni danzatore.
Gli ballitti sono una composi-
tione di diverse misure che
po' contegnire in se tutti gli nove
335 movimenti corporei naturali or-
dinato ciascun con qualche fonde-
mento di proposto come pure
della mercantia e della Sobra che
sono contrarie 1° una dell' altra di
340 sententia cioè che in una la don-
da da audientia a tutti se fossero
ben mille nell' altra non attende
ad alcuno senno a colui con cui el-
la s' e prima accopiata et in questi
345 specialmente si richiedie havere bo-
na memoria offrendo mi io a-
1° ex. v. dar vi de questo una infa-
In the bassandanza all of the
nine natural step-units can be used except
315 the movimento, which is
only placed in ballitti, and then not as a
complete tempo. A very honest one
can be excused in public between the man
and the woman, I recall, as in the Leoncello
320 and in many others. All of these
are very becoming to the woman in each
misura that she dances as long as she does so
posing nobly and rising and sinking
with her torso in the said fashion. The three
325 incidental movements, because they do not
have to enhance the dancing of
the woman, will not be discussed further.
It is enough to have mentioned them;
also because of the choice of the
terminology, they are adequately understandable
to every dancer.
The ballitti are compositions
of several misura which
might contain in turn all of the
335 nine natural body movements.
Each one is ordered with some fundamental
intent, such as is apparent
in the Mercantia and in the Sobra which
are opposites in
340 meaning; namely, in one the woman
gives her attention to everyone even if there were to
be a thousand, and in the other she does not attend
to anyone except the one with whom
she was first paired. In these,
345 it is especially necessary to have a good
memory. I am offering to give
your excellency an infallible
libile regula cosa che non credo essere manifesta a danzatore chi
350 viva et e questa che non solo io
mi tendo a mente le cose de dan-
zare gia studiate ma piu volte
sonmi trovato in ben Sigorile as-
le dico sul fiore e sul fattore de-
355 la gioventu mia e giongendo in-
proviso un ballo novo overo
bassananza et utidi lla Recitare
o vedute lla fare una sol volta
m' e bastato ad entrare in ballo
360 ditto fatto et fare la predita
senza errare un lota etc.
Dui passi sempi sono un tempo.
Un doppio e un tempo.
Una ripresa a tempo.
365 Due continetie .i. tempo.
Tre contrapassi .i. tempi.
Vollatorda .ii. tempi.
Mozavolta .i. tempo.
Gli scambi o .i. tempo o nulla.
370 Nelli movimenti non e regola.
Gli accidental sono ad benepla-
citum.
Anchora nel danzare non so-
lamente s' osserva la misura de-
375 gli sonni ma una misura la qua-
le non e musicale anzi foire di
tutte quelle che e un misurare
l' avere nel levamento dell' onde-
ghiare cioe che sempre s' alzi a un mo-
do che altrimenti si rooperia mi-
sura.
L' ondeggiaire non e altro che uno
rule about this that I do not think
is known to any [other] dancer.
350 alive, and it is this: that I not only
remember the things to be danced
already studied, but many times
I have found myself in very elegant
balls during the flowerings and fervor of my
355 youth. Upon encountering unexpectedly
a new ball or
bassananza and having heard it described
or having seen it performed only once,
it was enough for me to enter into the dance
360 right then and there, and perform it
without missing an iota, and so on.
Two sempi equal a tempo.
One doppio equals a tempo.
A ripresa = 1 tempo.
365 Two continetie = 1 tempo.
Three contrapass = 2 tempi.
Vollatorda = 2 tempi.
Mozavolta = 1 tempo.
The scambi = 1 tempo or none.
370 Of the movimenti, there is no rule.
The incidental movements are done at
will.
Furthermore in dancing not only
does one observe the misura of
375 the music, but also a misura which
is not musical and on the contrary lies
beyond it. This is a timing for the
style of elevating when rising and sinking,
that is, one always rises in one way.
380 otherwise one would destroy the mi-
sura.
The rising and sinking is nothing more than a
alzamento tardo di tutta la persona
et l'abbassamento presto.

385 Di tutte le cose che si danzano oltre i ballitti in sale degne [insert] (a noi italiani) le più frequentate sono Saltarello et Bassadanza. El Saltarello come e detto si chisma agli spagnoli alta-
danza et e passo brabant' fami-
glio di Bassadanza che detto ad ella si fa sempre lui.

390 Di bassadanza ogni tempo si divide in quattro parti. El vodo è una
cioè el primo moto surgente poi ciascun degli tre passi che si fanno ne consuma uno quarto che viene a compiere quattro quello che sia el vodo e gli altri tre qua-
ti male si po explicare senza essere presente a far gli fare.

395 Hor per fare a vostra Signoria più palpabile notitia di tutte le misure per esempio d' una scala mostrarlo vi i gradi di questa arte per gli quali chi vole havere la palma conviene salire e sta al contrario dell' altre che sono larghe di sotto et strette di sopra questa e stretta di sotto et largha di sopra in modo tale che chi saglie conviene essere ap-
tissimo che dal un grado all' altro la scala non gli vacilli sotto i pedi.

400 Questa e la figura.

415 Bassadanza

perfecto ma-

slow ascent of the entire body
and a quick descent.

385 Of all the things that are danced besides the ballitti in worthy halls, the most frequent
for us Italians are the saltarello and bassadanza. The saltarello, as was said
earlier, is called the "altadanza" by the Spaniards
and is a "Brabant" step-sequence, attendant to the bassadanza, since the saltarello is always performed after it.

390 Each tempo of the bassadanza is divisible into four parts. The "vodo" is one,
that is, the first upsurging motion, then each of the three steps that are performed takes up one fourth,
totaling four. What the "vodo" is, and the other three quarters are,

400 is hard to describe without being present to demonstrate it.
Now to give to your highness a more complete notion of all the misure,
I will show you, by the example of a ladder, the

405 gradations of this art, by means of which one wanting to achieve distinction must ascend.
Contrary to other diagrams
which are broad underneath and narrow on top, this is narrow at the bottom

410 and wide at the top in such a way
that the one who goes up it must be
very skilled so that from one rung to the next,
the ladder should not waver under his feet.

Here is the figure:

415 bassadanza

perfect major
giore in ra-
gione di canto
Quaternaria
420 quattro per tre di [or d'im]  
perfetto maggiore
Saltarello perfetto ma-
giore
Piva perfetto minore
425 La piva primo grado di questa scala  
e tanto minore dell' altro quanto  
si puo per oculata fede qui vedere  
ballo e da villa origine di tutti  
gli altri e 'l suon suo controvato ne
430 1' avena per gli pastori. Dall' avena a-
le canne pellantu. Da quella asso-
tigliati gli ingieghi si transferi ne-
gli fiauti et in altri instrumenti  
getti et usati hoggi di presso di noi
435 et ampi di tante melodie che  
non havemo invidia al paraiso.
Cio che si sia ella si puo danzare  
in quatro modo quali distintama-
mente son qui posti.
440 Primo modo è lo suo naturale.
Sicendo e fuor del naturale danzan-
do piva in passo di saltarello che  
e 'l secondo grado cioe su due tem-
pi di piva fare un passo di saltarel-
lo ma e troppo largo si che 'l saltarel-
lo viene ad tirare un terzo spunto  
fuore del naturale suo.
Terzo e due tempi di piva per un pas-
so di bassadanza.
450 Quarto e uno passo quaternario su  
due tempi di piva ma e largo e  
in the region  
of the tune.
Quaternaria
420 four for three of  
the [im?] perfect major.
Saltarello perfect  
major.
Piva perfect minor.
425 The piva, the first rung of this ladder,  
is lesser than the others to the extent  
that one can see here.
It is a country-villa dance. Its song, derived  
from the shepherd's hornpipe, is the origin of all  
the others. From this pipe, it passed to the pipes  
made from reeds. Later, once the  
intellects were refined, it was transformed  
by the wind instruments and others  
used by us today.
435 These are filled with so many melodies that  
we do not even envy paradise.
Be that as it may, it can be danced  
in four ways which are clearly  
set forth here;
440 The first way is the natural way.
The second, beyond the natural, involves dancing to  
the piva with a saltarello step-sequence, which  
is the second rung of the ladder, in other words, to  
two tempi of piva, make one saltarello step-
sequence; it will be too slow so that the saltarello  
is drawn out exactly a third more  
than the natural one.
Third, use two tempi of piva for one step-sequence  
of bassadanza.
450 Fourth, use one quaternaria step-sequence in  
two tempi of piva, but it will be slow, and
fuora dell' ordine suo un sexto o circa.
Saltarello secondo grado della decta scala si può danzare in cinque modi:
Primo el suo naturale. (in bassananza)
Sicendo in bassananza ponendo doi tempi di saltarello per uno passo di bassananza et il saltarello è troppo presto e torna in misura di piva.
Terzo e uno passo di bassananza in uno [insert] (tempo) di saltarello ma viene a stren-ger si fora dell' ordine che e troppo prestà.
Quarto è un passo di quaternaria in uno tempo di saltarello ma e stretta e fora dell' ordine suo.
Quinto è la piva due tempi per uno ciclo in un tempo di saltarello due passi di piva ma e prestissima.
Quaternaria terzo grado della ditta scala si può danzare in quatro modi.
Primo el suo naturale gia ditto.
Sicendo in un tempo di quaternaria un passo di bassananza ma sarà alquanto più stretta dell' ordine suo.
Terzo si può danzare in saltarello ma sarà tanto fora d' ordine in largheza quanto la bassananza in stretteza su la ditta misura,
Quarto e due tempi di piva per un di quaternaria et la piva sarà alquanto più stretta che non e l' ordine suo.

beyond its norm by about a sixth.
Saltarello, the second rung of the aforementioned ladder, can be danced in five ways:
First, in its natural manner (in bassananza).
Second, in bassananza, using two tempi of saltarello for one step-unit of bassananza, but the saltarello is too fast and is transformed into a misura of piva.
Third, use one step-unit of bassananza in one tempo of saltarello, but it becomes too much beyond its norm and hence is too fast.
Fourth, use one step-sequence of quaternaria in one tempo of saltarello, but it is compressed and outside of its norm.
Fifth, use the piva, two tempi for one; in other words, in one tempo of saltarello put two step-sequences of piva, but it will be extremely fast.
Quaternaria, the third rung of the said ladder, can be danced in four ways:
First, in its natural manner, already mentioned.
Second, in a tempo of quaternaria.
Use a step-unit of bassananza; but it will be somewhat more compressed than its norm.
Third, it can be danced in saltarello, but it will be stretched beyond its norm as much as the bassananza is compressed within the said misura.
Fourth, use two tempi of piva for one of quaternaria and the piva will be somewhat compressed which is not its norm.
Bassadanza quarto grado della ditta scala si può danzare in modi cinque.

Primo el suo naturale.

490 Siccondo in piva due in un di bassadanza et han tutti due suo ordine.
Terzo in passo quaternaria ma sarà un poco largo.
Quarto in Saltarello mettendo un passo di saltarello per un tempo di bassadanza ma sarà troppo largo.
Quinto pur in saltarello mettendo due passi di saltarello per uno (insert) tempo di bassadanza ma sarà tanto stretto

500 che gli passi saran come di piva. Tutte le ditte misure si alterano et si fan l' una sull' altra al modo ditto et cosa di perfetto magistero non da ogni scolaro. Quanto crescono

505 et calino alterate al modo ditto per la figura della ditta Scala e manifesto. Alla perfection delle misure le regole date bastano a sufficientia senza le quali el magisterio e nulla.

510 Veghiero mo a quelli balli et bassadanzhe che son fora del vulgo fabricati per Sale signorile et da esser sol danzati per dignissime Madame et non plebeie.

Bassadanza, the fourth rung of the said ladder, can be danced in five ways:

First, in its natural way.

490 Second, in piva, two in one of bassadanza, with each having its proper order.

Third, as a quaternaria step-sequence, but it will be a bit slow.

Fourth, as saltarello, putting a

495 step-sequence of saltarello in one tempo of bassadanza, but it will be too slow.

Fifth, still as saltarello, putting two step-sequences of saltarello in one tempo of bassadanza, but it will be so fast

500 that the step-sequences will be like those of the piva.

All of the aforesaid misure are exchangeable, and they are mutated in the manner described.

It is a thing requiring perfect mastery not found in every student. How much they increase

505 or decrease when exchanged is evident by the aforementioned ladder.

For the perfection of the misure, the given rules suffice; without them, instruction is worthless.

510 I will now present those balli and bassadanze which are beyond the vulgo, made for elegant halls, and only to be danced by very proper ladies, not by those of the lower classes:

515 Mercantis in canto

515 The notated music for Mercantia:
Mercantia e ballo appropriato al nome che una sola donna danza con tre uomini e da audientia a tutti gli fossero pure assai com'ella che fa mercantia d'a-manti. E comincia così. La donna e a mano con uno uomo innanzi altri due uomini dentro loro a mano a mano. In tale ordine fanno undici tempi di saltarello et fermar.

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The Mercantia is a ballo befitting its name in which only one woman dances with three men and gives her attention to each one -- as though there might be very many, much like a courtesan who trades lovers. It begins like this: the woman is hand in hand with a man, ahead of the other two men holding hands in the rear.

In this formation, they perform eleven tempi of the saltarello and stop.
si. Appresso gli uomini che son de- 530
tro alla donna coi l'uno a man
se i riprese in traverso l'altro a man
sinistra la mano dal lato
manco et l'omo suo compagno
va innanzi con tre doppio
comenzando col sinestro. L'omo che e a man
dritta della donna riscontra si par-
te con due passi sempio et uno
doppio comeningo col sinestro et va
toccare la mano alla donna e
senza perdere torno si volta a mano
540 dritta con due sempio et uno doppio
comenzando col dritto e torna al
suolo come era. Appresso lo suo
compagno ch'era a man sinistra fa
lo simile et la donna ogni volta
545 che ciascun di questi due gli ha tocchi-
ta la mano mentre che l'omo al
suolo da una voltata. Poi
l'omo che e di sopra da mezzovola
dal canto dritto con e chiamato.
550 Poi quelli uomini che sono di sotto
se pigliano per le mani et fanno doi
sempio et un doppio col pie dritto
inanzi e si scambiano di posta. Ap-
presso quello uomo che e di sopra
555 si parte con due tempi di saltarello
comenzando col sinestro et se ne va
presso la donna. Poi subito la donna
camene e chiamato si volta in verso l'omo
e l'omo gli tocchia la mano con
560 una riferentia sul pie sinestro e
two continentie comenzaendo dal
Then the men who are behind
the woman spread out with
6 riprese to the sides, one man
to the left and the other to the right. Then
the woman gives a mezzovola from the left
side, and her partner
go forward with three doppi beginning
on the left foot. The man who is to the
right of the woman "makes eye contact with her"
and departs with two sempio and a doppio,
beginning with the left. He goes to
touch the hand of the woman.

Without losing time, he turns to the
right, and with two sempio and a doppio,
beginning with the right, he returns to
his place as he was. Then, his
companion who is on the left side does
the same. The woman executes a voltatonda
every time that each of these two men
has touched her hand while
he returns to his place. Then
the man who is forward performs a mezzovola
from the right side as he [or "it"] is called.

Then those men who are to the rear
take each other by the hand and perform two
sempio and a doppio with the right foot
leading, and exchange places. Then
that man who is in front
departs with two tempi of saltarello
beginning with the left, and goes up to
the woman. Immediately as she
is called, the woman turns towards the man.
He touches her hand with
a riferentia on the left foot and
two continentie beginning on
pe' semestro. Appresso quello medesimo homo va da man sinistra della donna et con due ampi et uno doppio va a pigliare l' homo che e di sotto a man dritta e quello ch'era a man sinistra viene a pigliare la donna con quelli medesimi pas-si e rimane lui con la donna si che ciascun si trova la sua volta con lei et incomincia.

565 uno doppio va a pigliare l' homo che e di sotto a man dritta e quello ch'era a man sinistra viene a pigliare la donna con quelli medesimi pas-si e rimane lui con la donna si che ciascun si trova la sua volta con lei et incomincia.

570 Each man has his turn with her. It repeats.

The notated music for Giouve:

Opening

Intrata
Giove e ballo che si fa in tre la
575 donna in mezzo e due uomini ala fila
un d' inanzi 1' altro di detro. In tale ordine fanno tutti insieme tre
tempi di saltarello todesco et una voltatonda in bassadanza questo
580 si fa duo volte poi 1' homo chi d' inanzi si volta et viene contra la
donna e lei contra lui toccando si
la mano con un doppio sul dritto
e la donna si ferma e 'l compagno
585 di detro se ne viene incontro quello
che ha lascato la donna col pe' senestro in uno passo doppio e quello
che ha lascato la donna si volta verso el compagno e quello compagno
590 va nella sua posta toccando la mano a la donna et ella viene al suo
 loco con uno doppio sul dritto voltando si com' ella stava prima senza
 altro tempo. Poi tutti insieme fanno
dui sempi col pie stancho et uno
doppio. Poi fanno tutti quello
medesimo che fece el primo quando
muto posta el compagno in venire a toccare la mano a la donna.
595 Poi subito tutti insieme fanno nove
doppi in suo uno pede cioe in
sul stancho voltando si quando sono
d' inanzi 1' un contra 1' altro per modo che la donna rimangha al fine
600 degli nove in mezzo. Poi tutti insieme fanno due tempi di saltarello
e la donna si ferma et gli uomini
ne fanno due altri 1' uno nella pos-

The Giove is a ballo which is performed by three:
575 the women in the middle and two men in a column,
one forward and the other behind. In this
formation they perform three
tempi of German saltarello and a
voltatonda in bassadanza; this
580 is done twice. Then the man who is in front
turns around and goes towards the
woman and she towards him, touching each
other's hand while performing a doppio on the right.
The woman stops, and the companion
585 from behind, using a doppio starting with
the left, goes to meet the one
who has just left the woman. The one
who has left the woman directs himself
to the companion who exchanges
590 places and touches the
woman's hand. She goes to her
place, with a doppio on the right, turning
without another tempo so that she
was as originally. Then all together, they
595 perform two sempi with the left foot and
a doppio. Then they all perform similar
to that which was done at first -- when
the companion changed his place while
going to touch the woman's hand.
600 Then suddenly, they all together perform
nine doppi in suo one [or "a"] foot, that is,
the left; turning when they are in
front, the one to meet the other, so that
the woman ends up in the middle
605 after the nine. Then all together,
they perform two tempi of saltarello.
The woman stops, and the men
perform two more, the one to the place
ta dell' altro poi la donna da una
610 voltatonda in bassananza e questo
saltarello si fa due volte cambiando
si di posta come prima e la donna
da un' altra voltatonda in
bassananza e toccan si la mano
615 voltando si quello d'inanzi in ver-
so la donna et poi quello di detro
et incomincia.

of the other. Then the woman performs a
610 voltatonda in bassananza. The
saltarello is done again, exchanging
places as before, and the woman
performs another voltatonda in
bassananza. They touch hands:
615 the man in front turning toward
the woman, followed by the man behind.
Then it repeats.

The notated music for Verzeppe:
Intrata

620 Verceppe e ballo quasi simile ad una scaramuccia si fa in cinque due donne et tre homini alla fila le donne in mezo. In tale ordine fanno tutti insieme el saltarello et si fermano. Poi si parte 1° homo di mezo et quello di fondo et circondano le donne con due doppi comenando col sinistro et due doppi in s' uno pede et tornano al so' loco. Le donne danno una voltatonda et fanno el simile che ha fatto gli homini. Li homini danno una voltatonda poi tutti insieme vanno inanzi tre contrapassi comen- cando col sinistro e voltando si sul terzo et tornano in detro con quelli medesimi et si voltano et fermanisi. Poi 1° homo d' inanzi da mezavolta et piglia el tempo et

630 va in saltarello alla posta di quello di fondo tessendo le donne et così quello di fondo viene nella pos- ta di quello di sopra et si parte quando lui et viene tessendo le donne dall' altro canto per modo che non si scontrano. Le Donne poi van- no con tre doppi 1° una nella posta dell' altra e quella di sopra si move a man dritta et comincia col pe' se-

Opening

620 The Verceppe is a ballo somewhat similar to a skirmish. It is performed by five: two women and three men in a column, the women in the middle. In such a formation they perform the saltarello together and stop. Then the man in the middle and the one farthest away depart and circle the women with two doppi beginning with the left and two doppi with the same foot and return to their

630 places. The women perform a voltatonda. They do the same as the men have done, and the men perform a voltatonda. Then all together, they go forward with three contrapassi beginning with the left, and, turning on the third, they return with the same, turn, and then stop. Then the man in front performs a mezavolta and "takes the tempo".

640 He goes in saltarello to the place of the man farthest away, weaving through the women. Similarly, the man farthest away goes to the place of the man in the front, departing at the same time; he weaves through the women from the other side in a way so that they do not collide. The women then go with three doppi, the one to the place of the other: the one near the front moves to the right side beginning with the left foot.
650 nestro et quella di sotto si move a man sinistra et comincia col sinestro. Poi l' uomo d' inanzi e quello dietro le circondano in saltarello et tornano a la sua posta. Poi le donne ritornano come e ditto di sopra ale sue prime poste. Poi l' uomo di mezzo piglia el tempo e circonda la donna d' inanzi in saltarello et torna al suo loco. Poi gli uomini fanno uno movimento et le donne gli rispondono et gli uomini fanno una voltotonda. Poi le donne fanno uno movimento e gli uomini rispondono.

660 et le donne danno quella medesima volta et finisce. Ma nota che questa volta si comenza col piede sinistro perché elle non e misura di bassadanza.

650 and the farther woman moves to the left side and begins with the left. Then the man in front and the one farthest away circle the women in saltarello and return to their places. Then the women return, as described above, to their former positions. Then the man in the middle "takes the tempo", and circles the woman in front in saltarello, and returns to his place. Then the men perform a movimento, the women respond to them, and the men perform a voltotonda. Then the women perform a movimento, the men respond.

660 and the women perform that same turn. It ends. But notice that this turn is begun with the left foot because it is not in bassadanza misura.

670 Bereguardo in canto

670 The notated music for Bereguardo:
Beregardo novo e ballo che si fa in tre ciec dei homini et una donna in mezzo con gli homini da canto. In tale ordine fanno tutti insieme el saltarello e si fermano. Poi l' homo che mena la donna f a quatro doppi innanzi senza lei comenendo col sinistro e quello di sotto ne f a due in destra et in capo de gli due si volta et fa gli altri due lui et la donna innanzi alla fila destro al homo che comincio prima. Finiti gli quadro doppi fanno tutti insieme tre contrapassi sul dritto et si voltano sul dritto con duo continentie poi tornano in destro donde son venuti con quelli medesimi et così si voltano con due continentie et una riveventia sul Intrata

Opening

The Beregardo Novo is a ballo performed by three, that is, two men and a woman in the middle with the men on either side. In such a formation they do the saltarello together and stop. Then the man who leads the woman performs four doppi forward without her, beginning with the left. The one who is behind performs two of them backward and, at the end of them, turns. He and the woman do the other two moving forward as a column behind the man who began first. Having finished the four doppi, all together they perform three contrapassi on the right, turn around on the right with two continentie, and then return whence they came with those same steps, turning with two continentie and a riveventia on.
sinestro tutti insieme. Poi piglia-
no uno tempo di saltarello tutti insieme et la donna si ferma fatto
695 el primo et 1\' homo d\' inanzi fatto
el primo torna in detro 1\' altro a tro-
vare la donna con lo pede dritto
quando ritorna et 1\' homo dama [insert
in a different script] (detro)
ci gli fa tutti dui inanzi et vengo-
700 no a pigliare la donna in mezo e
subito la donna come loro 1\' hanno
preso in mezo fa uno doppio inan-
zi col pie dritto et gli homini gli
duo dritto con quello medesimo.
705 Poi tutti insieme fanno uno tempo di saltarello et in capo del primo
la donna si ferma et 1\' homo chi
e da man sinestra della donna vi-
eni nella posta del compagnon con
710 uno altro tempo di saltarello per
d\' inanzi alla donna e quello da
mano dritta viene nella posta di
colui con quello medesimo per di detro
ala donna. Poi fanno due continen-
tie tutti insieme et dui doppio in-
anzi tutti insieme et in capo de-
gli dui la donna si ferma et 1\' homo
da man sinestra di lei fa uno
doppio inanzi et quello da man
715 dritta lo fa all\' in dretto comincian-
do tutti dui col sinestro e si vol-
tano in capo di quello medesimo
tempo et ritornano in detro col
dritto alla sua posta et quello
720 che e andato col doppio inanzi si
the left, all together. Then
all together, they "take a tempo" of saltarello,
and the woman stops after performing
695 the first one. The man in front having finished
the first one, returns on the right foot
with another to meet the woman.
The man at the rear
does both forward. They move
700 to enclose the woman, and,
immediately as they draw near,
she performs a doppio forward
with the right foot, and they
705 follow with the same.

705 Then all together, they perform a tempo of saltarello, and at the end of this
the woman stops. The man who
is on the left of the woman goes
to the place of his companion with
710 another tempo of saltarello, passing
in front of the woman. The man on
the right goes to the place of
the other with the same but behind
the woman. Then all together, they

715 perform two continentie and two doppio forward.
At the end of
these two, the woman stops, and the man
on her left performs a
doppio forward, and the man on the
right performs it backward, both
beginning with the left. They turn around
at the end of this
tempo and return to their
places with the right. He
720 who has gone forward with the doppio
volta sul pie dritto quando viene alla donna et fanno tutti insieme duo continentie poi una riversentia sul pie senestro et incomincia.

730 Leoncello in canto

turns on the right foot upon meeting the woman. All together, they perform two continentie, then a riversentia on the left foot. It repeats.

730 The notated music for Leoncello:

Leoncello novo e ballo che si fa in tre due homini et la dona in mezzo a paro a paro. In tale ordine

Intrata

Opening

The Leoncello Novo is a ballo that is performed by three: two men and a woman in the middle, side by side. In such a formation,

770 tinente et una riverentia sul
stancho 1° uno verso 1° altro cioè la
donna et gli omini. Foi la don-
na fa uno doppio col sinestro in
verso gli omini et gli omini ver
775 lei e la donna 1° altro col dritto e
gli omini el simile et in capo del
doppio gli omini si voltano sul
dritto et togliono la donna in me-
zo con una riverentia et così la
donna fa a loro poi la donna
fa uno movimento et gli omini
gli rispondeno et incomincia.

770 and a riverentia on the
left; the one towards the other, that is,
the woman and the man. Then the woman
executes a doppio with the left, toward
the men, and the men toward
775 her. The woman does another with the right, and
the men do the same. At the end of
the doppio, the men turn on the
right and meet the woman in the middle,
with a riverentia. The woman does
780 likewise to them. Then the woman
performs a movimento, and the men
respond. It then repeats.

The notated music for Figlia Guilielmo:

Figlia Guilielmo In canto

The notated music for Figlia Guilielmo:
785 Prima Figlia guilielmina son
due homini e due donne in
copie l' una detto all' altra. In ta-
le ordine fanno due tempi di quat-
ternaria doppia e tre contrapass-
790 si insieme sul sinistro et finisco-
no el terzo in una riferentia de
uno tempo e questo tutto si fa due
tempi. Poi gli omini lasciano la
donna e ciascuno circonda la su-
795 a per d' inanzi comenzaud col sine-
stro due sempi e quatro doppio
et vengono al fin di quelli l' un
ella posta dell' altro poi ciascu-
no piglia la donna del compagnio
800 et fanno insieme all' inanzi due
sempi et uno doppio comenzaud
col sinistro. Poi subito scambian-
o el pede et col sinistro fanno
uno doppio gli omini inanzi et le
donne in detro et tornano col drit-
to ciascuno al suo loco dove se par-
tiron col doppio sul sinistro. Poi
805 gli omini danno mezzovolta sul
sinistro. La donna di sopra fa u-
810 no movimento 1' altra di sotto gli

[In] the Prima Figlia Guilielmina are
two men and two women in
couples, the one behind the other. In this
formation they perform two tempi of doppio in
quaternaria and three contrapassi.

790 together on the left, finishing
the third with a riferentia of
one tempo. All of this is done
twice. Then the men leave the
women, and each circles his [partner]

795 beginning at the front with the left,
[using] two sempi and four doppio.
They end up after these
in each other's place. Then each
takes the woman of his companion,

800 and all together they perform moving forward: two
sempi and a doppio, beginning
with the left. Immediately they change
feet and with the left perform
a doppio, the men forward and the

805 women backward. Everyone turns [or "returns"] with
the right to the place from which he/she
departed, with a doppio on the left. Then
the men perform a mezzovolta on
the left. The women who is in front performs
810 a movimento, and the other one who is behind
risponde. L' uno di sopra et quello di sotto si partono con uno doppio quello di sopra comincia col dritto et viene nel loco di quello di sott-

to voltando assi sul dritto et battendo col sinistro el fine del tempo in
terra e l' altro homo comincia col sinistro et fa el suo doppio predetto alla donna che gli era presso et bat-
tele el fine sul dritto volgendo el viso alla donna di sopra. In quel-
lo donna mossi gli amini et giunti intorno a lei si parte e fuge in tre tempi di piva presso all' altra com-
pagna a man sinistra di lei et ella andando gli homini si stringono in riprese tre insieme. Poi la donna chi e a mano dritta di quella chi e fugita passa per d' inanzi a lei
con uno doppio sul sinestro el quel-
lo ch' era in principio suo compagno passa per dretto a quello che gli e presso con un doppio sul dritto et tutti dui ad uno tempo gli battono su-
so el movimento. Poi quello di sotto et la Donna mossi vanno in la posta l' uno dall' altro in tre tempi
di piva et finisce.
Befiglie guillemin son due in un
medesimo canto danzate varian-
te. La prima e ditta. La siconda
et questa. Dui homini e due don-
ne in schiera cioe l' una copia a pa-
ro a paro all' altra fanno tutti in-
845 siene uno doppio sul sinestro et
responds to her. The man in front and the one behind depart with a doppio,
the one in front beginning on the right and coming to the place of the one behind.

815 He turns on the right and stamps with the left on the floor at the end of the tempo. The other man begins with the left and performs his aforesaid doppio to the woman who was near him. He stamps
820 at the end on the right, turning his gaze to the woman in front. At this moment the woman, after the men have moved up and have boxed her in, departs and flees in three tempi of piva toward the other woman
825 on the left side of her. While she is going, the men draw close together with three riprese. Then the woman who is to the right hand of the one who has recently fled passes in front of her
830 with a doppio on the left. The man who was originally her partner passes behind the man near him with a doppio on the right. Both men, beginning in the same tempo, stamp guas
835 the movimento. Then the men behind and the woman that moved exchange places in three tempi of piva. It ends.
The Be Figlie Guillemin is the second ballo
840 performed to the same music, but danced differently. The first has already been described. The second version is this: two men and two women in a line, that is, couples side by side of each other, all together perform
845 a doppio on the left and
fan due continentie preste che non hanno un tempo compito poi fan-no quello proprio col dritto poi vanno inanzi uno doppio et le donne

850 ne un altro in detro comenando tutti due col sinistro et si voltano e ritornano poi con uno doppio in sul dritto et 1° homo si volta nel fi-ne et non la donna. Questo si

855 fa duo volte. Poi gli omini piglia-no le donne a mano a mano et fanno due sempì 1° uno nella pos-ta dell' altro et una riverentia 1° u-no al contrario dell' altro. Poi tut-ti insieme fanno due sempì comen-zando col sinistro et due doppì e si voltano in una ripresa sul sinistro voltando ssi in quella. Poi un' altra mezzovolta sul dritto in ripresa

860 e due doppì comenando col si-neestro et voltando ssi in fine in una riverentia gli omini et le donne 1° uno contra 1° altro. Poi le donne fanno uno doppio in-

870 anzi col sinestro verso gli omini et gli omini un altro verso loro poi le donne un altro et gli omini uno sempio sul dritto et le donne un altro sul sinestro. Poi gli

875 homini danno una voltatonda comenando [insert] (col dritto) et le donne poi ne
danno un' altra comenando col dritto. Poi gli omini fanno un salto piccole et vanno in due ter-

two quick continentie which do not have a complete tempo. Then they [do] the same with the right. Then they

850 go forward with a doppio, and the women [do]

855 another backwards, both [groups] beginning with the left. They turn around and then return with a doppio on the right, the men turning at the end but not the women. This

855 is done twice. Then the men take the women hand-in-hand and perform two sempì, the one [couple?] to the place of the other, and a riverentia, the one opposite the other. Then all

860 together, they perform two sempì, beginning with the left, and two doppì. They turn around with a ripresa on the left, turning while [performing] it. Then [they perform] another mezzovolta on the right with a ripresa.

865 and two doppì beginning with the left. The men and the women turn at the end in a riverentia, each facing the other. Then

870 the women perform a doppio forward, towards the men, with the left, and the men another towards them. Then the women [perform] another, the men a sempio on the right, and the women another on the left. Then the

875 men execute a voltatonda beginning with the right, and the women perform one beginning with the right. Then the men give a little salto and go towards the
880 pi di piva verso le donne et le donne verso loro. Poi le donne fanno uno movimento verso gli orini et vanno tutti l' uno di sopra l' altro con le voltetonde larghe in tempo di piva et incomincia.

880 women with two tempi of piva, and they [do likewise] towards them. Then the women perform a movimento towards the men. They all go, the one in front of the other, with slow voltetonde in tempo [misura] of piva.

It repeats.

- Music notation for Sobria in canto.

The notated music for Sobria:
Sobria come d'inanzi e detto e ballo tutto contrario della mer-
castia nel quale la donna s'attie-
nne a colui solo che prima l'ha con-
dutta in ballo et fa ssi in sei cinque
homini et una donna a due a due
ala fila e la donna e di sopra a
 mano a mano con uno homo. In
tale ordine fanno el saltarello et
ferman si. Poi quelli quatro ho-
migi di detro se allargano con
quatro riprese et fanno uno qua-
 drango. Albora l'1' homo di sopra
piglia la mano della donna et
fanno tutti dui a torno a torno in
piva una voltatonda et come
1' homo ha finita la volta lassa la don-
a et va in piva lei continuando
mezzo di quelli quattro et si
femma voltando si verso el suo con-
paggio. Poi gli due primi homi-

The Sobria, as was mentioned earlier, is a
ballo entirely opposite [thematically] to the Mercantia.

In this, the woman attends
only to the man who originally led her
to the dance. It is done with six: five
men and a woman, two by two
in a column, the woman in front.

Hand-in-hand with a man. In this
formation they perform the saltarello and
stop. Then those four men
who are behind widen with
four riprese and make a square.

Then the man in front
takes the hand of the woman, and
both execute a voltatonda, turning
around each other in piva. When
the man has finished the turn, he leaves the woman.

Continuing, she goes in piva
into the middle of the four men,
stops, and turns toward her partner.
Then the first two men
ni fanno uno doppio comen-
910 do col dritto et una rive rentia
porgendo la mano ala donna per
toccar gli 1° et ella non vole ma si
tira all'ant in detro et tutti
Tre insieme si voltano le spalle.
915 li un 1° altro et gli amici pigliano
uno salto et tornano con quel-
lo medesimo doppio al suo loco
et la donna intanto che loro fan-
no quello doppio da una volta.
920 E simile proprio fanno gli al-
tri due di sotto et così la don-
na a loro. Poi il 1° uomo di sopra
si volta et viene con due sempi
et uno doppio incontro ala donna.
925 et ella a lui con quello proprio co-
menzando col sinistro e gli tocca
la mano senza prendere et tornano
tutti due al suo loco con dui doppi
comenzando col dritto et si ven-
930 gono a voltare le spalle tutti due.
poi gli due primi uomini fanno
tre tempi di saltarello in qua ter-
ria passando per la posta 1° uno dell'al-
tro et vengono detro alle spalle
935 della donna et quello da mano
dritta cegna al compagno che tem-
ti la donna et ello cegna ad es-
sso in questo la donna si volta co-
me crociata et elli con Lei et
940 pigliano uno salto et tornano a
le poste 1° uno in quella del 1° altro con
uno doppio. Questo medesimo fan-
no gli altri due et il simile gli fa
perform a doppio beginning.
940 with the right and a rive rentia,
offering the[ir] hand[s] to the woman for the purpose
of touching hers. She does not oblige, but
withdraws somewhat. All
three turn their backs to
95 each other. The men do
a salto and return with a similar
doppio to their places. While
they do this doppio the woman
executes a (meza?) volta.
920 The other two men to the rear perform exactly the
same [sequence], and the women does likewise
[her sequence] toward them. Then the man in front
turns and comes with two sempi
and a doppio to meet the woman,
925 and she does the same to him, beginning
with the left. She touches his
hand without taking it, and both
return to their places with two doppi,
beginning with the right.
930 They end up having their backs to one another.
Then the first two men perform
three tempi of saltarello in quaternaria,
passing through the place of the other.
They come up behind the woman's back,
935 and the man on the right hand
gestures to his companion to tempt
the woman, and he gestures [back] to him.
At this, the woman turns as if
offended, and they [turn] with her,
940 doing a salto, and returning to
each other's place with
a doppio. The other two men
perform the same [sequence], and the
la donna et pigliano presto 1° ho-
945 mo di sopra e la donna el tempo
in saltarello et vanno circondan-
do la donna quelli due di sotto
et 1° homo quelli due di sopra et
vengono tutti due in mezzo a scon-
950 trax si et si toccano la mano et sen(za)
za perdere tempo 1° homo torna in
detro con due altri tempi al suo lo-
co et in quello la donna da una
voltatonda. Poi gli omni tutti
955 quattro insieme fanno tre tempi
di piva 1° un nella posta dell' altro com-
pagno et uno passo sempio come
sono giunti nella posta 1° un dell' al-
tro et 1° homo di sopra da intanto
960 in piva una voltatonda et questi
dui di sopra sens' altra indugia van-
no pur cosi in piva in la posta di quel-
li di sotto et quelli di sotto in la lo-
ro et mentre che loro fanno cosi
965 la donna da la sua voltatonda in pi-
va et lo compagno suo la va a pren-
dere in piva e laiena fora in piva
mentre che quelli quatro di sotto si
stringono in riprese 1° uno appres-
970 so 1° altro et incomincia.
Detti sono tutti gli balli solenni
et singolari fatti ultimamente
per lo Re dell' arte mio solo maestro
et compatriota Miseri Dominichi-
975 no da piacenza cavagliero avra-
to per la sua perfetta et famoseissima
virtute. Altri infiniri balli et
bassadanie perché sono o troppo vec-
woman treats them the same way. The man
945 in front and the woman immediately "take
the tempo" in saltarello and go circling;
the woman [around] the two in the rear,
and the man [around] the two in front.
Both come into the middle to meet one another.
950 touch hands, and, without
losing time [a musical beat], the man returns
to his place with two more tempi,
as the woman executes a
voltatonda. Then the four men,
955 all together, perform three tempi
of piva, each [going] to the place of his companion,
and a sempio in order to
(finally arrive there); meanwhile, the man in front executes
960 a voltatonda in piva. The two men
in front go without further delay,
still in piva, to the places of those
in the rear and vice versa.
While they do this,
965 the woman executes a voltatonda in
piva, and her partner goes in piva
to join her. In piva, he leads her out
while the four behind
draw close together in riprese.
970 And it repeats.
All of the most formal and
extraordinary dances -- recently choreographed
by the king of the art, my only teacher
and countryman, master Dominichino
975 da Piacenza, an honored courtier
known by his perfect and very famous
virtue -- have been described herein. I shall
pass over the infinite number of other balli and
chi o troppo di vulgati con silen-
tio gli passo come e 1' ingrata la
pizzicara precigoga Fidel ri-
torno ed zio leoncello in
dui berreguardo in due ase-
le gelsosia presoniera, ma-
dama genevra marchesana bel
fiore la seve levoretta.
Rassadanza secreta la reale
Rodra e la mignotta vecchia et
con altri molti.

990 Metterao hora quelle Rassadanne
nove che sono le piu belle dell' al-
tre et consequentemente anno-
taro quelli tenori che sono me-
gliori e piu estimati per ditto ma-
gistero in sale signorili da bon
danzatori.

Mignotta nova si fa uno homo
et una donna sta fila in tanti
quanti si vole pur che 'l loco sia
capace e spacios, Cominciano
con due continentie et col sinistro
fanno dai sempi et uno doppio
et tornano sul dritto un passeco
in drito in traverso et un altro sul
sinistro pur in traverso. Poi fanno
inanzi un doppio col dritto et
due continentie. Poi dai doppi co-
menzando col sinistro e due altre
continentie. Poi tutti in traverso
una ripresa sul sinistro. Poi tor-
nano in detro comiendo col
dritto uno doppio et uno sempio
in un tempo poi un altro doppio

tiontino because they are either too old
980 or too well known, as for example: the Ingrata,
Pizzicara, Precigoga, Fidel Ritorno,
Zoiose, Leoncella for
two [dancers], Berreguardo for two, Amello,
Gelsosia, Presoniera, Madama

985 Genevra, Marchesana, Bell
Fiore, Seve, and Levoretta,
Rassadanza: the Secreta, Reale,
Rodra, and Mignotta Vecchia; and
many others.

990 I will now describe those new Rassadanne
that are the most beautiful of all,
and consequently will note
those tenors that are the best
and most esteemed for the aforesaid instruction

995 in elegant halls by good
dancers:
The Mignotta Nova is [to be] performed, a man
and a woman in a column, with as many
participants as wished -- on the condition that the

1000 place be large and spacious. They begin
with two continentie, and with the left
perform two sempi and a doppio.
They return on the right [with] a small step
backward diagonally and another on the left.

1005 also diagonally. Then they perform
forward a doppio with the right
and two continentie. Then two doppi, beginning
with the left, and two more
continentie. Then, all laterally,

1010 a ripresa on the left. They return,
beginning with the
right, [with] a doppio and a sempio
in one tempo, then another doppio.
et fanno uno passetto in traverso
1015 sul sinistro et un altro sul dritto
a quello modo et fin qui colui ch'era
1° ultimo viene ad essere el primo.
Poi come prima si fa all' inanzi un
doppio col sinestro et una ripresa
1020 in traverso sul dritto. Poi due
continentie et cominciano duo
tempi di saltarello largo in bassa-
danza poi uno doppio col sinestro.
Poi due sempi cominciano col drit-
to. Poi tre contrapassi sul pe' drit-
to in due tempi di bassadanza et
una riverentia sul sinistro et incomincia,
Dammà e bassadanza che si fa in
tre due uomini et una donna e
1030 la donna in meso. Fanno insieme
duo continentie. Poi gli uomini
si cambiano di posta con due semp-
pri a questo modo et fanno
una ripresa sul voltar si degli sem-
pri poi tornano con quelli proprii
al suo loco et cominciano col drit-
to et intanto la donna da una
voltataonda e tutti insieme fan-
o una ripresa sul dritto et una
1040 riverentia sul sinistro. Poi la don-
na fa due sempri et quattro doppii
intorno agli uomini a questo modo
cominciano col sinistro
et torna al suo loco ma con' ella
1045 finisce due tempi 1° homo di sopra
gli fa intorno due doppii et viene
nel suo loco e cosi poi 1° altro homo di
sotto et con' ella e tornata fanno
They execute a small step laterally
1015 on the left and another on the right
in the same style — until the one who was
last becomes the first.
Then, as before, they perform forward a
doppio with the left and a ripresa
1020 laterally on the right, then two
continentie. They begin two
tempi of slow saltarello in bassadanza;
a doppio with the left,
two sempi beginning with the right.
1025 Then three contrapassi on the right
in two tempi of bassadanza, and
a riverentia on the left. It repeats.
The Donna is a bassadanza that three
perform; two men and one woman, with
1030 the woman in the middle. They perform together
two continentie. Then the men
exchange places with two sempi
in the following way; they perform
a ripresa while turning with the sempi, (?)
1035 then return with those same steps
to their places, beginning with the right;
meanwhile, the woman executes a
voltataonda. They all perform together
a ripresa on the right and a
1040 riverentia on the left. Then the woman
performs two sempi and four doppii
around the men in this way. (?)
begins with the left,
and returns to her place; but when she
1045 finishes two tempi, the man in front
performs two doppii around her and
returns to his place, as does the man
who is behind. When she has returned, they perform
insieme due riprese et una riverentia sul sinestro. Poi la donna
si parte dagli omini et gli omini da
ella ad un tempo ella fa inanzi dai
sempi et dui doppi e si volta in
due riprese et gli omini fanno
una ripresa in detro sul lato sines-
tro et un' altra sul dritto et una
altra sul sinestro et una volta-
tonda. Poi gli omini vanno in-
contra la donna con due sempi
et dui doppi et la Donna fa in
tondo quello proprio et quando
finiscono tutti la donna si viene
coglie et et fa una ripresa et due
sempi. Poi si voltano in lato et fan-
no quattro tempi di saltarello a
la fila. Poi tutti fanno una ripre-
sa et tornano in detro dui sempi
et uno doppio poi al contrario fan-
no anchora dui sempi et uno doppio
poi una voltatonda et una
riverentia et finisce.
Corona bassadanza si fa come la
Mignon alla fila dui passi sem-
pi cominciano col sinestro con dui
doppi sul per dritto. Appresso uno doppio sul pie sinestro. Appresso uno
cominciano col pie
dritto con uno doppio sul sinestro
con uno sempio sul dritto che e cam-
pimento del tempo. Poi da meza
volta sul canto sinestro con uno
passo sempio sul pie sinestro nel vo-
together two riprese and a riverentia
to the left. Then the woman
depalls from the men, and they from
her, beginning in the same tempo. She performs forward
two sempi and two doppi and turns while doing
two riprese; the men perform
a ripresa backwards on the left side,
another on the right, another
on the left, and a voltatonda.
Then the men go to meet
the woman with two sempi.
and two doppi. The woman performs in
a circle the same [sequence]. When
they all finish, the woman is
collected in the middle, and they perform
two riprese and two continentie. Then
together they turn sideways and perform
four tempi of saltarello in
a column. Then all perform a ripresa
and return [with] two sempi
and a doppio. Then in the opposite [direction], they
again perform two sempi and a doppio,
a voltatonda, and a
riverentia. It ends.
The bassadanza Corona is performed like the
Mignonetta, in a column, beginning on the left
with two sempi and then two doppi
on the right. Then a doppio
on the left foot, a
cambimento beginning with the
right foot, a doppio on the left,
and a sempio on the right which completes
the tempo. Then they execute a mezzavolta
on the left side, with a
sempio on the left foot in the "volo".
do saltando sul dritto pie et tornando in dretto con uno doppio sul dritto dandolo mezzavolta su quello pede medesimo con due riprese 1' una sul sinistro 1' altra sul dritto. Appresso uno cambiamento cominzando col pie sinestro con due doppio sul pie dritto dandoli una mezzavolta sul pie dritto facendo uno doppio sul sinistro et un altro in sul dritto. Appresso uno cambiamento.

1095 cominzando col pie sinestro e gittando si sul pie dritto con una mezzavolta dal canto dritto facendo quatro moti quadernarii in misura di bassadanza dandando una voltastonda sul lato dritto con una ripresa in traverso sul pie sinistro tornando in dretto poi una mezzavolta sul lato sinestro con una ripresa sul pie dritto in traverso tornando in dretto. Appresso due continentie con due riprese 1' una sul sinistro 1' altra sul dritto saltando sul pie sinistro nel vodo con un doppio sul pie dritto con una ripresa sul pie sinistro in traverso inanzi. Poi uno passo sempio nel vodo col pie dritto gittando si su quello et facendo una ripresa sul galleone sinistro inanzi. Appresso una voltastonda.

1105 con una riverentia et finita ma questa e bassadanza fortissima non per genti che imbrattino el foglio proprio corona dell' altre con e ditta. jumping on the right foot, and returning with a doppio on the right, giving a mezzavolta on the same foot, with two riprese; one on the left, the other on the right. Then a cambiamento.

1090 with the left foot, two doppio on the right foot, giving a mezzavolta on the right, performing a doppio on the left, and another on the right. Then a cambiamento.

1095 beginning with the left, [with the dancers] leaping onto the right foot, and a mezzavolta from the right side. [The dancers] perform four quaternarii movements in a misura of bassadanza giving a voltastonda on the right side, a ripresa laterally on the left foot. return, then [give] a mezzavolta on the left side, a ripresa laterally on the right foot.

1100 voltastonda on the right side, a ripresa laterally on the left foot. return, then [give] a mezzavolta on the left side, a ripresa laterally on the right foot.

1105 [and] return. Then two continentie, two riprese: the one on the left, the other on the right, jumping onto the left foot in the vodo with a doppio on the right foot, [and] a ripresa on the left foot, laterally forward. Then one sempio in the vodo with the right foot, leaping onto this. They perform a ripresa forward, on the left heel, then a voltastonda.

1110 with a riverentia. It ends. But this is very complex bassadanza, not for people who scribble on paper; appropriately the crown of the others, as was said.
Seguino tenori da bassadenze et sal-tarelli gli megliori et piu usitati di-gli altri.

Tenore del Re di Spagna

Cancon de pifari dico el Ferrarese

Tenore Collinetto

Here are listed tenors of bassadenze and saltarelli, the best and most used of all.

The tenor of the Re di Spagna

The wind instrument canzon I call the Ferrarese

The tenor Collinetto
1125 Molti altri tenori si fanno per salta-
relli et bassedanze ma gli più
usitati sono questi et da notare
e che ogni tenora sì puo fare a qua-
tro mesure. Delle quali a bon so-
nari la prima e il suo naturale
a tre botte per nota et questa agli
Taliani si danza in saltarello.
Seconda in quaternaria metendo
quarto botte per nota e questa in
danzare e più usata da' Todeschi.
Terza la cacciata che e misura di pi-
va alcuni la chiamano figliola de-
là quaternaria perché per nota van pur
tante botte ma si dan più prestte della
mitate.
Quarta e la Bassadanza misura
imperiale dove ogni nota si cadop-
pia et le tre vagliamo sei et le sei
dodeci ma dovendo danzare tut-
te ditte misure si trova diversi-
tate in gli loro tempi d' altro che di
larghezza come di sotto appare.

1125 Many other tenors are used for saltarelle
and bassedanze, but these are the most
used. It must be noted
that every tenor can be played in four
misure, among which, for good musicians,
the first is the natural way
with three beats per note; this for
Italians is danced in saltarello.
The second way is in quaternia, putting
four beats per note; this is
most used by the Germans for dancing.
Thirdly, the cacciata, which is a misura of piva;
some call it the daughter of
the quaternia because each note has just
as many beats but is played half again as
fast.
The fourth way is the imperial bassadanza
misure, in which every note doubles in value;
the threes become sixes, and the sixes
become twelves. Having to dance all
of the said misure, one finds diversity
in their tempi, other than the matter
of length, as appears below.
El tempo della bassadanza comincia in vodo et finisce in pieno.

1150 El tempo della guaternaria comincia in pieno et ha el vodo in mezo et cosi in fine.
El Saltarello segue in questo el stile della bassadanza.

1155 La piva segue et stile della guaternaria.
Ciò che sia el vodo e 'l pieno Ill. S. Sforza io l' havrei scritto ma son cose che colla lingua non si pomo espri-

1160 mere ma son certo applicando gli v. s. l' ingegno facendo si sonare ditte misure l' intenderite meglio che non saprei esprimar ve llo pertanto io mi esuso da cottsale fatica.

1165 Finis.

The tempo of the bassadanza begins in the "vodo" and finishes in the "pieno".

1150 The tempo of the guaternaria begins in the "pieno" and has the "vodo" in the middle, and thus at the end.
The saltarello follows in this style of the bassadanza.

1155 The piva follows in the style of the guaternaria.
What the "vodo" and the "pieno" are, Illustrious S. Sforza, I would have written for you; but they are things that cannot be expressed

1160 by words. I am sure, if you used your intellect, and had those misure played for you, you would understand it better than I could explain it. Therefore I excuse myself from such labor.

1165 The end.
De arte saltandi e chorearum ducenti
Dela arte di ballare et Danzare.

FENGATIANDO

(D)el grande e trionfante idio deli intelleli che per
5 gloria da lui sono infusi et a lui solo dato li
sia honore et gloria de tutte le operatione in
intellelue et morale. E vogliando al
Spettabile e nobile cavaliero messere Domenigino pienza tro
10 ttato cum grande reverenzia impreca a quello che sempre per sua santta
humanitate se dignato de soccorre el ditto operante e trattaente de
questa materie a bon fine. E pur volendo molti opporre a questo mo
oto asale e paelegro operazione cum grande subtillitate e fatica che sia
venerea e de perdurare de tempio. L'operante argomenta in lo 2 del heticha
contra di questo dicendo lui che tutte le cose se coroseo e guastase se
15 le sono conduite e messate indivise cive per la operatione estreme. E la
messentilte conserva. E bene che'1 serio Aristotel trattasse del moto.
alloquato in lo X del heticha in altra parte non pota mai cum sua subtillitate
seper cavare el subtille del subtille de questo moto corporale moseo da
luco a luco cum assura memoria agilitate e salinera. Messura de
20 terreno ponendo alito spirando el corpo per fantasmate dicendo lui e
opponendo per argumenti boni e veri essere questa arte e demonstrazione zentille
de tanto intelleuto et fatica quanto ritrovare se possa. E nota ti che
vogliando operare questo moto per modo che tu no'l condagi per li estremi dico
questa arte zentille havere in se bastate per natura e molte per erzardergia
25 in sua operatione.

(N)ota che alius creature creata che habia in se de natura env
vemento de questo moto zentille capace sia digando lui che
zopi gobi guerri de tutti li ministerii apressan sono salvo che de
questo operando se seria frusta. Adomne li bissaghe prosperita
30 de fortuna che e belaza impero dice el proverchio ch'i diio fece
bello non face tudo povero. Adomne bissaghe che la natura
habia adoptado e ascopodo lo operante de questo mestiero dal li
pedi fino allo capo digando pero questa belaza non satisfiere la
virtu de questa zentille arte.

(N)ota per dio e non essere insopportante dello intelleuto da dio dato
che altr siii adoptado per natura de belaza vogliando ti imparare
n cavare al constructo de questo zentille mestiero. Lui dice che el
fondamento de questo sia assura la quale mensura tutte prestes
ze e tardezza secondo musica. Oltra di questo e necessario havere
40 una grande e perfonda memoria la quale e tenore de tutti li
motti corporali Naturali e Acidentali che apertene a tutti li operanti.
segundo la forma della composizione delle danze. E nota che oltre a tutte queste cose è bisogno avere una grandissima e mentile agilità e maestà corporale. E nota che questa agilità e maestà
per nostro modo vole essere adoperata per li estremi. Ma tenere il mezzo del tuo movimento che non sia troppo o poco ma così come all'estremo dev'essere una gondola che da due rami spinta sia per quelle undicelle quando il mare fa quieto secondo sua natura. Alzando le dicte undicelle cum tardenza è abbasato-
50 dose cum prestanza. Sempre operando «l fondamento y della causa cioè mesura La quale e tardanza Rico-
pera o questa prestanza.
(N)ota etiando e apri lo intelleto. E un altra mesura la quale e composta cum la gratia della maestà deel comportamento de cutta
55 la persona la quale è desesperata dalle mesura monchiale ditte di sopra. Questa mesura è terreno e mesura leggiera e questa e quella che fa tenere il mezzo del tuo motto dal capo agli piedi al quale non e ni troppo ni poco e fate suggeri li estremi secondo ha ditto lui qui di sopra. Oltra dico a ti chi del mestiero vole imparare bisog-
na desumer per fantasmeta e nota che fantasmeta e una prestanza corporale la quale è messa cum lo intelleto della mesura ditte imprima disopra facendo requia acudendo tempo che puri be-
ver veduto lo capo di medesima como dice el poeta cioè che fatto el motto sii tutto di piacere in quello instant e in instanto miti
60 ale come falcon che per paica messe sia segonda la rigola di soyra cioè operando mesura memoria maestà cum mesura de terreno e d'aziare
(A)Presso e necessaria a ti operando questa causa che secondo motto sii buono per ti e per altri cioè che concordantia de terreno
ge sia che sempre ne retrovìa ti secondo lo essere composto cioè l'uno cum l'altro porzendo se suito facendolo fine alle danze secondo lo esser uno.
(I)Re nota che voindo provare che questo misterio è virtude per acidasità El savio Aristotele dice in lo X che in tutte le cose e
75 alcuna buonate naturalmente e in tal diletto e alcuno bene y adunque facendolo lo estremo e malizia donque e questa virtù facendolo ricordò che Aristotel in lo Z leda la utopia in la quale del meno tiene la virtù facendolo li estremi dello fortiiero campestre e di quello che è giudicatore e ministro operando questo diletto
80 per fugir tristezza e malesta donque e virtù ma non sapiamo noi che la mesura e parte de prudentia et e ne le arte liberal. No sapiamo che la memoria e madre della prudentia la quale se acquista per lunga esperientia no sapiamo che questa virtù e parte de amori-
na e de municha. Ricorrendo el savio Aristotile nel primo che
85 Ali principi e monarchi è listo haveri suoi piaciri convenziali e conducente, concludendo la operatione del motto operando lo a bono fine essere zentile peleginio e nobile havuto rispetto che de molte parte e adoptato. E per la mediocritate de te
giustë sia condotta questa virtù singolare.
90 (O)Re nota che per satisfare a ti lo essere de questo motto lui dice che dodice motti sono in l'operare de questa arte dele
quali ne cava nove naturali e tri accidental. Li nove
naturali operati sono in lo pieno e li tri accidental operati
sono in lo vuoto. E perché bene dica el filosofo che non se po dare
95 vuodo. Dico vuodo el tascare e pino l’oldire. Dico vuodo
tra uno tempo e l’altro. Dico pieno in nel tempo instanti E
per conseguecza facilìando notto a ti la natura e accidentìa de questi
motti
(O)R intendi e aprì li ochi dicendo lui che li sotostrophi sono tutti na-
100 turali cioe Sempio dopo represa continentìa reverentìa meza-
volta voltatonda movimento Salto dicendo lui che la natura
in si medicalmente necessariamente tutti li opera senza natura li tri
per accidentìa sono li sotostrophi fraprimo scorsa e cambiamente
quisti tri se acquistano per accidentìa perche non sono necessarìi segone
105 natura.
(N)ota che doprò represa e reverentìa dice lui essere de uno tempo
sempio continentìa mezzavolta movimento e salto se de mede
tempo. Voltatonda consiste due tempi. E questo e segono mo-
tto vero de bassadanza mensura mensura imperfecto. Concludendo
110 che fraprimo scorsa e cambiamente sono de uno quarto de tempo
tuttavolta operando un tempo e non più. E se per intellezto
se fusi an adottato de questa virtù se poi mettere de per tempo E
mettendo se de due contiguerìa ciascuno de dìti uno octavo de
lis tempo tuttavolta dicendo lui che cadeno de parti naturalì ba-
115 biamo uno ordinà de mensura e de mainerìa facendo te ciddo che
quisti tri motti li quali se acquistano per accidentìa cioe fraprimo
Scorsa e cambiamento sono quelli che fano fare variètate ali
motti naturalìi. E principalmente a questi sotostrophi cioe semp-
pio dopo represa voltatonda. E nota che lo fraprimo piu
120 deLI altri se adopera perche in tutti qusì quarò nominiati qui di sopra
s’adopera per tutto resalvando quando de mezzavolta in cavo de uno
dopo poi adopera la scorsa. E nota che lo cambiamento se adopera
se non in le composizioni dele bassadanza secondo tederali sequente
mente in una la quale e uniamà Corona dicendo lui che ritrovare
125 uni non si potere nullo optimo magistro del nustiero. Salvo
se da lui non e operato la variètate de la mainerìa la quale disse
alissima e operando per inam simil mensura sopra tutto de la quale
mensura alicente demonstrazione ne faremo.
(N)OTA e priego ti vogli aprire la virtù deLO intellezto ad intendere
130 che cosa e mensura de motto etiamtio como sono compositi li motti
sopra le mensura. Mensura generalìe segoquente canto o ver sono o
movimento consiste in mensura al pieno cum lo vuodo mensura
el tascare cum lo odire del se mensura el movimento del corpo
cum la prompta del pede altramente non se poterìa ritrovare
135 principio ni meno ne fìne a questo motto de datzare. E sopra
a questa mensura generalìa se ne cava quatro particolare. La
prima la quale e più larga delle altre. Se chisò per nome bassa-
danza de mensura imperfecto. La 2 mensura se chisò quaderna-
ria de mensura imperfecto la quale per distanza de tempo e più
140 streeta de bassadanza uno setzio. La 3 mensura se chisò per
nome Saltarello de mensura perfecto vol dira passo brevìto e questa
mensura per distanza de tempo e più streeta de la quadernerìa uno altro se-
sto che vece de essere uno termo più streeta de bassadanza. La 4 et
ultima mensura se chisò per lo vulgo piva de mensura perfecto. Questa
145 calla del Saltarello per distanza de temp uno setzio. Si che adonque
questa messura ultima ditta piva vena ad essere più stretta della bassadanza tri sesti che contiene la mitade. In queste quatro messure consiste al moto del danzadore e del sonatore più largo e più presto. E in questo se conosce tutto lo intelezzo e tutta la ignoranza del sonaturi che da bassadanza uno canto soave e sempre per poco intelezzo struziendolo el canto fino alla fine o poi dixem beve fatto una messura dicendo baci e arso fatto me tre. Perché il principio del son sera stato largo et bessera hauuto l'ordine de menor imperfecto. E tu sonatore per poco intelezzo struzzando la messura del canto de subito per distanza arrivarla alla quadraria. Non seria de caso del canto che per distanza de messura intrato sera in lo saltarello e questo procede che la operazione del corpo e maestra che quello del intelezzo el quale intelezzo mette freno alle same impere se trovano pochi de boci perché amati quello non conosce el grano unde dice el

160 proverbio e necessario viver le oche aprono li paiarsi cioe che li ignoranti viveno spesso le divite. Si che habiendo trattato la separazione delle messure voria alquanto trattare di modi delle messure. E se tu ne disandi che differentia de vuodo e tra la bassadanza e la quadraria in la operazione del danzare

165 Dixo te lo. Nota che la bassadanza le quale e de menor imperfecto se comenza el suo tempo in lo vuodo e compisse in lo pieno, La quadraria le quale e de menore imperfecto e lo contrario che tu principi el suo tempo in lo pieno e compisi lo in lo vuodo a prove te llo. Nota el sonatore quando comenci a sonare una

170 messura de bassadanza sempre comenza el sonare piutto sto che che la bota del tenore quello sorame che tu comenci si el vuodo e la bota del tenore sia lo pieno. E in la quadraria le quale e de menor imperfecto fara el contrario che tu sonatore sempre reconoscerai la bota del tenore e quella del sonaro tutto in siame. Adirisan do te che la quadraria sonando la le sue bote del tenore veno piu squale per distanza che quella del bassadanza altamente la cavaristi furo la suo ordine. Ma la bassadanza perché e piu larga come e ditto di sopra poi mettere le bote del tenore como te pare a piace pur che te sjagi messura. E tu danzadore nota

180 che quando voi comenciate una bassadanza sempre fai uno movimien to in mezo in lo vuodo e per essere in sim si che lo passo fazi la prompta del pede. Quello movimento sia el vuodo e lo passo cum la prompta dello pede sia lo pieno. E in la quadraria e lo contrario che tu reconosci cum lo passo promptando lo tuo pede. E questo e lo pieno

185 l'altro passo che siage e lo vuodo. Questa e la differentia del modo del sonare e del danzare della bassadanza e della quadraria. Manca a dire el modo del saltarello e della piva. Nota che lo saltarello ha lo suo nascimento dalla bassadanza perché se ricono esa el suo tempo in lo vuodo come la bassadanza ed e de messere

190 perfetto ma li e differentia de distanza como e ditto di sopra e piu stretto uno terzo della bassadanza e della quadraria uno Se sto. E nota che la piva ch'e de menore imperfecto e el suo nasci mento della quadraria perché se comenza el suo moto del tempo in lo pieno come la quadraria. Ma li e differentia de distanza che questa messura ditta piva cala uno terzo della quadraria E della bassadanza cala tri sesti como lo ditto di sopra e viene a calare la mitade como vidi qui suo questa carta. La quale
carta dimostra le distanzia delle misure come se dicessi scolare e dannare
più presto e più largo e per questo modo se fa differente il motto cor-
porato.

Capo

Io sono bassezzanza della misura regina e merito di portare
comest e in l'operare de mi poche gesti habe ragione e che
in dannare io in scolare ben di me s'adopra forza che dali cieli

Sesto

Io sono misura quadrernarie per nome chiamata e se gli
senatori mi facto ragione lor retroverremo che per compartire
uno senso callo dalla mia regina e s'el senatore nono bene

Terzo

di me se voglia reggere della bassadanza e dei saltarello tengo il meso

Sesto

Io sono Saltarello chiamato passo bravamente che dii sento callo
dalla bassadanza e se gli senatori prudenti mi vogliono com-
partire retroverremo che tengo il meso della misura quaerma-

Messo

Nesto

Io sono piva per nome chiamata e delle misure non
la più trista perché dagli villani sono adoperata e per mia
prestessa tanto me faccio inanzi che tengo al meso della bassadanza

Terzo

Saltarello

Sesto

Quadernarie

Capo

Bassadanza

(Nota e intendo a fine che de ingnorantia non me increpi. Ad-
visando te che questa aia intender e subtilissima volgendo lui che
in ampi e revolvi tutte le misure a tuo modo cum ragione per natura on
per accidentia. Nota per natura dare al suo ordine a ciascuna

Messo

una distanza cioe de largera e de prestessa di tempo
per accidentia saper separare tutte le misure cioe de due tempi di pi-
va far me uno da bassadanza e de uno tempo de bassadanza tempi
dui de piva e de due tempi de Saltarello uno tempo de bassadanza
e de uno tempo de bassandanza due tempi de Saltarello e de uno
tempi de saltarello uno tempo de bassadanza e de uno tempo de
bassadanza uno tempo de saltarello. Nota etiamdo mettere la
quadernaria in la bassadanza e la bassadanza in la quadernaria
e saltarello in la quadernaria e la quadernaria in lo Saltarello.
Mettere la piva cum la quadernaria e la quadernaria cum

Piva

Altramente tutti quelli che si intromettono de questo
mistero a voler essere bani e optimi e frustra se lo inteletto suo non
e capisce de tutte queste operatione. Perche ali operanti e necessario
haver la misure de tutte le misure e questo e el primo
fondamento de questo misterio come e ditto di sopra in lo capitul

Terzo volgendo imprima trattare della misura de bassadanza
la quale e de mascul imperfetto quanto misure se li po operare in lo
motto compreso le quale misure hanno suo ordine per distanzia
e quelle non hanno suo ordine. Ma per accidentia de
inteletto se pono operare como e ditto qui di sopra.
Nota che la bassanzea la quale e de manor imperfetto dico se po danzare per modi cinque deli cinque dei hanno suo ordine per motto de compartizione de tempo li altri tri per acidentia lo inteleto li po spartir li e danzar li. Ma piu difficille sono questi altri tri modi che li ditti dai impero che li bisogna

mettere una grande prestezza e tardanza a quilli modi li quali no hanno suo ordine perche lo inteleto li cava fuora del suo essere. E nota che quilli dei che hanno suo ordine e motto de danzare lo primo ordine de motto sic lo suo essere cioe che la bassanzea e de manor imperfetto questo non se po negare. Lo secondo ordine per motto sia la mensura
de manor perfetto la quale e la piva. E nota come dico di sopra in lo capitolo XII che la mensura della piva cahi setti tri della bassanzea per mitade mettendo ti se tu sparterai le mensura della bassanzea per misura mettendo ti due tempi di piva in uno de bassanzea tu ritroverai al tuo ordine per motto e ai el prove che uno tempo de piva sia uno dopio. Metti adunque due de quilli doppi in uno de bassanzea ritrovare el vero del tuo motto dicendo el haver ne fatto esperientia grandissima la quale produce el lettione e nota che voglio diffinire li altri modi tri li quali sono difficili perche non hanno suo ordine el primo chiamato motto quadernario posse danzare

sala bassanzea el quale motto quadernario ga consiste in suo compimento uno dopio cum uno frapmento in uno tempo y e ti salenter poi mettere questo motto in uno tempo di bassanzea ma sera aliquanto uno poco largo come dico di sopra in lo capitolo XI essere piu stretto uno setto la quadernaria della bassanzea. Ma a per cavare fuora tutte tutte le dubitatione nota che questo motto qausernario perch e dico seres aliquanto grand e a te pareva presto perch uno tempo de bassanzea ha solo uno dopio naturalmente e questo ha uno dopio e uno frapmento. Imparo te pare piu veloce ma vogli te mostrer sera largo va e fa uno dopio de bassanzea e fa li uno e due frapanenti vederai che el motto qua- dernario sera aliquanto largo. Advisando te che lo frapmento della quadernaria possa io in una mensura della bassanzea se fa in su el pleno e quello della bassanzea cioe lo frapan- mento se fa nel vundo e questa differenza e de l'uno

al' altro et hai el primo motto difficile. El secondo motto difficile e che tu poi danzare in due modi el motto del Saltarrelo sula bassanzea. El primo se che tu poi mettere uno tempo de saltarrelo in uno de bassanzea, ma lo saltarrelo sera largo perch dico di sopra in lo capitolo XI essere piu stretto al saltarrelo uno terzo della bassanzea impero potendo uno tempo del saltarrelo sei in uno de bassanzea sera largo et e difficille a far lo ma e de manere inteleto. Lo secondo modo che poi danzare lo saltarrelo sula bas- sanzea tu poi mettere due tempi del saltarrelo in uno de bassanzea. H a siamo prestissimi potendo li due tempi perche dico qui de sopra la piva

e essere la mitade de bassanzea e lo saltarrelo e piu largo della piva uno sette adunque ponendo li due tempi di saltarrelo in uno de bassanzea seranno prestissimi. Ma e de sentile inteleto a saper lo fare et hai el quint mod el quale se po danzare sula bassanzea. Adunque resta trattare per quatti modi se po danzare sula quadernaria.

Nota che la quadernaria dico se po danzare per modi quattro lo primo modo ha suo ordine danzando ti uno dopio e uno
frappamento dritto alio dopio in uno tempo de quadernaria
el secondo modo tu poi danzare bassadanza sulu quadernaria cioe
mettere uno tempo per motto de bassadanza in uno de quadernaria.

305 Ma la bassadanza non bara suo ordine perché in lo capitullo XI dico
la bassadanza essere pia large dela quadernaria uno sesto adonque
danzando tu bassadanza sulu quadernaria seria la bassadanza
alquanto presto e pero non ha suo ordine de motto ma perché
se mata prolatione e bello a qui el sa fara ma non e biava
da bagoni. El modo terzo posse danzare saltarello cioe y
mettere uno tempo per motto de saltarello in uno tempo de
quadernaria ma sera lo saltarello alquanto largo perché Lo
saltarello in lo capitullo (XI) dico essere pia stretto dela quadernaria
uno sesto si che non haria suo ordine ricordando te che 'l motto
del saltarello e uno dopio con uno salteto e quello dela
quadernaria e uno dopio con uno frappamento ch'a piu lungo co-
mo e ditto di sopra in lo capitullo XIII. El modo quarto se po dan-
zar sulu quadernaria el motto dela piva cioe che tu ponì dui y
motti de tempo de piva in uno de quadernaria ma seranno
alquanto presti perché la piva per motto ritrova el menso dela
bassadanza e perché la quadernaria e piu stretta dela bassadanza
uno sesto non haria ditto motto suo ordine ma pur spesse volte
se adopera questo motto sulu triumpi quando li feri sono caldi
dela calura de dio baco ponendo la scira fine al danzare.

325 (Nota che el saltarello per motto se po dividire in modi cinque el
primo motto ha suo ordine de maior perfetto in lo suo essere de suo
mecura. El motto secondo posse danzare bassadanza cioe che tu
poi pigliare dui tempi de saltarello e metter li in uno tempo de
bassadanza. Adviando te che è difficile e non è biada da bagoni
perché e mecura largissima impero se conosca li boni intelleiti de
coloro che menuramo largo e che sono mettere tempi dui per uno
ricordando te che lo motto non vene haverb suo ordine. El terzo
modo posse danzare ancora el motto dela bassadanza sumo lo saltarello
cioe che tu ponì uno motto de bassadanza in uno tempo de Sal-
tarello ma sera prestississe e veloce ditto motto fazendo te ri-
cordò che in lo capitullo XI dico lo saltarello essere pia stretto dela
bassadanza uno terzo impero lo motto dela bassadanza non bara
suo ordine. El modo quarto se po danzare la quadernaria in
lo saltarello cioe mettere uno tempo de motto quadernario

340 in uno de saltarello ma lo motto quadernario sera alquanto
presto ricordante che in lo capitullo XI dico la quadernaria essere
piu large del saltarello uno sesto adonque el motto non bara suo or-
dine. El quinto modo e ultimo se po danzare el motto dela piva
de memore perfetto in lo saltarello cioe ponere tempi dui de

345 piva in uno tempo de saltarello ma lo motto dela piva sera
prestississe ricordante che el capitullo XI dice che la piva tiene el
menso per distanzia dela bassadanza e vegliando tignese el menso del salt-
arello seriamo li tempi dui de piva prestississimi impero non bara
suo ordine ma e bello a saper lo spartire. Resta dire quanti modi
se po operare el motto in la mecura dela piva la quale e de menor
perfetto.

(Nota che la piva se po danzare per motti quatro. lo primo motto y
ha lo suo ordine in suo esser el motto secondo ha l' ordine suo de
mottocio che pigliando duì tempi de piva e farli uno motto de
bassadanza suo ditti duì tempi la bassadanza ha sua ordine
per distanza perché è più larga della piva la mitade. Lo terzo mo-
tto posse danzare quadernaria sul tempo della piva ponendo tu
danzatore uno motto quadernario suo duì tempi de piva Ma
sera alquanto presto perché come dico di sopra la piva essere el mesto de-
là bassadanza e la quadernaria calare uno sesto della bassadanza
Non se poteria tuore duì tempi per uno adunque non haia suo ordine.
El quarto motto se po danzare Saltarello sulla menura della piva
pigliando ti galante duì tempi de piva e far li suo uno motto
de saltarello ma lo saltarello alquanto sera largato perché-cala
uno terzo dala bassadanza e la piva e lo mesto della bassadanza
impero non haia suo ordine ma e sentile a sapere lo fare. Po-
rendo fine ale ditte menura e fazendo te noto le fabricazionc
dele danze.
Le infraescripte danze sono composte cosi il canto come le
parole per lo Spettabile et egregio cavaliere Miser.
Domestico de piacenza salvo che il canto dela figlia guiliel-
mino che e ballata francese et sopra esso canto el detto
cavaliere ha composito i ditti balii.
Belreguardo im ballo cieo uno homo e una dona.

375 (1) Prima fano tempi XI de saltarello et afesma se fac(i)ando
dupui quatro de bassadanza insame comenzaendo al pede sinistro
fazendo fine al dritto, e poi fano duii tri suo uno pede sinistro
fintoendo suo ditto pede e poi sempiii comenzaendo cum lo pede
dritto e fazendo fine dal sinistro e fano duii tri suo uno pe' dri-
to fazendo fine del ditto pede. Poi fano due represse uno suo
el pe' sinistro et l'altra suo uno dritto cum uno movimento e tempi
dui de saltarello largo comenzaendo cum lo pe' sinistro e fazendo
fine del dritto cum due represse uno suo uno pe' sinistro et
l'altra suo uno dritto e fano uno movimento cum tempi dui de
saltarello largo comenzaendo dal pe' sinistro e fazendo fine del
dritto cum due represse comenzaendo sul pe' sinistro e poi fano
tempi cinque de bassadanza cioe passi duì sempiii comenzaendo dal pe'
sinistro et uno dopo suo ditto pe' cum uno poco di reverentia et
una represse suo uno pe' dritto e continente due comenzaendo y
390 dal pe' sinistro et una reverentia suo ditto pe' dove consiste uno
tempo de Bassadanza. Fine.
Belreguardo novo o va in homini dui e una dona in mezzo e
balasse sul canto del veglio.
(1) Prima fano tutti tri de compagnia a mano tempi XI

395 de saltarello et afesma se poi la dona e nota che tutti dui li homi-
ni se parteno in instante fazendo lo homo d'enanci duiii duii
comenzaendo cum lo pe' sinistro e andagendo inamiti per mezzo la sala
ala fila e lo homo che e del canto dela mens drita dela dona fa
dupui duiii comenzaendo cum lo pe' sinistro tornando in driedo et
400 in capo de ditti duiii se volta cum lo volto verso la spale ala
dona et fano ditti duiii diti homini l'uno quando l'altr
moto citio che pigliando duì tempi de piva e far li uno motto de
fano dupii tri sueso el pe' sinistro tutti tri pur insanti ala fila et
danno una mezavolta sueso el canto sinistro facendo continentie due
comenzando sueso el pe' drito e vano via tutti tri ala fila cum tri
dupii sueso el pe' drito ritornando poco in drieto a dagoendo una
410 mezavolta sueso el pe' drito facendo continentie due comenzando sul
pe' sinistro e una riverentia sul pe' sinistro de uno tempo tutti tri.
Apresso se fano tempi dui de saltarello largo facendo tutti tri uno
de ditti tempi insanti ala fila e afemna se la dona e li dni homini
fano l'altro tempo de compagnia cioe el primo homo da una
415 mezavolta suel pe' sinistro tornando in drieto cum lo ditto tempo
de saltarello comenzando cum lo pe' drito dagoendo una mezavolta
sul ditto pe' et afemna se equale ala una dal canto sinistro et
in questo istante l'altro homo ch'e de drieto fa ditto tempo de
saltarello comenziando col pe' drito e venendo equale ala dona
dala sua mane drita afirmando ase tutti dui ditti homini.
Nota che in questo instante che li homini hanno datto el
dresco suo voto del ditto secondo tempo de saltarello la ditta dona
fusse cum uno dopio insanti comenziando cum lo pe' drito et afemna
se poi dui li homini se moveno cum uno dopio sueso el pe' drito
425 ritrovando ase in capo de ditto dopio tutti dui equales ala ditta dona.
Apresso se fa tempi dui de saltarello largi cioe uno de ditti tempi
tutti tri in compagnia insanti essendo equales poi la dona si se
afemna e li ditti dni homini se moveno facendo l'altro tempo
cum lo pe' drito e scambiendo posta cioe quello che e dala
430 mano sinistra dela dona va d'enanti via ala dona et quello che e
dela mano drita va de drieto ala dona facendo una mezavolta
sul canto drito et rimanendo equale ala dona e quello che passa
d'enanti de una voltando sueso el canto drito rimanendo equale
ala ala ditta dona facendo tutti tri de compagnia continentie
435 due comenziando sul pe' sinistro.
Ancora nota che se fano tempi sei de bassadanza cioe tutti tri
fano in compagnia dupii dui insanti comenziando cum lo pede
sinistro poi se afemna la dona et li dni homini se moveno in lo
istante cioe lo homo ch'e dela mane sinistra dela dona fa
440 uno dopio sul pe' sinistro insanti e l'altro homo fa uno dopio
sueso ditto pe' in drieto e poi tutti dui ritornano ale poste sue
cum uno dopio sueso el pe' drito rimanendo equales ala dona
fazendo continentie due tutti tri in compagnia comenziando
dal pe' sinistro e una reverentia sueso ditto pede de uno tempo.
445 E nota che quello che modo insanti nel principio de ditta danza
rimane de drieto nella fine et volendo la rifare el compagno va
denanti, fine a questa danza.
Leoncello in canto
Lioncello vecchio a ballo et in uno homo cum la dona.
450 (1)Prima fano tutti du du me tempi sei de saltarello co-
menziando cum lo pe' sinistro in meura quadernaria e afemna se
poi lo homo fa uno movimento et la dona li risponde cum uno altro
et l'homo poi passe d'enanti ala dona cum uno tempo de saltarello largo
comenziando cum lo pe' drito andagoendo equale ala dona dela sua
455 mano drita dagoendo una mezavolta e afemna se poi la dona ge
risponde cum quello medemo tempo de saltarello et mezavolta
ritrovando se equale ala man drita del suo homo et e tutti questo
soprascripto messura quadernaria e quest'altra parte seguente.

Nota che l'omo se parte dalla dona fazzendo passi quatro sempri in-
anti e uno doppio comenzaando cum lo pe' sinistro e afirma se poi
la dona el sies se facendo li simili passi e dupii e afemanse.

Apreso nota che l'omo se parte dalla dona e va inanti cum dupii
tri sul pe' sinistro pur in messura quadernaria e afema se e la
dona poi lo sies cum li simili tri dupii e afema se.

Nota che l'omo se parte dalla dona cum tempi tri in messura de bassa-
danza fazzendo sempri dui e dupii dui comenzaando cum lo pede
sinistro e poi la dona siesse lo ditto homo cum quilli medemi sempri
e dupii afirmando se.

Ancora nota che l'omo piglia la dona per mano fazzendo insieme
tempi sepe di bassadanza cioè prima represe due comenzaando col
pede sinistro e dupii dui e represe due et aferna se fazzendo l'omo
uno movimento e la dona respondendo ge cum un altro li quali mo-
vimenti sono tempi dui in messura quadernaria. Fine

Lionello novo sul medesmo canto vecchio e va homini dui cum una dona
in mesto.

1. Prima ditti dui homini cum la dona in mesto fanno tempi
dui de saltarello in messura quadernaria e aferna se li homini poi
la dona se parte de mesto loro cum uno doppio sul pe' sinistro e af-
erna se. Li ditti dui homini siesemo poi la dona cum uno doppio

2. Andandando euale a lei poi la dona se parte de mesto loro e va
inanti cum uno doppio sul pe' drito e aferna se e lì ditti dui ho-
mini la siesemo cum uno doppio sul pe' drito andandando euale
ala dona e afemane se, la dona se parte andandando intorno a
quisti dui homini a guisa de uno .S. fazzendo tempi otto de piva
del quelli el quarto e lo otto se fà in passi dui sempri suso el pe'
drito e cadendo de ditti dui passi se fanno in mesto de ditti dui homini
e aferna se poi ditta dona in mesto loro.

Or nota che li homini se parteno tutti dui de compagnia fazzendo y
tempi dui de saltarello comenzaando al pe' sinistro in messura quadern-
aria cum una voltatoda comenzaando dal pe' sinistro unde gli con-
siste passi tri sempri e una mezzu represe afemando se. Poi la dona
li siesemo cum tempi dui de saltarello comenzaando dal pe' sinistro
et quattro passi sempri, dagando in ditti quatro passi una mezavolta per
ritrovare se guardare al contrario delli homini.

Apreso nota che tutti tri se moveno in uno instante e fazzendo du-
pui tri sul pe' sinistro et in capo del terzo fanno una posada suso el drito
in tempo vuodo dagando una mezavolta andandando pero la dona al
contrario delli homini cioè loro inanti e lei in dritto ritornando
ditti dui homini et dona cum quilli medesmi ditti dupii e posada e
ritrovando se la dona in mesto delli homini guardando al contrario loro.

Nota che la dona se parte delli homini a roverso di loro fazzendo uno
doppio sul pe' sinistro e afema se. Li ditti dui homini vano inanti cum
uno doppio sul pe' sinistro e afema se. La dona va pure ala sua via
cum uno doppio sul pe' drito e afema se poi li ditti dui homini

Van pur alla lor via contrarii dela dona cum uno doppio sul pe' drito.

Apreso nota che in instanti ditti dui homini e dona danno una mez-
volta sul pe' drito riguarando se a volto a volto fazzando represe
due comenzaando col pe' sinistro continentie due e riverentia una
suso el sinistro afemando se ditti dui homini.
510 Or nota che la dona se muove e va incontro li homini cui una doppio sul pe' sinistro e aferma se poi li homini vano incontro la dona cum uno doppio sul pe' sinistro e aferman se e la dona venne incontro li homini cui uno doppio sul pe' drito e aferma se. Li homini vano incontro ala dona cum uno doppio sul pe' drito
to daggando una mezavolta su o ditto pe' e trovando se haverse La dona equale in mezzo loro facendo tutti insese una riferentia sul pe' sinistro poi la dona si fa uno movimento da mezzo tempo e li homini ge respondono cum uno altro et e fine.

La ingrata in canto

520 la ingrata a bello et va homini due cum una dona in mezzo.

(1)Mprima fano ditti homini cum la dona in mezzo tempo nove in mezza di saltarello e a femm se li homini lascando la dona.
Nota che ditta dona va instati cum passi quatro sempii in mezza quademaria comenzaendo cum lo pe' sinistro po i ditti homini sie-gueno la dona cum quilli medemi quatro passi ritrovando se equale a lei. La dona da una mezavolta su o al lato sinistro dende gli consiste passi dui sempii et uno movimento che e in ditta me-zuca guardando al contrario dei homini e poi tutti tri in uno instante se novepassando tempi quatro di saltarello in sua mezza Co-
530 meazando col pe' sinistro intenderendo se che li homini vadeono al contri-ario dela dona cioè loro inemi e la dona in dritto.

Apreso nota che se hanno a fare tempi XV de bassedanza cioè Li ditti homini e dona separadi l'uno dal altro dando una mezavolta sul lado drito cum due riprese guardando esse nel volto l'uno l'altro.

535 Or nota che ditti dei homini e dona se partano in uno instante cioè li homini a paro a paro e veneno contra la dona e la dona contra di loro cum passi dui sempii et uno doppio comenzaendo cum lo pe' sinistro e daggando una voltacoda de bassedanza nelle loro poste donde li ciascii passi dui sempii et una represe comenzaendo cum lo pe' drito. Ancora se vano alo incontro cum quilli medemi sempii doppio e volta che hanno fatto qui di sopra poi ditti homini e dona fano passi dui quatro comenzaendo cum lo pe' sinistro pur al contrario ditti homini dela dona et quando la dona se ritrova apreso ditti homini ge passa per mezzo et infine de ditti passi dopii se ritrovano essere largi ditti

540 homini dela dona e dona una mezavolta su su al lato drito cum due re-prese e cossi fa la dona.

Nota che se fano tempi XV in mezza quademaria cioè ditti
dui homini e dona se veneno alo incontro facendo passi dui e represe

due comenzaendo cum lo pe' sinistro e quisti dui passi sempii et

550 represe se fano volte tre homini e dona al incontro l'uno del altro.

Or nota che li ditti dei homini e dona se ritrovano in triangolo et quello homo al quale e ala man drita dela dona se move in

instante cum la ditta dona facendo tempi tri de piva in ditta

mezza andando la dona de dentro via dalo homo intorno

555 e lo homo va ala dona de fora via ritornando ditto homo ala

posta sua afermando se et in questo instante la dona se ritrova

in mezzo de ditti dei homini e l'altro homo al quale e stato fermo

va d'intorno ala dona dentro via e la dona de fuori a ditto homo

fazendo tempi due de piva e nota che li ditti homini e dona

560 se ritrovano nelle poste loro come erano nel principio dela danza

fazendo uno movimento et e fine.
La Giloria in canto
Giloria a bolo e va in siei soe homeni tri e done tre.

(1) Prima s'udgiona homo uno e una done per maa tuti siei
565 in chiope tre E famo tiempi siei de saltarello largi in mesura qua-
 dernaria chomenzando dal pe' sinistro e afermdd se intendendo aee
che vagino l'una chiope drieo al' altra e largi per spatlo de pasi tri.
Ora nota che lo homo che se trova d'ennnti lassa la done soa faisan-
dodo dupii tri suoo el pe' sinistro in mesura quadernaria andegan-
dd d'ennnti via a la soa dona e va a tochare la man ala dona de
mezoo cuu una rieriientia suoo el pe' sinistro e afermm se.
Lo homo che e apreso la sita done de mezzo fa uno tempo di sal-
tarello in mesura quadernaria partando se con lo pe' drito e va ap-
resoo la prime dona e li se afermm.

575 Apreso noto che lo homo che e de mezzo a lato la maa drita dela
dona si se parte e passa d'ennnti ala dita done cupu dupii tri suoo
el pe' sinistro in mesura quadernaria ritrovando se el dito homo apre-
so la dopo de drieo e tochando gie la maa drita cuu una rieri-
entia e afermm aee.

580 Ora nota che lo homo che havaa per maa la dita done de drieo fa
tempo uno de saltarello in mesura quadernaria chomenzando con lo
pe' drito e andagando [inserti] (equale ala done de mezzo
ala maa stanca l'omo che se ritrova apresco la done de
dirieth va) drieo ale spale dela done de drieo ritrova-
do se essere ge equale ala mame sua stanca cum lo saltarello predito.
Ancora nota che tutti homini e dono se moveno fazeando tempi
otto de piva l'una chiope drieo al' altra per ordine e fermaa se
le sue chiope de drieo fazeando el primo homo cum la prima dona
mezovela suo lo lato sinistro in uno tempo de piva e ferma se no.

590 La seconda chiope gli risponde fazeando el simile e poi la terza
risponde ala seconda fazeando el simile e ferma se.
Ora nota che cadauno de tutti li homini se ritrova guardare nel
volto ala sua dona e la done a lui pigliando se cadama de
loro chiope per la mame drita fazeando passi tri sempri comenzzando
cum lo pe' drito e scamibando posa poi se laessano per la mame
drita pigliando se per la sinistra fazeando passi tri sempri comenzzando
cum lo pe' sinistro ritrovando se ale poste loro e dagando li homini
una mezovela suoo el pe' sinistro pigliando le done per mano, fia
Nota che l'omo primo che era d'ennnti nel principio de dita dan-
za se ritrova drieo nella fine e quello che era de drieo se
ritrova in mezzo e quello de mezzo se ritrova d'ennnti che l'e
necessari che dita danza se fazi volte tre vogliando che cadauno
del homini habino el dower suo.

Pizzoarha in canto da socaire.

605 Pizzoarha a b allo e va in homini quatro e quatro done.

(1) Prima s'udgiona uno homo e una done per maa che veneo a essere
chiope quatro e veno large ditte chiope l'una dai' altra per spa-
tto de passi tri movendo se tutti de compagnia e fazeando tempi
XII de piva poi tutte quatro le done s'affermmno l'una drito

610 L'altra. Li quatro homini se moveno fazeando tempi quatro
de piva d'intorno ala dona sua comenzzando coi pe' sinistro e tor-
nando ale poste sue affermmendo se. Poi tutte ditte quatro y
done se moveno tutti in compagnia fazeando altri quatro tempi de
piva d’intorno ali suoi homini comenziando col pe’ sinistro tornando
a ale poste sue avenando se e tutta volta che se moveno tutti ditti
homini e ditte done cum li ditti quattro tempi de piva passino d’em-
nenti via cie l’home a dea su non e la done al suo home.
Or nota che tutti quatro li homini fano una rivertentia cum lo pe’
drito in drieto d’un tempo de bassadanze tocando la man drita ditti
homini a dea agora e move se li homini facendo tempi XIII de
bassadanze cie una represa sul pe’ drito cum la dea sua a mano
lasando la poi e facendo pasi sempì duì e duì XI comenziando
col pede sinistro passando el ditto primo hom de ementi ala dea sue
et andaszando d’intorno ale altre done insene cum li compagni y
che1 signe per ordine a guisa de una bissa e quando el ditto primo
home e dal ma drita dela dea dea diredo se ne va drito cum
lo resto de ditti duìi seguentando lo per lo sìmele i compagni Ri-
travendo sse tutti ditti homini equali ala sua dea dela ma drita
pigliando cadense de loro la ma drita dela sua done e facendo
una represa insene sul pe’ sinistro e ferman se li homini.
Ancora nota che tutte quatro le done se moveno seguedo la pri-
ma per ordine e facendo tempi VIII de saltarello passando la
prima done d’ementi via al primo home fac(i)endo ditti tempi de sal-
tarello a guisa de bissa insene cum le compagni sequente lei in-
torno ali homini come feceno ditti homini intorno ad epse ritro-
vando se usla fine de ditto saltarello ala primu loro poste del
principio dela danza.
Or nota che lo primo home e la prima done se fano represse due
asso uno pede in traverso allargando se cie l’home fa ditte represse
sul pe’ sinistro e la done sul drito e poi li altrì tri homini cum le
done se pigliano per la mano facendo tempi quatro de piva l’asso
drito al altro e passando per mezo la prima chiope dele ditte tre
ala prima chiope che era alargata e afemano sse tutte tre chiope
poi la prima chiope dele ditte tre che era passata per mezo la alar-
gata si se alarga cum quelle due represse asso uno pede che fec(i)eno
el primo home e la done afirmando se. Le altre due chiope passano
oltra cum tempi quatro de piva passando la prima dele ditte due
per mezo a quella che se era alargata poi se alarga cum quelle due
represe che feno le altre due alargate e afemano se E la quarta
chiope passa per mezo la ditte alargata cum tempi quarto de piva
ritrovando se inenti e pigliando se per mezo tutti cum de prima re-
manendo la prima chiope de drito e quella che era presso quella d’emenci
risme apresso quella de drito.
Verc(i)pe in canto a sonare

655 Verc(i)pe a balo e va in homeni tri e done done.

(1)Di prima va uno homo inenti una done diredo poi uno
homo poi una done e poi uno home de diredo fac(i)ando tempi
XI di saltarello cum uno movimento nel partire andazando cu-
ti ala fila per bordine largi l’uno dal al otro per spatnio de pasi XIII [47]
poi se afermano tuti.

Ora nota che lo homo che e de diredo e quello che e in mezo fano
tuti dui insene tempi quattro e mezo de bassadanze in sua messa
zoe duii dui comenziando dal pe’ sinistro andazendo d’ementi via
ala done che hano d’ementi e dalo lato drito de dita done e fa-
665 cieno diti dui homeni duii duii sumo el pe’ sinistro et una re-(prema)
(re-)prexa sul pede dritto facendo fine dal sinistro tornando nel li lughi suoi de prima e aferman sae poi de donne gia risponde con tiemi dui de basadenza dagando una voltstatus nella luqui suoi mediasenem cu pasi dui simpeii et una reprresa

670 comincendo cum lo pe' drito.

Apresa nota che tute doe de donne si se moveno cu quilli pasi medesemii e modi che femo diti dui homenii andagando d'enantii via al primo homo et a quello che sta de mezzo zoe la primera donna d'enantii via al primo homo e la seconda d'enantii a quello de mezzo e aferman sae dite donne poi tutti tri li homenii ge rispondendo facendo quella medesima voita che femo le donne. Ora nota che tute li homenii a donne se moveno tutti in uno instante facendo tutti dupii tri in mezza quadernaria sano el pede sinistro dagando mezzavolta dal canto sinistro ritornaendo tutti in driedo nele poste sae cum li ditti dupii tri e mezzavolta sul pede sinistro afermano sae.

Ancora nota che lo homo al quelle e d'enantii da una mezzavolta sul canto sinistro facendo tiemi quatro di saltarello levando uno salt nel principio dagando uno tempo equale ala donna ala soa man drita uno altro tempo equale ala homo che e in mezzo ala soa man sinistra uno altro tempo equale ala donna de driedo ala soa man drita uno altro tempo nella posta dello homo de driedo dagando mezzavolta Ricordando te che dito homo quando principia diti tiemi quatro di saltarello se a amore cum lo pede sinistro e fare fine cum lo drito.

Ancora nota che lo homo al quelle e de drie da tutti in quello instante che el campago so d'enantii piglia quello salto per pigliare quilli tiemi quatro di saltarello antedetti se move ancora lui pigliando uno salt in lo luogo so e facendo tiemi quatro di saltarello andagando ala posta del campago d'enantii e dagando al primo bato equipale ala soa man drita stanca della donna e lo secondo bato equale ala soa man drita dello homo de mezzo e lo terzo bato equipale ala man sinistra del' altra donna e lo quarto bato se vese a trovare nella posta del campago

700 auo che era inanti e aferman sae tutti dui.

Ora nota che le donne tute do se moveno e fano dupii tri de basadenza andagando nella posta l'una dell' altra comincendo la donna d'enantii diti dupii cum lo pe' drito andagando dalo lato della mano drita dello homo che e in mezzo E la donna de drie comenza cum lo pe' sinistro ditti dupii e va dal canto dela man sinistra dello homo de mezzo e aferman sae tute doe ditte donne.

Apresa nota che lo primo homo et quello de drito se moveno facendti tempi tri de saltarello intorno che hanno apresso y ritornando ditti homenii ale loro poste comenzaendo l'homo d'enantii cum lo pe' drito et andagando dela mano drita dela donna et l'home de drito comenza cum lo pe' drito andagando dal canto sinistro dela donna e fermo se.

Nota che le donne dette doe tornano ale poste sue scambiate cum li dupii tri sopra ditti ma la donna de sopra se ha amore cum lo pede drito e quella de driedo cum lo sinistro per quello modo e via che se mosono l'altra volta como e ditto qii di sopra Afer-(mando)
mando se ditte done.
Ancora nota che l'homme ch'è in mezo et lu posato fa tempi tri
de saltarello pigliando uno salteteto nel primo commenando dal
pe' sinistro andando da lato drito dela donna che lui ha d'eman
ere ritornando nel posta sua.
Ora nota che tutti tri li homini fano uno movimento e le done
gi rispondono como uno altro poi li homini dano una voltatenda
tutti tri in messa de piva comenando col pe' sinistro donde
li consiste passi tri sempii fazendo ditta volta nella posta
sua medema. E poi le done fano uno movimento et tutti
tri li homini gi rispondono cum uno altro poi le done dano quella
medema voltatenda che deten li homini, fine.
Ma nota che l'homme che era d'eman nel principio de ditta
danza se ritrova de drito nella fine et vogliando fare piu ditta
danza va a rimanere de drito.
Premera in canto da sonare
Intrata

735 Premera a ballo e va in uno homo cum la donna.

740 Prima fanno tempi quatro e mezzo tutti tri a mezo de bassadanza
cioe continente due comenando col pe' sinistro passi tri sempii et uno
dopo cum una reverentia sul pe' sinistro e fano questa parte due
volte tutti due insieme e fermi se la done.
Ora nota che l'homme lassa la done fazendo insiemi tempi due e mezo
de bassadanza cioe due sempii comenando col pe' sinistro e due
dupli suso ditto pe' afirmando se. Poi la done li risponde cum quello
medemo salvo che se ha a partire col pe' drito fazendo ditti sempii
e ditti dupli sul ditto pe' ritrovando se apresso del homo e subito
ditto homo da una mezzavolta sul lato drito in lo vuode et poi si fa
tempi due de bassadanza passando de sopra dela done dal canto d'e-
maneti e la done de sopra da lui tutti due in uno instante fazendo
passi due sempii commenando col pe' sinistro et una reverentia suso
ditto pe' rimandendo la done de sopra alo homo e nota che vogliendo
pigliare se per mano fazendo ditti due sempii e reverentia se po fare
a qui el piaze. Ricordante che la done ha ad andare insiemi fazendo
la parte tutta sopraditta che se l'homme e lo homo ha a seguire
la done fazendo quello che la fece lei nella parte sopraditta ritro-
vando se eguali come nel principio dela danza.

755 Ancora nota che tutti due insieme fano tempi otto de piva (ala)
firmando se poi l'homme fa movimento uno e la done li risponde cum
uno altro tirando se largi l'uno dal altro per traverso passi quatro poi
la done fa uno movimento e l'homme li risponde como uno altro fazan
altri quatro passi tutti due sul traverso. E poi ditto homo cum ditta
done se movero in uno instante cum uno movimento et tempi et
quatro di saltarello comenando col pe' sinistro andando se al incontro
et nel fine del primo tempo pigliando se per la mano fazendo li altri y
tempi tri comenando dal pe' drito et e finita.
Belfiore in canto

765 Belfiore a ballo e va in homini due et una done in mezo.

Prima fanno tempi XI de piva tutti tri insieme in messa
quadrernaria et afemano se. E nota che lo primo homo ha uno dopio in-
anti sul pe' sinistro lassando la done e fermi se poi la done si to siegue
andando ge apresso cum uno dopio sul sinistro pede et afemano se y
poi l’altro homo rimasto de drieo fa uno döpo sul sinistro seguendo la
dona e ferma si intendendo si che vadino sempre a drito filo l’uno drieo l’altro
in ditta parte ricordando te che ditta parte se fa in messa quadernaria.
Nota che l’homo che d’ensanti fa uno movimento poi la dona li responde come
uno altro e l’homo de drieo risponde ala dona como uno altro.

Apresso nota el primo homo fa una voltando donde li consiste passi
quattro semplici picoli comenzoando col pe’ sinistro et voltando se suo ditto
la affermando se nel luogo suo medesmo la dona li responde poi con
una volta simele a quella affermando se. L’altro homo li responde
con una volta simele a quelle e aferma se.

Or nota che ’1 primo homo se volto suo lo lato drito guardando verso
la dona et andando ge de drieo via a lei et al altro homo cum dupii
tri sul pe’ sinistro affermando si de sopto l’altro homo. Poi se parte la dona
fazendo tri dupii per quello mando fece l’homo affermando se di sopto da-
t homo che li andava instati e drito lui. Poi l’altro homo che venne ad essere
instati se parte cum quilli medeni dupii e mando et ordine fece el
primo homo et dona fazendo in continent ditto homo uno döpo sul
pe’ sinistro andando dal lato drito de ditta dona nella posta del primo
homo e el ditto primo homo in quello istante pessa cum uno döpo
sul pe’ drito dalo lado stanco della dona nella posta de drieo del compe-

Or affermando se tutti dui ditti homini. E la dona si se parte cum tempi
quattro de piva andando de drieo le spale al homo di sopto e pas-
sando per molo li ditti dui homini e andando ge instati pigliando se per
molo tutti tri essendo la dona instati et e finita. Ma nota che
fazendo più ditta danza la dona va instati e l’homo che era de drieo
sta in mezo e l’homo d’ensanti riman de drieo.

Anello in canto
Anello a balo e va homini dui e dona doe.

Per spazio de passi quattro e in co de diti tiempi li homini lassa le
done rimanendo in quadro zoë che cascaduno de loro se guardi
nelo volto e così la dona affermando se.

Nota che tutti dui li homini in instanti fae uno movimento
et la dona ge risposino como uno altro poi li homini vano L’uno
contra dall’altro fazendo tempi dui de saltarello comenzoando col
pe’ sinistro finendo cum lato drito cum mezavolta suo ditto pe’ ri-
trovando se haver cambiato posta affermando se poi li done fae
uno movimento e li homini li rispondono como uno altro scambi-
ando se poi dite done per quello modo faeno li homini afer-
ando se.

Apresso note che li homini fae uno movimento e la done
gi rispondono como uno altro possa li homini dano una voltat-
tonda nelle logi suoi dove li consiste uno döpo affermando se. Le
done fae uno movimento rispondendo ge li homini como uno

Altro fazendo dite done la simel volta che feceno li homini affer-
mando se.

Ancora nota che li homini fae tempi quattro de piva movendo se
suo lo lato drito andando de drieo ale done scambiando
poste affermando se e le done li rispondeno cum la simel scambi-

Apresso poste e affermando se

Or nota che li homini fae uno movimento e la done li rispon-
(rispon-)deno como uno altro facendo li homini pur uno altro movimento rispondendo ge le done come uno altro facendo ditti homini y una ripresa sul canto dritto pigliando le lor done per mano como

825 de prime et e finito.
Marchexum a ballo in canto.
Marchexum a ballo e va in uno homo e una dona.

(I)Prima famo a mano tiempi oto de [insert] (saltarello) me una quadernaria comen- zando con lo pe' sinistro afermando se la dona e lo homo va in-
antci con trapasmini tri de piedi uno el pe' sinistro et uno tempo di saltarello facendo fine con lo pe' dritto poi la dona sique
to homo con quello medesmo afermando sse apresso lui.
Ora nota che el s'a a fare tiempi XII e mezo de basassaza sse
che lo homo e la dona se pigliamo per nan facendo represe doe co-

835 mendo sulo pe' sinistro poi se lasamo per la mano piglian-
do se per la man dritto facendo pasi dei siempi e uno dopio comen-
ciendo con lo pede sinistro e finendo cum dito pe' andagendo d'in-
torno Lasando se per dita man e pigliamo se per la sinistra facendo
una represe sulo pede dritto e pasi dei siempi e uno dopio com-

840 mendo con lo pede sinistro andagendo pure al intorno e lasen-
do se per la man facendo paso uno sempio sse lo homo a via dre-
ita e la dona sia via de dritto facendo pure al contrario
l'uso del altro dupio dai començando cum lo pe' sinistro disan-
dando una vezavolta sse lo lato dritto per guardar se nel volto facen-

845 do represe doe e cantientie doe començando cum lo pede
sinistro finiendo se.
Ora nota che questa sia me una quadernaria sse che l'homo fa uno
movimento nelo suo luogo la dona ge risponde con uno altro
facendo poi tutti due in uno instante uno dopio sulo pe' sinistro

850 alo incontro l'uno al altro afermando sse poi la dona fa uno
movimento l'homo ge risponde con uno altro andagendo se pure
al incontro cum uno dopio sse el pe' sinistro ritrovando se apres-
so e volta cum volto sse la dona dal suo lato dritto del homo facen-
do tutti dai in uno in instante uno dopio sulo pe' sinistro [insert]
(al intorno) saltando

855 sulo drito facendo una posada et e fine ritrovando sse essere
dito homo e dona a lato a lato chome nel principio deia danza.
Jupiter in canto a sonare.
Jupiter a ballo e va in homeni dua e una dona.

(I)Prima va uno deli homini inanti e la dona li va dritto y

860 e l'altro homo va dritto alla dona andagando largi l'uno dal altro
a drito filo passi tri.
Ora nota che tutti insieme sia fila famo tempi tri [insert] (noto saltarello in
meuna quadernaria facendo ditti tri tempi cum passi tri et uno
afrapamento uno poco in traverso començando dal pe' sinistro e poi

865 tutti tri insieme deno una voltacenda de basassaza in lo luogo suo
medesmo donde li consiste passi dei sempili et una represa de tempi
dui e tutta questa parte sopraditta se [insert] due volte in compagnia.
Apresse nota che l'homo che i insanti si retorna in dritto cum uno
dopio començando dal pe' drito piendo la man drita della dona e

870 andagando nella posta sse et in quello instante la dita dona va
nella posta dello dito homo cum uno dopio sulo pe' drito afer-
mendo se poi tutti dei li homeni se movemo andagando se alo...
...contro un unico doppio solo pede sinistro piliando se per la mano sinistra chiamando posta riservando che quello che arriva de dr-

875 ie da una mezzavolta affinando se e quello che a mezzo e la donna che è insanti se moveno tutti due facendo la donna dupio uno in dritto con lo pede dritto e tocando la mano dritta al horno de mezzo e ritornando nello suo luogo de prima e l'homo di mezzo in quello istante passa insanti alla donna con uno doppio solo pede

880 dritto toccando la mano dritta a dita donna ritrovando se d'insanti e facendo tutti tri insanti passi due simili et uno doppio alla fila insanti comenando cun lo pede sinistro a fase questa parte volte dove onde gia cresce theme di fase de bassedanza se cinque per volta ritrovando se tutti tri ale poste soe de prima in l'ultima volta.

885 Nota che poi se famo tempi aover de piva buttando se tutti solo pede dritto dargi l'homo d'insanti mezzavolta nello vuoco e fazzendo due pupi due presto solo pede sinistro andando per mezzo alla donna e l'homo che gia erano de drie e in questo istante dita donna e horno de drie vago insanti soe la donna due pupi due e l'homo due pupi III

890 solo pede sinistro e ritrovando se l'homo de prima deriato dargi una mezzavolta solo lato sinistro buttando se solo pede dritto sequendo l'altro homo con due pupi due solo pede sinistro et in instante la donna da una mezzavolta solo lato sinistro buttando se solo pede dritto tornando in drie per mezzo li homeni con due pupi due

895 solo pede sinistro dargi pura un'altra mezzavolta simile al' altra sequendo l'homo che gia d'insanti con altri due pupi suono dito pede e rimando in mezzo ditli homeni ricordando te che l'homo ante dito va insanti a dita donna con altri due pupi ritrovando se d'insanti. E l'homo che era deriato che se ritrova al prente d'insanti

900 da una mezzavolta solo lato stanci buttando se solo pede dritto e tornando in drie con due pupi due solo pede sinistro per mezzo dito homo e dita donna dargi una mezzavolta solo lato sinistro affinando se in luogo so de drie. E nota che tutta questa parte sopravvissuta se fa per questo modo zice l'homo d'insanti fa due pupi due

905 in dritto e quattro insanti e la donna se fa due insanti e due in dritto e due insanti e l'homo de dritto se fa quatro insanti e due in dritto e facendo li tutti in uno instante e andando cadanno per mezzo loro una volta ritrovando se nele poste loro de prima.

Apreso note che se fa tempi quatro de saltarello e due de bassedanza

910 ciascun fanno tutti insieme alla fila tempi due de Saltarello insanti comenando col pede sinistro poi se afera la donna Et l'homo che d'insanti da una mezzavolta in lo secondo bota de ditto saltarello facendo ne due altri in dritto uno equale alla mano dritta della donna e l'altro nella posta del compagno et in quello instante et ditto suo compagno

915 se fa due insanti uno equale alla mano sinistra della donna e l'altro nella posta del compagno suo e aferman se tutti due ditti homini poi la donna da una voltatonda de bassedanza comenando con lo pede dritto e fasse ditto parte volte due ritrovando se cadanno alle sue poste comme de prima.

920 Nota che l'homo da una mezzavolta sul lato dritto toccando la mano dritta alla donna e la donna a lui come una riverentia sul pede sinistro poi la donna se volta sul lato dritto toccando la mano al homo de dritto e l'homo a lei per quello modo che fece con l'altro poi l'homo d'insanti e dita donna danno una mezzavolta ritornando
neli luugi sui primi et e fine.

La fia guilmun in canto

Questa e una danza chiamata la fia guelmme la quale fue
fatta et canto suo in Franza e suus ditto canto messere domenego
gli face amati [insert] (balli) dui deli quali questo n’ene uno e va im
persone quatro in

chiope due ciose uno hoom et una doce.

(1)Prima fanno tempi dui a guisa de saltarello in measura qua-
 dernaria ciose l’hoom cum la doce per mano e fanno ditti dui tempi
cum passi quatro per tempo comenzaendo dal pe’ sinistro e dagando el
boto sul pe’ drito poi fano dupli tri sul pe’ sinistro e una riferencia.

(2) E fano questa parte volte due stagando larga l’una chiope da-
1’ altra passi quatro insino al fine de ditta danza.

Or noto che fano tutti in measura de bassadanza uno sempio et
uno doppio comenzaendo dal pe’ sinistro aironando se tutti per spatio
de mezo tempo.

Appresso nota che qui se fano tempi otto de bassadanza ciose tutti
quatro insame fano una reverencia poi li homini lassano le doce
fazando sempii dui e dupii quatro comenzaendo dal pe’ sinistro

e passando cadan in loro d’emanti via ala sua doce ritrovando se
nei fine de ditti sempii e dupii essere equali ale done e habbando

CAMBIATO DONA ZIOE-QUELLI DE DRIETO E QUELLO DE DRIETO
d’emanti pigliando la done per mano e fac(iando) passi dui empii et
uno doppio comenzaendo dal pe’ sinistro.

Ancora nota che qui se fa measura quadernaria in la quale li
homini e le done in continente se butano sul pe’ drito in tempo

vuodo lasando se per mano fac(iando) ditti homini inanti passi
dui sempii comenzaendo al pe’ sinistro e una represa inanti

sul galone sinistro et le done in instanti tornano in drieido

cum quello mededo che fac(i)eno li homini inanti poi in instante
ditte homini e done tornano ali lor logi in ditta measura tornan-
do dite done come uno tempo a guisa de saltarello e fermam se

et li homini tornati che siano cum quello mededo dano una meza-
volta sul pe’ drito essendo equali ale done

Nota che in ditta measura in continente li homini dano una meza-
volta sul canto sinistro ritrovando se guardare li homini in drieido et

le done inanti poi la done che d’emanti fa uno movimento soieta
de uno tempo de quadernaria e la done de drieido li responde como
un altro simile a quello.

Or noto che poi tutti dui li homini se moveno in uno instant in
ditta measura zioe l’hoom che di sopra va como uno tempo de

Saltarello comenzaendo col pe’ drito in lo luogo del compagno de
soplo zetando se sul pe’ sinistro come una mezavolta. Et lo
compagno de soplo zioe de drieido passa drieido via ala dona
equale a li cum quello mededo tempo fatto per lo compagno
incomenzaendo col pe’ sinistro e zetando sse sul drito equale a-

la dona ritrovando sse la done de drieido in mezzo delli ditti dui

domi e 1’ altra done se ritrovi inanti passi quatro soieta

Presso nota che li ditti dui homini e dona de drieido se move-

no in instante zioe dita done va equale a quella d’emanti

ala sua mano sinistra et li homini se strengono cute represse tre

suso uno pede zioe quello di sopra sul drito e quello di soplo
sul stamco
Ancora nota che in continente la donna che e ala mane drita de-
1° altra et cosi l'home che e ala man drita del altro fano uno mo-
vimento et uno tempo di saltarollo zioe ditta donna passa d'e-
1° altra egale a lei e ditto home in instante passa de drito
al altro home e ferma se egale a lui facendo fine per lui. Ma
ditta donna se aferma tanto che l'altro home che e de drito fa uno
Salto de mezo tempo de piva e move sse lui et ditta donna
che li guarda nella faza facendo tempi tri de piva zioe l'ho-
me che e de drito va ritrovare la sua donna che d'ennanti. Et
la ditta donna vena a ritrovare l'home suo che e de drito Ri-
cordante che l'home e la donna che nel principio de ditta danza
era d'ennanti se ritrovano nel fine essere de drito et e neccessario
vogliamo seguire ditta danza che quilli se ritrovano essere d'ennanti
facino per quello modo che fecemo quilli che li andono de prima e
quilli che sono de drito facino per quello modo che feco quilli li
andemo de drito come e de scripto qui de sopra, fine.
1° altra sia guielmina e va in dui zioe homo uno con la donna.
1° altra sia guielmina e va in dui zioe homo uno con la donna.
(1) Prima se movemo de compagnia a mano facendo in me-
menzo col pe' sinistro in lo primo tempo e in lo secondo tri altri
menzo col pe' sinistro in lo primo tempo e in lo secondo tri altri
passi sempi e due continente comenzo dal pe' drito lasci-
passi sempi e due continente comenzo dal pe' drito lasci-
ando sse per la mano et andagando l'home insanti cum dui passi sem-
ando sse per la mano et andagando l'home insanti cum dui passi sem-
pipi e una represa in galone sul canto sinistro e comenzo ditti
pipipi e una represa in galone sul canto sinistro e comenzo ditti
1000 passi sul pe' sinistro et in instante la donna torna in driendo cum
passi sul pe' sinistro et in instante la donna torna in driendo cum
quello medemo ha fatto l'home, poi ditto home e donna torn-
quello medemo ha fatto l'home, poi ditto home e donna torn-
nano nei luogi suoi cum passi tri sempi comenzo al pe'
nano nei luogi suoi cum passi tri sempi comenzo al pe'
drito riservando che l'home da una mezzavolta sul lado drito
ndrito riservando che l'home da una mezzavolta sul lado drito
pigliando la donna per mano per fare un'altra volta tutto lo sopra-
igliando la donna per mano per fare un'altra volta tutto lo sopra-
scripto insieme cum la donna e nel fine de ditta parte ditto ho-
scripto insieme cum la donna e nel fine de ditta parte ditto ho-
no da una voltatonda suso lo lato drito per guardare nel volto
no da una voltatonda suso lo lato drito per guardare nel volto
ala donna et e tutta mezzura quadrernaria la soprascripta parte.
ala donna et e tutta mezzura quadrernaria la soprascripta parte.
Ora nota che fano tempi dui de bassadanza pigliando se per la mano
dora nota che fano tempi dui de bassadanza pigliando se per la mano
drita e facendo passi dui sempi comenzo dal pe' sinistro
drita e facendo passi dui sempi comenzo dal pe' sinistro
1010 come una riverentia sul ditto pede passando cadauno di loro
come una riverentia sul ditto pede passando cadauno di loro
dal canto dell'altra e riguardando l'home in driendo e la donna
dal canto dell'altra e riguardando l'home in driendo e la donna
inamenti.
inamenti.
Apreso nota che fano tempi otto de bassadanza in instante
Apreso nota che fano tempi otto de bassadanza in instante
tutti dui andagando l'home in driendo e la donna insanti cum passi
tutti dui andagando l'home in driendo e la donna insanti cum passi
1015 dui sempi e dupi dui comenzo dal pe' sinistro voltando se
dui sempi e dupi dui comenzo dal pe' sinistro voltando se
tutti dui sul canto drito come una mezzavolta e una ripresa sul
tutti dui sul canto drito come una mezzavolta e una ripresa sul
pe' sinistro guardando se nel volto. Poi se rivoltono sul canto
pe' sinistro guardando se nel volto. Poi se rivoltono sul canto
sinistro come una mezzavolta e una ripresa sul pe' drito andagando
sinistro come una mezzavolta e una ripresa sul pe' drito andagando
tutti dui cum dui dupi zioe l'home in driendo e la donna insanti y
tutti dui cum dui dupi zioe l'home in driendo e la donna insanti y
1020 comenzo li dal pe' sinistro e rivoltando se poi sul canto drito
comenzo li dal pe' sinistro e rivoltando se poi sul canto drito
cum una mezzavolta facendo una riverentia sul pe' sinistro e guar-
cum una mezzavolta facendo una riverentia sul pe' sinistro e guar-
dando se nel volto.
dando se nel volto.
Apreso nota che tutta questa parte sop provoke se fa in mezzu
Apreso nota che tutta questa parte sop provoke se fa in mezzu
quadrernaria zioe la donna se move et l'home sta fermo fac(i)ando
quadrernaria zioe la donna se move et l'home sta fermo fac(i)ando
1025 ditta donna uno dopio cum uno poco de movimento comenza
ditta donna uno dopio cum uno poco de movimento comenza
dal pe' sinistro andagando ari incontro del homo e fermo se
dal pe' sinistro andagando ari incontro del homo e fermo se
L'home li risponde cum quello medemo e fermo se poi la
dona li risponde come un altro dopio simile a quello afferman-
do se et l’homo ge risponde come uno passo sempio comen-ndo
1030 col pe’ sinistro ritirando se apresso el drito e afferma se. La dona
li risponde cum quello medeso [insert] (a pie) poi l’homo se move facendo
una voltatonda in lo luogo suo in la quale li consiste passi tri
sempii cum uno salteto comenciando dal pe’ sinistro affermando se.
La dona li risponde cum tempi tri de piva facendo una volt-
tonda alquanto grande ritornando nel luogo suo e fermase se tanto
che l’homo habi preso uno salteto, poi se movero tutti do in instante
venendo si a loro incontro come uno tempo de piva comenciando dal
pe’ drito e uno passo sempio col pe’ sinistro ritirando se apresso
el drito poi l’homo se afferma tanto che la dona habi fatto uno
1040 movimento movendo se poi tutti do in instante cum tempi tri
de piva comenciando dal pe’ drito e uno passo sempio andando
intorno l’homo dalu mane drita dela dona e la dona dalu mane
drith del homo trovando se tutti do equili ali logi sol coorno nel
principio dela danza et se fine.
1045 Mercantia in casto.
Mercantia a ballo e va in quatro zioe homini tri e dona
una, uno homo e una dona insanti per mano e li do homini ge vanno
driedo per mano largi l’una l’altra e altra passi quatro facendo
nel principio tutti insame tempi XI de saltarello como uno
1050 movimento nel principio poi se afferma l’homo e la dona d’esanti
E li dui homini de drieo se alargano cum riprese nel suo uno
pe’ in traverso cadendo di loro al contrario l’uno d’altro zioe l’homo
di sopra sul pe’ drito e quello dela mane stanca sul pe’ sinistro e
fano ditte riprese in semma quadernaria affermando se.
1055 Or nota che l’homo e la dona d’esanti fano tempi quatro de Bassa-
danza. Zioe la dona se move sola dagoando una messavolta
in lo luogo suo de uno tempo e riguardando verso li homini
de dritte e fermase se poi l’homo che li e a lato se parte e va
insanti cum dopii tri commenciendo dal pe’ sinistro afferman-
do se.
1060 Apreso nota che se fanno tempi otto de bassandanza zioe e
l’homo de drito che e alu manu stanca del compagnio suo va
toccare la mano drita ala dona cum passi dui sempii et uno
dopio comenciando dal pe’ sinistro tornando a luogo suo cum dui
1065 altri passi sempii et uno dopio comenciando a lu drito e dago-
do una messavolta sul lato drito in tempo vundo affermando se
et in questo instante che ditto homo torna in drito la dona da
una voltatonda cum passi dui sempii et una ripresa commenc-
ciendo dal pe’ drito affermando se nel luogo suo. L’altro ho-
1070 mo de drito va a tocarea la mano ala dona per lo simile modo
che face al compagnio e la dona fa al simile che la face aoi
altro affermando se poi l’homo et dona nele lor poste.
Apreso nota che l’homo che e d’esanti da una messavolta nel luogo
suu guardando in le spale ala dona e fermase se.
1075 Ora nota che li dui homini de driei si se vano al incontro
cum tiefi dui di saterello comenciando dal pe’ sinistro e pigli-}
{2}
1080 l'omo che se trova inanti piglia uno salto in lo dito seguen-
do boko di saltarello facendo tiempi due di saltarello ritrov-
ando se alle spale della dona dal canto sinistro e facendo vista
di guarder la chome per schirzo fato questo la dona da una me-
zavolta solo suo lato drito guardando l'omo et in quello in-
stanti dito homo se ge apressenta d'enanti con una represse-
a in traverso solo pede drito.
Ancora nota che se fano tiempi quatro de basdanza tocham-
do l'omo la uso alla dona et faciendo tuti due insieme una
riverencia solo pede sinistro donde consiste tempo uno di
1090 basdanza fato questo tuti quatro fano continuente doe ne-
li luoghi suoi començando dal pede drito alora l'omo che e
apreso la dona si va nella posta del homo de drie che e per
mezo lui e lui verse in lo suo apreso la dona facendo ditì dei
homi pasi de sempi e uno dopio chomenzando dal pe' drito
1095 reservando che l'omo che va de drie da una mezzavolta su-
lo lato drito et in instanti la dona e l'altro homo dono una
volutatuna nelle luoghi suoi donde ge cumasi te pasi dei
siempi et una represse chomenzando dal pe' drito fine.
Ma nota che lo compagno che se retrova nella fin de dita
1100 dona apreso la dona sie quello che aven per men el compa-
gno de drie. E volendo che dita danza sia ben fata e ne-
ciese che se faci tuta volte tre inpero che a cadamo deli
tri homini ge toca a menare la sua volta la dona.
Sobria in canto a sonare
1105 Sobria a ballo e va in homini cinque et una dona.
(1)Prima vano in chiope tre cioe uno homo et una dona a
nuco inanti et li homini li vano drito a mano in chiope due
andagando ditte chiope large l'usa dal' altra passi quatro e per or-
dine et fac(iando tutti tempi XIII di saltarello como uno mo-
1110 vimento imprima poi se affemna l'omo et la dona d'en-
amenti.
Note che le due chiope de drito cioe li quatro homini se
alargano l'uno dal altro in traverso cum represse quatro suso uno
pede rimanendo in quadro et finmando se l'omo et la dona.
1115 che sun d'eganti se pigliano cum la mano drita andagando intorno
temi tri de piva rimanendo l'omo nella posta sua
et fiuzando la ditta dona cum altri tri tempi de piva ariv-
ando in mezo deli quatro homini alargati voltando se cum
mezzavolta e guardando in le spale a lo homo suo lasado et
1120 aferma se.
Apreso nota che li dui primi homini che seguivano l'omo
et la dona si vano verso la dona cono uno dopio sul pe' drito
fazendo una riverencia sul sinistro vogliendo toccare la
mane tutti due in uno tempo alla dona e la dona come de-
1125 adignosa ari si uno poco in dietro et volti ge le spale afermando se.
In instante ditti homini dagino una mezzavolta como uno Sal-
teto tornando alle sue posta cum uno tempo di saltarello
comenzando dal pe' drito cum uno poco di volteta et una
posada guardando se in lo volto l'uno al altro. Li altri dui
1130 homini de drito fanno quello moderno che hanno fatto li altri
et similmente la dona li risponde afermando se ditti quatro
hominis in quadro nele lor poste.
Apreso nota che l’ homo d’ enanti solo se volta verso la dona venendo incontro a lei e la dona incontra a lui in uno istante con
dii passi sempri et uno dopo comenando dal pe’ sinistro come una riverentia piccola et presta tocando se la mano e tornando se
cum cun duppi in li luogi suoi comenando dal pe’ drito Re-
servando che la dona Guardi verso li homini de dritto e firmi se
ditta dona et homo d’ enanti.
Nota che li dui homini d’ enanti se vano incontro l’ uno al altro
cum tempi tri a guisa de saltarello in mesura quadraria
et in capo deli dui tempi deli ditti tri se trovino haver cam-
biato posta e lo terzo tempo se trovino tutti dei dritto ale
spale dela dona essendo equali et uno de loro cioe quello che
se ritrova a mano sinistra cigni cum la mano drita alo com-
pagno che digi coele ala dona et l’ altro cumpagno cigni a lui
cum la man stanca vojando che el faci quello che non a vo-
luto fare lui.
Nota che la dona mettendo se al movimento de drie de di-
ti homeni da una mezzovola cum una ciera tutta tur-
bata voltando se li diti dui homeni in quello istante che
se volta la dona tornando in le poste loro contrarie cum uno saltato
et uno tempo de saltarello comenando dal pe’ drito cum meza-
volta et una posa affermando se. Poi li altri dui homini fanno
questo medesmo che hanno fatto li ditti dui ritrovando se haver cam-
bibato le lor poste como li altri dui e la dona fa lo vimele cum questi
dui che la feci le cum li altri dui.
Apreso nota che l’ homo d’ enanti che e stato fermo si fa tempi X
de Saltarello e cosi la dona in istante andandando l’ homo inter-
no a quelli dui che li sono apresso E la dona va d’istorno ali
altri dui de dritto movendo se da lo lato dela mano drita ditto
homo e ditta dona andandando la dona de sopra dal primo homo
istorno a guisa de uno .S. e cosi al altro homo ge vadi istorno
et l’ homo faci el vimele andadando di sopra dal suo primo homo ricor-
dando se che dui tempi X de saltarello che fano ditto homo
et dona de co dele otto se ritrovino tutti dui in mezo del quadro
dell quatro homini che son stati finiti tocando se la mano prestro fazendo
la dona li altri dui tempi ia una voltadonna rimmendo in la posta
sua ciee in mezo dell quatro homini, E l’ homo se ne torna cum Li
altri dui tempi di saltarello in lo luogo suo inanti.
Or nota che tutti cinque li homini se moveno in istante facendo el
primo homo d’ enanti tempi quatro de piva in una voltadonna nel
luogo suo e li altri quatro homini ne fanno altri quatro l’ uno contra
l’ altro scambiando posta poi se moveno tutti cinque homini e dona
in istante facendo li ditti quattro homini altri tempi quattro de
piva ritrovando se quilli de dritto d’ enanti e quilli d’ enanti de dritto
e lo primo homo va a ritrovare la dona in mezo deli quatro homini
cum quelli medemi tempi de piva et ditta dona in istante de una
voltadonna cum quilli medemi tempi de piva in mezo li ditti
quattro homini ritrovando se ge l’ homo apresso poi se moveno tutti
sei ciee li quattro homini preditti se serano ed uno cum riprese
quattro in traversa e l’ homo piglia la sua dona in istante metendo la
fuori deli ditti quattro homini cum tempi quattro de piva presti
per paura che li ditti quatro homini non lo asserino et a fine.

1185 Tesara in canto a soare.

Tesara a bello e va in homini sieri e done quatro in chopie quatro sioe uno homo et una donna per man e li altri due homini se va uno insinti a dite chopie e l’altro de drie andando largo l’una chopia dal’altra passi tri boni e portando ch’ella dite chopie panexelli du in mano.

1190 (1)Primo facsi tutti in compagnia tesiquali di saltarello alla file per ordine affermando se poi le dite chopie quatro se allargano presto con una reppre affermando se.

Nota che li boni ne quello che e d’insiemi et de drie che se guardano nel volto faen tesiquali quatro de piva per mezo dite quatro chopie scambiendo poste et tieno delli diti tesiquali dano una mezzovolta sulo lato dritto per guardare se nel volto affermando se poi li ditti homi quatro e done se astringendo insieme con un reppre quatro sano uno pede passando dite done

1200 dalo lato deli homi e li homini da quello dele done richiudendo te che ditti homi passano di sopra dele done ritrovando se ditte chopie equale e largi li homi de uno done passi du sullo traverso affermando se facendo li homi moviminti quatro poi le done ge rispondendo con uno altro e fa se questa

1205 parte soprascritta volte doe.

Apreso nota che le tre chopie de prima cum l’homo che e d’insiemi stano ferme et l’homo che e de detro piglia la dentava copia andaghendo in mezo e pigliando el panexello da cadduna man facendo tempi 12 de piva tutti tri in instante per questo modo

1210 cioe che ditto homo va per mezo ditte copie e la done va di sopra dal’altra done e l’altro homo che e insieme va di sopra dagli altri homini ma nota che per questo modo se fa ditta piva cioe che ad ogni tre tempi gli consiste dopio uno sul pe’ semestro tirando el dritto apreso al semestro con una poca et facendo una reppre sul pe’ dritto

1215 retrouvando sse ditti dei homini et donna insanti ale ditte copie per spacio de passi tre et ferma ssi lo ditto homo e done che erano insieme con el ditto homo che gli condusse e quello homo che gli ha condutti fa tempi dua di piva pigliando per la mano l’homo d’insiemi so compagno andando a torno in instante con gli ditti due tempi de

1220 piva resamendo l’homo che ha mesato la ditta copia in la posta del compagnio suo d’insiemi et fermando ssi et lo ditto so compagnio fuge per mezo ditte copie con tempi tre di piva arrivando in la posta della compagnia che e remasto in la sua ricordando ti che arivato che sia di dretto piglia la dedrava copia facendo quello medesimo

1225 fae l’altro suo compagnio andagando insanti a tutte copie et fermando ssi et lo ditto suo compagno torna in lo loco suo per mezo le ditte copie con tempi tre de piva. Or nota che poi se fano tempi 12 di saltarello cioe che l’homo che e de dretto deale ditte copie piglia per gli panexelli la copia de dretto facendo tempi tri de

1230 saltarello et conducendo la d’insiemi dal’altra tre et fermando ssi ditta copia ma l’homo che l’ha condutta piglia per mano l’homo d’insiemi so compagnio facendo tempo 1 di saltarello siio intorno et fermendo ssi ditto homo et quello che era d’insiemi fuge con tempi dua di saltarello per mezo le copie in la posta del compagnio suo rimasto d’i-

1235 namni pigliando gli panexelli per mano che dela copia che se retrova de
detro et andando per mezzo l'altra copia per quello medesimo modo fece el compagno suo arrivando d'inanti et pigliando el compagno suo che e d'inanti per mani facendo tempo I di saltarello allo intorno et rimanendo in la sua posta fece et lo ditto suo compagno
1240 fuge con tempi due di saltarello per mezzo tutte le copie andando nella posta subito di detto et fermando sse. Ancora note che si fano tempi 16 di piva cioè la prima copia et quella di detto et quella di detto se movono in instante pigliando lo pennello con la mano dritta et scambiando posta con uno do-
1245 pio sul pede dritto con mezavolta et fermando sse ditte due copie negli loro loghi. Poi l'omo d'inanti et quello di detto passa di sotto agli panesselli con uno dopo suo el pe' semestre facendo una posa sul pe' dritto et fermando ssi intendendo che l'omo primo d'inanti passa di sotto ala copia che gli e apresso et
1250 quello de detto passa di sotto a quella che gli e apresso poi le due copie di mezzo se scambiano per quello modo che feno l'altra due passando li ditti dai homini di sotto via agli panesselli per quello simile modo che feno l'altri doi retrovando ssi ditte dai homini apresso l'uno all'altro cioè al incontro et fermando ssi
1255 apresso le ditte due copie di mezzo se cambiano un'altra volta per quello simile modo che fecino fermando sse e gli ditti dai homini passano di sotto via agli panesselli per quello simile modo che fecino andando quello di detto inanti et quello d'inanti in detto et fermando ssi poi l'altra due copie cioè quella d'inanti et quella di detto se scambia-
1260 no pur per quello simile modo che feno prima affermando sse et poi gli ditti dai homini passano sotto via agli panesselli per quello me-
desimo modo che fecino retrovandosi l'omo d'inanti di detto et quello di detto d'inanti guardando ssi nel volto et vegando ssi a-
1265 lo incontro con tempi 9 de piva in instante per mezzo tutte copie
1270 sotto via agli panesselli arrivando ciascun uno di loro nella posta subito et guardando ssi nel volto et fermando sse poi tutti quattro li homini danno una mezavolta sul canto sinistro in uno tempo di piva. Ora noto che qui se fa tempi 16 di saltarello movendo ssi in instante la dreddava copia e l'omo d'inanti et quello di
detro facendo la dona della ditta copia tempi quatro di sal-
tarello andando a guisa de bissa per mezzo l'altra dorne e
dando el primo botto al lato dela man dritta dela dona
1275 che gli e inanti et lo secondo al lato del man stancha del' altra
dona et lo terzo al lato dritto del' altra dorna et lo quarto
d' inanti ale ditte dorne affermando sse et lo compagno dela
ditta dorna fa in instante ditti tempi quatro di saltarello per mezzo li homini per lo simile modo ha fatto la dona sua fermando sse et
1280 l'omo che detto fa in instante ditti tempi quatro di saltarello et 'l primo botto al lato dela man semestra della dona che gli e inanti
1285 et lo secondo al lato dela man dritta del altra dorna et lo terzo
to lato dela man stancha del' altra dorna et lo quarto d' inanti
ti ala prima copia et l'altro homo d'inanti fa ditti tempi qua-
tro di saltarello tornando in detto a guisa de bissa per mezzo gli
1290 homini daghendo el primo botto dal canto sinistro del homo
1295 primo et lo secondo botto dal canto dritto dell' altro homo et lo terzo
dal canto sinestro dell' altro homo et lo quarto per mezzo la copia
di detto ricordando ti che sempre lavora li due homini cioè quello
d’insieme et quello dietro infino che sono finiti ditti tempi 16
di saltarello per lo ditto modo et ordine et cui si lavora l’omo
1290 et la donna che si trova dietro per lo ditto modo et ordine che ha
fatto la ditta copia insanti et facendo cuoi troverai che ciasch-
duna copia se sera movesta la sua volta staghando ne sempre
ferme tre et troverai ciascheduno ale loro posto in capo de-
gli ditti tempi 16 di saltarello facendo tutti gli omini in instanti
1295 uno movimento respondendo gli le done con uno altro poi tutti
gli omini danno mezzavolta sul canto sinistro et le done
gli respondono con mezza altra sul canto sinistro et e fine.
(D)Ames in tri cioe diui omini et una done in meso. Impri-
sha famo due continentie in instanti cominciando col pe’
1300 semestri poi gli diui omini se cambiano di posta con diui pas-
si semi et una represe cominciando col pe’ semestre et facen-
do fine del dritto andandone quello da man semestra de-
la dona d’insieme alla dona et quello da man dritta de
1305 dritto retrovando ssi egual poi retornano alle loro poste con
due passi semi et una represe cominciando col pe’ dritto et fac(i)
ando fine dal semestro poi in instante la dona insieme con
costoro fan una voltatonda onde consiste due passi semi
et una represe comenc(i)ando col pe’ dritto et fac(i)ando fine dal
1310 semestro in la sua posta medesima poi in instanti fanno tutti
tri una reverentia sul pe’ semestre [inserted] (poi la
dona sola se parte fac(i)ando due passi semi et quatro doppi comenc(i)ando
dal semestro a guisa de’ S, facendo tutti tre in instante due
represe una al semestro l’altra sul dritto) poi se partono tutti tre in
instante cioe fac(i)ando la dona due passi et due doppi co-
1315 menando col pe’ semestro et fac(i)ando fine dal dritto
et in instanti tutti diui omini fanno in dritto tre represe comen-
c(i)ando col pe’ semestro in traverso cioe l’una sul gallowe semestre
l’altra sul dritto et l’altra sul semestro. Ancora in instanti se
movono tutti tre cioe gli omini danno una voltatonda onde
1320 gli consiste due passi et una represe comenc(i)ando col pe’ dritto
et in questo instanti la dona da mezzavolta fac(i)ando una represe
sul pe’ semestro et una altra sul dritto. Ancora in instanti se
movono tutti tre cioe che gli omini vanno incontra alla dona con
due passi semi et due doppi comenc(i)ando col pe’ semestro et fac(i)an-
do fine del dritto et in questo instanti la dona da una volta-
tonda largha onde gli consiste due passi semi et due doppi
comenc(i)ando col pe’ semestro et fac(i)ando fine dal dritto ritrovan-
do ssi la dona in mezo degli ditti diui omini daghando una
mezzavolta gli omini sul lato semestro et non la dona fac(i)ando
1325 tutti tre dove represe una sul semestro et l’altra sul dritto retro-
vando ssi l’omo di sopra di sotto et l’altro di sotto di sopra dala
dona poi fano due continentie tutti tre in instanti andando l’uno
detro all’altro et separati con quatro tempi di saltarello comencen-
do col semestro et facendo fine dal dritto con uno doppi sul
1330 pe’ semestro fac(i)ando questo et retornando ale sue poste di prima
poi fano una mezzavolta sul lato dritto nel vodo dela bassa-
danza fac(i)ando due passi semi et uno doppi comenc(i)ando col
pede dritto et fac(i)ando fine dal dritto. Poi se voltano anco
1335 nel vodo sul lato semestro fac(i)ando due semi et uno doppi
comenzando dal senestro e finendo dal senestro poi danno tutti tre in istanti una voltatonda in cui consiste due passi sempi et una represa comenc(i)ando col pe' dritto et fac(i)endo fine dal senestro (?) con una reverentia sul pe' senestro tutti tre et fine.

(0) Ignotto [inserto] (vociha) e basandanza che si fa alla fila in quanti si vole

Imprima due continentie comenc(i)ando col pe' senestro poi due sempi e due dopi comenc(i)ando col pe' senestro e fac(i)endo fine nel dritto. Appresso due continentie comincendo col pe' senestro poi due dopi comincando col pe' senestro poi 2 continentie continentie comenc(i)ando col pe' senestro poi uno dopi all insanti col

Repressa sul pe' senestro in traverso poi due passi sempi comenzen- do col pe' dritto tornando in dretto poi uno dopi sul pe' drit- to tornando pure in dretto con una mezzavolta sul lato dritto con 2 (sic) represa una sul pe' senestro et una sul dritto poi due contin- nentie cominciando col pe' senestro poi uno dopi all insanti col

pe' senestro poi uno passo sempio sul pe' dritto nel vodo con uno dopi insanti sul pe' senestro poi uno passo sempio col pede dritto con una posata col pe' senestro appresso al dritto et poi uno dopi sul pe' senestro. Ancora una posata sul pe' dritto con una posata col pe' senestro poi 2 continentie cominciando col pe' senestro poi una Reverentia sul pe' senestro et finis.

(0) Ignotto nova pura alla fila prima 2 continentie comencendo col senestro poi 2 passi et uno dopi comenciando col senestro poi uno passo sempio in dretto con una posata col senestro poi uno altro sempio in dretto con una posata col pe' dritto appresso

del senestro poi uno dopi insanti col pe' dritto poi 2 continentie col senestro poi 2 dopi comenciando col senestro et finendo dal dritto poi 12 continentie cominciando col pe' senestro poi una represa in traverso sul pe' senestro poi uno dopi tornando in dretto col dritto et uno sempio nel vodo col pe' senestro con uno dopi sul pe' dritto

pur per quella via. Appresso uno sempio in dretto col pe' senestro con una posa col dritto a pe' di quello et un altro col dritto in dretto con una posata col pe' senestro a pe' del dritto poi uno dopi passo col senestro et una represa in traverso sul pe' dritto. Appresso 2 con- tinentie comenciando col pe' senestro con 12 tempi di saltarello insanti

cominciando col pe' senestro et finendo dal dritto con uno passo dopio sul pe' senestro di mezzo tempo poi 12 sempi comenciando col pe' dritto poi tre dopi sul pe' dritto et una reverentia sul senestro et finis.

Corona basandanza che si fa alla fila prima due passi sempi co- menciando col senestro poi uno cambiaamento comenc(i)ando col senestro poi [crossed out] con due doppi sul pe' dritto appresso uno dopio sul pede senestro. Appresso uno cambiaamento comenc(i)ando col pe' dritto con uno dopio sul senestro con uno sempio sul dritto che e compimento del tempo poi si [crossed out] da mezzavolta sul canto

senestro con uno passo sempio sul pe' senestro nel vodo saltando sul dritto pe' et tornando in dretto et fac(i)ando uno dopio sul pe' dritto dagando mezzavolta su quello pede medesimo et fac(i)ando due represse 1'una sul senestro et 1'altra [inserta] (sul dritto). Appresso uno cambiaamento comenc(i)ando col pe' sen-

stro con due dopi su pe' dritto dagando una mezza- volta sul pe' dritto fac(i)ando uno dopio sul senestro
et uno altro sul dritto. Appresso uno cambiamento co-
mentando col pe' semestre gittando sasi sul pe' dritto
dando una mezzavolta dal canto dritto fac(i)ando 4
1395 motti quadernarii in mesura di bassadanza dagan-
do una voltatonda sul lato dritto con una represa in
traverso sul pede semestre tornando in detro poi una meza-
volta sul lato semestre con una represa sul pe' dritto in
traverso tornando in detro. Appresso due continentia comen-
1400 c(i)ando col semestre l'altra sul dritto saltando sul pe' semestre
nel vodo con uno dopio sul pe' dritto con una represa sul pe'
semestre in traverso inanzi poi uno passo sempio nel vodo
col pe' dritto gittando sasi su quello et fac(i)ando una represa
sul gallone semestre inanzi. Appresso una voltatonda
1405 con una Reverentia et e finita.
Zogliora.
Prima continentia II comenando uno El pede stanco passi
II sempi passo uno dopio una represa drita passo
uno dopio sul pede stanco II passi sempi e dui dopii
1410 in L'ultimo dopio una reverenzia picolla e torna
in dietro uno passo dopio amu el pede drito e fa
II continentia L'una stanca e l'altra drita e
torna un altro passo dopio in dietro col pede stanco
in traverso poi fa III continentia L'una drita e
1415 L'altra stanca e l'altra drita con una passa drita
e torna El pede stanco apresso al drito e piglia uno
salto fazingo uno tempo di saltarello saltando suono
el pede stanco con uno passo dopio II sempii e II
dopii e fasona E 'l dopio amu E 'l pede drito e fa una
1420 represa stanca con una voltatonda presta
con la ripresa drita nella mesura de II sempii
e faza una reverenzia stanca e del fine.
APPENDIX C: CATEGORIZATION OF FIFTEENTH-CENTURY DANCE TERMINOLOGY
FROM THE DANCE TREATISES OF DOMENICO AND CORNAZANO

Domenico Cornazano

I. People: Proper Names

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<tr>
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<tbody>
<tr>
<td>(Alexander)</td>
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<tr>
<td>Antonius [see Cornazano]</td>
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<tr>
<td>Aristotle</td>
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<td>Beatrice (d'Este)</td>
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<td>Borso (d'Este)</td>
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<td>(Cesare)</td>
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<td>Cornazano, Antonio</td>
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<td>(Diana)</td>
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<td>Domenico (da Piacenza)</td>
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<td>Hippolyta (Sforza)</td>
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<td>(Leda)</td>
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<td>Pierobono</td>
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<tr>
<td>Sforza, Secondo</td>
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<td>[ref. to father, Francesco Sforza]</td>
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II. People:
Titles, roles, relationships

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<td>compagno</td>
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<td>compatriota</td>
<td>x</td>
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<tr>
<td>creatura</td>
<td>x</td>
</tr>
<tr>
<td>danzatore</td>
<td>x</td>
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<tr>
<td>(dio)</td>
<td>x</td>
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<tr>
<td>(diva)</td>
<td>x</td>
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<td>dama</td>
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<td>duchessa</td>
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<td>famiglio</td>
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<td>figlia</td>
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<td>forstiero</td>
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<td>frappatori</td>
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<tr>
<td>giugolatore</td>
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<td>gobi</td>
<td>x</td>
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<tr>
<td>guerci</td>
<td>x</td>
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<tr>
<td>homo</td>
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</table>
Illustrious
madonna
maestro
marito
ministero
missier
monarchi
(nymph, Amazonica)
pastore
persona
plebei
precessori
principi
re
regina
signor
sonatori
sorella
spettabile
taliani
villani
zopì

III. Nationality, Locations

[Bisson, reference] x
Brabant x x
Calabria x
Françese x
Italia x
Piacenza x x
Spagnoli x
Todescho x

IV. Names of Dances

Anello x x
Belfiore x x
Belreguardo (Nova) x x
Belreguardo (Vechio) x x
Corona x x
Damiss x x
Fidel Ritorno x
Figlia Guilielmino (1) x x
Figlia Guilielmino (2) x x
Podra x
Gelosia = Giloxia x x
Genebra, Madama x
Domenico Cornazano

Giove = Jupiter
Guilielmo [see Figlia]
Ingrata
Leoncello (Novag)
Leoncello (Vechio)
Levoretta
Madama Genevra [see Genevra]
Marchesana
Mercativa
Mignotta (Novag)
Mignotta (Vechio)
Pizochara
Precigogna
Presoneria
Reale
Ritorno [see Fidel Ritorno]
Secreta
Seve
Sobria
Tosara
Versoppe
Zogliora
Zologa

V. Related to Types of dances

altadanza [ = saltarello] 
ballatti [ = balli] 
ballo
bassadanza
choreas
compositione
danza
piva
quademaria
saltarello

VI. Places Associated with Dance Activity

festa
giostra
loghi (feste)
sala
triumphe
VII. References to Other Sources

Heticha
[Utropeia

VIII. Terms Related to Music

Anello [canto] x
annotare
amorina x
avena
ballata x
bassananza x x
Belfiore [canto] x
Belreguardo [canto] x x
botta x x
cacciata
canzon
canne x
conto x x
Collinetto [tenor] x
Ferrarese [tenor] x
fiautti
Figlie Gilijelmo [canto] x x
Giloria [canto] x
Giove = Jupiter [canto] x
imperfetto x
Ingrata [canto] x
instrumenti
intrata x
Leoncello [canto] x x
maggiore
Marchesana [canto] x
melodie
Mercantia [canto] x x
minore x
misura x
musicale x
nota
odire
palustri [see canne]
perfetto x
pleno x
pifari
Pizocara [canto] x
piva
Presoniera [canto] x
prolazione
quadernaria x x
Domenico Cornazano

radoppia x
ragione x
Re di Spagna [tenor] x
saltarello x
Sobria [canto] x
sonare x
sovranò x
tacere x
tempi x
tenore x
Tessara [canto] x
tromba x
trombettè x
Verzeppe [canto] x
vodo x

IX. Numbers or Quantities

cinque x
dieci x
dodici x
dui x
nove x
otto x
quattro x
sei x
septe x
sesto x
terzo x
tre x
uno x
undici x
viii x
x x
xi x
xii x
xiii x
xiii x
xv x
xvi x

X. Numerical or Other Designations of Order

dredava x
medesmi x
ottavo x
prima x
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<thead>
<tr>
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<th>Domenico</th>
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<td>proprio</td>
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<td>simile</td>
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<td>x</td>
</tr>
<tr>
<td>terzo</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td>ultimo</td>
<td>x</td>
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</tr>
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<td>x</td>
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<td>z [2nd]</td>
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**XI. Relative Quantities**
*(by Comparison)*

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<td>infinite</td>
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<td>larga</td>
<td>x</td>
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</tr>
<tr>
<td>lungo</td>
<td>x</td>
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</tr>
<tr>
<td>magior</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>molte</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>piccolo</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>piu</td>
<td>x</td>
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<tr>
<td>poco</td>
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<tr>
<td>resto</td>
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<tr>
<td>stretta</td>
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<tr>
<td>tanti</td>
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<td>troppo</td>
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<tr>
<td>tutti</td>
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**XII. Awareness of Parts of the Body**

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<td>ciera</td>
<td>x</td>
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</tr>
<tr>
<td>cor</td>
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<td></td>
</tr>
<tr>
<td>corpo</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>corporei</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>digi</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>galone</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>manne</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>membri</td>
<td></td>
<td></td>
</tr>
<tr>
<td>mente</td>
<td></td>
<td></td>
</tr>
<tr>
<td>occhi</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>pede</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>spala</td>
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</table>
XIII. Imagry Related to
Theory (and Practice)

- alle [see falcone]
- falcone
- figliola [see nasciamento]
- fantasmata [see phantasmata]
- forstiero [see giugolatore]
- giugolatore
- gondola
- madre
- marea [see gondola]
- meduxa
- ministro [see giugolatore]
- morte [see ombra]
- nasciamento
- ombra
- paica [see falcone]
- palma [see scala]
- phantasmatica
- pieder [see meduxa]
- rimi [see gondola]
- salire [see scala]
- scala
- scaramuccia
- schirzo
- scolpido
- spirando [see phantasmata]
- suscita [see ombra]
- texorera
- undicelle [see gondola]
- vita [see ombra]

XIV. Formalized Step-units,
and Other Step-actions

- afrapamento [see frappamento]
- cambiamento
- continentie
- contrapassi
- dopedo [?] x
- dopi
- frappamenti
- mezavolta
- moti
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<td>Performers</td>
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<td>X</td>
</tr>
<tr>
<td>Pizigamento</td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>Posa = Posada</td>
<td>X</td>
<td></td>
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<tr>
<td>Prompta</td>
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<td>X</td>
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<td>Ripresa</td>
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<td>Riverentia</td>
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</tr>
<tr>
<td>Salti</td>
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<td>X</td>
</tr>
<tr>
<td>Sempio</td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>Scambi [see cambiamento]</td>
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<tr>
<td>Scorsa [see trascorsa]</td>
<td></td>
<td></td>
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<tr>
<td>Tempi</td>
<td>X</td>
<td>X</td>
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<td>Trascorsa</td>
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<tr>
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**XV. Related to Choreographic Formations**

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<td>Paro</td>
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<td>Quadrangle, Quadro</td>
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**XVI. Related to Directions and Other Spatial Relationships**

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<td>Inanzi</td>
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XVII. Values, Judgement, Anything of Degrees—
not directly related to dance action

abitetta x
adorna x
appare (bella, grande) x
appartiene x
appropriato x
assottigliati x
bagatelle x
bella x
ben x
bon x
brutto x
capace x
degne x
difficile x
disdece x
dolce x
dover x
errore x
evidentissimo x
estremi x
extimati x
famosissima x
fiore x
fortissima x
frequentate x
XVIII. Style, Related Directly to the Act of Dancing

aere  
agitata [see aere]  
atteggiati  
campeggiare  
deporamento  
guise  
legiadra  
maniera  
modo  
signorile  
somavemente  
subtilissima  
zentile  

XVIII. Style, Related Directly to the Act of Dancing

aere  
agitata [see aere]  
atteggiati  
campeggiare  
deporamento  
guise  
legiadra  
maniera  
modo  
signorile  
somavemente  
subtilissima  
zentile  

XIX. Emotional State of Specific Performance, or Performance in General

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<tr>
<td>animoso</td>
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</tr>
<tr>
<td>concita</td>
<td>x</td>
</tr>
<tr>
<td>corruita</td>
<td>x</td>
</tr>
<tr>
<td>(fuge)</td>
<td>x</td>
</tr>
<tr>
<td>iocondita</td>
<td>x</td>
</tr>
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<td>paura</td>
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<tr>
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<td>tristeza</td>
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<td>voluto</td>
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XX. Related to Prerequisites and Mastery of the Art of Dancing

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<tr>
<td>concordantia [see compartire]</td>
<td>x</td>
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<tr>
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<td>spartire</td>
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<td>studiate</td>
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XXI. Related to Theory and Philosophy

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<td>calino</td>
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<tr>
<td>Domenico</td>
<td>Cornazano</td>
</tr>
<tr>
<td>----------</td>
<td>-----------</td>
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<tr>
<td>carta = figura</td>
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<tr>
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<td>x</td>
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<td>proprieta</td>
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<td>regula</td>
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<tr>
<td>scala [see figura]</td>
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<tr>
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<td>x</td>
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<tr>
<td>stile</td>
<td>x</td>
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<tr>
<td>tempi</td>
<td>x</td>
</tr>
<tr>
<td>vodo</td>
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**XXII. Passive and (Active) Actions In Dancing**

<p>| aferma [see ferma] | |
| aiutare | x |
| amovere [see move] | |
| andare | x |
| ariva | x |
| attende | x |
| audientia | x |
| ballare | x |
| batte | x |
| butando | x |
| cambia | x |
| cegna | x |</p>
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<td>x</td>
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<tr>
<td>condotta</td>
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<td>continuando</td>
<td>x</td>
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<tr>
<td>da</td>
<td>x</td>
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<tr>
<td>danzare</td>
<td>x</td>
</tr>
<tr>
<td>dispiccare</td>
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<td>entrare</td>
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<td>essere</td>
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<tr>
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<td>x</td>
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<tr>
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</tr>
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<td>guardare</td>
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<td>mena</td>
<td>x</td>
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<tr>
<td>mossa [see move]</td>
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<tr>
<td>move</td>
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<td>muda</td>
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<td>rimane</td>
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<td>x</td>
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<td>risponde</td>
<td>x</td>
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<tr>
<td>ritorno</td>
<td>x</td>
</tr>
<tr>
<td>saltando</td>
<td>x</td>
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<tr>
<td>scambiano [see cambia]</td>
<td>x</td>
</tr>
<tr>
<td>scontare</td>
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</tr>
<tr>
<td>seguire</td>
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<tr>
<td>tempti</td>
<td>x</td>
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<td>x</td>
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<td>tirare</td>
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<td>tocca</td>
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</table>
XXV. Actions in the Z Plane

- abassar
- alzamento
- levamento
- surgente

XXVI. Actions in the Y Plane

- andare
- ariva
- cambia
- continuando
- fa
- fuge
- giongendo
- lassa
- move
- muda
- parte
- passa
- ritorno
- seperati
- venire

XXVII. Actions in the X Plane

- allargano
- stringere

XXVIII. Actions in Two Planes: Z and Another

- butando
- dispiccare
- gittando
- ondeggiare
- saltando
XXIX. Actions in XY Plane, Not on Axes

- circonda
- tessendo
- voltando

XXX. Spatial Terms Related to Position in Dancing

- loco
- posta
- sala
- spazio
- terra

XXXI. Temporal Terms

- accelerati
- beneplacitum
- capo
- comienza
- incomincia
- compimento
- continuando
- dentro
- detro
- fine
- hoggi
- hora
- improviso
- instante
- intanto
- larga
- mentre
- parte
- poi
- presta
- qui
- sempre
- solo
- spesse
- subito
- successivamente
- tardo
- tempo
- ultimamente
- veloce
APPENDIX D: Enlarged copy of Cornazano's figura of the misura, corresponding to lines 415-24 of
Città del Vaticano, Biblioteca Apostolica Vaticana,
Codex Cappelani 283
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Padovan (See Castelli)


Rocca (see Pontremoli)

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