PEASANT DANCE IN THE GENRE ART OF
SIXTEENTH CENTURY FLANDERS
AND GERMANY

A Thesis

Presented in Partial Fulfillment of the Requirements for the
Degree Master of Arts

by
Ann Hamilton Dils, B.S.
The Ohio State University
1981

Approved by

[Signature]
Department of Dance
ACKNOWLEDGEMENTS

I wish to thank my advisor, Dr. Angelika Gerbes, for her advice and patient support throughout my years at the Ohio State University and especially for her guidance during the past year. I am indebted to Dr. Vera Maletic for her encouragement and advice on the movement analysis segment of this project and to Dr. Anne Morganstern and Mr. Richard Powers for their aid during the initial stages of the project. Lastly, I wish to thank Mr. and Mrs. Edwin L.D. Dils and Jahangir Salehi for their constant support and consideration.
**Table of Contents**

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>List of Plates</td>
<td>iv</td>
</tr>
<tr>
<td>Introduction</td>
<td>1</td>
</tr>
<tr>
<td>Chapter One: The Development of Genre Art in Sixteenth Century Flanders and Germany</td>
<td>6</td>
</tr>
<tr>
<td>Chapter Two: Artistic Heritage and the Genre Artists</td>
<td>19</td>
</tr>
<tr>
<td>Chapter Three: The Dances</td>
<td>27</td>
</tr>
<tr>
<td>-closed couple dances</td>
<td>29</td>
</tr>
<tr>
<td>-reigen</td>
<td>38</td>
</tr>
<tr>
<td>-bridging dances</td>
<td>42</td>
</tr>
<tr>
<td>-sword dances</td>
<td>45</td>
</tr>
<tr>
<td>-egg dances</td>
<td>48</td>
</tr>
<tr>
<td>-churchyard dances</td>
<td>50</td>
</tr>
<tr>
<td>-dance mania</td>
<td>51</td>
</tr>
<tr>
<td>-peasant dance connections and distinctions</td>
<td>52</td>
</tr>
<tr>
<td>Chapter Four: A Movement Analysis of the Closed Couple Dances</td>
<td>58</td>
</tr>
<tr>
<td>Conclusions</td>
<td>67</td>
</tr>
<tr>
<td>Appendix One: Definitions for Terms used in Movement Analysis</td>
<td>70</td>
</tr>
<tr>
<td>Appendix Two: Plates</td>
<td>73</td>
</tr>
<tr>
<td>Bibliography</td>
<td>94</td>
</tr>
</tbody>
</table>
List of Plates


10. Sword Dance of the Cutlers' Guild, in Sharp and Oppe, Pl. 18.


17. Pieter Bruegel, The Magpie at the Gallows, in Tiziana Frati, Bruegel, New York, 1979, Pl. 52.


Introduction

The dawn of the sixteenth century marked the beginnings of the Renaissance in Northern Europe. This period of rebirth was, for Flanders and Germany, a time of upheaval. The political, religious, social and philosophical structures of these countries met with rapid and radical change. The thrust of this turmoil lessened the older powers of the monarchy and the Catholic Church and encouraged an age where the middle classes, the intellectuals, and the artists wielded important influence.

The period's turmoil and accompanying philosophical changes were readily reflected in sixteenth century art. The decline of the Catholic Church and a lack of royal patronage led artists away from religious symbolism and courtly portraits into a world populated by more common men and ideas. New patrons arose to fuel this transition to secular subject matter. The new buyers of art included an increasingly wealthy middle class as well as the lower classes who could now afford art due to the new process of printing.

The art these new patrons purchased included some portraits, works with mythological, allegorical, and historical themes and a new class of work depicting everyday life.¹ Though artists recorded some courtly activities, the focus of this new form was the artisan and peasant classes. This new subject matter, termed genre, was executed with a special realism. Artists were interested in portraying the human form accurately and in a detailed recording of the surrounding events.
Artists saw fit to depict every facet of life, recording work, home and play activities. One of the most often captured events was folk dance. Indeed, genre paintings and engravings form a veritable encyclopedia of dance forms and events. These works not only constitute a record of dances and their surroundings, but the artists took such loving pride in naturalism that the particulars of dance performance are also preserved.

Each artist dealt with the depiction of the dancers motion in a slightly different manner. The elements of dance, use of body, space, and "effort", received varying emphases; some artists were concerned with shape and some with a display of weight and energy. When the works are examined as a group, however, they provide a well rounded view of the elements of dance.

The notion that sixteenth century genre art provides a catalogue of dance forms and can be used to analyze dance movement is particularly important. Genre art seems to be the most plentiful source of folk dance information and, if it is indeed an accurate accounting, could provide many answers to the question of how people moved. Some dance researchers have used the art of other periods to derive notions about dance. Germaine Prudhommeau in *La Danse Grecque Antique* analyzed the dance of ancient Greece by comparing the poses of antique statues to the movement of classical ballet. Samuel Martí and Gertrude Kurath explored the dances of the pre-cortesian period in *Dances of Anáhuac* by recording poses using Labanotation and then finding the most natural way to move from a neutral stance into the recorded position. Both these works set a precedent for using art to catalogue different types
of dances and to discern the outline of a step or pose. There has been no major effort, however, to deal with the movement elements of body, space and especially "effort" contained in art works. This close inspection of movement elements, though unprecedented, seems a valid method of discerning the characteristics of period dances and a valuable research tool. The information revealed by such analysis is especially important when dealing with dance forms that received scant literary attention. Sixteenth century German and Flemish peasant dances, unlike the court dances of that period, are ideal examples of dance forms neglected by writers.

Most written folk dance descriptions were preserved in civil and church law and in personal letters and journals. Dance historians Curt Sachs, Lincoln Kirstein, and Walter Sorrell found their information on German and Flemish folk dance in the writings of Max von Boehn. In Modes and Manners, Boehn quotes the letters of several sixteenth century correspondents, the financier Balthasar Paumgartner and the writer Montaigne among them. G.G. Coulton, the British author of Medieval Village and Five Centuries of Religion, includes in his writings citations of civil and church laws banning dance. Coulton pays particular attention to the works Die Tirolischen Weishumer, written in 1535, and Die Salzburger Taidinge, written in 1870 but including material dating from 1520.

These records supplement the large body of genre art by such artists as Dürer, the Beham brothers, Hans Holbein, Jr., and Pieter Bruegel. The two provide a broad spectrum of folk dance information and a detailed account of actual movement. The validity of using art
work for such specific purposes rests in the sincerity of period artists in depicting dances. These artists, due to a variety of political, religious, social, and philosophical circumstances, to a tradition of realism, and to some influences from Renaissance Italy, did depict folk dance with an accuracy sufficient to permit movement analysis.
Chapter One

The Development of Genre Art in Sixteenth Century Flanders and Germany

The recording of folk dances in genre art appeared during periods of tremendous strife in Germany and Flanders. The parallels between times of social and religious unrest and the popularity of genre art are striking: genre art enjoyed its hey-day in Germany roughly from 1514 to 1555, also the period of the Protestant Reformation, and in Flanders from 1555 to 1600, a time of civil war and intense persecution of Protestants. The Protestant upsurge encouraged genre art, but was far from the only key to its popularity. Other aiding factors include an acceptance of Christian Humanism, a new nationalism, and the appearance of new art patrons. Surrounding these factors in both Germany and Flanders were situations of political and social dissatisfaction.

Sixteenth century Germany was a collection of four hundred interlocuting states and numerous cities. Though Germany was ruled by Holy Roman Emperors Maximilian I, until 1519, and Charles V, from 1519 until 1555, the real power lay in the upper nobility, the higher echelons of Germany's Catholic hierarchy, and in wealthy traders and bankers from German towns. Charles V, for example, was elected to rule Germany by an "Imperial Governing Council" made up of three arch-bishops and four secular leaders, all greatly influenced by the money advanced Charles by the Fugger family, Germany's leading financiers. Charles sought to unite the German states in order to better fit Germany into his dynastic plans, but the persistent independence of cities and princes
kept this dream unrealized. Charles made his home in Flanders and his nonresident status further aggravated autonomy seeking Germans. Not only did the princes and arch-bishops resent Charles for his attempts at centralization, but there was resentment between the classes as well. The middle classes, financiers and artisans, detested princes and priests for their interference with the autonomy of the towns; the petty nobility, ruined by a division of hereditary property, hated the higher nobility; and the common people, due to low wages, poor business conditions for small merchants, and heavy taxes, disliked nearly everyone. This round of resentments extended to the Catholic Church. The Church, wealthy and envied, owned one-third of Germany's land and everyone from prince to peasant found some reason to resent the Church's influence. Surely, if any country was ready for the release from central authority promised by Protestantism, it was Germany.

Martin Luther's Protestant ideas only added fuel to a very flammable situation. One of the most noteworthy events encouraged by the Reformation was the Peasant's Revolt (1521-1525). This revolt, egged on by Luther's plea for "liberty for Christian men", was really an appeal to Charles V to lessen the burden placed on the peasant by resident nobility. Luther withdrew his support from the revolt, the power of the princes proved too great, and the revolt failed miserably. Massive numbers of peasants were slaughtered, but the incident did bring the plight of the poor to the attention of intellectuals. This new recognition provoked artists to examine peasants and their activities more closely.
Flanders, during this pre-1555 period, faired well. Charles V, a native of these regions, chose to make Flanders the nucleus of his empire and the Flemish, long proud of the prestige and independence of their self-governing towns, prospered. Unrest came to Flanders when Charles' son, Philip II of Spain, came to power in 1555.

Philip had no personal interest in Flanders, using the area only as a tool for carrying out Spanish power politics. He governed Flanders with foreign officials, kept Spanish troupes within Flemish borders, and used Flemish resources to wage Spanish wars. The proud nobility and communes were ardently opposed to foreign rule and struck up a national revolutionary effort. This revolution was greatly complicated by Protestantism. Spanish Philip was devoutly Catholic and when he sent the Duke of Alva to put down the revolution, he also sent him to punish heretics. At least eight hundred and eighty Protestants, most of them peasant Anabaptists, were burned to death or otherwise disposed of during Alva's stay in Flanders. The revolution and religious unrest eventually caused the division of Flanders into northern, Protestant, independently ruled Holland, and southern, Catholic, Spanish dominated Belgium.

In both Flanders and Germany, political and religious strife brought the poor to the limelight to be examined by intellectuals and recorded by artists. This unrest also encouraged nationalism by unifying countries against outside encroachment. Nationalism, accentuated by Humanistic scholarship, took the form of pride in regional heritage and encouraged artists to record folk customs and events. Humanism
had other effects on art as well.

Humanistic thought in Northern Europe was largely associated with the teachings of Erasmus of Rotterdam. Humanism first appeared and was popular in large cities with extensive Italian contact, but Erasmus succeeded in bringing Humanistic ideas to all of Flanders and Germany. Erasmus' teachings influenced not only the intellects of the day, but filtered down to the masses via their adoption by religious leaders. For most of his life, Erasmus lived in Flanders and Germany, but he also lived shortly in England, France, and Italy. Wherever he lived, he gathered around him the thinkers and artists of the day. Hans Holbein and Albrecht Dürer knew Erasmus well. Bruegel, while of a later decade, also linked himself with Erasmian thought. Whatever the contact, Erasmus' ideas were so pervasive that for all intents and purposes, they formed sixteenth century public opinion.

Humanism, the appreciation of all that is true and beautiful in man regardless of his religious faith, took on a new light under Erasmus. Though the Northern Humanists looked back to the classical writings of Greece and Rome for guidance, they also turned to the Bible as a piece of antique literature. This blend of Christianity and Humanism aimed at reconstructing present Christianity by revitalizing Christian morality with the virtues of antique thought. The Christian Humanists hoped for a simpler form of Christianity that would universally reform both private and public life.

Erasmus, once an Augustinian monk, disliked what Christianity had become. He felt the Catholic Church encouraged, among other things,
excessive wealth, rigid class distinctions, factionalism, and the suppression of women. Instead, Erasmus thought the church should emphasize personal ethics and virtues and intellectual culture. These reforms encouraged both individualism and new learning, ideas which influenced art. Christian Humanism encouraged individualism by negating the church's claim over a man's intellectual, social, and physical morality. This ideal switched artistic thinking from the glorification of the church to a new interest in the glorification of men and their activities. Artists became interested in exploring individual personality, as seen through portraiture, and in exploring the state of man, as seen in genre art.

Humanistic thought also encouraged an upsurge of learning. The emphasis placed on studying Greek, Hebrew, and Latin in order to permit scientific investigation of Biblical texts also encouraged an examination of ancient writings of all kinds. In Germany Humanistic scholars, already imbued with a sense of nationalism, studied German heritage through Greek and Roman writers and further encouraged an interest in a national personality. A new study of Flemish history led to Flanders' "Chambers of Rhetoric", clubs dedicated to theatrical productions, singing, and folk culture and to other manifestations of an interest in the preservation of national culture. Surely, artists extended these new concerns with national culture and personality by examining the recording popular activities.

Though Humanism provided a partial impetus for the Protestant Reformation, the two had very different influences on art. The
Christian Humanists encouraged new artistic forms, especially genre art, by introducing the new ideas of individualism and nationalism. Though Protestant reformers encouraged these new ideas by abolishing the central authority of the Catholic Church, they also had serious negative influences. The Reformation leaders disliked anything Catholic and they demanded that artists cease producing Catholic imagery. Because religious art was the most common form of artistic expression, artists either found new subject matter or stopped producing art. The bannishment of religious images took several avenues; city councils, encouraged by Protestants, enacted laws against producing Catholic art; the public, in venting their dislike for Catholicism by destroying Catholic churches and their contents, made producing Catholic art at best self-defeating; and the Protestant churches, because they had no need of religious images, discouraged art through a lack of patronage.

Germany became the seat of much anti-Catholic art activity. Particularly in Southern Germany, town councils enacted prohibitions against producing art with any Roman Catholic content. The penalties ranged from temporary imprisonment, to confiscation or destruction of the work, to loss of citizenship. Many artists, Hans Holbein, Jr., among them, left the area in order to continue working as they pleased. Other artists, the Beham brothers for instance, were stripped of their citizenships for religious and political radicalism unconnected with the work they produced.

The general public also had its way in stopping Catholic idolatry. In both Germany and Flanders the lower classes, inspired by
radical Protestant preachers, took to destroying art work. The students of Wittenburg University, accompanied by townspeople, systematically destroyed the contents of churches during the 1521 Christmas season. Much art work was also destroyed during the Peasant's Revolt.  

Iconoclasm hit Flanders a number of years later but with equal vengence. Though the movement began in the country, iconoclasm was eventually given reign in cities such as Ghent and Antwerp. In Ghent, for instance, one collegiate, seven parish churches, twenty-five monasteries, ten hospitals, and seven chapels were rid of their altar screens, vestments, statues, and other treasures within a twenty-four hour period. Much art work was lost and surely much future work discouraged.

Catholic images were not replaced with a new round of Protestant art work. Protestant churches had no need of images of any sort. Some Protestant art found its way into Lutheran Bibles, but this was unusual and slow in developing.

Needless to say, artists were much discouraged by this anti-Catholic, anti-art rampage. The artists that continued to produce either did so by leaving their homelands or by altering their work to make it acceptable to new Protestant ideas. This period of destruction and its accompanying financial hardship for artists, is attributed as the cause for the almost total lack of German art in the last half of the sixteenth century.

In this oppressive atmosphere, genre became an important subject
matter partially because it could be devoid of religious comment.

In fact, during the sixteenth century genre went through a clear development away from specific Catholic content. Genre art that included dance, however, retained a moralistic standpoint as dance was considered base and evil. Even this was lessened in later years as the depiction of dances became more idealized.\(^2\)

The earliest dance figures in this period of Northern art were included in religious works. Hieronymous Bosch first used dancing demons and fools to adorn sacred books and Dürer later illustrated the Prayer Book of Maximillian with dancing peasants. These dance depictions were used to support a Catholic message and their value as genre art was incidental. The next step in this progression from a religious to a purely genre orientation was for religious comment to become subordinate to a genre setting.

Pieter Aertsen's Egg Dance (plate eleven), one of the first paintings of a genre subject, illustrates this development. Though the main focus of the painting is the egg dancer, Aertsen also includes veiled religious comment. Who, for instance, are the man, woman, and child in the door to the right of the painting? Many art historians believe these figures are Joseph, Mary, and Jesus about to enter the sinful world represented by the egg dancer.\(^2\)

Aertsen's painting exemplifies a midpoint in the development of genre art away from Catholic comment. The final stage of development includes journalistic recordings of activities. If the artists of these later works comment at all, they supplant religious statements
with moralistic or political comments. Bruegel's *The Fair of St. George's Day* (plate thirteen), for instance, contains a ribbon proclaiming "Let the Peasants hold their Kermess". Ebrla Feinblatt interprets this as a protest against an edict issued by Charles V that limited peasant fetes to only one day in order to curtail the excesses of the celebrations. 27

The disassociation of genre and religious comment was surely encouraged by iconoclasm and its accompanying discouragements. This unfortunate method of stimulating artistic change was accompanied by the effects of a rearrangement of artistic patronage. The former patrons of painting had been the Catholic Church and the monarchy. Protestant Reformers did away with Catholic patronage and the non-resident status of Charles V in Germany and Philip II of Flanders did away with any centralized royal patronage in their respective countries. 28 These sources of patronage lost to them, artists began tailoring their works for new middle class and peasant patrons.

Wealthy burghers purchased portraits during the sixteenth century and they also purchased genre art. Bruegel's work, for example, hung only in private homes. 29 The burghers were not far removed from their peasant roots and, being bulwarks of civic and individual pride, would naturally gravitate towards an art form that was expressive of themselves.

The burghers were accompanied in their new interests by the peasantry. Printing came of age during the sixteenth century and the lower classes could now avail themselves of lower cost art works.
Many artists, notably Dürer, made most of their income from the sale of prints. These prints were sold as parts of books and as individual sheets.

Prints often included depictions of genre dance scenes and the development and popularity of the two were heavily linked. Dance in Northern genre art first appeared on the borders of books and with the single sheet print. With the exception of Holbein's wall painting House of Dance (plate two), all genre art of the early sixteenth century was engraved. Aertsen's Egg Dance (plate eleven) was the first painting including such subject matter. Since the lower classes were the biggest buyers of prints, it was largely their taste that prompted the development and success of genre. Again, it seems plausible that the peasants would enjoy art that reflected themselves and their activities.

The artistic taste of the peasantry encouraged painters and engravers to produce genre works, but these artists were also attracted to the subject matter for more altruistic reasons. Artists became increasingly aware of the peasantry through peasant uprisings and the religious persecution of that class and, aided by the ideal of Christian Humanism, depicted peasants with a new sympathy and accuracy. A growing sense of nationalism brought on by foreign intervention and renewed study of national heritage led artists to the depiction of everyday life as representative of their countries' collective personality. The festivals recorded by artists in Flanders and Germany were often detailed accounts of the dances, games, and revelry that
comprise folk custom. The genre subject matter was also encouraged by a public disfavor with Catholic idolatry. Paintings and prints of working class activities could be accomplished without offending Protestant sensibilities. Artists found that through this medium they could make political and moral observations and entertain at the same time.

The genre works including dance were honest depictions of peasant celebrations. The mood of the times indicated that realistic accuracy was appropriate. In depicting dance, however, the notion of accuracy takes on added meaning. How does the artist capture a split seconds worth of motion and retain its initial flavor? How does an artist communicate kinesthesia? The artists of this time period found varying means of dealing with the problem of depicting movement. Their artistic heritage in many ways prepared them to tackle this task.


4 Daniel-Rops, pp. 291-293.

5 Holborn, p. 296.


8 Dossogne, p. 10.

9 Holborn, pp. 112-115.


11 Jacques Dopagne, Bruegel (Buckinghamshire: Spurbooks, Ltd.), pp. 4-5.


14 Holborn, p. 113.

15 von Boehn, p. 76.

16 Holborn, pp. 102-109.


18 Christensen, pp. 167-168.

19 Cuttler, p. 396.

20 Holborn, p. 171.

21 Carson, p. 168.

22 Christensen, pp. 167-168.


26 Majzels, p. 116.


28 Christensen, p. 173.


31 Majzels, p. 9.
CHAPTER TWO

ARTISTIC HERITAGE AND THE GENRE ARTISTS

The artists of Flanders and Germany were heir to a tradition of realism. Fifteenth century Flemish painters, Jan van Eyck and Roger van der Weyden for example, were careful observers of nature. Their actual products were combinations of the real and the supernatural, but the artists' careful, detailed rendition of figures and their surroundings showed that they observed the real world with almost microscopic eyes. These Flemish artists passed on to their successors the notion that observing nature in detail and recording particulars with accuracy was of utmost importance. This notion was transmitted early to German artists who also showed this penchant for naturalistic detail.

Renaissance Italians influenced Northern painters in a more scientific way. Italian artists, especially Leonardo da Vinci, looked at nature with analytical eyes and developed rules and regulations to govern the recording of the natural world. Da Vinci experimented with moveable models and concentrated on the correct rendition of the nude. His ideas of motion and human proportion were transplanted to the North, primarily by Albrecht Dürer.

Italian notions about the depiction of the human form in motion combined easily with the native Northern skill of careful observance. Flemish and German artists used their inherited ability to visually dissect nature and then employed Italian thought to put the particulars together in a true to nature, if sometimes idealized fashion. The genre artists of the Northern Renaissance used these skills to varying ends.
Some artists were masters at recording detail and from their works we have specific accounts of the outlines of dance form and the events accompanying the dances. Other artists paid more attention to the human form and from these we get an idea of the shapes dancers perform while dancing. The artists who were most successful at communicating motion however, seemed to by-pass particulars. Their works leave the viewer with an impression of kinesthesia because every element of the picture lends itself to the exhuberance, the earthiness, the tone of the dance. These artists often captured the dancers at transition points, the dancers’ bodies indicating direction, weight, and force. Sometimes these figures, if closely inspected, are slightly out of proportion and this seems to add to their in motion look. To sum up, the artists who succeeded in conveying motion seemed to look through sensual rather than mathematical eyes. They relied on a transmission of what actually occurred rather than depicting a more symbolic figure that would convey dance. Whatever their skills, outlooks, or purposes in recording dance, each of these sixteenth century genre artists added new information about peasant dances.

Albrecht Dürer, Hans Holbein, Jr., Hans Sebald and Barthel Beham, Franz Brun, Theodore De Bry, Pieter Bruegel, Pieter Baltans, and Jakob Savery all included dances in their genre works. Individual artists present different outlooks on dance, yet their works are similar. These Flemish and German artists had interlocking heritages and experiences and were greatly influenced by each other. Unfortunately, some borrowing occurred between artists and this may lead to unjust emphasis
on certain positions and movement motifs in analyzing the dances. Every artist did include new elements in his works, however, and this makes each worthy of study.

Albrecht Dürer (1471-1528) was one of the earliest German artists to adopt genre subject matter and easily the most influential. He paid particular attention to Italian artists and combined their ideals with his native Gothic style. Of utmost importance is Dürer's concern with nature and with the study of movement.36

Da Vinci's experiments with movement influenced Dürer to perform motion studies of his own. Dürer's drawings of block figures emphasized the rotation and flexion of joints and were important beginning steps in understanding motion. These studies led Dürer to begin to produce a resource book on proportion and perspective for young artists.37

Dürer believed that artists should "... take care to make nothing which is impossible to nature and which she would not endure. If all beauty is enclosed in nature, the greatest difficulty is for human power to recognize it and to reproduce it in a picture. ..."38 Dürer did not believe in merely recording nature, but in extracting what is beautiful from nature. He tended to take parts of many human figures in order to combine a perfect whole. His Dancing Peasant and Wife (plate one) shows this concern with perfection through an emphasis on balance and symmetry.

Among those influenced by Dürer were the Beham brothers, Hans Sebald (1500-1550) and Barthel (1502-1540). These brothers worked in
Dürer's shop after 1520 and were visibly influenced by his engraving style. The Beham's were interesting characters. Barthel was expelled from Nuremberg in 1525 for his unorthodox religious sentiments and Hans Sebald a few years later for trying to publish Dürer's writings under his own name.

Dance was a favorite subject for the Beham's and several of their works are included here. The brothers styles are so similar that there is some confusion as to which brother produced what work. The Country Fair at Mögeldorf was produced in 1533, probably by Barthel; The Dance of Noses at Gimpelsbrunn, dated 1534, was probably from Hans Sebald's hand; the two works entitled The Great Fair were done by Barthel in 1535 and Hans Sebald in 1539; and The Feast of Herod was completed by Hans Sebald at an unknown time. (plates three through seven, consecutively)

The peasant dance depictions by Barthel and Hans Sebald Beham are full of detail and provide a good deal of information about peasant festivals. The dancing figures have great character and clarity but lack a sense of motion. The Beham's works are not a good source of actual movement information but provide an excellent idea of body shapes and special activities.

The Beham's peasant works have a different look than their portraits or allegorical engravings. Compare for instance, The Country Fair at Mögeldorf (plate three) with The Dance of Herod (plate seven). The peasant works, particularly the early examples, are comparatively simple and rough hewn. The shading and facial details are done
without the Beham's usual delicacy. The subject matter of the prints and their method of execution seem to fit well together; there seems to be no room for idealizing. Though there may be other reasons for the Beham's rustic execution of these works, the clumsiness of the prints communicates a sincerity and sympathy in depiction that is not found in other works. The Beham's detailed accounts seem all the more trustworthy for this reason.

The next artists in this lineage are Theodore de Bry and Franz Brun. Both seem to have paid particular attention to Hans Sebald Beham's works, borrowing both style and specific figures from him. De Bry, born in Liège in 1528 and banished from there for his religious opinions, worked most of his life in Frankfort where he died in 1598. Brun worked in Cologne in the 1590's. The works of both are surely idealized. The peasants in both men's prints are better dressed and better behaved than Beham's peasants, but their works are better sources of motion.

Hans Holbein, Jr. (1497-1543) is the most different from Dürer of all the German artists represented here. His House of Dance facade (plate two) was painted in Basle in 1520-1522 immediately before Holbein left for England. Holbein worked in a clear, rational Renaissance manner. His figures for The House of Dance are exuberant peasants who really appear to be rushing madly through the dance. These are an excellent source of motion. Holbein's work though has a certain angelic calm about it. Nothing about the work indicates the down-trodden tension of Dürer's and Beham's peasants.
Pieter Aertsen (1508-1575), the earliest Flemish painter included here, was also the earliest genre artist to paint dancing folk. Working in Amsterdam and Antwerp, Aertsen painted several genre subjects with religious undertones. His Egg Dance (1557-plate eleven), is the first pictorial documentation of this dance form and conveys the cautious fun that must have characterized a performance of the egg dance.

Pieter Bruegel (1525-1569), founder of an artistic dynasty, produced both paintings and engravings of peasant dancers. His engravings, The Kermes at Hoboken (plate twelve), The Fair of St. George's Day (plate thirteen), The Wedding Dance (plate fourteen), and The Dancing Pilgrims at Muelenbek (plate eighteen), are as detailed as the Beham brothers'. Bruegel's paintings, The Wedding Dance (plate fifteen), The Peasant Dance (plate sixteen), and The Magpie at the Gallows (plate seventeen) are real celebrations of motion. Though they too are detailed, Bruegel succeeds in subordinating detail to the kinetic impression of the paintings. Because Bruegel was concerned with the depiction of Flemish culture and had his ancestors' ability to record detail, he is often considered the restorer of a national Netherlandish style. His work conveys an understanding of motion and of people, a sense of humor, and often a political awareness.

Pieter Baltens (1540-1598) and Jakob Savery (1545-1602) were two of Bruegel's many followers. Flemish Wedding Party with Bag-Pipe Player (plate nineteen), Baltens's work, owes much to the figures of Bruegel's Wedding Dance, but does contain some new ideas and information.
Too, Savery's detailed Dorfkirmaes (plate twenty) owes much to Bruegel while adding very original elements.

The combined efforts of these artists and of the unknown artists whose works are included here, form a broad account of peasant dances and customs. The dance events depicted include weddings, kermess, and some non-specific settings. The dances shown include a variety of couple dances, round dances or reigen, sword dances, competitive dances, bridging dances, guild dances, dances connected with graveyards or disease, and the egg dance.
32 Cuttler, p. 83.
33 Cuttler, p. 319.
35 Benesch, p. 82.
38 Albrecht Dürer quoted in Heath, pp. 94-95.
41 The various resources used attribute the works differently. This listing agrees with Majzels.
42 Bryan's, II, p. 21.
45 Cuttler, p. 459.
46 Bryan's, I, p. 205.
47 Benesch, p. 106.
   for information on Savery see- Bryan's, III, p. 26.
CHAPTER THREE

THE DANCES

Sixteenth century peasant dances were most often depicted being performed at fairs or kermess, or at weddings. These spirited events helped set the tone for the dances and both artists and writers gave detailed accounts of the occurrences at these festivities. Most written works described attempts to ban or curb both dances and events or of punishments for ignoring such regulations. An understanding of these events is helpful in realizing the importance and intensity of the dances.

The kermess was originally a celebration day of the saint to which the local church was dedicated. These festivals were probably linked to more ancient seasonal rites and likely retained some pagan elements. This, accompanied by the influences of Protestantism, turned kermess into general fairs or fun days. The artists' accounts give reference to the churchly origins of the kermess, but are more intent at displaying the worldly events that became connected with the celebrations.

Hans Sebald Beham's The Great Fair (plate six), Bruegel's The Fair at Hoboken (plate twelve), The Fair of Saint George's Day (plate thirteen), and the Peasant Dance (plate sixteen), and Savery's Dorf-kirmes (plate twenty) are the clearest accounts of these festivals. Prominent in these works are games, drinking, market stalls, pageants, fighting, and fraternizing. Though churches and religious processions are common to these works, they are barely noticeable behind the fore-
Rambunctious kermess activities gave civic and church authorities licence to attempt to curb peasant gatherings. Bruegel's The Fair at Hoboken (plate twelve), as previously mentioned, contains a reference to Charles V's attempts to ban the kermess. In the Rhine Valley, according to G. G. Coulton, dancing was allowed "... only on the dedications day of the church and only for three dances, which might be danced at no other hour but three in the afternoon." Dances were linked with the other evils that occurred at kermess as shown by regulations such as: "these are the village ordinances; public dancing is abolished and done away with; drinking... is forbidden; also all play with dice or cards; yea target shooting also as a recreation too costly for the peasants, and therefore indecent and harmful to them..." Though sixteenth century authorities could hardly ban weddings, they were clearly unhappy with wedding dances. Bruegel's Wedding Dance (plate fifteen) shows that drinking and dancing were common to both kermess and wedding and that the wedding dances were far from sedate. The man drawing the woman away from the dancers at the left of the painting is dressed as a soldier and serves as a reference to Philip II's attempts at policing peasant activities.

This occurrence was far from isolated as others encountered problems from wedding dancing. The minister Andreas Osiander wrote to a friend in 1550 that "... all the couples who had danced together at his daughter's wedding had been fined." Bartholomaus Sastrow also complained of penalties for dancing at his own wedding. The town council of Greifswald decreed that the dances at weddings
"... with the shameless bussing of women... was too uncouth and whoever should dare to do this would be ordered before the Lubisch tree and punished."\(^5^5\) Wedding dances, particularly coupled wooing dances, were clearly frowned upon.

The punishment of dance activities did not seem to hinder the peasants from enjoying their weddings and kermess. The prevalence of these dances in art attests to the fact that they occurred often. Dancing must have been an integral part of culture and a tremendous outlet for the peasants. Surely peasant dances were objected to for the peasant solidarity they represented as much as for the lascivious nature of the dances themselves.

Whatever the occasion, the most common dance seemed to be the closed couple dance. Artists depicted these dances often and many bans on dance refer to the closed couple form specifically. An examination of the iconography reveals three types of couple dances; one emphasizing a sort of promenading, one a close turning of partners, and another a more weighty and separated, but still turning motif.

**Closed Couple Dances**

The works by Dürer, Holbein, Hans Sebald and Barthel Beham, and Franz Brun seem to hold together as representations of the same dance. Though each artist presents a slightly different outlook on the dance, depicting varying positions and energy levels, there are common themes among them.

Dürer's *Dancing Peasants* (plate one) gives a glimpse of one segment of a couple dance. In this print, the impish woman takes a
wide stride forward, knees bent and torso inclined forward while her partner seems to be finishing a leap onto his left leg. His right leg flips backwards and his left arm gestures up and out from his side. The couple's hands are joined, her left in his right, and this portion of the dance finds them back to back. Both partners' shoulders seem to be in motion, hers pulling up and his left pulled back.

Dürer's couple dancers have both a rooted contact with the earth and an ability to spring into the air. The dancers seem to be moving at considerable speed with great exuberance, judging from the man's thrown back head. Dürer carefully balanced the couple spatially; the pull of the joined hands is compensated for by the pull of the woman's right heel. This tends to tone down the otherwise off balance, rushing impression of the picture.

The Dancing Peasants are performing one usual and one unusual movement. The back to back position of the couple isn't seen again until De Bry's Rustic Dance (plate nine). The man's arm gesture is, on the other hand, repeated again and again by later artists.

Hans Holbein's House of Dance (plate two), painted in 1520, is the next major treatment of dancing peasants. These peasants were painted on the side of a house and Holbein's primary objective in the work was to disguise an awkward and uninteresting facade. Holbein succeeded in breaking up the space and creating a great deal of depth with his dance. The dancers seem to be rushing around in a circle, the couples taking energetic strides, turning about each other, and tugging at partners as they make the circular form. The couples are seen
moving forward, sideways, and facing each other. There is an emphasis on lifted knees, knees up for the men and back for the women, and on an inclination of the torso into the movement. There also appears to be some shrugging and twisting of the shoulders and the arm motion seen in Durer is repeated with small variations. Holbein conveys a great feeling of speed through the whipping of cloth and by emphasizing the off balance nature of the dancers.

The next couple dances appear in a body of work by the Beham brothers. The dancers are so similar in *The Country Fair at Mögeldorf* (1533-plate three), *The Dance of Noses at Gimpelsbrunn* (1534-plate four), and in both versions of *The Great Country Fair* (1535 and 1539-plates five and six) that they should be considered as one example of a couple dance. The first print, *The Country Fair at Mögeldorf*, gives no clue as to the spatial form of the whole dance as the dancers are presented strung out along a fence. *The Dance of Noses at Gimpelsbrunn* shows a couple dance performed as a competition for a prized chicken. The couples seem to be following each other, but there is no clue as to overall floor pattern. The two versions of *The Great Country Fair* shows the dancers in a horseshoe pattern. Barthel Beham's early version of the fair shows a tree in the center of the formation. Curiously, the dancers formation seems to be leading them into the side of a building as there is no way for the dancers to round out their horseshoe. This either indicates that the formation doubles back on itself, that the dancers stay in place, or an artistic oversight. The later version by H. S. Beham has eliminated this
curiosity.

The Beham brothers presented a rather limited range of movements, usually focusing on couples walking and sometimes striding along side by side with inner arms linked. Variations on this theme include couples standing face to face or almost turning back to back. New features in these prints include embraces, a bridging lift of the center arms, and in the H.S. Beham version, a lift. The open arm gesture originally seen in Dürer is repeated by the Beham’s again and again. This gesture occurs while couples walk side by side or embrace.

The Behams do not seem to give much emphasis to the depiction of actual motion. Most of their figures appear very upright and stable. This is especially noticeable in the movement of other fair participants; the running girls or fighting farmers for instance appear too much in control. The dancers probably were also depicted with an unnatural uprightness. For this reason, the Beham’s are better sources of body positions than of speed or spatial direction.

Franz Brun’s work, The Peasants’ Feast (plate eight) owes much to the earlier prints by the Behams. Brun’s figures are more awkward than his predecessors’ but convey much more motion. Flying skirts and hair aid this illusion as does the depiction of wider strides and higher knees. Many of Brun’s dancers are direct copies of Beham figures, but he did add a back to back position and a turning of the woman under the couple’s uplifted arms.

The primary factors that hold the works of Dürer, Holbein, the Behams and Brun together as representations of the same dance are the
repeated lifted gesture of the man's left arm and a sense of the group moving forward. This sense, however, is not an obvious part of Durer's work. Other elements that link the works are an emphasis on lifted knees, the use of the shoulders, and the embrace. The majority of works also suggest a considerable exuberance. The fact that these works were produced in the same area of Germany gives further credence to the notion that they are the same dance.

This couple dance does not emphasize a closed spinning embrace that characterizes the dances that were often banned. The dance appears actually to be a transition between or combination of the spinning dance and the older processional dances. While the Beham's depictions seem particularly processional and Holbein's and Brun's works include more turning, yet the dance depictions are closely linked by other important elements. Surely the dances are small variations on a specific dance.

Zschellettschky, in describing another Beham work, The Spinning Room, that contains identical figures to the works included here, suggests that this dance of uplifted arms and a forward orientation may be the Hoppeldei. The clearest description of the Hoppeldei, "peasants rushing around like wild boars, moving in couples as though they wanted to fly; arms waving, shoulders heaving and rolling", could well describe this couple dance.

Theodor De Bry's Rustic Dance (plate nine) depicts a very different sort of closed couple dance. The main motif of this dance involves
the couples circling about each other. Sometimes this takes the form of wide, almost back to back lunges and sometimes the couple embraces and the man lifts his partner and swings her in a circle. Two new positions are included here, one a bent leg position, left foot touching the right knee as the left knee turns out, for the man and the other an almost greeting position where the couple offers right hands to each other. In general, knees are bent, torsos inclined into the direction of the movement, and the arms are either used in grasping the partner or in a natural opposition. The woman in the third couple also seems to be rotating her left shoulder.

\textbf{De Bry} conveys the dances' rapid speed through the whipping of cloth and the capturing of dancers in transition.

\textbf{Rustic Dance} is curiously similar to Hans Sebald Beham's \textit{Feast of Herod} (plate seven). Three positions; the offering of hands, the back to back lunges, and the embrace, are common to both. \textbf{De Bry's Rustic Dance} appears to be an enlivened version of the courtly couple dance in \textit{Feast of Herod}. Beham was a known resource for \textbf{De Bry} and this perhaps accounts for the similarities.\textsuperscript{60} A more likely possibility is that this dance is the Laendler or Dretanz, reputed to have been adapted for courtly use.\textsuperscript{61}

Paul Nettl cites the couple dance in \textit{Feast of Herod} as being the Laendler and goes on to use Montaigne's account of a dance he saw in Augsburg in 1580 as a description of that dance. "The gentleman took the lady's hand and kissed it and placed his hand on her shoulder; he than clasped her securely, holding her so close that
they were cheek to cheek. The lady placed her hand on his shoulder and in this way they circled about the room..."62 Though the description does not match either engraving exactly, the important circling and embracing elements are included. This description is by far the most apt found in dance literature.63

The Laendler or Dretanz, as it was interchangeably referred to, must have been the subject of dance banning. Ordinances often refer to the fact that "...women and girls must not be whirled or thrown about..."; "shameless twirling" is not acceptable, and "mutual claspings are frowned on."64 These descriptions certainly resemble the actions of the dancers in De Bry's Rustic Dance.

Bruegel's The Wedding Dance, both engraving and painting (plates fourteen and fifteen), and Balten's Flemish Wedding Party with Bag-Pipe Player (plate nineteen) depict yet another couple dance. This dance appears much more rooted than the other couple dances and contains some striking new movement motifs.

The painting The Wedding Dance and the similar engraving contain four nearly identical dancing couples. A pair to the far left perform a "crossed polka" step as they place hands on hips and face each other.65 This step, as indicated by the movement of the women's dresses, has a rebounding quality. The couple behind them is doing a turn, the woman passing under a bridge formed by her left and his right arms. The center couple again performs a polka step, this time her left hand is in his right as they face each other. Their other
hands may also be linked, but this is unclear in both accounts. The other couple to the right of the picture is in the midst of a turn. Though again the pictures are unclear, it seems that the couple continues the usual hand grasp, his right hand in her left, as they circle back to back to join opposite hands. They could still be doing the polka step, but the man, at least in the painted version, has allowed his right foot to get away from him in a forward gesture. There is yet another couple in both pictures that could be part of the dance. To the right of the picture is an embracing couple and though they surely appear to be kissing, they also seem to be in the dance space.

A weighty, rebounding polka step and emphasis on arm use make this dance unique. These two elements are not a part of the two couple dances previously discussed and clearly differentiate Bruegel's dance from the others. A fast pace and partner orientation are common to all three dances.

Pieter Balten's Flemish Wedding Party (plate nineteen) contains many similar elements. The couple to the far right looks much the same as the couple to the left in Bruegel's Wedding Dance, as both perform a crossed polka step with hands on hips. Also similar is the turning under the arms, this time performed by Balten's bride and her partner. The only change here is that her right and his left arms are used to create the bridge. The embracing couple behind the bride is reminiscent of Bruegel's hugging couples, though Balten's wooers seem more apt to be dancing.
There are two new ideas in this picture. The waltz-style grasp used by the center couple is an unprecedented development. The couple behind them performs another new motif. They grasp left hands as they face each other. The man here seems to be leaning back in an exaggerated fashion, perhaps because he’s lost his balance due to too much celebrating.

Baltens and Bruegel were probably depicting the same dance. The crossed polka step, the emphasis on the partner, and variety of arm positions link the two together. The dance is very like the still extant dance La Maclote, that is included in Pinon and Jamar’s *Dances of Belgium*. 66

La Maclote, as described by Pinon, uses a definite floor pattern and this is certainly not apparent in the painting and engravings. The step descriptions for the Second Maclote are strikingly like the pictures, however, and very probably the two are related if not one in the same. The motifs of Second Maclote include the crossed polka step, same hand and opposite hand grasps, the waltz grasp, the grasp with the man’s hands on the woman’s hips, and an emphasis on turning. These descriptions agree exactly with the pictures.

All the couple dances contain common elements. First, and most obviously, they are all couple dances connected with courting or wooing and perhaps descendent from older processional dances. 68 Secondly, they all place emphasis on bent knees and a responsive torso. Thirdly, they contain some sort of coupled circling, embracing, or lifting. All couple dances seem fast paced and exuberant.
Despite these commonalities, there seems to be clear definitions separating the closed couple dances into three categories. The first dance, represented by Dürer, Holbein, the Behams, and Brun, places emphasis on moving forward, very much in the manner of a processional. This dance also includes a characteristic arm gesture for the man. Hoppeldei may be the name of this dance. The second dance, captured by De Bry, seems to be much more swirling and circular. The emphasis is on circling in a couple relationship rather than on moving out into space. This dance contains a distinctive embracing, turning lift and may have been called the Laendler or Dretanz. The last couple dance, depicted by Bruegel and Baltens is much weightier, having a bobbing, springing look. As in De Bry's depictions, these dancers continuously focus on their partners. The turns accomplished in this dance, however, emphasize a turning under the arms rather than the embraced turns of De Bry's dance.

The couple dances are by far the most often depicted dances. They seem to be the folk dances of that region of the world and era. Another often depicted dance is the round dance or reigen. This form has ancient origins and comes in several variations.

Reigen

Reigen, actually derived from chain dances, were among the first dance forms. They were usually associated with seasonal feasts and the dancers usually circled about some object. May poles, trees, and bon fires were popular objects and all were originally associated with
some charm or magic. The reigen that appear in the works by Hans Sebald Beham, Pieter Bruegel, and Jakob Savery confirm this orientation to dance around something.

The Dance of Noses at Gimpelsbrunn (plate four) displays a lively, farcical reigen. This "Nosenfutter" features a chain of fancifully dressed dancers whose main attributes are their oversized noses. It is not known whether these are real noses or if they are in fact masks, but the dancer with the largest nose clearly receives one of the prizes hung on the center pole. The leader of this merry band carries a Leitstab, the Germanic traditional magic wand.

These dancers perform movements as outlandish as their noses. The facings of the dancers indicate an alternating pattern, one facing out, the next in, but this pattern is interrupted by the gentleman to the far right of the picture who is intent at pointing out the magnificence of his nose. A circular formation is established as the dancers parade around the center pole in a counter clockwise fashion, most circle dances revolved clockwise and perhaps this reversal confirms the farcical nature of the dance.

The arm positions of the dancers are outlandish too; one set of arms bridges up, another down, some elbows are jutting up awkwardly, and some seem relaxed. An importance on bent, raised knees and on moving up and down is evident in the dancers inelegant steps. The Beham's characteristic lack of depiction of the speed of movement could contribute to this up and down, vertical look.

The Dance of Noses at Gimpelsbrunn depicts a whimsical competition
dance, highly in keeping with the other competitions going on in the picture. This dance could be a product of Beham's imagination, perhaps a comment on the crazy lengths to which the peasantry went in order to compete with each other. A magistrate is arriving to the left of the picture and Beham could be commenting on the fact that a government official would police such a silly and harmless peasant event. Real or imagined, The Dance of Moses at Gimpelsbrunn portrays a fun loving, entertaining celebration.

Bruegel's The Fair at Hoboken (plate twelve) depicts a more probable reigen. Here, the dancers move in the traditional clockwise pattern with an equally traditional man-woman alternation of dancers. The dancers seem to be running or perhaps sliding around in a circle. The tilt of the dancers' torsos, their outstretched arms, and the in transition look of their steps indicate that the dance is up tempo.

This dance resembles two descriptive written accounts of reigen. The first and less probable of the two is a reigen derived from a Dance of Death theme. In this dance, one person feigns death in the center of the circle while a member of the opposite sex revives them. Because this picture has a warm weather look and the figures in the center of the circle appear to be children, this dance might more probably be a special Lenten dance, the Alion.

Pinon in Dances of Belgium describes this special dance as a chain dance circling either a little girl or a figure fashioned of dough set up on a table. The figures in the center of the pictured reigen could represent a boy propping up a rather lumpy little sister
or a doll for the dancers to circle about. The egg game being played in the left foreground may emphasize the Lenten time frame of the picture.

Jakob Savery's Dorfkirmes (plate twenty) may also depict a well-known Spring religious rite. These dancers follow the clockwise, man-woman alternation pattern of most reigen. The high knees depicted indicate a stepped or skipped step pattern. The old gnarled tree in the center of the circle indicates that this dance may be the Seven Springs, a dance traditionally performed around the community's oldest tree. This ritualistic dance was found in various forms all over Europe and is still popular in Belgium today. The dance was of magical origins, performed at Easter, and connected with spring-time fertility celebrations.78

The reigen portrayed by genre artists verify the fact that circle dances have ancient origins and are connected with pagan rites. Despite their non-Christian derivation, religious leaders did not object to their performance and there is only one religious allusion to period circle dances.

"The unwise virgin is a lover and frequenter of dances. For the dance is a perfect work of the devil, wherein either the dancers of the on-lookers commit every kind of mortal sin; moreover the dance is that infernal circle whose center is the devil. Woe to them that dance, and to them that consent thereunto." 79
Bridging Dances

Dances with a bridging theme are also often depicted by genre artists. There is no specific mention of these dances in literature but the general theme is found in folk dance the world over up to this day. These dances are closely related to couple dances and their similarities are sometimes confusing. Surely, both couple and bridge dances originated in the older processional dance forms.

Bruegel's The Fair of Saint George's Day (plate thirteen), The Wedding Dance (plate fifteen), and perhaps The Peasant Dance (plate sixteen) contain dances with a bridge theme. Jakob Savery's Dorfkirmes (plate twenty) also illustrates a variation on the bridge dance. The individual couples of these dances look very much like those in the couple dances. What distinguishes the two is an emphasis on the lifting of the joined arms of the couples to form a bridge and the occasional couple ducking under the bridge formation.

The bridge dances in The Fair of Saint George's Day and The Wedding Dance appear to be the same. The couples are arranged in a processional order with the woman's raised left hand in the man's right. The dancers' outside arms are either on the waist or placed with the fist behind the back. The formation appears to be advancing forward as the dancers perform a polka step similar to that of the couple dancers in Bruegel's work. In both pictures there is evidence that the front couple performs a partial under arm circle; the woman seems to be a pivot and the man crosses in front of her to get to her
opposite side. Perhaps the man then leads the woman down the outside of the formation to join the line again at the rear.

There is some confusion with the key first couple in *Wedding Dance*, however. This couple should, judging from comparative evidence in the woodcut *Wedding Dance* (plate fourteen), be a part of the closed couple dance in the foreground. When compared with *The Fair of Saint George's Day*, however, the couple should be part of the bridging dance. Despite this uncertainty, it is clear that this under the arm circle could be part of both dances. 81

Bruegel's *The Peasant Dance* adds another note of confusion. In this depiction, the couple dancing behind those running in to join the action appears identical to the bridge dancers of *The Wedding Dance*. The other dancing couple looks more like the couple dance from *The Wedding Dance*, save for the fact that the center arms are more outstretched and that the man's left hand is uncharacteristically linked to the woman's right. It is possible that Bruegel, after sketching positions from various dances, combined them indiscriminately. Bruegel's reputation for careful research and representation, however, gives credence to the idea that this may be a hybrid of the two forms. 82

The emphasis of the lifted center arms links the dance more closely with the bridge dances, however.

Jakob Savery's *Dorfkirmes* presents another variation of a bridging dance. This three couple dance includes one couple ducking under another couple's arching arms while a third couple circles around the bridge couple, probably to prepare for another pass under. All seem
to be doing the characteristic crossed polka step. The arms here are particularly interesting. Some of Savery's dancers, like the Bruegel bridge dancers, have their hands at their waists or tucked behind their backs. Others, notably the woman going under the bridge and the couple circling around the outside, have raised arm gestures reminiscent of the dancers of Durer, Holbein, and the Behams. Perhaps this also confirms the interchangeable nature of dance movements.

The bridge dances of Bruegel and Savery are very like the previously explored couple dances, however, special characteristics set them apart. First and foremost of course, the bridge motif itself distinguishes these dances. Another important attribute is the sense of a group interaction, rather than couple interaction. This group feeling is accomplished by the en masse forward motion of the dancers in Bruegel's work and the inter-group focus in Savery's depiction.

The bridge, reigen, and couple dances discussed above are distinguishable primarily by their formations. These dances may have interchangeable steps, so their remarkable features lie in the closed couple, circle, or bridge patterns performed by the dancers. The next group of dances are marked by different characteristics, either by the use of a prop or by their association with death or disease. The most often depicted of these dances are the sword dances.
Sword Dances

Three sword dances are included in the works of Barthel and Hans Sebald Beham, Bruegel, and an unknown German artist. The sword dance depicted in the Beham's two variations of *The Great Fair* (plates five and six) is a couple dance with elements of competition. The other sword dances, depicted in Bruegel's *The Fair of Saint George's Day* (plate thirteen) and *Sword Dance of the Cutlers' Guild* (plate ten), are guild dances.

There may be some question as to whether the sword dances depicted by the Behams are actually dances at all. No musicians are close at hand and perhaps this indicates that this is a non-dance contest. Too, there is no written evidence that describes this dance. On the other hand, the presence of the prize chicken, identical to that in *Dance of Noses at Gimpelsbrunn* (plate four), and the positions of the participants, so similar to those of the couple dancers in the same pictures, may indicate the couple is dancing. The addition of the fact that all of the competitive games presented are segregated by sex seems to confirm that this is a dance.

This sword dance competition consists of a couple treading on the upturned blades of five sequentially arranged swords. To make the contest more interesting, the man performs bare foot and in Hans Sebald's version, balances a jug on his head. The movement surely appears more cautious than that of the couple dancers, but still appears to be similar.

The man and woman link inside hands, his right holding her left
hand. The woman uses her right hand to clutch her skirt while the man performs the characteristic lift of the left hand. The striding motion of the legs is also usual for Beham dancers, but the element of caution changes the movement slightly. In Barthel's *The Great Fair*, the dancers step onto a straight leg and in Hans Sebald's, the dancers' bodies appear more lifted. Both are an indication that the dancers are stepping gingerly. This sword dance differs in tone and purpose from the robust guild sword dances.

The sword dances depicted by Bruegel in *The Fair of Saint George's Day* (plate thirteen), and an unknown artist (plate ten) are being performed by the Cutlers' Guild. Each guild had its own special dance and feast day and the Cutlers' day of celebration was traditionally Saint George's Day. The two sword dances presented here differ greatly in scale. Bruegel's Flemish version is much less elaborate and dangerous than the showy German rendition yet both show a strong professional pride in this occupational rite.

Bruegel's sword dance depicts a famous maneuver called the Single Under. Two quartets face each other at "point and hilt", holding swords alternately high and low to form the sides and roof of an arch. Two dancers have already filed under the arch and it seems that the rest will follow suit in an unwinding motif. All the dancers have stepped onto a bent right leg, save those preparing to go under the arch. The actual step pattern is unclear, but their unison appearance speaks of a great deal of precision.

This sword dance is well documented, the first reference to it
found in a Bruges manuscript from 1389. The dance, originally known in Flanders as the Danse Macabré and later more simply as the Macabre, is still performed in stylized form.

The German variation of the Cutlers' sword dance is quite elaborate. This high degree of professional theatricality attests to the German guilds' pride in their government sanctioned and protected feast days. In the foreground of the picture, twenty-one guild members perform a weaving pattern with their swords. Each man holds his sword, blade across his left shoulder, so that it extends out to be grasped by the next man in line. Even though the men are linked in this complicated pattern, they still appear to be moving.

The real drama of this guild performance occurs in the background of the picture. The guild members stand shoulder to shoulder to form two tight circles and place their swords across the circle to form a lattice work platform. Amazingly enough, two guild members seem to be having a sword fight from their perches atop these platforms. Surely this maneuver took much time and endeavor to develop and perfect.

This sword dance is well documented also. Sword dances were very popular in sixteenth century Germany and though the dance originally belonged to the Cutlers, many groups performed it. Sword dances varied from mimed battles to purely decorative, formation oriented presentations.
The egg dance was depicted by many artists and described often in written sources. Though writings suggest that solo, group, blindfolded and unmasked versions of this dance existed, artists captured only the solo, unmasked variation. All written, painted, and engraved references to the egg dance emphasize a connection with fertility or sin and the dance was generally connected with Spring rites.

The best known artistic depiction of the egg dance was created by Pieter Aertsen (plate eleven). His Egg Dance, as indicated by the jug of garlic on the door frame to the left, takes place in a brothel. The jovial inhabitants of the scene watch as the young male egg dancer works intently at his task. Beneath his feet are an egg, an overturned bowl, and a chalked circle. Also scattered around the floor are shoes and garlic, placed there as part of the dance and as artistic symbols of fertility or debauchery.

The overturned bowl in the picture originally supported the egg. The dancer has succeeded in sliding the egg off the bowl without breaking it and now must work the egg back to the bowl and place the bowl over it. Other performance requirements indicate that the dancer must be careful to keep the egg inside the circle and not disturb any of the other objects lying about. All this is done with what appears to be a variation on a polka step, knees bent and lifted with hands on hips. The dancer must perform this step lightly and control the egg with delicate footwork.

Other variations of the egg dance also necessitate skilled perfor-
One group version uses piles of eggs placed in the center of a circle. The performers must work the eggs outside the circle without breaking them. The dancer that does so most quickly receives a basket of eggs as a prize. Another group egg dance required that blindfolded dancers work their way between rows of eggs without stepping on any.

Egg dances are documented as being used to clinch unsanctioned engagements. Couples wishing to wed performed an egg dance at Margaret of Austria and Philip the Handsome's wedding in 1498. Those completing the dance were given permission to marry. This wedding connection suggests a further link with fertility rites.

The egg dance is also linked with the notions of impossibility and silliness. A present day German expression referring to a difficult task is 'It's like the egg dance'. Another current expression, 'Warum dieser Eiertanz' means "why all this silly nonsense".

Egg dances were certainly unusual, colorful peasant pastimes. Unlike most other folk dance forms, the egg dance was performed only in Flanders and Germany.

The egg dance and the other peasant dances discussed above were performed at happy, hopeful times. Several dances were connected with Spring and originated in fertility rites. The last two pictures, The Magpie at the Gallows (plate seventeen) and The Dancing Pilgrims at Muelebeek (plate eighteen), both by Bruegel, illustrate that dances were also performed at less happy occasions. The Magpie at the Gallows shows peasants dancing at the site of a recent execution.
The Dancing Pilgrims at Meulebeek illustrates peasants struck by dance mania.

**Churchyard Dances**

Bruegel’s *The Magpie at the Gallows* (plate seventeen) has had many different interpretations. One of the most intriguing discussion of the painting is given by E. Louis Backman. BACKMAN believed that this painting shows a group of peasants doing a variation of a churchyard dance. The prominent cross shown to the right of the gallows emphasises that a body has recently been buried there and connects the area with the graveyards found outside churches.  

Churchyard dancing was well documented and objected to by church authorities. Most incidents of churchyard dancing were recorded before the sixteen hundreds. These dances were associated with medieval plagues when the ever present threat of death sent dancers to performing in insanely gay wakes.

The dance presented by Bruegel includes some of the medieval gaiety. A group of peasants have come up to a gallows hill. They are there for no apparent purpose, save to commune with the recently deceased. The depiction seems as lively and pleasant as other Bruegel dance scenes. The presence of gallows and grave has little effect on the mood and movement of the dancers.

The dance being performed is a cross between circle and couple forms. Two men and a woman have joined hands in a small circle. Their linked arms are raised and the dancers seem to be doing the polka.
step common to Bruegel dancers. Knees are bent and raised and there is a small forward inclination of the woman's body. The dancers seem to be moving in place as there is no indication of a circular path. The lack of movement out into space accentuates the up and down, weighty appearance of the movement. Though the dancers do not appear particularly somber, the dance does seem slower than most.

The Magpie at the Gallows confirms the interchangeable nature of dance steps as well as the pervasiveness of peasant dance. Though the formation differs, the weighty polka step seen in other Flemish works is apparent. Even though church and civic authorities banned all sorts of dancing, the peasants continued to perform their traditional dances. These dances occurred at both pleasant and macabre times and were an integral part of the life cycle.

Dance Mania

Dance epidemics were also well documented events. During the Middle Ages large groups of dancers would dance themselves to near or actual death, often as part of a pilgrimage. These dances were both the results of afflictions and a form of curing them. The movement could be the actual results of cramping muscles, a stylized version of that, or a combination of the two. The Dancing Pilgrims at Muelebeek (plate eighteen) illustrates one such event.

In this dance, women pilgrims are seen dancing on Saint John's Day to be cured of Saint John's Disease. Two men accompany each afflicted woman, helping her in the dance and carrying her over a bridge.
The trip over the bridge cleansed the women of their affliction and a cured woman is seen resting on the opposite side of the stream. 100

The two women to the left of the picture are being lifted by their partners, the men supporting the women by holding them under the arm and by the hands. The women's necks are craned up or back. The other supported women reflect cramping muscles. Their heads are pulled to the side at odd angles, their bodies are twisted, and their legs and feet seem out of kilter. These uncomfortable body positions are common to most dance mania depictions. 101

Dance mania was an odd combination of disease, cure, and ceremonial dance. Though the movement is surely peculiar only to these specific dances, the formation is reminiscent of other peasant dances. Their connection with saints and saints' days further confirms the association of dance with holy days.

Peasant Dance Connections and Distinctions

The dances discussed above could be referenced and cross referenced many different ways. Though each dance has distinctive characteristics, they also have interconnecting links. The purposes, origins, days of performance, and actual movements have much in common.

One of the outstanding elements that link these dances together is their connection with the life cycle or seasonal cycle. The reigen in The Fair at Hoboken and Dorfkirmes are probably Spring rites, the Egg Dance is linked with fertility and weddings, the couple dances are associated with courtship or wooing, and the churchyard dances deal
with death. Most of the dances are performed on saints' days, originally seasonal rites, or weddings. Other dances reflect common life occurrences such as human competition, disease, and occupational pride. Clearly, dancing was an integral part of peasant life. Dances were a reflection of or a part of celebrating all important life events.

The movements that comprised the dances were also connected. Curiously, these connections seem to break down along country lines. German dances are usually stepped, striding, or lunging. The closed couple, reigen, and sword dances by German artists generally move into space with little level change. Even the lift of De Bry's closed couple dance emphasizes swinging around rather than lifting up.

The Flemish dances, on the other hand, move up and down in a weighty fashion. The closed couple, bridge, egg, and churchyard dances all seem to contain a polka step. The exception to this Flemish rule is the reigen. These have running, sliding, or skipping motifs.

Arm gestures are also divided along national lines. The Flemish show a preference for complicated arm gestures. All the bridging dances are Flemish and the closed couple dances from Flanders contain the pretzelning, ducking motif with the arms. The Germans seem to like simpler arms, although there is some turning under the arms in German closed couple dances. The one distinctive German arm gesture, the lift of the man's left arm that occurs in German couple and sword dances, is also done by the Flemish dancers in Dorfkirmes.

The one movement characteristic that firmly connects the dances
of Flanders and Germany is the dance's speed. Peasant dances are all fast paced and exuberant; save of course for the dances that necessitate care in performance like the sword and egg dances. All the dancers torsos seem reactive to the movement and the dancer performances show a total, joyous involvement.

There are additional, more specific movement factors that link or distinguish the dances. The movement factors of the three closed couple dances will be examined in greater detail in the following chapter.

50 See footnote 27.


54 von Boehm, p. 258.


56 Waetzoldt, p. 154.

57 There is some disagreement as to the dates of these works. The dates given here agree with Majzels.

58 Zschellettschky, p. 339. The *Spinning Room* is included on p. 340.


60 Bryans, II, p. 129.

61 Sachs, p. 378.


63 Sachs, p. 280, cites De Bry's engraving as the Hoppeldei. Because the description of this dance places emphasis on arms, which is not shown in the engraving, and mentions nothing about turning, I disagree with Sachs' findings.


66 Pinon, pp. 23-27.
Though the explanation of Le Maclotte, Pinon, pp. 25-27, mentions turning, it is not a clear description of the pretzel motif.


Fyfe, p. 8.

Pinon, p. 9.

Zschelletzschky, p. 330.

Pinon, p. 10.

Leach, p. 291.

The idea that a man-woman alternation was usual is derived from discussion and dance descriptions by Leach and Pinon.

Fyfe, p. 9.

Pinon, pp. 10-11.

Pinon, p. 11.


Leach, p. 293.

Majzels, p. 93 discusses this figure as part of the bridge dance and makes no reference to its transference to the later print.

Scheyer, p. 173.

Majzels, p. 68.

Pinon, p. 9.

Pinon, p. 9.

57.

87 Kirstein, pp. 94-95 and Pinon, pp. 9-10 both contain descriptions of a variety of sword dances.


89 Newall, pp. 357-358.


91 Newall, p. 358.

92 Newall, p. 351.

93 Newall, p. 351.


95 Newall, p. 350.


97 Kirstein, pp. 85-88.

98 Backman, p. 245 cites this three person form as usual for medieval dances.

99 Kirstein, pp. 88-89.

100 Pieter Bruegel, from a note included on the drawing, quoted by Backman, p. 244.

101 Backman, p. 245.
CHAPTER FOUR

A MOVEMENT ANALYSIS OF THE CLOSED COUPLE DANCES

The previous section dealt with the movement in closed couple dances in a nonspecific fashion. The descriptions given for the dances were a product of impression rather than analysis. The present chapter provides a confirmation of those impressions through a detailed analysis of the factors that culminated to form the initial impressions. These factors include the components of space, body, and "effort" that comprise movement.

The most easily and accurately analyzed genre works are those whose makers had a quick "shutter eye". The artists creating these works had a camera-like ability to capture movement as it occurred. Instead of painting or engraving a held version of a step, as if the dancers were posing for a shot, these artists caught the dancers in the movements that convey the dancer's direction, manner of shaping space, and use of weight. These artists also had the sensitivity to capture the human form in such a way that the shape and mass of the body in motion were preserved. Of the artists treated, those who combined these talents into successful depictions of movement were Hans Holbein in The House of Dance (plate two), Theodore De Bry in Rustic Dance (plate nine), and Pieter Bruegel in The Wedding Dance (plate fifteen).

These three artists also used the overall spacial arrangement of their works to accentuate the dances movement qualities. Holbein's House of Dance (plate two) and De Bry's Rustic Dance (plate nine) both
present the dancers in a shallow space. Though the dancers seem to have room to move around in, the artists of both works depict neither foreground nor background. As will be discussed further in this analysis, the dancers depicted by Holbein and De Bry also display a flat, one or two dimensional use of space. Bruegel's work, The Wedding Dance (plate fifteen), on the other hand, has a three dimensional orientation. The work's spacial plan provides for a great deal of depth, including both foreground and background and the dancers exhibit an attention to all the spacial dimensions. Bruegel's full use of space is accentuated by the facings of the dancers. Bodies are presented at an angle, with either front and side or back and side views apparent, so that the dancers appear as round as possible. Whether this correlation between the dimensionality of movement and the spacial depth of the art work is a conscious manipulation by the artist or a happenstance, the relationship does serve to accentuate the flatness or fullness of the dancer's movements.

The chart that follows contains an analysis of movement factors comprising the three couple dances. The chart is a combination of the "Dance Ethnology Coding Guide" developed at Ohio State University and Effort/Shape concepts included in A Primer for Movement Description by Cecily Dell. In each case, the analysis stems from the consideration of all the couples included in the work.

Definitions for terms used in movement analysis are included in Appendix One. In reading the charted information, a blank space
indicates no evidence of that movement element, a shaded space indicates some evidence, and a blackened space indicates a strong evidence.
A MOVEMENT ANALYSIS OF THREE CLOSED COUPLE DANCES

I. USE OF BODY

A. Posture
   - knees bent
   - bodies inclined into movement

b. Use of Whole Body
   - single unit
   - two unit twist

C. Body Parts Used with Manner of Use
   - arms - flex and extend
   - legs - flex and extend
   - torso and chest - twist and tilt
   - legs and arms - opposite parallel complimentary

D. Locomotion or Step
   - running
   - stepping in place
   - lunging
   - lift
   - turn

E. Use of Center of Weight
   - rise and fall
II. USE OF SPACE

A. Spacial Path

1. type of path
   - revolving or advancing
     - on a circular path
   - revolving in place

2. focal point
   - forward
   - on partner

3. directional orientation
   - forward
   - side

4. level orientation
   - middle

B. Use of Kinesphere

1. trace forms
   - one dimensional
   - two dimensional
   - three dimensional

2. reach space
   - near
   - middle

3. planal orientation
   - sagital
   - vertical
   - horizontal

C. Body Shape in Space

- pin
- wall
- ball

D. Degree of Attention to Spacial Form

E. Manner of Creating Shape Changes
   - shape flow
   - directional
   - carving
III. USE OF EFFORT

A. Use of Weight
   - strong
   - light
   - heavy
   - weighty

B. Use of Time
   - fast neutral
   - sudden

C. Use of Space
   - direct
   - flexible

D. Use of Flow
   - free
   - neutral

HOLBEIN    DE BRY    BRUEGEL
This analysis reveals both the factors that make the dances appear to be similar and those elements which make the dances individual. Most of the body elements, the "effort" element of time, and the spacial elements of level orientation and reach space are identical for all three dances.

The dancers make use of their bodies in very similar ways and this accounts for much of the alike look of the couple dances. The dances all include bent knees, bodies inclined into or reactive to the movement, a single or two unit twisting of the torso, and an emphasis on arms, legs, and chests or shoulders. Arms and legs perform flexions and extensions in an opposite or parallel manner. The chest tilts and often twists. These, combined with a middle level orientation and a near to middle use of reach space, make the dances look much the same.

The dances differences emerge in several of the spacial elements and in the dancers use of weight. The previous chapter presented the first couple dance, represented in this section by Holbein, as having a forward orientation with a distinctive left arm gesture for the man; the second couple dance, represented here by De Bry, as emphasizing a close turning of couples with a swirling look and distinctive lift; and the last couple dance, depicted here by Bruegel, as having an up and down look with an emphasis on a pretzeling arm motif. The following analysis substantiates these differences and clarifies some reasons for the individuality of the three dances.

The special characteristics of Holbein's dance include the type of spacial path and focal point used by the dancers, the shape the
bodies make in space and the dancers use of weight. Holbein's dancers seem to revolve or move forward on a circular path and emphasize a forward focal point. These factors confirm the distinctive forward orientation of the dance, as the dancers move and look forward on a path rather than staying in place and looking at each other as the other dancers do. The pin-like, penetrating shape provided by the left arm gesture is a distinction too because the other two dances have nothing comparable. The final distinguishing factor for Holbein's dance is the dancers use of weight. Though all the versions of the couple dance include an up and down weightiness, Holbein's dancers use a near buoyancy that makes the dance unique.

The factors that make De Bry's dance unique are space and weight related. These dancers move sideways into the horizontal space with a much greater frequency than the other depicted dancers. This side orientation is evident in the lifted turns and in many of the back-to-back steps. The dancers use of weight combines with the side orientation to produce the previously discussed swirling. De Bry's dance uses weightiness, but to a lesser degree than the other two versions. There is an ease to the dancers weight, but little bounce. This sameness of level accentuates the swirl.

The final couple dance, the one depicted by Bruegel, contains some very distinctive elements. Bruegel's dancers shape space with a consciousness that is not a part of the other depictions. The clear enclosing of the back space between the couple to the right of
the painting into a ball shape is very distinctive as is the carved arch of the arms in the turning couple to the left. This element of shaping makes the use of the arms very distinctive and helps account for the unique appearance of Bruegel's dance.

Another element that distinguished Bruegel's couple dance from Holbein's and De Bry's presentations is the dancers use of weight. Bruegel's dancers seem to move less into space and more up and down than the other dancers. This in place weightiness accentuates the down and appears almost strong. The into the earth weightiness helps make the polka step more vivid.

Close inspection of the elements of a dance makes apparent the aspects of body, space, and "effort" that make a dance distinctive and also makes commonalities evident. This analysis of movement factors helps confirm the dance motifs and makes performance elements specific.
CONCLUSIONS-

The movement analysis of three closed couple dances included in the last chapter brings full circle a cycle of artistic communication about dance. This cycle began with the actual performance of peasant dances and the artists careful consideration of the most important aspects of the dance. In some cases, as with the Beham brothers, the dances were important as components of folk culture. The Beham's recorded dances as part of large exhibits of peasant life and placed little emphasis on capturing the nature of dance movement. Conversely, artists like Pieter Bruegel saw the actual movement as the salient aspect of the dance. Though they clearly included elements of peasant culture in their works, these artists were more concerned with the rendition of motion. Movement oriented artists were successful in recreating the kinetic appeal of peasant dances because they were careful to record what they actually saw rather than a lifeless pose intended to communicate dance to the viewer. To depict motion accurately, the artists consciously or unconsciously preserved those body, space and "effort" elements that allow the analyst to assess the character of the original dances.

The impetus for this artistic cycle of communication was a new movement in art that led artists away from the traditional depiction of Catholic and noble subject matter to a presentation of the more common lives of the peasantry. Artists became interested in this new subject matter for a variety of reasons. Christian Humanism, the
Protestant Reformation, and civil wars stimulated artists to a new belief in individualism, an interest in national personality, and an awareness of the plight of the peasantry. These changing beliefs and perceptions manifested themselves in genre works, many containing peasant dances. Genre work was also encouraged by the tastes of the burghers and peasants who began purchasing art during this period.

These new ideas were not enough to assure that peasant dances would be recorded accurately. Fortunately, the Flemish tradition of realistic depiction of natural detail prepared artists to thoroughly examine and record peasant occurrences. Italian ideas about human movement and form had been transferred to the North and these notions helped artists to record motion accurately. This combination of new and traditional skills and changing ideas prepared artists to communicate the events surrounding dance as well as the actual dance movements.

A number of peasant dances were recorded by genre artists. Albrecht Dürer, Hans Holbein, Barthel Beham, Hans Sebald Beham, Franz Brun, Theodore De Bry, Pieter Aertsen, Pieter Bruegel the Elder, Pieter Baltens, and Jakob Savery contributed to the body of knowledge about peasant dances by recording three varieties of closed couple dances, reigen, bridging dances, sword dances, egg dances, churchyard dances and the movements of people afflicted by dance mania. The artists recorded these dances with varying degrees of attention to motion. Generally, the dances depicted with the greatest attention
to movement factors were the closed couple dances.

An analysis, focusing on body, space and "effort" elements of the three types of closed couple dances revealed the dance characteristics so carefully preserved by artists. The closed couple dance recorded by Holbein includes a forward spacial orientation and focal point, a buoyant use of weight, and a distinctive penetrating arm gesture. De Bry's dancers exhibit a sideward spacial orientation and a more neutral attitude towards weight that combine to produce the dance's characteristic swirl. The dance depicted by Bruegel is the most complex of the three couple dances. Bruegel's dancers use their arms and bodies to shape three dimensional forms, giving the dance a fullness not seen in other depictions. These dancers also exhibit a solid weightiness that makes their polka step robust.

Though this analysis may have been more accurate if it included the observations of several viewers, it does reveal the power of artists to communicate specifically about movement. This ability to record movement elements in visual form is a vital factor in the preservation of dance style and provides a valuable supplement to the information contained in journalistic art works and in writings.
APPENDIX ONE—DEFINITIONS FOR TERMS USED IN DANCE ANALYSIS

I. USE OF THE BODY

A. POSTURE—Refers to body part relationships maintained by the dancer, a baseline or constant use of body parts from which the mover operates.

B. USE OF WHOLE BODY—Refers to the number of units the body operates in:
   - single unit— the trunk articulates in one piece
   - two unit— a separate and opposing articulation of the trunk, a simple twist or tilt uses two units
   - multi-unit— several articulations, combining twists and tilts

C. BODY PART USE WITH MANNER OF USE—Refers to the major body parts used and:
   1. their general physical use, as in flexion, extension, rotation and
   2. the general relationship of limbs in space
   - opposition— limbs going in opposing directions, as in one front and one back
   - parallel— both limbs going the same direction
   - complimentary— neither parallel nor opposite, one limb goes front, the other side, for example

D. LOCOMOTION OR STEP—Refers to the dominant actions, run, skip, jump, hop, and step in place are examples

E. USE OF CENTER OF WEIGHT—Center of weight refers to the pelvis as the body part most involved in initiating shifts of weight and in generally activating and supporting body weight. Options include held, rise and fall, inactive.

II. USE OF SPACE

A. SPACIAL PATH
   1. type of path— the floor pattern or direction that the group moves through
   2. focal point— where the dancer’s attention is focused, a dancer could be strongly relating to his partner without looking at him or her
   3. directional orientation— directions that the dancer gravitates toward. Side, back, forward, and diagonal are some options.
   4. level orientation— refers to the height or depth orientation of the dancer.
      - low— knees very bent, a floor orientation
      - middle— no drastic level orientation, ranges from knees slightly bent to knees extended
4. level orientation- continued
   -high- jumping with the intention of going up

B. USE OF KINESPHERE
1. trace forms- shapes that dancers trace as they move through space
   -one dimensional- the shape covers only one dimension, as in front and back, up and down, or side to side
   -two dimensional- shape moves into two areas, side to front in an arcing motion for example
   -three dimensional- a more encompassing attitude towards space, movement covers all three dimensions

2. reach space- amount of kinesphere used by the limbs
   -far- a real reach, extended
   -middle- from arms naturally extended to slightly bent
   -near- close

3. planal orientation- generally-
   -sagital- or wheel plane refers to the space in front and back of the body
   -vertical- or door plane refers to the high and low space
   -horizontal- or table plane refers to the space to the sides of the body

C. BODY SHAPE IN SPACE- Refers to the look of the shape of the body against space
   -pin- a one dimensional piercing shape
   -wall- a two dimensional dividing shape
   -ball- an enclosing of space with a three dimensional shape
   -skrew- a winding through space creating three dimensional forms

D. DEGREE OF ATTENTION TO SPACIAL FORM- Refers to the care apparent in the dancers movements, especially as it relates to the body shape they are describing in space

E. MANNER OF CREATING SHAPE CHANGES- The method involved in the changing relationship of body parts
   -shape flow- a growing and shrinking of limbs
   -directional- a spoke-like or arc-like linking of points in space
   -carving- the ability to shape or mold space into three dimensional forms
III. USE OF EFFORT

A. Use of Weight- Refers to the manner in which the dancer deals with his own body weight, strong and light are opposites.
   -strength- the active engaging of the pelvis in order to move body weight, usually associated with bent knees and a low use of the center of weight.
   -light- a connection with the center of levity, the chest, the dancer tries to overcome his weight rather than pushing it through space.
   -heavy- refers to giving the weight into gravity.
   -weighty- refers to an active rebounding of the weight.

B. Use of Time- Sudden and sustained are opposites and not the same as fast and slow.
   -sudden- quick movements that stand out as punctuations in the context of the rest of the movements.
   -sustained- a relaxed attitude towards time.

C. Use of Space- Direct and flexible are opposites.
   -direct- pinpointed, channelled, single-focused movement.
   -flexible- multi-focus, paying attention to many spacial areas.

D. Use of Flow- free and bound are opposites.
   -free- going with the flow of movement.
   -bound- restricting the flow of movement.
APPENDIX TWO- PLATES

PLATE ONE- Albrecht Dürer- Peasant Couple Dancing
Section - Hans Holbein - The House of Dance
PLATE THREE- Barthel Beham- The Country Fair at Mögeldorf
PLATE FOUR - Hans Sebald Beham - The Dance of Noses at Gimpelsbrunn
PLATE FIVE- Barthel Beham- The Great Fair
PLATE SIX - Hans Sebald Beham - The Great Fair
PLATE SEVEN- Hans Sebald Beham- The Feast of Herod
PLATE EIGHT - Franz Brun - The Peasants' Feast
PLATE NINE - Theodore De Bry - Rustic Dance
PLATE TEN- Unknown Artist- Sword Dance of the Cutlers' Guild
PLATE ELEVEN- Pieter Aertsen - The Egg Dance
PLATE TWELVE- Pieter Bruegel - The Fair at Hoboken
PLATE THIRTEEN - Pieter Bruegel - The Fair of Saint George's Day
PLATE FOURTEEN
Pieter Bruegel - The Wedding Dance
PLATE FIFTEEN- Pieter Bruegel - The Wedding Dance
PLATE SIXTEEN—Pieter Bruegel—The Peasant Dance
PLATE SEVENTEEN- Pieter Bruegel- Magpie at the Gallows
PLATE EIGHTEEN- Pieter Bruegel- The Dancing Pilgrims at Muelebeek
PLATE NINETEEN
Pieter Baltens- Flemish Wedding Party with Bag-Pipe Player
BIBLIOGRAPHY


Dopagne, Jacques. **Bruegel.** England: Spurbooks, Ltd., no date.


Giehlow, K. **Kaiser Maximilian I Gebetbuch.** Vienna, 1907.


---


Ohio State University Research Workshop, 1976.


