

# ‘La giloxia’/‘Gelosia’ as described by Domenico and Guglielmo

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## Introduction

The reconstruction of Domenico’s *ballo La giloxia* is complicated by the presence of variations between the sources, not merely in the descriptions of the dance but also in the music. Modern performing versions so far published (Inglehearn 1981, Dixon 1986) have been unable to reconcile these differences while at the same time fitting the steps to the music without departing substantially from what is written in the sources, thereby losing some appealing features of the dance. In a recent paper (Wilson 1991) the present writer maintained that this was unnecessary, asserting with some vigour that ‘Domenico’s version of the dance could be performed to Domenico’s version of the music’ and that ‘Guglielmo’s different version of the dance in the Paris manuscript could be performed to Guglielmo’s different version of the music in the same manuscript.’ While my views have changed and developed over the period between the writing and publication of that paper, I still believe that I can largely justify that assertion, without denying that there are difficulties to overcome in any interpretation of this dance.

It will be necessary to review both the music and the dance descriptions.

## The Music

Tunes are given in three sources, all in the Bibliothèque Nationale, Paris. These are the manuscripts of Domenico, Guglielmo and Ambrosio (fonds ital. 972, 973 and 476 respectively). The sequence of notes in Domenico and Guglielmo is virtually identical, but the division of the music into sections and the indication of repeats is different. In Ambrosio rather more notes are altered in pitch or in length, and the pattern of repeats is again different.

In the transcription below the sequence of notes reproduces that of Domenico, and the variants of Guglielmo and Ambrosio are listed below. The vertical lines dividing the music into sections have been omitted from the stave, but are indicated below it, once for each source, facilitating comparison between them. Successive sections are lettered from A to G, but may start at different notes in different sources.

It should be noted that section C in Domenico extends into the right-hand margin, as if notes 47–49 at the least (and conceivably 44–46 as well) had at first been omitted and then had to be squeezed in. The line dividing section C from section D does not resemble other section lines in the music, being somewhat wobbly, and it could well be a

10 20

Dom: A ----- 3 ----- | B ----- |  
 Gug: A ----- 3 ----- | B ----- |  
 Amb: A ----- 3 ----- | B ----- |

30 40 50

Dom: C ----- 2 ----- | D ----- | E -----  
 Gug: C ----- 2 ----- | D ----- 2 ----- | E -----  
 Amb: C ----- 2 ----- | D ----- | E -----

60 70 80 83

Dom: ----- 2 ----- | F ----- 3 ----- | G ----- S ----- |  
 Gug: ----- 2 ----- | E ----- 3 ----- | G ----- |  
 Amb: ----- 2 ----- | F ----- 3 ----- | G ----- |

**Guglielmo** Note 7: semibreve

**Ambrosio** Note 7: semibreve. Note 49: minim. Note 52: crotchet, a. Note 53: crotchet, g. Note 54: a. Note 55: g.  
 Note 56: semibreve. Note 58: semibreve. Note 63: semibreve

secondary addition. This does not necessarily invalidate it, but it does mean that it should be accepted only with caution. I argue that there is good reason to do so, because this arrangement of the music does fit Domenico's version of the dance (see below, p. 7) whereas those in Guglielmo and Ambrosio do not. Furthermore, the difference between Domenico's and Guglielmo's music as written corresponds closely to a significant difference between their respective step-sequences (p. 7). The interpretation proposed below is not without problems, but I cannot see that they are in any way eased by adopting Guglielmo's arrangement of the music for Domenico's version of the steps.

## The Texts

In Cornazano, *Gellosia* is one of those dances given only a passing mention because they were too old or too well-known to need description; but it occurs in all the eight other main sources, in one of them twice:

- (1) Paris MS of Domenico (Bibliothèque Nationale, fonds ital. 972), fol 11r
- (2) Paris MS of Guglielmo (Bibliothèque Nationale, fonds ital. 973), fol 41v
- (3) Paris MS of Ambrosio (Bibliothèque Nationale, fonds ital. 476), fol 52v
- (4) Modena MS of Guglielmo (Biblioteca Estense, alpha J 74), fol 24v
- (5) Siena MS of Guglielmo (Biblioteca Comunale, L V 29), fol 39r and 65v
- (6) Florence MS of Guglielmo (Biblioteca Nazionale Centrale, magliabechiano XIX 88), fol 36r
- (7) Florence MS of Guglielmo (Biblioteca Medicea Laurenziana, Antinori 13), fol 50r
- (8) New York MS of Guglielmo (Public Library, (S) \*MGZMB-Res. 72-254), fol 23r

The relevant texts are transcribed below and translated into English. In the texts standard abbreviations are expanded, the added letters being shown in *italic*. The description of the dance is divided for ease of reference into eight numbered sections; this is an editorial device not present in the original.

### Text 1 (Domenico)

Giloxia abalo eua in sieizoe homeni triedone tre. [1] [1]Mprima se pigliano homo uno et una dona *per* man tuti siei in thiope tre E fano tienpi siei de saltarelo largi in mexura quadernaria | chomenzando dalpe sinistro |e|afermance.|intendandosse che uagino luna thiopa driedo alaltra · e.largi *per* spathio de pasi tri

[2] Ora nota che lo homo che se troua denanti . lasa la dona soa fazando dupij tri suxo elpe sinistro in mexura quadernaria. andagando denanti uia ala soa dona · e.ua atochare la man ala dona de mezo · cun una riuerientia suxo elpe sinistro · e afermase

[3] Lo homo che.e.apreso la dita dona de meço fa uno tempo di saltarelo in mexura quadernaria · partandose cun lo pe drito e ua apreso la prima dona. e li se aferma .

[4] Apreso nota che lo homo che.e.de meço alato la man drita de la dona · si se parte e pasa de nanti ala dita dona cun dupij tri suxo elpe sinistro in mexura quadernaria. ritrouandose eldito homo apreso la dona de driedo etochandogie la man drita cun una riuerientia e afermasse

[5] Ora nota che lo homo che hauea *per* man la dita dona de driedo fa tempo uno de saltarelo in mexura quadernaria chomenzando cun lo pe drito . et andagando equale ala dona de mezo ala man sua stanca l homo che se ritroua a presso la dona dedietro va dritto ale spale de la dona de dritto / ritrouandose *esser* ge equale ala mane sua stanca cun lo saltarelo predito .

[6] //Ancora nota / che tutti homini e done se moueno fazando tempi octo de pua luna chiopa dritto alaltra *per*ordine e fermanose le due chiope de dritto / fazando el primo homo cum la *prima* dona mezaolta suso lolato sinistro inuno tempo de pua/ e feraseno La seconda chiopa gli risponde fazando el simile . e poi la terza risponde ala seconda facendo el simele /e fermase

[7] //Or nota che cadauno de tutti lihomini se ritroua guardare nel uolto ala sua dona /e la donaalui / pigliandose cadauna de loro chiope *per* la mane drita fazando passi tri sempij / comenzando cum lo pe drito/ e scambiando posta. poi se lassano *per* la mane drita pigliandose *per* la sinistra fazando passi tri sempij/comenzando cum lo pe sinistro ritrouandose ale post loro/ e dagando li homini una mezaolta suso el pe sinistro pigliando de done *per* mano: *finis* .

[8] //Nota che l homo primo che era denanti nel principio dedita danza · seritroua dritto nel afine/ . e quello che era de dritto se ritroua inmezo · e quello de mezo se ritroua denanti: Siche le necessario che dicta danza se faci uolte tre · uogliando che cadauno de li homini habino eldouer suo.

### Translation of Text 1

'Jealousy' (the dance): it is for six (3 men + 3 ladies).

1. First they take hands, one man with one lady, all six in three couples. And they do 6 *tempi* of *saltarello* (slow ones *in mexura quadernaria*), beginning with the left foot, and come to a halt – being sure to go one couple behind the other at a distance of 3 steps.
2. Now note that the man at the front leaves his own lady and does 3 *dupii* on the left foot *in mexura quadernaria*, going in front of his own lady, and goes to touch the hand of the lady in the middle, with a *riverentia* on the left foot, and comes to a standstill.
3. The man who is beside the said middle lady does 1 *tempo* of *saltarello in mexura quadernaria*, leading with the right foot, and goes to join the first lady, and comes to a standstill.
4. Next note that the man who is [now] in the middle on the right hand side of the lady moves off and passes in front of the said lady with 3 *dupii* on the left foot *in mexura quadernaria*, so as to arrive next to the lady at the back and touch her right hand with a *riverentia*, and he comes to a standstill.
5. Now note that the man holding the hand of the said rear lady does 1 *tempo* of *saltarello in mexura quadernaria*, beginning with the right foot, to draw level with the middle lady on her left hand. The man who is [now] beside the rear lady goes behind her back to a position level with her on her left hand with the foresaid *saltarello*.
6. Again note that all the men and ladies move off on 8 *tempi* of *piva*, one couple behind the other in order, and the two couples at the rear come to a standstill, while the first man and the first lady made a half turn on the left side in 1 *tempo* of *piva* and come to a

- standstill. The second couple respond, doing the same; and then the third respond to the second, doing the same, and come to a standstill.
- Now note that each of the men is face to face with his lady, and she with him. Each couple takes right hands and does 3 *passi sempii*, starting with the right foot, and changes places. Then they drop right hands and take left hands, and do 3 *passi sempii*, beginning with the left foot, back to their places. And the men make a half turn on the left foot and take the ladies by the hand. End of dance.
  - Note that the first man, who was in front at the beginning of the dance, ends up at the back; and the one who was at the back finishes in the middle; and the one in the middle finishes in front. So the dance must be done three times for each of the men to have his due.

### Text 2 (Guglielmo – Paris)

BALLO CHIAMATO GELOSIA IN SEI DI MESSER DOMENICO:–

[1] In prima faciano tutti otto tempi di saltarello facendo a doi adoi/ cio e vn huomo & vna donna per coppia & fermansi. [2] Apresso lhuomo che di sopra si parta dalla donna sua compagna et uada a trouare la compagna secunda/ cio e quella di mezo con tre passi doppij sul pie sinistro. et una riuerenza tocchando la mano a quella donna. [3] et poi lhuomo suo compagno che in mezo se parta con vn passo doppio sul pie sinistro/ et uada a trouare quella donna che e rimasa di sopra. [4] & poi lhuomo primo seguendo con doi passi uada a trouare sul pe sinistro laltra donna che e di sotto alla terza coppia. [5] el huomo che e compagno a quella di sotto se parta con vn passo doppio sul pie sinistro/ & uada a trouare quella di mezo. et poi quel primo huomo uada per di drieto da quella donna con doi tempi di pua cominciando col sinistro et uada di sotto alla donna. [6] et apresso si partino tutti insieme con quattro tempi di pua todescha/ et fermansi. et apresso la coppia di nanci dia una uolta tonda. ella coppia secunda poi responda. et poi il simile faccia la terza. [7] et poi fatto questo se piglino per la mano sinistra et facino doi passi sempij sul pie sinistro/ cambiandosi posta per posta. et poi si cambino le mani/ et faciano anchora il simile. [8] et apresso/ quello chera il primo sia drieto/ et quello chera drieto sia il secundo. et quello chera il secundo sia il primo.

### Translation of Text 2

Ballo called 'Jealousy', for 6, by Mr. Domenico:–

- To begin, let them all do 8 *tempi* of *saltarello* two by two, with one man and one woman per couple, and come to a halt.
- Next, let the man at the top leave the lady his partner and go to find the second one (in the middle) with 3 *passi doppii* on the left foot, and a *riverenza* touching that lady's hand.
- And then let the man her partner (the one in the middle) leave with 1 *passo doppio* on the left foot and go to find the lady who is still at the top.
- And then let the first man go on with two *passi* (on the left foot) to find the other lady (at the bottom, in the third couple).

- Let the man who is the bottom lady's partner go off with 1 *passo doppio* on the left foot and join the lady in the middle. And then let that first man go behind that lady with 2 *tempi* of *piva* (beginning with the left) and go below her.
- And next, let all together go off with 4 *tempi* of *piva todesca*, and come to a halt. And next, let the front couple give a full turn; the second couple then reply; and the third do likewise.
- And after this let them take left hands and do 2 *passi sempii* on the left foot, exchanging places. And then let them change hands and do the same again.
- And next, he who was first, let him be at the back; and he who was at the back, let him be second; and he who was the second, let him be the first.

### Text 3 (Ambrosio – Paris)

Agrees with Text 2.

### Text 4 (Guglielmo – Modena)

Ballo chiamato gelosia sei ballano o otto o diexe.

[1] In prima si fa sei tempi di saltarello [2] poi coluj che e inanci si parte cum tri contrapassi et vna riuerentia col pie stanco et vno tohare di mano ala seconda dona che li viene presso [3] Et lo secondo huomo che viene poi si parte dala dona sua cum vno passo doppio vengano a presso ala dona prima [4] Et poi anco faza tre contrapassi col pie stanco con vna riuerentia & vno tocchare di mano alla terza donna [5] Et lo terzo homo apresso la seconda donna cum vno passo doppio Et poi lo primo homo cioe coluj che ha principiato vada per drito ala dona cum vno tempo di pua. [6] Poi si pigliano per mano a duj e facino xij tempi di pua poy lo primo cioe coluj che e dinancj faccia vna meza continentia voltandosi cum laltra meza verso la dona cum vna riuerentia Et cosi duno in vno [7] poj pigliansi per mano dritta tutti ad vno tempo a fare tre galoppi cominciando in sul pie stanco col terzo in volta a modo de ripresa & pigliare la dona mano sinistra e fare altrettanto.

### Translation of Text 4

Ballo called 'Jealousy', to be danced by six or eight or ten.

- To begin, they do 6 *tempi* of *saltarello*.
- Then he who is in front moves off with 3 *contrapassi* and 1 *riverentia* with the left foot and 1 touching of the hand to the second lady (the one who comes next to him).
- And the man who comes second then leaves his own lady with a *passo doppio* to move beside the first lady.
- And then again let [the first man] make 3 *contrapassi* with the left foot, with 1 *riverentia* and 1 touching of the hand to the third lady.
- And [let] the third man [go] next to the second lady with 1 *passo doppio*. And then let the first man (i.e. the one who started) go behind the lady with 1 *tempo* of *piva*.
- Then they take hands two by two and let them make 12 *tempi* of *piva*. Then let the first man (i.e. the one [now] at the front) make 1 half *continentia*, turning with the second half towards his lady, with 1

*riverentia*. And [the others] similarly, one after the other.

7. Then they take right hands all at the same time and make 3 *galoppi* (starting on the left foot), the third one turning in the manner of a *ripresa*, and take their ladies by the left hand and do as much again.

#### Text 5 (Guglielmo – Siena)

Agrees with Text 4 in both versions except that one of them (5a) begins as follows:

[1] *Inprima si fa dodici tempi disalterello.*

1. To begin, they do 12 *tempi* of *saltarello*.

#### Text 6 (Guglielmo – Florence BNC)

Agrees with Text 2, with the following addition:

[8] *et poi larifacino/una altra uolta elle donne uadino innanzi./*

8. And then let them do it again another time, and let the ladies go in front.

#### Text 7 (Guglielmo – Florence BML)

Agrees with Text 6.

#### Text 8 (Guglielmo – New York)

balo chiamato gelosia insei coe trechoppie chomposto per messer domenico daferara chefu ebreo

[1] *Inprima facino sei tenpi disaltarello todescho luna chopia drieto alalta chomincando cholpie mancho e ferminsi [2] poi uomo che e cholaprima domna dinanzi siparta dalei euadi atrouare quela chopio che e imezo chontre chontrapasi chomincando cholpie mancho andando dintorno alasua prima etochi la mano rita aladonna che e alachopia dimezo chonuna riuerenza [3] e inquelo tempo uomo che e i mezo uadia atrouare quela domna che e rimasta sola dinanzi chonunpaso dopio chomincando cholpie mancho e fermisei [4] poi quello uomo che era inanzi seghuiti pure euadia atrouare lachopia direto coe lutima chontre chontrapasi andando prima dintorno aquela domna di mezo coe aspina pescie etochi lamano ritta aquela domna chee dala chopia diriето chonuna riuerenza [5] einquelo tempo uomo che e suo chompangnio uadia atrouare quela domna di mezo che e rimasta sola chonunpaso dopio chomincando cholpie mancho poi quello uomo primo che e rimaso utimo faccia choladonna intondo uno paso doppio chomincando cholpie ritto coe presi permanto ritta dela domna utima [6] poi tutte atre lechopie insieme uadino adirituna chonoto tenpi dipiua chomincando cholpie mancho aferminsi coe luna choppia direto alaltra poi quello uomo che e rimasto disopra innanzi faccia una riuerenza alasuadonna cheglia permanto solo poi quello uomo che e i mezo faccia una riuerenza aladonna che eglia permanto solo poi quello uomo che e rimasto diriето faccia una riuerenza aladonna sua chompannia [7] poi tutatre lechopie duno tempo piglino lamano ritta deladonna euadino tondi chontre tenpi dipiua chomincando cholpie mancho poi piglino la mano mancha e facino anche tondi tre tenpi dipiua chomincando cholpie ritto [8] E e finita eposono esere moltissime chopie equelo uomo che e rimasto dinanzi rifacino tanto che caschuno ritorni alasua domna chome inprima.*

#### Translation of Text 8

Ballo called 'Jealousy', for six (in 3 couples), composed by Mr. Domenico of Ferrara, the former Jew.

1. To begin, let them do 6 *tempi* of *saltarello todesco*, one couple behind the other (starting with the left foot) and come to a halt.
2. Then let the man who is with the first lady at the front leave her and go to find the couple in the middle with 3 *contrapassi* (beginning with the left foot), going round his own (the first) lady, and touch the right hand of the lady in the middle couple with 1 *riverenza*.
3. And in this time let the man in the middle go to find the lady who has remained on her own at the front, with 1 *passo doppio* (starting with the left foot) and come to a halt.
4. Then let the man who was in front continue and go to find the rear (or last) couple, with 3 *contrapassi*, going first round the middle lady in a herringbone, and touch the right hand of the lady in the rear couple with 1 *riverenza*.
5. And in this time let the man, her partner, go to find the middle lady who has remained on her own, with 1 *passo doppio* (starting with the left foot). Then let the first man, who has remained in last position, make with the lady a *passo doppio* turning (starting with the right foot) and taking right hands with this last lady.
6. Then let all three couples together go one behind the other with 8 *tempi* of *piva* (starting with the left foot) and come to a halt with one couple behind the other. Then let the man who ended up at the top (in front) make 1 *riverenza* to the lady he has by the hand, on his own; then let the man in the middle make 1 *riverenza* to the lady he has by the hand, on his own; then let the man who ended at the back make 1 *riverenza* to the lady, his companion.
7. Then let all three couples at one time take the lady's right hand and go round with 3 *tempi* of *piva* (starting with the left foot); then let them take the left hand and again make 3 *tempi* of *piva* turning (starting with the right foot).
8. [The dance] is finished; and there can be very many couples, and this man who is left at the front ... [one or more lines missing] ... let them do it again so that each returns to his own lady, as at first.

#### Commentary

##### Fitting Domenico's steps to Domenico's music

The musical notation for *La giloxia* contains no prolation symbol or other indication of measure but, when we look at the actual music, it appears to be written in the same measure throughout. Domenico's text states that sections 1–5 of the dance (sections A–D of the tune) are all in *mexura quadernaria*, though the actual steps are often of *saltarello*. Section 6 of the dance (sections E–F of the tune) is described simply as *piva*. Section 7 of the dance (section G of the tune) has no specific designation, but the musical rhythms are identical with those of the opening *saltarello* (section A–B of the tune). It is assumed here that the music of the whole dance is in *mexura quadernaria*, variety being achieved by the use of different kinds of step.

The opening passage (section 1) is said to consist of 6 *tempi largi* of *saltarello in mexura quadernaria*. In his treatise (para 14) Domenico tells us that when *saltarello* is danced in *mexura quadernaria*, it goes one-sixth slower than normal, each *tempo* of *saltarello* being stretched to fit the longer *tempo* of *quadernaria*. This explains the reference to '*tempi largi*' (slow or broadened *tempi*).

I cannot agree with Sparti (1986) that actual examples of music for *saltarello in mexura quadernaria* consistently seem to offer twice as many *tempi* of *quadernaria* as should be needed for the *saltarello* in the corresponding text. On the contrary, inspection of Domenico's text shows that in all his *balli* except *Iupiter* passages of *quadernaria* are written with 8 minims to the *tempo*, whether they are for *saltarello* or *piva* or not. *La giloxia* is no different in this respect.

The phrasing of the music shows that section A (played three times) and section B (played once) go together, so making eight, rather than six, *tempi* of this kind of *saltarello*. Domenico's text (as well as several texts of Guglielmo) specifies six *tempi*, as if section A were only to be played twice; other texts of Guglielmo call for eight *tempi*, and there can be little doubt that the music we have is intended for that number.

The following passage of *quadernaria* (section 2) consists of three *dupii* on the left foot and one *riverentia*. It can be shown that, in *mexura quadernaria*, *dupii* on the same foot (or *contrapassi*, as they are called in later sources) are taken at double the normal speed, as if in *piva*. Three such *dupii* will thus take up  $1\frac{1}{2}$  *tempi* and are usually followed, as here, by a *riverentia*, *posa* or *mezavolta* to complete the second *tempo*. The resulting correspondence of steps and music (notes 30–43) is so effective as to be instantly convincing. (The timing of *contrapassi* is discussed at greater length in Wilson, 1992. See also Lo Monaco & Vinciguerra, 1990, and Cruickshank, 1992).

The remainder of section C (notes 44–49) is given to a single *tempo* of *saltarello in mexura quadernaria*, which is echoed by another in section D.

Section 6 of the dance is described as being in *piva*. We learn from Domenico's treatise (paragraph 14) that when *piva* is danced in *mexura quadernaria*, two *tempi* of *piva* go to one of *quadernaria*, making it a little faster than normal. That is undoubtedly the situation here: in section E of the tune, 8 *tempi* of *piva* are danced to the equivalent of 16 minims (i.e. 2 *tempi* of *quadernaria*) played twice.

After a promenade of 8 *tempi* of *piva* Domenico describes three half-turns occupying 1 *tempo* of *piva* each; the tune (section F) actually provides two *tempi* of *piva* (or one of *quadernaria*) for each of the turns, allowing the dancers to close their feet and settle into place on the second of each pair. Partners might also adjust position to face one another on the final *tempo* of this section.

The final section of the dance (section 7) consists of 6 *passi sempii* and a half-turn, for which we should expect 3 *tempi* of music. What we are actually offered is  $1\frac{1}{2}$  *tempi* (12 minims). In Guglielmo and Ambrosio there is no indication of any repeat; in Domenico is the enigmatic symbol S. This has often been interpreted as the numeral '5', but, although this is by no means impossible, it does not carry conviction. In the first place, the symbol is carefully written but is not of the same form as other

examples of '5' found in this manuscript, in *Leonzello* and *Pizochara*. Secondly, there is no perceivable reason to play this section five times. We are led to conclude that this symbol is what it appears to be, the letter 'S'. The meaning to be attached to it is problematical. '*Sola [volta]*' (play once only) would agree with the absence of repeats in the other versions of the music; explicit instructions to play a section of music only once are not indeed necessary, but they do occur elsewhere, e.g. in section B of *Marchexana* and sections D, F, J and L of *Tesara* in Domenico, and in a number of dances in Ambrosio. The trouble with this, of course, is that this section of music does need to be repeated to give us the double sequence of  $1\frac{1}{2}$  *tempi* demanded by the steps. We are left with the conjecture that S was simply a copyist's misreading of an original 2. (For a discussion of other possibilities, see Gatiss, 1991.)

### Fitting Guglielmo's steps to Guglielmo's music

We are here concerned with the Paris manuscript (Text 2) only. Other texts of Guglielmo will be discussed below in the general description of the dance.

Guglielmo, as usual, is less detailed in his account of the dance than Domenico. He calls for 8 *tempi* of *saltarello*, which is in agreement with the amount of music provided.

After the opening *saltarello* Guglielmo's version shows significant variation from Domenico's original both in the steps and the music. In sections C–D of the tune there are one fewer *tempi* (6 instead of 7) because of the different arrangement of the repeats; correspondingly, two of Domenico's steps have also been omitted (1 *passo doppio* and 1 *riverentia*, taking half *tempo* each). This allows sections 2 and 3 of the dance to be done to the same sequence of notes as in Domenico's version, the only difference being the substitution of a *passo doppio* in section 3 for Domenico's *saltarello*. One *tempo* then remains of section D of the tune, which will accommodate the two *passi* (confirmed as being *doppii* in Texts 6–7) on the same left foot in section 4 of the dance. Section D of the tune is then repeated; the first *tempo* will again be given to a *passo doppio* corresponding to Domenico's *saltarello*, which the second will accommodate the following two steps of *piva*. (In Ambrosio it is section C of the tune that is repeated, not section D; the length is the same, but the correspondence between music and steps is poor. Since the description of the dance does not differ from that of Guglielmo in Text 2, Ambrosio's repeat may well be wrongly placed in the music.)

The next part of the dance (section 6) is all in *piva*. Section E of the tune is given to 4 *tempi* of *piva todesca*. If steps and music have been set down correctly, this implies that one *tempo* of *piva todesca* is equivalent to two *tempi* of ordinary *piva*. It is perhaps easier to suppose an error in the manuscript: either this section of the tune should be played only once, or the steps should be executed twice. The full turns that follow should probably be made with two steps each of *piva*.

In the last section of the dance we again require section G of the tune to be played twice. This time the dancers have 2 *passi sempii* on which to change places, leaving a half *tempo* available on which to change hands and turn back to face the other way.

### The shape of the dance

*La giloxia/Gelosia* is normally arranged for three couples, but may be extended to accommodate four or five (Texts 4–5) or even possibly more (Text 8). When these larger numbers take part, there must be corresponding adjustments in the music.

1. The dance begins with the six dancers taking hands in three couples and making a procession or promenade in 6, 8, or 12 *tempi* of *saltarello* (described in Text 8 as *saltarello todesco*). As already noted, Texts 1, 4, 5b and 8 all specify 6 *tempi* here, even though the music in Text 1 is clearly intended for 8 *tempi*. Text 5a calls for 12 *tempi*. The space between couples is to be 3 *passi*, as in *Pizochara*, i.e. somewhat closer than in *Anello* or *Mercantia*. This spacing should be maintained when the procession halts at the end of the eighth *tempo*; all remain facing front and holding hands.
2. The first man then drops his partner's hand, passes in front of her and round her right side, as if circling back to place, but instead goes on to touch the right hand of the middle woman, to whom he drops a brisk reverence on the left foot. (Only Text 8 specifies that it is her right hand.) The steps used in this sequence are variously described as *dupii suxo el pie sinistro in mexura quadernaria* (Text 1), *passi doppii sul pie sinistro* (Texts 2–3, 6–7) or *contrapassi* (Texts 4–5, 8). Sequences of *passi doppii* on the same foot are not uncommon in passages of *quadernaria* in Domenico; *contrapasso* is the later term for the same thing. Text 8 specifies 'starting with the left foot' as if the steps were to be done on alternate feet, but perhaps this should be regarded as the unthinking use of a familiar phrase in an inappropriate context. (Even a single *passo sempio* is sometimes said to 'start with the left foot'!) *Passi doppii* on the same foot are regularly taken at twice the normal speed, when done in *quadernaria*, and the change of foot required on the end of each of them can easily give the step a somewhat jaunty character; so this man's hasty transfer from his own partner to that of another man may look distinctly provocative.
3. The middle woman now has a man by either hand. Her partner, either dismissed by her or seeing his own chance with the front woman, goes forward to join *her*, where she stands alone and unattended. In Domenico (Text 1) he does this on 1 *tempo* of *saltarello in mexura quadernaria* (leading with the right foot); all the other sources call for a *passo doppio* (with the left foot, when specified). Text 8 has the two men moving at the same time; this perhaps implies that the first man uses half a *tempo* to take the middle woman's hand and then the whole of the following *tempo* to make a full-length *riverenza*. All the other texts (except Text 1, which is uncharacteristically non-committal) agree that the movements are successive.
4. Man 1 then treats the middle woman as he did his own partner, dropping her hand, then passing in front of her and round her left side, as if circling around her, but again going to touch the right hand of the rear woman. Text 8 adds the detail that he passes the middle woman by making a 'fish-spine'; the phrase is none too apt, but presumably means that he moves in zigzag, keeping everyone guessing where he will go next. In texts 1, 4–5 and 8 the steps of section 2 are exactly repeated in section 4, matching the pattern of the music in Text 1. In Texts 2–3 and 6–7, as we have seen, the number of *passi doppii* on the left foot is here reduced to two and the *riverenza* omitted to fit a different arrangement of the music.
5. The rear man now goes forward to join the middle woman in just the same way and using the same step as the middle man did in section 3. Man 1 then goes round behind the rear woman to take his place at her left side, thereby restoring the set to its normal shape. In the description of this move there is much variation and some ambiguity. In Domenico (Text 1) he mimics the *saltarello* of his displaced rivals, in apparent mockery; the foot is not specified but will need (like theirs) to be the right. In Texts 2–3 and 6–7 he uses 2 *tempi* of *piva*, starting on the left foot; it is not clear why he is said both to go behind the woman and to go below her. (On the contrary, it is evident both from the remainder of the dance and from comparison with the other texts that he must end on the left side of this woman, which is 'above' her.) In Texts 4–5 he is limited to 1 *tempo* of *piva*: this is a little strange, considering the distance to be travelled and the length of music available (1 *tempo* of *quadernaria*). Perhaps there is some confusion of terminology, and the meaning is '1 *tempo* of [*quadernaria* music danced as] *piva*', but this would be contrary to normal usage. Finally, in Text 8 he continues to hold the rear woman by the right hand, and they make a half circle together on 1 *passo doppio*; he will naturally help her to turn to face the front on the end of this step.
6. The *piva* section begins with another procession or promenade, the couples going one after the other. In Texts 4–5 it is noted that they take hands to do so. In Domenico (Text 1) and in Text 8 of Guglielmo this takes 8 *tempi* of *piva*; in Texts 2–3 and 6–7, 4 *tempi* of *piva todesca*; in Texts 4–5, 12 *tempi* of *piva*. The music (section E) comprises 2 *tempi* of *quadernaria* played twice; to accommodate 12 *tempi* of *piva* this phrase would need to be played three times, and for 4 *tempi* of *piva todesca* perhaps it should be played once only (as suggested above), despite instructions to repeat it in both the relevant manuscripts. Next, each couple in turn adjusts position so that partners face one another across the dance. In Domenico (Text 1) this involves a half-turn; in Text 2–3 and 6–7, a full turn; and in Texts 4–5 and 8, a *riverenza*. In every case the music (section F) allows 1 *tempo* of *quadernaria* per couple. Domenico's half-turn implies that the dancers have halted facing the front; each couple in succession turns to face the rear with one *tempo* of *piva* on the left foot on the first four minims (notes 67–69). The first two couples will then simply settle into place on notes 70–71, but in principle all are left with their right foot free for the next step. This in turn suggests that they may only turn towards their partners as they go into the next

sequence. By contrast, where a full turn is stipulated, the dancers should end the procession facing their partners; from that position a full turn with 2 *tempi* of *piva* will leave them facing one another again, with the left foot free for the following step. In Text 8, each man in turn makes 1 *riverenza* to his partner, turning to face her as he does so. This movement is described in greater detail in Texts 4–5: on the first half *tempo* (notes 67–69) he makes 2 quick *continenze*, the first to the left, the second turning towards his partner; this leaves half a *tempo* of *quadernaria* for the actual *riverenza*. The women presumably turn towards their partners in a similar manner, but without the *riverenza*.

7. Everyone now crosses over into his or her partner's place and then returns to take up his or her own position. Once again there is great variety in the actual steps. In Text 1 partners take right hands and make 3 *passi sempii*, starting with the right foot and swivelling on the end of the third step in readiness to return. In Texts 2–3 and 6–7 they take left hands and there are only two *passi sempii*, both on the left foot; this leaves a half *tempo* for the necessary swivel and change of hands. The pattern of the steps therefore differs little from that of Text 1, though the turn-round is a little more relaxed. In Texts 4–5 partners take right hands and make 3 *galoppi* (starting on the left foot), the third one incorporating a half-turn in the same way as a turning *ripresa*; and in Text 8 they do 3 *tempi* of *piva*, presumably going all the way round back to place (as pointed out to me by Diana Cruickshank). In every case, they all return to their places with the same steps after changing hands, leading with the other foot.

In most versions the dancers take *right* hands with their partners when crossing the first time and *left* hands when coming back. This leaves the men to swivel on the end of the final step so as to face the front, while the women step directly into place. In Texts 2–3 and 6–7 the direction of rotation is reversed; they take left hands to cross the first time and right hands to return. In this version the dancers all end facing the *rear* (see section 8, below), so the principle is the same – it is the men who have to make an extra turn to take up their proper place.

8. The men are all now out of their original positions and dancing with a different partner. If they are to return to place and finish with their original partners, the dance must be done three times (or as many times as there are couples dancing). This is the pattern of repeats specified by Texts 1 and 8. In Text 6 (copied by Text 7) a different procedure is indicated. This is a source that pays some attention to the way that dances are repeated, carefully distinguishing those where a change of formation is required. In *Gielosia* it states that the dance is done a second time with the ladies leading; this will only occur if the direction of the dance is reversed the second time round, a common expedient to put the women on the left or 'upper' side. While this might not at first seem the most appropriate way to continue this dance, it does give the women a chance to get their own back on the men

and it does ensure that every man dances with every woman (and vice versa), though not restoring them to their original partners.

## Conclusion

For all the variety of steps and minor adjustments in the arrangement of the tune, the overall shape of the dance varies very little between the sources. The miming element implicit in the choreography makes the dance lively and entertaining, while its structure ensures that everyone dances with everyone of the opposite sex. This last attribute may account for a wish to extend the dance to include more than the standard number of couples. Although already somewhat hackneyed in the eyes of Cornazano in 1455, *Gelosia* continued to be popular into the sixteenth century, if its appearance in texts 7–8 is anything to go by.

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