



FVRIOSO ALL'ITALIANA BALLETO

IN LODE DELL'ILL^{MA} ET ECC^{MA} SIG.
CAMILLA PICCOLOMINI
CONTI

Duchessa di Carpeneto.



PRINCIPALMENTE staranno tre Cavalieri da un capo della sala per filo, & altre tante Dame dall'altro capo; ouero due Dame, & un Cavaliere da un capo, & due Cavalieri, & una Dama da un altro capo. si come si ha nel presente disegno; poi tutti insieme all'incontro faranno la Riuertenza lunga, & due Continenze breui; dopo il Cavaliere, & la Dama, che si troueranno nel mezzo guidaranno il Ballo, facendo due Seguiti semidoppi innanzi; & al fine di essi Seguiti piegaranno un poco le ginocchia à modo di mezza Riuertenza, senza toccarsi la mano destra; poi cambiando luogo, la Dama farà altri due Seguiti scorsi, & prima che si ponga in mezzo saluterà la persona à man destra, & poi nel porli in mezzo saluterà quell'altra à man sinistra. Il Cavaliere farà un Seguito semidoppio innanzi, con due Passi minimi, & si aiutando le Dame si ponerà in mezzo, facendo due Trabucchetti, il Seguito lo farà col sinistro; gli Passi, & Trabucchetti gli principiarà col destro; il medesimo seguiranno à fare

fare gli altri insieme. Poi giunti che faranno al filo, faranno l'intrecciata, & catena in questo modo: gli Cavalieri faranno quattro Seguiti, come di sopra, adaggio, ouero scorsi, principiendo à voltarsi à man destra, & le Dame à man sinistra, seguitando di mano in mano; poi al fin del tempo, quella Dama che starà alla sinistra andarà in mezzo; & così per contrario dei Cavalieri andarà in mezzo quello che starà à man destra; & facendosi in questo modo, ad ogni tempo, ogni persona si trouerà al suo luogo, il che non haurebbe, se tutti nel principiare di detta catena, & intrecciata si voltassero à man sinistra, come già detto Ballo si uisaua di fare.

Haffi anco d'auertire, che ogni uno che si ritrouarà in mezzo harà da far il suo tempo, come haranno fatto i primi, & da cambiar sempre luogo; & al fine di tutti tre i tempi, ogni uno si ritrouerà al suo luogo.

Alla Sciolta della Sonata.

Quando ogni uno harà fatto il suo tempo, & quelli che haranno guidato il Ballo faranno ritornati in mezzo, tutti insieme faranno la Riuertenza lunga, & due Seguiti innanzi, al fin de quali piegaranno un poco le ginocchia, facendo à modo di mezza Riuertenza: auertendo però se questo Ballo lo faranno due Dame, & un Cavaliere in mezzo, & due Cavalieri, & una Dama, faranno in questa maniera, & dopo faranno l'intrecciata, come ho detto al Ballo chiamato il Contrapasso Nuovo; & sempre Cavalieri toccheranno le mani alle Dame, hor la destra, & hor la sinistra, cambiando sempre Dama: il medesimo faranno le Dame per contrario. Et facendo questo Ballo in questo modo, & meglio fatto, & con perfetta Theorica, che facendolo tre Cavalieri, & sei da un capo della sala, & altre tante Dame, che in questi tempi fanno la Riuertenza lunga, & due Continenze breui; & dopo principiano sem-

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nessuna Regola à far l'intrecciata, & catena per lungo, & al fine quel Cavaliere che guida il Ballo, voltandosi nel far la catena, con quella man destra che lascia la terza Dama, con la medesima mano ripiglia l'altra persona che gli vien dietro; & questo è falsissimo. Et se ben la uolessero fare à mezza Luna, similmente sarà mal fatto: & poi non stà bene, che Cavalieri con Cavalieri si tocchino le mani, & così parimente le Dame. Però dico, che è bene che ogni Cavaliere, uolendo far questo Balletto, lo faccia in quel modo che ho detto di sopra, che andarà benissimo fatto, & con uera Regola. Et se alcuno uorrà far questa catena con tre, & sei Cavalieri, & altre tante Dame, fatta à due tempi di Sonata, potrà principiarla per lungo della sala, & quelli che staranno in mezzo si accostaranno con un Seguito, pigliandosi per la man destra; poi cambieranno persone, pigliandosi per la man sinistra; & dopo daranno la destra à quella che le starà à man destra; & questo faranno tanto i Cavalieri, quanto le Dame; & quando poi si troueranno in capo alla sala, si voltaranno alla sinistra, & piglieranno la man destra che haranno lasciata un'altra uolta; ciò fatto, daranno la sinistra all'altro compagno, & così seguiranno di mano in mano, ritornando tanto i Cavalieri, quanto le Dame à gli lor luoghi. Dico adunque di niuno, che tutti aboriscano far detto Ballo in questo modo, perche è falso.

Alla mutatione della Sonata.

Tutti insieme, tanto i Cavalieri, quanto le Dame, faranno la Riuertenza lunga, & due Seguiti breui innanzi, piegando un poco le ginocchia à modo di mezza Riuertenza.

Alla Sciolta della Sonata.

Al fine de gli due Seguiti, con le solite cerimonie, si piglieranno per le mani, facendo una Ruota; & al lato sinistro saranno due

due Riprese, due Trabucchetti, & un Seguito semidoppio, principiandosi col piè sinistro: il medesimo faranno al lato destro per contrario. Dopo lasciandosi faranno due Seguiti semidoppi fiancheggiati, con due Saffi, & un altro Seguito semidoppio innanzi, principiandosi col sinistro. Ciò fatto, si torneranno à pigliar di nuovo in Ruota, & faranno ogni cosa per contrario; & così parimente nel lasciarsi faranno gli due Seguiti, Saffi, & un altro Seguito come di sopra.

Altra mutatione della Sonata.

In questo tempo, in luogo doue prima faceuano gli Cavalieri la Riuertenza, & dopo le Dame, dico che non stà bene, per che si trouauano haer il piè sinistro in dietro, & con quell'istesso non poteuano fare la Riuertenza in dietro, si come ho detto nelle mie Regole; & per questa ragione era falso il Ballo. Però, in luogo del le due Riuertenze, dico, che col piè sinistro che haranno in dietro facciano un Spezzato puntato al lato sinistro, & mezza Riuertenza col destro: il medesimo per contrario. Et facendo in questo modo il Ballo sarà giustissimo.

Tornarassi à far di nouo la Sciolta.

«A quest'ultimo tempo, faranno tutti insieme due Spezzati, con due Saffi fiancheggiati innanzi. Finalmente faranno due Passi puntati semibreui; & con le solite cerimonie, come le prime, gentilmente ogni Cavaliere piglierà la sua Dama per la man ordinaria; & in questo modo, con far la Riuertenza breue à tempo di quattro battute triple, potranno fine à questo gratioso Ballo.

Furioso

From Word to Movement

Anne Daye

Introduction

The following essay has been developed from a lecture and demonstration for the Second Early Dance Conference, which was organised by the D.H.D.S. in February 1983. It is an attempt to present some of the problems facing the early dance researcher, and the way they can be resolved. If it stimulates discussion on working methods in the field it will be a success. The general points are illustrated by an analysis of Caroso's group of *Furioso* dances, with a complete reconstruction of *Il Furioso all'Italiana*. This version of the dance is the result of continuous work over the last two years or so, and has changed in small ways from previous versions. It may not be the last word on the subject, but it has precedence over previous efforts! *Furioso all'Italiana* was selected for closer attention because others had tackled *Il Furioso* from 'Il Ballarino' previously, and it seemed helpful to start afresh.

The Argument

Modern performance of the dances of the Renaissance relies exclusively on the written word. Tradition and tuition, the normal means of transmitting dances, have been profoundly disrupted. Paintings do not move; music on its own inspires merely the imagination. The words of long dead dancing masters and dance enthusiasts are therefore the blueprint for our reconstructions, and the touchstone for rediscovering the spirit of dancing — an art important to that great age of achievement. The connection between language and dance was well understood in the 16th-century. Shakespeare used dance puns and imagery to convey meaning, often playing on the fundamental Renaissance idea of dance being an image of ordered creation. This concept was expressed by Sir John Davies in his work *Orchestra: a poem of dancing* c. 1594. In this lengthy poem he argues that the organisation of the world is a dance; dancing being synonymous with order and harmony. In the following stanzas he likens the creation of rhetoric and poetry from fundamental grammar to the choreographing of varied kinds of dances from basic movements:

And those great masters of their liberal arts
In all their several schools do dancing teach;
For humble grammar first doth set the parts
Of congruent and well-according speech,
Which rhetoric, whose state the clouds doth reach,
And heavenly poetry do forward lead,
And divers measures diversely do tread.

For rhetoric, clothing speech in rich array,
In looser numbers teacheth her to range
With twenty tropes and turnings every way
And various figures and licentious change;
But poetry with rule and order strange
So curiously doth move each single pace,
As all is marr'd if she one foot misplace.

These arts of speech the guides and marshalls are,
But logic leadeth reason in a dance;
(Reason the cynosure and bright lodestar
In this world's sea, t'avoid the rocks of chance)
For with close following and continuance
One reason doth another so ensure
As in conclusion still the dance is true.

In the first stanza, Davies explains how grammarians can be said to teach dancing because the basic parts of grammar can be used to compose rhetoric (which is semi-



The illustration which precedes *Furioso all'Italiana*

divine) and poetry (which is divine). In the second stanza speech is personified as a dancer to whom rhetoric teaches the freer forms of dancing. Possibly Davies had in mind branles, winding hays and corantos. However poetry teaches speech the well-balanced, carefully constructed forms; measures are probably envisaged here. Note the pun on 'foot' as a metrical unit and a human limb in the last line. In the third stanza, the image is qualified by stating that rhetoric and poetry only guide the dance, the true leader is logic, who ensures that the dance is completed in good order. But the phrase 'good order' is too trivial a paraphrase of Davies' meaning, because he is stating that an essential truth and perfection has been achieved. The assumption here is that dancing is a fundamental activity, creating order and beauty out of chaos; an art to which all other arts and human activity can aspire.

Without giving steps or choreographies Davies conveys the spirit of Renaissance dancing to modern students. In these three stanzas alone he evokes his contemporary world of social dancing: the dancing schools, the *maestri di balli*, the vital role of the leader of the dance. This reinforces the prosaic information supplied by Caroso and Negri. Davies' theme of dancing as the epitome of an infinitely varied, but always regulated, pattern enhances our work on the recorded dances. The stanzas referring to named dances are an important aid to our performance because they suggest qualities of movement. When he describes in stanza 39 the sun as a lover dancing a galliard for his mistress we understand the masculine grace and energy needed to perform the dance, and such images give life to the technical descriptions of the steps.

Fabritio Caroso placed a high value on the power of the word. As Davies said that grammar is a dance, so Caroso established a grammar of dance. He divided his first book *Il Ballarino*, published in 1581, into two treatises. He dealt


in an orderly manner with all the steps forming the vocabulary of the dance in the first one. Then, in the second treatise, he used this vocabulary to narrate a collection of 'divers measures'. In 1600, he published his second book *Nobiltà di Dame* using the same procedure, but introducing a new vocabulary, new steps, and new dances. His concern with language is more overt too and he is anxious to demonstrate his knowledge of etymology and understanding of Renaissance classicism. He has recast the form of the book into a Platonic dialogue between master and pupil. This gives him more opportunity to explain the meaning of each step name, and to recount the changes in terminology. This pose as a classical scholar alive to the subtleties of language marks him as a man of the age. An academy had recently been founded in Florence by Francesco de Medici to rid the Tuscan language of its impurities and to maintain the supremacy of Florence as an arbiter of taste. It was called the *Accademia della Crusca* of 1583 and its founder was the husband of Bianca Capella to whom Caroso dedicated *Il Ballarino*. Davies made a poem out of dancing, playing with puns on 'measures' and 'feet'. Caroso brought poetry into dancing. He claimed that the *Contrapasso Nuovo* illustrated the true laws of Ovid's poetry, and printed an elegant diagram of the chain for six (the same to be used in *Il Furioso all'Italiana*) to demonstrate the harmony of the movement. He created two steps on the metrical feet of dactyl and spondee. Caroso's choreographic principles are concerned with symmetry and harmony, like Davies' 'poetry' in the above stanzas. In contrast, Negri's choreographies tend to be asymmetrical and freer, like Davies' 'rhetoric'.

Like Davies and Caroso it is important to draw the word to the centre of our work on Renaissance dancing. Linguistic analysis and reason can be brought to bear on a carefully wrought dance treatise and therefore illumine problems of realisation. Scholarly work has to be tempered by physical practice, and this is what makes dance research such a special discipline. It is just as dangerous for the researcher to remain in the study as it is for the dancer to remain in the studio. Perhaps dance research is most like practical archaeology: the archaeologist gathers pieces of pottery from a known environment and reassembles an artefact with any gaps filled in as a result of reasoned argument and informed guesswork. A dance realisation can be like such a plot: the pieces of dance tangible and self-evident, the gaps filled by logic and information, the background understood and illuminating the artefact.


With this successful end in mind let us consider the obstacles on the way. Firstly, language is powerful and ambiguous: it carries overtones and assumptions of meaning that are frequently misleading. Communication in 20th-century English is fraught with difficulty, as the meaning of words in a speaker's mind is changed on reception into a listener's mind. When dealing with language outside our generation we must be alert to the small or great shifts of meaning that words can undergo.

For example, the word 'nice' today is a vague word of approbation; it was used to describe something attractive in the mid-eighteenth-century, but in the 16th-century it meant 'precise', 'finely judged'. Words can die out in modern English but have an archaic usage which is worth discovering to illuminate the past. 'Galliard' as a noun has remained in the English language entirely because of its importance as a dance rhythm in the 16th and 17th-centuries, whereas 'duret' was a minor dance form, the word now is archaic. However, 'galliard' as an adjective has been forgotten: someone or something described as 'galliard' was 'gay', 'lively', 'brave'. Here are lost overtones that can help to recover the spirit of a dance. This historical awareness of language is of course more difficult to acquire for a language not your own. Dance scholars must consult language authorities and historical dictionaries, and build up an awareness of the linguistic usages of the period they are studying.

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ALL'ILLVSTRISS.
ET ECCELLENTISS.
SIGNORA
CAMILLA PICCOLOMINI
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Duchessa di Carpeneto.



SPIRTO gentil, che con accorti gesti
Scherzando con le Grazie, e con Amore,
Rechi à Te gloria, à gl'altri accresci ardore,
E gioia, se ben fosser freddi, e soffiti:
Hor col mio stile i piei veloci, e presti
Muovi; e'l tuo vago, e natural colore
D'ostro pingi, e di minio, e'l gran splendore
Spargi a la vista altrui con atti bonisti:
Cosi a te stessa acquistar pregio impari,
E pascer gli occhi d'immortai faulle,
Che folgorando escon da tuoi bei rasi:
Cosi far sempre eternamente chiara
Spero la Tua virtù, ch'ogn'hor tranquille
Fa l'alme, e i miei pensier vince d'affai.

The dedicatory poem.

As well as historical, regional and national characteristics, each writer's language will also have personal stylistic features. Stylistic analysis of a dance author's prose can be pursued, following the method of analysis of poetry and prose literature. Such a tool can assist with ambiguities and stock phrases that lack a context for modern readers. It is particularly useful when interpreting steps, or highly compressed instructions for dance figures. It is a question of establishing the jargon and cliché of each writer.

Both the above approaches need to be applied to Caroso's two books. The first, *Il Ballarino*, has a fine, classical flow of prose, but the second, *Nobiltà di Dame*, reveals a more contorted style as he endeavours to do more than simply give dance instructions. The admirable procedure of first describing steps, then using them in dances, is a deception to some extent. Vital information, particularly about the use of arms and ballroom conventions, is related in asides to descriptions of dances. Like many dancing masters, when giving detailed instructions on how to perform steps, he loses the essence of the whole in a confusion of minutiae. He resorts to formula phrases which contemporaries understand, and assumptions are made to which we are no longer party. However, he is on the whole a lucid and painstaking writer. Two contemporary dancing masters pose greater problems in their prose. Cesare Negri tends to be more slapdash: his punctuation is sprinkled through his text providing little assistance to the meaning. His language is concise, but at times so concise as to be enigmatic. *Lupi di Caravaggio* shows the same trend towards unpunctuated, curtailed prose; he uses an outdated vocabulary, and asserts that he only need describe the steps people generally got wrong, as the common steps are known by all.

There is too the problem of the mischief of technology coming between us and our Renaissance dancing master. Printing mistakes do exist in the books. *Il Ballarino* has an errata list of seven items and notes that other mistakes are left to the judgement of the reader. In the Broude

brothers' facsimile edition, for example, two obvious mistakes that go unremarked are the omission of *Bassa et Alta* from the list of contents and the absence of a page number for *Il Furioso*. Anyone who has worked with the text is aware that there are many more. It can be a 'nice' judgement to decide that an unexpected left foot, for example, is a misprint. Dance instruction books are difficult to proof-read, and it is sobering to realise that this problem is as great today, in an age of more sophisticated technology.

The Furioso Dances

The plan in the analysis of the group of 'Furioso' dances is to explore some of the problems of working with the original dance treatises and the kind of solutions that may be made. In the lecture-demonstration on which this article is based, some exploration of dance steps was included as this shows most neatly the benefits of analysing a writer's style and usage. However, these have been set aside for the time being, in the interests of brevity. Discussion of the pattern of each dance should link up with the foregoing remarks. A full account of how to do a version of the *Furioso all'Italiana* will be presented at the end. It is unlikely to be *the* version as other details may arise in its performance, but there is plenty of information amongst Caroso's four accounts of the dance to furnish us with a substantially uncontroversial reading of the dance. This dance was chosen because it shows most clearly the need for systematic research to bring a dance to life again. The same procedure can be used for the 'Contrapasso' dances in Caroso, and, across the three major writers, for the common ballroom dance forms of canario, passamezzo, galliard and tordiglione. Dances for more than one couple are more difficult for Caroso to handle; the 16th-century masters did not have a verbal code for dance figures, as the English did in the 17th-century. The attention of the 16th-century masters is concentrated on the footwork and the patterns made by two bodies on the ballroom floor. Both Caroso and Negri are anxious to prevent confusion by six or more people rushing to start a dance at once, and when laying down the procedure for starting a dance for six, Caroso refers to *Il Furioso*. In *Nobiltà di Dame*, the *seguito semidoppio ornato* and the circular chain are linked closely with the Furioso dances, although occurring in others as well. Additionally, it is intriguing to observe how the choreographic themes have been reworked to the same piece of music to create four (and more) dances of equal charm. They are also delightful as group dances, playing on the relationship between individual, couple and group.

As you will see from the following chart, there are four full versions of the dance. The first is a *balletto d'incerto* called *Il Furioso* published in *Il Ballarino*. The other three are in *Nobiltà di Dame* and comprise *Il Furioso all'Italiana*, *Il Furioso alla Spagnuola* and *Il Furioso Nuovo da Farsi in Ottava*. However, Caroso refers in passing to other ways of doing the dance that amount to nine possible orthodox versions, plus other ways it was danced that he considers irregular. The dance was essentially for three couples, which could be multiplied to twelve or eighteen if space was available, with a version for four couples. The formation was based on a column, but a straight line of dancers was one variant, and in another variant the line was bent into a half-moon curve. Each of the four dances has six figures, and the accompanying music comprises three tunes of sixteen bars each. The order of the different tunes remains constant for each dance, but the number of repeats of each tune varies a little according to the needs of the dance figures. The basic formula for the dance was as follows:

First figure to tune A played 6, 10 or 12 times: after the opening honours of *Riverenza* and two *continenze*, the middle (and leading) couple cross into each other's place; the two outside couples do the same. Then the men in their line and the women in theirs,

Lute tablature

execute a hay with four changes only so that a new couple is in the middle place. The crossing sequence and the hay are repeated twice more until the dancers arrive at their first positions.

Second figure to tune B played 2 or 3 times: the dancers make their honours again, followed by a chaining figure. The tune is now in a saltarello rhythm and called, by Caroso, *Sciolta*.

Third figure to tune C played once: the dancers make honouring movements, to another duple time tune called, by Caroso, *mutatione*.

Fourth figure to tune B played 4 times: the dancers form a circle and dance a sequence of steps first to the left then to the right.

Fifth figure to tune C played once: the dancers make honouring movements in this *Riverenza* section.

Sixth figure to tune B played once: the dancers return to their original places, finishing with a short *Riverenza*.

General Comments

The first version of the dance is called 'balletto d'incerto', so the choreographer was unknown by Caroso, and there is a possibility the dance may have had a traditional origin. The name does not seem to be descriptive, as the suave beauty of the dance is not in any way 'furious'. It does not lend itself to being danced rapidly, or there is a danger of the honouring movements becoming ridiculous. However, a plodding pace would make it dreary. Caroso talks of how the dance used to be performed, thus referring to versions pre-dating 1581. The fourth figure with its continuous steps to the left, and the repeat to the right have the character of a simpler, traditional dance form.

In *Furioso all'Italiana* Caroso expresses a preference for having one man between two ladies and one lady between two men. He introduces the circular chain for the second figure, and this remains an attractive feature of all three versions in *Nobiltà di Dame*. When using the same feature in *Contrapasso Nuovo* he illustrates the harmony and mathematical proportion of the movement with a diagram. In his account of this version he refers to many ways of dancing *Il Furioso*.

A wide hall would be needed for *Il Furioso alla Spagnuola*, as the six dancers move from one **capo** to another. It is particularly interesting to note how the hay in the first figure is done by couples and appears to presage the double hay in Playford dances and Border Morris. How much importance should we attach to the nomenclatures 'All'Italiana', 'alla Spagnuola'? If they are taken at face value, then some element in these two versions must be Italian or Spanish, but this is not discernible. Pending further information, I suggest the titles are convenient rather than descriptive. The title *Furioso Nuovo da Farsi in Ottava* (new furioso to be done by eight) is satisfyingly apt, and Caroso has made an attractive reworking of the dance for four couples. The hay on the side has been modified to the crossing over of partner with partner in preparation for the return to the starting place.

It should be noted that the basic step of the dance has changed from the *seguito ordinario* of *Il Ballarino* to the *seguito semidoppio ornato* of *Nobiltà di Dame*. The *riprese* pose a problem in that two versions of the simple step to the side and close of the feet are described in *Il Ballarino*, these are the *ripresa grave* (slow) and the *ripresa minima* (fast). These are not in *Nobiltà di Dame*, but the *sottopiede* and *trito* are termed *riprese*. Negri, in *Gratie d'Amore*, also groups *sottopiede* amongst his larger group of *riprese*. Therefore *riprese sottopiede* have been used in all but the first dance: the important elements are that a *ripresa* should move sideways and could be repeated for a continuous sideways movement.

The two points to highlight concern errors and varying versions of a single dance. Errors can exist in both the text and the music of dance treatises. When they are suspected they should be elucidated and confirmed by careful analysis. The errors in the music of the *mutatione* have been frequently overlooked by those who work only on one version. The *Furioso* group of dances also demonstrates how a dance can exist in many different versions, in this case apparently contemporaneously and in the same region of Northern Italy. Dance is a temporal art, that exists in time, and is the victim of time. Each version can illumine the others, as has been demonstrated, but each has its own character. This is something that should be understood better by students of country dance collections who strive to establish a definitive version of a dance with many variants. All that is needed is to chart the changes the dance undergoes, and be accurate in dating the version being used. There are modern examples of social and traditional dances where many different versions of a dance run concurrently, each valid to its performers. Change can be wrought for thoughtful, artistic reasons, or through ignorance and forgetfulness, but it is inevitable.

The reasons for the changes in the *Furioso* dances deserve some consideration. Are they mainly the result of the teaching of Fabrizio Caroso? The notes above show him deliberately altering and improving details according to his professional standards as dancing master. Were some changes made by dancers? There is a hint of this in some of Caroso's disapproving comments! Did he bring together in his publications variant forms from different areas, or cities or dancing schools? The most obvious conclusion is that a dance, that was in some way part of the common repertoire, has been taken up and reworked by Caroso to make new, more carefully defined dances. We are probably seeing a process similar to that of the French branle or the English country dance moving from a

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The title page

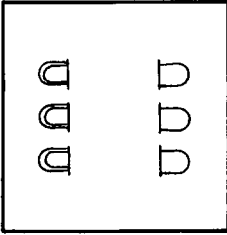
regional, familiar repertoire through the hands of the dancing master to a more controlled and sophisticated environment. However whether this supposition is right or not, what must be true is that the *Furioso* was a popular dance to bear of so many variants. Having spent a long time with the dances, and performed *Furioso all'Italiana* until it is very familiar, it remains a charming dance. It is allied to a trite little tune, but if played with a light, gay touch by inventive musicians this is not a problem, and the alternation between duple and triple rhythms prevents monotony. Caroso's lute tablature is only a skeleton version. It should not be taken too literally, neither should it be treated to endless unvaried repetitions. As a social dance, it is completely successful, as the hays, chains and circles require the company (dancers) to move together and intertwine, whilst the relationship with the partner emerges in passages together and in the frequent honours. There is also the pleasure of graceful footwork, adapted to the changing rhythms. For the spectator, there is plenty of interest in the changing floor patterns, and the changes of position in the opening passage.

References

- Caroso, Marco Fabrizio 1581 *Il Ballarino* (facsimile edition Broude Brothers 1967)
 Caroso, Marco Fabrizio 1600 *Nobiltà di Dame* (facsimile edition Forni Editore Bologna 1970)
 Davies, Sir John 1596, 1622 *Orchestra or, A poem of Dancing* (a Dance Horizons Republication of the 1945 edition), 24 and 37-38
 Lupi, da Caravaggio 1607 *Libro di Gagliarda* (micro film copy of the book in the library of the Royal Academy of Dancing)
 Negri, Cesare 1602 *Le Gratie d'Amore* (facsimile edition Broude Brothers 1969)

Il Furioso

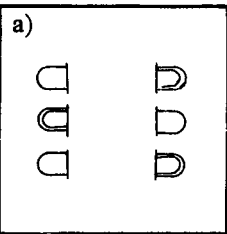
Starting Formation



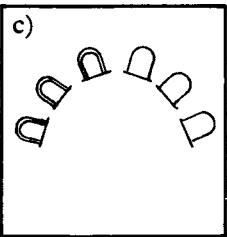
capo at head of rectangle, (Note 1)
piede at bottom

Furioso All'Italiana

Starting Formation



b) also as in above for 3, 6, 12, or 18 couples



Alternative Figure — Furioso All'Italiana

If in formations b) or c),

- Middle cu. cross with ls.sd.o. as in Il Furioso and start a chain with 6s.sd.o., returning to place with ls.sd.o.

Il Furioso

First Figure

- R., 2c
- Middle co. 2s.o. fwd., $\frac{1}{2}$ R. touching r. hands, change sides with 2s.sc.
- Outside cu. do as middle co.
- Hay on lines with 4 s.sc. resulting in change of places.

- Repeat as in A.2., with new middle co.
- Repeat as in A.3., with the changed outside cu.
- Repeat hay as in A.4.

- Repeat as in A.2., with new middle co.
- Repeat as in A.3., with new outside cu
- Repeat hay as in A.4.

Second Figure

- R., 2c.
- Middle co. give r. hands (note 3), cross into each other's place with ls.o. Giving l. hand to dancer on l., they start a hay with 3s.o.

- A further 3s.o. complete the hay. Middle co. return to own place, giving l. hands with ls.o.

Third Figure

- R., 2s.sc. to take hands in a circle, men leading ladies to place them on r. hand side (note 9). C.1.(note 8)

Fourth Figure

- (2rp., 2t.,) 4 times to left OR 8s.sp. left.
- Contrapasso (note 11) turns OR 2s.o. bwd., 2s.o. fwd.

- Repeat as in B.1. to right.

- Repeat as in B.2. to left.

Fifth Figure

- Men R. to ladies. Ladies R. to men. C.1.(note 8)

Sixth Figure

- 2s.sp. turning l., 4sp.sc. to take partner's hand and lead her back to her starting place. R. on last 4 bars.

Il Furioso All'Italiana

First Figure

- A1 •R., 2c.
- A2 •Middle co. 2s.sd.o. fwd., $\frac{1}{2}$ R. (do not touch hands), change sides: (lady) 2s.sc. and honour, (man) ls.sd.o., 2p.m., 2t. and honour.
- A3 •Outside cu. do as middle co.
- A4 •Hay on lines with 4 s.sc. or 4s.sd.o. (note 2) resulting in change of places.
- A5 •Repeat as in A.2., with new middle co.
- A6 •Repeat as in A.3., with the changed outside cu.
- A7 •Repeat hay as in A.4.
- A8 •Repeat as in A.2., with new middle co.
- A9 •Repeat as in A.3., with new outside cu
- A10 •Repeat hay as in A.4.

Second Figure

- B1 •R., 2c (note 4)
- B2 •2s.sd.o. to move into a circle (note 5), 2s.sd.o. giving alternate hands to begin a chain.

- B3 •A further 4s.sd.o. complete the chain.

Alternative figure — see foot of first column.

Third Figure

- C1 •R., 2s.o., $\frac{1}{2}$ R. to take hands in a circle.

Fourth Figure

- B1 •2rp., 2t., ls.sd.o. to left. Repeat to right.
- B2 •Drop hands (note 12), 2s.sd.o. sideways (l. then r.), 2sa., ls.sd.o. fwd.

- B3 •Repeat as in B.1. to right first then left.

- B4 •Repeat as in B.2. to right first.

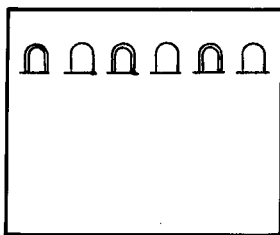
Fifth Figure

- C1 •Facing partner, 1sp.pt. to l., $\frac{1}{2}$ R. for 4 bars. Repeat to right (note 13).

Sixth Figure

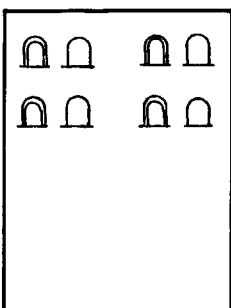
- B1 •2s.sp., 2sa (note 14), 2pt. fwd., take lady by usual hand, R. on last 4 bars.

Furioso Alla Spagnuola
Starting Formation





N.B. standing at one capo ready to move to the other

Furioso in Ottavo
Starting Formation



N.B. Two couples at each capo

x  y woman

x  y man

the line xy represents the front of the body

Il Furioso Alla Spagnuola

First Figure

- R., 2c.
- Middle co. 2s.sd.o. fwd., touch both hands, man leads lady to other capo with 2s.sc.

- Outside cu. do as in A.2.
- In pairs do hay with 4 s.sd.o. resulting in change of places.

- Repeat as in A.1., with new middle co
- Repeat as in A.2., with the A.5. middle co.
- Repeat as in A.3. with the A.5. outside cu.
- Repeat hay as in A.4.
- Repeat as in A.1., with new middle co
- Repeat as in A.2., with the A.9. middle co.
- Repeat as in A.3. with A.9. outside cu
- Repeat hay as in A.4.

Second Figure

- R., 2c.
- 2s.sd.o. to move into a circle (note 6), 2s.sd.o. giving alternate hands to begin a chain.

- A further 4s.sd.o. complete the chain.

Third Figure

- R., 2c. (note 10)

Fourth Figure

- 2rp., 2t., 1s.sd.o. to left. Repeat to right.
- Let go in ring, retaining partner's hand, 2s.sd.o. sideways l. then r., 2t., 2p.m., 1de.

- Repeat as in B.1. to right first then left.
- Repeat as in B.2. to right first.

Fifth Figure

- R. to own partner, taking r. hand. R. to other lady, taking l. hand.

Sixth Figure

- Take own lady by hand, 2s.sp., 2sp.sc. returning to original places. 2pt.sp., R. on last 4 bars.

Il Furioso in Ottavo

First Figure

- A1 ●R., 2c.
- A2 ●2 groups of 4 turn to face and meet with 2s.sd.o., men take r. hand of passing lady, and all cross to other capo with 2s.sd.o., turning l. into place, and 1/2R.

- A3 ●2p.sb. and 1s.sd.o. to change places with partner, 2c.
- A4 ●2 groups of 4 return to own capo, as in A.2., commencing with r.foot.

- A5 ●Repeat as in A.3., leading with r. foot
- A6 2pt., R.

A7

A8

A9

A10

A11

A12

Second Figure

- B1 ●4s.sd.o. giving alternate hands in a circular chain (note 7).
- B2 ●4 more s.sd.o. complete the circular chain.

B3

Third Figure

- C1 ●2pt. fwd., R. C.1. (note 8)

Fourth Figure

- B1 ●2rp., 2t., 1s.sd.o. to left. Repeat to right.
- B2 ●Drop hands, face partner. 2s.sp. circling l., 1s.sd.o. fwd, 2s.sd.o. circling right.

- B3 ●Repeat as in B.1. to right first then left.

- B4 ●Repeat as in B.2. to right first.

Fifth Figure

- C1 ●2pt. fwd., R. C.1. (note 8)

Sixth Figure

- B1 ●2sa. bwd, 2sa. fwd., 1pt.sp.fwd., 1pt.sp.bwd., take hands, R. on last 4 bars. (Now in original place).

Key to Abbreviations

| | | |
|---------|-----------------------------|-------------|
| bwd | backward | |
| c. | continenze | 4 bars each |
| co. | couple | |
| cu. | couples | |
| de. | destice | 4 bars each |
| fwd. | forward | |
| l. | left | |
| p.m. | passo minimo | 1 bar each |
| p.sb. | passo semibreve | 2 bars each |
| pt. | puntato | 4 bars each |
| pt.sb. | puntato semibreve | 2 bars each |
| r. | right | |
| rp. | ripresa { minima sottopiede | 1 bar each |
| R. | Riverenza lunga | 8 bars each |
| ½R. | mezza Riverenza | 1 bar each |
| s.o. | seguito ordinario | 4 bars each |
| s.sp. | seguito spezzato | 2 bars each |
| s.sd.o. | seguito semidoppio ornato | 4 bars each |
| s.sc. | seguito scorsio | 4 bars each |
| sp.sc. | spezzato scorsio | 2 bars each |
| sp.pt. | spezzato puntato | 4 bars each |
| sa. | saffice | 2 bars each |
| t. | trabuchetto | 1 bar each |

Notes on the Furioso Dances

Note 1: It is important to understand the usage of the terms **capo** i.e. head and **piede** i.e. foot in the sixteenth century Italian ballroom as it is the reverse of current usage in English country dancing. **Capo** and **piede** refer to the head and foot of each dance. Dancers commence at the **capo** of a dance to make their honours, and if making a passage forwards will move to the **piede** of the dance. As the dancers commence facing the Presence, the **piede** i.e. foot of the dance is nearest the Presence. The distance between the **capo** and **piede** will vary according to the choreography; in some dances for one couple it might be only a few paces; in dances for more couples, it might be the length of the ballroom. The Furioso dances illustrate how two **capi** can be used, as in **Furioso alla Spagnuola** the six cross from one **capo** to the other, and in **Furioso in Ottava**, the two foursomes change from one **capo** to another and back.

Note 2: Caroso says 'faranno quattro Seguiti, come di sopra, addagio, overo scorsi' ('they will do four seguiti, as above, slow or scorsi'). There is no specific step **seguito addagio**, and he means do four **seguiti** as above, that is **seguiti semidoppi ornati**, which are slow, in contrast to the small running steps of the **scorsi**, which may be used instead.

Note 3: Careful reading of the instructions reveals that the middle couple use one step to cross into the opposite line to initiate the chains on the line, and return with one step. This is confirmed by the instructions in **Furioso all'Italiana** for doing the dance in this formation, instead of the preferred new formation.

Note 4: Caroso does not specify **continenze** here. His description of this passage is complicated, as he describes two ways of doing the dance, and the faults that can arise. However, it may be safely assumed that **continenze** should be included to make the dance fit the music (see Note 5). Reverences as an opening honour, compared to part of the flow of a choreography, without **continenze** are almost unthinkable. See also Note 13. The fifth figure shows leave-taking honours.

Note 5: Only six steps are needed to complete the circular chain, and this is confirmed by the cross-references to **Contrapasso Nuovo** and **La Barriera Nuova**. However, there is music for eight steps. One solution would be to consider that the tune only needs to be repeated twice, not three times, and dance one **Riverenza** and six steps. This is not entirely satisfactory (see Note 4); and the normal practice here is clearly tune three times, with **Furioso in Ottavo** being the exception. When the hay is along a line as in **Furioso**, and the alternatives in **Furioso all'Italiana**, two steps are taken up by the middle couple crossing into the opposite line. Caroso clarifies this in **Furioso all'Italiana** by commenting on the impropriety of the men taking hands in the hay, which is avoided by a lady joining two men and vice-versa. With this precedent, one can decide to use the two spare steps to form up for the circular chain. The alternative is to use one step only, and use the second step after the chain, but as the dancers are well-placed at the completion of the chain for the following movements, it is a problem to know what to use the spare step for.

Note 6: The paradox is firmly stated here: tune repeated three times, **Riverenza, continenze** and six steps for the chain. The solution follows the lines of Note 5.

Note 7: The number of steps and the repeats of the music fit exactly, but there is no indication of how the dancers should move from two squares into one circle. It may be achieved by partners slipping into correct positions with the two **puntati** and the **Riverenza** of the previous section, and deftly adjusting the circle on the first change of a chain.

Note 8: Tune C, the **mutatione**, is used twice in the dance: for the third and fifth figures. With four versions of the dance there are therefore eight accounts of the choreography for the one tune. Each of these eight choreographies requires sixteen bars of music. The **mutatione** as printed in both books has only eleven bars, so there is strong evidence that printing mistakes have led to the loss of five bars. With Caroso's concern for symmetry, and his frequent statement that one should always do as much with one foot as with the other, he would never have been comfortable with the imbalance of eleven bars.

Note 9: Caroso informs us that dancers used to do **Riverenza**, two **continenze** here, leaving no time to form the circle.

Note 10: The original wording has the **continenze** before the **Riverenza**, which is unusual. As Caroso adds 'as above' in the second figure, one may safely assume he intends **Riverenza**, and then **continenze**.

Note 11: The turns of the **Contrapasso** are two **seguiti ordinarii** turning single left, two **seguiti ordinarii** turning single right.

Note 12: The brief instruction to drop hands may be understood by referring to **II Furioso alla Spagnuola**, where partners keep holding inside hands and do their steps in shallow semicircle with each other, then re-form the circle by taking hands with neighbours.

Note 13: Caroso refers to previous practice of two Riverenze here, but points out the problem of starting the **Riverenza** with the left foot already behind from the previous step. He therefore changes it to the **spezzato puntato** and **mezza Riverenza**. At this point in the chart one has a good selection of honouring movements typical of these dances.

Note 14: As in Note 12, these brief directions on the steps should be understood by referring to the other three versions of the dance, where it is made clear that the dancers should return to their starting positions.

Steps Used in Furioso all'Italiana

These are given in the order in which they occur in the Realisation which follows, and are described as for the left foot, and should be reversed for the right.

Riverenza Lunga: the man extends his left foot forward on bars 1, 2, removes his hat and directs his bow to the lady; in bars, 3, 4 he draws the left foot back behind the right, shifting his weight over the back foot, lowering the head; in bars 5, 6 he bends the knees a little; in bars 7, 8 he straightens the body and replaces the left foot beside the right. The lady does a similar action but omits extending the foot forward to start with.

Mezza Riverenza: this is a simple bend of both knees, taking 1 bar except in the 5th figure when it takes 4 bars.

Continenza: in the first bar make a very small step sideways onto flat of left foot, in bars 2, 3 draw up right foot whilst rising on the toes. In the 4th bar lower both heels. The step should be accompanied by a slight movement of body and arms to the left.

Seguito semidoppio ornato: this takes 4 bars; in the first, step forward on toe of left foot; in the 2nd, step forward on flat of the right foot; in the 3rd, step forward on flat of left foot, in the 4th, bring right toe to left heel, transfer weight to it raising left forwards, then replace it beside right. When going sideways place right foot behind left.

Passo minimo: a small step forward on the toe in one bar.

Trabuchetto: with left foot already raised sideways, make a small spring sideways onto left, raising right foot just off the ground in front of the left with straight knee; this takes 1 bar.

Seguito scorsio: small travelling steps on the toes in the time of a **seguito ordinario**.

Seguito ordinario: this takes 4 bars; step forward onto left toe in 1st bar; step forward onto right toe in 2nd bar; step onto flat of left foot in 3rd bar, and pause with right foot behind left on 4th bar.

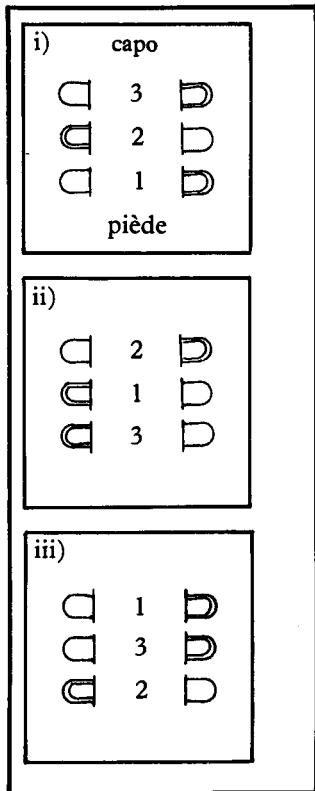
Ripresa sottopiede: with left foot already raised sideways, make a little spring onto it, with right foot neatly behind, transfer weight to right, leaving left raised.

Saffice: in 2 bars, a **ripresa sottopiede** and a **trabuchetto** left.

Seguito spezzato: this takes 2 bars; in the 1st bar step forward on the flat of left foot; in the 2nd bring right toe to left heel, transfer weight to it raising left forwards, then replace it besides right.

Spezzato puntato: in 4 bars do a **seguito spezzato** sideways left, and close right foot to left.

A Realisation, from the Original, of the balletto Furioso All'Italiana



The leading man invites three ladies to dance, the first of whom will be his partner; he then asks two more gentlemen to partner the other two ladies. They take their places in the ballroom as illustrated in diagram i), each line being at one *capo* of the dance. There needs to be a good distance between each line, but the three people must be close to each other on the side. The formation is not a longways set. The leading couple has been made 'proper', and the outside couples 'improper', although Caroso is not precise on this point. They have been numbered for clarity, with 2 being the leading, middle couple.

First Figure

- A1** ●Facing partners, everyone does a *Riverenza lunga* for 8 bars, followed by 2 *continenze* left, right for 4 bars each.
- A2** ●Middle couple alone approach each other with 2 *seguiti semidoppii ornati* left, right, concluding with a *mezza Riverenza* in the 8th bar facing each other. Curving slightly left to pass right shoulders they cross into each other's place in the following manner: the man does 1 *seguito semidoppio ornato* left for 4 bars, 2 *passi minimi* right, left for 2 bars making a half turn right into partner's place, then 2 *trabuchetti* right, left for 2 bars, during which he honours first his right-hand neighbour, then his left to which they respond graciously; the lady does *seguiti scorsi* taking 6 bars to move into partner's place, then on bar 7 she honours the lady now on her left, making a half turn right to face her partner she honours the lady now on her left on bar 8, to which they respond graciously.
- A3** ●The 2 outside couples cross with each other in the same way. N.B. They will have a neighbour on one side only so 1 honouring movement is to the company.
- A4** ●Leading couple turns up towards the Presence; i.e. man right, lady left. Using either 4 *seguiti semidoppii ornati* or 4 *seguiti scorsi*, all do 4 changes of a hay, making an extra loop at each end of the line, passing alternately right and left shoulders. This results in a change of place as in diagram ii). N.B. The couple at the *capo* in diagram i) (No.3) start the hay by doing one step circling right.
- A5** ●The new middle couple (No. 1) commence the crossing figure as in tune A.2.
- A6** ●The 2 outside couples do the same.
- A7** ●Each line repeats the hay as in tune A.4., so that couple No. 3 finish in the middle place as in diagram iii).
- A8** ●Couple No. 3 cross as in tune A.2.
- A9** ●The 2 outside couples cross in the same way.
- A10** ●Each line repeats the hay as in tune A.4., so that each couple is in starting positions, but on the opposite side of the dance.

Second Figure *Alla Sciolta della Sonata*

- B1** ●Everyone does a *Riverenza lunga* for 8 bars, followed by 2 *continenze* left and right for 4 bars each.
- B2** ●With 2 *seguiti semidoppii ornati* left, right and a *mezza Riverenza* the dancers form a circle. Each man leads his partner by the usual hand in the following way: couple 1 face the Presence and the man draws the lady across to face him in the circle in his place; couple 2 turn away from the Presence and the man draws the lady across to face him in his place; couple 3 face the Presence and move forwards a little, turning to face each other. The dancers commence a chain with 2 *seguiti semidoppii ornati* giving right hands, and then left.
- B3** ●They complete the chain with 4 more *seguiti semidoppii ornati* returning to place. The chain should be well-shaped; each *seguito* describing a semi-circle as dancers pass. The floor pattern should be like the design for *Contrapasso Nuovo* (see front cover). Dancers should offer the hand on the first step of each *seguito* and use a light touch, below elbow level, not a firm hand-shake.

Third Figure *Alla mutazione della Sonata*

- C1** ●Dancers have now met their partners again, and greet them with a *Riverenza lunga* for 8 bars, then 2 *seguiti ordinarii* left, right and a *mezza Riverenza*, moving to take hands in a circle. As they offer hands to their partner, they should make the polite gesture of pretending to kiss the hand.

Fourth Figure *Alla Sciolta della Sonata*

- B1** ●Moving to the left, dancers do 2 *riprese sottopiede* left, 2 *trabuchetti* left, right and 1 *seguito semidoppio ornato* left. Repeat to the right leading with right foot.
- B2** ●Dropping hands with neighbour, partners retain hold and do the following steps in a small semicircular pattern side by side: 2 *seguiti semidoppii ornati* sideways left, right, 2 *saffici* left, right, then turning to resume the circle and all taking hands again, they do 1 *seguito semidoppio ornato* left forwards.
- B3** ●Commencing to the right the dancers do the same sequence of steps as in B.1.
- B4** ●Commencing to the right, the dancers do the same sequence of steps as in B.2. Stylistically the circle should reform, although it is only for a brief moment.

Fifth Figure *Altra mutazione della Sonata*

- C1** ●Dropping hands, and turning to face partners, the dancers do 1 *spezzato puntato* left 4 bars, followed by a *mezza Riverenza* for 4 bars; and repeat to the right.

Sixth Figure *Tornarassi a far di nuovo la Sciolta*

- B1** ●The dancers return to their starting positions with 2 *seguiti spezzati* left, right, 2 *saffici* left, right. Approaching each other with 2 *puntati semibrevis* left, right, the men offer the ladies their right hand; facing forwards, they complete the dance with a short *Riverenza* for 4 bars.

FURIOSO ALL'ITALIANA

Bar = 80 Throughout

TUNE A.

Musical notation for the first system of Tune A, measures 1-8. The piece is in 2/4 time with a key signature of one flat (B-flat). The notation is for a grand staff with treble and bass clefs. The first measure contains a whole note chord in the bass and a half note chord in the treble. The following measures contain a mix of eighth and quarter notes in the treble and eighth notes in the bass.

Musical notation for the second system of Tune A, measures 9-16. The notation continues with eighth and quarter notes in both staves, maintaining the rhythmic pattern established in the first system.

Musical notation for the third system of Tune A, measures 17-24. Measures 17-19 are marked '1-9' and measure 20 is marked '10 (Bar = bar)'. The notation shows a change in the bass line and treble accompaniment.

TUNE B: SCIOLTA

Musical notation for the first system of Tune B, measures 1-8. The piece is in 2/4 time with a key signature of one flat. The notation features a more active treble line with eighth and quarter notes, while the bass line consists of quarter notes.

Musical notation for the second system of Tune B, measures 9-16. The notation continues with eighth and quarter notes in the treble and quarter notes in the bass.

Musical notation for the third system of Tune B, measures 17-24. Measures 17-19 are marked '1, 2' and measure 20 is marked '3. (Bar = bar)'. The word 'Fine' is written below the bass staff. The notation concludes with a final cadence in both staves.

TUNE C. [MUTATIONE]

Notes on the Transcription

1. *The five bars marked thus are not present in the original. They have been added to make the tune the right length for the dance. (There are also musical reasons for suspecting missing bars at these points.)
2. Four obvious minor printing errors (one of pitch, three of rhythm) have been corrected in Tune A.
3. Each bass-clef low F is a third higher (i.e. A) in the original. The A gives an unsatisfactory chord. The low F was playable on the seven-course lute which Caroso often used, but the Furioso tablature is clearly for a six-course lute which lacked this much-needed note.
4. Original barlines retained. A single-beamed note has been transcribed as a crotchet. Certain changes have been made to the layout of the repeats, to conform to modern practice and to simplify the appearance of the music; these changes do not affect the sound of the music.

Scheme of repeats for Furioso all'Italiana

The three tunes are to be played continuously as follows:

- Tune A x 10 as written
- Tune B x 3 as written
- Tune C x 1 as written
- Tune B x 4 (Play the 1st-time-bar for the first 3 times, and the 3rd-time bar for the fourth).
- Tune C x 1 as written
- Tune B x 1 (Stop at Fine).

Music from Caroso's 'Nobilta di Dame', transcribed for keyboard from the lute tablature and edited by Diana Porteus. © D. J. Porteus 1985.