FRIDAY, OCTOBER 15

12:00-2:00 p.m.  Registration, Main Entrance Lobby, Living-Learning Center

2:00-5:30 p.m.  Session I, 115 Commons, Living-Learning Center. Moderator: Alfred J. Andrea, Department of History, University of Vermont

2:00 p.m.  Welcoming Remarks
Lattie F. Coor, President of the University

2:15-3:15 p.m.  Death in Florence and Love, Too
Marvin B. Becker, Department of History, University of Michigan

3:15-4:15 p.m.  Montaigne's Doctrine of Human Nature
T. Anthony Perry, Department of Romance Languages, University of Connecticut

4:15-4:30 p.m.  Break (coffee served)

4:30-5:30 p.m.  Shakespearean Iconography
Bridget Gellert Lyons, Department of English, Rutgers University

5:30-6:30 p.m.  Cocktails, Fireplace Lounge, Living-Learning Center, courtesy of the University of Vermont's Medieval-Renaissance Program

6:45-8:00 p.m.  Dinner, Tavern Lounge, Sheraton Motor Inn

8:30 p.m.  Court Dances and Music of the Renaissance
The Cambridge Court Dancers and Players, Southwick Ballroom

SATURDAY, OCTOBER 16

8:30-9:00 a.m.  Coffee, Fireplace Lounge, Living-Learning Center

9:00 a.m. – 12:15 p.m.  Session II, 115 Commons, Living-Learning Center. Moderator: Jane P. Ambrose, Department of Music, University of Vermont

9:00-10:00 a.m.  Renaissance Reporting: Form, Language, and Event
Paula Johnson, Department of English, Yale University

10:00-11:00 a.m.  Machiavelli's Contribution to Renaissance Historiography
Donald J. Wilcox, Department of History, University of New Hampshire

11:00-11:15 a.m.  Break (coffee served)

11:15 a.m. – 12:15 p.m.  Nanni di Baccio Bigio: Undoing Vasari's Curse
Glenn M. Andres, Department of Art History, Middlebury College

SATURDAY AFTERNOON ACTIVITIES

There will be a showing of the film The Making of a Renaissance Book at 1:30 p.m. in Room 216 Commons, Living-Learning Center.

There will be a special dance workshop sponsored by the University of Vermont's Medieval-Renaissance Program and conducted by the Cambridge Court Dancers in Southwick Ballroom, Redstone Campus, from 2 to 4 p.m. Please wear soft-soled shoes.

We request that you refrain from smoking during the presentation of papers in Room 115 Commons and during the Friday evening performance.
1976 NEW ENGLAND RENAISSANCE CONFERENCE

DAVID S. BERKOWITZ, Brandeis University, President

UNIVERSITY OF VERMONT COORDINATORS

James H. Overfield
Department of History
Karen Wiley Sandler
Department of Romance Languages

We wish to thank the following people for their generous assistance:

Christie Fengler  Terri Campbell
James Howe       Carol Hamilton
Penelope Pillsbury Deborah J. Kazlauskas
Elizabeth Bruce  Wceza Matthias

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The College of Arts and Sciences  The Department of History
The Graduate College              The Department of Romance Languages
                                    The Medieval-Renaissance Program

COVER ILLUSTRATION: Four Women Dancing (engraving), c. 1497, attributed to Zoa Andrea, Fleming Museum Collection, University of Vermont. The influence of Andrea Mantegna is felt strongly in this engraving by one of his immediate followers. Not only are the technical aspects, especially the close parallel hatchings to indicate shadows, close to those used by Mantegna, but the entire image has been excerpted from one of this master’s works. The poses echo those of four of the dancing Muses in Mantegna’s painting of Parnassus (Paris, Louvre), although they have been reversed in the process of printing from the engraved plate. Conference participants are invited to see this and other prints from the University’s Renaissance collection in the Fleming Museum.

Program courtesy of The Stinehour Press

Haec olim meminisse juvabit
Program Notes
Cambridge Court Dancers
October 16, 1976
University of Vermont

The growing awareness of the challenge and the particular beauty of historically accurate performances, which in recent years have led to remarkable evenings of theatre and of music, is now bearing fruit in the realm of the dance as well. Across the United States, a handful of scholars are at work reconstructing and reviving the court dances of the late Middle Ages, the Renaissance, and the Baroque, using as their chief sources of information the dance instruction books from these different historical periods. Compiled by professional dancing masters at the most magnificent courts of Europe, these manuals preserve literally hundreds of fashionable court dances - Burgundian bassedanses, Italian basse danze, balli and balletti, Pavanes, Gaillards, Branles, Courantes, Sarabandes, Minuets, etc. - step by step, frequently with the corresponding music, and nearly always accompanied by a multitude of rules and regulations concerning not only the correct execution and timing of the dance steps and movements and the complexities of style, but also the proper behavior for gentlemen and ladies on the dance floor, tests for the budding ballarino, advice to the musicians - in short: the dance which up to about 1400 had not been much more than a loosely organized choreographic activity on the village green or in the stony splendor of the palace halls, has become an art, taught by experts and eagerly learned and performed by the cream of contemporary society who daily and assiduously practiced this "pleasant and profitable art" which, in the words of the 16th century clergyman and dancing master Thoinot Arbeau "confers and preserves health, (is) proper to youth, agreeable to the old and suitable to all provided that fitness of time and place are observed and it is not abused" (Orchesographie," 1589).

Like their noble predecessors many centuries ago, The Cambridge Court Dancers are well-trained amateurs, literate, musical people from many walks of life, brought together by a lively interest in the art of dancing and its history. Under the direction of Dr. Ingrid Brainard, a musicologist and dance historian whose specialty are the court dances of the 15th and 16th centuries, they have researched, studied and widely performed a considerable number of court dances from both the early and the late Renaissance periods, paying strict attention to the accuracy of steps and movements, of manner and style and of costume. They are accompanied by an ensemble of young professional musicians whose specialty is the performance of early music on authentic historical instruments: recorders,
shawms, dulcian, krumhorn, cornetto, kortholt, psaltery, viols, organetto, harpsichord, etc.

The entire repertoire of dances performed by The Cambridge Court Dancers has been reconstructed for them by Dr. Brainard and includes the work of some of the most imaginative and prolific choreographers of the Renaissance: Domenico da Piacenza, Guglielmo Ebroo, Thoinot Arbeau, Fabrizio Caroso and Cesare Negri. All the fashionable dance-types of the past are represented: The 15th century bassedanse as well as the 16th century Pavane are ceremonious processional dances, characterized by elegance, poise, quiet nobility and an uninterrupted flow of movement close to the ground. The Italian balli of the 15th century are more intricate choreographically as well as technically, employing all the steps and movements, leaps and turns of the rich 15th century repertoire and ranging in content from the purely ornamental ("Belriguardo," "La Ligiadra," "Pizzocchara") to story-telling creations ("La Gelosia," "La Malgratiosa," "La Sobria"). Examples of the exuberant jumping dances of the 16th century are Volta, Tourdion, and especially the Gaillard for which hundreds of step combinations are given in the dance-manuals of the time. The different Branles, reconstructed from the "Orchesographie" by Th. Arbeau (1589), are choreographically and technically less demanding and allow an unlimited number of participants to move in circles, open lines and mixing patterns. The symmetries and contrasts of the dawning Baroque become visible in the Italian Balletti of Caroso and Negri: great formality of style and pattern alternates with subtle touches of humor.

The transition to the 17th century is made by a traditional Pavane-Gaillard combination while the Measure and the various Country Dances (Longways, Squares, and Circles) are representative of English ballroom dancing - simple, charming and elegant - as it was practiced at Court and in the City of London during the entire 17th century.
present

DE LA ARTE SALITANDI ET CHOREAS DUCENDIJ:

COURT DANCES AND MUSIC OF THE RENAISSANCE

I. BURGUNDIAN COURT DANCES OF THE 15th CENTURY

Bassadane "La Franchoise Noueule" Ms.Brussels, B.Roy.9085
Round Dance "Dit le Bourguignon" Petrucci, "Odhecaton", 1501
Bassadane "Casulle la noueule" M.Toulouze, c.1488
Music: "La Spagna", Ms. Perugia, B.Com.nr.431

Musical Interlude

II. ITALIAN COURT DANCES OF THE 15th CENTURY

5 Dances by Domenico da Pescenza (c.1390-1465):
Bassadanza "Mignotta vecchia" Ms.Paris, BN, fds.it.972
Ballo for 2 "Belriguardo vecchio" -
Ballo for 6 "La Gelosia" -
Ballo for 5 "Verceppe" -
Ballo for 8 "La Pizocchera" -

Balletto for 2 "La Malgratione" by Guglielmo Ebreo, c.1460
Ms.Siena, B.Com.Cod.L.V.
Ballo in the round "Petit Vriens" by Giov.Ambronio, c.1465
Ms.Paris, BN, fds.it.476

INTERMISSION

II. FRENCH AND ITALIAN COURT DANCES OF THE 16th CENTURY

Pavane and Tourdion Th.Arbeau, "Orchesographie", 1589
Gaillarde Th.Arbeau / T.Susato
Branle du Chandelier Th.Arbeau / M.Praetorius
Branle de la Haye Th.Arbeau
Branle coupé "Charlotte" Th.Arbeau
La Volta Th.Arbeau / Wm.Byrd

Balletto "Contrapasso Nuovo" F.Caroso, "Il Ballarino", 1581
"Il Canario" F.Caroso, "Il Ballarino", 1581

Musical Interlude

IV. ENGLISH COURT DANCES OF THE 17th CENTURY

"The Black Almaine" a Measure Ms.Roy.Col.of Music 1119
"Rufy Tufty" a Country Dance J.Playford, "The English Dancing Master", 1651
"Hole in the Wall" a Longways J.Playford, 1652
THE PERFORMERS

THE CAMBRIDGE COURT DANCERS

Nancy Bodenstein  Sheila Beardslee-Schneider
Margaret T. Bossi  Melinda Mayer
Ingrid Brainard  Mary Frances Sweeney
Margaret Daniels  James Byleecie
Christen Frothingham  Richard Davis
Linda Haftel  Judson Greene
Lotje Loeb  Arthur Loeb
Katherine Neill

THE MUSICIANS

Robert Ashforth, recorders, krummhorn, kortholt, harp
Gaylen Alford, treble and bass gamba
Wendy Baron, recorders, krummhorn
Judy DeMarrais, recorders, krummhorn
Lucy O'Mara, recorders, krummhorn
Sunnye Shortt, lute, classical guitar
Christopher Stetson, lute, vielle, percussion

Choreographic reconstruction and musical realization of the
dances by Ingrid Brainard

Costumes by Nancy Bodenstein, Ingrid Brainard, Ursula Fechek, and
Sharyn Rogers

Ingrid Brainard, musicologist, dance historian, performer
and teacher of historical dance, received her Ph.D. with a
dissertation on "The Choreography of the Court Dances of
Burgundy, France and Italy in the 15th Century". She has
published numerous articles and book reviews on the history
of dance, music and theatre in the 15th and 16th centuries.

In 1969 she founded The Cambridge Court Dancers, a semi-
professional ensemble specializing in the reconstruction and
performance of authentic court dances from the early 15th to
the 18th century. The accuracy of their choreographic recrea-
tions, taken directly from dance instruction manuals of the
various periods, and the attention which they pay to the
manner and styles of movement and to the design and construction
of costumes have won them critical acclaim in New England and
beyond.

They are accompanied by a group of musicians whose specialty
is the performance of early music on authentic historical in-
struments: recorders, shawms, viols, lute, rebec, pipe and
habors, and other instruments.

Mrs. Brainard and The Cambridge Court Dancers are available
for workshops, masterclasses and performances in Medieval, Re-
appease and Baroque Dance and Music, historical movement for
artists, costume design, etc. (Address inquiries to I. Brainard,
37 Princess Road, West Newton, Mass. 02165 or N. Bodenstein, 60
Blaney Street, Swampscott, Mass. 01907.)