



Critical observations on the art of dancing, to which is added a collection of Cotillons or French dances

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Gallini, Giovanni - Andree

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C R I T I C A L
O B S E R V A T I O N S

O N T H E

Art of Dancing;

To which is added,

A

C O L L E C T I O N

O F

Cotillons or French Dances.

By *Giovanni-Andrea Gallini.*

L O N D O N :

Printed for the AUTHOR;

And Sold by R. DODSLEY, in *Pall-Mall*; T. BECKET,
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in *St. Martin's-Lane*, near *Charing-Cross*;

A N D

At Mr. BREMNER's Music Shop, opposite *Somerset-
House*, in the *Strand*.

TO
Her GRACE the DUCHESS

OF
A R G Y L L.

M A D A M,

THE distinguishing Honor
You have conferred on
Me, by intrusting Your Noble
Offspring to My Care, in that
Part of Education which is the
Subject of the following Obser-
vations, and the many Favors
I have received from Your Be-
nevolence, encourage Me to beg
for Them Your Protection and
Patronage.

DEDICATION.

In the Nation where the Polite Arts took Birth, it was customary for the Professors of them to make an Offering to the Graces — If, therefore I presume thus to imitate their Example, I hope You will attribute it, to that Respect and Submission, with which, Madam, I subscribe Myself,

Your Most Obliged,

Most Devoted,

And Most Obedient

Humble Servant,

GIOVANNI-ANDREA GALLINI.



THE
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C R I T I C A L

O B S E R V A T I O N S

ON THE

A R T of D A N C I N G.

I AM too sensible of the ridicule,
or of the impertinence, of the
professor of any art, ascribing to
his own art more merit, or more im-
portance, than in the nature of things
belongs to it; (which is however but
too common an absurdity) I am, I
B say,

N U M B E R I.

Les Fleurs du Printems.

Le Grand Rond, - - - -

*

$\frac{2}{1}$

The first and third Gentlemen turn the opposite Ladies and change places, then the Second and Fourth Gentlemen do the same -

$\frac{1}{2}$

All Eight hands cross half Round and turn Partners in their own Places. - - -

$\frac{1}{2}$

* The Figures explain how much Music belongs to each part of the Cotillon. The under Figure Denotes the Strain, and the upper Figure tells how often it is to be played.

L'

Les Fleurs Du Printems. N^o1.

The musical score is written for two staves (treble and bass clef) in a 6/8 time signature with a key signature of one sharp (F#). It consists of eight systems of music. The first system is the beginning of the piece. The second system continues the melody. The third system features a repeat sign. The fourth system continues the melody. The fifth system features a repeat sign. The sixth system continues the melody. The seventh system features a repeat sign. The eighth system concludes the piece with a final cadence.

2 OBSERVATIONS on the

say, too sensible of the folly of deserving such reproach, to fall myself into such a gross snare of presumption and partiality, especially, in vain too. For nothing is more clear than that from a party concerned, even the just attributions of utility and worth to any particular branch of education, lose much of their weight and energy. Perhaps, they lose too much, even for the good of the public. Since whether or no any indiscretion or vanity in the artists of our profession, or whether the change natural to all human inventions, in the course of ages, have been the cause of the Art of Dancing having sunk in the public esteem, and, consequently, been degraded into the rank of at best frivolous

N^o. 2.

L'Amour fidelle

The musical score for 'L'Amour fidelle' is written in G major and 2/4 time. It consists of eight systems of two staves each (treble and bass clef). The first system begins with a treble clef and a key signature of one sharp (F#). The piece concludes with a double bar line and a fermata over the final note in both staves.

N U M B E R II.

L'Amour fidelle.

Le Grand Rond - - - - - $\frac{2}{1}$

The Ladies *Contretems* Forward and turn to face their Partners, then all Eight *Allemande* - $\frac{1}{2}$

All half a *Course*, with the *Rigaudon* at every Place - - - - - $\frac{1}{3}$

The Gentlemen *Contretems* Forward and turn to face their Ladies, then all Eight *Allemande* - - - - - $\frac{1}{2}$

All half a *Course* with the *Rigaudon* at every place - - - - - $\frac{1}{3}$

lous qualifications, I will not take upon me to pronounce; but so much is certain, that it must be owing to that diminution, or rather extinction of esteem, that the *Art of Dancing* may be now reckoned among the lost arts.

For, independently of what I have precedently said upon the pantomime dances of the ancients, which were themselves but comparatively a modern invention, since they hardly remount much higher than Augustus's time, owing, in fact, their perfection, to the Roman taste for them though not to Roman Artists, for Pylades, Bathillus and Thymele were Greeks; the Art of Dancing, was

B 2

much

N U M B E R III.

La Bagatelle.

Le Grand Rond

$\frac{2}{1}$

The first and third Couple step Forward, go Round Back to Back, then to their places *Allemande*; while the Second and Fourth Couple *Allemande*, then Back to Back into their places

$\frac{1}{2}$

All Eight *Chassé* up and down and *Rigaudon*.

$\frac{1}{2}$

Les

La Bagatelle . N^o3.

The musical score for 'La Bagatelle No. 3' is presented in six systems, each consisting of a treble and bass clef staff. The key signature is one sharp (F#) and the time signature is 6/8. The notation includes various rhythmic patterns such as eighth and sixteenth notes, rests, and repeat signs. The piece concludes with a double bar line and repeat dots.

§4 OBSERVATIONS on the
much more anciently considered in a
light of dignity and elevation.

It was made as regularly and as
solemnly a part of the divine rites and
ceremonies, as the hymns themselves.
In short, it was to the common
walking, what poetry is to common
talking, or verse to prose *, an honor

* To carry on the analogy of dancing
to walking, as of verse to prose, it may be
observed that dances, when executed mere-
ly to display an unmeaning succession of
steps, cabriols, &c. is in the art of danc-
ing, what making nonsense verses, is in the
art of poetry ; as in a school-boy's exercise,
where the metre and all the laws of verse are
observed, so that nothing is wanting to
make it perfect poetry, but SENSE.

which

N^o 4. Les Quatre Nimphes .

The musical score consists of eight systems of music, each with a treble and bass staff. The first system is in G major and 2/4 time. The second system is in G major and 2/4 time. The third system is in G major and 2/4 time. The fourth system is in G major and 2/4 time. The fifth system is in G major and 2/4 time, with the word 'Mineur' written below the bass staff. The sixth system is in G major and 2/4 time. The seventh system is in G major and 2/4 time. The eighth system is in G major and 2/4 time, with 'tr' markings above the treble staff.

N U M B E R IV.

Les Quatre Nimphes.

Le Grand Rond - - - - - $\frac{2}{1}$

The first Lady and third Gentleman pass through the Second Couple to opposite places, while the first Gentleman and third Lady pass through the fourth Couple to opposite places - - - - - $\frac{1}{2}$

Counter-part - - - - - $\frac{1}{2}$

M I N E U R.

The first and second Ladies *Chassé* Cross and *Rigaudon*, then back again, while the third and fourth Ladies do the same - - - - - $\frac{1}{1}$

Counter-part for the Gentlemen - - - - - $\frac{1}{1}$

Each Couple *Chassé* to the Corner on their Right and *Rigaudon*, then *Allemande* - - - - - $\frac{1}{2}$

All *Chassé* to the Corner on their Right and *Rigaudon*, then *Allemande* to their own places - - - - - $\frac{1}{2}$

La $\frac{2}{2}$

ART of DANCING. 5

which it long preserved, even in the Christian churches, whence it was not till very lately shut out. In Spain and in Portugal even to this moment, on the eve of certain festivals, the young people are used to assemble before the church-door, (and more anciently in the choir of the church itself,) and pass the whole night, in dancing and singing hymns to the honor of the saint whose festival was to be celebrated the next day. Such was the custom in general of the primitive church, being doubtless retained from the heathen (like so many other of their customs, which were thus sanctified to a better use,) until the Christian religion being at length more firmly established, the bishops and councils have

al-

N U M B E R V.

La Victoire.

Le Grand Rond. - - -

$\frac{I}{I}$

The first and third Couple *Contretems* to the Right and *Rigaudon*, then turn Round four to their places - - -

$\frac{I}{2}$

The four Ladies *Contretems* in the Attitude of Right hands cross and *Rigaudon*, then the four Gentlemen *Contretems* and inclose the Ladies by taking hold of each others hands, the Ladies go Round with their Right hands cross, while the Gentlemen go Round inclosing them - - -

$\frac{I}{I}$

Counter-part of the whole Figure

L'

La Victoire . N^o5.

The musical score for 'La Victoire N°5' is written in 6/8 time and consists of six systems of two staves each (treble and bass clef). The key signature has one sharp (F#). The first system begins with a treble clef and a key signature of one sharp. The second system begins with a bass clef and a key signature of one sharp. The third system begins with a treble clef and a key signature of one sharp. The fourth system begins with a bass clef and a key signature of one sharp. The fifth system begins with a treble clef and a key signature of one sharp. The sixth system begins with a bass clef and a key signature of one sharp. The score concludes with a double bar line and the instruction 'Da Capo'.

6 OBSERVATIONS on the
almost every where prevailed for the
suppression of it. Easter-day was one
of the principal festivals celebrated in
this manner. One of the dances the
most practised was the *Bergeretta*. In
fair weather the field or outside of the
church was occasionally preferred:
but if it rained, the choir or nave was
used. There are rituals of very mo-
dern date, containing the order of the
dances, and the words of the hymns
to which they were executed.

All this I have taken the liberty to
mention, for no other reason than to
establish my proposition, that it was
not always that Dancing was looked
upon as carrying with it the same
ideas of ludicrous levity and frivo-
lous-

N^o 6. L'aimable Jeunesse

Musical score for 'L'aimable Jeunesse' consisting of 12 staves. The first six staves are in G major and 3/4 time, with a key signature of one sharp (F#). The last six staves are in D minor and 3/4 time, with a key signature of two flats (Bb, Eb). The word 'Mineur' is written below the seventh staff.

N U M B E R VI.

L'aimable Jeunesse.

Le Grand Rond - - - - - $\frac{2}{1}$

The first and third Gentlemen lead the Ladies on their Left to the opposite places, then half Right hand and Left - - - $\frac{1}{2}$

Counter-part - - - - - $\frac{1}{2}$

M I N E U R.

The first and third Gentlemen cross their Ladies and pass through the Couple on their Right, while the Ladies pass through on the Left, then meet in their own places - $\frac{1}{1}$

The second and fourth Couple do the same $\frac{1}{1}$

Each Gentleman *Allemande* with the Lady on his Left, and then with his Partner - $\frac{1}{2}$

All Eight half a *Course* with the Passes of the *Allemande* - - - - - $\frac{1}{2}$

lousness, as our modern manners and way of thinking annex to it. At an assembly of ceremony during the famous council of Trent, the grave, the solemn Philip II. of Spain opened the Ball with the Cardinal of Mantua.

All this then being historical fact, owes surely nothing to the folly of any dancing-master, tempted by his vanity, or his self-interest, to extol his art.

But to reduce these premises more immediately to the purpose of this essay, for the recommending the acquisition of a graceful air, or noble demeanour, I proceed to a testimony
in

N U M B E R VII.

La Zone de Venus.

Le Grand Rond - - - - 2
I

The Ladies go forward lifting up their hands and joining them together in the form of Pyramids; the Gentlemen at the same time follow the Ladies and enclose them by taking hold of each others hand, All *Rigaudon*; then the Ladies go Round to the Left, while the Gentlemen go Round to the Right - -

Chassé up and down - - - - I
I

A Double *Moulinet*, the Ladies in, and the Gentlemen out - - - - I
3

Chassé up and down - - - - I
I

La

La Zone de Venus. N^o 7.

Rondeau

Da Capo

tr
Da Capo

8 OBSERVATIONS on the
in favour of the art itself, and in sup-
port of the allegation of its utility,
which can hardly fail of exciting re-
gret for its present state of degrada-
tion, and diminution, and a testi-
mony the more receivable for its most
undoubtedly not coming from any
professor of the art.

“The dance of the ancients, in
“its most general acceptance, not
“only expressed actions, but inclina-
“tions and habits. It formed the
“body to strength, to agility, to
“grace. It awakened and preserved
“in the soul the sentiment of har-
“mony and proportion. It embraced
“all the parts of gesture or action.
“In the times of Plato, the art of
danc-

N^o 8. La Grottesque.

N U M B E R VIII.

La Grottesque.

Le Grand Rond - - - - - $\frac{2}{1}$

The first Couple advance and drop behind the fourth with their backs to them, while the third Couple do the same behind the second, then all turn to Face each other and

Rigaudon - - - - - $\frac{1}{2}$

The first and fourth Gentlemen *Chassé* to the Corners with each others Lady, while the second and third Gentlemen do the same, then the first and fourth Ladies give hands and turn Partners in their own Places, while the second and third Ladies do the same - - - - - $\frac{1}{1}$

The third Couple change places with the first by going under their Arms, then the fourth Couple change places with the second by going under their Arms - - - - - $\frac{1}{3}$

Half *La Chaine* to your own places - - - - - $\frac{1}{1}$
C 2 Le $\frac{1}{1}$

dancing had, among the Greeks,
 such a character of nobility, of
 perfection, of even utility, as now-
 a-days, is no longer found in it or
 allowed to it. It became an essen-
 tial part of the religious ceremonies
 and military exercises*. The an-
 cients, whose taste and good sense
 led them to make even diversions

* In Plato's time, dancing admitted of
 three divisions: 1st. military dances, 2d.
 domestic, or joyous dances, 3d. middle-
 dances, in expiations and solemn sacrifices,
 or festivals. It obtained a place among the
 institutes of Lycurgus, where different parts
 of the military dance were assigned to the
 old, the middle ages, and the young. It
 was even one of the religious ceremonies in
 the temple of Jerusalem.

C

“ and

N U M B E R IX.

Le Bouquet.

Le Grand Rond

2
1

Each Gentleman *Chassè* with the Lady on his Left, then Fall in two Lines and all Eight change places

1
2
1
2

Do the same back again

M I N E U R.

The first and third Couple *Contretems* forward and *Rigaudon*, the first Gentleman goes back to his place with the third Lady, while the third Gentleman goes back to his place with the first Lady

1
1
1
1

Counter-part

All *Chassè* Crois and *Rigaudon*, then *Allemande*

1
2

The Ladies half *Moulinet* then *Allemande* with their Partners

1
2

Les

Le Bouquet . N^o9.

The musical score is written in 2/4 time with a key signature of one sharp (F#). It consists of ten systems of two staves each (treble and bass clef). The first system is the main melody. The second system includes a section labeled 'Mineur' in the bass clef. The score concludes with a double bar line and repeat signs.

10 OBSERVATIONS on the
“ and relaxations from toils and labor,
“ contribute to the public utility,
“ had soon perceived, that dancing
“ added a beauty to the body, giving
“ at once strength and grace to it;
“ and withal an alacrity of motion,
“ which made it supple, sprightly,
“ active, and fit for the exercises of
“ war.”

But to give the reader a fuller satisfaction on this point of the importance and energy, which not only anciently was allotted to this art, but is at this day in a most highly civilized country, treated with a kind of religious attention, I subjoin here a very curious account lately published in

N^o10. Les Aimables Filles .

Da Capo

N U M B E R X.

Les Aimables Filles.

Le Grand Rond - - - - - 2
1

The first Couple go between the fourth Cou-
ple, then half *Moulinet* and return to their
places, while the third and second Couple do
the same - - - - -

The Gentlemen *Allemande* to the Ladies on
their Left, and then to their Partners - 1
2

Ai-

ART of DANCING. II

in a collection, intituled LITERARY
VARIETIES.

*An ACCOUNT * of the CHINESE
DANCES from a manuscript tran-
slation of some works of CONFU-
CIUS.*

IT is but too true that the arts
have in our times lost much of the

* It is but candid here to acquaint the reader, that some few errors have slipped into the translation from the original Chinese into French: but those faults, do not at all affect the main point, or aversment of the importance of the art; they turn entirely on the mistaking the names of certain standards, displayed during the several dances, for instruments of music.

N U M B E R XI.

Aimons toujours.

Le Grand Rond - - - 2
I

The first and second Ladies *Chassé Crois* and *Rigaudon*, then *Chassé* back to their places, while the third and fourth Ladies do the same, each Gentleman taking his Partner by the Left hand goes Round with her in Form of the *Allemande* - - - I
2

Counter-part - - - I
2

M I N E U R.

Balancé and *Rigaudon*, then *Allemande* with the Ladies on the Left - - - I
I

Balancé and *Rigaudon*, then *Allemande* with your Partner - - - I
I

The first and third Couple meet in the middle, all *Balancé* and *Rigaudon* in two Lines, the first and third Couple *Moulinet* to the Right, while the second and fourth Couple *Allemande* to the Right and Left - - - I
2

Counter-part - - - I
2

Les

Nº 11.

Aimons toujours

12 OBSERVATIONS on the
extensiveness, importance and energy
which they formerly had. They
have been totally stripped of their
moral and political attributes. Among
the Greeks, poetry had an intimate
connexion with their laws, morals,
and religion. At present, to use the
expression of *Malherbe* *, a good poet
is of no more essential value in a
state, than a good player at nine
pins. The description we are going
to give of the Chinese dances, having
reminded us of the dances of ancient
Greece, we have judged it agreeable
to our reader, to retrace to him the

* This witticism has been also imputed
to *Boileau*.

N^o 12. Les Quatre Saisons.

NUMBER XII.

Les Quatre Saisons.

Le Grand Rond - - - - - 2
1

DOUCEMENT.

Each Gentleman join hands with his Lady the Right over the Left, makes her turn to the Right and advance one quarter of the *Course*, then the Ladies make the Gentlemen turn to the Right and advance another quarter of the *Course*: The hands must be held up all the time

1
2

VIVEMENT.

One Quarter of the Grand *Moulinet* with the Ladies in the Middle, the Ladies *Chassé* outside, while the Gentlemen *Chassé* inside, then *Rigaudon*

1
3

All Eight advance another Quarter in the grand *Moulinet*, the Gentlemen *Chassé* outside and the Ladies inside, then *Rigaudon*

1
3

MINUET.

The grand *Quarré* in Minuet Steps

2
4
Les

character of these, before we present him with an account of the others.

We do not certainly mean to repeat all that it has pleased the ancients to advance, concerning the origin of dancing. The exercise itself is probably as ancient as human-kind itself: it must have been necessarily produced by the invincibly instinctive inclination which all men have to motion and imitation. The Hebrews, after the example of the Egyptians, accompanied all their religious ceremonies with songs and dances. The Ethiopians never marched to battle but dancing, and before they let fly their arrows, which they wore round their heads, ranged
in

N U M B E R XIII.

Les Enfants.

Le Grand Rond

2
1
1

The first and third Gentlemen *Chasé* with the Ladies on their Left in an oblique Line, while the second and fourth Gentlemen *Allemande* with the Ladies on their Left, then the second and fourth Gentlemen *Chasé* with the Ladies on their Left in an oblique Line, while the first and third Gentlemen *Allemande* with the Ladies on their Left

1
2

Counter-part

1
2

Le

Les Enfants . N^o13.

The musical score on the right page is for 'Les Enfants' N°13. It consists of three systems of piano accompaniment. Each system is written for a grand staff (treble and bass clefs) in G major (one sharp) and 2/4 time. The first system begins with a treble clef and a key signature of one sharp. The second system includes trill ornaments (tr) above several notes in the treble part. The third system concludes with double bar lines and repeat dots in both staves.

14 OBSERVATIONS on the
in form of rays, they put on a me-
nacing air, and went on executing a
dance, in a manner which they ima-
gined could not but strike their ene-
mies with terror and dismay. The
Indians adored the sun, not with the
gesture practised by the Greeks, in
the worship of their divinities, by
kissing their own hands, but by turn-
ing towards the east, and dancing in
a profound silence, as if they thereby
meant, to imitate in their movements,
the apparent march of that luminary.
It was from these nations, that what
is called figure-dancing spread itself
into Greece.

Dancing, must, in its infancy or
beginnings, have been nothing better
than

N^o 14. Le Berger Fidelle

The musical score for 'Le Berger Fidelle' is written in G major and 6/8 time. It consists of eight systems of music, each with a treble and bass staff. The melody is primarily in the treble clef, while the bass clef provides a steady accompaniment. The piece concludes with a double bar line and repeat dots.

N U M B E R XIV.

Le Berger Fidelle.

<i>Le Grand Rond</i>	- - - -	2 1
The first Gentleman turns his Partner to face the outside, the second Couple follow the first, the third Couple follow the second, and the fourth Couple follow the third, then all Eight <i>Balancé</i> and <i>Rigaudon</i>		
	- - - -	1 2
The first and second Couple hands cross, and back again, while the third and fourth Couple <i>Chassé</i> cross and back again		
	- - - -	1 2
The first and second Couple <i>Contretems</i> and go to the Bottom, while the third and fourth Couple advance to the top and <i>Rigaudon</i> , then all Eight <i>Allemande</i>		
	- - - -	1 3
The third and fourth Couple <i>Contretems</i> and go to the Bottom, while the first and second Couple advance to the Top and <i>Rigaudon</i>		
	- - - -	1 3
Each Lady turns under her Partner's Arm and <i>Rigaudon</i> , then each Gentleman turns under his Partner's Arm and <i>Rigaudon</i>		
	- - - -	1 4
All Eight <i>Allemande</i> to the Right, then back to their places		
	- - - -	1 4
D		La 4

than an irregular, confused assemblage of steps, leaps, and attitudes, which could only express in a rude, coarse manner, the passion of the dancer. This stile of dancing, or rather of bounding or leaping, became at length subjected to the laws of cadence, and a determined measure of time; and as in the chace, in sports, and in combats, it is the feet that are principally exercised: it is likely that dancing was at first confined to the movements of those inferior parts of the body, and that it was not till long afterwards, in progress of time, that the attitudes of the hands and arms received the improvement of regulation.

The

N U M B E R XV.

La Rose.

Le Grand Rond

2
1

The first and third Couple *Contretems* forward and *Rigaudon*, then *Contretems* in turning and *Rigaudon*, while the other *Chassé* in their own Corners and back again

1
2

Counter-part

1
2

M I N E U R.

The first Couple face the fourth and *Moulinet* four, while the third Couple do the same with the second

1
1

Each Gentleman with his Right hand turns the Lady on the Left under his Arm and *Rigaudon*, then, with the Left hand, turns his Partner, and *Rigaudon*

1
2

The fourth Couple face the first and *Moulinet* four, while the second Couple do the same with the third

1
1

Les

La Rose N°15.

The musical score for 'La Rose N°15' is written in 2/4 time and consists of six systems of piano accompaniment. Each system is written on a grand staff with a treble and bass clef. The first system is in G major. The second system is in G major. The third system is in G minor, indicated by the word 'Mineur' written above the staff. The fourth system is in G minor. The fifth system is in G minor. The sixth system is in G minor and ends with a double bar line and the instruction 'Da Capo' written above the staff.

The description which Homer gives of the dance, invented by Dedalus for Ariadne, and which, according to that poet, Vulcan had represented on the shield of Achilles, gives us room to believe, that the art of dancing had by that time made a considerable progress in Greece. On this shield were to be observed, young men and maidens dancing, and holding one another by the hand: the girls wearing light flowing gowns, and garlands of flowers; the youths splendid vests, and having golden-handled swords hung on silver belts, appeared dancing the rounds, with steps masterly figured, and imitating the motion of a potter's wheel; then dividing themselves into bands, they
soon

N^o 16.

Les Plaifirs de Carel.

♩. 8.

Rondeau

Da Capo

tr ♩. 8.

Minuet

The musical score is written in G major and 6/8 time. It consists of several systems of two staves each (treble and bass clef). The first system is labeled 'Rondeau' and includes a tempo marking '♩. 8.'. The second system is marked 'Da Capo'. The third system includes a trill 'tr' and another '♩. 8.' marking. The fourth system is labeled 'Minuet' and is in 3/4 time. The score concludes with a double bar line.

N U M B E R X V I.

Les Plaifirs de Carel.

Le Grand Rond. Then Fall in two Lines, the first and second Couple at the Top, the third and fourth Couple at the Bottom

All Eight advance with *Contretems* and *Rigaudon*, each Gentleman turns the opposite Lady, then all Retreat

The first and second Couple make half a Circle on the outside to the Left, while the third and fourth Couple do the same

The first and fourth Couple change places with *Chassé* and *Rigaudon*, then back again, while the second and third Couple do the same

The first and second Couple make half a Circle on the outside, to the Right, while the third and fourth Couple do the same

M I N U E T.

All Eight *Promenade* with *Minuet* Steps, making an *Allemande* pass at each Quarter.

D 2

La

2
1
1
1
2
1
1
1
1
3
1
1

soon rejoined, and blending the figures, made a kind of regular confusion. In the midst of the circle were two dancers, who sung, and executed amazing leaps. Must not then, these various motions and figures so fit to represent the multiplied mazes of the labyrinth, imply the art's having arrived at a state of figuring, of imitation, and even a degree of masterliness? The same poet, after having (on the occasion of the arrival of Ulysses at the court of Alcinous) told us, that the public managers or directors of the entertainments designed for the former, and who were nine in number, had prepared an immense space of ground, which they had levelled into a plain, adds, that the heroe presented a lyre to De-

D

mod-

N U M B E R XVII.

La Pouvoir de la Beautè.

2
1

Le Grand Rond,

The first and third Couple half Right hand and Left, then *Allemande*, at the same time the second and fourth Couple *Allemande*, then Right hand and Left half Round

1
2

All Eight, the *Moulinet* half Round

1
1

M I N E U R.

Half *La Chaine*

1
1

All *Balancé*, *Rigaudon* and *Allemande* with their Partners

1
1

Finish *La Chaine*

1
2

All *Balancé*, *Rigaudon* and *Alemande* with their Partners

1
1

La

Nº 17.

Le Pouvoir de la Beautè

The musical score for 'Le Pouvoir de la Beautè' is written in 2/4 time and consists of several systems of two staves each (treble and bass clef). The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, and bar lines. There are two 'Da Capo' markings and one 'Mineur' marking. The 'Mineur' marking is placed above the first system of the second section, which changes the key signature to two flats (Bb and Eb). The 'Da Capo' markings are placed at the end of the first and third systems of the second section.

18 OBSERVATIONS on the
modiscus, who thereon, placing him-
self in the middle of a band of youths,
executed a dance with so much agility,
that Ulysses could not without asto-
nishment, behold the almost dazzling
quickness of their steps.

It is however incontestable, that in
the time of Plato, the art of dancing
had a character of nobleness, of per-
fection, and even of utility, which it
is far from having to boast at present.
It had then begun to be no longer
looked upon in the light of a mere
amusement, but was become a confi-
derable part of the religious ceremo-
nies, and military exercises; in short,
the government itself made it an ob-
ject of its attention and concern.

The

Nº18.

La Promenade a quatre

Musical score for 'La Promenade a quatre' in G major, 6/8 time. The score consists of 12 systems of two staves each (treble and bass clef). The first system includes a 9-measure rest. The word 'Mineur' is written in the bass staff of the 7th system. The piece concludes with a double bar line and the instruction 'Da Capo'.

N U M B E R XVIII.

La Promenade a Quatre.

Le Grand Rond - - - - - $\frac{2}{1}$

The first and second Couple *Chassé* cross and *Rigaudon*, then *Allemande* to their places - $\frac{1}{2}$

The second and fourth Couple do the same - $\frac{1}{2}$

M I N E U R.

The first and third Couple *Balancé* and *Rigaudon*, then *Moulinet*, the second and fourth Couple *Balancé*, *Rigaudon* and *Allemande* at the same time - $\frac{1}{1}$

Counter-part - - - - - $\frac{1}{1}$

All Eight half the *Course* with *Rigaudon* at each Quarter - - - - - $\frac{1}{2}$

Double *Moulinet* to your own Places = $\frac{1}{1}$

The modern dancing is, in a manner, confined to a certain mode of movement: it was not so with what was expressed among the ancients by the word *Sallatio*. This formed a third kind of the histrionic or representative art, which accompanied with music, by means of positions, attitudes, movements and gestures, properly cadenced and regulated, expressed all subjects, even the passions and manners. Thence Simonides defined dances to be poems in dumb shew.

The ancients, on a plan of making their relaxations, as well as their labors, contribute to the public utility, had early perceived, that dancing

N U M B E R XIX,

L'impromptu.

Le Grand Rond

1 2
1

The first and third Couple *Queue du Chat*,
then Right hand and Left

1 1
2

The second and fourth Couple do the same

1 1
2

The first and second Couple *Pouffette* and
change places, while the third and fourth Cou-
ple do the same, then the first and fourth Cou-
ple *Pouffette* and change places, while the third
and second Couple do the same

1
3
1
1
1

Half *La Chaine*

La

L'impromptu. N°19.

The musical score consists of six systems of piano accompaniment. Each system has a treble and bass clef staff. The key signature is one sharp (F#) and the time signature is 2/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The final system concludes with a double bar line and the instruction "Da Capo".

20 OBSERVATIONS on the
added to the beauty of the body, and
gave it at once force and grace, ren-
dering it withal more alert, more
sprightly, and fit for martial exercises;
they saw at the same time, its tenden-
cy by analogy to perfect the soul, in
giving it just ideas of proportion, of
measure, and harmony in its motions.
In consequence of these observations,
they not only established academies
for this exercise, but instituted games
at which the prize was contended
for, by excellence in that art; and to
give more encouragement and cele-
brity to the prize, the conqueror was
to receive it from the public.

The

N^o 20.

La Nouvelle Vergne

Musical score for 'La Nouvelle Vergne' in G major, 6/8 time. The score consists of ten systems of two staves each (treble and bass clef). It includes various musical notations such as trills (tr), slurs, and a section labeled 'Mineur' with a key signature change to F major. The piece concludes with a double bar line and a fermata.

N U M B E R XX.

La Nouvelle Vergne.

Le Grand Rond - - -

$\frac{1}{2}$
1

Each Gentleman *Balancé* to his Partner, then turns the Lady on his Left - - -

1
2

Each Gentlemen *Balancé* to the Lady he turned, and then turns his Partner - - -

1
2

M I N E U R.

The Ladies half *Moulinet* and turns the opposite Gentleman, then make an End of the *Moulinet* and turn their Partners - - -

$\frac{1}{2}$
1

Each Gentleman *Chassé* with the Lady on his Left to the Corner, then back again and turn his Partner - - -

1
2

The Gentlemen half *Moulinet* and turn the opposite Ladies, then make an End of the *Moulinet* and turn their Partners - - -

1
1

Each Lady *Chassé* with the Gentleman on her Right to the Corner, then back again and turn her Partner - - -

1
2

La

The *Saltation* * according to Plutarch, was composed of three parts :

The *first* was the *motion*, whether by the step, or by leaping.

The *second* was the figure.

The *third* was the *demonstration* or representation of the subject.

The *dance* was distinguished into *simple* and *composite*.

* An apology is due for a word hardly naturalized enough to our language: the reader will easily excuse it, on considering that the exotic sound of it, is owing to the art itself being lost, which it is here meant to express — the Roman Pantomime.

The

N U M B E R XXI.

La Fontasie Liegeoise.

Le Grand Rond - - -

$\frac{2}{1}$

The first and third Couple *Contretems* Forward and *Rigaudon*, then Swing Round to their Places - - -

$\frac{1}{2}$

Counter-part - - -

$\frac{1}{2}$

M I N E U R.

The first and third Gentlemen *Contretems* Forward with the Ladies on their Left, then turn them to their places - - -

$\frac{1}{1}$

Counter-part - - -

$\frac{1}{1}$

La Chaine in the form of *Allemande* -

$\frac{2}{2}$

Les

La Fantaisie Liegeoise. N^o 21.

The musical score for 'La Fantaisie Liegeoise' is written in G major and 2/4 time. It consists of two systems of piano accompaniment. The first system includes a section labeled 'Mineur' in the treble clef. The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The bass line provides a steady accompaniment with quarter and eighth notes. The piece concludes with a double bar line and repeat dots.

The *simple* dance was that which was only formed of the motions of the limbs, as of leaping, of the change, the crossing, the striking of the feet, the running forward or backward, the bending or extension of the hams, the raising or falling of the arms, with the different figures which comprehended not only the motions, but the pauses or rests, as when the points were to imitate one asleeping, or thinking, or admiring, or terrified, or observing, or weeping, or laughing, &c.

The *composite* dance, was so called from the dancer's adding to the motions of his limbs, various feats of activity

N^o 22.

Les Petites Folies

The musical score consists of eight systems of music, each with a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is 6/8. The music is a lively dance tune with various rhythmic patterns and ornaments.

N U M B E R XXII.

Les Petites Folies.

Le Grand Rond - - - $\frac{2}{1}$

Each Gentleman leads his Partner a quarter of the *Course* on the Right and *Rigaudon*, each Lady *Pirouette*, then turns under her Partner's Arm and *Rigaudon* - - - $\frac{1}{2}$

Another quarter of the *Course* in the same manner - - - $\frac{1}{2}$

The Ladies *Chassé* on the inside and the Gentlemen on the outside and *Rigaudon*, then the Ladies *Moulinet* while the Gentlemen *Pirouette* - - - $\frac{1}{3}$

The Gentlemen *Chassé* on the inside and the Ladies on the outside and *Rigaudon*, then the Gentlemen *Moulinet* while the Ladies *Pirouette* - - - $\frac{1}{3}$

Each Gentleman leads his Partner a quarter of the *Course* on the Right and *Rigaudon*, each Lady *Pirouette*, then turns under her Partner's Arm and *Rigaudon* - - - $\frac{1}{4}$

Another quarter of the *Course* in the same manner - - - $\frac{1}{4}$

E Le

tivity, with baskets, quoits, wheels, ivy-wrapped spears, swords, &c.

The masters or composers of the true genuine dances, were the poets : they themselves taught the figure and motions to those who were to execute them, and we read that Thespis, Pratinas, Cratinus and Phrynicus danced themselves in the representation of their own dramas.

To throw some order into the short description we propose to give here of the different dances of the ancients, we shall follow the division which Plato has made of them in his work *On the Republic*. This philosopher reduced them to three classes :

The

N U M B E R XXIII.

Le Passe-tems.

Le Grand Rond - - -

$\frac{2}{1}$

The first and third Ladies *Chassé* and change places with the Ladies on their Right, then half *La Chaine* to their own places -

$\frac{1}{2}$

Counter-part for the Gentlemen -

$\frac{1}{2}$

M I N E U R.

Each Couple *Chassé* one quarter of the Round to the Right and *Rigaudon*, then one other quarter of the Round and *Rigaudon* -

$\frac{1}{1}$

Each Couple go one Quarter of the *Course* to the Left in form of *Allemande*, then one other Quarter of the *Course* to their own places

$\frac{1}{2}$

Les

N^o 23.

Le Passe-tems

Mineur

The *military dances*, which tended to make the body robust, active and well-disposed for all the exercises of war.

The *domestic dances*, which had for their object, an agreeable and innocent relaxation and amusement.

The *mediatorial dances*, which were in use for expiations and sacrifices.

Of military dances, there were two sorts; the *gymnopedique dance*, or the dance of children; and the *Enoplian* or the armed dance. The Spartans had invented the first for an early excitation of the courage of their children,

N^o 24.

Les Plaifirs enchantés

Rondeau

Da Capo

Da Capo

N U M B E R XXIV.

Les Plaifirs Enchantés

Le Grand Rond - - - - - $\frac{2}{1}$

All Eight *Contretems*, the Gentlemen turn to the Left, while the Ladies turn to the Right and *Rigaudon*, then back to back Round to their places - - - - - $\frac{1}{2}$

The Ladies present themselves to do the Round, the Gentlemen *Pirouette*, each placing himself between two Ladies, puts his hands on theirs and all *Rigaudon*, then half Round in this manner - - - - - $\frac{1}{1}$

Right hand and Left four and four - - - - - $\frac{1}{1}$
 $\frac{1}{1}$
 $\frac{1}{3}$

The Gentlemen present themselves to do the Round, the Ladies *Pirouette*, each placing herself between two Gentlemen, puts her hands on theirs and all *Rigaudon*, then half Round in this manner - - - - - $\frac{1}{1}$
 $\frac{1}{1}$

E 2

L'

dren, and to lead them on insensibly to the exercise of the armed dance. This children's dance used to be executed in the public place. It was composed of two choirs, the one of grown men, the other of *children*, whence, being chiefly designed for these, it took its name. They were both of them in a state of nudity. The choir of the children regulated their motions by those of the men, and all danced at the same time, singing the poems of Thales, Alcman, and Dionysodotus.

The *enoplian* or *pyrrhic* was danced by young men armed cap-a-pee, who executed to the sound of the flute, all the proper movements, either for

E

attack,

N U M B E R XXV.

L'Harmonie.

Le Grand Rond

2
1

The four Gentlemen half *Moulinet*, then
Allemande with the opposite Ladies

1
2

All Eight *Pouffette* with an *Allemande passe*

1
3

The four Gentlemen half *Moulinet*, then
Allemande with their Partners

1
4

Le

L'Harmonie

Nº 25.

The musical score on the right page consists of eight systems of music. Each system contains a treble clef staff and a bass clef staff. The music is written in a common time signature (C) and a key signature of one flat (B-flat). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Several measures feature triplets, indicated by a '3' above the notes. There are also repeat signs (double bar lines with dots) and fermatas. The score is arranged in a vertical column, with each system of two staves connected by a brace on the left side.

26 OBSERVATIONS on the
attack, or for defence. It was com-
posed of four parts.

The *first*, the *podism* or footing,
which consisted in a quick shifting
motion of the feet, such as was neces-
sary for overtaking a flying enemy, or
for getting away from him, when an
overmatch.

The *second* part was the *xiphism*:
this was a kind of mock-fight, in
which the dancers imitated all the
motions of a combatant; aiming a
stroke, darting a javelin, or dextrous-
ly dodging, parrying or avoiding a
blow, or thrust.

The

N^o 26. **Le Rondeau de Fischar.**

The musical score consists of two parts. The first part, 'Le Rondeau de Fischar', is in 2/4 time and features a complex melody with many triplets and sixteenth notes. The second part, 'Menuet', is in 3/4 time and has a simpler, more melodic character. Each part is written for a grand staff with a treble and bass clef.

N U M B E R XXVI.

Le Rondeau de Fischar.

Le Grand Rond - - - -

2
1

All Eight *Balancé* and *Rigaudon*, then join hands and go half Round, each Gentleman *Allemande* with the Lady on his Left and then with his Partner - - - -

1
2

Counter-part - - - -

1
2

M I N U E T,

Half *La Chaine* - - - -

1
1

Each Gentleman makes two Minuet Steps to the Right and back again, while his Partner makes two Minuet Steps to the Left and back again - - - -

1
2

Half *La Chaine* - - - -

1
1
3

La

The *third* part, called the *komos*, consisted in very high leaps or vaultings, which the dancers frequently repeated, for the better using themselves occasionally to leap a ditch, or spring over a wall.

The *tetracomos* was the *fourth* and last part: this was a square figure executed by slow and majestic movements. Some pretend, that it was particular to the Athenians, Pollux (in his *Onomasticon*) affirms that it was in use among other nations; but it would be difficult to ascertain, whether it was every where executed in the same manner.

N U M B E R XXVII.

La Mignonette Françoise.

Le Grand Rond: Then fall in two Lines,
the first and second Couple at Top, the third
and fourth Couple at Bottom - - -

$\frac{2}{1}$

The first and second Couple *Chassé* cross
and *Rigaudon*, while the third and fourth Cou-
ple do the same, then the first and third Gen-
tlemen *Moulinet* with the opposite Ladies,
while the second and fourth Gentlemen *Ale-*
mande with the opposite Ladies - - -

$\frac{1}{2}$
 $\frac{1}{2}$

Counter-part - - -

Each Gentleman *Balancé* with the Lady on
his Left, then half *La Chaine* four and four
on the opposite - - -

$\frac{1}{3}$

Counter-part - - -

$\frac{1}{3}$

The first and second Couple Face each
other with *Contretems* and *Rigaudon*, then hands
round four, while the third and fourth Couple
do the same - - -

$\frac{1}{4}$

The first and fourth Couple Face each other
with *Coutretems* and *Rigaudon*, then hands
round four, while the second and third Couple
do the same - - -

$\frac{1}{4}$

La

La Mignonette Françoise. N^o 27.

The musical score is written in 6/8 time and consists of 12 systems of two staves each (treble and bass clef). The music is in a minor key, indicated by one flat (B-flat). The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several repeat signs (double bar lines with dots) throughout the piece. The notation is clear and legible, typical of 18th-century dance music manuscripts.

Of all the Greeks, the Spartans were those who the most cultivated the pyrrhic dance. Athenæus relates that they had a law, by which they were obliged to exercise their children at it, from the age of five years. This warlike people constantly retained the custom of accompanying their dances with hymns and songs. Every one knows that which they sung for the dance called *trichoria* *, from its being composed of *three* choirs, the

* This dance, according to Plutarch, was instituted by Lycurgus himself. It was not however materially different from the *gymnopediæ*, or childrens dance, before-mentioned.

N^o 28. La Choisie.

The musical score for 'La Choisie' is written in 6/8 time and consists of seven systems of two staves each (treble and bass clef). The melody is primarily in the treble clef, featuring a mix of eighth and sixteenth notes with various ornaments and slurs. The bass clef provides a steady accompaniment. The piece concludes with a double bar line and repeat dots.

N U M B E R XXVIII.

La Choisie.

Le Grand Rond. Then fall in two Lines, the first and second Couple at the Top, the third and fourth at the Bottom

Four and Four half Right hand and Left, then back again, the second and fourth Gentlemen *Contretems* Forward and *Rigaudon*, then *Moulinet*, with the opposite Ladies, at the same time the first and third Gentlemen *Chassé* to the Left in the Corner and back with *Rigaudon*, while the second and fourth Ladies *Chassé* to the Right in the Corner and back with *Rigaudon*, then fall into the contrary side Lines

Counter-part

1
2
1
2

La

one of children, another of young men, and the third of old.

The old men opened the dance, saying, "*in time past we were valiant.*"

"*We are so at present,*" was the response of the young.

"*We shall still be more so when our time comes,*" replied the chorus of the children.

We will not enter here into the particulars of all the kinds of military dances, which were in use among the diverse nations of antiquity; it will be sufficient to observe, that *Salmasius* has groundlessly pretended, that these
dances

N. U M B E R XXIX.

La Royale.

Le Grand Rond - - -

2
1

The first and third Gentlemen take the Ladies on their Left, cross Corners and change places, then the second and fourth Gentlemen do the same - - -

1
2

The four Ladies hands Round to their places, then the four Gentlemen do the same -

1
1
3

Les

La Royale . N^o 29.

The musical score for 'La Royale' N° 29 is presented in two systems. Each system consists of a treble clef staff and a bass clef staff, both in the key of D major (indicated by two sharps) and 2/4 time. The first system contains two measures of music. The second system contains two measures, with a repeat sign at the beginning of the second measure. The third system contains two measures, with a repeat sign at the beginning of the second measure. The fourth system contains two measures, with a repeat sign at the beginning of the second measure. The fifth system contains two measures, with a repeat sign at the beginning of the second measure. The sixth system contains two measures, with a repeat sign at the beginning of the second measure. The seventh system contains two measures, with a repeat sign at the beginning of the second measure. The eighth system contains two measures, with a repeat sign at the beginning of the second measure. The music is a lively dance tune with a strong rhythmic pattern.

30 OBSERVATIONS on the
dances were always executed with
arms of wood, and not of iron or steel.
The Spartans never danced but with
real arms. True it is, that other na-
tions came in process of time, to use,
on such occasions, only weapons of
parade. Nay, it was not only so late
as in the time of Athenæus*, that
the dancers of the pyrrhic, instead of
arms, carried only flasks, ivy-bound
wands, (Thyrfus) or reeds †, but
even in Aristotle's days they had begun

* Second century under Marcus Au-
relius and Severus.

† Probably a kind of *jerids*, or flexible
canes, such as the Arabs use at this day,
in their exercises on horse-back.

swords.

N^o 30. Les Amusements de Spa.

The musical score consists of seven systems of two staves each (treble and bass clef). The first system is in 6/8 time with a key signature of two sharps (F# and C#). The second system is in 6/8 time with a key signature of one sharp (F#). The third system is in 6/8 time with a key signature of one sharp (F#). The fourth system is in 6/8 time with a key signature of one sharp (F#) and is labeled 'Mineur' in the bass staff. The fifth system is in 6/8 time with a key signature of one sharp (F#). The sixth system is in 6/8 time with a key signature of one sharp (F#). The seventh system is in 6/8 time with a key signature of one sharp (F#).

N U M B E R XXX.

Les Amusements de Spa.

Le Grand Rond - - - - - $\frac{2}{1}$

The first Couple take hands, go between the fourth and change places, then *Balancé* and *Rigaudon* while the third and second Couple do the same - - - - - $\frac{1}{2}$

The fourth Couple take hands, go between the first and change Places, then *Balancé* and *Rigaudon*, while the second and third Couple do the same - - - - - $\frac{1}{2}$

M I N E U R.

The four Ladies half Right hand and Left to the opposite places, then the four Gentlemen do the same - - - - - $\frac{1}{1}$

The first and second Couple hands Round to their places, while the third and fourth Couple do the same - - - - - $\frac{1}{2}$

F

to use *thirfuses* instead of pikes, and lighted torches in lieu of javelins and swords. It was with these torches that they executed a dance called the *conflagration of the world*. Thus it was that, long after that time, the barbarous Nero treated *the burning of Rome* as a dance.

We shall say but a word of the dances of amusement and recreation. Some were but simply gambols, or sportive exercise, which had no character of imitation, and of which the greatest part exist to this day. The others were complex, more agreeable, more figured, and were always accompanied with singing.

Among

N U M B E R XXXI.

La Tiroloise.

Le Grand Rond. - - -

2
1

The first and third Couple *Contretems* Forward, each Gentleman with the Left hand takes the opposite Lady by the Right hand and makes her turn under his Arm to the Right, then *Moulinet* to their places - - -

1
2

Counter-part - - -

1
2

L'

La Tiroloise. N° 31.

The musical score on the right page consists of six systems of music, each with a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is 6/8. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and repeat signs. The piece concludes with a double bar line and repeat dots.

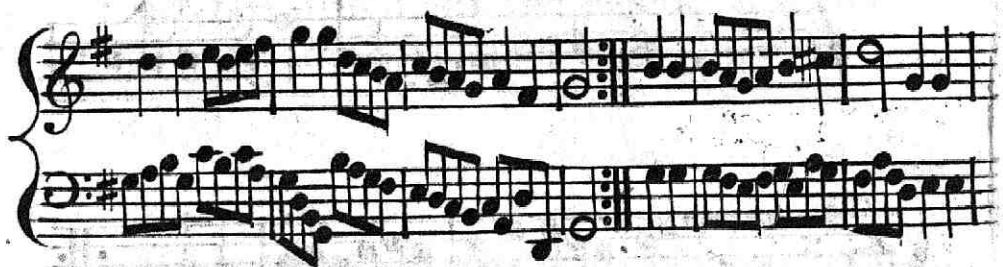
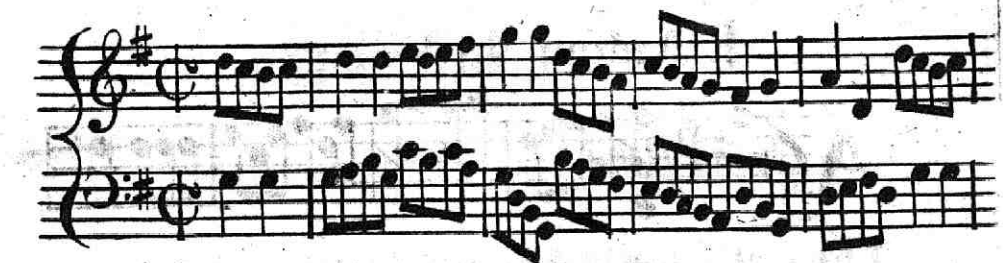
Among the first, or simple ones, was the *ascoliasmus*, which consisted in jumping, with one foot only on bladders filled with air or with wine, and rubbed on the outside with oil.

The *dypodium* was jumped with both feet close.

The *kybestesis* was what we call the Somersset.

Of the second or composite dances we shall only mention the dance of the *wine-press*, of which the description may be seen in the pastorals of *Longinus*, and the *Ionian* dances, which in the original of their institution had

N^o 32. L'Amour du Village .



N U M B E R XXXII.

L'Amour du Village.

Le Grand Rond - - - - - $\frac{1}{2}$
I

The first Couple face the fourth and *Rigaudon*, while the third Couple face the second and *Rigaudon*, then *Moulinet* four and four to their own places - - - - - $\frac{1}{2}$
I

The second Couple face the first and *Rigaudon*, while the fourth Couple face the third and *Rigaudon*, then hands Round four and four to their own Places - - - - - $\frac{1}{2}$
I

M I N E U R.

Each Gentleman *Balancé* with the Lady on his Left, then turn his Partner - - - - - $\frac{1}{2}$
I

All Eight *Chasse* cross with their Partners and back again - - - - - $\frac{1}{2}$
I

Each Gentleman *Balancé* with his Partner and *Rigaudon*, then *Allemande* with the Lady on his Left - - - - - $\frac{1}{2}$
I

F 2 La

nothing but what was decent and modest; but of which the movements came in time to be so depraved as to be employed in expressing nothing but voluptuousness, and even dissolute obscenity. Pass we on to the religious dances.

Among the ancients there were no festivals, no solemnities that were not accompanied with songs and dances *. It was not held possible to
ce-

* It is here very remarkable how liable human ideas are to alter. This celebration of divine worship, by dances, continued, as has been precedently observed, long in the Christian religion. Singing is still pre-
served.

N U M B E R XXXIII.

La Precieuse.

Le Grand Rond

2
1

The first Gentleman with his Left hand, takes his Partner by the Right, and puts his Right behind her while she puts her Left behind him; the third Couple do the same, and in that Position the first and third Couple

Queue du Chat

1
2
1
2

Counter-part

M I N E U R.

Each Gentleman *Chassé* to the Corner on his Right and *Rigaudon*, in this manner complete the Square, while the Ladies do the same to the Left

2
1

The four Ladies *Contretems* in the middle and *Rigaudon*, then *Allemande* with their Partners

1
2

The four Gentlemen *Contretems* in the middle and *Rigaudon*, then *Allemande* with their Partners

1
2

Le

La Precieuse. N^o 33.

34 OBSERVATIONS on the
celebrate any mystery, or to be ini-
tiated without the intervention of
these two arts. In short, they were
looked upon to be so essential in these
kinds of ceremonies, that to express
the crime of such as were guilty of
revealing the sacred mysteries, they
employed the word *kheistæ*, *to be out
of the dance.*

The most ancient of these religious
dances is the *Bacchic-dance*, which

served. But the old ceremony of dancing,
is now every where among the Christians so
thoroughly exploded, that a dance in a
church would be considered as a prophana-
tion, even though professedly on a religious
motive.

was

N^o34.

Le Bois de Boulogne.

Mineur

Da Capo

N U M B E R XXXIV.

Le Bois de Boulogne.

Le Grand Rond - - - - -

The first and third Couple advance with *Contretems* and *Rigaudon*, the first Gentleman and third Lady pass through the fourth Couple and turn to their places, while the third Gentleman and first Lady pass through the second Couple and turn to their places - - -

Counter-part - - - - -

M I N E U R.

The first and third Couple hands Round with the Couple on their Left and change places, then do the same again 'till you complet half the *Course* - - - - -

Each Couple Back to Back with their Partners and *Allemande* - - - - -

The first and third Couple hands Round with the Couple on their Left and change places, then do the same again 'till you have finished the *Course* - - - - -

La

was not only consecrated to *Bacchus*, but to all the deities whose festival was celebrated with a kind of enthusiasm.

The most grave and majestic dance was the *hyporchematic*-dance; it was executed to the lyre, and accompanied with the voice.

The dance which Theseus instituted at his return from Crete, and which he himself danced at the head of a numerous and splendid band of youth, round the altar of Apollo, was composed of three parts; the *strophe*, the *antistrophe*, and the *stationary*.

N U M B E R XXXV.

La Chatouilleuse.

Le Grand Rond - - -

$\frac{2}{1}$

The first and third Couple a Quarter of the Round with the Couple on their Right, and *Rigaudon*; the same again and then you are in opposite places - - -

$\frac{1}{2}$

The Ladies half *Moulinet* on the Right, at the same time the Gentlemen make half a *Course* on the Left, and then the *Allemande* -

$\frac{1}{2}$

La

N^o 35.

La Chatouilleuse.



In the *strophe*, the movements were from the right to the left.

In the *antistrophe* from the left to the right.

In the stationary they danced before the altar; so that the *stationary* did not mean an absolute pause or rest, but only a more slow, grave, religious movement.

Plutarch, in his life of Theseus, thinks he sees in this dance a profound mystery; he is persuaded that by the *strophe* is indicated the motion of the world from east to west* ; by

* In fact, Homer terms the *east* the right hand, and the *west* the left.

N^o36.

Les Plaifirs de Flore

Musical score for 'Les Plaifirs de Flore' in 2/4 time, G major. The score consists of eight systems of two staves each (treble and bass clef). The first system is in G major. The second system is in G major. The third system is in G major. The fourth system is in G major. The fifth system is in F# minor, labeled 'Mineur'. The sixth system is in F# minor. The seventh system is in F# minor. The eighth system is in F# minor. The score includes various rhythmic figures, including sixteenth and thirty-second notes, and rests.

N U M B E R XXXVI

Les Plaifirs de Flore.

Le Grand Rond - - - - - 2
I

The first and fourth Couple Right hand and Left, while the second and third Couple do the same - - - - - I
I
2

The first and second Couple Right hand and Left, while the third and fourth Couple do the same - - - - - I
I
2

M I N E U R.

All Eight the Double *Moulinet* to the Right one Quarter of the *Course* and *Rigaudon*, then *Chassé* and change places with their Partners - I
I

One other Quarter of the *Course* in the same manner - - - - - I
I

One other Quarter of the *Course* in the same manner - - - - - I
I
2

Compleat the *Course* in the same manner - I
I
2

La

the *antistrophe* the motion of the planets from the west to the east; and by the *stationary*, the stability of the earth. However, Theseus gave to this dance the name of *Geranos*, or Crane, because the figures which characterized it bore a resemblance to those described by cranes in their flight.

We shall not insist longer on the history of the ancients, the idea we have just given of it will suffice to sensibly satisfy our readers, how much the signs or, if the expression may be allowed, the hieroglyphics of this art have lost of their dignity and importance. The art, confined at present to imitate the movements of music,

N U M B E R XXXVII.

La Bientot faite.

Le Grand Rond. Then fall in two Lines - $\frac{2}{1}$

Contretems Forward and Rigaudon, then hands Round four and four, finishing in opposite Lines - $\frac{2}{1}$

Counter-part - - - $\frac{1}{2}$

Les

La Bientot faite. N^o37.

The musical score on the right page consists of six systems of piano accompaniment. Each system is written on a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#) and the time signature is 6/8. The music is a rhythmic accompaniment for a dance, featuring eighth and sixteenth notes. The first system begins with a treble clef and a key signature of one sharp. The second system continues the melody. The third system includes a repeat sign (double bar line with dots) in both staves. The fourth system continues the piece. The fifth system also includes a repeat sign. The sixth system concludes the piece with a final cadence.

38 OBSERVATIONS on the
fic, which is itself often without any
meaning or object of imitation, ex-
pressed in those times, not only the
actions, but the inclinations, the cus-
toms, the manners: it figured the
greatest events; formed the body to
strength, to agility, to dexterity, and
gave graces to it: it awakened and
cultivated in the soul, the perception
and sentiments of proportion and har-
mony: in short, it comprehended
and regulated the whole *art of gesture*,
that art, now-a-days so arbitrary, so
uncertain, and so contracted. M. Da-
cier, could not however believe that
music and dancing could extend to
the whole body of the ancient drama,
he even owns, that he could not
conceive how they could be associated
to

N^o 38. Le Plaifir des Dames .

The musical score consists of seven systems of two staves each (treble and bass clef). The key signature is one sharp (F#) and the time signature is 2/4. The first system is the main dance. The second system is a variation. The third system is another variation. The fourth system is a variation. The fifth system is labeled 'Mineur' and has a 2/4 time signature. The sixth and seventh systems are variations of the main dance, featuring triplets and other rhythmic patterns.

N U M B E R XXXVIII.

Le Plaifir des Dames.

Le Grand Rond - - - - - $\frac{2}{1}$

Every Gentleman goes behind his Partner and *Allemande* with each Lady until he gets Round to his own place - - - - - $\frac{2}{2}$

M I N E U R.

Each Gentleman gives his Left hand to his Partner, and his Right hand to the Lady on his Left ; All *Rigaudon* and go half Round in that Position - - - - - $\frac{1}{1}$

The Gentlemen Quit hands, turn and *Chassé* on the outside to the Right, while the Ladies *Chassé* inside on the Left to their own places - $\frac{1}{2}$

G

La

to the tragic actions. This, in other respects, very learned man, did not on this point give attention enough to the consideration, that the proportion of sounds and movements, which strictly speaking, constitute both music and dancing, reigned even in the common language of the people. Upon which he lays himself out, rather tastelessly to apologize for them: when he rather ought the more to have admired them; especially those remarkable people, (the Greeks and Romans) who put number and cadence into every kind of their exercises and expressions.

Before we treat of the Chinese dances, be it allowed us to quote a
pas-

N U M B E R XXXIX.

La Bien Aifée.

Le Grand Rond

2
1

The first Gentleman gives his Right hand to the third Lady, the third Gentleman gives his Right hand to the first Lady, All four change places and *Rigaudon*, then the second and fourth Couple do the same

1
2

All Eight Right hand and Left, half Round

1
2

La

La Bien aifée. N^o 39.

The musical score for 'La Bien aifée. N° 39.' is written in 2/4 time and consists of six systems of two staves each. The first system begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody in the treble staff is characterized by frequent sixteenth-note runs. The bass staff provides a simple harmonic accompaniment. The second system concludes with a double bar line and repeat dots. The third system continues the piece with similar melodic and harmonic patterns. The fourth system also ends with a double bar line and repeat dots. The fifth system continues the melody and accompaniment. The sixth and final system concludes the piece with a double bar line and repeat dots.

40 OBSERVATIONS on the
passage from Plato, which will doubt-
less serve to confirm, what has been
often advanced, of the nearness of af-
finity between the Chinese and Egyp-
tians. “ Among the Egyptians, (says
“ that philosopher, Book III. on the
“ Laws) every kind of dances and
“ songs are consecrated to the deities.
“ They have for certain times of the
“ year, instituted festivals and solem-
“ nities in honor of the gods, and of
“ the offspring of the gods, of the
“ genii; they have regulated and
“ prescribed the different sacrifices,
“ which are respectably suitable to
“ the different deities: they have
“ characterized the songs and dances
“ which are to be employed at each
“ sacrifice, and have forbidden the
“ con-

N^o 40. Les Plaifirs Champetres .

Musical score for 'Les Plaifirs Champetres' in G major, 4/4 time. The score consists of eight systems of two staves each (treble and bass clef). The first system includes a key signature of one sharp (F#) and a time signature of 4/4. The second system includes a 'tr' (trill) marking above the treble staff. The fifth system is labeled 'Mineur' in the treble staff. The score concludes with a double bar line.

N U M B E R XL.

Les Plaifirs Champetres.

Le Grand Rond - - - $\frac{2}{1}$

All Eight *Contretems*, the Ladies go Round to the Left and the Gentlemen to the Right, with *Rigaudon* to each Lady as he meets her - $\frac{1}{2}$

M I N E U R.

Half La Chaine - - - $\frac{1}{1}$

The Pouffette - - - $\frac{1}{2}$

Compleat La Chaine - - - $\frac{1}{3}$

G 2

La

“ confounding these dances and songs,
 “ under penalty of being for ever ex-
 “ cluded the sacred mysteries.”

It would be difficult to ascertain with precision, in what it was that the dances, consisted attributed to the six first families that were on the throne, since *Hoang-ty*. If the dialogue between Confucius (Con-fut-ze) and *Pin-mou-kia* had not been preserved to us, we should know nothing of the dance of *Ou-ouang*, that famous dance which, in its time, used to produce such great effect. We may however form some idea of the ancient dances, by those of which there remains to us some account, and judge

G

by

N U M B E R XLI.

La Reverie.

Le Grand Rond - - -

2
1

The first and third Couple *Contretems* Forward and *Rigaudon*, the first Gentleman and third Lady pass through the fourth Couple, and turn to their places, at the same time the first Lady and third Gentleman pass through the second Couple and turn to their places -

1
2

The first and second Couple Right hand and Left, the third and fourth Couple Right hand and Left at the same time - -

1
1

The second and fourth Couple *Contretems* Forward and *Rigaudon*, the second Gentleman and fourth Lady pass through the first Couple and turn to their places, at the same time the second Lady and fourth Gentleman pass through the third Couple and turn to their places - - -

1
2

The first and fourth Couple Right hand and Left, the second and third Couple Right hand and Left at the same time - - -

1
1

La

La Reverie . N^o 41.

The musical score for 'La Reverie' is written in G major (one sharp) and 6/8 time. It consists of six systems of two staves each. The first system shows the beginning of the piece. The second system continues the melody. The third system includes a repeat sign. The fourth system continues the piece. The fifth system ends with a double bar line. The sixth system begins with 'Da Capo' and continues the piece.

42 OBSERVATIONS on the
by that of the nature and characters
of the others.

The dancers advanced from the north part; alluding thereby to *Ou-ouang*, who, being a native of one of the northern provinces of the empire, came on to the southern ones, where he made his residence for some time.

Scarce did they advance a few steps, before, on a sudden changing the order in which they came, they threw themselves into the figure of combatants, expressing by their attitudes, gestures, and evolutions, an order of battle, and the fate of the conquerors and conquered. In this, they represented *Ou-ouang*, who gave battle to

Tcheou-

N^o42. La Belle Veuve .

The musical score consists of eight systems of two staves each (treble and bass clef). The key signature is two sharps (F# and C#), and the time signature is 2/4. The first system is the main melody. The second system is a variation. The third system is another variation. The fourth system is a variation. The fifth system is a variation. The sixth system is a variation. The seventh system is a variation. The eighth system is a variation. The word 'Mineur' is written below the fifth system.

N U M B E R XLII.

La Belle Veuve.

Le Grand Rond - - - - - 2
1

The Ladies are to keep their places, but the the Gentlemen must *Allemande* with each Lady on his Left, until he gets half Round - - - 1
2

The Gentlemen are to keep their places, but the Ladies must *Allemande* with each Gentleman on her Left, until she gets half Round - 1
2

M I N U E R.

The Ladies Right hands cross, and the Gentlemen join hands with their Partners in form of a Double *Moulinet*, each Gentleman *Contretems* and advances before his Partner, then join their Left hand cross, holding their Ladies with the Right in the form of a Star, then *Rigaudon* - - - - - 1
1

All Eight *Chassé* up and down with *Rigaudon* - 1
1

Each Gentleman holding his Lady by both hands, makes her turn Round to the Right, and *Chassé* to the Corner in that Position, then makes her turn Round to the Left and *Chassé* back again - - - - - 1
2

Half *La Chaine* with the *Allemande passes* - 1
2
La 2

Tcheou-ouang, defeated him, and remained master of the empire, by extinguishing forever the dynasty of the *Changs*.

In the third part of this dance, the dancers advanced more towards the south, to represent the march of *Ou-ouang*, who after the death of *Tcheou-ouang*, penetrated more to the south of the empire, and subdued the provinces which had not as yet acknowledged him for their lawful sovereign.

In the *fourth* part the dancers formed a sort of line, which was a representation of the boundaries assigned to the empire by the conquerors.

N U M B E R XLIII.

La Belle Paifanne.

Le Grand Rond

2

1

The first and third Couple *Queue du Chat*
and *Allemande* with each others Partner, then
return to their places

1

2

The second and fourth do the same

1

2

La

N^o 43.
La Belle Paifanne.



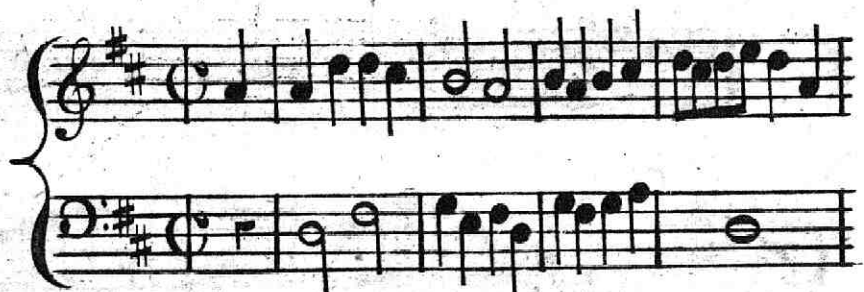
In the *fifth* part they represented *Tcheou-koung-tom*, and *Chao-koung-che*, one at the right hand, the other at the left hand of the conqueror, who assisted him, by their councils, their activity, and their wise administration, to bear the heavy burthen of the government of the empire.

In the *sixth* part, the dancers, making a pause, and unmoveable as mountains, represented the respect, homage, and subjection, which, at length all the provinces of the empire paid to *Ou-ouang*, acknowledging him their sovereign lord, and emperor.

Such

- N^o 44.

La Graziosetta



Such is the summary description of the dance of *Ou-ouang*.

Some further particulars may be added on this occasion. It is said, that in the time that the dancers stood unmoveable, like mountains, they held the *Kan* in their hands. This attitude alluded to the repose which the conqueror enjoyed, after he had reduced every thing to quiet and order.

The gestures and the evolutions which were made after the representation of the martial engagement, expressed, in their figures, the cares, the attentions, the vigilance and activity

N U M B E R XLV.

Allemande.

Le Grand Rond - - -

2
1
1

The first and third Gentlemen lead up and
Allemande with each others Lady, then return
and *Allemande* with their Partners - - -

1
2

The second and fourth Couple do the same

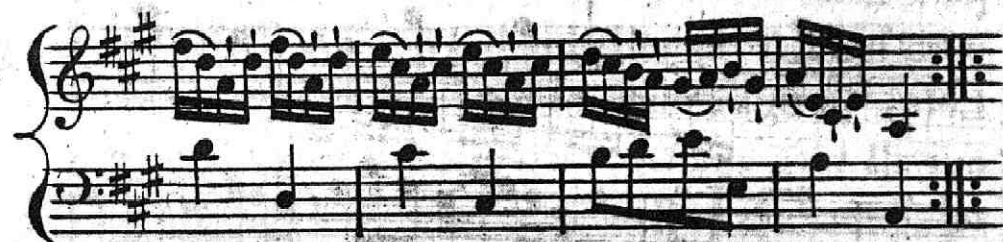
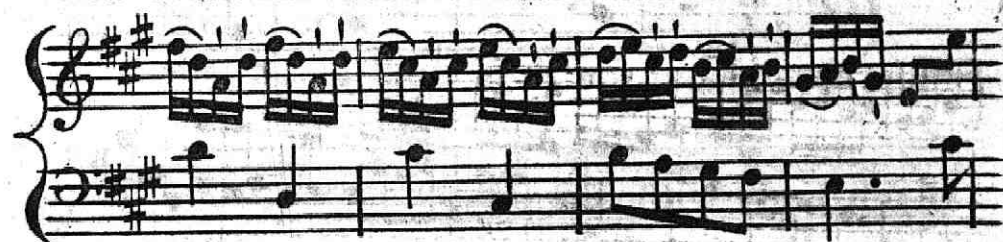
1
2

Each Lady with the Right hand behind,
joins her Partner's Right, and each Gentleman
with his Left hand behind, joins his Partner's
Left; in this Position they must do the *Course*,
but all turn and face each other at every Quar-
ter - - -

2
1
3

Le

Allemande . N^o45.



46 OBSERVATIONS on the
tivity of the wise ministers, on whom
the conqueror rested the burthen of
affairs.

The pause or rest which the dancers took, in the place where they had danced, represented the continual attention and care which *Tcheou-koung-tom* and *Chao-koung-che* took to find out proper means to procure the tranquility and ease of the subjects of the empire.

The dancers divided into two bands, and without quitting their places, performed a number of evolutions. By this they represented the force and abilities of *Ou-ouang*, and the

Le Prince de Galles

The first system of musical notation on the left page consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 6/8. The lower staff is in bass clef with the same key signature and time signature. The music features a melodic line in the upper staff and a supporting bass line in the lower staff.

The second system of musical notation on the left page consists of two staves. The upper staff is in treble clef with a key signature of one flat and a time signature of 6/8. The lower staff is in bass clef with the same key signature and time signature. The music continues with a melodic line in the upper staff and a supporting bass line in the lower staff.

The third system of musical notation on the left page consists of two staves. The upper staff is in treble clef with a key signature of one flat and a time signature of 6/8. The lower staff is in bass clef with the same key signature and time signature. The music continues with a melodic line in the upper staff and a supporting bass line in the lower staff.

The fourth system of musical notation on the left page consists of two staves. The upper staff is in treble clef with a key signature of one flat and a time signature of 6/8. The lower staff is in bass clef with the same key signature and time signature. The music continues with a melodic line in the upper staff and a supporting bass line in the lower staff.

The first system of musical notation on the right page consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F-sharp) and a time signature of 3/4. The lower staff is in bass clef with the same key signature and time signature. The music features a melodic line in the upper staff and a supporting bass line in the lower staff.

The second system of musical notation on the right page consists of two staves. The upper staff is in treble clef with a key signature of one sharp and a time signature of 3/4. The lower staff is in bass clef with the same key signature and time signature. The instruction *Gracieusement* is written below the upper staff. The music continues with a melodic line in the upper staff and a supporting bass line in the lower staff.

The third system of musical notation on the right page consists of two staves. The upper staff is in treble clef with a key signature of one sharp and a time signature of 3/4. The lower staff is in bass clef with the same key signature and time signature. The music continues with a melodic line in the upper staff and a supporting bass line in the lower staff.

The fourth system of musical notation on the right page consists of two staves. The upper staff is in treble clef with a key signature of one sharp and a time signature of 3/4. The lower staff is in bass clef with the same key signature and time signature. The music continues with a melodic line in the upper staff and a supporting bass line in the lower staff.

The fifth system of musical notation on the right page consists of two staves. The upper staff is in treble clef with a key signature of one sharp and a time signature of 3/4. The lower staff is in bass clef with the same key signature and time signature. The music continues with a melodic line in the upper staff and a supporting bass line in the lower staff.

N U M B E R XLVI.

Le Prince de Galles.

Le Grand Rond - - - - - $\frac{2}{1}$

The first and third Gentlemen lead their Partners half a Circle to each others Place, then the second and fourth do the same - $\frac{1}{2}$

Each Couple *Allemande*, then the Gentlemen *Allemande* to the Right and the Ladies to the Left, until they get Round to their places - $\frac{1}{2}$

M I N U E T.

This must be performed with *Minuet* Steps all through.

The Gentlemen lead their Partners up the middle, then Round on the Right to their places - - - - - $\frac{1}{1}$

Every Couple cross each other, then back again to their places - - - - - $\frac{1}{1}$

The Ladies hands cross in the Middle, then turn to their Partners - - - - - $\frac{1}{2}$

The Gentlemen do the same - - - - - $\frac{1}{2}$

the fatigues he underwent to make himself master of the empire.

Towards the end of the dance, they separated in a hurry, and all on a sudden paused, and remained unmoveable. By this they signified the rapidity of the conquest by which the provinces of the empire were subjected to *Ou-ouang*, and the short space of time during which the emperor waited for their homage.

Ultimately, the dancers standing upright, without making any gesture, represented the *Ou-ouang* waiting for that the neighbouring kings, or tributaries to the empire, should come, in their

Le Charmant Vainqueur

Handwritten musical score for the piece "Le Charmant Vainqueur" on the left page. The score is written in a single system with two staves per system, using a treble clef for the upper staff and a bass clef for the lower staff. The key signature is one flat (B-flat) and the time signature is 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several repeat signs (double bar lines with dots) and trill ornaments (marked "tr") throughout the piece. The notation is clear and legible, typical of 18th-century manuscript notation.

Handwritten musical score for the piece "Le Charmant Vainqueur" on the right page. This page continues the score from the left page, maintaining the same two-staff system with treble and bass clefs. The key signature remains one flat and the time signature is 3/4. The musical notation includes various rhythmic figures and repeat signs. The handwriting is consistent with the left page, showing a well-organized and detailed musical composition.

48 OBSERVATIONS on the
their turns, to acknowledge him for
their lawful emperor.

Such was nearly the signification of this dance : a dance admirably well-calculated at once for pomp and instructiveness, retracing to those who know the history of China, one of the most famous events in the annals of that empire. The composer of it, had not less in view the transmission of it to posterity, than to make his cotemporaries sensible of the virtue, wisdom, and valour of that great emperor, who was the founder of the dynasty of *Tcheou*.

There is in the *Che-king*, (*Cho-king*) a canticle intituled, *Ta-ming-che*, in
which

La Furlane Venetienne
ou
La Barcariuole .



Minuet du Dauphin

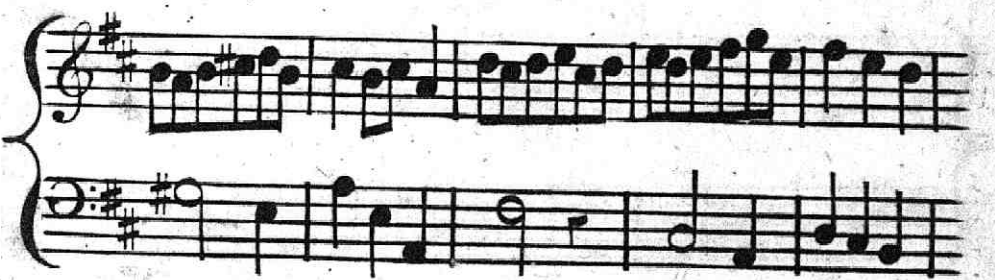


which are the following words. "*Heaven has its eye upon you : beware of having a perverse heart.*" While these words were sung the dancers remained motionless. There was also in the same canticle, "*Take for your master the wise TAY-KOUN-OUANG. The reputation which he gained in YNG-VANG will be immortal like himself.*" These words were sung immediately after the dancers resumed their evolutions.

Little by little the ancient customs went out of practice. The emperor *Kao-ty* had a great mind to revive some of them. He composed a poem called *Ta-foung-che*, which he ordered to be set to music, and to be sung

H during

*Le Passe-pied
de la Reine*



50 OBSERVATIONS on the
during the dances. *Tay-bi-soung* also
wanted to tread in the foot-steps of
the ancients. After the example of
Oe-ouang, he had music composed to
be executed, while the army was
putting into order of battle. The
same *Tay-bi-soung* had a martial dance
composed, which together with the
music for it, was calculated to inspire
the soldiery with that valor which
forms heroes. The books which con-
tained a description of these dances,
were for a long time preserved, but
were at length lost without any hope
of recovering them.

As in the five notes of music there
is to be found the image of the five
elements, there ought, in like man-
ner

ner to be found the representation of the actions natural to men: such were the dances of the ancients. The dancers bowed the head, lifted it looking up to heaven, moved to the right and left, advanced, receded, stopped, turned; in short, all their gestures, attitudes, evolutions, looks, tended to express what they wanted to represent.

The dances now-a-days are very different: the dancers content themselves with adopting their movements to the air played by the musicians; and this is called *dancing*. The virtue of the ancients is forgotten; no wonder then, that their music and dances have been equally consigned to

52 OBSERVATIONS on the
oblivion. The modern music is bad ;
it suits our dances, and both incur
the like censure.

In process of time, there was a
music composed which was indeed said
to resemble the ancient *Ya-yo* ; they
had both the same name, but there
was a great difference between them.
The music and dances that came after
them were still worse, and continued
degenerating.

Chao is a dance so called, from an
instrument which the dancer held in
his hand. This instrument was in
figure of a Q. or an inverted S.

The

The kings of *Lou* had, for perpetuity, the privilege of sacrificing to heaven and to the earth, with the same ceremonies that are practised in the empire, by the son of heaven himself, in the precinct of the palace, the same as at the emperors. The musicians placed at the bottom of the hall, played the airs of the dance *Siang*, of the dances *Kan* and *Tsi*, and of all the grand dances. The dancers were in number eight times eight, and the music was the same. So great a privilege was granted to the kings of *Lou*, purely to honor, in their persons, that of the great *Tcheou-koung-tan*. The privilege subsists to this day.

Where

Where a king was endowed with great virtue, and full of respect and veneration for the religion of the emperor, when the season of the maturity of fruits was arrived, the emperor appointed a music to be executed in honor of him, to make it known to the world, that such a king governed well the people entrusted to his care. The dances performed on this occasion were many, and lasted long. On the contrary, they were few and short for such princes as did not govern their people with due wisdom. In this manner the merit of a king was judged of by the festivals and dances made for him, when he came to court, as well as by the honorable ap-

appellations bestowed upon him after his death.

Heaven, from the very birth of man, has laid in his heart the foundations of all the virtues. Music calls forth those virtues. The metal, the stone, the strings, the wood are the materials employed in making the instruments of music. What passes in the heart is the subject on which music exerciseth itself: the voice serves for singing, the dances to exercise the body; but these three acts must come directly from the heart: they must express nothing but what is actually passing in the soul, and express it in the most clear and precise manner.

§6 OBSERVATIONS on the
ner, that they may have an imme-
diate effect.

If music is meant to express con-
cord and union ; it must be harmo-
nious : the dances must be contrived
with taste, and those who execute
them should, in their air and carriage
make appear the virtuous sentiments,
which animate them.

Before the dance begins, those
who are to form it, take three steps
forward, and put themselves into an
attitude proper for conciliating the
attention of the spectators. In the
time that the dancers are executing
their evolutions, the music expresses
the character of the dance, which in
the

the beginning, ought also to be slow : at the conclusion indeed, the musicians are to play airs of the quickest time, and the dancers are to retire precipitately.

This regulation of the music, this kind of dance include more mysteries than are to be discovered by such as do not attend to more than just the external appearance of them.

In general it is said, that the ancient music and the ancient dances were necessary to men, towards rendering them virtuous, contented, and disposed to fullfil all their social duties.

Long before the dance, and to prepare the spectators for the music of *Ou-ouang*, the drum was beat by way of *alert*, in the fear that they might at the bottom of their hearts, be taken up with some sentiment contrary to that with which it was proposed to inspire them: and it was by the sound of the drum that they were insensibly disposed to take the proper impressions.

At the beginning of the dance, there were certain passionate gestures, used with the hands and feet. This was particularly designed to divest the spectators of the compassion they might

might have for the sad fate of *Tcheou-ouang*.

Cu-ouang used, every year to assemble, at a particularly appointed place, three kinds of old men, the virtuous old men, the learned, and those, who not having the same degree of virtue and science as the first, had always led an irreproachable life. There, in the presence of his tributary kings, and to set them an example of the regard they owed to such of their subjects, he tucked up his sleeves, to put himself in order to wait upon the old men; he served them their messes, invited them to eat, and poured out to them their drink. In short, though invested with the im-

perial dignity, he did not disdain to lead a kind of dance, holding a Kang. (Gong)

The ancient sages employed no instruments for their music, but those the sound of which inspired virtue or valor. The instruments for the dances were the Kang or Gong, the *Tsi*, and the *Mao*.

The dancing-master ought especially to teach those dances which are adapted to martial music or military instruments. These dances are to be particularly executed in the sacrifices to the spirits of the mountains and rivers. He should also teach the dances, at which the banners of different

ferent colors are displayed : these dances are appropriated to the sacrifices to the spirits of the earth, and of the harvests. He should also teach all the dances in which the white plumes are employed, and which are consecrated to the worship paid to the spirits of the four quarters of the earth. Finally, he is to teach the dance of the phœnix, which is to be danced during the sacrifices to be made to the spirits of drought.

The dancers were the sons themselves of the emperors ; and accordingly there were Mandarines appointed, to watch over their conduct, and to put into their hands the instruments which they were to use.

Be-

Before the sacrifices there were the six dances, called *Ouan-vou*. These dances were substituted to the *Tchao-ia*; and had for object an invitation of the spirits to assist at the sacrifice. But if the sacrifice was, in general, for the supreme Being, for the spirits who preside over the four quarters of the earth, for the sun and the moon, then the Hoang-tchoung, modulated in *Koung*. The dances of *Ouan-vou* were danced three times for the invitation of the spirits. This was also practised in the other sacrifices.

In the time of the dynasty of *Tcheou*, the exercise of the dances was in spring, on which occasion, they offered

ed

ed sacrifices, and celebrated ceremonies in honor of their ancestors. In autumn all the musicians underwent an examination. In spring and in autumn, the teaching music and the ceremonies took place, such was the solemn custom in the emperor's palace. At the fifth moon, the instruments were examined, because at that time the sacrifices to heaven were performed, and it was required, that the music should be in the best order.

The sons of the princes and of the great assembled in the hall on the eastern side. They did not continually study the same thing. The objects of their application varied with the season.

In

In the spring and in summer, they exercised themselves at the dances called *Kan-ko* and *Ouan-vou*. This last expressed the most of the actions of the military, and the different evolutions in war.

The dances *Yu* and *Yo* imitated all the ordinary ceremonies of the men of letters: the young nobility exercised themselves at both these dances.

The autumn was the season at which every thing that has any relation to dances, as music, in a more general view was practised, in a more continual manner than in the other seasons. There were particular airs
for

ART of DANCING. 65

for the dances *Yu* and *Yo*: which were therefore practised both in winter and in the autumn, as they required more time to learn the air and the evolutions.

Under the dynasty of *Tcheo*, the principal music-master himself taught the six dances to the sons of the empire. Besides those six dances there were the prementioned dances *Yu* and *Yo*, but the music-master did not teach them: it was the master of the *Yo*, who taught at the same time to play on the instrument called *Yo*.

The master of the minor music was particularly appointed to assign to
K each

66 OBSERVATIONS on the
each dancer the place he was to oc-
cupy.

Under the dynasty of *Tcheou*, the
dance of the *Gong*, or *Kaww*, was the
principal ; thence it became the gene-
rical name for all the other dances.

The under-mandarin who taught
the beating of the *drum*, taught also
how it was to be beat for the dances.

The dance *Hia* was so called, be-
cause it was particularly in use under
the dynasty of *Hia*. The *Siang* is the
dance of the dynasty of *Tcheou*, it is
particularly the dance of the *Vou-*
ouang. The music *Hia* was calcula-
ted to inspire union and concord.

So soon as the spring was arrived ; the sons of the empire made offerings to the ancient masters, and danced to their honor.

In autumn there was a general practice of the whole music, and the emperor honored with his presence all that was done on this occasion.

The ancient music was grave, serious, methodically executed by the musicians, to which the stile of the dancers was correspondent ; both tending to inspire a love of justice, of probity, and of the other virtues. On the contrary, in the modern music, the spirit of it in general, as well

68 OBSERVATIONS on the
as the carriages of the dances, are
both of them voluptuous and immodest.

Thus far the Chinese manuscript, from which the above is a translation; a manuscript which is reputed to be among the works of the famous Confucius himself (*Con-fu-tze*) who living about 550 years before the Christian æra, even at that comparatively early period, complained that the art of dancing was already degenerated from the ancient institution. Supplementally to which account, it may possibly be agreeable to the reader to see what is said of those regretted ancient dances of the Chinese in other
an-

ART of DANCING. 69

ancient Chinese books, particularly that classical one of their antiquities, the *Cho-king*, for a translation of which we are indebted to Monf. *De Guignes*, who is justly celebrated for his profound skill in the oriental and particularly the Chinese literature.

On the CHINESE DANCES.

From the translation of the *Cho-king*, by M. D. GUIGNES.

Mr. De Guignes, after premising from Confucius and other authors, that the ancient dances were calculated to instruct and inculcate the imitation of the actions of the great, observes, that the Chinese who have lost those

70 OBSERVATIONS on the
those ancient dances, and the ancient
music, look upon those which exist at
present as depraved, and rather tend-
ing to corrupt the morals.

In the more ancient times of China,
their dances made a part of the pub-
lic education. From the age of thir-
teen to fifteen the children of the
great, and of the officers were formed
to these dances, and taught to make
their bows, and gestures of ceremony.
This was called *Tcho*.

From fifteen to twenty they were
transferred to another college, where
they learnt their military exercises,
called *Siang*.

The

The dancing, which they termed *You* was what they anciently applied much to practising. In the *Cho-king* (that ancient book) the dances there treated of, are the religious and military. There it appears, that even kings themselves executed them †.

Thus,

† To give an instance of the great stress laid on the art of dancing, the following may not be thought misplaced. In a book written under *Tang*, intitled, *Memoirs of the reign of Kao-tsou*, it is there said, that in the eighth year of *Tchen-koan*, which answers to the year 634 of the Christian æra, *Kie-ly*, king in *Ko-han* of the kingdom of *Tou-ki-vé* (one of the Turkish nations) after a solemn entertainment given him by *Tay-stoung* second emperor of the
dy-

Thus, it may be said, that David accompanied the ark dancing †.

It

dynasty of *Tang*, danced himself, to oblige *Kao-tsou*, who had desired it of him, as a condescension that would afford him great pleasure. The Turkish *Kbaun* did not scruple to give the good old prince that satisfaction. He danced then, after the manner of his country; not imagining, probably, that such an act of complaisance would be recorded as an epoch in the annals of China.

Note on the *Elogium* of Kien-long,
Moungden, published by the present emperor of China.

† Some writers, too much attached to the present vogue of ideas, without allowing for the various revolutions of them in process of time, would have it that the dances

It is said in that ancient book the *Li-kee*, that the dances of a nation might

dances of the Hebrews, which accompanied their canticles, and especially the dance of king David, were not, properly speaking, dances, but only gestures, attitudes, prostrations, by which they occasionally gave more fervor to the thanksgivings for any signal favor they received ; as for example, after their passage over the Red Sea, for the destruction of Pharaoh's army, and their own deliverance from the persecution of the Egyptians, to which they joined the celebration of their songs *with timbrels and dances*. By this also, they attempt to explain away that testimony, which David by dancing before the ark, gave of his joy on that solemn occasion. But this will probably be thought a mistake of zeal's

L

an-

74 OBSERVATIONS on the
might serve to judge by them of
its morals: the Chinese had various
kinds of them.

The

annexing a ludicrous image to an act, which in ancient times and in divers countries was held as a point of religious worship, and solemnized purely on that footing. The triumphal procession of the Roman emperors was not merely performed by walking, but by dancing, or exultation. In short, as it is now no indecency, but rather a duty, to *sing* to the praise and glory of the deity, it was with the same piety of intention and innocence of heart, that they formerly, even among Christians, *danced* in that view. At *Limoges*, not long ago, the people used to dance the round in the choir of the church, which is under the invocation of their patron-saint, and at the
end

The dancers carried targets, battle-axes, and banners, according to the different dances that were to be executed, and according to the religious ceremonies of the sacrifices, in their several consecrations, to the mountains, the rivers, the earth, &c. The banners were supported by a pike or pole of five or six feet in length, with a dragon's head a-top; whence hung

end of each psalm, instead of the *Gloria-Patri*, they sung as follows: "*St. Marcel, pray for us, and we will dance in honor of you.*" Such dances are now generally abolished, but it is enough for my purpose, to shew that they existed, and in what sense they were practised.

76 OBSERVATIONS on the
five tassels, some of silk, some of white
feathers, or of feathers of different
colors, or of only a tuft of hair, and
the dance commonly bore the name
of the instruments or of the arms used
with it.

Thus the dance called *Ping-vou*
was so called from the target and
battle-ax: this was for the spirits of
the mountains, and those of the ri-
vers: in the *Cbo-king* it is called
Kan-vou, or the dance of the target.
Yu danced it after he had subdued the
Yeou-miaoo, as also the dance called
You-vou.

The dance, which has the name
of *Fo-vou*, from the banner called *Fo*,
which

ART of DANCING. 77

which consists of the five tufts of silk, was composed for the sacrifices made to the earth.

The dance *You-vou*, or dance of feathers, from the banner of five white tufts, was appointed for the ceremonies used for the four quarters of the earth.

The dance called *Hoang-vou*, or the party-colored dance, because of the plumes of feathers, if the banner was of different colors, was instituted for the ceremonies addressed to the spirits of drought.

The dance, which had the name of *Mao-vou*, from its banner having at
the

78 OBSERVATIONS on the
the top of it, the tail of a wild ox,
was designed to inspire awe and re-
spect.

During the ceremonies, several of-
ficers held the banners, and danced.

In the ancient book, *Tcheou-li*, there
is mention made of a dance called
Tchou-vou, invented by *Tcheou-kong*.
The dancers plaid on instruments,
which they accompanied with their
voice, and thus successively run thro'
the different notes of music. They
began with an invocation to heaven ;
and next to the earth : after which
making a mock-fight they addressed
themselves to their ancestors, then
breaking out into loud cries, they
called

called out to the four quarters of the earth. After this, they appeared plunged in melancholy, and invoked their forefathers, and lastly the mountains and rivers. They were at first distinguished into bands, towards the end, they all mixed, but still continuing to sing and play on their instruments the different notes successively. There were six bands, so that they run thro' six sharps with the voice and as many of the flats with the instruments.

Here I conclude the representation of the chinese dances, which I have compiled from various authentic accounts, in order to give a tolerably just idea of the practice and notions of a people so early civilized, remarkably

80 OBSERVATIONS on the
ably grave, and who have neverthe-
less, it is plain, not disdained to rank
the art of dancing, even among their
serious occupations. Possibly too
the difference of their cultivation of
the art of dancing from ours, may
afford to a sensible reader matter
enough of reflexion, to atone in some
measure for the uncouthness of the
exotic terms, necessarily interspersed,
with which this subject has been pre-
sented to his curiosity.

COM-

COMPARISON

OF THE

DANCES

OF THE

Modern GREEKS with those of the
Ancient.

THE following comparative account of the ancient and modern dances, will most probably appear to our readers, so just an object of curiosity, that they will see with pleasure the insertion of it here, were

M

it

it but to give to this work a greater degree of essential merit, than the title of it seems to promise. It will also be the better received for this idea of importance, not proceeding from one of the profession of the art, but from a gentleman, who procured his information occularly on the spot.

When after that memorable battle of Pharfalia, which decided the sum of things in favor of Cesar, the Athenians, who had before refused to pay him homage, deputed to him, to implore his clemency, Cesar pardoned them with these terms —

“ Wretches that you are, how long is

“ it that you are to owe your safety

“ to

“ *to the glory of your ancestors?* Not always did Greece find such generous conquerors. This proud nation, in the eyes of whom, the rest of the people of the earth were nothing better than a parcel of barbarians; this nation who, with not a very considerable navy, first checked, and soon after broke all the forces of the east; who, since then, assembled under the standards of the Macedonians, abolished the empire, name, and the languages of so many nations, groans at this instant, for so many ages past, under the yoke of tyranny! The Roman magnanimity forgave the descendants in favor of the virtues of their ancestors. The last conquerors of Greece have respected nothing:

M 2

their

84 COMPARISON of the
their government has altered the moral state of that people, but the moral may subdue nature, and yet not quite destroy it. Deliver but the modern Greeks from the slavery which oppresses them, and, it is probable, that you would see all the talents, and all the virtues reproduce themselves, which distinguished their ancestors.

M. Guis, who has more than once travelled through Greece, less to observe the works of men, than the men themselves, struck with the conformity that is still to be found, between the manners of the ancient inhabitants of this part of the world, and those of its present natives, has composed

posed upon this subject a work full of erudition and philosophy, of which he was so good as to communicate some parts to the authors of a collection of curious literary Varities, and to permit them to detach from it the following extract, upon the DANCES of those people, of which the following is a translation,

THE Exercise of Dancing, is of all ages, and of all countries: but it may be averred, that no nation laid a greater stress upon it than the Greeks. Among them it made a part of their gymnastic education; in many cases it was prescribed by the physicians; it was in practice among
their

86 C O M P A R I S O N of the
their military exercifes ; it was com-
mon to all ages and ranks of people ;
it took place at their entertainments,
and animated their solemn festivals ;
even the poets recited and fung their
compositions, while dancing. Plato,
Aristotle, Xenophon, Plutarch, Lu-
cian, Athenæus, and most of the
Greek authors treat of dancing, with
approbation, and even with encomi-
ums. The tender Anacreon boasts
in his old age, that he still retains his
passion and readiness for dancing*.
But what is more surprizing yet, Af-
pasia could, by her power of inspiring
love, make the sage Socrates, though

* Ode XXVII. and XLII.

advanced in years, suspend the gravity of his philosophy, to take share in a diversion more adapted to the sprightliness of youth. Aristides, was not withheld by the presence of Plato from dancing at an entertainment of Dionysius the Tyrant. Scipio Africanus, after the example of these great men, was not ashamed of learning and practising an animated and withall a grave dance: nor did his dignity and manliness at all suffer thereby in the opinion of the Romans. It was reckoned among the merits of Epaminondas, as his historian relates, that he had a peculiar talent for music and dancing.

But

But if the men valued themselves on their excelling in the art of dancing; to the women it became an indispensable accomplishment. Helen was engaged in a dance at a festival of Diana, when she was carried off by Theseus and Pirithus †.

Homer mentions a beautiful Poly-mele's being the ornament of a ball, when the sprightly Mercury having seen her dance at a festival of Diana, became desperately in love with her.

In my researches then I mean to point out, not only the resemblance

† Plutarch's life of Theseus.

between the ancient and modern Greek dances, but also that imitation which anciently characterised those that exist at this day.

It is well known, that the dances of the Greeks were a figurative imitation of actions and manners: thence it is that Lucian requires for a dancer to be a good pantomime, and that he should at the same time be well acquainted with the fable and history of the gods; with mythology, in short. In all the festivals of which those heathen deities were the objects, their respective praises were sung, and those dances withal executed, which represented the most striking particulars of their history; they danced at them

N

the

90 COMPARISON of the
the triumph of Bacchus; the nuptials
of Vulcan; those of Pales: the young
women displayed their charms in the
festivals of Adonis: they danced the
loves of Diana and Endymion; the
flight of Daphne; the judgment of
Paris; Europa trembling on the waves,
under the care of the love of Jove.
The gestures, steps, movements, and
airs expressed all these situations.
The dances particular to those coun-
tries where the festivals were cele-
brated, and those which were insti-
tuted in commemoration of the most
celebrated events, were those which
have been longer preserved than the
rest.

All

All those dancers in Greece, who, now-a-days, in town or country, holding one another by the hand, proceed dancing along the streets or fields, represent the dances which were anciently in vogue.

Euripides makes Admetus say, when ordering a festal entertainment, that the public dances should make a part of it. That orbicular chorus *, which sung the dithyrambics, and danced to the singing of this kind of hymn to the honor of Bacchus; sometimes with the hands at liberty, sometimes with the hands joined, began with

* *Ἐγκυκλίος χορός.*

92 COMPARISON of the dancing round the altars. This chorus was afterwards placed on the theatre ; when still preserving its office of singing and dancing, itself made a considerable part of the drama.

Since the fall of the Grecian theatre, these detached Choruses have been nothing more than circular dances which the Greeks have all preserved. Sometimes they dance to their songs, sometimes to the sound of a kind of lyre, sometimes with hands free, at others, with hands joined. But this is no longer round the altar of Bacchus, or of the other heathen deities of their forefathers, but round some old oak, under the shade of which, in their most solemn

re-

religious festivals, the head crowned with flowers, they renew the ancient orgies, and abandon themselves to the like excesses.

In the present dances of the Grecian young women, we at this day see, as it were, the choruses of the nymphs of Greece, holding each other by the hand, and dancing in the woods, or on the green. Thus is Diana poetically painted to us amidst her nymphs on the mountains of Délos, or on the banks of Europa †.

† Qualis in Eurotæ ripis, aut per Juga
Cynthi

Exercet Diana choros —————

Virg. Æn. lib. I. v. 502.

Among

Among the Eleusinians there was a famous well called *Callichore* round which the women of Eleufis had instituted choral dances, and carols in honor of the goddess.

Aristomenes the Messenian, passing through Caria, saw there all the girls of the country assembled, who were dancing and singing hymns, in their celebration of a festival of Diana †.

Plutarch makes mention of this dance of the Caryatides, engraved on the famous ring of Clearchus.

† Pauf. vol. I.

In the ancient authors you read frequently of the Greeks dancing in a round. The Thyades, says Pausanias, are Attic women, who, with other women from Delphos, go every year to the mount Parnassus, and both, in their way thither, and at Penopea, dance altogether a circular dance. Homer, speaking of Penopea, mentions that town as being celebrated for its dances.

The principal dances now seen to be in vogue, in Greece, are the Canadian, the Greek dance, the Arnaout, the country-dances, the Walachian, and the Pyrrhic.

The

The first resembles much the second; the one appears an imitation of the other; but the tunes are different, the figures also are less varied, and it is always a girl that leads the dance, holding in her hand a handkerchief or silken string.

This dance (the Candian) the most ancient of all, has been described by Homer, on the famous shield of Achilles.

After many other cartoons, Vulcan, (says he) represents with a surprising variety, a figured dance, such as the ingenious Dedalus invented in the town of Cnossus, in Crete, now Candia

dia, for the beautiful Ariadne. Young men and girls holding one another by the hand, dance together: the girls are habited in the richest stuffs, and wear on their heads coronets of gold: the young men appear in garments of the most lively colors. All this troop * dance, sometimes in a round, with so much justness and rapidity, that the motion of a wheel cannot be more equal and rapid; now the circle of the dance breaks, and opens; then the youths holding each other by the hand, describe in the figure they dance an infinite number of turns

* Here the poet, from his knowledge of the dance, descriptively supplies the necessary want of motion in the sculpture.

98 COMPARISON of the
and windings. This is the very image
of the dance which the Candians
dance at this day. The music to it,
is soft and begins slow ; afterwards it
becomes more lively, more animated
and the young woman who leads the
dance, describes a number of figures
and turns, of which the variety forms
a very pleasing sight.

From the Candian is come what is
called the Greek dance, which those
islanders have preserved ; and to ve-
rify the comparison, there remains to
be considered, how this dance of De-
dalus produced, anciently, another,
which was only a more complex imi-
tation of the same subject.

In

In the Greek dance, the girls and young men, while performing the same steps and the same figures, dance, at the first, separately; after which the two troops join, and mix so as to compose but one company of dancers in a round. Then it is that a girl leads the dance, taking a man by the hand, between whom there is soon displayed a handkerchief or a ribband, of which the couple respectively have each hold of an end. The others (and the file or row is commonly not a short one) pass and repass successively under the ribband. At first, they go rather slowly in a round, after which the conductress rolls the circle round her, after having made a num-

100 C O M P A R I S O N of the
ber of turnings and windings. The
art of this female dancer is to extri-
cate herself from the maze, and to
re-appear all on a sudden at the head
of the circle, which are very nume-
rous, shewing in her hand, with a
triumphant air, her silken string, just
as when she began the dance.

The meaning of the dance is ob-
vious enough ; but the description of
it becomes still more interesting, when
the history of the institution of it is
known.

Theseus returning from his expe-
dition into Crete ; after having deli-
vered the Athenians from the heavy
yoke of the tribute imposed upon them
by

by the Cretans, himself vanquisher of the Minotaur, and possessor of Ariadne, stopped at Delos. Then after performing a solemn sacrifice to Venus, and dedicating a statue to her, which his mistress had given him, he danced with the young Athenians a dance, which in Plutarch's time was still in use among the Delians, and in which the mazy turns and windings of the labyrinth were imitated. This dance was in that country, according to Dicearchus, called *the Crane*. Theseus danced it round the altar called *Geraton* for its being constructed of the horns of animals.

Callimachus, in his hymn on Delos, mentions this dance, and says, that

102 COMPARISON of the
that Theseus, when he instituted it,
was himself the leader of it.

M. Dacier thinks it was called,
at Delos, *the Crane*, on account of
its figure, because the person who led
it was at the head, and rolls and un-
folds the circle, to imitate the turns
and windings of the labyrinth ; as in
a flight of cranes, there is always one
seen at the head, taking the lead of
the rest, who follow in a circular
form.

Possibly the name of *the Crane*
might be given to it from confound-
ing the time of the departure of the
Cranes with the dance of Theseus.
The cranes leave Greece towards the
spring,

spring. “ See how the cranes are
 “ leaving us,” says Anacreon: and
 the Greeks in those days, as now,
 were the earliest to resume their dances
 on the green, as soon as the fields re-
 newed their verdure: the dancing
 being then even among them, an imi-
 tation or allusion, they celebrated
 the return of the spring by dances
 which imitated the object that struck
 them the most *: such was the de-
 parture of the cranes: this announc-

* The first idea, from M. Dacier, seems
 the most natural, as it is applicable to this
 dance in PARTICULAR, whereas the other
 more indefinite, comprehends dances in
 GENERAL.

ing

104 COMPARISON of the
ing to them the return of the fair
season.

M. Meziriac, who has made remarks on this dance of *the Crane*, admits this appellation of it: and, according to *Hesychius*, he who led this dance, among the Delians, was called *Geranulcus*.

Eustachius, on the eighteenth book of the *Iliad*, says, that anciently the men and women danced separately, and that it was Theseus who first made to dance together the young men and girls whom he had delivered from the labyrinth, in the manner that Dedalus had taught them.

Homer

Homer (says Pausanias) compares the dances engraved by Vulcan on the shield of Achilles, to those which Dedalus had invented for Ariadne, as he knew nothing more perfect in that kind. At Cnossus, (says Pausanias in another place,) there is preserved that choral dance mentioned in the Iliad of Homer, and which Dedalus composed for Ariadne.

At this very day then, we see in the Greek dance, Ariadne leading her Theseus: instead of the thread, she has a handkerchief or string in her hand, of which her partner holds the other end; under the string all the rest of the dancers pass to and fro,

P thrid-

thridding it at pleasure. The tune and the dance begin at first with a slow measure; the figure is always circular; this is the enclosure: afterwards the tune grows more sprightly; the turns and windings multiplying from the maze: Ariadne now at the head, now in the rear of the dance, turns rapidly, advances, retires, bewilders and loses herself in the midst of a numerous croud of dancers, who follow her, and describe various turns round her: Ariadne is in the midst of the maze; you would imagine her terribly perplexed how to extricate herself, when, all on a sudden you see her reappear, with her string in her hand at the head of the dance, which she finishes in the same form as she began it.

it. Then it is, that one remembers with pleasure, the bewildering mazes of the labyrinth, which are the better figured, in proportion to the skill of the girl who leads the dance, and prolongs it the most with the greatest variety of turns, windings and evolutions.

Frequently too, the young men and girls, from being intermixed, separate to form two dances, at once, that is to say, that the men dancers hold up their arms, under which girls then passing, and holding one another by the hand, dance before them, after which they return as before, and make but one row. Is not here plainly the little band of Theseus, forming

ing the like division? Here then is the origin of this Greek dance. Dedalus composed it at first for Ariadne, on imitation of his own famous fabric of the labyrinth. Ariadne danced it afterwards with Theseus in memory of his happy issue out of that maze? This ancient monument has long ceased to be in existence among the Greeks, but the dance to which it gave rise is still preserved*.

In

* *Tu inter eas restim ductans saltabis?* says Demeas to Micio (in the *Adelphi* of Terence) by way of sneering at him, for proposing to have the women-dancers at the celebration of his son's nuptials. If Madam Dacier and Donatus had seen the Greeks dance, they needed not to have been

In the country, a shepherd taking his station, in the midst of a number of Greeks, plays on his flute, or pipe: upon this they fall to dancing and singing round him: this dance is more manly and animated than any. In this manner, according to Lucian, among the Lacedemonians, a dance concluded all the other sports or exercises; for then a player on the flute, placing himself in the midst of them, began the festal chorus, playing and dancing, and they followed him with

been puzzled about the explanation of the passage *restim ductans*; it clearly appearing that the *leading the dance*, and the *holding the string*, mean the same thing.

110 COMPARISON of the
a thousand postures, expressive of war
and love. The song itself borrowed
its name from Venus and from love,
as if those divinities had been of the
party. Thence it is evident, that an-
ciently the Greeks in their dances ac-
companied them with singing, and
this is what the Greeks practise to
this day.

Athenæus speaks of the ancient
Hyporchematic dance, so called be-
cause the Greeks, and especially the
Lacedæmonians, danced it to the verses
they sung, the men and women hold-
ing each other by the hand. The
Greeks, at this day have tunes and
words made for these kinds of dances.

The

The Greeks have also a dance they call the *Arnaoute*: this is an ancient military dance. It is well known that in those times they had several of this kind, and that some nations even went on to battle dancing, as the Lusitanians, mentioned by Diodorus Siculus.

The *Arnaoute* is led by a couple, of different sexes. The man who leads has a whip and a stick in hand; he bustles, and quickens all the rest, running from one end to the other, stamping his foot, and cracking his whip, while the others, joining hands, follow him with more equal and moderate steps.

The

The Lacedemonians, says Lucian, had a dance which they called *Hor-mus*: this was a circular dance composed of young men and women, where the young men led the dance with manly and martial postures, and the girls followed with steps more gentle and more modest, to represent as it were the harmony and agreement between force, and mildness.

Sometimes in this dance, the player on the lyre heads the band, and the others following him adjusting their steps to the sound of his instrument. Athenæus does not differ in his description of the dance which the Greeks called *Oplopœia*: this was a
kind

kind of pyrrhic or military dance. A dancer played on the lyre, and the dancers formed round him, one of those manly spirited dances, which made part of the exercises of those who were designed for war.

The true military dance is the pyrrhic, of which Pyrrhus passes for the inventor. There were several kinds of them, which all had the same name. According to Xenophon, where he speaks of the Thracians who danced at the entertainment of their Prince, Seuthes, armed men danced, bounding lightly to the sound of the flute; they parried with their shields strokes which they commutually aimed

Q

ed

114 COMPARISON of the
ed at each other with the greatest
dexterity.

It is no longer the Greeks subdued
and broke as they are to the yoke, but
the conquerors of Greece, that have
reserved for themselves the military
dances. The Pyrrhic is now danced
by the Turks or Thracians, who,
armed with targets and short swords,
caper lightly to the sound of flutes,
and parry and aim blows at one an-
other with an astonishing quickness
and agility. So that it is the Turks
that now exercise themselves at the
pyrrhic, at wrestling and running;
and who, on having enslaved the
Greeks, seem to have condemned
them moreover to yield up to them
those

those exercises, which in better days served to form and keep up among them their disposition to military toils.

And yet the pyrrhic dances are still to be seen in the country of the *Magnots*, a country which the Spartans once rendered so famous, and which is still inhabited by a ferocious, un subdued, untameable people, governed by their own laws, and who not having forces enough to conquer an empire, of which the power might overwhelm them, content themselves with preserving their independence, and infest the *Archi-pelago*, in the character of the most terrible and most dangerous of all piratical cruizers.

The soldiers, and the best sailors for the Turkish marine are ever supplied by the Greeks; and in the places to which they resort for drinking, which they commonly use to excess, they cannot indulge themselves in it, without dancing to the sound of instruments; and you may see them skipping and dancing much in the manner, that the bacchic or military dances are represented in ancient authors.

In this number may be reckoned that Ionian dance, mentioned by Athenæus *, which used to be danced

* Lib. XIV,

chiefly when warm with wine: and yet it was to a higher measure and more regular than the others. It is at this day danced in duetto, by a man and woman, at Smyrna, and in all Asia Minor.

The Greeks also dance the Walachian dance, which is a very ancient one in the country whence it takes its name. This dance, of which the step is always the same, and resembles none of the other Greek dances, is pleasing enough when it is well executed, and with all the quickness of motion it requires. It may possibly have come from the Dacians, who were anciently the inhabitants of Walachia.

Such

Such are the Greek dances which subsist in these days, and are all that remain of a great number, which the ancients had invented. This comparison alone, might make them valuable to the admirers of antiquity, and in favor of the memory of those times might have the greatest share in rendering them interesting, to such as having seen them in Greece, have been more struck with the relative merit annexed to the resemblance, than with the actual one of the execution.

UPON

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AIR or PORT

OF THE

P E R S O N.

AMONG the advantages aimed at in making the art of dancing a part of genteel education, that of its improving the natural graces may be justly considered as the capital one. Thence it is, that
the

the bare teaching the execution of the steps, with the due attention to the music, and to the figure or lines traced by the composition of the dance, is, though a necessary part of the art, a very inferior one to the indispensable concomitant of those points, the learning withall a noble and distinguishing air or port of the person. This is what both the gentlemen and ladies cannot have too much in view, or at heart, if they would do justice to their own dignity of birth or station; it is also what ought to be recommended to all ranks of life, since there are none that do not, or ought not to aspire to make the best personal figure possible. It is certainly not eligible for a nobleman to have
the

the air and port of a mechanic ; but it will be no reproach to a mechanic to have the port and air of a nobleman, than which, rightly understood, nothing is more remote from affectation. And where there is no affectation, there can be no just ridicule : the object of dancing not being to stiffen the carriage or air of a person, but to give or improve the suppleness of the motions of the body, and thereby to preserve or infuse the graces of ease, so as to give a sort of heightening to the charms of native simplicity. A habit this, which, owing its rise to the tendency of nature to perfection, is to be contracted, with more ease than a bad one, if such a right

R. *de la Roche* ha-

habit is properly taught and attended to.

Candid allowance being made for the reigning foibles of the age in which Lord Herbert of Cherbury lived, and shined, there was not perhaps one that had a less objectionable title to the character of a real *fine gentleman* than that Lord. Mentioning the points of education for youth, he says, p. 45, History of his Life,

“ That *dancing* may be learned
 “ first, as that which doth *fashion* the
 “ body, gives one a good presence in
 “ and address to all companies, since
 “ it disposeth the limbs to a kind
 of

“ of *souplesse* (as the French call it)
“ and agility, insomuch as they seem
“ to have the use of their legs, arms,
“ and bodies, more than any others,
“ who standing stiff, and stark in
“ their postures, seem as if they were
“ taken in their joints, or had not
“ the perfect use of their members.
“ I speak not this yet, as if I would
“ have a youth never stand still in
“ company, but only that when he
“ hath occasion to stir, his motions
“ may be comely and graceful; that
“ he may learn how to come in, and
“ go out of a room where company
“ is; how to make curtesies † hand-

† Bows, obeisances, or *civilities*, from *Cortesia*, civility.

“ somely, according to the several
 “ degrees of persons he shall encoun-
 “ ter; how to put off, and hold
 “ his hat, all which, and many
 “ other things which become men,
 “ are taught by the more accurate
 “ dancing masters in France.”

There is too in this recommenda-
 tion the more force for its being
 preceded by a confession that himself
 had *not* learned the art of dancing
 purely for “ *want of leisure.*”

Of how many captivating graces
 is not the deportment susceptible,
 where a proper care is taken of im-
 proving the gifts of nature? And in
 what does a graceful deportment con-
 sist,

sist, but in holding up the head without stiffness, and keeping the body upright without affectation? Ease in the various attitudes, a gay, modest and open countenance; a firm assured gait without heaviness; light or airy without indecency or precipitation; a certain flexibility in the limbs, a muscular agility, for the readily taking all the characters, or making all the movements requisite for expressing a due regard to one's company; to all these the body of man has from its very infancy so natural a disposition, that there is nothing more than a moderate cultivation needful to accomplish one in them, joined with a little of habit and attention to keep them up.

When

When once an habit of easy dignity, with an unaffected air of portliness, has been sufficiently familiarised, it will constantly shew itself in every even the most indifferent gesture or action of the possessor, and only the more so, for his being himself unconscious and insensible of it. Does he come into a room? His air immediately strikes the company in his favor, and gives a prepossessing idea to his advantage. He will then have nothing to do but to keep up the impression he will have made.

Should a person even not have been favored by nature with the happiest of figures, it is still in his power,
if

if not totally to cure that defect, at least, greatly to mend it, by the acquisition of such a noble or graceful air, as may give all possible advantage to his appearance and demeanor, and in some measure atone for the injuries of nature.

But how great, how cruel an injustice do young gentlemen do to themselves, who not only advantaged by a distinguished birth, but withal by a most regular figure, lose, or at least, greatly lessen the effect of those advantages by a gross and unpardonable neglect of their manner of deportment, or gait, or carriage. Some you will see with an ignoble slouch; others distorting their neck or body; others

others turning their toes inward; some again with an aukward management of all their limbs, and many with these and other defects all at once, not knowing how to walk, to sit, to stand, or do any one action of life with grace or propriety. Speak to them, they answer either with a booby bashfulness, or worse yet, with a forward indecent pertness. Ask them to sit down, some will just stick themselves on the corner of the chair; others leaning on the back of it, as if glewed to it. If a bow is to be made, it is with scraping, or with shaking the head, or throwing it in your face. If a curtesy; the young untutored lady hangs her head, and makes her obeisance with her eyes fixed

fixed on the ground, or pokes out her head, sticking back her arms, like one of the figures in Hogarth's dance. Their gait in walking is conformable to all this ; disagreeable and unfightly.

But if such are the disadvantages of neglected improvement in fine and even amiable persons, how much must bad be made still worse, where the natural defects and imperfections of those to whom nature will have been less kind, are left to themselves without care or correction.

It is then of great moment to inspire a just idea of this importance of acquiring a distinguished air and deportment, into the earliest youth,

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at

at that season of life, when they seize every lesson with the greatest vivacity, and when every lesson makes the strongest and most durable impression on their tender minds. Then it is that, in the very dawn of their reason, which it is so indispensable a duty for those who have the care of their education, to watch and to improve, not only in this but in other points, it will be expedient to apply to that innate pride, which by giving to it a proper direction, and by fixing it on great or noble objects, becomes even a virtue.

Nor can it well be called an exaggeration, or a partiality to my profession, to reckon among the noble objects

jects of education, that of not only putting a youth into the way of giving the utmost value to his personal figure, by the improvement of his air and deportment ; but by inculcating to him so useful a truth, as that even an opinion of the elevation of the understanding, is in a great measure regulated by the appearance, or exterior air and carriage of the person. To whom can it be unknown that all that power of gesture, which Demosthenes considered as the principal point in oratory, principally depends on the acquisition of a proper air, and commandingness of aspect, combined with a propriety of gesture and action ? How justly does *La Bruyere* observe,

that a fool cannot fit down like a man of sense ?

It would, I confess it, be ridiculous to say that the art of dancing, merely considered as the art of regulating the steps in a ball, could bestow that winning grace, which adds such powers to the effusions of eloquence. No. But that advantage may, without any presumption, be justly averred to be among the probable consequences of an art, evidently tending to give grace to every gesture, and dignity to every motion. It will certainly not give the sense, the knowledge which constitute the orator, therefore in that light it can be of no service to a pretender to oratory ; but where sense
and

and knowledge really exist, it will greatly encrease his powers and efficacy in the production of them to his audience.

And even when persons, either from a natural incapacity, or from want of sufficient study, confine themselves to silence, without pretensions to speak, their defects receive a most friendly and desirable cover from that air of politeness, of propriety of demeanour, which even dignifies silence, and does justice to the motives of it, when they are founded upon a modest consciousness of insufficiency for attempts at oratory; an insufficiency which, not unfrequently goes with an excellent understanding. Nay this
very

very air and demeanour, for the importance of the acquisition of which I am contending, has often made a silence owing to incapacity, suspected of higher motives, and rather of an excess of reserve and discretion, than of a defect of abilities.

I have precedently observed, that youth, from its flexibility, its readiness to receive and retain the habits contracted in that happy age, is the fittest season for instruction of all kinds. And surely while nothing can be a truer axiom, than that a good habit is more easily to be contracted than a bad one, must it not be rather a cruel neglect, to lapse that time, that perhaps irretrievable time, without

out the requisite cultivation and improvement of it? Then it is that nature being the most susceptible of the adventitious perfection of art, may be said to invoke its aid, to form an accomplished total: for nature can only give graces, but it is art that gives grace itself.

It is then hardly possible to recommend too much the power of this art, to assist youth in forming such a noble and distinguishing air and deportment, as will give them that ever valuable advantage of favorable impressions, at the first sight, a prejudice not easily to be cancelled; but the means to preserve those impressions by a continuance of that winning air and manner

ner which will have at the first made them, an air, that as I have before observed, often renders even silence eloquent; an air that always implies an excellent education, and sometimes supposes a natural elevation of mind, even where it does not always exist; though without it, such an air is rarely indeed attainable to any degree of perfection. It never fails of raising to all appearance, mediocrity many degrees above its real standard of merit. And who does not know the force and importance of appearances?

This air always so valuable, and on many occasions in life, of such infinite service to the possessor, can never be the produce of a moment; but, to
be

be effectual, must be habitual. It must have been acquired by instruction, by observation, and especially by keeping the best company, among which it is constantly practised. A person unused to it, would, in vain, try to put it on, for any particular occasion. The novelty of it to him, would sit aukward upon him, and the temporary affectation be too gross to pass. It would be instantly seen through, and the stiffness with straining for it be even ridiculous. The grace of ease can never be acted, it must have stohn into second and better nature in virtue of a habit, contracted not to destroy the first nature, but only to improve and embellish it. Thus the polishing gold does not in-

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-jure

jure the color, but adds a lustre to it. A person who has once got this habit of a noble, decent, graceful air, needs be in no fear of losing it, if he takes but the least care to keep it up. The difficulty for him would be not to shew it in his every action and gesture. He will then be at the happy point of that advantage being as natural to him, as the contrary defect will be to those who shall have neglected to acquire it.

It will also be the first quality, as being an external one, that will strike the more immediately, those who see him. It will be to them precisely what a great mass of light is in a painting, which at the first glance
over

over it commands the eye from attention to the shades of it. Whereas, in the case of an awkward, clumsy, ungentle air, its disagreeable effect is like that of a distorted limb, or a false attitude, in the painting of a human figure, which strikes alike the connoisseurs, and the ignorant, who judge of nature from nature itself.

There is then nothing, which regards the personal exterior, that ought to be more guarded against than a bad habit. The unconscioufness of it being in most people, the reason for their not trying to get rid of it, those can never be the true friends, or the proper directors of youth, who do not make them sensible of their

interest in attending to this point. Many indeed, blinded by partiality, do not see the fault in such as are dear to them, and are consequently the authors or causes of a neglect they will have often occasion to repent, a prepossessing exterior being one of the master-keys to the human heart.

Nor is the instruction proper for forming the air or carriage, confined to the limbs and body. The looks of a person make an essential part, as they give life and soul to the whole; they are to the whole what the sun is to a rich landscape of Claude Lorraine, where its effects declare the presence of a luminary beyond the reach of expression in painting.

ing. A modest graceful look, with ease in the manner of carriage, irresistibly captivates. Even the greatest passions, in the greatest sallies of vivacity, that decency of look, that grace of ease should never abandon us in our actions or speech.

It is also remarkable, that the habitual tenor of this elegant air, this dignity of port being once framed, it enforces all that is said, with much more weight than an occasional vehemence of tone or gesture, by fits and starts, which betrays too much of passion not to beget in others prejudice or indisposition; whereas, an elegance of deportment, always supposing education carries also with it
more

more of the air and authority of reason. In the one oratory is too theatrical, in the other, it is more in the character of a statesman, master of his subject and of himself. Thus a great and sublime sentiment delivered with the flow of ease, and with the grace of gesture, especially without the appearance of any affectation, or consciousness of producing any thing extraordinary, makes a ten-times greater impression than when the same sentiment is flung at the head of the hearers, with violent contortions, and straining for a pathos which never comes to those who strain for it, but in a form that oftener produces derision than admiration.

Nei-

Neither must that air, the acquisition of which I am recommending, ever appear to be the effect of study; the beauty, the energy of it, is to seem something innate, and not acquired. The whole grace of it vanishes, when it is perceived to be an art. It must have been insensibly melted into the whole frame and behaviour; a natural, not an adscititious advantage.

But the great and indispensable preliminary to the teaching a good air, must be the cure of such defects as go to the forming a bad one. Even such as are naturally incurable, may, like those bodily disorders which do
not

not admit of a thorough extirpation, be susceptible at least of mitigation and amendment, a low stature, a wry shape, a hump-back, splay or bandy-legs, which no art can well redress, may still be rendered more tolerable or less disagreeable by accompanying advantages of improvement of the air and manner. The very worst of figures may be presented in less unfavorable lights: a point this, which it is much for their interest to consult: with this farther most just and most salutary advertence, that with great superiority to those graces to be acquired by good breeding, the charms of the understanding, and the virtue of the heart will ever have a signal influence even over the exterior itself,
through

through which it will not only be sensibly diffused, but carry with it also that ever desirable power of so much prepossessing others in its favour, as to absorb all the attention to the figure itself.

The defects, which with attention and care are absolutely not incurable, are of two kinds, derived from nature, or contracted by habit.

As to those defects proceeding from nature ; as for example, a harsh, sour, lowering countenance, a proud insolent air, of which the possessor may be perfectly unconscious ; the friendly part to him, would be to make him, without stiffening him in such

U

an

an air by offensively remarking it to him, sensible of the disadvantage of it to his own happiness, and to the interest he has in the being pleasing to society. If such a countenance, or air, proceeds from a bad heart, or a constitutional depravity of the mind, the cure will be the more difficult. Otherwise, as upon conviction, the change from bad to good, is an instinctive inclination of nature, it would not even be very difficult, to give a new cast to the looks, a new disposition to the air, gait and carriage, by recommending proper models of imitation, by shewing the possibility and means of habitually throwing into the looks a more placid serenity, and into the air and deportment a more modest and engaging

gaging manner : when independently, of the lessons of art, nothing will have more efficacy than inculcating the necessity of politeness ; not that hollow unmeaning, common-place politeness, the affectation and disguise from which are so much in vain, since they are presently seen through, or felt, but that genuine and truly amiable politeness of the heart, which gives grace to every gesture, and irresistible charms to every word or action.

As for the defects merely from bad habits, their cure is precisely like that of other bodily disorders, by contraries : and that not by offering sudden violence to them, but by gentle degrees of eradication.

Nothing more frequent than for persons to have contracted some particular hawk of gesture, of holding or managing the hands, of sticking out the elbows, of, in short, some untoward, or ungraceful attitude, grown by use into second nature, and sometimes even by mere dint of mimickry‡.

‡ Many may possibly remember a gentleman, who by mimicking in his tender years, the motions of an artificial head on a clock, from its constant vibrations, acquired such a *tic* (as the French call it) that when arrived at a riper age, he could not break himself of it; so that it gave his head the air of a paralytic affection.

There

There are some faults too, of which the cause is so amiable, and abstracted from *them*, so pleasing, that they the more require the teacher's lessons of guarding against them, or of removing them where the habit of them is already contracted; such for example, as the too common practice of some young ladies, who purely from a natural disposition to cheerfulness and gaiety, and without any the least thought of ill-nature, of censoriousness, or designed offence, will, when a stranger comes into a room, clustering and laying their heads together, keep tittering and laughing; which not only distresses the new comer, but gives to themselves an air of levity
and

150 On the AIR or PORT
and under-breeding, which robs them
of their greatest graces of delicacy and
politeness.

In all cases then of disagreeable
habit a teacher's duty is to inculcate
strenuously the necessity of getting the
better of that recurring propensity,
by a sedulous attention to the avoiding
it, and by recovering the liberty of
nature, to give that graceful ease and
flowingness of movements and gesture,
which bestow on the person the great-
est advantage of which it is suscep-
tible.

But as every different scholar re-
quires in some degree different lessons,

ac-

according to their peculiar turn, or dispositions, it is evidently impossible to convey, by writing, such general instructions as would be of use to the public. Practice, personal observation, and the lessons not only of the teachers of this art, but the advice of such parents and guardians of youth as are themselves masters of good breeding and knowledge of the polite world, must be the best means of forming the objects of their care and tuition to that desirable point of perfection in especially what relates to the AIR or PORT of the PERSON, of which one of our celebrated poets, had so high a conception that he said
it

152 On the AIR or PORT

it might of itself stand for a patri-
mony.

Patrimonio assai grande

E un costume gentil. FULV. TEST.

SINCE

Since the printing the foregoing sheets, there having been published a book, entitled, *The introduction to the history of Great Britain and Ireland*, by the ingenious Mr. Macpherson, his remark on the Pyrrhic dance of the Greeks having obtained among the Celtic nations, appeared to me so apposite to the subject, that I here subjoin the extract from page 196 of that author.

“ **T**HAT species of dancing
“ which the Greeks distinguished by the name of the Pyrrhic, was an universal amusement
“ among the Celtic nations. A

X

“ num-

“ number of young men in com-
 “ plete armour, rushed in suddenly
 “ before the guests, at a certain pe-
 “ riod of the warlike music, danced
 “ with great agility, and kept time
 “ by striking their swords against
 “ their shields †. When the specta-
 “ tors were for a short time, amused
 “ with this shew, the music suddenly
 “ changed, the armed dancers disap-
 “ peared with a shout of war; and
 “ a band of young women entered,
 “ tripping hand in hand to a merry
 “ air ‖. They too at a certain pe-

† Xenophon Exped. Cyrus. Book VI.

‖ Mulieres etiam saltant, una alteram
 manu tenentes. Strab. Lib. III.

riod

“ riod of the music, vanished at once :
“ the young men entered again, as
“ if engaged in action, and to the
“ sound of the accompanying instru-
“ ment exhibited all the incidents of
“ a real battle *.”

* Xenophon Exp. Cyr. Lib. VI.

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[A small, faint signature or stamp located near the bottom center of the page.]

THE
C H A R A C T E R
O F
Mr. M A R C E L L,
(M. G A L L I N I's M A S T E R)

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C'EST ainsi que Marcel, l'Albane de la Danse,
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Des mouvemens du corps il fixa l'unisson ;
Et dans un Art frivole il admit la Raison.
La Beauté qu'il formoit venoit-elle à paroître ?
Elle emportoit le prix, & dé étoit son Maître ;
Telle brille une Rose entre les autres fleurs.
Il dotoit la Jeunesse, en lui gagnant des cœurs
Il me semble le voir, dans un Jardin fertile,
Assujettir à l'Art chaque tige indocile,
Tendre au Lys incliné la main qui le suspend,
Resferrer le bouton où l'œillet se répand,
Distribuer partout cet accord, cette grace
Qui pare la Nature, & jamais ne l'efface.

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THE FIRST SETTLEMENTS

TO THE END OF THE SEVENTEENTH CENTURY

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IN TWO VOLUMES

VOLUME I

DESCRIPTION
OF SEVERAL
STEPS and MOVEMENTS

PRACTISED IN

The ART of DANCING.

THE preparatory idea, is that of the place in which the dance is to be performed: an idea which must be constantly present.

The dancing, is *generally* on a theatre, or in a saloon or room.

At

At the theatre, there are four parts to be considered.

First, the nearest front to the spectators.

Secondly and Thirdly, the two sides or wings.

Fourthly, the furthest front from the spectators.

In a saloon or room, the place in which are the spectators, decides the appellation respectively to them of right and left. The dancer should place himself in as advantageous a point of view to them as possible.

In

In the dance itself there are to be distinguished, the attitude of the body, the figure, the positions, the bends, the raisings or leaps, the steps, the cabriol, the fallings, the slides, the turns of the body; the cadences.

The attitude of the body, requires the presenting one's self in the most graceful manner to the company.

The *figure* is to follow the track prescribed to the steps of the dance.

The *position* is that of the varied attitudes, which must be at once striking and easy, as also of the different exertions of the legs and feet in dancing.

Y

The

The *bends* are inflexions of the knees, of the body, of the head, or the arms.

The *raisings* are the contrast to the *bends*, the extension of the knee. One of these two motions necessarily precedes the other.

The *step* is the motion by the foot or feet from one place to another.

The *leap* is executed by springing up into the air, it begins with a bend, and proceeds with a quick extension of the legs, so that both feet quit the ground.

The *cabriole* is the crossing, or cutting of capers, during the leap, before

SEVERAL STEPS, &c. 163

fore the return of the feet to the ground.

The *falling* is the return of the feet to the ground, by the natural gravitation of the body.

The *slide* is the action of moving the foot along the ground, without quitting it.

The *turn* is the motion of the body towards either side, or quite round.

The *cadence* is the knowledge of the different measures, and of the times of movement the most marked in the music.

On the T R A C K.

THE *track* is the line marked by the dance : it may be either strait or curve, and is susceptible of all the inflexions correspondent to the various designs of the composer.

There are the right, the diametral line, the circular line, and the oblique line.

The *right line* is that which goes lengthway, reckoning from one end of the room towards the other.

The *diametral line* is a-cross the room, from one side to the other.

The

The *circular line* is waving, or undulatory from one place to another.

The *oblique line* proceeds obliquely from one quarter of the room towards another.

Each of these lines may directly or separately form the dancer's *track*, diversified with steps and positions.

Of the FIGURE *regular* and *irregular*.

THE *regular figure* is when two or more dancers move in contrary directions, that is to say, that when one moves towards the right, the other moves to the left.

The

The *irregular line* is when the couples figuring together both are on the same side.

Commonly the man gives the right hand to the lady in the beginning or ending of the dance, as we see in the *minuet, louvre, &c.*

When a greater number of dancers figure together, they are to execute the figure agreeably to the composition of the dance, with special attention to keep an eye constantly on the partner.

When, in any given dance, the dancers have danced for some time in the same place, the *track* is only to be considered as the conductor of the
steps

steps not of the *figure*; but when the dance continues, without being confined to the same place, then the *track* must be considered as the conductor both of the steps, and of the figure.

Now to observe the figure the dancer must have placed himself at the beginning of the *track* upon which he is to dance, and comprehend the figure, before he himself begins it. He is to remark and conceive whether the figure is right, diametral, circular or oblique; if it is progressive or retrogressive, or towards the right or the left. He should have the air played or sung to him, to understand the movement.

Where

Where the tracks cross one another the steps of each of the couple must leave a sufficient distance between them, not to confuse the figure.

Of the POSITION.

THERE are commonly reckoned ten kinds of positions, which are divided into *true* and *false*, five each.

There are three principal parts of the foot to be observed, the toes, the heel, and the ankle.

The true positions are when the two feet are in a certain uniform regularity, the toes turned equally outwards.

The

The *false* are divided into *regular* and *irregular*.

They differ from the true, in that the toes are either both turned inwards, or if the toes of one foot are turned outwards, the others are turned inward.

On the true POSITIONS.

IN the first of the *true* positions, the heels of the two feet are close together, so that they touch; the toes being turned out.

In the *second*, the two feet are open, in the same line, so that the distance

Z

be-

170 DESCRIPTION OF

between the two heels, is precisely the length of one foot.

In the *third* the heel of one foot is brought to the ankle of the other, or seems to lock in with it.

In the *fourth*, the two feet are the one before the other, a foot's length distance between the two heels, which are on the same line.

In the *fifth* the two feet are across the one before the other, so that the heel of one foot is directly opposite to the toes of the other.

On the false POSITIONS.

THESE are also five in number.

The

The *first*, when the toes of both feet are turned inwards, so that they touch, the heels being open.

The *second* is when the feet are asunder at a foot's distance between the toes of each, which are turned inward, the heels being on a line.

The *third* is when the toes of one foot are turned outwards, the other inwards, so that the two feet form a parallel.

The *fourth* is when the toes of the two feet are turned inwards, but the toes of one foot are brought near to the ankle of the other.

The *fifth* is when the toes of the two feet are turned inwards, but the heel of one foot is opposite to the toes of the other.

There are mixt positions, composed of the true and false, in combination, which admit of such an infinite variety, and are, in their nature, so unsusceptible of description, by words, that it is only the sight of the performance that can give any tolerable idea of them.

On the *Bends*, especially of the *knee*.

OF these bends of the knee, there are two kinds, the one *simple* the other *forced*.

The

The *simple* bend, is an inflexion of the knees, without moving the heel, and is executed with the foot flat to the ground.

The *forced* bend, is made on the toes, with more force, and lower.

On S T E P S.

MUCH is to be observed on this head. First not to make any movement, before the having put the body into an upright posture, firm on the hanches.

Begin with the inflexion of the knee and thigh : advance one leg foremost

most; with the whole foot on the ground, laying the stress of the body on the advanced leg.

There are some who begin the step by the point of the toes, the foot following, but that has an air of theatrical affectation in the step. Nothing can be more noble than a graceful ease and dignity of step.

The quantity of steps, used in dancing, are almost innumerable, they are nevertheless reduceable under five denominations, which may serve well enough to give a general idea of the different movements that may be made by the leg. To wit,

The

SEVERAL STEPS, &c. 175

The direct step.

The open step.

The circular step.

The twisted step.

The cut step.

The *direct step* is when the foot goes upon a right line, either forwards or backwards.

The *open step*: is when the legs open. Of this step, there are three kinds. One when they open outwards: another, when describing a kind of circle, they form an inkneed figure: a third, when they open sideways; this is a sort of right step, because the figure is in a right line.

The

The *round* step, is when the foot, in its motion, makes a circular figure, either inwards or outwards.

The *twisted* step, or *pas tortillé*, is when the foot in its motion turns in and out, there are three kinds of the step, the one forwards, the other backwards; the third sidelong.

The *cut* step, is when one leg or foot came to strike against the other. There are also three sorts of this step, backwards, forwards, and sidelong.

The steps may be accompanied with bendings, risings, leaps, cabriols, fallings, slidings, the foot in the air,

the

the tip-toe, the rest on the heel, quarter-turns, half-turns, three-quarter-turns, and whole turns.

There may be practised three kinds of bends, or sinkings, in the steps, to wit, bending before the step proceeds, in the act of stepping, and at the last of the steps.

The beginning or initial sink-pace, is at the first setting off, on advancing the leg.

The bend in the act of stepping, continues the march or walk.

The final sink-pace closes the march.

The R I S I N G.

THIS is just the reverse of the bend, or sink-pace, which shall have preceded it.

HERE I have only meant to mention summarily a few of the elementary steps or motions; being sensible, that the ulterior and more complicated ones are too unsusceptible of a verbal description, to convey any tolerably just, or satisfactory notion of them; besides that they admit of such a boundless variety of combinations, that were even an instructive description of them, in its nature possible, not all that variety could preserve the

rea-

reader from the tiresomeness of confinement to the narrow circle of ideas upon which such descriptions must turn.

Some great masters of the art of dancing, having observed that music, which is inseparable from it, was capable of being conveyed and preserved by the musical characters, imagined by analogy, that the like advantage could be procured to the composition of dances. Upon this plan, they attempted, what is called the *Choregraphie*, an art which they suppose was either utterly unknown to the ancients, or not transmitted from them to us.

But surely if the possibility of executing this idea be well examined, the ancients will not be found to deserve much pity for their ignorance of it: however plausible at the first the proposal of it may sound. A proposal founded on certain unadequate resemblances, as was that of the famous Pere Castel, for the invention of an ocular harpsichord, on a false analogy of the scale of colours to that of musical notes. An invention doubtless ingenious, but without a particle of solidity or of common sense.

It may indeed be easily allowed, that the track or figure of a dance may be determined by written or engraved

graved lines ; but those lines will necessarily appear so perplexing, so intricate, so difficult, if not impossible to seize, in their various relations, that they are only fit to disgust and discourage, without the possibility of their conveying a satisfactory or retainable instruction. Whoever has any doubt of this needs but consult those writers who have endeavoured to introduce and establish the choregraphical art ; nothing can be more ingenious nor more plausible than their attempt ; there is only to be lamented in it so much labor in vain to furnish an inextricable puzzle or maze of lines and characters, hardly possible for the imagination to seize, or for the memory to retain. To
learn-

learners they can be of no use ; and as to dancing-masters they proceed upon much preferable grounds, those of practical knowledge and experience ; the only ones which can be materially serviceable to this art.

Granted also, that the enumeration of the motions and steps, was possible which it unquestionably is not, considering the infinite variety of gestures and inflexions, concomitant to such motions as have received certain distinctive names ; granted withal, that such motions distinguished by names appropriated to them, may be specified by their respective characters, still there offers one invincible objection, and that is the nomenclature

ture of those more complicated motions which mock all description, and which can only be comprehended by sight: so that though like the most simple ones, they may have their peculiar character readily enough apprehensible by a master; they can be of no use in the world but to the master, who does not need them. Nor even to him, will that imaginary *choreography*, preserve any dance, but some very plain ones. The written or engraved description by lines and characters, where the dance is any thing complicated offers such an untoward medley of motions, and figures that it is scarce possible to decypher them. The plan has more the air of a puzzling mathematical problem, or of
figures

figures in a conjuring-book, than of that happy regularity and clearness of which the notes of music are susceptible.

Thence it is, that the article of *choregraphy*, in the Encyclopedical dictionary is universally exploded as unintelligible and useless: though nothing more than an elementary indication of the art: and an explanation, such as it is, of some of the technical terms of it.

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NOVEMBER 1907

THE UNIVERSITY OF CHICAGO

PHYSICS DEPARTMENT

RESEARCH REPORT

NO. 10

THEORY OF THE ...

BY ...

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...

A. M. ...

... ..

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GENERAL

RULES.

AT the beginning of every Cotillon, the Dancers must perform *Le Grand Rond*, and Return to their Places.

When the Figure of a Cotillon is completed, any of the following Changes may be introduced.

CHANGE

C H A N G E I.

- Each Couple join their Right hands and turn, then back with the Left.
2. Each Couple join both hands and turn to the Right, then back to the Left.
 3. The Ladies *Moulinet* to the Right, then to the Left.
 4. The Gentlemen *Moulinet* to the Right, then to the Left.
 5. The Ladies join hands and go Round to the Right, then to the Left.
 6. The Gentlemen join hands and go Round to the Right, then to the Left.
 7. Each Couple *Allemande* to the Right, then to the Left.
 8. *La Grande Chaine*.
 9. *La Course*, or *La Promenade*, to the Right.
 - 10 *Le Grand Rond*.

The Musician is desired to observe, that when the Dancers have completed the Figure as expressed in the Cotillons, the first Part of the Music is to be played but once for every Change, (which takes eight Bars) excepting *La Grande Chaine*, *La Course*, or *La Promenade*, and *Le Grand Rond*, which take sixteen Bars.

A description of all the Steps and Figures in Dancing, might, by the Reader, be thought tedious, therefore it is intended here to explain only those which are used in the following Cotillons.

Allemande.

This Figure is performed by interlacing your Arms with your Partner's, in various ways.

Assemblée.

Is used at the End of several Steps, and is done Either way; the *Assemblée* Forward is performed by Sinking and Advancing the hinder foot in a circular manner, Springing and Falling on both feet in any Position that shall be proper for the following Step.

The others are done in like manner.

Le Balancé.

This is done by Sinking, then Rising as you Step forward or sideways with one foot, the other must follow Straight to the first Position, and in the same manner Step back again, beginning with the contrary foot.

Les

Les Chaines.

These are done three different ways, *La Grande Chaine* is performed by all the Dancers, doing Right-hand and Left alternately till they come Round to their Places. It is called *Las D'Amour*, by forming a Love-knot.

Another is done by two opposite Couple with Right-hand and Left. This is called *Vis-a-Vis*, face to face.

The other *Chaine* is performed by two Couple Right-hand and Left, Side-ways.

Le Chassé.

This is performed various ways.

To do this Sideways you must place yourself in the Second Position; if you go to the Right, it is performed by Sinking, then in Rising Spring on both feet and place the Left foot behind where the Right was, at the same time the Right foot Advancing to the Second Position.

If you *Chassè* to the Left, Reverse the feet, if you *Chassé Crois*, add one Step in the fifth Position and an *Assemblée*.

If you *Chassè Forward*, use the Steps as when you *Chassé Crois*.

Le Contretems.

To perform this Forward you must advance your Right foot, Sink on both feet, but Spring and Fall on the Right, then walk two Steps Straight; to this you may add an *Assemblée*.

Contretems, is also done Forward by advancing the Left foot.

It is likewise done various ways.

When you go to the Right, advance the Right foot, and when you go to the Left, advance the Left foot.

Moulinet.

Is the same as Hands cross by Three, Four, or all the Dancers; this last is called the Grand, or Double *Moulinet*.

Is

La Pirouette.

Is performed to the Right, by bringing your Right foot in the fifth Position behind, then Rising on your Toes, and turning half Round to the same Position, do the same again to bring you Round ; this may be done to the Left, by Reversing the Feet.

La Pouffette.

Is performed by holding the Lady's hands, and making her Retreat, then She does the same by Her Partner.

La Course, or La Promenade.

Is performed by taking hold of your Partner's hands, and walking with her, if you stop in the Second Couple's place, it is called one quarter of the *Course* ; if in the third Couples place, 'tis called half the *Course* ; if in the fourth Couples place, it is called three quarters of the *Course* ; and if you go quite Round, it is called the *Course*.

Les

Les Quarrés,

Are of two kinds, *Le grand Quarré* is when all the Dancers move in form of a square 'till they get to their places ; *Le Petit Quarré* is performed by four Dancers only.

La Queue du Chat,

Is performed by Two Couple changing places, beginning at the Right, and then returning to their own places.

Les Ronds,

These are performed by taking hold of each others hands, and going Round with the *Chassé* ; they are done by Three, Four, or all the Dancers ; this last is called *Le Grand Rond*.

Le Rigaudon,

To perform this in the first Position, you must Sink, then Spring, and Fall on the Right foot, bring your left to the first Position, move

B

your

your Right and return it to the same Position, the knees being straight, Sink, then Spring on both feet and Fall on your Toes in the first Position.

This may be done by Reversing the Feet.

When the *Rigaudon* is performed in the third Position with the Right foot foremost, you must Sink, then Spring, and Fall on the Right foot; advance your Left to the same Position, then advance the Right to the third Position, the Knees being straight, Sink, then Spring on both feet and Fall on your Toes with the Left foot foremost in the same Position.

This may be done by Reversing the Feet.

I N D E X.

A	Numb.	P	Numb.
Almons toujours - -	11	La Pafe-tems - -	23
Les Aimables Filles - -	10	Les Petites Folies - -	22
L'Aimable Jeunesse - -	6	Les Plaifirs de Carel - -	16
Allemande - -	45	Les Plaifirs Champetres	40
L'Amour fidelle - -	2	Le Plaifir des Dames	38
L'Amour du Village - -	32	Les Plaifirs Enchantés	24
Les Amusements de Spa	30	Les Plaifirs de Flore - -	36
B		La Pouvoir de la Beauté	17
La Bagatelle - -	3	La Precieuse - - -	33
La Belle Paisanne - -	43	Le Prince de Galles - -	46
La Belle Veuve - -	42	La Promenade a quatre	18
Le Berger fidelle - -	14	Q	
La Bien Aifée - -	39	Les Quatre Nimphes - -	4
La Bientot faite - -	37	Les Quatre Saisons - -	12
Le Bois de Boulogne - -	34	R	
Le Bouquet - -	9	La Reverie - - -	41
C		Le Rondeau de Fifchar	26
La Chatouilleufe - -	35	La Rose - - -	15
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E		T	
Les Enfants - -	13	La Tiroloife - - -	31
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Les Fleurs du Printems	1	La Victoire - - -	5
G		Z	
La Graziofetta - -	44	La Zone de Venus - -	7
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H		Le Charmant Vainqueur	
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