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A SHORT ESSAY
ON THE
FRENCH DANSE DE SOCIÉTÉ.

LONDON :

J. MOYES, TOOK'S COURT, CHANCERY LANE.

Gal 5 No. 2

A SHORT ESSAY

ON THE

FRENCH DANSE DE SOCIÉTÉ;

COMPRISING

No. I. OF DIFFERENT

ENCHAINEMENS DE PAS:

BEING A

COMPLETE ANALYSIS

OF A

Modern Parisian Quadrille for Ladies.

COMPOSED BY.

MONSIEUR BEAUPRÉ,

Premier Sujet Pensionnaire du Roi, et de l'Académie Royale
de Musique, à Paris.

BY CHARLES MASON,
PROFESSEUR DE DANSE.

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A SHORT ESSAY
ON THE
FRENCH DANSE DE SOCIÉTÉ.

I TRUST not to be considered as obtruding, by offering to the public such reflections and practical information on the art of Dancing as will frequently enable the pupil to acquire new information, and to retain with greater facility the lessons received from a master. The method which I submit to attention has been the result of twenty years' practice in, and studious application to, my profession, having gleaned the best information from the first masters, both of London and Paris.

The great end looked forward to by all

in this art, is the improvement of the figure, and the realising of an easy and elegant manner, such as will characterise a polite and amiable disposition. To accomplish this, I feel it will be requisite to adopt the French Danse de Soci  t  ; a style most admirably conducing to form the gentlewoman, and which is not generally taught in this country, the theatrical being too commonly substituted.

The Calisthenic exercises (to a certain extent) I have for many years instructed my pupils to practise, particularly where appearance of deformity was evinced, and have often been very successful in the correction of it. There is no doubt that these exercises are well calculated to give strength and flexibility to the muscles and joints, and of course promote, in no small degree, the advancement to that state of perfection which both master and scholar are anxious should be attained. Notwithstanding my general approval of them, yet

I am so jealous of any innovation upon that delicacy of feeling which has always characterised my fair countrywomen, — rendering them our own pride and the world's admiration,—that I cannot indiscriminately acknowledge any practice which may in the slightest degree be subversive of that feeling.

I am at a loss to account for the objection which many masters at the head of schools have to Dancing ;—any exercise which will strengthen and invigorate the body is likely to have a correspondent effect on the mind. Even if they consider the exterior of no importance to a gentleman, the young man whose deportment has been easy and unaffectedly graceful from his early youth, will not make a worse scholar or less persuasive orator on that account.

The ancient sages cultivated the powers of mind and body together. All people, civilised as well as barbarous, thought it proper to inculcate Dancing : it formed a part of their

education, and even of their religion. Moses, after the deliverance of the Hebrews, and their passage of the Red Sea, instituted festivals and dances;—David danced before the holy Ark;—Socrates learned to dance from Aspasia;—Epaminondas deemed it honourable to dance skilfully. We read in the Commentators upon the Ancients, that the Egyptians represented the movements of the heavenly bodies, and the harmony of the universe, by Dancing: they danced in a circle round the altars consecrated to the Sun; and this figure, formed by connecting hands, described the Zodiac. Savages dance round their idols, and over the tombs of their fathers. We know that among the ancients, sacrifices were accompanied by cries of joy and dancing: all nature seemed to smile during their public festivals.

The great success which I have experienced from the plan here proposed, has given me confidence to bring it before the

public. I have frequently found, that after a short absence, my pupils had either only imperfectly, or sometimes not at all, remembered the lessons which I had given them. To remedy this, I write for them the name, together with some description of each step in succession, as taught. It is a mere lesson in my absence, the attention to which will produce a decided improvement, and will give to their minds a clear comprehension of the principles they are acting upon. This practice has hitherto been confined to private lessons ; but I shall here offer my memoranda as a book of reference to every young pupil.

Dancing, like any other art, may be acquired by perseverance to a certain degree, without our being gifted by nature with any particular taste for it. Those who have a tolerably correct ear, and will take the trouble to learn the following progressive movements, which may be

termed the Alphabet of Dancing, will soon be able to comprehend any Enchaînement de Pas which may be written by a master for them.

Impressed as I am with the superior excellence of the Minuet in forming the style and carriage of the figure, I must beg your indulgence in allowing me to describe its merits. It is this Dance which ensures to the pupil the highest excellence of elegance of which human nature is capable: it gives sentiment and expression to attitude, inspiring with emulation, and giving an exalted idea of the dignity of a human being. This Dance gives also that firmness and precision without which no one can attain any remarkable degree of perfection:—upon the same principle as the study of Handel and Corelli's music lays the basis of good time, and leads the way to the more light and elegant compositions of the present day.

THE CARRIAGE.

THE formation of a good carriage should be a primary object with young persons, before they, from imitation, contract awkward habits. The characteristic of a gentleman is to enter a saloon gracefully, easily, and of course most naturally; present or receive any thing with delicacy and elegance; take her seat or rise from it with facility; curtsy at the time of introduction with becoming dignity; and a variety of other minute attentions, the result of superior education and politeness: above all, that the manner be unaffected, and totally removed from any thing theatrical. The arms should be flexibly curved from the shoulder to the point of the thumb and forefinger; the elbow turning rather inwardly; the wrist, if any thing, outwardly: in this position they will have a graceful appearance, which they immediately lose if there be any angle or

contraction. It has been the custom in some schools, of late, to call in the aid of a drill serjeant to form the carriage of delicate young females, than whom I do not know a greater enemy to easy graceful manners. Surely no gentlewoman would wish her daughter to acquire the stiff military air of a common soldier, and thereby subject herself to the ridicule of her more easy neighbours. Any peculiarity of manner should be carefully avoided : every lady should be upright, but free from the least appearance of stiffness.

When a pupil begins, observe particularly if she be perfectly straight and free from weakness in the knees or ancles. The positions may be taught as usual : the fifth, however, is seldom used, the feet in the Danse de Ville not requiring to be crossed further than to the half-position, between the third and it. The weight of the figure should be placed firmly upon the middle of

the foot, pressing the ball of it and the heel upon the floor, without leaning upon the inside, which young ladies frequently do.

THE following exercises are to be practised, holding by a rail fixed for that purpose, varied according to the height of the pupil.

1st. Bend as low in a first position as can be done without lifting the heels from the floor; then straighten the knees slowly, without rising upon the points; keep the figure firmly upon the feet, bending the small of the back inwardly, expanding the chest, and holding the head easily upright.

2d. Rise steadily upon the points of both feet without the least jerk; rest there a moment; replace the heels gently on the floor.

3d. Bend in a third position; straighten the knees slowly; rise upon both points, and, whilst there, gently change the legs, bringing that which is behind to a third position before, without moving the

point of the other from its place. Bend and rise also in a second and in a fourth position, with both feet alternately before.

GRAND BATTEMENT.

To make this exercise, place the feet in a third position, the right before; hold the rail easily with the left hand, and support the weight of your person on that side, then disengage the other foot smartly to a second position, pointing the toe, and turning it and the knee outwardly; rest a moment with it up near the floor; place it again firmly in a third position; skim the floor lightly with the point of the foot, as it opens and returns; reverse it; next hold the rail with both hands, and extend the right foot behind, pointed to a fourth position, then place it in a first or third behind firmly; the same with the other foot.

WALKING.

To walk firmly and gracefully, bend the knée a little at first; lift the foot from the floor; point it to a fourth position, turning it outwardly; then relax the ankle joint, and place the ball of the foot and the heel firmly on the floor at once. Monsieur COULON will not allow the foot to be pointed, and orders the heel to be placed first on the floor, which he says is most natural: his method of proving it, was by requesting me to observe that any soldier who had been forced to turn down the points of his feet, even for ten years, whilst on parade, would immediately reverse the position when unrestrained.

THE CURTSY.

WALK two steps forward, at first with the right foot; slide it to a first, thence to a

second position ; rest upon it ; pass the left to a first, and thence behind to the half-position between the third and fourth ; bend, resting principally upon the right ; rise again upon it ; slide the left a little back ; transfer the weight of your person to it, and draw the right to a third position before. In the *Curtsy, en passant*, bend and slide one foot gracefully forward, without stopping your progress.—After this, I would recommend an exercise or two for the arms. Begin with the right ; rest the thumb lightly upon the fore-finger round the arm ; give action to the elbow, and lift it naturally over the head, keeping the palm of your hand towards your person whilst lifting it, and when there, rather dropping the wrist, without closing the fingers too much ; thence open it slowly on a line with the shoulder ; extend it, and let it drop, inclining the arm backward as much as can be conveniently ; the same

with the left arm : do this exercise with the figure straight, standing in a first position : to raise both arms, turn the left shoulder a little back ; place the right foot before, in a third position ; round the arms ; give action to the elbows, and lift both hands naturally over the head ; when there, turn the head to the right, looking behind the right arm ; open both arms ; keep them extended a short time, and let them drop naturally ; reverse the position, placing the left foot before, turning the head to the left when the arms are over it : this may also be practised with the figure straight, in a first position.

TEMPS DE COURANTE, À UN
MOUVEMENT.

LEFT foot in a third position before ; bend both knees slowly in rising ; rest upon the foot before ; disengage the heel which is

behind ; slide the right foot to a second position, and without stopping ; thence to a fourth ; bring the left up to a third behind ; in bending, you give action to the elbows, recollecting that the arms are to be rounded, the wrists near each other ; continue so until you are in a second position ; as the foot slides to a fourth, raise both arms nearly to the height of the shoulder ; when the left foot is brought to a third position behind, extend the right arm, and lift up the left well rounded ; finish with the right shoulder advanced, and the head turned gracefully over it ; do not stop the movement of the arms, but continue it gently all the time you make the step ; do it also with either foot from before or behind, reversing the position.

LES MOUVEMENS.

1. CHANGEMENT de Jambes.
2. Assemblée devant et derrière, J. D.*
et J. G.†
3. Jeté devant, derrière, en avant, en ar-
rière, de côté, à droite et à gauche.
4. Sissonne, devant, derrière, et allongée.
5. Tems levé et échappez.
6. Chassé en avant, en arrière, à droite,
à gauche, et à trois pas.
7. Glissade, idem.
8. Jeté ballonné, ou tems de Zephyre.
9. Coupé en avant, en arrière, dessous, &c.
10. Pas de Basque.
11. Pas de Bourrée, dessous et dessus, de
quatrième à quatrième, et courue.
12. Tems de Coudepied.
13. Jeté brisé dessous.
14. Pas Tombé.

* J. D. signifie la jambe droite, ou faites de la jambe droite.

† J. G. la jambe gauche, etc.

15. Fouetté devant et derrière.
16. Contretems, battu à droite et à gauche,
etc.
17. Pirouette.
18. Pas de Basque en pirouette.
19. Emboîté devant et derrière.
20. Petits Battemens, devant et derrière.

No. 1.

CHANGEMENT DE JAMBES.

PLACE the feet in a third position, J. D. before; bend the knees; spring a little open to a first position, with the knees straight and feet pointed; pass the left before, falling as much as possible on the points, afterwards placing the heels lightly upon the floor; reverse it; once in a bar.

No. 2.

ASSEMBLÉE.

FROM the third position, bend; rest upon that foot which is before; disengage that

which is behind; slide it to a second position; point without lifting it entirely from the floor, or stopping it there; spring from the other, and pass it thence to a third position before, falling upon the points of both feet; place the heels lightly upon the ground, as nearly as possible in the same place: practise this with both feet before and behind.

No. 3.

JETÉ, DEVANT ET DERRIÈRE.

FROM a third, disengage the right foot to a fourth position, pointing it; bend the left knee a little, without jerking; spring and throw the right into a third position before, pointing the left to a fourth behind: then resting upon the right, and bending a little, throw the left into a third position behind, pointing the right to a fourth before. En avant et en arrière—bend in a third position;

rest upon the left foot ; disengage the right, and throw it into a fourth before, bringing the left up close behind ; bend upon the right, and throw back the left ; bring the right close before : de côté—bend ; rest upon the left ; disengage the right ; throw it pointed into a second position ; bring the left across behind ; reverse it ; twice in a bar.

No. 4.

SISSONNE.

DEVANT, derrière, et allongée ;—bend in a third position ; spring ; fall upon one foot, pointing the other to a second or fourth.

No. 5.

TEMS LEVÉ ET ÉCHAPPEZ.

BEND, spring, or rise easily ; separate the feet equally, either to a second or fourth

position, and rest the weight of your person principally upon the right, left, or equally upon both feet, as the following step may require you to do.

No. 6.

CHASSÉ.

THIS step cannot be made from a close position: it is therefore preceded by the *échappé*; *en avant*, when in a fourth position, bend, resting upon the foot which is before; let the other approach, and drive it to a fourth, rising upon both points; place the heels, bend, and continue with the other foot; *en arrière*; reverse it; *à droite*, *échappez* to a second position; rest principally upon the right; bend, spring, and let the left drive it, rising upon both points, to a second position; bend a little; make a *jeté* before with the left, and behind with the right; *à gauche*; reverse it; *à trois*

pas ; in addition to the *chassé*, bring the foot which follows to a third position.

No. 7.

GLISSADE.

A DROITE,—bend in a third position ; disengage the right foot ; slide it, making at the same time a *jeté de côté* ; let the left slide gently to a third position behind ; fall upon both points ; place the heels lightly in a third position ; practise it three times to the right, then make an *assemblée* behind with the right foot ; the same to the left ; rest the weight of your person in this step principally upon the foot which follows *en avant* :—bend in a third position ; slide the right foot, making at the same time a *jeté en avant*, and sliding the left to a third position behind ; *en arrière* ;—reverse it, *à trois pas* ; make an additional movement, if to the right or left, opening the foot to a second position ; if forward, to a fourth.

No. 8.

JETÉ BALLONNÉ ET TEMS DE
ZEPHYRE.

MAKE a jeté before with the right foot, disengaging the left to a fourth position behind; then ballonné or sissonne upon the right, pointing the left to a fourth before; reverse it; if, as you make the ballonné, a little battement forward and back be made with the other foot, it becomes a tems de zephyre.

No. 9.

COUPÉ EN AVANT ET EN ARRIÈRE,

Is little more than a walking step forward or back *dessous*, placing one foot behind in a third position, resting upon it, and disengaging the other to a second or fourth.

B

No. 10.

PAS DE BASQUE.

BEND in a third position, spring, and throw the right foot to a second, thence to the half-position, between the third and fourth, en épaulant; that is, gracefully slipping back the right shoulder, and turning the head slowly to the left: when in that position, point the left, pass it to a first, thence to a fourth position before; rest upon it, and make a coupé dessous with the right foot; reverse it: this step sometimes commences by the coupé dessous, is made nearly upon the same place, or advancing.

No. 11.

PAS DE BOURRÉE.

DESSOUS; disengage the right foot to a second position; step it upon the point to a third behind; open the left to a second,

and bring the right again to a third behind ; disengage the left, and reverse it ; move upon the points of both feet with the knees straight *dessus* ; the same before, de quatrième à quatrième ; three walking steps forward upon the points ; courue à droite ; disengage the left foot, and make eight short and very quick steps upon the points, beginning with the left behind, moving each foot alternately, and running, as it were, with the feet close together.

No. 12.

TEMS DE COUDEPIED.

LIFTING yourself upon the points of both feet, dropping the heels again lightly in a third position. Be careful not to jerk the shoulders in this movement.

No. 13.

JETÉ BRISÉ DESSOUS.

JETÉ devant upon the right foot, passing the left to fourth position behind ; make

a little battement forward and back; jeté devant upon the left, and continue.

No. 14.

PAS TOMBÉ.

DISENGAGE the right foot to a second position; fall upon the point in a third; place the heel on the floor; open the left, pointed to a second; afterwards drop the heel; reverse it,

No. 15.

FOUETTEZ DEVANT ET DERRIÈRE.

DISENGAGE the right foot to a second or fourth position; bend and spring upon the left, beating the right smartly across the other foot before or behind.

No. 16.

CONTRETEMS BATTU.

BEND and échappez to a fourth position; bend again, ballonné upon the right; coupé

forward upon the left, and point the right to a fourth position before.

No. 17.

PIROUETTE.

DISENGAGE the left foot to a second position; throw it across before, beyond the right; turn quite round upon the points of both feet, changing them in so doing; reverse it.

No. 18.

PAS DE BASQUE EN PIROUETTE.

BEND and throw the right foot to a second position; pass the left across beyond it, and pirouette; reverse it.

No. 19.

EMBOITTE.

DISENGAGE the right foot; step it close before, and open the left enough only to

allow of its passing the right with the knees straight and upon the points; place it before, and continue alternately; the same back.

No. 20.

**PETITS BATTEMENS DEVANT ET
DERRIERE.**

THESE movements should not be attempted until the pupil has had considerable practice. Disengage the right foot to the half-position, between the first and second, or third and fourth; bend the right knee a little, keeping the foot pointed; pass the right heel quickly over the left instep; return it immediately to the half-position, between the first and second; then pass it across behind; return it a second time to the half-position; place it in a third position behind, and disengage the left; reverse it.

The elegant tournure of the head and shoulders, styled in dancing "les Epaulemens," should be carefully attended to in the following Enchaînement; without which, whatever may be the variety of movements, they will lose their greatest beauty. It seldom happens that you are immediately opposite your partner; the head is therefore almost constantly turning from right to left; yet should the movement of it be scarcely perceptible, and in strict accordance with the sense of the dance, preserving invariably the air moelleux.

BALANCÉ DE PANTALON.

J. D. pas de basque chassé en arrière.
 J. G. pas de basque; dégagez la J. D. bourrée dessous, J. G. assemblée derrière; *tour de mains*; J. D. chassé en avant; J. G. glissade dessous et assemblée derrière; bis en faisant deux demi-tours.

Pour faire la Chaîne Anglaise, &c. chassé en avant trois fois, jeté devant, et assemblée.

L'ÉTÉ.

EN AVANT ET EN ARRIÈRE.

J. D. chassé en avant ; J. G. glissade dessous, et assemblée derrière en épaulant ; J. G. chassé en arrière ; développez la jambe droite, bourrée dessous ; J. G. assemblée derrière.

À DROITE ET À GAUCHE.

J. D. glissade dessous et dessus ; assemblée devant, et, en tournant, tems de coude-pied, à gauche ; J. D. chassé en avant ; J. G. glissade dessous, et assemblée derrière.

POUR TRAVERSER.

J. D. chassé en avant ; J. G. glissade dessous et assemblée derrière, en tournant un quart ; J. D. glissade, en tournant un autre quart ; J. G. pas de basque.

À DROITE ET À GAUCHE.

J. D. glissade dessous et pas de basque en pirouette ; posez les talons légèrement à terre ; pliez et changez les jambes pour porter la J. G. devant ; à gauche, glissade dessous, jeté de côté, J. D. bourrée dessous, J. G. assemblée derrière.

BALANCÉ.

J. D. pas de basque ; J. G. idem ; développez la J. D. à la seconde position, bourrée dessous ; J. G. jeté de côté en passant, la J. D. à la quatrième position devant ; J. D. jeté devant ; J. G. jeté derrière ; tour de mains.

LA POULE.

LA MAIN DROITE.

J. D. chassé en avant ; J. G. glissade deux fois dessous, pas de basque ; dégagez la J. D. bourrée dessous ; J. G. assemblée derrière.

LA MAIN GAUCHE.

J. D. glissade un peu en avant et jeté derrière ; J. G. idem ; J. D. chassé en avant ; J. G. assemblée devant ; changement de jambes.

BALANCÉ.

J. D. pas de basque ; J. G. fouettez sur le coudepied, et jeté de côté en passant la J. D. devant, jeté devant ; J. G. coupé dessous lentement ; J. D. pas de basque ; J. G. assemblée derrière.

PROMENADE.

J. D. chassé en avant trois fois ; J. G. glissade dessous et assemblée derrière.

EN AVANT DEUX ET EN ARRIÈRE.

J. D. tems levé, chassé en avant à trois pas ; J. D. échappez en arrière, et chassé en arrière ; J. G. pas de basque ; dégagez la J. D. bourrée dessous, et J. G. assemblée derrière.

VIS-À-VIS.

J. D. tems levé, échappez en avant ; tems levé et échappez, en se tournant presque vis-à-vis de son cavalier ; J. G. tems levé, échappez en arrière, et chassé en arrière ; J. D. tems levé, chassé en avant ; J. G. glissade dessous et assemblée derrière.

EN AVANT QUATRE ET EN ARRIÈRE.

J. D. tems levé, chassé en avant ; J. G. assemblée devant ; changement de jambes ;

developpez la J. D. à la quatrième position, jeté devant; J. G. brisé en arrière; J. G. jeté devant; J. D. brisé en arrière; J. D. jeté devant; J. G. coupé dessous, chaîne anglaise, chassé, &c.

TRENISSE.

LA CHAÎNE DE DAMES CHASSÉ, ETC.

BALANCÉ.

IN this figure, the ladies should begin the balancé to each other, and finish opposite their partners. *Le Pas.* J. D. tems levé; échappez, contretems battu en avant; J. D. jeté devant; J. G. jeté derrière; J. D. tems levé; échappez de devant, en se tournant vers son cavalier; J. D. petit battement devant et derrière; posez à la troisième position derrière; J. G. jeté devant et balloné; tour de mains.

**LE CAVALIER ET SA DAME VONT EN
AVANT ET EN ARRIERE.**

J. D. tems levé, chassé en avant; J. G. assemblée devant en se tournant vers son cavalier, tems de coudeped; J. G. glissade dessus et dessous; J. G. assemblée derrière, en tournant, et tems de coudeped.

LE CAVALIER CONDUIT SA DAME.

J. D. pas de basque; dégagez la J. G. à la quatrième position, ballonné sur le coudeped, jeté en avant; J. D. jeté en avant; dégagez la J. G. à la seconde position, bourrée courue; J. D. jeté devant; J. G. jeté derrière.

Traversez comme dans la figure de l'Été.

RETRAVERSEZ.

J. D. glissade à trois pas; sissonne allongée; J. G. idem; J. D. jeté en avant; J. G. idem; J. D. bourrée dessous; J. G. assemblée derrière.

BALANCÉ.

J. D. jeté devant et ballonné ; J. G. glissade dessous et jeté derrière, en se tournant à droite ; J. D. jeté en avant ; dégagez la J. G. à la seconde position, bourrée dessus ; dégagez la J. D. jeté devant ; J. G. jeté derrière ; tour de mains.

CHASSÉ CROISÉ QUATRE.

J. D. tems levé, chassé en avant ; J. G. glissade dessous, jeté de côté, en passant, la J. D. devant ; J. D. glissade dessous, jeté devant ; J. G. glissade dessous, assemblée derrière ; *déchassez* ; J. G. bourrée dessous et dessus ; J. D. idem ; tems levé, chassé en avant, glissade, assemblée à votre place.

If La Parise be danced,—

LA DAME SEULE.

J. D. chassé en avant ; J. G. ballonné sur le coudepied jeté en avant ; J. D. jeté en

avant ; J. G. coupé dessous en épaulant ;
dégagez la J. D. à la seconde position,
bourrée dessous ; J. G. assemblée derrière ;
J. D. pas de basque ; J. G. idem ; deve-
lopez la J. D. à la seconde position ; faites
bourrée dessous ; J. G. pas de basque en
pirouette, et changement de jambes.

IN this first Enchaînement de Pas, I have written those only which any young Lady may readily acquire, who has learnt the principles of dancing correctly. They are arranged precisely as taught by M. BEAUPRÉ to many of the French as well as the English nobility who visit Paris. I have several other Enchaînemens, which I intend to publish, composed by him, ABRAHAM, SEURIOT, and other masters of eminence ; all of which I shall endeavour so

to arrange as to ensure a pleasing variety, conduce to the improvement of my pupils, and establish a correct taste in my own country.

CHARLES MASON.

35 Howland Street, Fitzroy Square.

THE END.



LONDON :

J NOYES, TOOK'S COURT, CHANCERY LANE.

SECRET.

TOP SECRET

ONE

ON

