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DEDICATION.

TO

MISS NELLIE CHAPLIN

this volume is gratefully dedicated, for it is due to her untiring energy that these ancient dances and music have been revived to gladden the twentieth century—it is an effort on the part of a true artist to reunite the sister arts of music and the dance.

Our greatest masters, Purcell, Couperin, Bach, Handel, and many more, have made these dances classical by the lessons and suites they have left us, embracing the most beautiful music, for which they were inspired by the graceful movements of the dances of their time, and the perfect union of the two should bring back to us some of the grace, the repose, and the poetry of movement in which our modern days are so lacking.

In London, at the Albert Hall, and the Charterhouse; at Bedford, Oxford, Hereford, and Eastbourne, indeed all over the country, Miss Chaplin has initiated performances of these dances, which have been received with intense interest. The enthusiasm they have aroused should be a little reward to her for the immense pains that have been bestowed upon them. She has devoted her energy to unearthing them from the old French volumes of 1500 and 1600, adapting them from the ancient chorographic charts, and I am immensely indebted to her for her kindly aid.

Those desiring to be further practically educated in the dances and steps should apply to her, for she is at the present moment initiating classes all over the country. She has interested herself in their reproduction solely from love of her art.

Signor Carlo Coppi has realised at their best the steps of the more stately measures, and has thus enabled the dances to be revived in all their gracious dignity.

Miss Cowper-Coles, in teaching some of the old English dances which for years have laid dormant, has faithfully interpreted the joyous old English measures, the steps of which Playford has left us, to recall the days when our rustic population footed it on the green in such jocund fashion throughout Merrie England.



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—Tote Balls—Set Quadrilles—Polonaises, &c., together
with some Hints on the Subject of Costumes.



HOW TO DANCE THE REVIVED ANCIENT DANCES.

INTRODUCTION.

In the smooth dance to move with graceful mien,
Easy, with care, and sprightly though serene.
To mark th' instructions echoing strains convey,
And with just steps each tuneful note obey.

(*"The Art of Dancing,"* 1730.)

WHENEVER the public have had an opportunity of seeing the graceful dances of old days reproduced they have excited its warm admiration, and I hear on all sides how much people would like to dance them if they only knew how to carry them out. I therefore, while detailing their history, propose to give the actual steps as they ought to be rendered, and as far as possible bring to the notice of modern dancers the grace of movement, the dignity of gesture, and the knowledge and earnestness which characterised them in the past.

At many of the social functions of to-day these dances are a great feature, but how to carry them out, and which to select, are tasks that have hitherto been beset with difficulty for want of practical knowledge.

The great dancing masters and instructors in the past threw their whole energies into the subject, "*Danse vient de danser,*" just as "*L'appétit vient en mangeant.*" The French nation was ever foremost in all that concerned the art, and nearly every measure that has survived from the fifteenth century, and earlier, has come through France, if it did not originate there. The more cultured the period, the more dancing flourished from classic days to the present. Our nation was specially celebrated for its dancing during Good Queen Bess's reign to the end of Charles II.'s, and even later. But it has been a reproach since that England has the best dances and the worst

dancers; possibly bearing in mind our country dances, which are native products. Seeing that this accomplishment promotes our health and our good spirits, the sooner we turn more attention to these revivals the better.

Queen Elizabeth, one of the nation's greatest queens, always recognised the charms of dancing. She not only gave spectacular ballets in honour of distinguished foreign visitors, but herself took part in corantos, galliards, and even the lively trenchmores and cushion dances. The Ambassador from King James of Scotland was kept waiting so that through an half open curtain he might catch sight of Good Queen Bess dancing to a little fiddle and thereby showing her youthful agility; and other ladies were wont to distract the attention of rulers from political matters by great entertainments in which dancing was the chief attraction. Catharine de Medici amused her sons in this way while she kept the reins of government in her own hands. Henry IV., the Cardinals Richelieu and Mazarin, and other master minds were great promoters of this healthful exercise. When Rome fell, dancing for a while sank into abeyance, to be revived in the sixteenth century, when the art was in its glory.

Singing dances, stately measures with knights in armour and noble ladies, inspired a sense of ceremonial dignity; it is the lack of this to-day that has robbed dancing of many of its charms. The sixteenth century was the real renaissance of the art. Chivalry and dancing went hand in hand, and as their cavaliers and ladies followed the mazes of the measure, the choir sang an accompaniment.

The "Spectator" tells us, whether as a play on words or not, that no one was ever a good dancer that had not a good understanding. (We in modern days neglect the art as an art, then it was a necessary part of education.) Dancing is one of the most ancient of the fine arts, taking a foremost position in social life, and always most appreciated when, as in the reign of Louis XIV., the monarch was himself a good dancer. Lulli wrote many a minuet for the king, who in 1661 established an academy of dancing by royal decree.

In the time of the Valois dynasty, the pleasure of dancing became a business. During the reigns of

Henry II., Francis II., Charles IX., and Henry III. many entertainments, combining music and dancing, lasted two days.

Catharine de Medici espoused the second son of Francis I., who became Dauphin and then King Henry II., a generous, gay, lively prince, fully imbued with the *joie de vivre*, and delighting in pageants and splendour. She exercised but little influence over him, but she led the gay doings at Court, and subsequently held more sway as Queen mother. She it was who imported the more boisterous dances from Italy, poor successors to the dignified but somewhat solemn ones, in which the movements and symmetrical gestures were in sympathy with the music. It is for those that she then banished that there is an ever-increasing demand now; they are so suitable for costume balls and for charitable entertainments. Nothing takes so well or brings the money in so fast; nowadays "It is money makes the mare to go."

Curiously enough, the most ancient book extant on dancing was written by a monk in the sixteenth century when sixty-nine years of age, who concealed his identity beneath a pseudonym. In his "*Orchésographie pour apprendre facilement et practiquer l'honnête exercice des dances*," Thornot Arbeau did his work well. Be it understood, Jehan, or Jean, Tabourot was the son of a certain bailiff of Dijon, who became a priest of Langres, and subsequently took the *nom de plume* of Thornot Arbeau to write his world-famous book on dancing which has survived through the centuries.

Musical cultivation is the sister art of dancing. Not only is there a return to these ancient dances which are imbued with the elegance and serenity of days so marked in their contrast to the life of to-day, but there is an extraordinary demand for the spinets, clavicords, and the rest, to which these measures were trod. It becomes every year more and more difficult to obtain them, for these relics of the past have been snapped up in nearly every country. Drums and fifes served earlier still, as well as violins, hautboys, sacbuts, and trumpets. Bagpipes seem to have rivalled the fiddle in England as well as Scotland for pastoral dancing, as also tambourines.

In those polite academies of ancient days in which young gentlemen and young ladies were instructed in good manners and address, dancing is set down as the most genteel accomplishment, calculated to give natural ease and a graceful air to all the movements of the body. Unfortunately, modern dancing, with its Kitchen Lancers and Barndoor revels does not tend that way, and it would be an inestimable gain to the twentieth century if we could acquire some of the soft, gliding, graceful movements which characterised the dances of old days. The young people centuries ago were instructed that dancing was not "such a trifle and ingenious qualification nor yet so easy to be acquired as many imagine," and great pains were taken to teach the management of the heels and toes, and the art of bowing and curtseying, which by-and-by was turned to good account when it came to be a question of dancing the chacone, the courante, and some others of the old movements.)

The Terpsichorean art, graceful as it is when performed under the best auspices, developed as the centuries went on, and many of our dances have origins of which they may be proud. When perfectly carried out they are picturesque, as well as being endued with grace of movement. The neglect of dancing is a serious matter in education, for it improves our figures, our grace, and our physical and artistic well-being.) The Puritans are not so much to blame for its decay, as the fact that life was more in earnest in towns than in the country, though the preachers denounced dancing from the pulpit as a godless proceeding.

(It would indeed be a pity to allow one of the most ancient of the arts, which children intuitively follow, to fall into disuse, or at all events to lose the charm that originally characterised it.)

The Egyptians in the earliest days seem in a measure to have deduced their ideas of dancing from the sun and moon and the satellites of the several planets, and so to have traced its symbols in the music of the spheres. "To them the leaves danced upon the trees and the waves upon the seas. Every nation, barbarous or not, has had its dances. Among savage nations it forms part of the religious ritual. A primeval man showed his joy by

dancing. Not many years since boys performed a dance before the high altar of Seville, habited as pages of Philip II., and sang hymns the while. Emerson, seeing Fanny Elssler dance, exclaimed, 'That is poetry'; and Margaret Fuller's reply was, 'It's religion!'"

With the strict ritual of Scotland, dancing fell into desuetude. John Knox writes, "then might be seen skipping not very comely for honest women." But then Knox thought the Queen "made her dancing for flouting." In Court circles in England at this period dancing was an everyday occurrence—La Volta, galliards, and corantos were in vogue. The gentlemen of the Inns of Court, grave lawyers, had dancing enforced upon them; indeed, they held some privilege from dancing about the fire in the middle of their hall, and singing the song, "Round about our coal fire . . ." and Dugdale tells us that certain barristers of Lincoln's Inn were put out of Commons because the whole Bar was offended by not dancing on Candlemas day, according to the order of this ancient Society. Thus dancing was emphasised with all the weight and majesty of the law.

Music, without doubt, owes no little debt of gratitude to the poetry of motion in dancing, and we trace the influence of the dance throughout the works of our greatest composers. Some of our earlier dances sprang from games so intimately associated with the dance it is difficult to say where the one began and the other ended, such as Hunting the Squirrel, Kiss in the Ring, Hunt the Slipper, and other round dances and games. The sprightly serenity, the grace and leisure, of the measures in the times of Louis XIV. and XV. were banished with the French Revolution; the country dances yielded to the quadrille, and the waltz and polka swept away our step and figure dances. Thus dance succeeds dance and varies with the modes in dress and our surroundings. Its rhythmic movements have taught generations after generations to express joy and grief thereby. The roughest of national and peasant dances passing through France have derived the desired finish and polish.

The great masters of the day brought the graceful minuet to perfection—the exemplification in motion of

chivalry and ceremony. Spain was the home of dancing, a country where everyone danced and thereby expressed their emotions, and the dances here maintain their characteristics through the ages, notably the bolero, seguidilla, and fandango, accompanied by the castanets, the instrument said to have the male and female elements in its dual parts. Peasant measures exercise an immense influence on dancing. Charles Butler as far back as 1636 talks of the infinite multitude of ballads set to sundry pleasant and delightful tunes, and the songs often as not gave the names to the measures.

The courtly dancing of Queen Anne's and Georgian days owed much to the assemblies at Bath and elsewhere. Carlisle House, Soho, was its home in London, where Madame Cornely presided, and at Ranelagh, Almacks, and the rest, the beaux and belles of those days danced to their hearts' content.

Once again very special attention it would seem is being directed to dancing. We are beginning to recognise it as a potent influence in education. Some of the leading lights in Europe and America are associated in congress to discuss its claims, to standardise the methods of dancing, and to preserve the ancient dignity and prestige of the art; and it is time, for in the nineteenth century dancing was becoming a romp, more for pastime than for art. It would indeed be well to bring back the grace and dignity with which of old it was associated.

CHAPTER I.

CHOROGRAPHY.

It seems almost a necessary precursor to the acquirement of the ancient dances of the middle ages and succeeding centuries, that the modern revivalist should acquire a knowledge of Chorography, that is, the art of dancing notation, for it gives the key to the movements in the utmost minuteness. The action of the hands and feet is plainly written down, so that those who run may read, but the method by which it is conveyed must be mastered.


There are not many arts of which in this twentieth century we are ignorant, but the majority of persons do not even know what chorography means, viz., writing down the movements of dances by characters.

We ought not to ignore it, for by its means we are able to learn and reproduce most of those graceful measures of the past for which at the present moment there is so great a vogue. The Egyptians seem to have been the first inventors of the art, and they were thus able, and those who came after them, to read off by means of these characters the movements of their several dances, as we are able to play the piano and other instruments from the notes in printed music. If we could once again bring this art to a useful issue we should certainly be able to learn many varieties of figures in dancing much more easily, and to introduce greater diversity into the poetry of motion, which we too often neglect. Unhappily, a certain and undesirable rowdyism is creeping into modern dancing, which the reproduction of the noble movements of old days at so many notable functions of late may happily counteract.

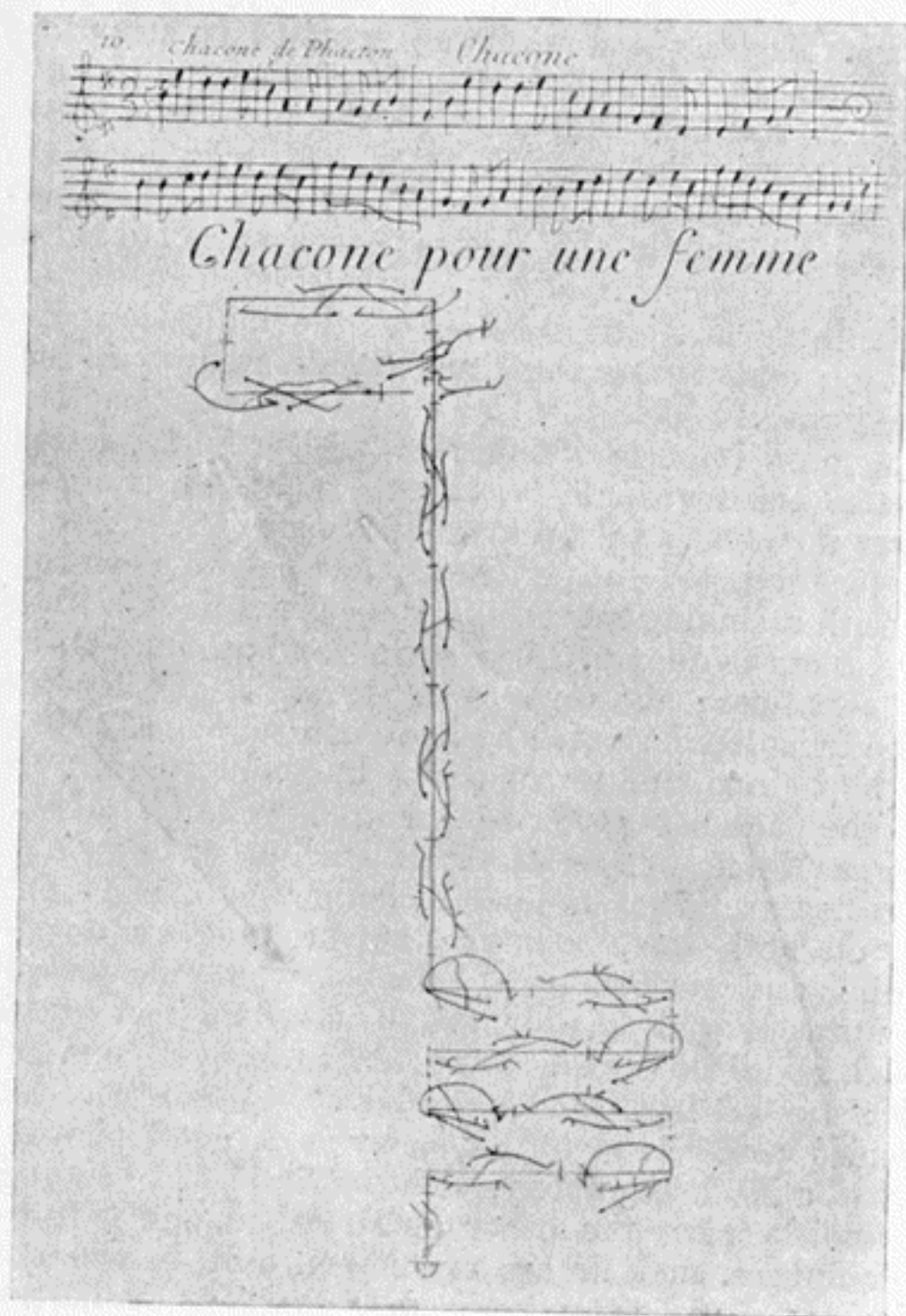
Many illustrious names of great dancers are associated with the chorographic art. Pécour, Beauchamp, Feuillet, and others who in composing dances set them forth in

this fashion when dancing was a fine art, and the Court honoured it by their personal interest and participation. The idea did not, however, belong only to those days. The Romans had written down their gestures and movements in characters, but the noted dancer Beauchamp in the time of Louis XIV. was said to have invented a new notation, and he was the director of the Royal Academy of Dancing.

It was Feuillet who brought out a treatise on chorography in Paris in 1713, from which we have the best opportunity of judging nowadays of what the art meant then; and the two illustrations are from Feuillet's *Chorographie* and his *Raceuil de Dance*, which are rich in tracts and demonstrations of the figures as they were. The one is of a chacone, the other of the several steps in a passepied. Very quaint and curious are the several representations of the movements of the feet. They look like cabalistic signs for some strange incantations, some mysterious magic, with their curves and lines, semicircles, and uncommon forms, but they are not so difficult as they look. John Weaver, in his *Orchesography, or the Art of Dancing*, translated from Feuillet what the meaning of all these wonderful notations were. He begins by giving the oblong form of a dancing-room. If you glance at the illustration of the Chaconne pour une Femme you will see quite at the lower extremity of the tract a little device that looks like a pilgrim's hat with the brim upwards, and this always represents the dancer. If the horizontal line is at the top it shows that the dancer's face is turned towards the upper part of the room, if reversed he is looking towards the lower end. If the figure is placed sideways, with the line inwards, he faces right, the contrary way he faces left. The line or route which the dancer is to pursue is called the tract, demonstrating exactly the direction he is to take and showing the several figures of the dance.

In learning any kind of dancing the five positions must be realised first, and in all, the feet, as represented by the chorographer, appear as a circle or small O, with a line rising above, , so that to represent the first position we should have the dancer as shown in the picture, with the tract line and the two notes on either side quite close. In

the second position, when the feet are apart, these notes are away from the tract; where the foot is set obliquely the notes are placed in that direction also in the diagram.



THE TRACT OF THE CHACONE.

It would take a volume to give all the several figures and positions, but in order to decipher the tract before you you must realise that the figures which border the lines represent

the foot; the spot is the toe, with the heel at the opposite end, represented by a short line at right angles. The length from the toe to heel shows the length of the step, and when waved it denotes that it is to take a circular position. A straight step forward would be a straight line with a dot at one end and a short diagonal line at the other. If the step is backward, the spot is in the rear. An open step outwards is represented by a hook and a short transverse line at the base; if inwards, the figure is very like a 5, while the sideways steps are denoted by a semicircle laid horizontally. A circular step outwards has an interlaced circle at the top of the indication of the open step, and waving steps are represented by a sort of triple zigzag.

The most important thing to realise is the note that indicates the foot, namely, the spot and the line like a crochet in music; the quaver and semiquaver also have their prototypes. But if the dancer has to perform the step with a sinking movement, it is denoted by a line just above, like the quaver. For a spring and a bound there are two short lines; and for a caper three. A quarter turn of the body is demonstrated by a quarter circle, a half turn by a half circle, and a whole turn by a whole circle.

In the page here given from Feuillet's *L'Art de Decrire la Dance* the figures which follow each other in such quick succession are given to denote bending and rising on one foot, on both feet, bending and jumping on one foot; bending and performing a cabriole, which means jumping upwards and in doing so striking the feet together; indeed, going through a wonderful number of movements which are all here demonstrated and which the chorographist could read off as easily as a good pianist the score of a Bach symphony. The intricacies of bending one leg and keeping the other outstretched, and performing other figures, such as are often seen even in the modern ballet, are all to be thus realised, and curious arrangements of semicircles, with more intricate movements of the feet, are explained in the letterpress. The figures that denote sinking, capering, rising, springing, placing the foot flat or to the right do not take long to master.

It is not only the movement of the feet that is indicated,

and had an academy of its own under kingly patronage, so that the names of most of the steps are French; *coupé*, *pas sauté*, *pas de basque*, *pirouette*, and so on. Thus it is that most of the tracts for dances are of French origin. In an exceedingly graceful arrangement for the *rigadoon* the dancers form such pretty circles while performing more or less intricate movements of the feet that I can compare the tract to nothing so much as a flower-strewn pathway, and before I understood what the meaning of the notation really was I was misled by this idea. The *saraband* was more minute, and consequently not so florid. The *Princess Passepié* gives us three or four tracts to decipher. The *chacone* and *rigadoon* also have many. We make a great mistake if we do not study what the clever dancers of old have left behind them. We are always seeking some way of entertaining on uncommon lines, and whenever professionals or amateurs in the good cause of charity or for social amusement have learnt and carried out the minuets, gavottes, pavane, galliards, canaries, courantes, sarabands, or any other of those elegant movements of the seventeenth and eighteenth centuries they have scored an undoubted success. In holiday times young people in country houses could pass many delightful hours learning them, and would give a great deal of pleasure when performing them before an interested audience. Moreover, the music which should accompany them is most excellent, for the best composers devoted their talents to the dance music of their day. Purcell, our English composer, has left much. Lulli revolutionised the opera, introducing many dances as a compliment to King Louis XIV., who was such a devoted adherent of the art. Dr. Philip Hayes, noted for his Church music, did not disdain to write a brilliant composition as an accompaniment to the dance.

Moreover, there are not so many difficulties in the way as at first sight appears. A close and careful examination of the diagrams which have been handed down to us shows that it is very much the same kind of step that runs through most of the dances of those days. The same movements repeat themselves over and over again. The difference lies in the rhythm and the tempo.

Besides, however, learning the foot movements, these dances depend much on the general deportment, and the carriage of the arms and head and hands is very important. The tracts help a great deal in these. Most of the dances could be danced by two or several couples, and many of the movements are performed hand in hand. When on the diagram outside the actual tract there appears a + C (a cross and a C) it means to give the hand, and when the C is preceded by a line, thus, —C, it means to loose. When as at the base of the diagram of the Chaconne pour une Femme, and at the top to the left, there is a horizontal dotted line, the dance goes back on the same tract. Thus it is easy to realise that the couple following the diagram start at the back of the stage, or room, and advance, they then dance to the left, back on the same track to the right; then to the left, then to the right, again up the entire length of the room and turning to the left go back to the right. These dances were often accompanied by singing, which gives much additional life and interest.

Everything about these slow measures was majestic and statuesque. There was not a lady of the Court who was young and pretty but studied the art of dancing as one of the most necessary parts of the education which her exalted position demanded. When they danced, all eyes were upon them, and mischievous Cupid was as busy then as he is wont to be now, and many a love-match began in the gracious movements of a minuet or a pavane, and many a heartburn, much jealousy, envying, and all uncharitableness emanated from the same source.

It is not, of course, necessary to assume fancy dresses in order to dance these several measures, but it adds a great deal to the effect and the success of them if suitable costumes are donned.

CHAPTER II.

A DESCRIPTION OF CERTAIN STEPS NECESSARY TO CARRY OUT THE REVIVED ANCIENT DANCES.

THIS book does not purport to be a dancing preceptor, but, in order to carry out the revived ancient dances of which it deals, we must know certain steps.

First of all it is absolutely necessary to realise the different positions—the five positions which are the foundation of all dancing. In describing them we start with the right foot, but the movements would be exactly the same if you chose to begin with the left foot, only, of course, reversed.

1st Position.—Place the heels against each other, the knees and toes turned well out, the legs firm and straight, the body erect and well balanced, standing equally on both feet.

2nd Position.—Pass the right foot to the side to the length of the foot, the weight of the body resting on both feet, the right heel turned forward.

3rd Position.—Bring the heel of the extended foot close to the hollow of the other instep, in the middle.

4th Position.—Move the right toe to the front, the toe pointed, the heel forward.

5th Position.—Let the feet be completely crossed, the heel of one brought to the toe of the other foot.

Now we come to the ordinary steps which occur alike in modern and ancient dancing.

First we have the *Pas Marché*, the walking step, in which, however, the toe is pointed, and is accompanied by a springy gait, for it is often combined with a *jetté* and a *demi coupé*.

Jetté.—1st. Spring forward on the pointed toe of the front foot so that the weight is thrown on it—to do this

bend the knee, and then jump on the foot. 2nd. Bring the toe of the right foot into the third position. 3rd. Advance the right foot, all in very small steps. 4th. Bring the left foot behind into the fifth position and raise the right.

Pas Coupé.—Raise one foot to the second position, then bring it quickly to the other foot, which you would at once raise, hence its name—meaning a step which has been cut away. This to the side is the coupé lateral, the coupé dessous is the same movement executed in the front, but the dessous can be executed behind also. In the demi coupé the step is half made.

Chassé (the skating step).—In this, the feet appear to be chasing each other, close to the ground. Advance front foot, bring the other close up to it behind, then advance the hind foot to the front, with an assemblé round the other foot. First movement, step forward with right foot, bring toe of left to heel of front foot. 3rd. Another step forward, bring back foot to third position with an assemblé, the other foot takes the fifth position in front.

Battements.—Balanced on one foot, the other is extended to the side front or back, and returns to the fifth position, in front, or at the back. In the petit battements the movements are made with the toe on the ground. For theatrical dancing the leg is raised in the battements as high as possible.

Arabesque.—Place the foot in the third position. First movement slide left foot to the second position, turning the face and body in the same direction, the left hand curved above the head. Second movement, right foot well extended behind, the right hand stretched out behind also.

Capriole, or Cabriole.—Is striking the feet or calves of the legs together in the course of a leap. A demi-capriole is a leap from one foot to the other, striking the feet while aloft; another and more detailed description of a capriole is, feet in third position, slide right foot to the side, pass left foot to the back, spring on right foot, turning and leaving the left foot still behind; the fourth movement brings the left foot forward with the right knee to the third position.

Pas Bourrée.—Survives from the old Auvergne dance, which Catharine de Medici loved and introduced into the French Court in 1565. Stand on front foot, the back foot raised. First movement, bring the back foot into the third position on the toes. Second movement, beat the front foot. Third movement, beat back and front feet. In the old books a pas de bourrée is described as a pas marché and a jetté. Another variety is a demi-coupé, two pas marchés, and a fleuret, a fleuret being a demi-coupé, and two walking steps on the tips of the toes. For the pas de bourrée emboité. First movement, advance the right foot to the fourth position, the toe pointed, the knee straight, bring up the left foot to the fourth position, the toe pointed behind the right, advance the right foot with toe pointed to the fourth position, without any rising or sinking of the body, all performed on the toes. Campan and other authorities describe the bourrée step as a coupé and a balancement in two-time, we realise it better as a demi-coupé, but it is akin to Fleuret.

Changement de pied.—First movement, spring upwards from the third position with the right foot forward; second movement, throw this back and the left foot forward, dropping down into the third position, the situation of the feet being changed; this can be done in the same manner starting from the fifth position.

Entre-chat.—This occurs in many old dances, during the spring there is a *changement de pied*, while in the air, the feet cross and recross, and assume various positions; this was so called from the Italian verb *intreciata*, namely, to interweave.

Pas Sauté.—Is the jumping step either a hop or leap. Bending the knee, hop on one foot, the other being raised.

Pas de Basque.—We owe this step to the French province of that name, and it plays an important part in the old dances we are now reviving. From the fifth position bring the right foot forward, with the toe pointed, pass it in a semicircle to the second position, with the weight on the right foot; glissade through the third position into the fourth.

Glissade.—This is, as its name implies, a slide. Slide the front foot from the third position, toe pointed and

slightly raised to the right, bringing the left toe to the right heel, and *vice versâ*; (1) slide the foot from the third to the second position; (2) draw the left foot into the third position forward and repeat.

Balancé.—Rising and falling on the side of one foot, while the other is brought up close.

The Fleuret.—A movement composed of a demi-coupé and two pas on the point of the toes. Start in fourth position, place right foot in first position without touching the ground, bend both knees equally and pass right foot in front in fourth position, and so rise on the point of the toes and walk two steps on the toes letting the heel be firm as you finish. This can be done also at the back and sides. See *Pas Bourrée*.

Ballotté.—The feet crossed alternately, before and behind, as in Scotch reels and hornpipes.

Pirouettes.—Turn on one foot or both. Bring one foot to the fifth position behind, the toe touching the heel, raise both heels and turn on the toe, reversing the position of the feet, then revolve on the toe. For a double pirouette do this twice. Another pirouette which occurs in the old dances is a pivot as follows: Revolve on one foot and raise the heel of the other and step with the toe of this foot four times, and so get round the other one. In some of the slow pirouettes the movement seems to consist in raising the foot and jumping round as in some of the country dances.

Echappé.—For this the feet are close together, and jumping lightly they become apart.

Pivot.—Is to revolve on one foot while the other beats time in turning round. See *Pirouette*.

Assemblé.—Bring the foot from an open to a closed position—from the second position to the fifth, for example.

The mode in which all these steps are carried out in the several measures is shown in the description of the various dances.

CHAPTER III.

MASQUES.

THE ancient dances we are about to describe formed a very important adjunct to the masques of old days which are now being so frequently revived. Not one person out of a hundred knows what masques really are, and yet they specially appeal to the cultured classes. The opera and the stage owe them much, for from the ornate masques of the sixteenth and seventeenth centuries the opera attained its present perfection, and it was the magnificent *mise en scène* which distinguished these entertainments of royal and noble persons that led to better productions and stage settings at the theatres. It was because women of high rank figured in these masques that actresses began to fill the parts which boys and sometimes men had hitherto taken, for until then no woman appeared at all on the stage. On one occasion, when Charles II. grew impatient that the piece did not begin, his vexation was turned into a hearty laugh as he learnt the reason of the delay, viz., that "the queen was not then fully shaved."

Masques were mostly allegorical, and lent themselves to great splendour of costume and surroundings. The most exalted of the spectators were often seated under canopies at the side of the stage or in the body of the hall, ordinary folk looking down from the gallery. The masques consisted of dialogue, songs, and dances. They were never vulgar or dull. They are described as things of quaint muse and archaic.

The graceful ancient dancing of the seventeenth and eighteenth centuries owes much to the masques—or masks, as Campion, the author of many, has spelt them—which for centuries have been forgotten, but are now being revived again. They would seem to appeal specially to the twentieth century. With symbol and

allegory, speech in verse or prose, the masque has a dramatic element and leads to greater stage effects.

The speeches and dialogues were brilliant, but it was the song and the dancing and the imagery and their true poetry that made them so attractive. The dresses in these masques were not always quite accurate, for the parts were sometimes acted by the women in farthingales, though they personated classic goddesses. When the masque was actually introduced is uncertain.

It was the practice of the English in the reign of Henry II. (1170) to celebrate Christmas with plays and masques and fine spectacular shows. They have been aptly called acting dances, and were very splendid in their interpretation.

The dancers called maskers were a special feature in the masque, though they had nothing to do either with speech or song. They always entered with a dance, mostly a stately measure by themselves.

Masques were enacted in the palaces of our Kings, notably at Whitehall, Richmond, and Hampton Court, at the Inns of Court, and in the houses of the nobility, for they were specially the amusements of the upper classes; the amateur theatricals of the time, but usually aided by professionals in the matter of music. They grew out of the processions which on great occasions celebrated royal visits after an allegorical fashion. "Disguise" was the old English name for them.

Henry VIII., Elizabeth, James I., and Charles I. and II. patronised this form of amusement, which, indeed, only lived through about two centuries. There have been some notable efforts to revive it of late years, and of these, two attempts stand out pre-eminent, viz., the Masque of Flowers at Gray's Inn, in honour of Queen Victoria's Jubilee, in 1887, of which more anon, and the magnificent entertainment given by the then Master of the Musicians' Company in 1905 at the Guildhall School of Music, when Thomas Campion's "Masque of the Golden Tree" was reproduced with much splendour, and under the most successful auspices, in the presence of Princess Christian of Schleswig-Holstein and her family. On both occasions Mr. Arthur Prendergast conducted, composing some of

the music in the former, and all in the latter that had not survived in the original score, which was played first at Whitehall, in the banqueting room on St. Stephen's night, 1613, when the Right Hon. the Earl of Somerset and the Right Noble the Lady Frances Howard were wedded. The device is thus described: That the fame of the approaching nuptials having spread throughout all the world, knights and squires from all parts desiring to do honour to the occasion embarked in a flotilla for England. Through the machinations of a sorceress the knights had been shipwrecked, some drowned, a remnant of four who land are turned into golden pillars, and only the exhibition of a branch plucked by royal hands from the Golden Tree can bring them back to their original form. After the four squires have announced this preamble, a jigge and saraband are given, and, aided by the Nymph Thalassa, the Good triumph over the Evil influences, and by the Queen's hand a branch of the Golden Tree releases the knights. The sword dance of the squires and knights, the pavane, and the galliard all gave great charm to a very magnificently staged performance, showing that we are capable of reviving these entertainments if we are so minded.

Masques attained the height of their glory in James I.'s reign; indeed, from his christening this monarch's name was associated with them, when one was held at Linlithgow in honour of the infant. His wife, Anne of Denmark, specially delighted in them, and took part in many. Young and gay, a finished dancer when dancing was a fine art, weary of the monotony and dulness of the Scotch Court, she was ready to take the fullest advantage of her position in the way of fun and frolic when the death of the great Queen made her husband King of England. On her way from the north she was entertained at Althorpe by Sir Robert Spencer with the Masque of Oriana, also called the Satyr, written in her honour by Ben Jonson, who was a courtier and a flatterer, but it savoured more of the pageant, from which, as also the ballet, it originated. Satyrs and fairies emerged from the woods to greet her on her arrival, with songs and speeches and gifts of jewels, and a concert of wind instruments, and Queen Mab's

greeting and address, while satyrs and foresters appeared in the throng. It must have been a sight worth seeing, with the deer turned out amid all the surroundings of glade and forest.

In the October of this same year there was a masque acted before the Spanish Ambassador, and it was on his and his fellow Ambassadors' account that the King and Queen prepared to keep their first Christmas at Hampton Court in right royal fashion. Her Majesty at once determined to distinguish the festivities by a masque, in which she and her ladies took part, viz., "The Vision of the Twelve Goddesses," by Samuel Daniel, subsequently appointed Master of the Revels to the Queen's children, out of which he made a very good thing, receiving some £200 for a couple of compositions specially written for them.

But this was not all. He became consecutively Groom in Waiting and Gentleman in Waiting to Her Majesty, with whom he was ever a *persona grata*.

The great hall at Hampton Court, which Henry VIII. built as soon as proud Wolsey had ceded the possession of the palace to him, distinguished as it had hitherto been by gorgeous pageants and festivals, was never more brilliant. It took a vast deal of preparation. It had seen many of these revels and was a place well suited for such a show, with its grand roof, six windows on each side, and its fine tapestry.

In previous years it had been the scene of splendid entertainments given by other Tudor sovereigns, for it was one of the most spacious of the palaces. But the new King and Queen were determined to rival any entertainment that had preceded it, though during the reign of Queen Elizabeth they had assumed great splendour, succeeding as they did the revels and pageants which we are also reviving.

The Court moved into Hampton Court early in December, and the great event came off without a hitch on Jan. 8, 1604. It was a grand and merry Christmas, notwithstanding the prevalence of the plague, which had interfered with the due celebration of the coronation. This was the first true masque as yet given. The wonder is that Elizabeth did not rise from her grave, for some of the

many hundreds of dresses she left behind her were utilised for the occasion, Lady Suffolk and Lady Walsingham being ordered to bring them from the Tower.

The Queen herself was Pallas (Wisdom), and did not disdain to show her feet and legs in sandals and buskin. She was robed in blue, and many jewels shimmered on her helmet and on her flowing mantle, lance and target in hand; Lady Nottingham and Susan Lady Walsingham figured in it. Lady Suffolk, as Juno (Empire), displayed peacock's feathers, her sky-blue mantle worked with gold, a gold crown on her head, sceptre in hand; Lady Rich, as Venus (Love and Amity), had doves embroidered on her mantle, her cestus accompanied by a scarf of many colours; Lady Hertford, as Diana (Chastity), showed half-moons on her green mantle, and was distinguished by her bow and quiver. The masque was dedicated to the Countess of Bedford, a woman of great beauty, who had shown an active interest in it.

The twelve goddesses were easily distinguishable. It must have been a magnificent sight as they marched in procession up the hall, the pages, in white satin, bearing torches. Picture to yourselves the great hall, with its groined roof, crowded with spectators. The 1200 rooms in the palace were all filled, and tents were even set up on the lawn to accommodate more, for the King was entertaining most of the Ambassadors, who appear to have given endless trouble on the subject of precedence and to have squabbled among themselves in a most undignified manner. Happily, now it has been decided that those who have been longest with us come first, whatever country they represent. The guests entered under the Minstrels' Gallery, the King passing in state to the raised daïs with his retinue, the rest of the company being seated on either side at right angles in tiers. The stage, at the opposite end, showed a high mountain and the Sybil's altar. The goddesses marched up the centre of the hall to the Temple of Peace, which was erected on the left-hand side towards the upper end of the daïs. They each carried the particular insignia of their power, which they gave to the Temple of Peace, its four pillars represented the virtues that supported the globe of the earth. The

intent was to exhibit in their persons, representing the gifts of Heaven, the blessings enjoyed under the beneficent sway of the King. It was always a marked feature of these shows to develop some ingenious fable associated with mythology. As was the custom, the ladies left the stage for a while to dance with the nobility the pavane, the gay galliard courant, and the like in the centre of the hall, and "the goddesses were nothing loath to begin when it came to merry turns," the Queen being no exception.

Nearly all the masques of olden times were written in honour of the marriage of Royalty or of some great nobleman, and were given mostly at Shrovetide or Christmastide and Twelfth Night. They were so many-sided in their attractions that now, when we delight so much in a new thing revived from some forgotten old one, it seems a thousand pities that this mode of displaying so many graceful talents should not once more find greater favour as adapted to the present day. A masque was dramatic, festive, and singularly joyous, the mythological and allegorical personages in it giving an element of splendour and fable. Dancing was one of its most potent attractions, and it remains for the clever entertainer of to-day, who is accepting with avidity the resuscitation of the gracious, stately dances of former ages, to turn a kindly eye towards the masque.

In the time when England was "merrie England" the gentlemen of all the four Inns of Court greatly distinguished themselves in these entertainments, and many of the most noted masques were performed by the several Inns in the banqueting hall at Whitehall, which James I. built. They each selected their own Masters of the Revels. The Benchers promoted such entertainments, having the power of levying the necessary sums, which were considerable, the "Triumph of Peace," for example, costing some £21,000. The students often entertained Queen Elizabeth and her Court in this fashion. The masque performed before Her Majesty in 1594 gave her special pleasure, and, on the courtiers dancing a measure for her delectation afterwards, she exclaimed, according to her incisive fashion, "What! Shall we have bread and cheese after the banquet?" A very notable one was held

in the fourth Christmas of the great Queen's reign, in which Lord Robert Dudley was the principal person. Lord Bacon contributed to the masque held at Greenwich by the members of Gray's Inn, and we read of the members of the Middle Temple and Lincoln's Inn passing in procession from the Rolls in Chancery to Whitehall on horseback, on the occasion of a masque in honour of the marriage of James I.'s daughter Elizabeth to the Prince Elector Palatine, 1612, by George Chapman.

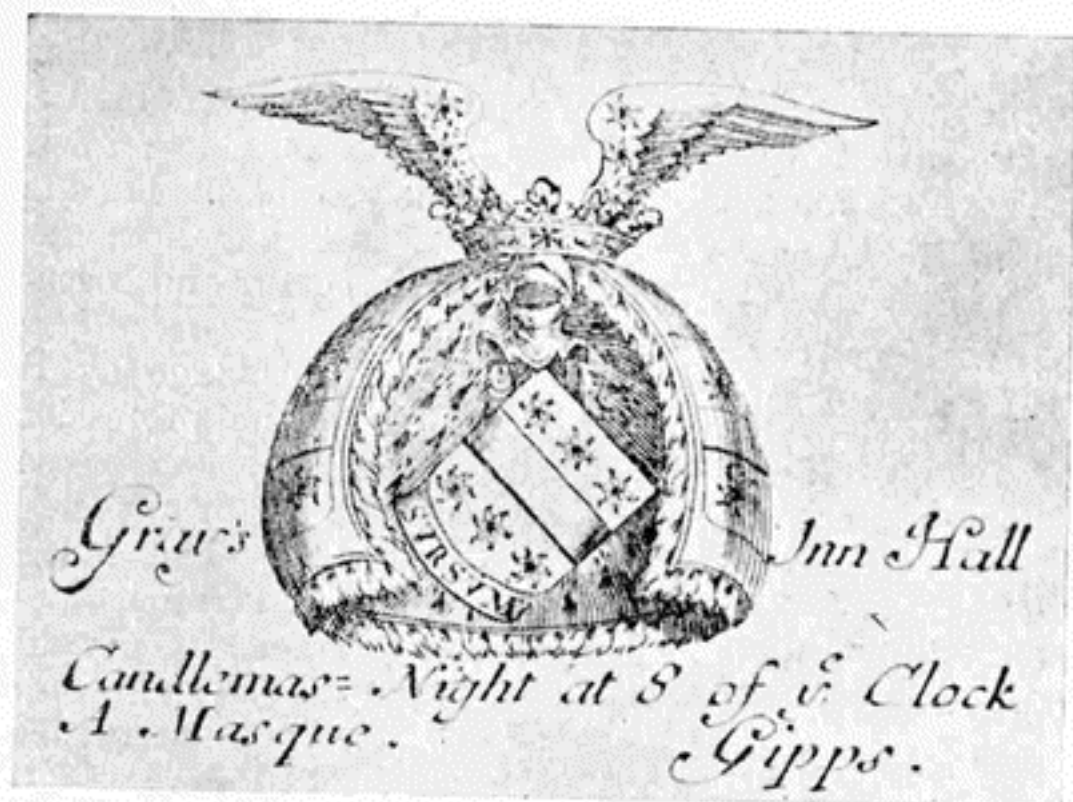
An old writer speaks of certain privileges to the members of the Inns of Court accorded on condition of their singing and dancing about the coal fire in the middle of the hall, and there are continual allusions to these masques. Indeed, these revels and entertainments at the four principal Inns of Court were of great antiquity, and continued till the end of the seventeenth century.

It was in 1704, Nov. 25, the order came out that the ancient exercise of dancing be revived, to be begun on the first Sunday of term, and that the notice thereof be given at Lincoln's Inn, Gray's Inn, Inner Temple, and Middle Temple.

In 1630 Queen Henrietta Maria had taken part in Ben Jonson's Masque "*Chloridia*," at Somerset House, and when, in 1632 W. Prynne, Utter barrister of Lincoln's Inn, published his "*Histrion Mastix*," it was assumed to have been directed against her, and on a prosecution the Star Chamber deprived him of his ears, and fabricated for him a retraction, which he denied in a Vindication that is still in existence.

In consequence of Prynne's pamphlet, and in order to proclaim as openly as possible their disapproval of his strictures, the Benchers of the four Inns of Court met towards the close of the year 1632 and made arrangements for a Masque on a grand scale, which should be represented by the members of the Bar before the King and Queen at Whitehall. James Shirley was commissioned to write the Masque, and provided the elaborate work called "*The Triumph of Peace*," upon which, as above-mentioned, the enormous sum of £21,000 was expended, though it can hardly be supposed that it all came out of the pockets of the barristers. The first performance took place at

Whitehall Palace on Candlemas Day, 1633, and a second performance was given February 11th in Merchant Taylors' Hall. The preliminary arrangements, the splendid dresses and scenery, and the performance are minutely described in Bulstrode Whitelock's Annals, reprinted at Oxford 1853. The principal part of the music was composed by William Lawes and Simon Ives, some of that by William Lawes being preserved in an autograph volume in the Bodleian Library. The "scene and ornament"



TICKET FOR GRAY'S INN MASQUE WHEN SIR RICHARD GIPPS
WAS MASTER OF THE REVELS.

were designed and superintended by the famous architect, Inigo Jones. The first performance was preceded by a procession of the performers and others (numbering over two hundred), on foot, on horseback, and in chariots from Ely Place, Holborn, down Chancery Lane, along the Strand, and so to Whitehall Palace.

The Puritans silenced the masques for a while, but they came back with the Restoration, though their glory was shortlived.

The ticket here illustrated was issued for a masque

held at Candlemas, 1682, when Sir Richard Gipps was Master of the Revels, and Gray's Inn entertained the King and Queen.

In the "Masque of Callisto," written by John Crowne in 1675, the Princesses Mary and Anne, both subsequently Queens of England, took part at St. James's Palace. This was the last record we have of Royalty acting in such entertainments, to which we owe so great a debt of gratitude, associated as they were with so many illustrious names.

Alfonso Ferrabosco the Younger, a noted musician of Italian parentage, was responsible for the music of many masques during the reign of James I., also Thomas Campion, John Coperario, Nicholas Lanier, William and Henry Lawes, Simon Ives, and others. Some of this music still survives, but much has been lost. Bacon, in discussing the merits of masques, designated them as "mere toys"; but as spectacles rich in colour and costume they interested the great Chancellor.

The anti-masque was an addition first made by Ben Jonson. It was generally relegated to the professional actors, who, as witches, baboons, and grotesque personages, brought a comical element into the performance.

It was on Twelfth Night, 1605, that "The Masque of Blackness" was given at Whitehall, in which Queen Anne (of Denmark) and her ladies blackened their skins and appeared as blackamoors. The Spanish Ambassador, having to kiss Her Majesty's hand, gave voice to his fears that the black might come off. Happily, three years later, on Twelfth Night, 1607, this was followed by the "Masque of Beauty." Both were by Ben Jonson. The speeches were mostly in verse, but sometimes in prose, and the dramatic element throughout was very strong. The "Masque of Oberon" was written in honour of poor Prince Henry, James I.'s son, whose untimely death was so great a grief to his parents and the nation.

"Ye Masque of Flowers" was given there on Twelfth Night, 1614, an original copy of which a year or two ago was lost from Gray's Inn Library, the music by Coperario. Its revival in 1887 was royally carried out at Gray's Inn, when, as in the original, morris dancing, catches, and roundelays delighted the audience.



THE BALLET SINGER. A SKETCH BY INIGO JONES.

The flower maskers were joined by the ladies on the stage, an acceptable improvement, due to Mr. Arthur A'Beckett, who edited and arranged the old masque, and, as Master of the Revels and as Invierno, contributed so materially to its success; indeed, he was responsible for the entire arrangement of this splendid masque. It was repeated later on, greatly to the benefit of charity. The singing, the spirited feats of swordsmanship, the dancing of the morisco, the minuet, and the pavane, could not have been better, while garlands of roses transformed the old hall; and every evening carried the spectators back to the days of long ago. This glorious representation, and the other resuscitations in 1905-7, &c., prove that it is still possible to reproduce a masque with such circumstance and scenery that it appeals directly to a cultivated audience.

Many of the sketches for dresses, persons, and scenery which Inigo Jones made for these entertainments are in the possession of the Duke of Devonshire, and some of these were used in the "Masque of Flowers" in 1887. The illustration the "Ballet Singer" on page 27 is from that plentiful store. The figure on page 29 shows the dresses worn by the nine maskers at the marriage of Lord James Hay and Lord Deny's only daughter, Jan. 6, 1607. It is carried out in a bright shade of carnation, with silver braid, and is thus described, "the stuffe was of carnation satten, taged and layed thick with broad silver lace, the helmet being of the same stuffe." The entire libretto and part of the music were by Campion, poet, musician, and "doctor of phisicke," a somewhat curious combination. The instruments used were the basse bandora, double sackbut, harpsichord, treble violins, lutes, and cornets.

When Lady Susan Vere's marriage with Sir Philip Herbert, brother of the Earl of Pembroke, was celebrated on St. John's Day, 1604, by a masque, the crowd was so great that there were upwards of 1200 spectators, and not only was Hampton Court Palace full, but all the surrounding buildings. Their occupants poured in to see the masque; there were seats on both sides of the hall for spectators, leaving a space in the middle for the procession.



COSTUME OF THE NINE MASKERS AT THE MARRIAGE OF
LORD JAMES HAY, 1607.

For the somewhat unfortunate marriage of the Earl of Suffolk's daughter with the Earl of Essex in 1606 Ben Jonson wrote "*Hymen or Hymenæi*," in which every nobleman of note in those days took part. It was magnificently put on the stage, and characterised by very pretty music and beautiful dances, the Spanish Ambassador lending some ropes of pearls.

"*Salmacida Spolia*," by Sir William Davenant, given on Jan. 4, 1640, was one of the last of these shows and spectacles with gay costumes, lights, and pretty scenes and songs between the dances so full of allegory and devices, and greatly patronised by cultivated people and the aristocracy.

The first masque Ben Jonson wrote was acted by Royalty; the Queen coming out of a shell and dancing a coranto with the ladies of her Court. No pains were spared. Inigo Jones painted the scenery, and Alfonso Ferrabosco composed music for this and many other of Ben Jonson's masques. In those days, dancing was part and parcel of education. It was a necessary part of a courtier's training to dance well, the Duke of Buckingham with his high capers and agility jumped into Charles' favour, as did Christopher Hatton into Elizabeth's in a masque

My Grate Lord Keeper led the brawl,
And Seals and Maces Danced before him,

for he became her Lord Chancellor. When the Puritan came, no dancing was allowed, and masques were specially prohibited.

In the year of the great frost, 1609, Twelfth Night was celebrated by the "*Masque of Queens*" at Whitehall, the Queen appearing as Neptune's wife, Ocean, a powerful incantation scene, in which witches and hags revel in riotous dances. After this, chariots were introduced on the stage, the one bearing the Queen drawn by lions, another by eagles. It was the last Ben Jonson wrote for Her Majesty. Charles I. celebrated Christmas with a masque, and Shrove Tuesday, too; the "*Mask of Owls*" being given at Kenilworth in that reign. The most beautiful of all was Milton's "*Mask of Comus*." The poet when he

wrote it was tutor to Lord Bridgewater's sons. On their way to Ludlow through Haywood Forest their sister, Lady Alice Egerton, was lost for a while, and on this the plot was constructed. It is full of grace and charm, and was acted at Ludlow Castle; but exquisite as is its poetical conception, it is not regarded as a real mask, but rather as a play with songs.

"Beauty's Awakening, a Masque of Winter and Spring," given at the old Guildhall of London, in 1899, so full of historical reminiscences, stands out prominently among modern masques. The stage itself and the proscenium were quite unlike those of modern days, not divided off from the audience, but the musicians and actors were some before the curtains and some behind it. A semi-circular flight of steps in the very centre lead from the front to the auditorium. The dresses were perfect as to detail and finely conceived, but nothing could be wanting in such hands as Mr. Walter Crane. Father Thames delivered the prologue, and the prolocutor, crowned with laurels, and in a long black robe lined with scarlet, told the story of the several scenes, which were full of beauty. The object of the masque was to show, by poetry, music, and various arts, the love of London, and the hope that it would one day be the most beautiful, as it is now the greatest commercial city in the world. The winds mingled with sixteen little maidens in dresses of many colours for the morris dance, and in the midst came the agile butterfly for a *pas seul*. The demons of bumbledom, cupidity, ignorance, &c., the great cities of the world—Thebes, Athens, Rome, Byzantium, Florence, Venice, Nuremberg, Oxford, &c., put in an appearance, and finally all the actors and actresses passed in stately procession to triumphant music round the hall.

The "Masque of May," given at St. George's-in-the-East, is another modern masque, with its herald to announce the masque and pageant, and the flower-crowned maids representing spring, summer, autumn, winter, peace, plenty, music, art, and literature. The May Queen was escorted by pierrots, to be crowned, and a throning chorus was followed by a maypole dance, and the homage and songs of the seasons ere St. George fought the Dragon.

These were so great a success that they speak volumes for the future, whether it be of original masques or revivals.

At the Charterhouse, in 1906, the Master of the Worshipful Company of Plumbers and the Mistress of the Revels invited a large company to see the Masque of *Lovely London* which had lain dormant for 321 years since first presented to Lord Mayor Wolstane Dixie in 1585. The masque was a plea for the civic powers to enlist learning, arts, sciences, and civil and military authorities to remodel towns and render them sweeter and more beautiful. It was enlivened by Elizabethan concerts of nymphs and spirits of light and beauty, and Technical education was suggested. The dancing on that occasion comprised "A health to Betty," a Trenchmore, a favourite dance alike of Elizabeth and Charles I., Staines Morris, and a stately minuet. The staging and the dresses were historic and splendid.

The "Sun's Darling" is another old Masque dating from 1623-4, supposed to be founded on Dekker's play of *Phaeton*, and adapted as a Masque with Ford's aid. It owed its popularity originally to the dances and songs, and in modern days we have to thank the English Drama Society for its most successful reproduction. Another spirited body, the Society of the Masquers, founded in 1903, had for its object to give performances of plays, Masques, ballets, and ceremonies, Mr. Walter Crane being among its promoters.

The masque of *War and Peace*, by Louis N. Parker, is a modern triumph. An enumeration of some of the ancient Masques may aid those interested in their revival. Ben Jonson is responsible for—

The Masque of Blacknesse, personated at Whitehall on Twelfth Night, 1604-5.

The Masque of Beauty was presented at Whitehall on the Sunday night after Twelfth Night, 1607-8.

Hymenæi, or the Solemnities of Masques and Barriers, celebrating the marriage of Robert Earl of Essex and the second daughter of the Earl of Suffolk, in which all the noblemen of the day took part, 1606.

Masque with the Nuptial Songs, or "The Hue and

Cry after Cupid."—At the Lord Viscount Haddington's marriage at Court on the Shrove Tuesday at night, 1608.

The Masque of Queens.—Celebrated from the house of fame, by the Queen of Great Britaine with her ladies at Whitehall. This was the last Ben Jonson wrote for the Queen, 1609.

Oberon.—The fairy dance, a masque of Prince Henrie's, 1611.

Love Restored.—In a masque at Court by gentlemen, the King's servants.

A Challenge at Tilt at a Marriage.—The cupids striving, the day after marriage.

The Irish Masque at Court.—By gentlemen, the King's servants.

Love Freed from Ignorance and Folly.—A masque of Her Majestie's.

Mercurie Vindicated from the Alchymists. At Court.—By gentlemen, the King's servants.

The Golden Age Restored.—In a masque at Court, 1615, by the lords and gentlemen, the King's servants.

Love's Triumph through Callipolis.—Performed in a masque at Court, 1630, by His Majesty, with the lords and gentlemen assisting the inventors, Ben Jonson and Inigo Jones. "All representations of this nature should be the mirror of a man's life to carry a mixture of profit," saith the ancient writer, and in this particular masque the Cupid dance occurs. The stage setting of this was very fine. It opens with Neptune seated on a rock, when the scene changes to a garden with four constellations, Jupiter, Juno, Venus, and Hymen; Venus, descending to earth after singing, goes up to the Queen, when the throne of Venus disappears and a palm tree appears in its place with an Imperial crown atop, lilies and roses growing from the roots. The Lord Chamberlain, the Earls of Carnarvon, Newport, and Holland, Viscount Doncaster, the Marquis of Hamilton, and others took part.

The Queen Henrietta Maria and fourteen ladies appeared on Shrove Tuesday, 1632, in *Tempe Restored*, written by Aurelian Townsend. In this the beasts under Circe's subjection form a procession, and fourteen stars descend to the music of the spheres, and *Tempe* is

restored to the true followers of the Muses. The *mise en scène* here was very fine. Large figures bigger than life on either side of the stage, one a winged woman, the other a man with the lighted torch of Knowledge and Ignorance. Women with snaky locks mingle with Harmony, in the songs of the chorus of Circe. A saraband and other dances, some by the Queen and her ladies, some by the maskers, added to the glory and grace of the scene.

The *Masque of Owls* was performed at Kenilworth for Charles I.

The Fishmongers' Pageant, given on Lord Mayor's day, 1616, must not be passed over in silence, entitled *Chrysunaliea*, the golden fishing devised by Anthony Munday, citizen and draper, in twelve tableaux. The lemon tree was a copy of the Lord Mayor's crest, the lemon in all its parts being so admirable a preserver of the senses in man.

But it is not always joyful associations that are connected with Masques. The preparations and plots for the murder of Darnley were facilitated by a masque which had been prepared with much splendour, and a painful story is associated with a famous masque that took place on the occasion of a ball given by the Duchesse de Barri; those who took part in it were disguised as savages with tow, which caught fire from a torch held by the Duc d'Orleans. The King was acting in it, and his life was only saved by the Duchesse de Barri, who wrapped him in the train of her own dress.

CHAPTER IV.

DANCES OF THE SIXTEENTH, SEVENTEENTH, AND EIGHTEENTH CENTURIES.

THE PAVANE.

AMONG these the Pavane takes a first place. The Pavane was a grave, solemn, haughty, ceremonial dance, the peacock dance, in which kings and princes and lords and ladies of high degree took their part in England, Italy, France, and Spain; the men were in coat of mail and gorgeous raiment, the ladies wearing flowing trains. Indeed the dancers mostly appeared in beautiful robes of state, made of velvet and brocade, amid great preparations and a royal entourage, the floor highly polished, the minstrels' gallery draped with velvet.

The lookers-on were seated in state, as two dancers or any number of couples stood, according to their rank, the length of the room, the men magnificently garbed in feathered hats and puffed trunk hose, with shoulder capes and ruffles, rich in colour, and drooping swords, their fair partners mostly brought up at court, proud in their beauty, moving with stately measure, beneath myriads of lights which danced on the gemmed embroideries of pearl and gold, diamonds, and emeralds, and the glories of apparel. It was distinguished by rhythmic grace, the favourite dance of the sixteenth century, and the sixteenth century was an age when no gentleman or lady of birth ignored the art of dancing. They were proud of their proficiency as the partners swayed together in rhythmic motion. The learners of this dance must enshroud their very souls in majestic dignity, the arms must be gracefully rounded as the couples cross and recross, turning their heads away from each other altogether. The shoulders well back with the leisured gestures of those stately days. Singing

accompanied dancing as Roger Bacon writes: "Dancing to song is a thing of great state and pleasure. I understand it that the song be in the quire placed aloft, and accompanied with some broken musicke, and the ditty fitted to the device." The singers accompanying the dancers were mostly hidden and in no way in evidence. The song that accompanied the Pavane is an old one, that Arbeau, the wonderful monk who left us his invaluable book on dancing, has handed down to us, "Belle qui tiens ma vie."

One big step and two small ones accompany one bar of the music, which I am here giving. There are many Pavanes in the several suites.

PAVANE.

"BELLE QUI TIENS MA VIE."

Andante sostenuto.

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of three systems of music, each with a treble and bass staff joined by a brace. The tempo is marked *Andante sostenuto*. The first system contains 8 measures. The second system contains 8 measures. The third system contains 8 measures, with the first 4 measures labeled "1st time." and the last 4 measures labeled "2nd time." The key signature has one sharp (F#) and the time signature is 2/4.

From Jehan Tabourot's "Orchésographie."

The Pavaue is a Basse dance, one of the oldest of the danses parterres. Much danced in Spain, possibly derived from there and coming to us through France. It was said to have been invented by Ferdinand Cortez, the Spaniard.

1. Begin, side by side, hand in hand, with a curtsy and a bow. Start with a pas marché down the floor, making four steps, the cavalier taking the lady's left hand. They commence with opposite feet. The cavalier holds the lady's right hand *en tour*—that is, they turn with four steps. He then takes her left hand and goes up the floor backwards, with four steps. He again takes her right hand and turns with four steps. This accomplishes the first movement.

2. In the second the cavalier passes the lady from his right to his left in three steps, then they both pose, facing the audience, with the toe pointed. The cavalier passes the lady from the left to his right with three steps, both change hands, and pose in a line, facing the audience. The cavalier passes the lady to his left in three steps, when both pose, with their backs to the audience.

All is very slowly performed in stately measure.

3. In the third movement, the lady passes under the left arm of the cavalier, holding hands as they do so, but they loose them when the movement is over. Standing *vis-à-vis* they take one step to the right and salut, and one step to the left and salut, and then again one step to the right and salut, which means that the man makes a sweeping bow and the lady a very low curtsy.

4. For the fourth movement, the cavalier passes the lady under his right arm, makes a step to the left, and bows. They then make a step to the right, placing that foot over the left, then carry out the half turn, point left toe to toe, and shoulder to shoulder, in a very graceful pose. This is repeated four times, forming a sort of cross with the feet; the last time, instead of a pose, they salut each other.

This is the entire dance, and its steps give pretty well the key-note to many other dances of old days. The movements can be repeated as often as is deemed convenient, but when the end comes, instead of bowing to each other,

the dancers bow to the audience. It can be carried out quite well by two ladies, for it was frequently danced by two demoiselles alone in ancient days, an advantage, for it is sometimes difficult in modern ones to find gentlemen dancers.

As a rule this dance is gone straight through without repeats to the first eight bars of each section of the music of "*Belle qui tiens ma vie.*" The drum, in old days, marked the time, as the several instruments, especially the tambourine, spinettes, flutes and hautboys, and the rest, played the measure, and the song nearly always accompanied the movements of the feet. The words of the first verse (I give them in the old French) ran as follows :

Belle qui tiens ma vie
Captive dans les yeulx (yeux),
Qui m'as l'ame ravie
D'un soubzris (sourir) gracieux,
Viens tost (tôt) ma secourir,
Ou me fauldra mourir.

The words are graceful and chivalrous in their old spelling. Another chanson in Henry III.'s time, in France, ran as follows :

Approche donc ma belle,
Approche-toi mon bien,
Ne me sois plus rebelle
Puisque mon cœur est tien,
Pour mon ame apaiser,
Donnez moi un baiser—

for a kiss accompanied most dances then.

The Pavane is quite the dance for corteges and processions, and it was the movement of the ladies' trains, spread out like a fan or like the tail of a peacock, and of the men's mantles that gave it its name, though some say it came from Padovana and was so corrupted; and some affirm it came from Padua, in Italy, but its movements recall the peacock. When it came to England it accorded well with high-heeled shoes and glittering diamonds, and the judges took part in it in their robes—even magistrates and the clergy joined in it. Sometimes the ladies' trains were carried by their *dames d'honneur* or



THE PAVANE.

their pages as they danced, but more often the heavy trains dragged over the polished floor. It held sway in France from 1530, until Louis XIV. put it aside for the Courante. A great deal of beautiful music has been written in its honour. The movement is very slow, as the dancers trip forward and backward, meet and pass, one moment all together, the next scattered in orbits, that cross and recross. Grace and dignity and ease are essential for carrying this out. Violins, hautboys, sackbuts, horns, and trumpets, even bagpipes, seem to have been employed as accompaniments. If Royalty were present, in old times, the dancers first saluted them, making a preliminary procession round the room. Butler, in 1636, describes the Pavane as a slow, soft kind of dancing in common time, in duple proportions, as he called it.

This and other dances were the cause of certain forms of exquisite music, known as suites; they survived long after the dances, though we cannot too strongly realise how these dances gave the rhythm to the strain. The music has never been ignored, but for a while the dances had been forgotten.

The Pavane must not be confounded with the Passamezzo, favoured by the Venetians. We read of the passe measure in Shakespeare.

The Pavane is described as two singles and a double to thirty-two bars of music sung by four voices. Arbeau, in giving the music, describes the steps minutely as follows:

"The steps consist of the pas marché. Salut and half turn, the cavalier taking the lady's left hand and starting with opposite feet, they advance. Then they cross each other, she passes under his left arm and he under her right, and salut. Then they repeat shoulder to shoulder, and, when the dance is over, they bow to the audience at the end."

Much depends on the graceful carriage of the head and the bend of the arms. It was one of the oldest of the *dances nobles*.

Those who wish to carry out the Pavane in costume would wear silks, satins, and rich brocade, made up after

the style of the Medici days. The men in feathered hats of the Tudor shapes, close habits, puffed breeches, and shoulder capes, with swords at their sides, as the courtiers of Queen Elizabeth's Courts were arrayed, for glories of apparel contributed much to the glamour of the dance. The women would wear velvet or satin—trains from the shoulders attached beneath ruffs, over brocaded or satin gowns with the distinct front breadth of lace or jewelled embroidery, hoops, long pointed bodices with jewelled stomachers, and sleeves puffed from shoulder to wrist.

GALLIARD.

The Galliard (Galliarda), or Romanesque, originated as long ago as 1588 in the Roman Campagna, where it was danced amid much excitement with great vivacity. It was also known as the "Cinque pace," because of its five steps. Under this guise Shakespeare speaks of it in *Much Ado about Nothing*, when Beatrice describes matrimony, wooing, wedding and repenting as a Scotch jigge, a measure, and a cinque pace, the last, "faster, faster till he sinkes into his grave."

It was the lively manner in which Sir Christopher Hatton danced the Galliard in a masque that captivated Queen Elizabeth. In those days they began with solemn dancing first, and gayer and more lively measures after. It was the Galliard that denoted the change from grave ceremonial dances to the more genial measures. In *Twelfth Night*, Sir Toby, describing Sir Andrew's excellence in a Galliard, asks, "Why dost thou not go to church in a Galliard and come home in a Corante?" showing the former to be the quicker of the two. The dance was recommended as vehement exercise for health's sake.

It was closely allied to the Tourdion, ending the old Brawles or Branles, but in the Tourdion the steps were gliding, not jumping as in the Galliard, the movement of which is described by the old writers as raising the right foot which extend to the side, knees apart, the hips moving, a five paces or cinque-a-pace, a very sprightly measure.

It was first of all danced at Court with prim state, but

soon the step became tripping, the dancers capering down and across the room.

Burton, in his "*Anatomy of Melancholy*," speaks of it as a pleasant sight to see the young men and maidens, well attired, and of good courage, dancing a Galliard, and, as the dance requireth, keeping their time, now together, now apart, a curtsey here, a caper there. No wonder that after such performances "the floors were peeked and dented like a millstone," by the high heels, or among the lower orders with their hobnailed shoes.

The lively Galliard, which followed the Pavane, was said to be an invention of the Devil. Anyway it was a Court dance that degenerated, and was danced in the time of Henry III. in France, and Elizabeth in England. It was generally accompanied by the singing of the choir. Few, indeed, could dance the Galliard and sing the while.

The fast, lively Galliard was in marked contrast to the slow and stately Pavane. It was danced to the sound of hautboys and tambourines, and its name implies the merry dance. It is distinguished by quick "kicking and stepping" movements, requiring youth and energy, and gives the performers plenty of exercise. It owes its name to "*gigolane*," namely, kicking, and can be danced by two or many. It was in favour in England throughout the sixteenth and most of the seventeenth centuries. The figures are varied and complicated, full of life and movement, and as they tripped and capered across the room the dancers sang the words:

Si je t'aime ou non,

or

Il traditore my fa morire,

or

Baisons nous belles,

and similar love ditties. It was originally a Basse dance, and the partners continued to dance till the man led his fair dame to a seat with much low obeisance and ceremony. In the Lyonnais Galliard the cavalier seeks another partner or the lady leaves him and retires, so that everyone had danced together before the Galliard was ended.



THE GALLIARD.

(The three girls in short frocks wear green velvet with yellow tabs and ribbons, a sort of turban on the head formed of a kerchief.)

The step in the first portion is known as the "Stay," or "Cross the buckle" (*pas échappé*). The dance is carried out as follows, not hand-in-hand, but apart:

1. Spring from one foot to the other (in a stationary pose), crossing the raised foot in an elevated fifth position. Repeat this four times. *Échappé* to the right, turn (two bars). Repeat this step four times, *échappé*, twice to the right, then twice to the left (sixteen bars in all).

2. The second step is the *pas de bourrée*. This is given three times to the right, three times to the left, three times to the right, and three times to the left again. The dancers crossing each other.

3. *Coupé dessous* (*pas de bourrée*).

Make a *coupé dessous* (two bars) with the right foot, and the *pas de bourrée* with the right foot (two bars), same (two bars) to the left, same (two bars) to the right, and two to the left again.

4. *Coupé dessous*, pivot.

Coupé four times (two bars), start with right foot, and pivot to right four times (two bars). Repeat this twice.

5. *Temps levé*, and turn.

For this you cross the right foot over the left in a raised position. Rise on toes, turn slightly to the left in the fifth position. The same with left foot over right. Repeat this eight times, and pose.

The Galliard is in triple time, though there are some in duple time such as the most excellent music for it in "*La Romanesca*"; but there is a large choice of other Galliard music, William Byrd and Dr. John Ball have written them in triple time.

Each figure occupies sixteen bars of music, the dance starting at the third bar, and going straight through the song.

We have in Chapter II. described some of the steps, but it is so necessary to understand what these several steps mean that I will here give those mentioned above. The *pas de bourrée* the authorities describe as a *coupé* and a *balancement* in two time. It would be better understood as a *demi-coupé*—namely, hop on the right foot, place it at the side and at the back of the left foot, rise on the heels, and make the circuit with three steps. This is what is called a *pas de bourrée* open. A *pas marché* is

CANARIES.

HENRY PURCELL.

Allegro.



From the Masque in "Dioclesian."

a walking step: a jetté is a demi-coupé; pivot is turning on the toes. For the pivot pirouette revolve on one foot, raise the heel of the other, and step with the toe of this foot four times, and so get round.

TOURDION.

This dance is very like the Galliard, only those who took part in it made it a slow, gliding movement in triple time. The partners begin hand in hand with a salut and curtsey, and then make the tour of the room once or twice. It was no doubt fashioned on the form of a Basse dance, and was consequently more of a glissade in its movements and smoother than the gay kicking Galliard. The dancers' steps changed from one foot to the other, but the measure was always on the ground and guiltless of any jumping movement. The Tourdion consists of some five steps, and was danced to a psalm tune at the Court of Charles IX. It occupied eighty bars of the music and is a *danse parterre*.

CANARIES.

Canaries was a very popular dance in England in old days; no doubt it came to us from Spain, and from the Canary Islands, and underwent many changes in the course of its history. It was originally a stage dance; we know but little about it. It contributed to the masque and was danced by savages in the Canary Islands. Shakespeare speaks of "canary-it with your feet." It is said to have originated in a ballet composed for a masquerade, the costumes those of the kings and queens of Morocco. It is danced as follows:

1. Pas jetté.—Throw the right foot over the left, and the left over the right. The cavalier takes the lady's hand, and advances with four steps, and then wheels round, and continues for fourteen bars. During the bars fifteen and sixteen the cavalier turns the lady, and they end holding each other by both hands, *vis-à-vis*. The first movement occupies sixteen bars.

2. Pas de basque (diagonal tract).—Four bars forward, and four bars back. Repeat, making sixteen bars altogether. Hands remain as in figure 1.

3. *Pas sauté. Pas de basque. Tract round.*—Hold both hands *vis-à-vis*. The cavalier springs on the right foot, and makes a *pas de basque* to the left, turning back to back. The lady jumps on the left foot, takes a *pas de basque* to the right. The cavalier holds the lady's left



CANARIES.

hand the whole time, the other hands touch in turn. This occupies fifteen bars. At bar sixteen, the cavalier turns the lady to the left and poses, still holding hands.

4. *Pas jetté.*—Cross hands, *pas jetté* forward and backward once during two bars. The cavalier turns the lady

across from left to right, performs a pas jetté again, and turns the lady from the right to left.

5. Pas jetté.—Repeat this for six bars. The cavalier turns the lady during the seventh bar, and poses during the eighth bar. Repeat pas jetté for six bars, turn and pose as before. Sixteen bars in all.

6. Coupé temps levé.—For this, hold hands *vis-à-vis*, coupé and pirouette in opposite directions, meeting face to face again; repeat four times. In turning, the hands are raised over the head.

7. Hold hands *vis-à-vis*. Turn each other without separating hands (one bar), pose *vis-à-vis* (one bar);



CANARIES.

repeat four times. The hands are never loosed during the whole figure. Eight bars only.

The music may be taken from Purcell's "Masque of Love" (Diocletian), published by Novello, and there are other versions.

Each figure occupies sixteen bars, being a repetition of eight bars. The seventh, however, is only the second part once through (eight bars).

The dance made its way to England, where it was greatly appreciated. It is most graceful both in leg and arm movement.

The pretty dresses in our illustration are: the boy's,

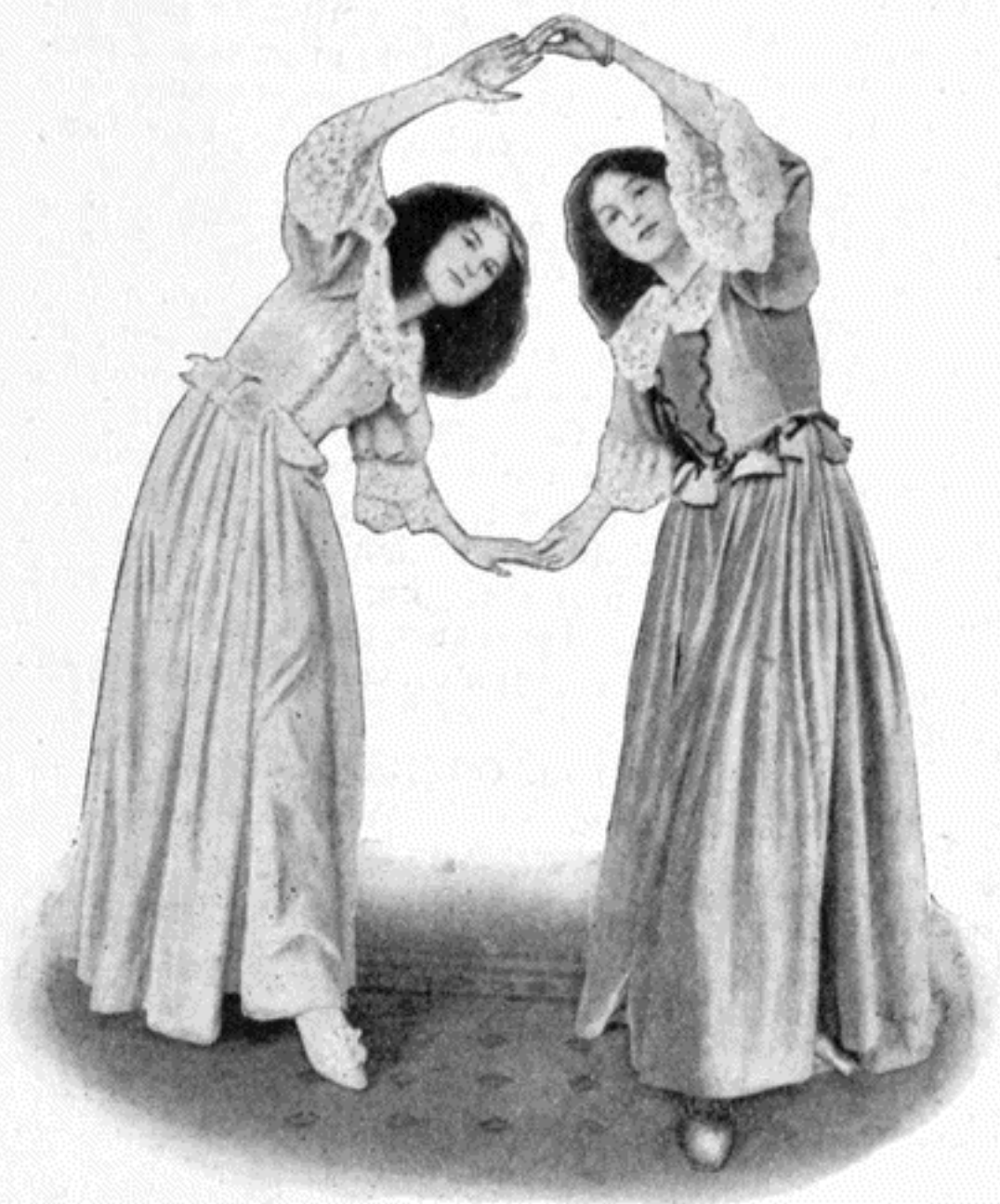
grey satin with a yellow sash; the girl wears a yellow, canary-coloured skirt of satin and a ruby red jacket in velvet, with lace and muslin collars and cuffs, the colour repeated in the hair.

THE COURANTE.

This was a sixteenth century dance which continued during the seventeenth and eighteenth. It was the precursor of the Minuet, and its charm is greatly enhanced by the arm movement. About 1650 it became a Court dance, having originally been a pantomime play without words in dual measure, one of the oldest figure dances that has been left to us, and its character is decidedly grave. A precursor of the Minuet, it is one of the many dances which Catharine de Medici brought to France from Italy. It was a great favourite of Louis XIV., and no one danced it so well as he. Mme. de Sevigny and her daughter were noted for the grace with which they carried it out, on their *Etats de Bretagne*. There are a good many different kinds of Courantes, for they were given during a long period and were danced before Henry II., Charles IX., and Henry III., but were never quite so fashionable as during the period of the Grand Monarque, which shows that they were appreciated in Court circles. The dance owes its name to the many "comings and goings" in the figure, and it required a good deal of art to carry it out well. It is certainly of Italian origin, and the sixteenth, seventeenth, and eighteenth centuries favoured it.

We were not insensible to its merits in England in olden days. It was danced in the time of Charles II., and Pepys describes it as given at a Court ball in 1666. Queen Elizabeth favoured it at her Court, but at that time it had developed into a far more lively measure than it was to start with, when it presented very little action, and generally opened the ball, three couples taking part in it. The Elizabethan Courante was much quicker than the Courante of Louis XIV. and Charles II.'s reigns, as proved by Hooper's music. It was considered necessary to master the slow form of the Courante before attempting the Minuet, which was far more difficult to compass.

It was the famous dancer Pécours who gave lessons in the Courante, and, as he taught it, it was not unlike the Minuet, but in the course of its existence it assumed many phases, and doubtless started as a Basse dance. It can be



COURANTE.

given by a couple of ladies, as well as by a cavalier and lady, or by many couples. I propose to describe a simple series of steps, such as are being danced now in the revived version. It would admit of very pretty dresses in

the modes of any of the countries in which it was danced; soft velvet skirts not too long, bodices with basques and lace berthes, and soft elbow sleeves, lend themselves to the grace of the movements. In the illustration the one gown is grey velvet the other red-pink.

1. Start with a deep curtsey and a springing step forwards, and back to fourth position, both arms raised, each dancer turning outwards. Those movements occupy four bars of the music, and are repeated for another four bars, making eight bars.

2. Eight bars of music are now occupied with a slow pas de basque in a circle, each dancer advancing in an opposite direction, then balancing and turn, making a deep curtsey, and accompanying the steps with arm movements.

3. The dancers spring forwards, and each takes one step in an opposite direction to the other, a coupé and half jetté, and this is repeated with the other foot as the dancers turn outwards. They dance the back stay step twice, returning to position and turn, beginning the movement again by repeating the first springing step, and the back stay step, so that the partners change places and turn. All these three figures are then repeated, commencing with the opposite foot.

CORANTO OR COURANTE.

Andan e sostenuto.

WILLIAM LAWES.







From "Court Ayres, Pavins, Corantos, &c.," published by John Playford, 1655.

The music to accompany it is taken from Playford's "Court Ayres." Another from "The Dancing Master," also by Playford, second edition, 1665, has been harmonised by W. Wolstenholme. Every figure is accompanied by a graceful movement of the arms and hands before the final curtsey as the dancers take hands and form a circle, in the centre of which their faces appear, as in the picture. The lower the curtsey the more it is in keeping with the ancient style of dances. When the Courante first came in it was often preceded by a ballet. Arbeau in describing it tells how three cavaliers chose their partners, whom they placed in a row at the end of the room, then danced towards them. Much pantomimic gesture denoting love was introduced into the dance, so that when the lady turned her back on her advancing partner, as she did in the course of the measure, it represented a refusal of his suit, and the cavalier, making deep reverences preceding a quicker measure, meant urging his suit, till on bent knee he was taken back into favour and the dance was finished. Handel and Bach wrote many Courantes, but they are all quick movements not designed for the dance, though a good deal of beautiful music was associated with them full of dignity.

The Courante has always been associated with receptions at Court. It recalls the Spanish Seguidilla. An ancient writer describes the steps as a *balancez* and a *coupé* placing the right foot at the side without a glissade, then the left foot brought to the front, the body resting on it. Advance the right, the body still resting on left foot in fourth position. Raise the heel ready to use right foot, the feet extended and so glide to front, all on the tips of the toes.

In the Philidor collection are several Courantes danced

at the Medicis Court, and all men of high degree were expected to dance them well, or their education was deemed incomplete.

THE PASSEPIED.

For this the music is from Destouches's first opera *Isse*, and the composer must have always had a pleasant memory of the dance, for, though he was but five-and-twenty, it was this opera that made him famous.

PASSEPIED.

DESTOUCHES.

Vivace.

f

p



The Passepiéd is a rhythmic figure dance, in which Mme. de Grignon, Mme. de Sevigny's daughter, excelled. It is an ancient Branle, and found great favour in Brittany, being, in fact, one of its pantomimic dances, like our country dances, which commenced most of the balls, everyone dancing round hand in hand. Perhaps it originated the dances with song. In those days every province had its Branle, which in England we translate by Brawle. There was a Washer-woman's Branle, when the movements represented washing clothes; a Sabot Branle, un Branle de Chevaux, de Pois, de Chandelier; the Hermit's Branle, where the dancers appeared as monks; a Gay Branle, a Branle of Burgundy, a Branle of Poitou, of Malta, and Scotland; and a very noted one was the Branle des Flambeaux, given by Marguerite de Valois, one of the best dancers in her day. At one time all dances began with a Branle, several persons dancing round and holding each other's hand. This was continued according to the music, three steps carried the feet round to four beats of the drum. In the double Branle this was repeated twice, the peasants dancing in sabots, and singing seemed the natural accompaniment. It can be carried out with two people, and the Finisterre costume shown in the illustration is certainly pretty and a suitable one, one girl dancing in peasant dress with a



THE PASSEPIED.

large red bibbed apron, the other with a green check, showing darker skirts below, trimmed with flowered galon; large white lace-edged caps, and white sleevelets and tuckers. Some dramatic talent is needed to dance it well. The *Passepiéd* is, in fact, a Minuet, given with a quick step.

1. The dancers join hands and face each other, then set to each other with the *pas de basque*, bringing first the left shoulder forward and then the right, and with a waltz step they change places.

2. A *coupé* and a *pas bourrée* are given three times, the toe pointing up the stage and then down the stage; the same repeated over again.

3. Is simply a repeat of 2.

4. Is the same step as is danced in the Canaries, namely, a *pas jetté*, throwing the right foot over the left and the left foot over the right, ending by holding each other's hands.

5. The *pas de basque* is danced diagonally; four bars forward and four bars back, making sixteen bars altogether.

6. The partners cross hands and back with the *pas de basque*, and then turn to the left.

7. Cross hands, back with the *pas de basque*, and then turn to the right.

8. Place the arms round each other's neck, and make the *pirouette* with eight pony steps, pawing the ground, then turn.

9. Make a tour backwards with the *pas de basque* and a heel shuffle to the right.

10. Repeat the same to the left, then the lady is brought in front of her partner to the other side.

The dance has been described in various ways: As a Minuet; as a Branle in rhythm. It is quite irresistible, for the spectators as they watch it feel inclined to follow its footsteps. It is a figure dance, which demands some dramatic talent, and was in great favour at Court.

THE SICILIANO,

As its name implies, was a peasant dance of Sicily, a graceful *pastorale* which can be interpreted by one dancer or more, and was often given to the *flageolet* and *tambourine*. It carries with it the sunny influence of the



SICILIANO.

country to which it owes its birth, and where it played its part at many weddings and festivals to the strains of a flute accompanied by a tambourine, but it need not be a solo dance. In that country the man chooses his partner first, and they dance together, each holding a handkerchief. Then he retires having, it is supposed, avowed his love, and she dances alone for a while, and chooses another partner which shows that it has not always been the gentlemen who had to select their partners. The steps are as follows :

1. Step forward with right foot, then with the left, and turn. Step to the left and then to the right, and turn. Repeat the same thing, accompanying each step with a tambourine.

2. Pirouette to the left, point the foot to the right. Then repeat and make the chassée forward. That occupies seven beats of the music, and then point to the left, and pose, the arms raised upwards, using the tambourine.

3. Four pas de basques forward and four back, then a pirouette to the right and four pas de basques forward, a pirouette to the left and four back.

4. Point the toe of the left foot four times, then back with the right foot, pirouette to the right, point the toe four times, and back with the left foot, and pirouette to the left.

5. Eight pas de basques forward, and turning on the fifth, sixth, seventh, and eighth round, with pirouette and pose. It is a gay dance in 6-4, 6-8 time. Purcell's Suite No. 11 gives suitable music.

This is a love dance expressing tender courtship.

THE CHACONE.

Here we have a dance in slow triple time, $\frac{3}{4}$, in which two or three people can participate, of a stately character, light and graceful. The time is strongly marked, and it can be danced to Purcell's music (1658-1695) from the "Fairy Queen." It has six variations. Bach and Handel and other famous composers have written well-known Chacones.

1. To begin, the partners take hands, bend low, and point the foot to the side outwards; bend again, point, and turn the other foot inwards, and repeat this six times, then turn and go through the same step with the back to the audience also six times, and then turn and loose hands. This is accompanied by the air of the music.

2. To the first variation. Chassez across, the cavalier in front, then chassez back with the lady in front, make the Chacone step round, and repeat.

3. Chassez up the side of the stage, cross to the opposite corner and repeat, viz., step to side, heels join, right foot in front, heels join, bend, and point foot to left, Chacone diagonally towards partner, shuffle round her. The lady turns under the partner's arm. All this is danced to the second variation of the music.

4. Carry out the Mazurka step round the stage, viz., slide left foot to second position, bring right foot to the place of left, which pass across the right behind the heel, and sauté on right, then back; the lady makes a half turn under her partner's arm. This to the third variation of the music.

5. Four skating steps diagonally to the left, changing hands, four coupé steps backwards, changing hands. This is danced to the fourth variation.

6. Four Mazurka steps diagonally to the right, changing places so as to face the partner, who takes both hands, turns, and does the bourrée step down the stage. This to the fifth variation of the music.

7. Slow bourrée step up stage. This bourrée step is a demi-coupée, a pas marché, and demi-jetté, but there are many such pas.

The Chacone was of Spanish origin—the grand dance of Spain. Some described it as the same as the Passacaglia, and Italy claims it, for it is said to owe its name to Ciacone, a blind man, who invented it. But France improved on it, boasting of an air with variations like the Chacone, and it was often given as the finale to a ball. A courtly dance, in slow triple measure, the bars continually repeating themselves. When society was tired of it it found a place upon the stage, being often introduced in the ballet. The music of the sixteenth century owed much to dancing,



THE CHACONE.

and, *vice versa*, the rhythmic movement of the dance inspired many fine compositions. Cervantes despised it, declaring in "Don Quixote" that it was a mulatto dance for negroes and negresses, imported from the time of Philip II., but at the French Court, both in the days of Louis XIII. and XIV., it was a ceremonial dance. Marie de Medicis, in 1600, was responsible for much of its success when she married Henry IV., and the music caused variations in the steps according to its rhythm. Dupré, a tall, powerful dancer, made its fame on the stage.

The Chaconne step which runs through it is as follows: Left foot forward, the body resting on it, the right leg brought behind, bend and rise, springing on to left foot, the right foot assuming the second position at the side; it is really composed of a spring and walking steps on the toes, and at the last the heels must be so placed that the body is firm. The rhythm is slow and well marked. It could be accompanied by a variety of songs, and Marguerite of Navarre excelled in this, as in all other dances. Always bear in mind the springing steps and two pas marché on the toes. At the last, place the heels so that the body is firm and the dancer can proceed to the right or left side, and the performers in its course are seen back to back. The shoulder movement is important. At one time those who took part in it stood in two lines *vis-à-vis* so that any number could join, and then break up and fall into groups. Like Sir Roger de Coverley, it was a society dance before it found its way to the stage, and often made a pleasant finale to a ball.

In our illustration the gowns consist of white overdresses with revers and gold trimming on neck, sleeves, and puffs, gold girdles about the hips.

THE ALLEMANDE.

This is a gesture dance, very effective and pleasing, notable for the graceful action of the arms. It comes to us from that period when the art of dancing had reached its climax, viz., the sixteenth century. It originated in Germany, but it certainly did not come to England direct, passing through France *en route*, where it derived not a

little added grace and polish. It was known over here as Almain or Alman, and was in fashion about 1600. It



[Photograph by J. H. Killick
ALLEMANDE.

found favour in two very different Courts, viz., those of Louis XIV., where that Prince of Royal dancers gave it

his approval, and Napoleon the Great. It was taught by the same masters as the Gigue, the Courante, and the Saraband. It was only beginning to be really moribund in the eighteenth century. It has been handed down to us in some of the old pictures, showing both hands of the lady being taken by her partner so that he turned her under his arm. Queen Elizabeth and her subjects greatly appreciated the Allemande, though it was sometimes ponderous.

Great attention must be paid to the movement of heads and arms, and the illustration shows how the partners hold one another. It was danced also much in Spain and in Switzerland, but specially in Swabia to the sound of the tambourine.

ALLEMANDE.

"THE HONIE-SUCKLE."

ANTHONY HOLBORNE.

Allegro.



I am giving the Honiesuckle Allemande, by Anthony Holborne. Suitable music was also written by Robert Johnson (1540-1626), who was responsible for the wonderful entertainment given at Kenilworth to Queen Elizabeth in 1575 by her favourite, the Earl of Leicester. It is scored by T. L. Southgate. Arbeau also has bequeathed some excellent accompanying music, harmonised by W. Wolstenholme.

The Allemande is danced as follows, always remembering the intense importance of the head and arm movements; the hands are never loosed, except for a second in changing positions in the third figure :

1. The lady stands in front of the gentleman ; he holds her left hand with his left and her right hand with his right hand. For four bars they go forward and pose, and repeat this four times, the last time they pass forward for two bars only, and turn ; this occupies eight bars of the music, and is danced straight across from the left to the right of the stage.

2. Circle four steps round and quick turn ; the gentleman turns the lady with arms overhead, and the lady turns the gentleman.

3. Polka forward, change hands quickly, and turn, then polka back slowly, turn and pose.

4. The lady makes four pas de basques in front of the gentleman and turns, the gentleman ending on the right.

5. Four steps across the stage, turn and pose. Take two steps back, turn and pose, and repeat.

The air should be lively. The Allemande can be danced by one couple or any number of couples, placing themselves behind each other. The Allemande step is three pas marchés and the front foot raised. It seems to have had an ancient origin, this Allemande, for we find it, or something like it, was danced as far back as 1540 at the *fête* which Francis I. gave to Charles V. to do him special honour.

A thing much to be regretted is, that a singing accompaniment to dancing has been almost entirely discontinued, save on the stage, for it imparted a certain amount of liveliness to the proceedings without in any way detracting from the grace of the measure. Some years ago the singing quadrilles were taken up with much enthusiasm, and you saw young and old singing the refrains of nursery rhymes with no little enjoyment. Though these dances were originally planned for the children, they were by no means confined to them.

RIGAUDON OR RIGADOON.

In the Rigaudon we have the example of a dance which without doubt was modelled on the refrain of a song of Provence, danced to the strains of the tambourine. There

was a great interchange of dancing and singing in those old days, and the popular dances were adjusted to song tunes. Starting among the peasantry, it began as a very lively measure; but when dancing was considered a fine art, and the great dancing masters of the day threw themselves into the subject with much enthusiasm, they greatly modified it, and it found its way to Court, where it met with favour at the hands of Louis XIII., and in Italy. In time it came over to England, and in good Queen Anne's reign it was danced and much appreciated. Isaac, the fashionable dancing master, arranged a Rigaudon on the occasion of the Queen's birthday. Paisible's (the flute-player) tune is very good and very beautiful to dance to. It has been harmonised by Cunningham Woods, the accompanying words beginning: "Ah, Chloe, when I prove my passion"; the date is 1709.

The dance owes its name to a certain Rigaudon, a dancing master of Marseilles, who brought it from Provence. Gardel, the author of the "*Menuet de la Cour*," encouraged it. Like many other dances, it disappeared in the French Revolution. The way of dancing the Rigaudon is as follows: Each figure occupies eight bars; both dancers start together without taking hands.

RIGAUDON.

HENRY PURCELL.



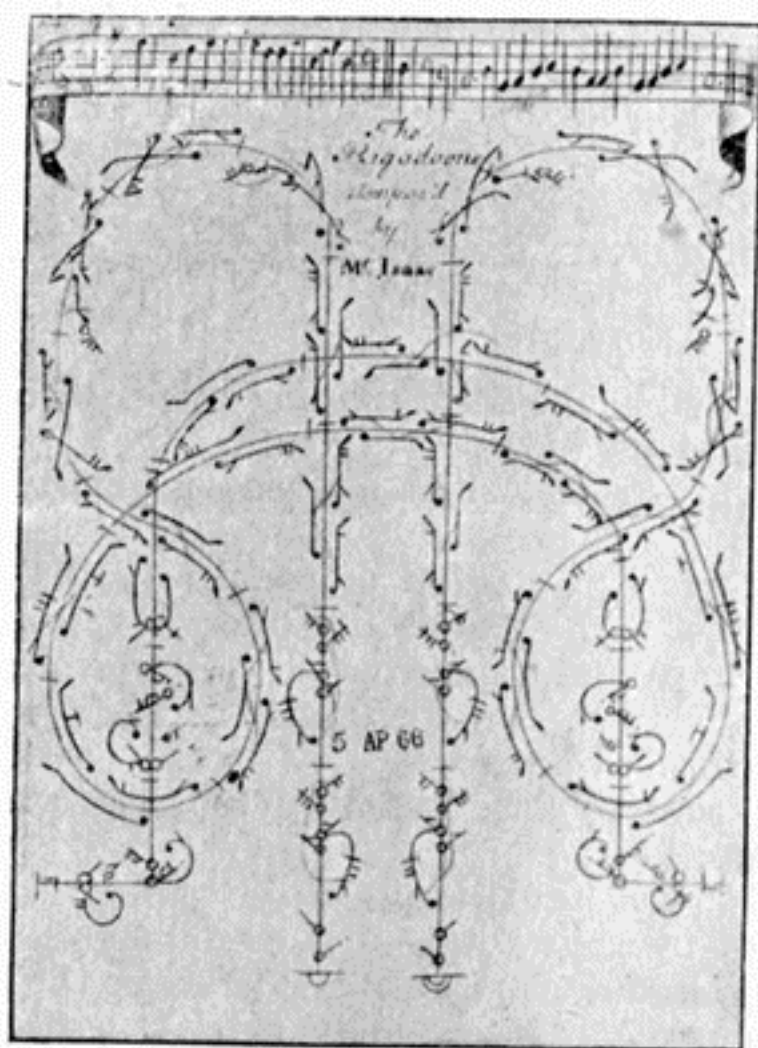


1. Slide and make four running steps, turn, and then pose; repeat with the opposite foot.
2. Turn to left and right alternately four times, going backwards.
3. This figure is danced diagonally to the right with running steps, turn and pose; repeat the same to the left.
4. Two hops and turn, repeat, then run diagonally to the right and turn, run diagonally to the left and turn, with the arms out straight.
5. Half turn to left, half turn to right, whole turn to left, repeat.
6. Arms over head, three steps to left, turn to left, three steps to right, turn to right, hop round and pose with right hand down, the left hand above the head.
7. Balancez four times on left foot, four times on right foot, pose as in figure 6.

The head and arm movements are all important in this dance.

I am illustrating Isaac's Rigaudon with a tract which is taken from John Weaver's "Art of Dancing," 1706. It shows the dancers starting at the top of the room making a circle to the left and crossing in a circle to the right, with a repeat that forms an eight. For the next figure the dancer went backwards, then to the right, then advanced, passing to the left, retrograding and again

passing thence back and between the left, and then forward. Feuillet formed an interlacing chain, first to the right then to the left. The above directions are founded on these old lines. The music heads the tract, which is in every way complete. The most casual observer can by its means follow the direction which the dancer must take in carrying out the several movements, but



THE RIGAUDON.

much more than this is to be learnt from it by a little patient study. Those who are versed in Chorography (see Chapter I.), can decipher the movements of the feet quite as easily as a musician can play from notes. It is a thousand pities this old and admirable method of perpetuating dancing has not been adopted in modern days, for it would save pages of explanation. The directions the feet are to take are clearly shown, the dot

denoting the toe. The line of the tract is first drawn out, and then it is shown how the several movements are carried across it or to the right and left, and the actual steps are indicated.

No modern author on dancing has apparently considered the subject with the same earnestness and seriousness with which the old writers regarded it. Arbeau, John Weaver, Jean *¶*Phillipe Rameau, John Playford, Compan in his "*Dictionnaire de Danse*," and Feuillet have left behind them such exhaustive descriptions that it is only a question of research and trouble to resuscitate any of the graceful dances which added so much to the joy and zest of life in old days. We have forgotten or ignored so much that our forebears valued in this art. Some of the most beautiful music of those times originated in these gracious measures. The pathos of the old dance music should enter into our very souls, bringing back as it does memories of long past days. It appeals to the spiritual side of our being, and perpetuates sweet fancies and past happiness full of grace and charm. Dancing combined with music draws gladness and joy into our lives; and of these we cannot have too much. Bringing smiles and laughter to our lips it ought surely to be encouraged by youth and age alike!

We have in our modern days a great deal to learn in the matter of gesture. The present system of teaching dancing, and the several exercises associated with such instruction make the body graceful. No one who attends a modern dancing school can fail to see that the teachers in the twentieth century lay the foundation of supple limbs and active feet. But in our everyday life and in our dancing alike we have ignored what added so much charm to the old measures—the movement of head, arms, and hands. Even as an accompaniment to our oratory we neglect the force of gesture. It is only at Court and when making obeisances to Royalty that we compass the stately reverences of past centuries. They consist in the body remaining erect with the legs bent as low as possible. Our great-grandmothers took months to acquire this movement, which figures in nearly all the revived ancient dances, and when young people have to move their hands

as an accompaniment to the figures and music too often there is a certain stiffness, a *raideur* with which our Gallic neighbours are wont to credit us. In all these dances that I have been describing the directions of the head, the hands, and the arms are quite as necessary as the movement of the feet. In old days much importance was attached to the general effect; of a pretty face being seen, as it were, during a graceful pose in the framework of her own and her partner's arms, as in the sketch of the Allemande. The descriptions of the steps show what is required, and the music and the movement of the feet guide the dancer in the right direction.

THE SARABAND.

The Saraband is associated with much that is beautiful in music, as well as in movement. Destouches, one of the four or five composers who succeeded Lulli at the Court of Louis XIV., has left us some excellent music for this old Spanish dance, especially in his pastorelle heroïque, "Isse," in 1697, that always excites admiration and is well suited to dancing. It was a dance said to have died with the seventeenth century. The Chevalier de Grammont describes how the music of this dance either delighted or annoyed people, the guitarists twanging it on their instruments till it was almost unbearable. One old man of eighty desired to die to its strains so that his soul might pass away to dulcet music. The actual meaning of the word Saraband is noise, and doubtless we derive it from the Arabic. It came into force in Spain about the twelfth century. In the picture, we are showing the dance as a solo, but in olden times it was also performed in groups, with bells as well as castanets. Women mostly danced it in those early days, when it was somewhat wild in its movement; but all dances when they came into French hands were softened and beautified, and imbued with a certain amount of poetry, and it had a great influence when France led the dancing of Europe. Arbeau gives us a description of it in his "L'Orchésographie," written when he was seventy, in 1588. Richelieu is said to have danced a Saraband with Anne of Austria, not disdaining to introduce bells on



THE SARABAND.

his ankles. When the melancholy Louis XIII. ascended the throne of France the Spanish influence asserted itself, and the Saraband came into fashion. It was then a slow, stately step, and was frequently danced as a solo for a man or a woman.

The picture shows the following dance :

1. Raise the right foot and take a step forward, turn to the right and pose ; repeat and turn to the left, and then to the right.

2. Raise the right foot for the pas bourrée to the right, raise the left foot and make a pas bourrée to the left, raise the right foot and make a pas bourrée to the right, and again turn to the right, and then to the left.

3. Change the foot going to the left with the Spanish hip movement twice. Coupé and pose with head movements, which must have much consideration, the head turning from the left to the right instinctively with the step and the music. Repeat all to the right.

4. Spring on the left foot, stretch the right leg to the back, and bow. Repeat the same with the right foot, turning to the right and posing. Repeat the entire movement, then with the right foot raised make a step forward, and with the left foot raised a step forward. Again raise the right foot and step forward, bringing the left toe pointed, and pose. Then repeat the whole, ending in a deep bow.

Playford gives a capital Saraband for as many as care to take part in it.

1. The dancers stand in two lines. All advance and retire twice, then set to partners, making two steps and closing both feet twice. The first couple on each side join hands and make four steps forward, four back, meet again, and repeat crossing hands, using first the right and then the left hand and repeat, which occupies a phrase of the music played once. The two top dancers on either side join hands and take four steps forward and four back, closing both feet ; then they go round to the right, falling into each other's places ; then set with two steps, closing both feet, which occupies the phrase of the music played twice over. This is repeated by all the dancers till none are left.

2. Form into two lines, set to each other. Repeat. The first couple then go down between the second couple. The four then change their places, turn away from each other, and come down to their places. The partners changing places set to each other with two steps, then the feet close together, which occupies two phrases of the music. This is repeated by all taking part in the dance.

3. Partners take arms, set with two steps, feet joined together, and turn, this occupying one strain of the music. Repeat, then change places with the second couple on the same side, take right hands across, and go a quarter round. The first couple fall into the places of the second couple. Set and turn, this occupying two phrases of the music. Repeat till all the dancers have carried out the movement.

The pretty dress in the illustration is made of cloth of gold; the sleeves and tunic in the form of gigantic oak leaves of red and gold, tipped with sequins; red shoes and stockings.

This old dance is singularly attractive, the castanets adding much force to the Saraband, though it was said to have received its name at Seville from a fiend in the form of a woman.

A very good and melodious Saraband, by William Lawes, is No. 13 of Playford's "Court Ayres, Pavins," &c., published in 1655. The following tune is also good. The melody is from "The Dancing Master. (See over leaf).

SARABAND.

Larghetto.

Melody from the "Dancing-Master." Seventh Edition, 1686.
Bass and harmonies added by A. H. D. Prendergast.

CHAPTER V.

THE MINUET AND THE GAVOTTE.

THE MINUET.

THE one particular ancient dance which we have looked on with special favour in England is the minuet, and a very graceful and charming one it is, full of stately grace. Its introduction at the Court of the Tuileries banished the ballets. There are so many kinds that a volume could be written on the subject; indeed, many have. Our present style of dress seems to lend itself to the movements which hitherto we have associated with the brocaded hooped skirts in which the beauties of Louis XIV. and XV. arrayed themselves. The men, at that era, appeared in their satin or velvet embroidered coats, satin breeches, and silk stockings, buckles on their shoes, bag wigs descending to their shoulders, and swords at their side. Every action was studied. To handle a snuff box and take off a hat required art and practice. The pauses gave the opportunities for compliments in those courtly days which Boucher, Lancret, and Watteau have handed down to us. The dancers were enjoined "ever to have an expression of that sort of gaiety and cheerfulness of countenance which will give it ever an amiable frankness." It was said that the minuet first led to waltzing at the time of Waterloo. There is no doubt that the minuet was in marked contrast to the dances at the Tuileries before its introduction, which would be entirely unsuited to the taste of to-day.

Who ever forgets the famous minuet danced by Lady Teazle? So many pretty dramatic pieces and entertainments are greatly improved if a minuet be a feature in the programme. Of late they have been largely introduced at charity functions, where they have invariably been a

success. They demand much repose and dignity on the part of the dancers, who must bend and rise with easy grace and an absence of self-consciousness, preparing for the next step ere the last is finished. It is necessary to throw more than the body into the dance. The dancer must enter into the spirit of the thing, and contribute mind as well as movement. To dance a minuet as it was given at the Court of the Grand Monarque can hardly be improved on. There was no entertainment then in which there was any dancing at all where it did not form the principal part of the programme, and in England in the Georgian days it was as much in vogue as the waltz is with us now. It has undergone many modifications, and many of the famous dancing masters of the day, among them Pécour, added several figures. Marcel taught the ladies of the Court the step and the management of their trains; both they and also Didelot have associated their names with certain minuets, for dancing was a serious business then ruled by the French Academy, in which all the Court dancing was interested. They were generally performed by men and women, but they can be gracefully given by ladies only.

Begin with a deep reverence on the part of the lady, and a bow on the part of the man, the dancers turning towards each other at right angles to the audience, the lady with her left hand holding her dress, the elbow prettily rounded. The man, if he can assume fancy dress, should carry a plumed hat, which gives much additional grace to the movement. Then hand in hand, his left in her right, they advance, and the lady is turned round, assuming the position in which they started. This is repeated, ending the dance with a bow and a curtsy. The lady holds her dress in both hands, her head turned over her right shoulder, her partner's head poised to the left, and in every movement grace and dignity must be combined.

Pages have been written on whether the tract of the dance should follow the letter Z or the letter S. It was originally Pécour who suggested the Z. This is the rough outline of the movements of a minuet, but from it an immense variety has been evolved. Rameau, in 1725, speaking of the dance, says that it is composed of four

steps, which are so united that they form one. Both partners begin with the right foot, but it often happens that the *pas de Bourée emboité* replaces the actual minuet step, because it is easier, but it is not so effective or characteristic. A favourite step employed is to lift the foot high, rise on the toes supporting the limbs, making three little *pas* on tip-toes to the next bar. Any number of couples may dance at the same time. The curtsy for a minuet is always a low one, the knees bending outwards. It requires grace and deliberation, every movement thought out and studied, the step consisting of three movements and one *pas marché* on the toes. In passing each other the partners should make a deep curtsy and bow. The lady should hold her head well and high, the shoulders back, and when the steps lead her away from her partner her head should turn in a contrary direction, and as she curtseys her eyes should be raised to him.

The fingers of the hand in holding the dress should be moderately open, the arm bending at the wrist and elbow, showing the palm of the hand a little open, for you have to consider the arm a great deal, and when a hand has to be presented it must be raised up and rounded. Everything must be done with deliberation and grace, the head raised neither with stiffness nor formality, but with a certain assumption of dignity, and when the arms fall they should do so easily, letting them rest straight at the sides, and not pass backwards or forwards. When you give your hand, your body will rest on the foot, left or right, according to the hand, and when you give both hands they must be brought as high as the shoulder, the elbow drooping. Great deliberation is essential, and you must evidently have your partner in your mind as you dance. In the old days women generally carried a feather fan in the minuet.

French women and men bestowed a good deal of thought on the grace of the body in dancing, and we must remember that it was from that country that the dance came. The minuet was originally, it is said, derived from the *Branle* of Poitou, and it owes its name to the small steps (*menu*) which characterise it always. It was a ceremonial as well



MINUET, "THE QUEEN OF SWORDS" (GEORGE III.).

as a chivalrous dance, and carried with it a certain amount of languor and calm. It came into Paris about the middle of the seventeenth century, but did not become general till the early part of the eighteenth. The irrepressible Louis XIV., who loved dances, went through a minuet in public, for he was always having dancing lessons to the end of his life, and devoted a good deal of his attention to the Royal Academy of Dancing that he started. For more than a generation and a half the minuet always opened the ball, and every great man whose name is associated with dancing seems to have originated a fresh one. There were the Menuet du Dauphin, the Menuet de la Reine, and the Menuet de la Cour, and endless others. We have shown in the illustration a pretty variety with swords.

No man would have dared to enter the society of the pretty women of the day who was not skilled in this courtly dance. The artists of the period were never tired of representing this stately measure. Pécour taught it; Gardel arranged the Menuet de la Cour for Marie Antoinette, who was a very skilled dancer; Lulli, the famous musician, first set the dance to music, and introduced it to the French Court—a most profitable introduction for the dancing masters and mistresses; Mlle. Coupé made 25,000fr. a year by it, and Master Marcello a larger sum, charging enormously for the lessons, and from time to time was not too choice in his expressions, reminding a Duchess that “she waddled like a goose.” He taught 236 different species of bows and curtsies: the court bow, the city bow, the bow of a gentleman to his equal, a minister’s bow, and the curtsy of a young lady in church or on the presentation of her *fiancé*. A curtsy for presentation to the king cost 25 louis d’or to learn, and all this grew out of the curtsy with which the minuet opens. It is the one dance of ancient times that England has looked on kindly. In Georgian days the princes and princesses took their part in it, notably on the occasion of George II.’s birthday, the Prince and Princess of Wales dancing it at St. James’s Palace, in 1780.

At the famous Buckingham Palace Fancy Ball on June 6th, 1845, a noted minuet was arranged in which Queen Victoria and Prince Albert danced. On that occasion it was Charles Coote who set the music which

Chappell and Co. afterwards published for the piano, giving the figures exactly as it was danced by the Prince and the Queen.

But the minuet dates from earlier days. Margaret de Valois excelled in it, Don John of Austria coming to Paris secretly to see her dance it.

It is curious how so courtly a dance could owe some of its originality to a rustic Branle, though in the beginning it was a very gay and lively measure, which became more grave and slower when it was adopted as a Court dance by Louis XIV., in 1653. It came into fashion in England in the eighteenth century at Bath and elsewhere, and was a vast improvement on the romping dances that had preceded it. It created a perfect *furor* in France until the Revolution swept it and so many other things away. But on its introduction enthusiastic dancers threw the mind as well as the body into it. A certain Frenchman said he had devoted all his life to it, and knew nothing of it. An absence of self-consciousness was essential in the dancers.

No doubt the period of Louis XV. was the one in which the minuet attained its greatest popularity, and then it was often danced by two gentlemen and a lady, and was mostly followed by a gavotte. At the State balls then it was always a king and a queen who opened the dance, and when that was over, a fresh cavalier was chosen by Her Majesty, who, dancing with her, conducted her to her seat, and it was she who then designated his partner. The music of a beautiful minuet is that of Dr. Philip Hayes, of Oxford, organist to Magdalen College in 1777, called "The Lady Elizabeth Spencer's Minuet," performed at Blenheim, 1788. Occasionally, but not often, it was accompanied by singing, when such verses as the following were given :

Si je suis près de toi
 Quand tes yeux me regarde,
 Je me perds dedans moi,
 Car tes perfections changent mes actions,
 Ta beauté et ta grâce.

With the favourite minuet of Handel the words "When I survey Clorinda's charms" were associated, and "Delia's Appeal" was sung to the minuet adapted by Mr. Adam Smith.

A noted musical composer associated with the dancing of the minuet is Grétry. Mozart wrote one in *Don Giovanni*, and he, Boccherini, and Haydn composed movements in their symphonies and string quartets which they called minuets, but which were for the most part lively little tunes having little in common with the dance except the triple time.

Later the dance was introduced a good deal in the opera ballets. We often come across traces of it in this connection.

Rousseau described the minuet as the least gay of all ballroom dances, but when it was adopted for the stage it became less stately and more joyous. The music of the minuet here given is from Apollo's banquet, published by Henry Playford, 1690.

The Menuet de la Cour is both graceful and not difficult to carry out.

1. The gentleman stands on the left of the lady; each taking a step sideways, so that they face each other; the gentleman, raising his hand, salutes the lady, who curtsies low.

2. Both make a pas marché forward, and facing each other, bow; then turn into their places with another pas marché, and step back.

3. The gentleman, presenting his hand to the lady, leads her forward; they balance to each other with coupé to the right, finishing at opposite corners.

4. Both advance to opposite corners with a pas grave and pas de menuet, finishing with the right shoulders to each other.

5. Then crossing at right angles with the pas marché and minuet step to the corners diagonal to each other, both advance, and make a sustained assemblé, ending shoulder to shoulder.

6. They both back, and turn the contrary shoulder; this they repeat four times, then bending slowly and rising twice.

7. Both raise the arm and join the right hands, making an assemblé; moving round each other, they turn to the right, and finish at opposite corners.

8. This is repeated with the left hands.

MINUET.

Larghetto.

mf

1st time.

2nd time.

mf

dim. *p*



9. They give both hands, and, moving to the right, resume their original places; they then *balacez*, move backward and forward, and finally end with a bow and curtsy.

The minuet step is a *demi-coupé* with the right foot and one with the left; a *pas marché* of the right foot on the toes, the legs extended at the end of the step; place the right heel on the ground so that you can bend the knee, and raise the left leg, which passes to the front, making a *demi-coupé echapé*.

An easier rendering of the minuet steps begins with the *demi-coupé*, one with the right, one with the left foot, two *pas marchés* on the point of the toes, one to the right and one to the left, which should occupy two bars. Having brought the left foot forward you raise the body on it, passing the right foot to the left in the first position, bend and pass the right foot before you to the fourth position, and rise on the toe, extending the legs and placing the right heel on the ground to make the body firm. Bend on the right foot, pass the left to the front in the fourth position and rise on the toes, one on the right the other on the left, but at the last, plant the heel in order to make the minuet step firmer.

It will simplify the learning of the minuet to thoroughly understand the meaning of the several steps. A *pas Marché Forward*: For this start in the fifth position, glissade the right foot into the fourth position. For the second movement transfer the balance to the right foot and glissade the left foot into fourth position. In the third movement let the balance be on the left foot, glissade the right foot to the fourth position. For the fourth movement draw the left foot into the fifth position.—*Pas Marché Backward*: Lightly bend right knee, glissade left foot back into fourth position. For second movement transfer the balance to the left foot, and glissade right



A FIGURE IN THE MINUET.

foot into fourth position. For the third movement transfer the balance on to right foot, place left foot into fourth position, draw right foot into fifth position in front.—*Balancez*: Start from fifth position, point right foot into fourth position, draw the foot behind in fifth position. Second movement: Rise and bend. Third movement: Glissade left foot back into fourth position. Fourth movement: Draw the right into fifth position, rise and bend slightly.—*Coupé*: For the *coupé lateral*



THE MINUET.

raise the right foot to second position, toe pointed, the weight of the body resting on left foot. Bring the right foot to the place occupied by the left, which at once passes to second position behind, leaving the weight on the right. The *coupé dessous* is the same movement executed from the fourth position, that is, backwards and forwards instead of sideways.

The illustrations show two cavaliers in white satin habits, the ladies in brocade, one yellow, one green, opening over a white underskirt.

A very pretty dress in which the minuet could be danced is a satin petticoat bordered with a deep flounce, which does not come quite to the hem, but has a slight heading. The bodice, cut as a low square, has a pleating round *à la vielle*, which is also carried down the open front of the skirt, on either side of the bodice, and round the back; this leaves a plain pointed front with a rosette in the centre at the neck. The sleeves are elbow length; the hair is powdered and worn very high, a ribbon tied across the back, from behind which rises three large bows or white plumes; the shoes are very pointed. Another suitable dress would be a pointed velvet bodice and lace trimmed or embroidered skirt, a brocaded train over it, bunched up into paniers, a fichu at the top of the low bodice, and ruffles to the elbow sleeves. In another make of skirt, worn with a large towering headdress, the flounce is caught up in vandykes round the hem, and a tunic above it, also formed into scallops, and worn over large hoops. Sometimes the top of the low bodice is draped, and sometimes left severely plain; but the colours can always be light and pretty, and satin, brocade, and dainty little Pompadour silks are all suitable to the occasion. Very appropriate is a sacque for this dance, the bodice and skirt cut in one at the back from a large Watteau pleat. Small straw hats are often poised on one side of the head. But in the course of the entire eighteenth century, dress was naturally varied. Powder was worn pretty well throughout; it did not go out in England till Mr. Pitt, in 1795, brought in his powder tax. The distinguishing features of the dress were the large hoops, short skirts, elbow sleeves, and square bodices. The poorer classes did

not wear powder. The following is a pretty gown: Dress of white satin, draped with a flounce headed by a square lattice work of silver and roses, large paniers about the hips. A square bodice, laced down the front, a Watteau pleat from the centre of the back, formed of white satin, trimmed with lace and roses; ruffles to the elbow; a white satin hat, worn with powdered hair.

THE GAVOTTE.

At one time this followed quickly on the minuet. It was one of many dances that were derived from the old brawls, especially the so-called double brawls. It is always well if you can trace a thing to the beginning, and this is especially true when you would enter into the true spirit of the terpsichorean art.

Brawls were the doyen of figure dances; the gay dance of the peasantry. For years they were the universal measures, in which everybody took part. There was no limit to the number who could dance in them, and there was a vast diversity in the movements. They went by many names, the different kinds being adapted to people of the several ranks, and a rond brought most of them to a conclusion. While some of the figures were suited to the young, the double brawls were equally well adapted to the middle-aged. Great pains and much time were devoted to them, and the good appearance of the dancers was much considered, as well as their skill. The men devoted their energies equally to the art as the ladies, and a good dancer then was as much thought of as a good sportsman now. For centuries we can trace the influence of brawls on the dances of the day. Margaret of Valois was noted for her skill in them, and no one shone forth with such lustre at weddings when taking part in the Torch dance, which was a noted example. These dances were nearly always accompanied by singing, and many of the French nursery rhymes perpetuate them. They flourished greatly in Brittany and Normandy. That famous and practical monk Arbeau lays himself out to teach every movement and every step of the Branles of Poitou, of Champagne, of Gascony, of Burgundy, La Boulangère,

Carillon de Dunkerque, Vive Henry IV., Branles des Hermites, Branles d'Entrée, and the rest, not forgetting the concluding one, Branle de Sortir, with a refrain at the end of each couplet of the accompanying song. We took to them kindly in England. The gavotte is a joyous, sparkling, lively dance distinguished by many little steps; the foundation is three steps, and an assemblé in 4 time, commencing on the fourth beat of the bar, and the partners generally in its course kissed each other, as they did in so many of the dances of those days; indeed, one old writer advises not only to kiss your partner, but all the demoiselles who took part in the dance. In modern days the cavalier presents a flower in the course of the figure instead. It was the favourite dance of Louis XV. Marie Antoinette, without doubt, made the gavotte fashionable in France. Until then it had been more of a stage dance than a social one.

It started originally as a peasant movement from Gap, in Dauphiny, where the Gavots, as the natives were called, greatly delighted in it. It was just at the end of the fifteenth and the beginning of the sixteenth century that it began to be danced at Court in the costume of the country whence it came, but it took a new life and in many respects a fresh direction in the seventeenth and eighteenth. It went through many changes, losing much of its ready roughness, until in due course it was characterised by a stateliness that would have greatly astonished the Gavots. We read of as many as a hundred men and maidens taking part in it with much graceful coquetry.

Gluck and Grétry both composed gavottes, and the dancer Gardel, in the time of Marie Antoinette, introduced a fresh dance to Grétry's music, for it was a time when the dance was greatly in favour.

Suitable music to which the following tract of the gavotte can be danced is "*Le Ballet du Roi*," by Lulli, 1633-1687. It is in 4 time, commencing on the third beat of the bar.

The dancers started in a line or circle, one couple separating themselves from the rest. But one couple only can dance it very effectively.

1. Four gavottes forward, four gavottes round, four



THE GAVOTTE.

back, and four round again, the dancers hand in hand, the figures always accompanied by graceful head movements, the partners turning towards each other or apart.

2. Gavotte round the room, the ladies changing sides four times, the dancers hand in hand, but each looking the reverse way and making a step to the side, with the one a curtsy, the other a bow, repeating the step and the reverence.

3. Face partners, taking both hands, and alternate toe and heel step; point toe in front, then behind, then up the room, pivot, and same back, and pivot.

4. Repeat the same step to the right twice, and twice to the left, with partner, four gavottes round.

5. Skate four times, viz., slide the one foot and bring it up behind the other; change feet, two pawing steps, gavotte round partner, repeat same step down (two pawing steps), and gavotte round partner.

6. Gavotte forward three times, pirouette back, raise foot up to heel, and advance four times.

The steps which form these movements are the gavotte, viz., three steps and an assemblé in 4 time. You spring on the foot that is on the ground, and at the same time point the toe of the other foot downwards.

For the half circle round, jump one foot to the side, bringing first the right foot forward and then the left.

For the pirouettes, slowly raise the foot, jumping round the while. This is sometimes called the tarantelle pirouette. Pivot with one foot, toe and heel, alternating with heel and toe.



CHAPTER VI.

OLD ENGLISH DANCES.

ALL IN A GARDEN GREEN—BUCKINGHAM HOUSE, OR CHELSEA
REACH—DARGASON, OR THE SEDANY—KEMP'S JIG—
HEARTSEASE—ORANGES AND LEMONS—SOLOMON'S JIG,
OR GREEN GOOSE FAIR—HIT OR MISS—JAMAICA.

WE are indebted to John Playford for handing down to us most of those joyous old English dances which we are now reviving. They formed a delightful phase of country life in our island for many centuries, and were part of the programme of many holidays in Merrie England, a veritable joy to our nation. You can see in the present revival how much hilarity and movement they combined, and how they must have conduced not only to the happiness, but to the health of the country people as they made merry and danced to pipe and tabor, viz., the useful drum. You only realise what rustic dancing can be as you hear the lively melodies and catch the rhythm of those gay measures. Whether you will or no your feet keep time to the strains which are so inspiring.

It is astonishing what an amount of information John Playford has contrived to condense in a small volume some eight inches long by four or five inches broad, treasured in the British Museum library, entitled, "The Dancing Master, or Directions for Country Dances, with the Tunes for each Dance arranged for the Treble Violin." It was first published in 1651, and went through many editions, and the particular volume to which I refer was the seventh, 1686. The first page shows a quaint drawing of a dancing school, some of the ladies and some of the men seated together on forms on either side of the doorway, four of each standing in the middle of the

school, with Cupid between them, fiddle in hand. They did not, however, depend for the music on that mischievous god, for there are two violinists seated, one in each corner, quite in the foreground, with long-skirted coats, breeches, full-bottomed wigs, and pendant pleated jabot ties. All the men are thus habited, but the pupils wear the low-crowned felt hats of the period and shoes with deep flaps and buckles. The ladies' tuniced skirts are scanty, and short enough to show the toes of the shoes; low bodices, with draped berthes; elbow sleeves, with puffed under-sleeves and ruffles, make a picturesque costume. The date of the book is 1686-89. It needs a little study to realise the instructions which are, however, most complete. The ladies are defined as "Wo," plural "We." The letterpress teaches the circles, the crossings, curtseyings, and bowings, the change of partners, the ups and downs, round abouts, and all the rest of it. John Playford was succeeded in his publishing business by his son Henry.

The dances I am about to describe derive their names mostly from songs. Sir Thomas Elyot, in the time of Henry VIII., referring to the nomenclature of dances, says they were taken "either of the names of the first inventor or of the measure or number they do contain, or of the first words of the ditty which the song comprehendeth whereof the dance was made." It is from this point of view, says a writer of note, that this collection is so important in the history of English popular music and ballads. Charles Butler in his "*Principles of Musick*" (1636) speaks of the infinite multitude of ballads set to sundry pleasant and delightful tunes with country dances fitted into them.

I cannot help lingering over these old dances collected by John Playford, because he has done his work so well. In the volume there is mention of his shop near the Temple Church, where the several books he published were sold. In this edition of "*The Dancing Master*" forty-seven new dances were given, and the book contains over 200. I have chosen for description five which already are being danced in London, and others; they illustrate various styles. I have given the music to five.

Playford supplies the melody only, and I am indebted to so excellent an authority as my valued friend Mr. Arthur Prendergast for harmonising them, so that anyone can easily play them on the piano, which greatly facilitates carrying out the dances.

The good people who lived so many centuries ago were quite right in their praise of the terpsichorean art. "The art of dancing is a commendable and rare quality, fit for young gentlemen if opportunely and civilly used." Even in classic days it had made its mark. Plato says children should be taught to dance, a quality honoured in the court of princes when performed by the most noble heroes of the times. What the upper classes do, finds acceptance of the commonalty, and many of these dances were the delight of the country side.

I will begin with

ALL IN A GARDEN GREEN,

A good example of a set dance. In performing the various steps the dancers passed up and down and across the room. Playford describes it as being danced longways by six performers, three men and three ladies, but several sets could, if desired, be given at the same time. The dancers stood as they would for Sir Roger de Coverley. They lead up the room with a double, viz., four steps forwards and four steps backwards, closing both feet. The partners then set and turn, finishing the two strains or phrases of the music with a single, viz., two steps, closing both feet. This is repeated to two strains of the music. The first man begins by shaking his partner by the hand, then the second lady, and then the third, first with one hand, then with another, kissing her twice and turning her according to the old custom, which occupies one strain of the music. Kissing was so natural an accompaniment to most of these measures that no importance was attached to it. *Autres temps, autres mœurs*. It would not be convenable now, nor would it be possible in our days under the existing code of manners. It has been suggested—a suggestion so good that it would be certainly advisable to follow it in this and other figure dances—

ALL IN A GARDEN GREEN.

Moderato.



Melody from the "Dancing-Master," Edn. 1665. Bass and harmonies added by A. H. D. Prendergast.



ALL IN A GARDEN GREEN.

that the partners should be content to gracefully blow kisses from the extreme tips of the fingers, and in this the all-important question of gesture comes in; a rounded arm and a pliant wrist should scatter these kisses. Two more strains are occupied by shaking the second and third lady by the hand, then the cavalier's own partner by one hand, then with the other, repeating the turning and the graceful blowing of kisses.

In the next movement the sides set to each other and turn, then make a single, viz., two steps, closing the feet, to one strain of the music, repeating to two strains, repeating again when the ladies do it. The partners, arm in arm, then set to each other, turn, and make the two steps, closing both feet. This is repeated twice, and then twice more by the men. Throughout, the steps must be done with much sprightliness, as people would be likely to dance on a village green.

BUCKINGHAM HOUSE, OR CHELSEA-REACH.

Here we have another set figure dance, but danced by eight persons, four men and four ladies, placed as they would be for the quadrille, and any number of these sets of four couples can repeat the same steps.

Begin by joining hands and advancing into the middle, then falling back. Each cavalier sets to his own partner, which occupies one strain of the music. Standing in the same square form, they advance and retire and set to their partners, to two bars of the music. In the first and third couples the ladies change places with their partners, while the second and fourth couple meet and clap hands standing back to back. The first man and third lady meet, also the second couple and the first lady, and the third man meets the fourth couple. The first man and third lady take hands round with the second couple, and the first lady and third man take hands round with the fourth couple and go half round. The first man gives his right hand to the third lady, whilst the second man gives his right hand to his own partner. The first man gives his left hand to the second man and makes a whole turn, and the third lady gives her left hand to the second lady and makes a whole

turn ; and then the gentleman turns his own partner, and the first lady and the third man do the same to the fourth couple, all at one time together, and the second and fourth couple do the same to the first and third couple, which occupies two strains of the music. This sounds very complicated, but in truth it is almost identical with the old Caledonians, &c., breaking up into distinct circles.

In the next movement the dancers form into two lines, advance, and retire to one strain of the music, and then set to partners, which occupies two strains of the music, and repeat. The cavaliers each take their own partners by both hands, and put all back to back, and then change places with partners, the men taking the women's places. They give the right hand across, and go halfway round, whilst the men go on the outside contrary ways till they meet their partners, and each falls back with his own partner, taking the opposite position, all of which occupies one strain of the music. The men do the same as the women have done, the ladies go on the outside as the men did before, till all come to their own places, which occupies two strains of the music. Partners take arm in arm, then set to each other, this occupying two bars of the music. Repeat this to two more bars. The men take each the opposite lady by the hand, and lead her out, and back again. All give the right hand to the opposite couple, and the left to the next, and so giving right and left hands, they go round till they meet the lady with whom they started ; this occupies two strains. Then lead out again with the same partner, giving first the left hand and then the right, till each couple are in their own places. This is done twice, and shows that the seventeenth century dance was simply a forerunner of our Quadrilles, Lancers, and Caledonians. As an accompaniment to this, Morris's "Come ye young men, come along," should be sung.

CHELSEA-REACH.

Vivace.





Melody from the "Dancing-Master." Bass and harmonies added by A. H. D. Prendergast.

DARGASON. ✓

Vivace.



Melody from the "English Dancing-Master." Bass and harmonies added by A. H. D. Prendergast.



DARGASON.

DARGASON, OR THE SEDANY.

This appears to be an older dance, dating back as far as Henry VII. It is one of numerous others in which as many as will can take part. They stand, to commence, ranged, facing the spectators, four men together and four ladies. They begin in the middle by a man and a lady facing each other, set and turn, and do the two steps, closing both feet, to one strain of the music. They then pass forward each to the next sides, set and turn, repeating the two steps, closing both feet to two strains of the music. This is repeated to the next couple, and so forward and backwards till the partners return to their places. All take each other's arms, and dance sideways and back to their places. Then follows the Hay, as it was then called, which was introduced into so many dances of the time, closely resembling the Grand Chain, giving first the right and then the left hand, till the dancers reach their own places. It is described in Arbeau's "*Orchésographie*." The figures of the Dargason can be repeated over and over again.

KEMP'S JIGG.

Kemp was a celebrated actor who described himself as spending "his life in mad jiggess." Here we have a dance starting in a circle of six. It begins by one man leading forward two ladies and back, to two phrases of the music. He then salutes the one with a deep bow, and then the other, and turns the third. He leads his own partner with the left hand and the lady he had turned; then repeats this with the other two ladies, turning his own partner. This is repeated by the next man, and by the third.

For the second movement the first man leads the two ladies as before, turns half round, holding both hands, and repeats with his own partner; this he does to each lady, and the several gentlemen do the same with all the ladies.

In the next movement the first man takes the lady as before, crossing hands behind, then leads two forward and back, and turns one half round, blowing her a kiss,

repeats the same to the next lady, and turns the third, and each of the gentlemen repeats the process with the rest of the ladies.

KEMP'S JIGG. V*Vivace.*

The musical score for "KEMP'S JIGG" is written for piano and bass. It consists of four systems of two staves each. The key signature is one sharp (F#) and the time signature is 6/4. The tempo is marked *Vivace*. The dynamics are indicated as *f* (forte), *mf* (mezzo-forte), and *p* (piano). The score includes various musical notations such as eighth notes, sixteenth notes, and rests, with some notes beamed together. The piece concludes with a double bar line and repeat dots.

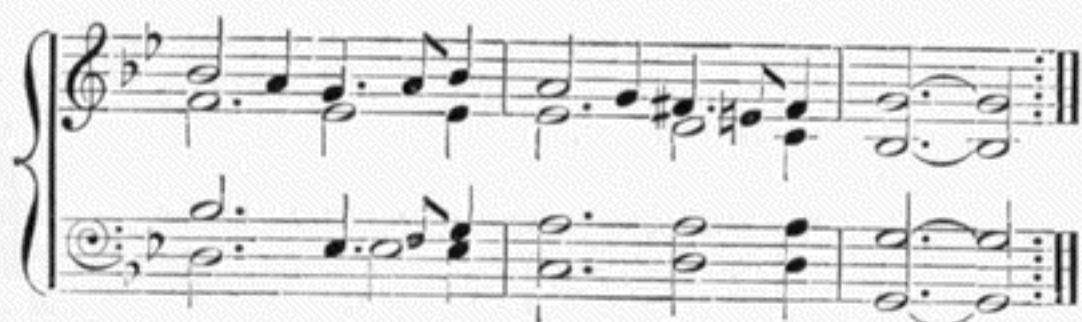
Melody from the "Dancing-Master," Edn. 1665. Bass and harmonies added by A. H. D. Prendergast.



KEMP'S JIGG.

HEARTSEASE.

Allegro.



Melody from the "Dancing-Master." Bass and harmonies added by A. H. D. Prendergast.

HEARTSEASE.

A formal dance, very poetical and tender, faithfully adapted to the plaintive music has here been handed to us from the past. It is danced by two couples standing in a circle. They all meet with a double, viz., four steps backward and forward, closing both feet. This occupies



HEARTSEASE.

one strain of the music, and is repeated. The men fall back from their partners, meet again, then turn the contrary way once round, holding the right hand. This occupies one strain of the music. They all fall back from the opposite side, turn and meet again and turn their partners with the left hand. In the next movement the dancers form into line with their partners, then with the opposite lady. This is repeated, and occupies two bars of the music, and is again repeated. In the next movement they take arms with their partners, repeat, and again with the opposite dancers. One with the opposite lady falls back from his own partner first, and repeats as before, going the reverse way.

It adds to the charm of the dance if it is accompanied by the singing of "Fling Care Away."

It makes these dances more interesting to adopt a rustic costume, as in the pictures, but it is not absolutely necessary.

Among these delightful old dances there are many round ones (viz., starting in a circle), for as many dancers as choose to take part in them, such as "Rose is White and Rose is Red," "Chirping the Nightingale," "Pepper Black," "Mill Field."

For eight dancers there are "Kettledrum," "Newcastle," "The Merry Milk Maids," "Oaken Leaves," "Prince Rupert's March."

For as many dancers as please, standing long ways, "Whitehall," "Pall Mall," "Black and Gray," "Vienna," "Putney Ferry," "The Bath," "Open the Door to Three," "Gathering Pescods," "Hey, Boys," "Up We Go," and "Prince George," "Catching of Quails," "Cobbler's Jigg," "Staggin's Jigg," "Paul's Steeple," "Whirligig," &c.

For six, "Epping Forest," and others.

ORANGES AND LEMONS.

This was a figure dance for eight, who took up their positions as in the Quadrille. They began by all advancing into the centre and retiring, which was repeated twice to a bar played twice, the men bowing to their partners and to those opposite; then meeting in the centre they joined

hands and went half round and fell into the contrary places, viz., into those of their *vis-à-vis*. Then the women bowed to the left and then to the right, then met in the centre and joined hands, and went half round, and then took their places *vis-à-vis* next their partners, repeating till all regained their original places.

For the second figure the dancers formed into two lines to two bars of the music, and repeated. Partners taking each other's right hand and then the left, turning round together and changing places with the next couple, holding first their right and then their left hands and changing places till each regain their partners and their first places.

For the third figure, partners take each other's arms to one bar of the music, and repeat to two strains of the music. The first and second couple take hands and go half round, and the third and last bow to each other and then to their partners. The first and second couple take hands and go half round, and the third and last take hands and go half round. Then the first and last couple bow to each other, and the second and third couple take hands and go half round, all at one time, and in doing this regain their places.

SOLOMON'S JIG, OR GREEN GOOSE FAIR.

It is danced in lines opposite each other by eight dancers who stand longways advance into the middle and back with a single step, viz., two steps closing both feet, advance and repeat. Then form into two sides and turn with a single step, repeating to two bars of the music. Next take each other's arms and turn with a single step, and repeat. The first couple cast off, that is, turn down to the right and left, meet at the end of the line, pass up it to their places; the last couple do the same. Then the first couple go down between the rest and come up on the outside, the last couple do the same, and lastly, the first couple go down with the single step, doing the Hay, viz., the Grand Chain, on their own sides, and up again, the rest standing still, each couple in turn doing the same. The Hay is supposed to be the Reye of Chaucer's time, danced in a circle, and very possibly a complete dance. Now it has survived in

the so-called Grand Chain. Weddings and all sorts of festivities were celebrated with dancing jigs, galliards, many of these old dances, and other measures beside.

HIT OR MISS.

Here we have another dance for eight in two lines. All meet in the centre, and back again, and repeat. Then the lines meet again and with a double, viz., four steps forward and backward closing the feet to the left *vis-à-vis* partners changing hands and then meeting again, taking their own partner's hands and into their places, all four doing the Grand Chain. Then the two sides advance and retire as before, repeating the whole twice. Each take the other's arms and repeat as before.

JAMAICA.

A dance in which as many as will can join. Standing in two lines longways the first man takes his partner by the right hand, and then with the left, and so holding hands change places. Then repeat the same with the two ladies, and the first lady does the same with two gentlemen and then fall back into line so that the first couple are in the second place. Then carry out the figure of eight to the end of the line. In the second part of the dance the first man takes hands with the second lady and turns her round; the first lady and the second man do the same. Then the two ladies take hands and turn once and a half, and then turn to their places. This is repeated down the line.



CHAPTER VII.

THE MORRIS DANCE—EGG DANCE—THE JIG— HORNPIPE—CUSHION DANCE—TRENCHMORE— THE VOLTA.

HAPPILY, as they are most graceful, it is the dances of the sixteenth and seventeenth centuries which the present fashion has revived. There are, however, many others to which we could direct our attention with advantage. From early days English women have always loved dancing. It was an ancient and favourite amusement among the lower orders, and even in servitude young girls claimed as a privilege, so Strutt tells us, to indulge in dancing on holidays and festivals, when they mostly performed before their masters and mistresses. The minstrels of the day were often the dancing masters, playing on the tambour and giving directions at the same time.

When we come to trace the history of dancing, at all events in England, we find that in its commencement it was connected with tumbling, and very quaint old pictures have been handed down of the extraordinary contortions which the so-called glee maidens indulged in, as if they really had no bones in their bodies at all. Women even danced sword dances, and were expert in rope dancing.

MORRIS DANCE.

There is very little doubt that the Fools' Dance heralded the way to the Morris Dance, which originated in Spain with the Moors in the Morisco, and has come in for a share of the revival, but on rather more refined principles than the Morris dancing in ancient days. In the Fools' Dance the performers were men dressed as jesters; it was a favourite diversion at Christmas time,

and when Morris dancing came to assert its influence this also was a May day and Christmas diversion, forming part of the procession at Noël, as also on May day. The hobby horse (of course performed by a man), the dragon, the characters of Robin Hood, Maid Marian, Little John, Friar Tuck, and the Fools, Scarlet and Stokesley, played their several parts. Tom Piper, with a drum and fife, was a necessary attendant on the Morris dancers. The fool was the domestic buffoon of the times, and for this dance had bells both on his wrists and ankles. The players were dressed in the fashions of Edward III., and these parti-coloured masquers danced wildly and deftly, waving handkerchiefs over their heads, and striking up against one another, with the toe-and-heel steps, in order to rattle the bells. The music, from Tabourot's "*Orchésographie*," is as follows:

MORRIS DANCE.

Vivace.From Tabourot's "*Orchésographie*."

Stephen Gasson, in 1579, in a tract, "*Playes Confuted*," speaks of dancing Galliards, Morrisers, and hobby horses as stage performances. The garments of most of

the Morris dancers were adorned with bells, making an agreeable tinkle as they moved, together with the clashing of staves and whistles. These were of unequal sizes, the fore bell, the two bells, the treble, tenor or great bell, and the double bell all selling in Elizabeth's time for a shilling piece. Swords and staves replaced castanets as used in Spain. A happy and proud man was the foreman of the Morris Dance, who was gorgeously habited; it was Merrie England, and merrie were our forefathers. In the reigns of Henry VIII., Elizabeth, James I., and Charles I., it was in great favour, but the dance during the Commonwealth was in abeyance. It has been frequently revived of late in pageants and celebrations. Green and yellow were the prevailing colours of the dancers' raiment. A running step and a lively caper characterised the dance, and in many country places it is still carried out by the villagers at Christmas, and has been introduced into pageants and similar celebrations. One of the most notable performances of the Morris Dance was before James I. on a visit of his to Hertfordshire. John of Gaunt was said to have brought it over from Spain. We hear much of it in Edward III.'s time. We even read of the Morris dancers coming to church in their fantastic raiment, and when the service was over rushing off to the village green to dance.

The jocular dances in which men and women took part would certainly not be suited to the tastes of to-day, but I am inclined to think that we should still look with great interest on the Egg Dance, performed blindfolded, the dancer giving a hornpipe between any number of eggs scattered all over the stage without breaking one.

The country lassies danc'd rustic measures, rounds, and jigs on the green, and in Chaucer's time we read a good deal of the Raye or Reye, which was doubtless the same as the Hay, already alluded to, in which all the performers took hands and danced round. In the twelfth century in London the young people disported themselves in front of the houses, most of the retainers taking part in the fun, and their masters and mistresses looking on.

THE JIG.

The jigs, gigue as they were then often called, were popular performances, and they have found great favour in the revived dances of to-day. The very name of jig suggests a light and airy movement, fun, and frolic. They have been associated with humorous verses from the days of Charles II. to Queen Anne, when they were the favourite dances of our country. In Ireland young and old loved to join in them, and it is said that the first English dance



AN IRISH JIG.

was a jig, being danced at Court certainly up to the end of Queen Anne's reign. The word jig is doubtless derived from giga, an early Italian fiddle. There are single and double jigs; the distinction rests on the number of beats in the bar, and they have often enough been danced to the strains of the bagpipe. The foot should strike six times to the bar, and it wants a certain amount of enthusiasm to get into the spirit of the thing, the music thereof being most exhilarating. It adds to the charm if the dancers appear as Paddy in a brown coat, green

breeches, and the soft hat with the pipe in it, and his partner in emerald-green stockings and skirt, with a red kerchief about her head as a handsome colleen. But it needs to be danced with great aplomb. It is said that the first English dance tune in the early part of the twelfth century was a jig, and in Ireland and Scotland the dance has found enthusiastic supporters always.

In Playford's "*Dancing Master*" we read a good deal about the sweet and airy activity of the gentlemen of the Inns of Court, who so greatly enjoyed the dancing of jigs. Shakespeare uses the term jig as not only a dance, but as a human song, and it formed the end of many a play. The music is generally an old Irish ditty, and anything more spirited or more in tune to the step could not be found. To describe a jig so as to make the movements of each step clear is almost an impossibility.

1. The first sixteen bars are occupied with the pitch in which the leg is thrown out.

2. The next sixteen bars in the pointing as you see in the picture.

3. Sixteen bars are given to the toe and heel step.

4. Thirty-two bars are occupied with the diagonal cock-step, supposed to represent the strutting of a cock.

5. Sixteen bars with a rocking step, in which the legs are crossed.

6. Eight bars are then given up to pointing.

7. Sixteen to stamping firmly with both feet.

8. For this movement the dancers advance forward and pivot.

9. Here sixteen bars are given to a round and round movement, when the dancers go off the floor.

In this, as in all the dances, there is a good deal of hand motion, and much vivacity is needed. In Ireland it is the onlookers who do the shouting during a jig.

THE HORNPIPE.

Being, as we are, a naval nation, the Hornpipe is certainly a national dance, and though it was performed in our fairs in ancient days we associated it as a matter of course with our sailors. A lively rapid measure as far as

the feet are concerned, the arms are folded, and the body is stiff and firm in most of the figures. It owes its name to being danced to a pipe, with a horn rim at the open end. There are an infinite variety of hornpipes, and of music to which they can be danced—in common or triple time, the final note having a special stress laid on it. The steps are as follows:—

- | | |
|----------------------------|--------------------|
| 1. Round. | 8. Side step. |
| 2. Shuffles. | 9. Scissors. |
| 3. Éschappé. | 10. Side scissors. |
| 4. Toe and heel. | 11. Ropes. |
| 5. Second Éschappé change. | 12. Rowing. |
| 6. Rocks. | 13. Running rocks. |
| 7. Dips. | 14. Heels. |

THE CUSHION DANCE.

The Cushion dance, which was in high favour in the time of Queen Elizabeth, appears to be a sort of root from which all the modern dances sprung. The earliest printed copy is in "Tablature de Luth," entitled "Le Secret des Muses," where it is called the "Galliard Anglaise." At that period all classes took part in it, masters and servants conjointly, and it would require some curtailing to adapt it to the more refined manners of our day. Each woman selected her partner by placing the cushion before him, whereupon he knelt to her, and began what we should better understand as a country dance. In the apothegm of King James (1688) there is a description of such a dance at a wedding celebration of the Earl of Worcester, and after supper the company danced out of the parlour into the hall. When it had to be brought to a conclusion, for it appeared to go on for a long time, the gentleman said, "This dance it will no further go;" and she, "I pray you, good Sir, why say you so?" He replied, "Because Joan Saunderson will not come to." "But she must come to whether she will or no," whereupon he placed the cushion, and he knelt and kissed her, singing "Welcome Joan Saunderson," and both sang the old song of "Prinkum Prankum." This was repeated over

and over again by the company, till the whole were included. A ring was then formed, a chair in the centre with the cushion, on which was seated the gentleman leader of the dance, and by twos and twos the dancers passed before him. The accompanying tunes were the "Barley Brake" and others like it, the first part in 3-4 and the last in 6-8 time.

The music is to be found in Chappell's "Old English Popular Music," and there are traces of it in one of the figures of the Cotillon. Playford describes the cushion dance as a pretty little provoking dance, which later on was known as "Bab at the Bowster," that mostly brought the dancing to an end.

TRENCHMORE.

Queen Elizabeth was celebrated for her Trenchmores, a sort of country dance which was certainly a frisky measure, and we find it very often alluded to in old plays. Taylor writes of "nimble heeled mariners" taking part in a Trenchmore of great length. The Trenchmore in good Queen Bess's time wound up the mirthful gatherings, together with the Cushion dance and others. Lords and ladies, kitchen wenches and grooms took their part therein. In Charles I. time we read, "there has been nothing but Trenchmores, the Cushion dance, Omnium Gatherum, tolly, polly, hoite come toite"—whatever that may be. We should hardly have expected such conviviality in that sad and direful reign.

Playford gives a very good Trenchmore.

1. The dancers form into two lines, and each line advances with four steps, and four steps back, closing the feet. Repeat this three times. The first couple pass down the centre under the arms of the second couple, the third couple comes up and passes under the arms of the first couple, and this is repeated backwards and forwards twice or three times.

2. The first gentleman sets to two ladies, then to his own partner, then to the three ladies, then to his own partner, next to four ladies, and again to his partner, and so till all the women and men have taken their part.

Then two ladies begin and do the same, then the gentleman at the top takes both their arms as they set to each other, and this is repeated all down the line.

3. The first gentleman leads up the entire line, turns his partner with his right hand and the second lady with the left hand, his partner falling into her place. They repeat through the two lines and return to their places, his partner repeating the movement on her own account, the gentleman following her, and all the company in turn repeating their example, which makes a merry dance.

The accompanying music is from Playford's "Dancing Master."

TRENCHMORE.

Allegro.

Repeat as often as thought desirable. Last time only.

Melody from the "Dancing Master." Seventh Edition, 1686.
Bass and harmonies added by A. H. D. Prendergast.

THE VOLTA.

The Volta was a lively, spirited old Italian dance, introduced by the Valois into France, requiring much dexterity, and superseding the Basse dances. It found great favour with Henry III., who in consequence is said to have been the first to enjoy a *deux temps*. The peasantry of Provence danced it vigorously during the sixteenth century, and Arbeau's description of the step shows its similarity to the modern waltz, but it is not likely to be revived in its original phase in these days, for the gentleman showed his strength by leaps and entrechats, raising his partner bodily high in the air as he turned round so that she alighted the other side. Starting, the couple made five steps to the left, five to the right. Then springing on the left foot, the right raised, made a step forward, a wide spring, the feet uniting. This was repeated with either foot, the couple revolving the while, until the lady was raised aloft. Shakespeare, in Henry V., writes; "And teach La Voltas high, and swift Corantoes." James I. and his Queen danced it well.



CHAPTER VIII.

COUNTRY DANCES.

COUNTRY DANCES of various kinds kept in fashion in England till the early half of the nineteenth century. I have consulted many old volumes of that day for information, among them Davies' "Popular Dances," surmounted by a curious old print of half a dozen couples footing it on the heath, outside a cottage door, to the strains of the rustic fiddler, Dale's "Collection of Reels and Dances," Holst's "Popular Dances," Walker's "Fashionable Dances," and many others. They no doubt originated in the Rondes or rounds of France and Belgium in which some eight people danced in a circle hand in hand accompanied by singing. Many of these dances survive now in Brittany and Normandy.



The above music is of the Jubilee dance which was the fashion when George III. celebrated the fiftieth year of his reign. It was danced in two long lines, the men and women facing each other. The first and second couple cross hands, and return to their places twice over, lead down the middle and up again twice, swing corners twice, which means setting to diagonal *vis-à-vis*, and twirling round. This is the basis of almost all the country dances which fill the several volumes; they have the charm of constant movement, and ring the changes on the alternation of sides, leading outside, &c.

The names of these dances give some clue to the foibles and fashions of their day. The "Regency" was one of the most popular. Here the first lady changed places with the first gentleman, the second lady did the same with the second gentleman, set to corners, and right and left; another was "I'll gang nae mair to yon town," or the Prince Regent's favourite, which was very simple—change sides, back again, down the middle, up again, and four hands round.

The "Triumph" and "Cottagers" are two which are often danced now in country places. The "Triumph" is as follows: The couples form in two lines, the first and second couples hands across, and back again. The second gentleman leads the first lady by the hand down the centre of the lines, making eight steps. The first gentleman who follows them then joins his left hand with his partner, and the right hand with the second gentleman, raising the hands over the ladies' heads, forming an arch of triumph. The three, having the lady in the centre, lead up between the lines to the top. Both gentlemen take partners, and dance twice round each other, the top couple passing into the second couple's place, and repeating the figure with each couple down the line.

"Sir Roger de Coverley," which according to Steele was invented by the great grandfather of the knight made famous in the *Spectator*, has always remained in favour; its original name was "Slip." It is the one country dance with which the majority of English people are now familiar. The music and the directions for dancing it date from 1685, and it appears in Playford's "Dancing Master" of 1695.

It is supposed to be derived from the country dances William the Conqueror introduced into England; it is more poetic to give in our adherence to the assertions of the poet that it was derived from the tripping of the fairies, and hence the peasantry practised it every night round the maypole.

Thus taught, at first the country dance began,
And hence to Cities and to Courts it ran,

and, indeed, all over Europe. They were danced at Almack's till in 1815 Lady Jersey introduced the Quadrille from France. The country dance was full of fun and frolic, hearty and gay.

Some good old country dances are:—Cottagers: For this four people stand as in the Quadrille; they cross hands in the centre, and make the half-turn backwards and forwards; then the second couple hold up their hands, and the first couple pass beneath and begin again. With other dancers beyond, any number in fours can take part in it.

Square Eights: Ladies and gentlemen in two lines, hands across, then first polka round, and then galop, and begin again.

These dances that follow were popular about eighty years ago; the dancers stand opposite each other in two lines.

Morgiana in Ireland: The top couple go outside the lines, back again twice, down the middle, and up again twice; the couple at the top holding up their hands, they pass under, and the next couple begin.

Miss Lunsdain's Fancy: The first couple set to the second lady, hands three round, the gentlemen do the same, lead down the middle and up again, right and left at top.

Lady Doran Strathpy: Set and hands across and back again, down the middle and up again, then Allemande turn corners, lead outside.

Country dances are well suited to fancy balls and rustic festivities. An evergreen country dance is not to be despised.

THE MAYPOLE DANCE.

The maypole was set up in pretty well every village in the good old times, the lads and lasses dancing round it. It took a prominent place in the May Day celebrations, and the Morris dancers were greatly aided thereby. The peasantry went into the woods for the flowers wherewith to decorate the huge pole of extreme height which took a yoke of many oxen to draw it. They danced and they sang and made merry to their hearts' content in all the country side, and even in Cornhill where the maypole was higher than the adjacent church spires, and the dance was always hilarious, joyous, and full of action, the streamers from the high pole floating in the breeze as the dancers in a circle, hand-in-hand, twisting in and out plaited and unplaited the ribbons that hung from the top.

In order that the men and maidens of to-day may be able to carry out the dance at village festivals and charity entertainments, the following instructions may be of use:—

The block to hold the pole must be heavily weighted and have a revolving pivot at the top. About a dozen dancers is a suitable number, twelve men and women, each holding a ribbon suspended from the top which they carry as the maypole is brought in with much ceremony and sunk in the block.

Then the dancers dart away from the maypole to the full extent of their ribbons, and the manipulation of these streamers should be well studied beforehand, for if they become wrongly intertwined the whole effect is spoilt and it would be necessary to take the pole out of its socket or they would not unplat.

Form a circle round the maypole, and measure ribbons from the pole in a straight line.

1. Dance round without plaiting and reverse all round; do this twice; throughout the dance all the movements are reversed.

2. Dance a chain about the pole, plaiting the ribbons the while round in and out, and do this backwards just the same way to unplat. If not rightly done the pole must be taken out before proceeding, which spoils the effect.

3. Ladies take their places and dance round the gentlemen who run to the centre and kneel on one knee.

Then the ladies trip to centre and do the same, the gentlemen dancing round. This is followed by a pause of two seconds, the music playing the while, then everybody return to their places with ribbons untwisted. All dance round in a plain circle without plaiting and reverse.

4. Ladies to centre, ribbons outstretched held in both hands in front. All revolve round the pole, the ladies back to back, reverse, and return to their places. Gentlemen do the same. Then ensues a three-seconds pause, and the dancers measure their ribbons before they repeat the plaiting chain, and reverse. After this half a minute's rest.

5. Ladies trip to the centre taking hold of the pole with the left hand and holding on firmly; the gentlemen do this with the right hand. Then reverse quickly and change hands afterwards. Forming a circle they go round without plaiting and reverse. Then all stop short, measure the ribbons, and put the ring attached to the end of all the streamers in the mouth and holding hands all go round very steadily and smoothly in a circle and reverse.

This is followed by a slight pause, the music continuing, and then the men and women form into a final tableau, and after half a minute's pause trip away carrying the maypole with them.

FURRY DANCE.

The Furry Dance at Helston, Cornwall, is one of the few old local dances that has survived, and each 8th of May witnesses the revival and survival of the May Festival Flora Day. It is said to have originated in pagan times, and dates without doubt in our annals from the reign of William the Conqueror. Its name is said to have been a corruption of Flora or a word meaning fair.

It begins with the collection of flowers and making of garlands. Then the couples, hand in hand, trip together through the town, starting from the Court Market, led by the chief townspeople. The gentleman turns the lady behind him with both hands, whose partner turns the adjacent lady and the original partners turn each other, and then they go along in couples again to the music which repeats itself over and over again, down the streets,

THE FURRY DANCE TUNE.



in and out of the houses, through the open doorways, and even into the gardens, dancing in and out to the strains of the music. The day is notable for the servants' dance at 6.30, the gentlefolks' at noon, and the tradespeople's dance later, the whole place is decorated with flowers. The celebration is associated with a country fair.

The Furry Song, The Hal-an-Tow, is as follows :

Robin Hood and Little John
 They both are gone to the Fair, O !
 And we will go to the merry green wood,
 To see what they do there, O !
 And for to chase, O !
 To chase the Buck and Doe
 With Hal-an-Tow
 Jolly rumble, O !

Chorus—And we were up as soon as day, O

THE COTILLON.

This has always been a fashionable dance, but dates no further back than the reign of Charles X., originating, as so much connected with dancing does, in France. The waltz is its most important movement, though sometimes now associated with the polka.

It is very much the mode in Society, and by its means many beautiful gifts are distributed. But there are several simple figures that can be given without accessories. There are, however, so many varieties of figures that they demand a volume to themselves, and one has been already issued* in which many hundreds are so minutely described and illustrated that they can be carried out quite easily.

* "The Cotillon." By Ardern Holt. Price 2s. 6d. London: Horace Cox, Windsor House, Bream's Buildings, E.C.



CHAPTER IX.

BALLETS.

WE cannot ignore the importance of the ballet in connection with the revival of ancient dances, for they were the means by which dancing music and the drama were first united. The very name from which it was derived signifies to rejoice, and it was defined as theatrical action represented by the dance, guided by music. In its infancy the Ballet represented historical events and fables in poetic fashion; the Egyptians did not ignore it, nor did the Greeks and Romans, while the Italians celebrated royal marriages and the birth of princes thereby.

One of the first ballets we hear of after the Roman period dates as far back as the marriage of the Duke of Milan in 1489, when Bergonzio di Botta arranged one in honour of the event, and for a long time they were only associated with courtly entertainments, and were frequently accompanied by singing. Women of the highest rank took part in them—Catharine de Medici introduced them into France, and appeared in them. They were often Biblical as well as classical. Without the ballet there is every probability that dancing would have fallen into desuetude, a state of things greatly to be deplored, for its rhythm, its grace, the force and power it gives to gesture makes it intensely valuable. In the first century in Rome, acting and dancing combined were accompanied by a chorus that explained the movements of the dancers.

In 1489 a magnificent ballet was prepared, representing classic subjects connected with Troy and the conquests of Alexander. But France added to the grace of the ballet, and when the musician, Baltazarin, was brought over by Catharine de Medici from Italy he vastly improved upon it.

The French kings, Henry IV., Louis XIII. and XIV., all took their part in the ballets of their day, and many of notable splendour were introduced. The astute Richelieu made it a vehicle for the expression of political opinions. Lulli introduced women dancers in place of men dressed as women on the stage; this was in 1681. To the Church it would seem has ever fallen the chronicling of dancing, from the monk, Jehan Arbeau, to the Jesuit, Le Pere Menistrier, the author of "*Des Ballets Anciens et Modernes*."

The ballet Comique de la Reine celebrated the marriage of the Duke de Joyeuse, in 1581, with the sister of Henry III., Her Majesty took part in it and danced a gavotte. It began at ten at night and lasted till four in the morning, at the Chateau de Monstier, displayed in truly regal fashion, places being specially set aside for the Ambassadors there. It was indeed a gorgeous spectacle that was prepared for the onlookers. Miracles, moralities, mummers, and morris dancers have all kept dancing from being utterly ignored and neglected, but the splendour of spectacular display at court culminated in the ballet, and it did not lose its prestige till the French Revolution. It was Gardel who made the dancers give up their masques. The brothers Gardel wrote many ballads, and Madame Gardel danced in them. England played little part in these things, for she has looked abroad for her dancers.

In time the ballet was associated with the opera. The Ballet d'Action was due to Noverre, rightly called the father of ballets. In his opinion dancing could express everything, words only weakened the effect of the dancing and the pantomime. He composed the ballet "*Les Petits Riens*," and the younger Vestris danced in it in 1772. He lived to a very great age, dancing conducting, it is said, to longevity.

Vestris, the son of Gaetan, was one of the finest dancers in history. He made his *début* on August 25th, 1772, in the ballet "*Conguanlanie*," and was for thirty-six years the premier dancer at the opera. He retired when he was sixty-six. In 1820, the opera of *Paul and Virginia* was given for his benefit, and he met with an immense reception in the part of the Negro Domingo. He was succeeded by Dauberval. There is an old proverb that if you have

not faith in yourself you will never keep a gig. According to this he ought to have been the happy possessor of a four-in-hand, for in his opinion there were only three men of his period—Frederic the Great, Voltaire, and himself. His son was a dancer, too, Vestris II., and attained some fame, but then, as Vestris I. put it, “he had me for a father!” It was in 1780 that he took part in Gluck’s ballet of “Iphigenia in Aulis,” with Mdlle. Camargo, and in “Hero and Leander”; the lady for the first time in the history of the ballet wore the short and numerous diaphanous skirts associated with it. She lived to be sixty, one of the most famous dancers. It was then that the ballet assumed a new aspect.

We greatly appreciate the splendid spectacular ballets of the present age, but it is the *mise en scène* rather than the dancing that is the attraction. The palmy days of the veritable ballet were in the first half of the nineteenth century, between 1820 and 1850, when it was almost an inseparable accompaniment to the opera; indeed, the occupants of the omnibus box were supposed to prefer the grace of the dancing to the music. Our present conception of a ballet is a stage filled with masses of elegant coryphees and a magnificent spectacle. Then the interest was centred in a few great dancers whose names were as familiar to the nation as those of the prima donnas.

Vestris danced in England in the eighteenth century, and songs and dialogues accompanied the early English ballets at Drury Lane; but when the fashionable world crowded to the opera for the really greater attraction of the ballet, the programmes told the stories which the dancing was meant to convey, and also the names of those who took part in them. “La Esmeralda,” by M. Perrot, founded on Victor Hugo’s “Notre Dame de Paris,” was produced at Her Majesty’s Theatre on Saturday, March 9th, 1844, the music by Signor Pugni. It was one of the best of the great dramatic ballets. Mdlle. Carlotta Grisi, who personated La Esmeralda, was among the most light-footed, elegant dancers of the period. Fleur de Lys, the betrothed of Phoebus, was Mdlle. Adelaide Frassi, who made her first appearance in this

country, and Fleur de Lys's mother was Madame Copère, who invented the costumes. The men dancers played an all-important part, and it fell to M. Perrot to appear as Pierre Gringoire, and he was ably supported. The story is too well known to need repetition. Not a word was spoken, and it took five tableaux to develop. The first was *La Cour des Miracles*, and a most beautiful scene was enacted when the coryphees of the corps de ballet gave the *Valse de Vieux Paris*. Mdlle. Carlotta Grisi and M. Perrot won rounds of applause in *La Truandaise*, a pas caractéristique, followed by a bacchanale given by the corps de ballet. The second tableau was *La Nuit des Noces*, and in this Mdlle. Grisi and M. Perrot again distinguished themselves. In the third tableau Fleur de Lys (Mdlle. Adelaide Frassi), supported by Mdles. Ferdinand and Barville, danced a pas des fleurs, followed by a pas de trois, given by Mdles. Scheffre and Plunket and St. Leon. The fourth tableau was *Amour et Jalousie*, and the fifth *La Fete des Fous*, ending with a march dansante et finale. It was very effective and beautiful. The dancers wore finely-pointed shoes, with sandals, flesh tights, and short innumerable skirts of tulle, with wreaths about their heads, and their every movement was graceful.

One of the greatest dancers of her day was Mdlle Cerito, and she made a wonderful sensation in the Ballet of *Lalla Rookh*, composed by M. Perrot, and performed at Her Majesty's Theatre on June 11th, 1846. It was taken, by the permission of Thomas Moore, from his poem, the "*Progress of the Eastern Princess*," and he took a personal interest in it and gave his advice. The music, composed by Signor Pugni, mingled with selections from Felicien David's celebrated "*Ode Symphonique of the Desert*." It was divided into three tableaux with many scenes, which were really splendid, and dealt with the matrimonial pilgrimage of the daughter of Aurungzebe from Lahore to Cashmere, who, on her arrival, was to be married to Aliris, the young King of Bucharria. But meanwhile she falls in love with the poet of Cashmere, Feramorz, who is in the suite sent by the bridegroom to accompany her. The first scene is the interior of the Palace of Lahore, of special interest, for it is

the hall where the Durbar of historical interest has taken place in our time. Mdle. Cerito gave the Pas Symbolique, supported by Mdles. Demelisse Cassan, James, and Honore, with the corps de ballet; and they represented a series of wonderful figures, such as Hermes, The Shell, The Kiosque, The Cage, The Mirrors, The Harp, The Framed Picture, The Morning Breeze, The Stars, The Pineapple, The Car of the Rising Sun, The Butterflies, The Sun's Rays, The Living Statue and its pedestal. There was a deeper purpose in the dancing than we have been accustomed to in our modern days, and it was the very poetry of motion. The *chef d'œuvre* of this ballet was in the third tableau, Le Chibouck, a Pas Seul, by Mdle. Cerito. The princess is restless, bemoaning the absence of Feramorz. Her little Persian slave brings the poet to her presence, and thus inspired she dances the Pas de Chibouck. But another famous dancer took part in this ballet, viz., Louise Taglioni, as Princess of the Court of Bucharia, and with Mdle. Cerito and M. St. Leon they danced the Pas de Neuf in the last scene, when Feramorz proves to be the king, and all goes well. The Pas des Corbeilles, or the Feast of Roses, in the final tableau brought a most exquisite *tout ensemble* on to the stage.

The opera then was very well supported, as is proved by the list of subscribers, which included Her Majesty the Queen, the Queen Dowager, the Duke and Duchess of Cambridge, and the Grand Duke and Duchess of Mecklenburg-Strelitz. Among those on the pit tier were Field-Marshal the Duke of Wellington, the Marquises of Clanricarde, Worcester, and Donegal, the Earls of Cardigan and Munster, the Earl and Countess of Wilton, the Earl and Countess of Mount Edgcumbe, Lord and Lady Brougham, the Duke and Duchess of Beaufort, and Baroness N. de Rothschild. On the ground tier were the Marquis and Marchioness of Ailesbury, the Duke of Devonshire, the Duke and Duchess of Somerset, the Countess of Glengall, the Marchioness of Abercorn, Lady Molesworth, the Duchess of Hamilton, Mrs. Fletcher Norton, who was simply covered with diamonds, and the Marquis and Marchioness of Lansdowne. Other patrons

were the Duchess of Bedford, Sir Henry and Lady Meux, the Marchioness of Westmeath, the Marquis of Titchfield, the Earl of Sandwich, and the Marquis of Huntley, who occupied the stalls. All this was duly set forth in dainty little volumes, four inches by two, bound in light blue calf and gold, presented to the opera subscribers of those days.

Another notable grand fantastical ballet of that time in two tableaux was entitled "*Les Metamorphoses*." In this there were only two tableaux, and Mdlle. Carlotta Grisi, under the form of the sprite, personated a page, a rustic coquette, a will o' the wisp, Folly, Domina, and a cavalier. Paul Taglioni was Carl, a student; Mdlle. Rosa his betrothed Ida; and M. Charles was Momus. The story was founded on an old Teutonic legend. Carl is living in the ruins of the castle at Heidelberg, and dividing his time between his love for Ida and study. He endeavours to dive into the mystery of the shadowless beings of perdition. One of the good humorous sprites, who invisibly mixes in the haunts of men and laughs at their follies, discovers the peculiar tendency of Carl's mind, and, to disgust him with his dangerous pursuit, assumes every shape in turn. He makes the student fall in love with him as a lady, renders him furious with jealousy by making love to his betrothed in the form of a gallant officer, and thus by means of a little wholesome mischief Carl learns the evil effects of playing with magic. In the first tableau the dance of the elves is singularly graceful and pretty. The mask ball in the second tableau gives a *raison d'être* for very lively motifs. Mdlle. Carlotta Grisi made a great hit in a Grand Pas Allegorique, and loud applause greeted the valse performed by her and Paul Taglioni, and the Quadrilles des Mousquetaires by the corps de ballet.

In "*Electra the Lost Pleiade*" Carlotta Grisi, Mdlle. Marie Taglioni, and M. Paul Taglioni also distinguished themselves. The scene was laid in Norway. It is the story of one of the Pleiades who falls in love with a mortal, Ehrick, and he in his turn is in love with this one bright particular star, although he is betrothed to a lovely maiden in the neighbourhood who cannot account for his melancholy.

In the forest he encounters Electra, the Star of his affections, who has descended to earth and encourages the adoration of the huntsman. But, unfortunately, the other stars join in the revels, and the Queen discovers the interloper and dooms him to death. Electra, owning her love, becomes an earthly maiden, and mingles in the festivities arranged for the marriage of Ehrick with Edda, who, broken-hearted, dies. In the end Electra, her rival, is restored to the heavens and Edda to life. Liberated from the starry influence, her lover returns to his allegiance to his first love. The stage was often filled with hunters and minstrels. One of the great features of the ballet was *La Valse de Rubans* with Marie Taglioni and the ladies of the corps de ballet. It was in *La Danse des Etoiles* that Carlotta Grisi distinguished herself greatly, as also with Paul Taglioni in *La Pleiade Perdue*.

In "*Le Diable Amoureux*," by M. Coulon, performed at Her Majesty's Theatre, the music selected by M. Nadaud, Mdlle. Guy Stephan, Miss O'Bryan, and Mdlle. Pierson danced well. It accompanied the opera of *Otello* with Rossini's music. The scene of the ballet was laid in Dalmatia, and is a story of love and magic. Madame Marie Taglioni was considered to be the most prominent dancer of the nineteenth century, during the first half of which the ballet reached the height of its glory. She was born at Stockholm, and her father and grandfather had been dancers before her. Her brother Paul often appeared on the stage with her. She went through the most rigorous discipline, making her *début* in Vienna in 1822, and in Paris in 1827, creating a great sensation in the *Sicilienne* and the *Carnival de Venise*. Both Scribe and Auber composed much music for her dancing, and so did Meyerbeer. Hers was the very poetry of motion. She was at her zenith in *La Sylphide*. Thackeray immortalises her in "*Pendennis*" and in "*The Newcomes*." "You can never see anything so graceful as Taglioni," he wrote; her floating lightness and buoyancy, her bounding strength, and her realisation of the decorous in dancing gave that accomplishment a vast impetus. She received as much as £100 a night, and insisted on handsome sums for her family, as well as £600 for her father as ballet

master, £900 to her brother and sister-in-law, as also two benefits. Taglioni was the great fashion of the hour. Women wore Taglioni hats, gowns, and coats, and even a stage coach was called after her.

In 1845 she was the première in the great *Pas de Quatre*, which was first performed by command of the Queen in England, and created a perfect furore. We cannot in our day realise to what extent. It was the great European topic from palace to shop. Cerito, Grisi, and Grahn danced with her, and it was followed the next year by the *Pas des Deesses*. In 1847 her position was threatened by the German dancer Fanny Essler, who danced the *Cachucha* to perfection and was a wonder. Oliver Wendell Holmes described her power in dancing to be as great as that of Orpheus with his lute.

But it was the advent of Jenny Lind that made dancing a secondary consideration to the opera. "*La Danse est comme la Turquie bien malade*," exclaimed a popular danseuse. Marie Taglioni married Comte Gilbert des Voisins in 1832, who treated her with scant courtesy from the first. They very soon parted. She met him years after, at a dinner at the Comte de Morny's, when he had the effrontery to ask to be introduced to Marie Taglioni. She, entering into the joke, said she thought she had made Monsieur's acquaintance in 1832 (the year of the marriage). She only died in 1884, alas! in great poverty, at Marseilles, having latterly gained her living by teaching dancing and deportment. She was not beautiful, but she had a charm which Balzac and others strove to make the world realise.

Cerito was to have made her first appearance at Her Majesty's on the memorable night of the Tamburini riot, when the occupants of the omnibus box insisted on the appearance of this famous singer, and put a stop to the performance till their wishes were granted. Cerito became the wife of the violinist Leon, who also adopted dancing as a profession, possibly on her account, and was himself the centre of another opera riot, which led to his having to apologise to the Duke of Beaufort in the columns of the *Times*.

Carlotta Grisi was the wife of Perrot, who composed so

many of the ballets, himself a clever dancer. Lumley, then the ruling power at Her Majesty's Opera House, had no bed of roses with these several danseuses, among whom there were constant disagreements. Cerito's father made himself of as much importance as his daughter. "Nous avons dansé magnifiquement ce soir," he was wont to say.

Meanwhile Grisi, Persiani, Lablache, Rubini, Mario, and a host of others were making a brilliant success in the operas. By 1858 the taste for the ballet had passed away. Rossini, Meyerbeer, and other great composers have given poetry and expression to ballet music which has been the *raison d'être* for many musical gems.

A Royal revenue was spent on the production of these ballets, and very beautiful very many of them were. Fanny Essler in "La Chatte Metamorphosis en Femme" was perfectly wonderful in her catlike movements. In "La Peri," Carlotta Grisi greatly distinguished herself. Cerito gained a great success in "Ondine" and in "Vivandière."

It was in 1845 that a bevy of children, Les Danseuses Viennoises, were secured for Her Majesty's after a great deal of trouble, and won golden opinions with their dancing, especially on the opening night. They were brought over by a certain Madame Weiss, who was summoned home with the troupe, and had great trouble in evading the command from high quarters.

Theatrical dancing made its first appearance when Sextus IV. occupied the papal throne, his nephew composing the ballets and superintending their performance. As time went on Louis XIII.'s court would have been very dull without them. How many names are associated with ballets! Now the modern ballet, though associated with dancing, owes its principal charm to its *mise en scène*, its dresses, and its effect on the eye. Katti Lanner's name associated with any ballet, however, ensures the utmost grace in the dancing, as in "Les Papillons" and other famous examples. But these are concerned with the Twentieth Century, and it is with the revivals of ancient dancing that I now have to do. The fact that so many of its graceful movements remain to us is due to the ballets which for centuries held their own.

In the time of Louis XIV. they had one feature that would appeal to modern days if we wisely once more make them a drawing-room entertainment; the court ballets ended in a concert and a distribution of presents. Plenty of variety is to be found in the ballet, sometimes they assumed a morality aspect and illustrated some truth. It was the Duchesse du Maine who invented the ballet and pantomime ere it was appropriated by the stage.



CHAPTER X.

OLD DANCES SUITABLE FOR FANCY BALLS, TOGETHER WITH SOME HINTS ON THE SUBJECT OF COSTUMES.

THE CRETAN GARLAND DANCE—THE GREEK CHAIN DANCE—
SEGUIDILLAS—TORCH DANCE—CSÁRDÁS—VERBUNKOS—
SWEDISH, OR CORKSCREW DANCE—TETE BALLS—SET
QUADRILLES—POLONAISES, &c.

HOSTESSES, in endeavouring to make a success of a fancy ball, would do well to turn their attention to the Cretan Garland dance and the Greek Chain dance, for both of which graceful classical fancy dresses would be needed, and there are few prettier additions to dancing than wreaths of flowers, and they are made to play their parts in the figures, giving a silent testimony to the grace of the dancing as the castanet contributes an accompanying sound to the movement of the feet.

By the by, it has fallen to the lot of a Spanish priest to write the history of the Spanish castanet, on which his country-people can give almost any tune.

The tambourine plays nearly as important a part in the dances of Italy as the castanet in Spain, and the light, beautiful figures of the women are seen to advantage as they throw them in the air, and when music is not available they dance to the tambourine. Singularly graceful and charming is the Siciliano (*see* Chapter IV.), which hails from Sicily, and is frequently given now, as in days past, at gay gatherings, to the sound of a flute or tambourine. Among the peasantry, it is opened by a man and woman. He begins by bowing low to her, each holding a handkerchief, he dances gaily until, bowing again, he seats himself, when she performs a *pas seul* and chooses another partner until everybody takes part in the dance. It is

somewhat akin to the Trescona, where the lady takes the initiative, and, by-and-by, the gentleman chooses a fresh partner. All these dances ought to be introduced into our English ballrooms, and with a little trouble the result would be very pleasing.

The Seguidillas is a Spanish dance, with a guitar as well as a castanet accompaniment, the dancers singing the while, and one of its features is the instantaneous stopping of all movement for a few moments, when the fancy costumes can be seen to great advantage. National life in Spain is closely allied to dancing.

The dance songs of Scandinavia, with the harp accompaniments, are both dignified and graceful. In Sweden there are many varieties of the Polska, and the Hingbroth of Iceland is signalised by a chain of dancers, who pass under the arched arms of their friends.

The Allemande, a mediæval German dance, performed by several couples with special care directed to the arm movement, is always an adjunct when attention is paid to costume, and a full description has already been given in Chapter IV.

The torch dances we have relegated to skating carnivals, but in large baronial halls where costume balls are given they might be made a most desirable feature. We are directing special attention just now both in dress and decoration to the period of Louis XVI., the Empire, and the Revolution, and on that account perhaps a revival of the Carmagnole might be acceptable, the participators singing as they danced, beginning slowly but increasing their speed as they go. There is hardly a fancy ball anywhere in which the dress of those periods does not appear.

In Brittany, even at the present time, there is much that is most interesting to learn with regard to picturesque dancing. Here song and dance combined find faithful representation, and the dancing games which are singularly amusing. In summer time the girls wreath their hats with flowers and the men with flax, and go through a number of amusing movements and pantomime, an exchange of gifts being a part and portion thereof, and as this is always popular it is another item in favour of their introduction to our British ballrooms.

Gipsy dances would prove an excuse for the wearing of charming dresses, for there are Italian, Hungarian, Spanish, and Russian gipsies, and the movements are always lively, and often enhanced by bells on both wrists and ankles. Some years ago a gipsy dance was inaugurated at a very successful country fancy ball, and I shall never forget the go and spirit with which it was carried out. At this same ball an Irish couple danced an Irish jig, and won golden opinions therefor. The solemnity of our English manner makes us appreciate the more the brightness and vigour of such dancing.

For an Oriental dance I would suggest the following costumes as uncommon: An Oriental Amazon, wearing soft embroidered kilted skirts in a woollen fabric, with a light blue satin tunic caught up by crescents, a white metal cuirass with cord and aiguillettes draped across, a sabre and a sheath hanging at the side, short satin sleeves drawn up with crescents, a plumed helmet with an aigrette and a crescent in the centre. The beautiful Turkish dresses, with their silk trousers, soft draperies, many tinted scarves, and pearls, are too familiar to need any detailed description, but they are essentially becoming, and the variety of colouring in them might be rendered very effective. Indian, Persian, and Chinese and other Asiatic countries suggest brilliantly-tinted garments, of which perhaps the Persian is the least hackneyed, and Lalla Rookh is one of the prettiest. A Persian princess might appear in a green satin skirt covered with gold embroidery, surmounted by a black satin tunic bordered with gold, a corselet bodice of gold cloth, and a gold-spangled veil depending from the head. Egypt affords a vast variety in attire. An uncommon one is as follows: A large crescent of diamonds surmounted by a star intermixed with emeralds on the forehead, and from this floats a diaphanous gauze veil, large diamond and emeralds in the ears, and a massive necklace incrusting with these jewels encircling the neck. The robe of white satin is cut out slightly at the throat in a circular form and below in a V, the opening is bordered by gold galon, the entire garment, reaching to the foot, is covered with lines of gold embroidery intermixed with jewels; the sleeve, tight to the elbow,

falling in two straight lines to the knee; the under skirt is of pink satin interwoven with diamonds. An Egyptian Dancing Girl might wear a long satin robe belted below the bust, a coloured scarf entwined two or three times round the hips and knotted in front, and any amount of beads and glittering gems. A Zouave-shaped jacket of gold embroidered velvet is a suitable addition; indeed, a handsome woman has the choice of singularly becoming dresses under the head of Egyptian. A Jewish costume may be exceedingly handsome and ornate; rendered by a close falling robe of rich crimson velvet, a wide belt of gold at the waist, the bodice opening square at the neck, composed entirely of gold embroidery with ropes and chains of pearls and jewels hanging from the throat to the waist; the short red sleeves are bordered with gold, long hanging ones of tulle falling beneath. A black pointed close-fitting cap is surrounded by a broad band of jewels, and, falling on either side, fringes of jewels like a succession of earrings, droop from the cap down the side of the face.

Greek dress affords most graceful costumes, but for a dance I would suggest one of the national costumes, in which short, bright skirts are worn and open velvet jackets worked in gold; a small, round, gold-embroidered cap, with tassels, resting on the top of the head, and as many coins scintillating in every direction as can be introduced; a soft gauze scarf may be brought over the cap and twisted round the neck, playing its part in the evolutions of the dance.

Greek dress is so popular and so graceful at fancy balls that the introduction of Greek dances could not fail to be a success. The Greek combined both poetry and music with this art, and they represented their ideas by physical representation. Their earlier dances were nearly all circular, a foreshadowing of the maypole dance, and they most frequently accompanied their movements by singing. There would be no difficulty in composing a modern Greek dance on the ancient models, for Homer, Plutarch, Xenophon, and Plato have described them minutely, and if we could only bring a little of the grace of those ancient Greek women and men into our receptions we

should at least have made one step towards that love of the truly beautiful for which in these hard, practical, go-ahead days we leave ourselves little time or thought. Modern Greeks have preserved some remembrance of the graceful movements of their ancestors, and travellers in that country would do well to make notes of some of these during their visits. We have been too long content through ignorance and want of enterprise to follow on old lines.

An Italian peasant's dress is most familiar, but we should turn to the artistic illustrations of them for reproduction rather than the hackneyed rendering of the costumier. The white under-bodice is capable of any amount of embroidery, and the hair should be intertwined and interplaited with ribbons, the aprons should be interwoven with colours, and, instead of the usual square headdress, with its hard oblong board resting on the head, a scarf should be gracefully folded over the foundation and caught back with bright ribbons; it would be almost impossible to introduce too many colours.

Italian costumes both ancient and modern are full of grace and beauty, and though the ancient Romans danced much, there was little originality in the movements. A very charming feature in a fancy ball might be the adaptation of the Mayday dances in Rome, where, laden with green boughs, the dancers moved to the sound of instruments with all the joyousness of youth, or the Cerealia, in which, dressed as wood nymphs, a bevy of maidens danced around the central figure personating a goddess. The pantomimic dancing in Rome would hardly come under a Terpsichorean heading in our day, but it opens out many suggestions, especially to men, for it is a pleasant break in a ball to have occasionally in lieu of dancing yourself, to watch the performance of others. Taglioni when staying in Italy in 1842 seemed to have caught the melody and grace of the ancient dancing which should find disciples now.

Hungarian dresses for a Hungarian Csárdás would be singularly effective, the petticoat of cloth of gold, the red velvet Zouave bodice opening over a stomacher of gold and precious stones, crimson and green blending in the

sash which surrounds the waist. The name of the dance, Csárdás, is derived from an inn because it was there the peasants danced it. But in 1848 it was introduced into the salons of the aristocracy by Baron Bela Wenckheim, and is now danced by all classes in Hungary. In every Csárdás the music governs the dance, which is very changeable, but is mostly written in 2-4 time, and in the major key. The dance consists of a slow and a quick movement, the music beginning with *andante maestoso*, changing gradually to *andante* and *allegro vivace*. It is said to have originated in mediæval times, and that the Saltarelli and Galliard were modelled after it.

It is always danced to a stirring tune. Six, eight, ten, or more couples place themselves in a circle, the dancer passing his arm round the waist of his partner. As long as the *andante* movement is given, he turns his partner to the right and left, clapping his spurred heels together and striking the ground with his toe and heel, and then they continue the step as a round dance. When it was a peasant dance like the Volta, the woman put her hands on her partner's shoulder and jumped high from the ground with his assistance. The Hungarians are passionately fond of dancing, and when the peasants hear the stirring tunes of the Csárdás played on the violin by gipsy musicians, it seems to electrify young and old. As the music continues it gets wilder and wilder, whether the dancers be peasants or magnates of high degree.

The Hungarian dance Verbunkos is suited to the military element. A slow, stately dance given by soldiers, ten or twelve picked Hussars in full uniform, who would dance it in the market place to a gipsy band. Each dancer would be provided with a bottle of wine, and they would sing and drink as they danced, the words are as follows :

Come, comrade, be a soldier ;
 You will be better off than your father ;
 You shall not mow, you shall not hoe,
 But simply strut about the barracks
 Like the Hungarian.

Something novel is mostly the dominant idea in the mind of the hostess when giving fancy balls. Processions,

skirt dancing, minuets, and other set dances contribute greatly to their success. Most novel introductions at a fancy ball would seem now to take the direction of uncommon dances of one kind or other at the more fashionable gatherings.

Amongst savage as well as cultivated nations, the feelings of religion, grief, and joy have been exhibited by means of dances. In modern entertainments this side of the question must naturally be ignored.

In olden days people sang as they danced. It is open to some clever musician to prepare words and music adaptable to some purified old Oriental dances, which might be made graceful and pretty with that Eastern reposeful step, which, after all, is a mere hip movement. Skirt dancing is a preliminary to this, and some pretty Indian dresses might be arranged with contrasting colours that would please the eye. The old prejudice against the wearing of full silk trousers to the ankle has passed away, in these days when the active pursuits of women have made bifurcated under-garments almost a necessity. They would be accompanied by a short skirt and a loose overdress, with a belt round the hips. Besides this, there are very many other styles in Indian garb, and Persian, Chinese, and other Asiatic countries might appear on the scene, following as faithfully the national dances as a fancy ball-goer does the national dresses, for this means that they entirely conform them to European usage. The Japanese fan dance is one of the prettiest modern innovations.

The dances of antiquity should give other suggestions. Egyptian dancing with two performers might be made a very pretty feature; it only needs to study the steps and to arrange a so-called national dance. The movement of the foot is slow, the heel sometimes striking the ground while the other foot is raised, and always accompanied by a movement of the hands, graceful and rythmical. The modern Egyptian dances, like our more classical music, represents by action, instead of melody, some event or sensation, as, for example, the solo dance called the "Bee," the action depicting the sensation of being stung; as a rule, however, such dances are joyous and gay.

More elaborate and ponderous costumes lend themselves better to the dignified and measured movements which characterised Jewish dancing, though for amusement we must divest them of any religious tendency or expression.

In describing certain old English dances which are being revived, we have seen the *Danse Basse* and the *Danse Haute* prevailed in the early days at the French Court; the *Danse Basse* consisting of gliding steps full of dignity, while the *Danse Haute* combined more skipping and hopping. If we want to revive scenic dancing, we must consult the time of the Medicis, when the Galliard, a modified Volta, and Courante were the fashion, the Volta being not unlike our waltzing; while some of their scenic dancing recalls the ballet which as I have suggested might be adapted to drawing-rooms. Some of the braules, in England known as the brawls, resembled our polka a little, but they had many varieties, and appertained to a period when Royalty had a passion for dancing, and all dances showed off the performers to the best advantage, which is always desirable at a fancy ball. The torch dance came to us from France, and has been revived at the ice carnivals in England. As I have shown among ancient dances, the Pavane should on no account be omitted, as the slow time to which it is given affords ample opportunity for showing off splendid costumes—a precursor to the minuet and gavotte, which we have brought back into fashion in the twentieth century.

A Dutch dance, with the dancers habited in long brocaded gowns and close-fitting caps of the same material, the face framed with small roses edging the cap, would be a most quaint and charming one, and for the moment there are few costumes more popular.

We should look favourably on Dutch dresses for fancy balls. There might be found some brave enough to revive the Dutch egg dance, which was given with eggs beneath the feet, having, of course, to be carefully avoided by the dancer. All the quaint country dances which Dutch painters have handed down to us are suggestive of very pretty tableaux and effects. Germany has a number of national dances; the Allemand is exceedingly graceful and pretty, and danced by a good-looking couple might

be viewed with quite as much admiration as the minuet. Men should devote their attention to such effective movements as the sword dance of the Vikings, and Norway and Sweden could supply many other movements for those who were dressed in the costumes of that country.

Spain has always been the land of dancing; many measures are rendered picturesque by castanets and the accompaniment of a guitar.

The Basque dances would afford most plentiful material for costume movements; the Fandango and the Rondena are as inspiring as the Bolero. In the charming garb of Spain these would certainly make a marked sensation, while Italy, with her bright hued draperies, lends herself to the Tarantella and Tambour dances; and we wonder that we have so long neglected to bring in such picturesque elements into our entertainments as the reproduction of some such graceful movements.

Russia and Poland would contribute their quota of originality. The Polonaise we have taken advantage of, but there are peasant dances capable of most successful adaptation, while Poland, to whom we owe the Mazurka, has many others, such as the Krakowiak, which is a circular dance, singing the while, and the lively Cracovienne.

It is becoming the fashion to request all the guests to appear as dwellers in one country only, say Switzerland, but they are at liberty to choose any period of dress worn in that country, and pertaining to any class of life; and the rooms are generally arranged in Swiss fashion, some people taking the trouble to introduce Swiss scenery and chalets, but this has the disadvantage of taking up valuable space.

Other hostesses insist that whatever the costume selected may be, it should be evening dress: that is, the evening dress of the period chosen; and this excludes gipsies, peasants, and many others; but, on the other hand, much increases the beauty of the *tout ensemble*.

In Madame de Pompadour's time there was always a so-called May ball given—and this idea has been revived, not only in Paris, but elsewhere—where the company danced amid garlands and evergreens to pastoral music, the ball opening with a sort of ballet, when shepherds

and shepherdesses carried the maypole upstairs to the drawing-room, and all the guests danced round it. The figures of the maypole dance we have already described in Chapter VIII.

Appearing in ordinary evening dress, with the head only in fancy costume, is curiously quaint. A steeple headdress or a Normandy cap looks altogether out of place with a low tulle gown; and what could be more opposed than the black dress coat of to-day and a crusader's helmet? Powdered hair worn by ladies and gentlemen with ordinary evening dress is more amusing. There is a wide field for fancy in an entertainment of this kind.

During the ill-fated reign of Louis XVI., for many years France looked to the beautiful Queen Marie Antoinette for direction as far as fashion was concerned, and in her youth she affected large and most important head decorations, which became exceptional when she lost her abundant tresses, and pyramids yielded to the soubrette styles. But the coiffure de l'Opera, which was the exception that proved the rule, is well adapted to head travesty. It consisted of a crimped wig nearly a yard in height, a coloured ribbon carried across it, with an enormous *pénache* of feathers atop, starting from a pouf of gauze. There were innumerable varieties in wide hats, set over elaborately quilled lace caps, with pointed crowns many inches high, all trimmed with pleatings of lace and surrounding rows of velvet and tall feathers. The Catogan, or tail of hair tied up with ribbons appeared beneath, falling on the shoulders, and the beauties of the day did not disdain to attach queues of horsehair tied with ribbon reaching almost to the waist. It was an age when taste was in many ways excellent, and the lovers of the beautiful owe it a deep debt of gratitude; but though lovely colours and graceful outlines were features in dress, the absurdity of the headdresses, as they strike our uninitiated eyes, do not seem to have been seen at all in the same light by even the sarcastic critics of that day.

Gauze, which dwells now so permanently with us, has come back from those sorrow laden years, when it was

employed in fichus and headdresses, perhaps more than in any other way. It formed huge puffed crowns, encircled with roses and ribbons, whence descended deep drooping frills, such as were affected by the "Marchioness," not of high d-gree, but rendered famous by Dick Swiveller as Cruikshank depicted her. The Globe headdress, as it was called, owed its name to the balloon just then invented that excited much interest for the moment in Paris.

The Cornette à la Laitière, which has been over and over again revived for this species of entertainment, was introduced when Louis XVI. was king, and when revolution was rife it survived his tragic death. It savoured of the triple classic fillet. A bouquet of red, white, and blue flowers nestled in the front, while the hair stood out from the back of the head in a Grecian knot bound with Greek bands.

The Parisian ball-givers, who were content to confine their fancy costumes to the head, ransacked the illustrations of this time, or their milliners did for them, in order to produce all and every sort of headgear then worn, and somehow they had a comic element in them which, when such entertainments were first started, was abjured. Having, however, once opened the door to the ludicrous, the ideas extended, and some of the terribly ugly fashions of the early part of the nineteenth siècle came within the scope of the revivals. Poke bonnets with overshadowing brims, and crowns were sometimes almost a foot high, formed of bouillonnes of gauze, while lower crowns, simply outlined by a ruche of feather tips, hid the youthful faces of the Parisians. These modes belonged to the period of the Restoration, when even riding hats were bordered with lace and roses.

The Pamela form of hat was worn a year or two later, and, as it was then sketched, seemed to be of the poke order too. The brims, tied under the chin, threw them forward in front in a curious way, so that a young face was seen as through a long tunnel. In the last century the ugly caleche existed, indeed it was called the "Ugly," made of dark blue or green soft silk, drawn on cane runners, and was intended to be attached to the front of bonnets to protect the complexion. The lady who had

the courage to appear at a fancy headdress ball with one carried off more attention than her fellows.

The turban, made in soft siki, proves singularly becoming to fair and dark beauties, and, of course, plays its part. Its patrons fall back on some of the curious modifications of the same style which found acceptance at the end of the eighteenth century. The Turban à l'Algerienne, for example, in which rolls of gauze were sewn round a crown as large as a five shilling piece, an ostrich feather set erect in front, a gauze veil floating from the side, and curls falling below it all round. Another form was made of an Algerian material folded like an Oriental turban, with an osprey jewelled aigrette at the side. Straw, meanwhile, was moulded into stiff high crowns, such as men now have to their silk hats; cockades made of pinked out ribbon were set at the back and front, and these were more suggestive of a helmet than a hat.

A crown with a veil attached is, after all, as charming a headgear as can be desired, and has many patrons on the occasions for which we are now providing, and even the nun's veil and hood and white linen cap with their endless variety. Other women blessed with long hair simply divide it in two and interplait it with pearls, and allow it to hang down their backs, the front slightly waved and parted in the centre; but none are likely to follow a mode introduced by Isabella of Bavaria, viz., shaving the back of the head and leaving only a few tresses for curls in the front.

It was in the time of Louis XIV., when "*L'art de se plaire et de n'y penser pas*" was the aim of society, that the full glory of woman's hair was allowed to assert itself, and the hairdressing of that time was not suggestive of false tresses so much as of well-cared-for abundant chevelures. The Mme. de Sévigny headdress, and that of Mme. de Maintenon, display coils and curls intermixed with ribbons as well as jewels. But when Mme. de Maintenon grew old, she concealed her diminishing hair under a cap, which is not becoming enough to suggest reproduction. Ninon de L'Enclos's soft brown curls and coils have often been copied, and that of Mme. La Valliere, before powder came in with all its attendant worries and

uncleanliness. It was Addison who remarked, "There is not so variable a thing in nature as a lady's headdress; within my own memory I have seen it rise and fall 30 degrees;" which, you see, is all in favour of the entertainments we are discussing.

It reminds me, however, that I have left several fashions unrecognised. The Anglo-Saxon veil, which enveloped the head, falling in graceful folds about the shoulder, hides the hair entirely, but is not unbecoming, and leaves much as to its disposal in the hands of the clever milliner. The Normans continued to use it under the name of the "coverchief," but they made one end fall in soft folds beside the face, and in other ways altered its arrangements. A fair beauty, choosing bright red for such a head covering, might find herself rewarded by a most becoming head-gear.

Hoods, which succeeded this veil, were more comfortable than beautiful, though I have seen one with a point at the back, and just the round aperture for the face, trimmed round with gold—a by-no-means despicable head covering. Those who affect the comical side will find plenty of scope in the horned headdresses of the fifteenth century, especially with the addition of the gorget or neckcloth, a hideous white cloth, passing under the chin and fastened to the side of the headdress. A curious satire on horns, preserved in Paris, details how the Bishop enjoined on men, seeing the fair sex so apparelled, to cry, "Beware of the ram."

It would be difficult to find anything more easy to carry out than the pointed felt hat with shallow brim, worn in the time of the Tudors, and accompanied by a very close pleated muslin ruff just beneath the chin. Such a hat could easily be bought now—a remark which applies to the flat, rose-wreathed straw hats of Hogarth's time, that the great ladies borrowed from the milkmaids.

It has, however, been left for our day to bring the grotesque prominently forward in fancy dress; indeed, it is the leading feature in many costume balls, where the entire dress is treated. But in those where the head has only to be considered, fancy has run riot in the reproduction of animals' heads, or prawns, lobsters, cod, a snake, an

owl, and a white rabbit. The converting of flowers into headdresses, such as caps fashioned like roses, Canterbury bells, heartsease, lilies of the valley, and sunflowers, these latter forming aureoles round the face, is a graceful notion; but this can hardly be said of a lamp shade transformed into a head covering, however pretty it may be; nor of a watering can with the spout affixed to the nose, of a clock tower or a steam engine or bicycle, which have all been converted into headdresses, as well as a champagne bottle. Reducing the human figure to the semblance of some inanimate object, seems to be the one desideratum; and it is by no means difficult to so change the appearance of a head. Fans as aigrettes make a very womanly head-gear, but a teapot cosy would scarcely come under the same category, though this was introduced at a London dinner party, where the guests had agreed to don fancy dress as far as their head was concerned. The idea was further carried out by a necklet composed of small cups and saucers.

National headdresses open out too wide a field for minute description, here the Normandy, the Norwegian, the Italian, and the Hungarian, the Charlotte Corday cap, the Welsh hat, the fortune-telling gipsy's red handkerchief and coins, suggest themselves naturally to the mind, the yashmak of the Turkish harem having a mysterious element.

Some fair dames do not disdain to wear a dunce's cap, nor others a similar pointed paper cap, with the letters of the alphabet round it, to represent that character. The snake-entwined witch's cap in white, with powdered hair and a ruffle, is very pretty, and so is the satin transverse cap of Polichinelle, a fashion revived a few years ago, under the name of Napoleon. Mother Hubbard's velvet conical hat would be easily compassed, as well as the white felt of the Clowness and Pierrette. Few people hesitate, I find, to wear any extraordinary headdress, but they ponder a long time before they will alter the arrangement of their hair. While a man declines to cut off his moustache, however incongruous it may be to the period he wishes to personify, under the same necessity a woman objects to alter her curls or her coil.

These headdresses show off capitally in a polonaise. At juvenile balls, as well as at those given to adults, it



THE DUCHESS OF HAMILTON AND BRANDON AS A SHEPHERDESS.

By M. Jackson.

is a desirable feature that, once or twice in the course of the evening the company should march round in twos and twos to the strains of the Russian polonaise. With a good leader this can be well done. Each couple should enter into the spirit of the thing, and, with the hands joined and held upwards, pass with stately movement up and down the room. The polonaise is an inseparable part of state balls in Russia, and is eagerly anticipated by the company. Prizes are occasionally given at fancy balls for the best costumes; and, with some tact, this idea can be made a good excuse for offering suitable presents to the young people at a juvenile fancy dance.

I am giving three illustrations of pretty fancy dresses. The first, which appears as the frontispiece to this volume, is of a noted dancer who made her name in Paris, but appeared nightly on the boards of the London Opera House in 1778. She died in 1801. Signorina Giovanni Baccelli by name, whom Gainsborough painted in the zenith of her fame. The illustration is taken from a mezzotint by John Jones. She wears blue and white, the tunic caught up with ribbons, the heart-shaped bodice enwreathed with them, the sleeves a double puff. The blue ribbon in her hair bears the insignia of the Order of the Garter.

The Duchess of Hamilton and Brandon, on page 149, has an exquisite satin gown and laced bodice, a shepherdess hat, and flower-trimmed crook. The famous Duchess of Cleaveland in her original and graceful satin gown displays her great beauty to advantage in a diaphanous aureole headdress.

A tableau or so when the dancing opens is an idea that gains ground at children's balls, followed by a menuet de la cour, in which the young people take part. At one of such dances the curtains for the tableau were held back by four little boys, dressed as pages, their faces blackened; and subsequently they held a cord across the room to divide it for dancing.

A new idea where any special nationality is selected for the costumes of the ball, is to arrange the flowers on the supper table like the national flag, in appropriate colours, a very perfect conception if well carried out. With regard to the decoration of ballrooms for fancy balls, if any



BARBARA DUCHESS OF CLEAVELAND AND COUNTESS OF
CASTLEMAINE. By W. Sherum.

particular country or period is chosen, of course the adornments of the house should accord with them as much as possible, and the servants and band can be dressed in appropriate costumes. On other occasions I should advise as many looking-glasses as possible, to reflect a scene which is always varied and pretty. Cover the floor of any temporary tent or erection with red cloth, there is no background so appropriate, and border it and hide the walls with huge palms and feathery ferns, and as many growing plants as the space will admit. Let the lighting be subdued in all but the dancing room, and rosate if possible.

Masked balls have never found much favour in England, English men and women are seldom at home even in fancy dress, and are not at all equal to the fun and *repartie* required from the wearer of a mask. They were originally introduced from Italy into France by Catharine de Medici, and they found their way to England in Henry VIII.'s time. The masked balls later at Ranelagh and Vauxhall pleased our ancestors; and perhaps the most successful one celebrated the peace of 1749, entitled "The Jubilee Masquerade in the Venetian manner," which Walpole describes. But they hardly pleased us always, nor our American cousins, it would seem; for in 1812 the Pennsylvanians passed an Act to declare masquerades and masked balls common nuisances, and those who allowed them were to be fined 1000 dollars. When we have them here we hide our fancy dresses beneath dominoes, and both masks and dominoes are generally removed at midnight.

If some of the guests can be induced to change their costume in the course of the evening this adds to the fun, and I am inclined to think a few comical garbs should be introduced if possible. A blind beggar may be made quite the feature of the evening—in soliciting alms—of everyone who passes; no one should be able to guess his identity. A Brandy Ball man with Paris boubons of a most appetising description, is a good notion.

Stewards do not find much favour in good society, but I notice that some of the hostesses who have clever children dress them all alike in some one sort of costume, and make them flit about, helping to do the honours. It is

almost impossible at any ball to have too many flowers, which now load the fire-places and chimney-pieces, creep round and across looking-glasses, and fill hanging baskets. In convenient corners it is not a bad plan to have an umbrella stand disguised with flowers, to hold the crooks and wands, the tambourines and fish baskets, which make a costume so complete, and yet prove such a nuisance when dancing begins. Their usual fate is to be left on chairs, and often sat upon and spoilt, so the umbrella stand is a really good notion.

Cotillons, if not too long, are very desirable at fancy balls, and people very often have them now. Figures should be chosen which show the dresses well grouped together, and an intelligent leader is a *sine quâ non*. The best I have ever seen was given at a Mother Goose party, where all the guests wore the costumes of nursery-tale heroes and heroines, and the figures were all in some way connected with the same abundant lore, and gave much satisfaction.

Take care that nowhere the colouring of the surroundings of the picture be so violent as to destroy the effect of the dresses. A fountain in the midst of ferns and a rockery, which nowadays can be put up temporarily without much trouble, is a very advisable addition to corners and corridors, and blocks of ice here and there keep the temperature equable.

For a Japanese *fête* the rooms are decorated with lanterns, Japanese parasols, and other knickknacks, the company wearing Japanese dresses. Mats on the walls, low tables, and settees carry out the delusion. A notable one was given in Paris for charity, when all the lady patronesses had Japanese masks.

Every fancy dress ball, to my thinking, should wind up with Sir Roger de Coverley, or an old-fashioned country dance of some kind, which shows off the dresses so well. At children's juvenile balls the Tempête, the Norwegian, Swedish, and other dances appear mostly on the programme, and the number might well be added to.

The origin of the Swedish, Norwegian, or "Corkscrew" dance, I do not know, or its antiquity; but it is one which for juvenile fancy balls has few rivals. The couples form

in two lines. The top couple join hands, go down the middle and up again, turn each other by the right arm once, then the gentleman turns the next lady, the lady the next gentleman, then each other again to the end, when the other couples kneel, clap their hands, and the first couple, joining hands, dance up one line and down the other, the lady inside. Then follows the corkscrew: All join hands outstretched with their *vis-à-vis*, the leading couple thread their way in and out of the other couples, the ladies backing, taking the lead, and then the gentlemen—a curious effect. All hands are raised when they reach the bottom, and, passing under the archway thus formed, they give place to the next couple.

A pre-arranged dance is always an addition to the evening's amusement. Autumn Lancers is a good notion. Sometimes the gentlemen appeared in kilts, the ladies as grape gatherers, hop pickers, nut gatherers, and gleaners. In an Irish Cavalry Quadrille, the ladies wear ordinary evening dress, and the gentlemen personate a warrior of past times: Cæsar, Alexander, Charlemagne, Charles Martel, and many others. In a Pack of Cards Quadrille, the men are dressed as knaves and kings of the court cards, the ladies as the queens, and offer a good opening for ingenuity in the arrangement of the costumes and for the display of needlework, where women are good workers.

A Waverley Quadrille has great attractions, and years ago there was a very memorable one in which those who took part in it were young, unmarried, and of high rank. The feminine characters were the Maid of Lorne, Lady of the Lake, Margaret of Branksome, Flora M'Ivor, Rose Bradwardine, Di Vernon, Julia Mannering, Catherine Seyton, the White Lady of Avenel, Edith Bellenden, Fair Maid of Perth, Lucy Ashton, Annot Lyle, and Minna and Brenda. The male characters were the Lord of the Isles (the then Prince of Wales), Malcolm Graeme, Lord Cranstoun, Prince Charlie (Prince Arthur, now Duke of Connaught) Waverley, Frank Osbaldeston, Bertram Roland Graeme, Halbert Glendinning, Claverhouse, Henry Morton, Duke of Rothsay, Master of Ravenswood, Cameron of Lochiel, Cleveland, and Mordaunt. A Domino Quadrille is by no means a bad idea, nor a Bird

Quadrille, the ladies wearing the feathered songsters in their hair, while their cavaliers wear them in their button-holes. I once saw a very successful Army and Navy Quadrille, the gentlemen in military and naval uniforms: the ladies representing the Army in white dresses with red and gold trimmings, and red poinsettias in their hair; those representing the Navy with blue instead of red. A Colour Quadrille answers very well, choosing either political or national colours, which both ladies and gentlemen wear. I remember one of the Dutch colours, red white, and blue, which had a good effect: A Quadrille of the Flowers of the Year was danced at a public charity fancy ball, the dresses being trimmed or embroidered with the various flowers as follows: January snowdrops, February violets, March primroses, April crocuses, May acacia, June roses, July field flowers, August wild roses, September wheat and corn flowers, October hops, November dead leaves, and December winter roses, the partners wearing the same in their button-holes.

One of the most original quadrilles I ever saw was vaguely called the Imperial Quadrille of the Constellations, the ladies' characters being Earth, Air, Fire, Water, Moon, Twilight, Clouds and Snow, Europe, Asia, Africa, and America; gentlemen, Thunder, Lightning, Mars, Meteor, Algerian, Wind, Dew, Water, Electricity, Mercury, and the Sun.

It is usual to keep the performers in these fancy quadrilles apart from the guests till the set dance is over, and in most cases they enter with some state, and make a tour of the room before beginning. What is worth doing at all is worth doing well, and we can do nothing well without trouble.

More ordinary character quadrilles are the Watteau, Poudré, Louis Quinze, and Shepherds and Shepherdesses, when both ladies and gentlemen wear the powdered hair and the becoming dresses associated with the above terms. Sometimes, as a slight variation, a Poudré Lancers is selected, or in a Louis Quinze Quadrille, the hunting dress of that period is fixed upon.

Very good is a Quadrille of all Nations, a pretty variation, the Shores of the Mediterranean, a lady and

gentleman each adopting the costumes of one of the following countries: Spain, France, Italy, Venice, Albania, Barbary, Turkey, or Egypt. A quadrille of all nations can be danced as a set of thirty-two Lancers; the difficulty in the last two figures being surmounted by the dancers grouping into four sets, and preserving the appearance of one set as the figures permit—for example in the last, when hands join hands in two lines *vis-à-vis*. Each couple could be dressed in the costume of either of the following countries: Russia, Great Britain, Turkey, France, Italy, China, Mexico, India, Denmark, Hungary, Switzerland, Spain, Poland, Algiers, Greece, and Portugal. The gentlemen might each carry a national flag, and a very pretty effect can be produced in the third figure, when the ladies meet and curtsy, and, during the inevitable pause in the centre, their partners drop the flags above their heads.

Scotch and Irish Quadrilles and any other nationality may be selected. A plaid and badge for the ladies, and a badge and Highland dress for the gentlemen, are generally adopted in the Scotch Quadrille, or the ladies may wear white dresses with gold and white tunics, the scarves tied on the left shoulder, heather and an aigrette plume in the hair, powdered with gold. Those who wear the Stuart plaid instead of the heather display the Stuart badge, a white rose in the hair. For an Irish Quadrille the ladies may wear white dresses, with the broad light blue ribbon of the Order of St. Patrick fastened on the shoulder by a silver harp; the gentlemen having the blue ribbon of the same Order of St. Patrick across the breast, with a pendant silver harp.

A King and Queen Quadrille has the merit of being very imposing, but at the same time it is costly. In a memorable one the personages selected were William the Conqueror and Matilda of Flanders, Richard I. and Elizabeth, Edward III. and Caroline, Henry VII. and Elizabeth of York, Henry VIII. and Anne Boleyn, Charles I. and Henrietta Maria, William III. and Mary II., George III. and Queen Charlotte. I have given them in the order they danced.

Besides pre-arranged Quadrilles or Lancers, when the

dancers all agree to wear these special costumes and uniforms, it adds considerably to the attractions of fancy balls to introduce some of the old dances in vogue when many of the dresses were the garb of everyday life—old measures, galliards, jigs, brawls, rounds, and hornpipes are specially appropriate—the latter danced by a sailor in naval costume, and all add to the attractions of the entertainment. I have seen a Royal Quadrille and a Menuet de la Cour danced by the following monarchs of the 16th, 17th, and 18th centuries: Francis I. of France; Mary II. of England; Henry IV. of France and Navarre; Queen Ulrica of Sweden; Louis XIV. of France, and his wife; Louis XVI. and his wife; John Sobieski of Poland, and his Queen; and Prince George of Denmark and Queen Anne of England. The dresses were all rich and well carried out. Mary II. of England wore fine lace, a high diamond comb of the period, and a long train of rich brocade; and Francis I. was resplendent in vest, cloak, and trunk hose of purple satin, slashed with orange satin embroidered with gold braid; hat purple and orange, with plume and diamond aigrette. Maria Casimir wore a cerise satin jacket trimmed with gold and miniver, a green and gold bodice, a petticoat of cerise and white satin trimmed like the jacket, and a green Polish cap with miniver; diadem, and Holbein ornaments of emeralds and diamonds. Ulrica of Sweden had a train and bodice of pearl-grey and blue brocaded satin trimmed with silver, and blue crape, the train looped up with rosettes and silver buckles, a fawn-coloured satin skirt brocaded with flowers in their natural colours, ornamented *en tablier* with point de Flandres and blue satin ruches; the head-dress ostrich feathers, blue velvet, and pearls; the ruff of point de Flandres.

It is no uncommon thing to select a particular reign for a quadrille. A very beautiful one of sixteen ladies and gentlemen could be dressed in the costume of Henry III. of France. At a poudré quadrille of Marie Antoinette and her court, the ladies wore brocaded silk or velvet trains, trimmed with silver lace over satin skirts; pointed bodices cut square at the neck, with small ruffs and tight elbow sleeves; the hair powdered and ornamented

with feathers, diamonds, and flowers. The gentlemen wore coloured velvet coats, with blue velvet facings, the cuffs, revers, and pockets braided in gold; brocaded satin waistcoats, silk stockings, and lace ruffles. At a famous ball given by Lady Londonderry at Holderness House in 1828, her ladyship personated Queen Elizabeth, and twenty-eight ladies and twenty-eight gentlemen appeared as the gentlemen and ladies of her court; the Dukes of Clarence, Cumberland, and Cambridge, and Prince Leopold being in the throng. It had been at first intended to have a sort of tableau from Miss Edgeworth's then fashionable novel "Coming Out"; but, instead, the court of the Maiden Queen was selected, and the dresses copied from Bone's series of enamelled portraits.

At a fancy ball at the Mansion House one year the Lord Mayor and his family received their guests in regal state as Louis XIV. and his court; and when Queen Victoria gave her *bal costumé* in 1842 at Buckingham Palace, the Duchess of Cambridge's quadrille opened the ball, and this was followed by Highland, Greek, and Waverley sets, and a Russian quadrille and mazurka and a number of reels. The Queen and Prince appeared as Edward III. and his consort, and the gentlemen and ladies of the court in the dress of that time.

Fancy balls certainly open out a wide field for the graceful resuscitation of ancient dances, combined with taste and magnificence of costume.



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