(For the Canadian Lleustrated News.)

VISION SWEET.

VISION SWEET.

O Memory! stern guardian of the past!
Thy very faithfuloses is meant to bind
Me closer to my grief, more bitter drops
To add to that too bitter cup which I
Must drink, and add more sombre, gloomy tints
To the dark and troubled picture of my life.
O Memory! Semetimes when thou dost draw
The curtain back which separates the past
From ev'ry day, with all its irksome toils,
Its fretting cares, its spectral hopes, its griefs
And sins, a vision sweet before me comes—
A vision of a fairy form, a face
That might have been an angel's, and blue eyes
Within whose depths the beauty of a soul
As pure as virgin snow is mirrored forth.
I see that fairy form, that rangel face;
Those azore eyes are beaming full upon me;
I hear a volce so soft, so low and sweet,
That I could listen to the heavenly strain
Forever! But white I muse on all that was
And all that might have been, the vision fades!
Stay, VI-tos SWEET! Blumine yet awhile
This dark and dreary softinde, and cheer,
A butte time, my gloomy, saddened heart!
Tis gone! Oh, would that I had never dreamed
That dream, or that I never waked to know
That it was but a dream! Teach me, O God,
To discipline my heart so that I may
Not feel so bitterly the grief of waking.
Be still, sad beart! Awny with vain regrets!
Mourn not for shipotrecked hopes, but greet the calm
Which follows ev y storm on life's rough sea!
Love liveth yet, although the loved be dead.
Hope's bealing balm shall bloom afresh for thee,
And wean thee back from doubt and fear and dark
Desparing gloom. Thy "vision sweet" may be,
Percharer, a prophecy of one—a later
And a dearer love—whose hand, enclasping thine,
Shall draw thee from forbidden ways, and lead
The gently on, three life, to light and Heaven. Toronto 1876.

THE CENTENNIAL DANCE. "THE MINUET."

BY ALLES DODWORTH.

We take the following from our excellent contemporary, the N. Y. Honar Journal. The subjeet has almost more interest in Canada than in the United States, as the Minuet was naturalized here under the French regime and is still well understood and practised in many parts of the Province of Quebec.]

Through all changes of fashion and -manners this dance has held its place as the best study for the development of graceful motion. In truth, it has never been entirely abandoned by teachers who teach for a purpose above money-making. It had various forms or figures, arranged for two or four persons, and occasionally for eight; but the one now lost known is the menuet de la cour, which, with the Gayotte, added by the elder Vestris, and named after him, has been frequent-Iv introduced in the old English comedies, but usually danced by professional dancers, and, in consequence, it has become somewhat "stagey," and is not a representation of the minuet of pri-

Now that the Centennial has attracted the attention of our young people to this beautiful dance, let us congratulate ourselves, for, assuredly, the practice of the refined and graceful, in any form, cannot but have a happy influence

upon our nands and manners.

The dance is here described as arranged for two persons, which is the original form of the menuet de la cour; and, again, for eight persons, in the form of a quadrille. In both cases the more "stagey" movements and steps are eliminated, leaving the dance, however, with all its characteristics, but more suitable for the parior. The music to which it is arranged is the "Menuct de la Cour," and as that composition has the peculiarity of having nineteen bars in the second strain, no other will answer.

For a proper understanding of the following 24 description of steps and movements, it is sindiusable that the five positions of dancing should be known:

TIVE POSITIONS

First position ---Stand erect, heels together, feet forming a right angle.

In making the following four positions, the weight of the body rests upon one foot; when the right is used, rest on the left; when the left is used, rest upon the right; the positions being alike for both.

Second position. - Extend right foot directly to side, say eighteen luckes; heel raised, toe touching floor.

Third position. - Place right feel in hollow of left foot Fourth position. - Extend right foot, say eighteen inches, directly in front; toe touching floor.

Fifth position. -- Place right heel against left toes.

The steps used in the minuet are named as follows:

Balance. Forward and backward. Assemblé. Pas menuet. Pas grave. Pas bourré. Quick and slow. Pironette.

The numerals connected with all the following descriptions represent the three notes in each but of the mesic.

Par Marché, Simply to walk, but in an exact and formal manner, three steps to a bar.

One Bar.

1 Place the right foot in fourth position.
2 Carry weight of body over that foot.
3 Extend left to second position.
Same for opposite foot and same backward.
Assemblé.—Bringing the feet together in lifth position, accompanied by bending both knees, then rising on toes, and then settling down on heeds again.

Pas menut.—Stand in fifth position, right in front.
1 Houd both knees low.
2 Rise and extend front foot to 2nd position.
3 Transfer weight of bady to that foot, with

1 Hend both knees low.
2 Rise and extend front foot to 2nd position.
3 Transfer weight of body to that foot, without moving feet.
4 Same as No. 1, but not so low.
5 Same as No. 3. Finish by passing left believe to fitth position.

hind to fifth position,

ŀ	Par Grave.—Stand in fifth position right in front.	١,
1	1 Bend both knees low.	
ı	2 Rise on toes,	! :
1	3 Settle down on foot which is behind, leav-	!
1	Two bars. ing front food minted down when heart	!
ı	Two bars. ing front foot pointed down-knee bent.	13
ı		, 1
1	5 Same as described for balance.	1
	[[[[[[[[[[[[[[[[[[[[1
	Same for apposite foot.	یا ا
1	Par Bourré.—Stand with right in second position.	l
1	penna and rong.	Ι.
	[1 Pas right behind to fifth position.	56.46.58
	2 Extend left to second position.	١:
	3 Pas right in front to fifth position, and im-	2
1	mediately extend left to second.	
	Two bars. 4 Pas left behind right to fifth position.	1
	5 Extend right to second position.	1
	6 Pas left in front to fifth position, and im-	1
	modiately autout water position, and this	1
	mediately extend right to second posi-	1
	Pas Housel Guidel Was at the	1
	Pas Bourre Quick For this, eight notes must be used,	l
	not quarters, as for the other steps.	l
	Stand with right in second position.	1
	(1 Pas right to fifth position.	i
	2 Extend left to second position.	1
	3 Pas right to fifth position.	ŀ
	One bar. 4 Extend left to second position.	١
	5 Pas right to fifth position.	1
	6 Extend left to second position, land so on	1
	I to any extent.	1
	Pironette, as in minuet Place right foot in fourth !post-	[
	tion. Twist round so as to face in opposite direction,	1
	without moving feet from places, but simply allowing	1
	them to turn.	1
		1

or salutations commence and end every description of minuet. The first salute to the company the second to partner, and are executed as follows:

THE HONORS

FOR GENTLEMAN.	FOR LADY.
Commence fro	m first position.
Extend right fact to se- cond position. Same filme take partner's hand.	1 Extend right to second 2 position.
Change weight of body to right foot, without moving feet.	3 Transfer weight of body to right.
4	4 Pas left in front of

4 5 6	Slowly bring left to right, in first position.	5	fourth position, and transfer weight of body to that foot.
7 F	Very low bow.	7	
	Pas left foot behind to	1	Low courtesy; rising

10 11 12	fourth position and 19 slowly rise. At the termination of how stand 11 on left foot, with right in fourth position.	with left in front in fourth position.
	Step forward, say six 13 inches upon right foot.	
	Pas left beyond, say twelve inches, at same time turn to right so as	Pas right beyond, say twelve inches, at same

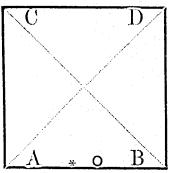
14	to face partner, thus hinging right in second position by throwing weight of body upon left.	time turning to face partner. Standing on right, left in second pu- sition.
15	Slowly bring right to 15 left in first position.	Pas left behind to fourth position.
) ei		

"!	left in first position.	" Sposition.
16 17 18	Bow to partner.	16
19 20 91	At this lowest part of bow, place right behind left in fourth position. Rise from bow with left in front in fourth posi- tion.	16 17 18 Low courtesy to part- ist uer, rising with right 19 in front in fourth posi- tion.

,		1
9	Move left, say eight linches, in direction of the original place of stands in fig.	Move right, say eight inches, toward place of beginning,
3	Pas right beyond, say twelve inches, turning 23 face toward partner.	Pas left beyond, say twelve inches, at same time turning to face

- 4		Lancontar
4	return to original place	Bring right to left in first position, thus end- ing in the place of be- ginning, again standing side by side.
	MINUTED FOR	TWO

UPPER SIDE.



LOWER SIDE.

This square represents the space in which the couple moves; it would be well to copy it upon floor with chalk, making each side about twelve feet. The lines from A to D and from B to C are those upon which the dancers most frequently move.

The place of beginning is at the lower end, where the lady, represented by O, and the gen-tleman by the *, stand facing the upper end. First strain, the honors, as previously des-

cri	bed at repetition of fir	st s	train, as follows :
	GENTLEMAN.		LADY.
2 3		2	
4 5	Pas grave	4	Pas grave.
6,] - Pas marché left.	6	Pas marché left.
9	do. right, do. left.	8 9	do, right, do, left,
10 11 12	Assemblé right in front.	11 3	Assemble right in front, turning to face part-
	this, assemble turn and		ner.

1,1101	And the Property of the property of the contract of	- some confiance	
13 }		13)	
14		14	
15 (16 (Pas minuet to right, on line toward letter A.	15 [Pas minuet to right, on 16 [line toward letter D.	
17	inte toward letter A.		•
18)		18	1
19	Pas minuet on same	13 Hos minus on second	١
20	line.		٤
21)		21]	t
, l	Balance backward upon	Balancé backward upon left foot, bringing right 23 to fifth position, and 24 standing at letter D, facing partner at A.	1
22	to 66h togition and	22 left foot, bringing right	į
24	standing at letter A.	24 standing at letter D.	١
~~ <u> </u>	facing partner a. D.	Jacing partner at A.	1
			;
		Strain.	1
	starting from letter A.	Starting from letter D.	1
			1
3		2 Pas grave, toward part-	1
4	Same.	4 ner.	
5 6	V 8	5	
6 ;		6)	
7 8	l same	7) Pas marché, left. 8) do. right.	
		8 do. right. 9 do. left.	
10	5	10) Assemble, right in	
11	Same.	11) from, thus theing parts (
12	?	12) ner in centre of square.	
13		13 14	
15	8	is no minutes of the	
16	Same.	Pas minuet to right.	
17	ł	17	
18	{	18 J 19 J	
20		90 [
21	Same.	91 Balance, first with	
	(Same.	right, then left, thus passing partner.	
23			;
24 25	?	24 J 25)	
26	1	26	
27	Same.	27 Pas bourre to and tro.	
	[28 first to left.	
30	(30	
30	Pas bourré quick to	Pas bourre quick to left,	
31	left toward letter C.	31 same toward letter B.	
32	Place right in fourth	32 Place right in fourth	
: 334	position, pironette so as		
1	to face partner at B.	to face partner at C.	
34	Balance backward, up- on left foot, finishing	34 Balance backward up- 35 on left foot, finishing in	
35	time fifety apprintion with the	35 fifth position right in	
36	in front.	36 front.	
	Starting from letter C.	. Starting from letter B	
37		37 Balance forward on	
3-	Balance forward.	39 \ right.	
321) 3	40)	
41	Same on left foot.	4 Course on left foot.	i
42)	42)	i
1]	Three pas marchés.	
43		commencing with right, 43 same time giving right	ĺ
44	Same.	43 same time giving right 44 hand to partner and 45 walking past and turn-	
4.5		45 walking past and turn-	
ì	1	ing so as to face oppo-	ĺ
	J	I site directions.	
46	1	46) Place right behind in	İ
47 44		47 fourth pironette, so as 48 to turn back to partner	l
	i Therea this marchite to.	1 There were supported to to	ĺ
42	I word letter R at same	ward letter C, at same	
50	I time turning half round		l
51) to face partner at C.	51 to face partner at B.	l
52		52) Ratonol hast word an	
	Balance backward on left foot.	52 53 Balance backward on 54 left foot.	
ુ 54			l
	Da Capo to first strain		l
	starting from B.	starting from C.	1
. 1	1	1 3	ĺ

Pas grave toward part-Same 4 5 6 Pas marché. do. do.

11 Assemblé, right in front. 11 Same. 13) All pas marchés, at same 14 | time giving ton 13 All pas marchés, at 15 Air pas nurenes, at 14 same timegive left hand 15 to partner, and walk 16 half round, so as to face 17 original place of begin-18) uing.

19 Pas marché, right foot. 20 do. left do. Pas marché right foot, same time turn right side to partner, and thus face centre.

Balancé backward on right foot, terminating in first position, thus regulning original place of beginning. Repeat first strain for

time giving left hand to partner, and walking round and turning with partner so as to face ori-ginal place of beginning. Pas marché left foot. do. right do. Pas marché left foot, 21 Pas marché left foot, turning left side to partner, thus face cen-tre. Balancé backward on right foot, terminating by bringing left to first position, and thus re-gain original place of beginning. 33 33 34

Repeat first strain for Honors.

MINUET AS A QUADRILLE, For eight. Form same as for a quadrille.

First Strain.

Side couples—Hopors	۲	bars.
Second Strain.		
HEAD COUPLES.		
Both couples forward with pus grave twice	5000	bars.

lady in front, same as in right and left figure of naiy in front, same as in right and loft figure of ordinary quadrille; this brings each couple in opposite couple's place, there make bow and couriesy to opposite. 2 bars. Roth couples forward with balancé twice. 2 bars. All make salute to opposite very slowly. 2 bars. Each present right hand to opposite, and with right and left movement (chain Anglais) regain own places, there making salute to partners 3 bars. First Strain, Once.

For sides same as for head couples, First Strain, Once.

Same as before described. First Strain Repeated. All make the Honors.

THE DEATH OF NELSON.

The Revue de France publishes a curious anecdote respecting the Battle of Trafalgar. It names Gersalé, a sailor of Paimpol, as the man names Gersale, a sailor of Faimpol, as the man who shot Nelson, and furnishes the following account given by the Breton sailor:—"A detonation resounded, and a great cry of triumph rose from our deck. We had disabled two of the rogues which menaced us, and the vessel which contained the English admiral, after making a détour had been driven by the wind making a détour, had been driven by the wind, and presented her stern to us. We had, therefore, done some great damage to her. In fact, from the masthead, where I was, I saw that the gear of her rudder had been carried away. Sailors were hastening to replace it in the midst of the confusion caused by the going to and fro of the men who carried the dead and wounded. A group of officers stood at the gangway of the A group of officers stood at the gangway of the poop. Among them a little slender man, who who wore three stars on his breast, gave orders. I heard him speak. I lowered my eyes, and on the taffrail of his vessel, raised by the wave, I read 'The Victory.' I looked again at the officer. His thin face was calm and haughty. You would have said he smiled. I realised that I saw Nelson. My blood boiled; I felt myself pale with rage. I raised my gun and took aim. A crowd of reflections rushed through my mind. He was proud and tranquil. He feared so little. He was the commander, the victor of Aboukir, something like the Napoleon of the sea. I again raised my weapon. No; as true as there is a God I would not have fired. I did not wish to fire. Why at the very moment did the English fire on us a volley from all their cannon? Was it brave to act thus, ten to one? As if done on purpose, one round followed another. We were massacred. The masthead alone remained whole in the midst of the crumbling ruins. Our batteries were dismounted and replied no more. For the third time the voice of the commander reached us. 'Courage, children,' he cried, 'and fire for France, France!' I seemed to see a vision, and the face of the English admiral appeared to saw it, and fired. The admiral rolled on the deck as if he had been pushed from behind. I bent eagerly forward to see. What cries, what grouns, on board the English vessel! The officers threw themselves on their knees and wrung their hands. One of them turned to-wards us with a swollen face, and elenching his fist, uttered these words, which I have often rehst, uttered these words, which I have often repeated, and which later on were explained to me, 'D—your eyes! D—your hands, wretched Frenchmen?' He mixed his own language with ours, which he did not know well. I was quite giddy; it seemed to me as if I was dreaming, when a violent blow striking my head sent me senseless to the deck. I awoke to find myself a prisoner in England."

ROUND THE DOMINION.

Lord Dufferin's ball cost \$30,000. The Toronto bakers are going to raise the price

Small-pox is on the increase in the villages

Smart-pay is on the increase in the about Quebec.

Snow fell to the depth of four feet on the level at Montreal on the 21st inst.

There is much distress among the miners at

A bill for the reorganization of the American

my, has been passed. The master mariners of Hamilton are apposed to the bridging of the Burlington Bay Canal.

It is reported that the troops now stationed in Manitoba will be disbanded on the 1st of May.

The Board of Trade of this City is largely op-posed to the Royal Albert Bridge construction at St. Helen's Island.

It is said that a number of members of the ommons intend getting up a calico ball before the close

A vote of want of confidence in the New Brunswick Government was defeated last week by a large majority.

Among the latest arrivals at Detroit was an immonse black bear direct from Canada, who rode gallantly into port on a cake of ice.

A company is being organized at Montreal for the manufacture of silk, with a capital of \$50,000, of which the best part has been taken.

The Oka Indians have entered a suit against

the Seminary of St. Sulpice to compel the latter to re-build the church torn down at Oka. The plaintiffs also

It is understood the Quebec Railway Com-

It is understood the Quebec Railway commissioners have made a final settlement between the Jacques Cartier Bank and Mr. McDonald, the late contractor of the North Shore railway.

The operatives formerly employed in the sugar refineries of Montreal are engaged in circulating a petition addressed to Parliament in favor of such legislation as will place the refineries on a par with those in the United States.

It is the intention of the Grand Trunk Company to place the track in the Victoria Bridge in the middle of the tube during next summer. This change is owing chiefly to the change from the wide to the narrow gange which took place about a year ago.

PERSONAL.

Rev. Dr. Tupper, father of Dr. Tupper, M.P.,

Froude, the English historian, will shortly be made Sir Anthony Froude Hon. Mr. Geoffrion has written from Washing-

ion stating that he is very well and gaining in strength Mr. Murdock, C. E., will leave Ottawa shortly

with a party to resume surveying operations on the Georgian Bay route.

The wife of Colonel Dyde, Montreal, has fallen heir to a portion of the \$16,000,000 Holtestate, which has passed through Chancery

Mr. Goldwin Smith will, it is said, be on the staff of the new daily, the "Evening Telegram," to be started in Toronto about the 15th of April.

started in Toronto about the 15th of April.

Indge Dean, of Lindsay, is at Ottawa at propresent assisting the Minister of Justice in the absence, through illness, of the Deputy Minister. Judge Dean is acting as a friend of the Minister only, and not as the official substitute for Col. Bernand.