

(For the CANADIAN ILLUSTRATED NEWS.)

VISION SWEET.

O Memory! stern guardian of the past!
Thy very faithfulness 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! Sometimes when thou dost draw
The curtain back which separates the past
From every 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 angel face;
Those azure eyes are beaming full upon me;
I hear a voice so soft, so low and sweet,
That I could listen to the heavenly strain
Forever! But while I muse on all that was
And all that might have been, the vision fades!
Stay, Vision Sweet! illumine yet awhile
This dark and dreary solitude, and cheer,
A little 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 heart! Away with vain regrets!
Mourn not for shipwrecked hopes, but greet the calm
Which follows every storm on life's rough sea!
Love liveth yet, although the loved be dead.
Hope's healing balm shall bloom afresh for thee,
And wean thee back from doubt and fear and dark
Despairing gloom. Thy "vision sweet" may be,
Perchance, a prophesy of one—a later
And a dearer love—whose hand, enclasping thine,
Shall draw thee from forbidden ways, and lead
Thine gently on, thro' life, to light and Heaven.

Toronto: 1876.

R.

THE CENTENNIAL DANCE.
"THE MINUET."

BY ALLEN DODWORTH.

We take the following from our excellent contemporary, the *N. Y. Home Journal*. The subject has almost more interest in Canada than in the United States, as the Minuet was naturalized here under the French régime 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 best known is the *Menuet de la cour*, which, with the Gavotte, added by the elder Vestris, and named after him, has been frequently 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 private life.

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 minds 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 parlor. The music to which it is arranged is the "Menuet 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 description of steps and movements, it is indispensable that the five positions of dancing should be known:

FIVE 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 inches; heel raised, toe touching floor.

Third position.—Place right heel 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 foot.

The steps used in the minuet are named as follows:

- Pas marché.
- Balancé. Forward and backward.
- Assemblée.
- Pas menuet.
- Pas grave.
- Pas bourré. Quick and slow.
- Pirouette.

The numerals connected with all the following descriptions represent the three notes in each bar of the music.

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

Balancé.—

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.

Assemblée.—Bringing the feet together in fifth position, accompanied by bending both knees,

then rising on toes, and then settling down on heels again.

Pas menuet.—Stand in fifth position, right in front.

1 Bend 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. 2.

6 Same as No. 3. Finish by passing left behind to fifth position.

Pas Grave.—Stand in fifth position right in front.

1 Bend both knees low.

2 Rise on toes.

3 Settle down on foot which is behind, leaving front foot pointed down—knee bent.

Two bars. 4 Same as described for balance.

5 Same as described for balance.

6 Same as described for balance.

Same for opposite foot.

Pas Bourré.—Stand with right in second position.

Behind and front.

1 Pas right behind to fifth position.

2 Extend left to second position.

3 Pas right in front to fifth position, and immediately extend left to second.

Two bars. 4 Pas left behind right to fifth position.

5 Extend right to second position.

6 Pas left in front to fifth position, and immediately extend right to second position.

Pas Bourré Quick.—For this, eight notes must be used, not quarters, as for the other steps.

Stand with right in second position.

1 Pas right to fifth position.

2 Extend left to second position.

3 Pas right to fifth position.

4 Extend left to second position.

5 Pas right to fifth position.

6 Extend left to second position, and so on to any extent.

Pirouette, as in minuet.—Place right foot in fourth position.

Twist round so as to face in opposite direction, without moving feet from places, but simply allowing them to turn.

THE HONORS

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

FOR GENTLEMAN. FOR LADY.

Commence from first position.

1 Extend right foot to second position. Same 1 Extend right to second position.

2 time take partner's hand. 2

3 Change weight of body to right foot, without moving feet. 3 Transfer weight of body to right.

4 Slowly bring left to right, in first position. 4 Pas left in front of fourth position, and transfer weight of body to that foot.

5 Very low bow. 5

6 Pas left foot behind to fourth position, and slowly rise. At the termination of bow stand on left foot, with right in fourth position. 6 Low courtesy: rising with left in front in fourth position.

7 Step forward, say six inches upon right foot. 7 Step forward, say six inches upon left.

8 Pas left beyond, say twelve inches, at same time turn to right so as to face partner, thus bringing right in second position by throwing weight of body upon left. 8 Pas right beyond, say twelve inches, at same time turning to face partner. Standing on right, left in second position.

9 Slowly bring right to left in first position. 9 Pas left behind to fourth position.

10 Bow to partner. 10

11 At this lowest part of bow, place right behind left in fourth position. 11 Low courtesy to partner, rising with right in front in fourth position.

12 Rise from bow with left in front in fourth position. 12

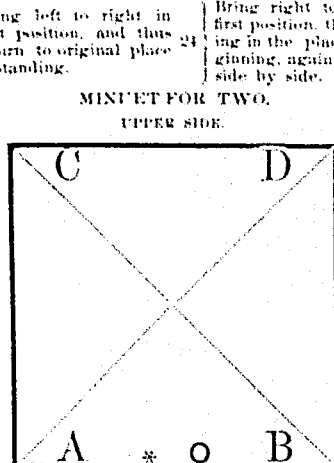
13 Move left, say eight inches, in direction of original place of standing. 13 Move right, say eight inches, toward place of beginning.

14 Pas right beyond, say twelve inches, turning face toward partner. 14 Pas left beyond, say twelve inches, at same time turning to face partner.

15 Bring left to right in first position, and thus return to original place of standing. 15 Bring right to left in first position, thus ending in the place of beginning, again standing side by side.

MINUET FOR TWO.

UPPER SIDE.



LOWER SIDE.

This square represents the space in which the couple moves; it would be well to copy it upon the 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 gentleman by the *, stand facing the upper end.

First strain, the honors, as previously described at repetition of first strain, as follows:

GENTLEMAN. LADY.

1 Pas grave. 1 Pas grave.

2 Pas grave. 2 Pas grave.

3 Pas grave. 3 Pas grave.

4 Pas grave. 4 Pas grave.

5 Pas grave. 5 Pas grave.

6 Pas grave. 6 Pas grave.

7 Pas grave. 7 Pas grave.

8 Pas grave. 8 Pas grave.

9 Pas grave. 9 Pas grave.

10 Pas grave. 10 Pas grave.

At this, assembly turn and face partner.

13 Pas minuet to right, on line toward letter A. 13 Pas minuet to right, on line toward letter D.

14 Pas minuet to right, on line toward letter A. 14 Pas minuet to right, on line toward letter D.

15 Pas minuet to right, on line toward letter A. 15 Pas minuet to right, on line toward letter D.

16 Pas minuet to right, on line toward letter A. 16 Pas minuet to right, on line toward letter D.

17 Pas minuet to right, on line toward letter A. 17 Pas minuet to right, on line toward letter D.

18 Pas minuet to right, on line toward letter A. 18 Pas minuet to right, on line toward letter D.

19 Pas minuet to right, on line toward letter A. 19 Pas minuet to right, on line toward letter D.

20 Pas minuet to right, on line toward letter A. 20 Pas minuet to right, on line toward letter D.

21 Pas minuet to right, on line toward letter A. 21 Pas minuet to right, on line toward letter D.

22 Balancé backward upon left foot, bringing right to fifth position, and standing at letter A, facing partner at D. 22 Balancé backward upon left foot, bringing right to fifth position, and standing at letter D, facing partner at A.

23 Balancé backward upon left foot, bringing right to fifth position, and standing at letter A, facing partner at D. 23 Balancé backward upon left foot, bringing right to fifth position, and standing at letter D, facing partner at A.

24 Balancé backward upon left foot, bringing right to fifth position, and standing at letter A, facing partner at D. 24 Balancé backward upon left foot, bringing right to fifth position, and standing at letter D, facing partner at A.

Second Strain.

Starting from letter A. Starting from letter D.

1 Pas grave, toward partner. 1 Pas grave, toward partner.

2 Pas grave, toward partner. 2 Pas grave, toward partner.

3 Pas grave, toward partner. 3 Pas grave, toward partner.

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Starting from letter C. Starting from letter B.

1 Balancé forward. 1 Balancé forward on right.

2 Balancé forward. 2 Balancé forward on right.

3 Balancé forward. 3 Balancé forward on right.

4 Balancé forward. 4 Balancé forward on right.

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54 Balancé forward. 54 Balancé forward on right.

Da Capo to first strain starting from B. Da Capo to first strain starting from C.

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Repeat first strain for Honors. Repeat first strain for Honors.

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MINUET AS A QUADRILLE. For eight.

Form same as for a quadrille.

First Strain.

Head couples—Honors. 8 bars.

Side couples—Honors. 8 bars.

Second Strain.

HEAD COUPLES.

Both couples forward with pas grave twice. 4 bars.

Pas minuet to right. 2 bars.

Balancé forward, so as to pas other couple. 2 bars.

Pas minuet to left, behind other couple. 2 bars.

Gentleman takes lady's left with his left hand, and with a pas marché, pas across each other, lady in front, same as in right and left figure of ordinary quadrille; this brings each couple in opposite couple's place, there make bow and courtesy to opposite. 2 bars.

Both 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.

For sides same as for head couples.

First Strain, Once.

Same as before described.