Dancing : eleven plates and fifteen illustrations in the text / C.J.S. Thompson.

DANCING

With eleven plates in colour

Collins Peacock Colour Books

THIS IS A

PEACOCK BOOK

THE PEACOCK BOOKS ARE illustrated books of a new type. They have been planned and written with the view that a picture is an actual piece of history — a mirror which reflects vividly the time and society in which it was produced. Each volume in this series contains 11 facsimile colourplates of superb quality and 12-18 monochrome reproductions—all of pictures which are recognised masterpieces or of unusual interest in representing the spirit of their age. The text has been written by authorities on each of the subjects and the authors include such well known writers as James Laver and John Betjeman.

The first ten titles cover a wide variety of tastes. *Henry VIII And His Wives* provides a brilliant gallery of the contemporary Tudor Court. In *River Thames* we trace, through the eyes of our ancestors, the fascinating history of London's River from the Middle Ages to the present day, while the volume on *English Castles* is of absorbing interest from the sociological and architectural points of view. *Dancing* gives a series of pictures illuminating

Continued on Back Flap

C.H.T

pt July 19. 1940

I FLEMISH *DANSE BASSE*

Miniature from a manuscript of the Roman de la Rose

INTERNATIONAL PRESS-CUTTING BUREAU,
110, Fleet Street, London, E.C.4.

GLASGOW HERALD.

15 AUG 1940

Peacock Colour Books

3510

PEACOCK COLOUR BOOKS. Edited by Charles Mitchell. Six vols. 3s net each. (London: Collins.)

THE publishers deserve more than congratulation for this new series of illustrated volumes, they deserve success. The design of these books is the use of paintings and portraits to illuminate the past and the present for the reader, who will know a little more about naval history after he has studied the portraits in colour of the 11 British Admirals in Charles Mitchell's "Seaman's Portrait." This volume, incidentally, disposes of the common belief that all sailors have blue eyes. Nelson alone of these 11 was blue eyed, though Mr Mitchell makes the curious error of ascribing blue eyes to Drake in face of contrary evidence in the portrait. The other authors contributing to the series are John Summerson, who writes on "English Castles"; Edith Hoffmann on "Children in the Past"; Elizabeth Senior on "Henry VIII. and His Wives"; C. J. S. Thompson on "Dancing"; and W. V. Emanuel on "River Thames." The illustrations both in colour and monochrome are admirably chosen and reproduced, and all the essays make easy, informative, and very pleasant reading.

M EL
2ft. 6in.
fitted.
Walker,

AIR co
862

GRANULATOR ... Leicester), with engine, on transport carriage, screen, mesh cylinder—M'Gillivray, Seabank Road, Nairn.

BUILDING MATERIAL.

WANTED, two second hand steel trusses, 30ft. span; price, etc.—Address 2903, Herald Office.

ROOFING CONTRACTORS TO H.M. GOVERNMENT.—Roofing Felts and A.R.P. Materials.—POTTER COWAN, LTD., 21 Pitt Street, Glasgow. Central 7913.

ADVERTISEMENT INDEX

The following is the order of advertisements in to-day's "Herald":—

Advertisements received after 7 p.m. cannot be guaranteed proper classification.

LATE NEWS

MR EDEN AND "WHEN THE REAL WAR WILL BEGIN"

Mr Anthony Eden, the War Minister,

C. J. S. THOMPSON

DANCING

ELEVEN PLATES
AND
FIFTEEN ILLUSTRATIONS
IN THE TEXT

COLLINS PUBLISHERS
48 PALL MALL LONDON

PEACOCK COLOUR BOOKS

EDITED BY CHARLES MITCHELL

PRODUCED BY ADPRINT LIMITED LONDON W. I.
PRINTED IN HUNGARY BY FERD. PIATNIK & SONS BUDAPEST
COLOUR PHOTOGRAPHS BY SPECTROCOLOUR LTD. LONDON W. I.

I PRIMITIVE DANCING

The instinct of dancing, which is common to the whole human race and is found even among animals, may be regarded as the muscular expression of various emotional states. It was practiced among barbaric peoples from the earliest known times; and in its most undeveloped forms it was doubtless rhythmic, as we may infer from the dances of primitive races today. This is made the more probable when we remember that all nature teaches rhythm: that it is manifested in the waves and tides, in the vibrations of light and sound and in the harmonious movements of the sun, the stars and the planets. When man began to express himself by rhythmic movements of the body he was but imitating the everlasting dance of the universe. It is probable that measured dancing in imitation of the motion of planetary bodies in the heavens first appeared in ceremonial or religious tribal dances. This idea with modifications appears to have been the basis of all ancient dances. All dances in a circle — the oldest figure — seem to have originated, as instanced by the early dances of the Egyptians, Hebrews, Greeks and Romans, in a religious intention as an element in worship of some kind. Many of these primeval movements survive in the folk dances of widely differing places and periods; and they continue to be found even when, as in the war dances of savage tribes created to incite men to bravery and military ardour, the intention is other than religious. They are still to be traced, for instance, in the dances apparently peculiar to the Highlands of Scotland, in Albania, and among the Indians of North America. Other primitive dances were imitative of the movements of anim-

als, and probably originated in Totemism. Thus the motions of the bear, the wolf and the ox are to be found in the dances connected with the religious rites of the Red Indians. These dances are particular manifestations of a very general characteristic of dancing; and reflect but the desire of men to bring themselves into relationship with the natural world about them. Thus the girls of Fiji, who spend most of their lives within sound of the ceaseless sea, dance the Wave Dance, standing in rows on the shore and imitating the movements of the ocean as it rolls in upon the reefs.

To speak more generally, the dance belongs to life itself; all that concerns man and society gives it inspiration and sustenance; and by a reciprocal process the dance, which owes its being to society, in its turn influences social life, giving it a richness and grace which it might otherwise never have possessed. The dance is a thing to be experienced rather than described and its essence is motion. For this reason static representations of dancing in art, like mere descriptions in words, are unable to convey its spirit; but they can at least give a certain colour to what we instinctively feel, and serve as symbols of a vanished beauty which only existed while living dancers experienced it.

II THE DANCES OF THE ANCIENT EGYPTIANS

We know from records dating back at least five thousand years that the Egyptians were fond of both music and dancing; and at most of their religious ceremonies and processions certain musicians attached to the priestly order took part. Among the people of this early civilization we also know that dancing became a necessary part of such important events in life as marriage and death.

At the dance in honour of the dead, held on the Feast of Eternity, the image of the deceased person was carried in a procession led by the dancers. Companies of dancers also attended on the occasion of great functions and Royal ceremonies for which they were specially engaged. Banquets and parties were enlivened by the strains of music, and a band consisting of harp, lyre, guitar, tambourine, double and single pipe-flute, as well as other instruments, rendered favourite airs and songs of the country.

The dancers were generally hired, and their performance mostly consisted of a succession of figures in which they exhibited a great variety of gesture. Men and women danced at the same time or in separate parties, but the latter were usually preferred on account of their superior grace and elegance of movement. Some danced to slow music adapted to the style of the movements, and when changes were made to a more lively step a quick and appropriate tune was played.

The men sometimes danced with great spirit, bounding from the ground: on these occasions the accompaniment consisted of the crotola (clappers or cymbals), the clapping of the hands or the snapping of the women's fingers. Graceful attitudes and gesticulation were characteristic of Egyptian dances, though the taste of the performance varied according to the dancer's skill or the rank of the person by whom the dancers were employed. We can gain a good idea of the movements of Egyptian dances, and the great variety of

II EGYPTIAN DANCING GIRLS

Wall-painting

DANCE AT HEROD'S COURT
Engraving by Israel van Meckenem

instruments employed to accompany them, from sculptures and wall-paintings that have been discovered in Egypt. From a study of these it appears that many of the dancing postures resembled those of the modern ballet (Plate II) and that the pirouette delighted an Egyptian audience at least four thousand years ago. Besides the pirouette and steps there was a favourite figure in which the partners, usually men, advanced towards each other or stood face to face upon one leg and, having performed a series of movements, retired again in opposite directions, continuing to hold one hand, while one turned round or faced his partner again.

III HEBREW DANCES

The Hebrews in early times delighted in music and dancing; and persons of consequence regarded them as a necessary part of their education. They carefully distinguished sacred from profane music, introducing the latter only on public and private rejoicings. It is believed that they generally adopted their manner of dancing from the Egyptians, and from references in the Old Testament women appear to have been the principal performers. The first to be mentioned is Miriam's dance to celebrate the crossing of the Red Sea; there was also the dance round the Golden Calf in the wilderness, evidently an

imitation of the Egyptian worship of Apis. Another dance is mentioned after the victory of Judith over Holofernes, when she and her maid were decked with garlands of olive and she "went before all the people in the dances, leading all the women".

The dance of Salome before Herod appears to have been an elaborate performance copied from the sophisticated examples of the Greeks and Romans, although it has been suggested that it was mimetic in character to show revenge for the indifference of John the Baptist to her charms (Page 5).

Dancing is referred to as a social expression of joy in the book of Jeremiah : "Then shall the virgin rejoice in the dance both young men and old together, for I will turn their mourning into joy". At a later period it is evident that dancing was regarded as a prelude to marriage, for it is stated that the men of Benjamin who wanted wives were told to go and lie in wait in the vineyards, and see and behold if the daughters of Shiloh came out to dance; "then", says the text, "come ye out of the vineyards and catch every man his wife". This manner of wooing is the probable origin of dancing with partners.

IV HINDU DANCES

Dancing among the Hindus, which can be traced back to a very early period, was chiefly connected with the practice of religious rites. This close association of religion and the dance is strikingly illustrated by the Mogul miniature on Plate III, dating from the end of the sixteenth century, which shows the gods themselves, in the shape of animals, dancing in heaven. Another example, which survives to the present day, is the Nautch dance. This dance, which is classic in style and consists chiefly of poses and attitudes, is performed by girls chosen for their beauty to be trained as priestesses of the god Rondzu and to dance before the images of the god of a hundred and eight faces. They wear costumes of rich materials covered with jewels. Each girl is decorated with an ornament of gold inset with the hundred and eigtht faces of the deity, to whom they are mystically given in marriage.

V DANCING IN ANCIENT GREECE

The early Greeks considered dancing to be worthy of the gods themselves. Jupiter, for example, is often found dancing in the midst of the deities; and Apollo is not only mentioned by Homer as thus engaged, but he secured the title of "the Dancer" for his supposed skill in the terpsichorean art. Apollo also personified the close connection between dancing and music: indeed it was sometimes the practice of the musician himself to join in the dance he accompanied, as we see in the painting by Epictetus illustrated on page 7, where the piper follows the steps of a girl performing a solo dance with castanets. Dancing was also regarded as an essential part of Greek education; and the physicians in the time of Aristophanes recommended it as a health-giving exercise.

III DANCE OF GODS IN THE FORM OF ANIMALS

Miniature of the Mogul School

GREEK DANCING GIRL
Vase painting by Epictetus

The Greek dance usually took the form of those slow measured movements which Simonides described as "silent poetry". The people danced everywhere and on any pretext — in the temples, the woods or the fields. In this fashion they welcomed the returning seasons, and celebrated the harvest and the vintage. With dances they commemorated a victory, or did honour to a god. The Dionysiac, for instance, was sacred to Bacchus, the Iambic to Minerva, and the Caryatic to Diana. Dances were also dedicated to Apollo and Artemis; and ballets were performed to represent the births and histories of other deities. These dances were of many kinds; but it is possible to classify them in three general groups: cubistic or square dances, spheristic or round dances, and orchestric or stage dances.

The famous Dionysiac festivals were given over almost entirely to dances, the principal one being the Dithyramb. They were often led by public characters or statesmen. The Emmelia was a slow and graceful measure danced by maidens. The Kardax was performed in connection with comedy and was associated with riotous jollity. Other dances, like the Hyporchoma, were performed both by men and women, taking the form of mimes or dancing and singing games. On the Greek stage or orchestra the choragus or coryphaeus led the chorus, the members of which, clad in long robes and crowned with palm or laurel, danced with slow measured steps.

VI THE DANCES OF THE ROMANS

While Greece was famous for the splendour of her feasts, which she celebrated by graceful dances and garlands of flowers, dancing in ancient Rome was of a more primitive and austere character. One of the earliest Roman dances was a military measure commemorating the Rape of the Sabine women. The later developments, however, were chiefly adopted from the Greeks; and the round dances, that were evidently common to both Greeks and Romans and have come down to succeeding ages in carved reliefs, certainly formed the models for those classical dancing pictures in the seventeenth century, of which one of the serenest examples is Poussin's "Dance of Time" in the Wallace Collection (Plate IV). Among the Romans themselves, however, dancing was for a long period considered unworthy of the gravity of a man of rank. This feeling is expressed by Cicero in the observation: "No sober man dances, either when alone or in any decent society, unless he is out of his mind; for dancing is the companion of wantons, conviviality, dissoluteness and luxury." But in spite of this condemnation, the Roman populace continued to indulge in their rural dances, like that performed in honour of Pan or the Palilia held in honour of Pales. The last named was performed by the shepherds, who during the night danced round blazing fires of straw or stubble.

GAILLARDE
Engraving by Giacomo Franco

VII MEDIAEVAL DANCING

During the earlier Middle Ages the occasion of dancing was chiefly religious. Certain Christian Fathers like St Augustine, who compared the dance to a circle of which the Devil was the centre, strongly attacked the practice, especially inside Church buildings. But the ancient

IV THE DANCE OF TIME

Painting by Nicholas Poussin

connection between dance and worship remained. Accordingly the Palilia survived in the dance round the fire on the Eve of St John, a ritual which, as readers of Thomas Hardy's "Return of the Native" will remember, still survives in some English villages to this day. Though Roman pantomimes and theatrical ballets had disappeared, the inhabitants of Limoges, for instance, could enjoy until the seventeenth century the excitement of dancing in the Choir of St Leonard's Church on the Feast of St Martial. Bésançon, Evreux, Dijon, Beauvais, all had their peculiar religious dances, in which the clergy themselves also sometimes took part; and however hard, when they tended to become lascivious, the Church might strive to stamp out ritual dances, they lived on especially in Spain to the end of the Middle Ages and even later.

VOLTE
Engraving after Giovanni Mauro della Rovere

Mediaeval secular dancing did not emerge as an independent art until about the thirteenth century. Here the contact with Islam — occuring during the Crusades — probably provided the stimulus. Knights and ladies joining hands would dance round the great halls of the castles, the time being regulated by the clapping of hands or by songs sung by a soloist, while the company joined in the refrain. Thus originated the *carole* which long remained a favourite measure. These early dances, generally described as *danses basses*, took the form of a stately measure in a circle, men and women taking part (Plate IV) Until the end of the Middle Ages the movements were always accompanied by singing; and a further sign of the relation between religion and dancing is the fact that the melodies were very often solemn church-music, perfectly adapted to the slow sliding motion of the feet. Towards the end of the sixteenth century the favourite dance-tune in the Court of Charles IX, for example, was that of the 109th Psalm.

The evolution of courtly dancing in the later Middle Ages was always, as we shall see when we come to the sixteenth century dances, in the direction of more agitated move-

ment. This tendency was mainly due to the influence of peasant-dancing, from which, throughout the history of the dance, the dances of the higher grades of society have often derived their inspiration. Brueghel's painting (Plate V) of a dance, accompanied by the bagpipe, at a Flemish marriage-festivity, is typical of the kind of folk-dance which continued without interruption all through the Middle Ages and which evolved figures and movements that survive to the present day.

VIII NATIONAL DANCING

Great Britain

Country and rural dancing was a feature of life in Merry England from the time when it became customary to set up the May Pole on the village green, round which the young men and maidens were wont to dance to celebrate May Day. The origin of the custom is lost in antiquity, but it is said to have been derived from the Roman Floralia. The May Pole, according to an old chronicler, was brought on the green with great veneration and was covered all over with flowers and herbs, bound round about with strings from the top to bottom painted various colours. It was surmounted by a crown with coloured ribbons in honour of the goddess Flora, and round it were danced the May games.

One of the most popular dances from the time of the seventeenth century was the Morris Dance, performed by young men specially trained in the movements. They wore festive costumes gaily decorated with coloured ribbons and flowers, and round their legs were strapped little bells which jingled as they danced. It is supposed to be of Moorish origin, and it resembles in some respects the Spanish Fandango, which had the same source. It is believed to have been introduced into England as far back as the time of Edward III when John of Gaunt returned from Spain. This dance has remained perhaps the most well-known and popular of English folk-dances. Sherwins's engraving of about 1780 (page 13) represents what must have been a familiar sight on village greens in the eighteenth century; and in recent times this and other dances have been revived by Cecil Sharp and the English Folk Dance Society.

A less familiar dance, still practiced on 8th May each year, is the "Furry" or Floral dance of Helston in Cornwall — a survival of the Roman Floralia. Early in the morning the young men and girls of the little town go out and gather branches of May, and garlanding themselves with the sweet-smelling blossom, return home singing. Then they form themselves into bands and begin to dance in and out of every house in the town, going in at one door and dancing out at the other. The whole town is decorated with flowers; and after dancing, through the Market Place, the couples return through every street, singing the "Furry Song" as they go.

The one folk-dance, which the English people have never forgotten and which remains a natural favourite at Christmas parties and family gatherings, is the "Sir Roger de Coverley". Though in type it is as old as any English folk-dance, it is actually one of the results of the rebirth of folk-dance, which took place when the Restoration

V FLEMISH PEASANT DANCE

Painting by Peter Bruegel the Elder

of Charles II released the people from the restrictions of Puritanism; the music was first published in 1685.

An old round dance that is still occasionally to be seen at children's parties in modern times is the Cushion Dance or "Joan Sanderson." Selden mentions it in his account of dancing at court: "At a solemn dancing, first you have the grave measures, then the Corrantoes and the Galliards and this is kept up with ceremony, and then the Cushion Dance, when all the company dance, lord and groom, lady and kitchen maid; no distinction. So in our Court in Queen Elizabeth's time gravity and state were kept up. In King James's time things were pretty well, but in King Charles's time there was nothing but French — more and the Cushion Dance."

MINUET
Engraving from Kellom Tomlinson's *Art of Dancing*, 1735

Scotland and Ireland

The Scots are naturally given to dancing; the ancient reels and strathspeys survive in the Highlands today, not as dances revived by enthusiasts for the customs of the past, but as the spontaneous expression of an unbroken tradition. The reel, which is believed to be of Celtic origin, is performed with a graceful gliding movement by two, three or four couples. The strathspey is slower in time, but it requires more alertness and agility (Plate VI). Of the Highland Fling the invariable basis is a kick: cries and cracks of the fingers are the only individual variations allowed.

Among Irish dances there is none more characteristic than the Jig, which can be traced back as far as the fourteenth century. It has certain affinities with the Galliarde;

COTILLION
Engraving after John Collet

and it is danced with arms akimbo and legs crossed to a quick lively measure. There are generally two partners: the man who shouts, slaps his legs or snaps his fingers, and the woman who dances with arms akimbo.

Spain

In no other country are national dances so indissolubly bound up with national life and temperament than in Spain; and in none does the dance have a longer or more significant history. The passionate dance of Cadiz, as we learn particularly from Martial — himself a Spaniard — fascinated the Romans and was imitated by them. Many of the dances popular in France in the late Renaissance period, above all the Pavane and the Sarabande, were introduced from Spain. The modern world is indebted to Spain particularly for the Tango. Of the influences which have helped to form the character of Spanish dancing the Moorish is the strongest. The Flamenco is a typical gypsy dance which the onlookers accompanied by clapping their hands and stamping their feet. The Fandango — the dance *par excellence* of Spain — was also Moorish in origin. It was performed by partners standing opposite one another in lines; its grace and spirit, its infectious

VI HIGHLAND DANCE

Coloured woodcut by Viola Paterson

THE HAPPY VILLAGE
Stipple engraving by J. K. Sherwin

passion, ensnared dancers and audiences alike. A story is told that the Church, scandalised by the licence of the Fandango, determined to suppress it on pain of excommunication. A Consistory was called to examine the matter; and it was on the point of pronouncing sentence when one Cardinal, more scrupulous than the rest, remembered that a defendant, however grave the charge, was always entitled to a hearing. Accordingly two Spaniards, a man and a woman, were called in to perform the heinous dance. At first the Sacred Court watched in silence: but presently the lively movements of the dance began to infect their spirits; and before long, quietly at first, their Eminences began to tap the toe, to clap the hands. The rhythm got into their blood; the tapping became louder and louder; and at length, unable to restrain themselves longer, the cardinals rose as a man, and the Consistory was transformed into a ball. Another dance, which derived from the Moors, was the Bolero. It was performed by two persons; and, in contrast to the Fandango, its movements were slow and gliding. "The Bolero", observed a Spanish writer, "is intoxicating, the Fandango inflames". The Cachucha was a solo measure danced by a single dancer of either sex in triple time.

The Fandango, Cachucha and Bolero are examples of Spanish *danzas* — the regular, more or less graceful measures of the polite classes: the wilder, more popular dances,

LE BAL PARÉ
Engraving after Augustin de St Aubin

which are still to be seen today, are called *bayles*. Of these none is older or more widespread than Goya's simple round dance illustrated on page 20.

Italy

Most of the Italian dances were adopted and perfected in France; but the characteristic native dances of the people remained localised in different parts of the country.

The Salterello, for instance, was originally peculiar to the neighbourhood of Rome, where in 1790 Charles Grignion drew the sketch from which the engraving on page 15 was made. It was a duet in three-quarter time in skipping measure; the woman held her apron while she tripped gracefully opposite her partner.

The Tarantella, which symbolises the wooing of a fisher-girl by a fisherman, is the national dance of the Sicilians and Neapolitans. It is passionate, picturesque and full of spirited action. As the Tarantella is danced in modern times, the partners salute one another, draw off, and dance timidly and separately; then they come together, stretch out their arms and whirl round madly at the highest speed. The name of the dance is said to be derived

VII MENUET DE LA MARIÉE

Colour print by Louis-Philibert Debucourt

SALTERELLO
Coloured stipple engraving after Charles Grignion

from the *tarantula*, a venomous spider found in some parts of the country, the bite of which is said to produce a convulsion of uncontrolled dancing which continues until the victim falls to the ground from exhaustion.

IX DANCING FROM THE SIXTEENTH TO THE EIGHTEENTH CENTURY

The sixteenth century saw the evolution, particularly in Italy, of the stately Court dance which graced the elegant assemblies of Europe for three hundred years. It developed from the mediaeval *danse basse*, which, as we have seen, was really a ceremonious perambulation; the tendency always being towards greater complication in the figures and freer movement. With the introduction of Court dances the dancing master became an important and necessary person, and classical works, on dancing such as Fabritio Caroso's *Il Ballarino* (1581), began to be written. An exact knowledge of dancing became part of the equipment of cultivated men and women. At the splendid court of Henry III of France, for example, the *grand bal* was a cardinal function; and courtiers, as a point of honour, were obliged to be able to dance it correctly and gracefully.

The chief, perhaps, of these new Court dances was the majestic Pavane, a dance evolved about 1530 and soon established in favour. Its origin is obscure: some consider that it came from Spain, others prefer to associate it with the city of Padua in North Italy. It took the form of a slow, high-stepping measure, interrupted by dignified jumps. For more than a century the principal dancers of the grand ballet made their entrance to the tune of the Pavane; and the music written for it was often played at weddings and other festivities.

The Gaillarde marked a further step in the direction of more spirited and elaborate movement. It opened discreetly, the partners, having made bows or reverences to each other, first performing a simple turn or two (page 8); then the man loosed his hold, and danced apart to the end of the room. The Gaillarde was first introduced about 1588 and was successfully revived in the seventeenth century.

More violent than the Gaillarde was the Volte (page 9), a dance from Provence that developed from it, in which the men raised the women, despite their stiff quilted skirts and starched ruffs, high above the ground and whirled them round.

The Courante, with its graceful gliding steps — the dancers hardly raising their feet off the ground — is much older than the Volte. It lasted, nevertheless, considerably longer; and reached its highest point of popularity in the court of Louis XIV. The name seems to derive from *corrente* — running water. A French writer compared its motion to that of a fish when it smoothly dives and returns again to the surface.

Another dance which became popular in France, where it was introduced in 1540, was the Allemande. As the name implies, it came from Germany. A characteristic feature, as shown in the eighteenth century engraving after Augustin de St Aubin (page 14), was that the gentleman held his partner's hand through all the turns and evolutions of the measure.

From Spain came the Sarabande, a stately and impassioned dance originally performed as a rule by women to the music of the guitar. It is said to have appeared first in Seville in 1588, but it spread very quickly, more especially in France, where its chief exponents included the Princesse de Conti and the notorious Ninon de l'Enclos. From France it was imported into England, and it was highly favoured by the court of Charles II, though it had died out by the end of the century.

During the seventeenth and eighteenth the dances performed in polite circles were probably more numerous than at any other period. Today they are for the most part no more than names — Gavotte, Musette, Passacaglia, Rigaudon, Toccata and Passepied — familiar to us through the music which Bach, Handel and others wrote to accompany them. The Gavotte, introduced in the sixteenth century, became the favourite dance in the time of Louis XV and survived through the period of the Directory.

It should be noticed that these highly developed dances derived in many cases from peasant dances. The Passepied originated in Brittany, and the Farandole still survives as a peasant dance in Provence. The Chaconne is said to have derived from a primitive negro dance imported by mulattoes to the court of Philip II of Spain. In France it won great favour at the courts of Louis XIII and Louis XIV. Most of the grand operas concluded with it, when a solo dancer executed its complicated steps with precision and skill.

VIII THE WANSTEAD ASSEMBLY

Painting by William Hogarth

LA TRÉNIS, CONTREDANSE
Aquatint from *Le Bon Genre*

The best known of these court dances of peasant origin is the Minuet (Plate VII). It evolved from a peasant dance or *branle* of Poitou, where, it is said, it was invented by a *maître de danse* for a silver wedding, being taken to Paris in 1653 when Lulli wrote music for it. The name is said to have derived from the word *menu*, indicating the small neat steps which characterised the dance. It was performed by two persons, a man and a woman, in moderate time, and was customarily followed by a gavotte. In the course of time several variants were invented, the best known being the *Menuet de la Cour*, of which the principal figures occupied twelve measures of music. Among other forms were the *Menuet de la Reine*, the *Menuet d'Exandet*, the *Menuet Dauphin* and the rose-coloured minuet. The engraving on page 11, taken from the book of Kellom Tomlinson, one of the leading dancing masters of his day, illustrates the conclusion of a minuet in six figures and shows the partners presenting both arms.

X DANCING IN THE EIGHTEENTH AND NINETEENTH CENTURY

During the Georgian era a great impetus was given to dancing in England by the popularity of the masked balls and assemblies which became a recognised feature of life in and around London. Besides the famous resorts such as Vauxhall and Ranelagh, where

balls frequently took place, there were the assemblies of Mrs Cornelys held at Carlisle House in Soho Square, which were patronised by Royalty and persons of quality. For the middle class there were assemblies in the outskirts like the one at Wanstead, immortalised by one of Hogarth's most beautiful paintings (Plate VIII), and the Pantheon in Oxford Street, which was opened in 1772 when more than two thousand people came to throng the rooms. Almack's, established in 1763, became an exclusive resort of the *beau monde* (page 21); it was said that at the dances held there every Wednesday night three quarters of the nobility crowded the large ball room. It was there that Lady Jersey introduced the Quadrille from Paris in 1815. In France it was called the *contre-danse* — a name which certainly does not mean the same as the English country dance and probably has no etymological connection with it either; the engraving on page 17 depicts one of the figures, the *Trénis*, which was often omitted from the dance. The Quadrille was danced for the first time in this country by the Marquis of Worcester, Mr Clanronald Macdonald, Lady Worcester and Lady Jersey herself.

A forerunner of the Quadrille was the Cotillion, a dance adapted from a French *branle*, which took its name from the *cotte* or short petticoat worn by the French peasants. It first came to England about 1770; and when John Collett made the amusing picture from which the engraving on page 12 was taken it must have been the latest novelty. Later it died out, but was reintroduced in 1863, by which time it had become almost a party game, involving the giving and receiving of favours of various kinds.

The Waltz first made its appearance in this country about the time of Waterloo, and though it is French in origin it seems to have come over from Germany. It was certainly, however, popular in France in 1814, for a somewhat critical English visitor to Paris in that year has left a sprightly description of it.

"At night we went to Tivoli — in the midst of the whole *dancing*, on a very large floored space. But the dance was of so curious a nature that I must describe it. It is called a *Valse;* and it was there danced by about 200 couple, to a tune extremely slow, each couple turning each other round and round, till they have completed the circle of the whole platform, in the manner of the sketch here presented (page 19). But this can only give a faint idea of it; the attitudes of the women are tasteful and sportive, to say no more of them; but of the men I can say nothing, they were so dirty and vulgar that they only excited disgust. This dance, though very amusing to the performers, will, I think, never become the fashion in England."

How little the writer imagined that of all the dances popular in his day the Waltz would alone survive in undiminished popularity to the twentieth century. But he was not alone in his criticism, for it was not until the Emperor Alexander of Russia succumbed to the craze, which had turned the heads of society, and was seen waltzing round the ballroom at Almack's in his tight uniform, that disapproval was overcome and the popularity of the new dance established. From this time the country dances and Highland reels which had formed the stock-in-trade of dancing masters gave way to this most graceful and seductive of all dances.

The next dances to achieve popularity were the Polka and the Galop, both remarkable for their lively action, and music. The Polka, introduced from Bohemia, was a par-

IX LA CAMARGO

Painting by Nicolas Lancret

VALSE
Aquatint from *The Journal of a Party of Pleasure to Paris*, 1814

ticular favourite in England and reached its zenith about 1845; the Galop, though it had only a short vogue in this country, was enormously popular in Paris. The only ball-room dances, other than the Waltz, which can be said really to have survived from this period are the Lancers (page 21) and Quadrille which, at least until recently, were still occasionally performed at State functions.

XI THE BALLET

Now that it has become an entertainment available to all, dancing for many signifies rather the ballet than ball-room dancing; and there can be no doubt that the ballet in its various forms has proved a more fruitful subject for artists than any other kind of dancing. Nor has this happened by chance, for the ballet, at least in its modern form, is intended primarily, to be *seen* from one angle like a picture, the frame being provided by the proscenium arch; and colour and design, no less than movement, are of its essence. Its origin is both ancient and obscure, and without doubt goes back to ritual dancing. But the theatrical ballet of modern times can be said to have begun with the dramatic spectacles of the late sixteenth and seventeenth century brought from Italy to France, which may be compared with the masques of Tudor and Stuart England; and to have assumed the form in which we recognise it at Sadlers Wells today when Louis XIV, himself a passionate dancer, founded in 1661 the *Académie Nationale de Musique et de la Danse*. At this time ballet, like contemporary ball-room dancing, was a matter of slow movement and graceful poses. The

SPANISH DANCE
Etching by Goya

change came in the early eighteenth century when La Camargo (Plate IX) dared to shorten her skirts and inaugurate an era of free movement. During the second half of the century the type of ballet which La Camargo introduced was systematised by J. G. Noverre, and received classical expression in the art of the *ballerina* Madelaine Guimard. The nineteenth century saw the introduction of the ethereal romantic ballet, the great figures being Philippe Taglione, the theorist and *maître de ballet*, and his daughter Marie, the dancer. But this art, for lack of intellectual fibre, inevitably deteriorated into the fluffy futility of the world which Edgar Degas (Plate X) used as the raw materials of great painting. The future of the ballet lay, not in France, but in Russia, where with French and Italian inspiration a native school of dancers had already come into existence. The classical ballet brought to perfection by Diaghileff and Fokine, by Pavlova and by Massine requires no description today; but it too, like the romantic ballet, might have deteriorated into fatuity if a new school had not, partly in reaction to it, arisen (Plate XI). The modern ballet, far from being unrelated and remote, has shown itself a mirror of its age, translating all the movements and phases of contemporary thought into its own language: it has reflected in turn successive movements in art; it has profited by fashions in literary taste; it has embraced wit, satire and burlesque; it has transformed the unresolved complexities of modern men and women into harmony and beauty. The establishment of a permanent school of ballet in this country encourages us to hope that its immediate future lies, if anywhere, in England.

X *LA RÉPÉTITION*

Painting by Edgar Degas

LANCERS
Aquatint by Isaac Robert and George Cruikshank

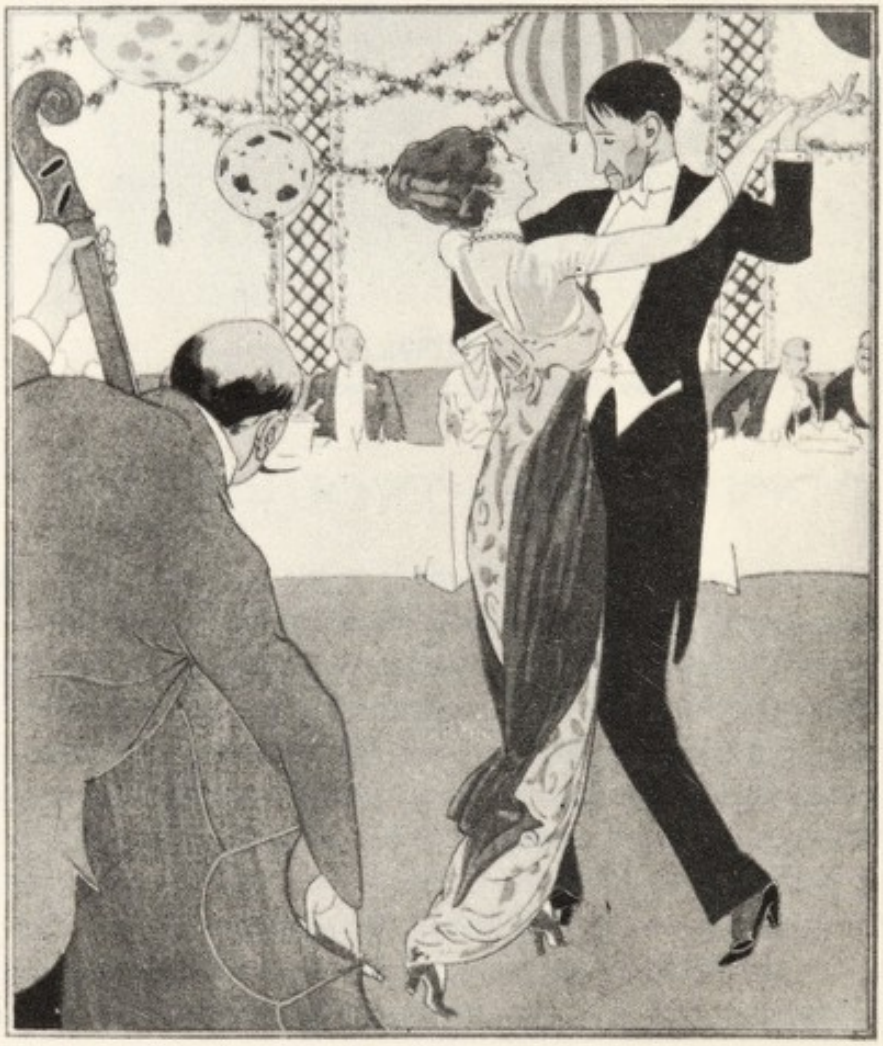
XII DANCING IN THE TWENTIETH CENTURY

Most of the ball-room dances at present in vogue have come to us from the other side of the Atlantic, and all through this century America has been the chief source of new dances. As one would expect, in the light of earlier history, many of these dances have been borrowed from unsophisticated folk, particularly the negroes. The Cake Walk, for instance, which was revived in the Southern States of America some forty years ago, is said to have originated in Florida, where the negroes borrowed the idea from the war-dance of the Seminoles, a tribe of Indians now nearly extinct. The negroes watched the wild jumpings alternating with slow processions in which the Indian dancers solemnly walked in couples. The idea grew, and walking came to be practised by the negroes as an art. This promenading developed into the Cake Walk, at which decorated cakes were the prizes, and the women cut the cake and shared it with the other dancers. From this kind of dancing developed jazz and ragtime.

Before the Great War the Tango (page 22) came to this country from South America, and rapidly established itself in favour. Its suavity in contrast with the violant agitation of Negro dances gave it a certain dignity and distinction, and its slow rhythm and smooth gliding motion are fascinating to watch.

In 1918, immediately after the Armistice, the reaction from the stress of war produced a general revival of dancing. When, shortly afterwards, the great dance hall was opened at

Olympia, it was crowded every night, and *palais de danse* suddenly sprang up all over the country. Dance bands became a feature of hotel life, and tea-dances were the vogue. New dances, like the Barn Dance, arrived from America and met with success. In 1925 there came the Charleston; a year later the Black Bottom and the Blues; in 1927 the Fox Trot; and later the Cuban Rumba. Recently Big Apple has had a run in America; and from this country the Lambeth Walk — originating with a song from "Me and my Girl" produced in 1937 — has spread over half the world. With this dance, the wheel has come full circle, for like the dances of the Middle Ages and Renaissance, it consists of a sequence of simple steps. "When these are mastered", says the instructor, "all the dancers have to do is to keep their heads up and swagger along as if they owned the world. Doin' the Lambeth Walk".



TANGO
Lithograph

ILLUSTRATIONS IN THE TEXT

COURT AND PEASANT DANCING (Page 3)
Engraving by Theodor de Bry (1528—1598)
By courtesy of the Trustees of the British Museum

DANCE AT HEROD'S COURT (Page 5)
Engraving by Israel van Meckenem
By courtesy of the Trustees of the British Museum

GREEK DANCING GIRL (Page 7)
Vase painting by Epictetus
By courtesy of the Trustees of the British Museum

GAILLARDE (Page 8)
Engraving by Giacomo Franco (1550—1620) from Fabritio Caroso, *Il ballarino*, 1581
By courtesy of the Trustees of the British Museum

VOLTE (Page 9)
Engraving after Giovanni Mauro della Rovere (c. 1575—1640) from Cesare Negri, *Nuove Invenzione di balli*, 1604
By courtesy of the Trustees of the British Museum

MINUET (Page 11)
Engraving from Kellom Tomlinson, *Art of Dancing*, 1735
By courtesy of the Trustees of the British Museum

COTILLION (Page 12)
Engraving after John Collet (c. 1725—1780)
By courtesy of the Trustees of the British Museum

THE HAPPY VILLAGE (Page 13)
Stipple engraving by J. K. Sherwin (1751—1790)
By courtesy of the Trustees of the British Museum

LE BAL PARÉ (Page 14)
Engraving after Augustin de St Aubin (1736—1807)
By courtesy of the Trustees of the British Museum

SALTERELLO (Page 15)
Coloured stipple engraving after Charles Grignion (1754—1804)
By courtesy of the Trustees of the British Museum

LA TRÉNIS, CONTREDANSE (Page 17)
Aquatint from *Le Bon Genre*
By courtesy of the Trustees of the British Museum

VALSE (Page 19)
Aquatint from *The Journal of a Party of Pleasure to Paris*, 1814
By courtesy of the Trustees of the British Museum

SPANISH DANCE (Page 20)
Etching by Francisco José de Goya y Lucientes (1746—1828)
By courtesy of the Trustees of the British Museum

LANCERS (Page 21)
Aquatint by Isaac Robert (1781—1856) and George (1782—1878) Cruikshank
By courtesy of the Trustees of the British Museum

TANGO (Page 22)
Lithograph
By courtesy of the Trustees of the British Museum

PLATES IN COLOUR

I. FLEMISH *DANSE BASSE*, 1510

Miniature from a manuscript of the *Roman de la Rose* (Harl. 4425)

By courtesy of the Trustees of the British Museum

II. EGYPTIAN DANCING GIRLS

Wall-painting

By courtesy of the Trustees of the British Museum

III. DANCE OF GODS IN THE FORM OF ANIMALS

Miniature of the Mogul School, 1590—1600

By courtesy of the Trustees of the British Museum

IV. THE DANCE OF TIME

Painting by Nicholas Poussin, 1594—1665

By courtesy of the Trustees of the Wallace Collection

V. FLEMISH PEASANT DANCE

Painting by Peter Bruegel the Elder, c. 1530—1569

By courtesy of the Oesterreichische Staatsdruckerei

VI. HIGHLAND DANCE

Coloured woodcut by Viola Paterson

By courtesy of the Trustees of the British Museum

VII. *MENUET DE LA MARIÉE*

Colour print by Louis-Philibert Debucourt, 1755—1832

By courtesy of P. and D. Colnaghi & Co.

VIII. THE WANSTEAD ASSEMBLY

Painting by William Hogarth, 1697—1764

By courtesy of the South London Art Gallery

IX. LA CAMARGO

Painting by Nicolas Lancret, 1690—1743

By courtesy of the Trustees of the Wallace Collection

X. *LA RÉPÉTITION*

Painting by Edgar Degas, 1834—1917

By courtesy of Sir William Burrell

XI. THE BALLET

Poster by James Fitton

By courtesy of the London Passenger Transport Board

XI THE BALLET

Poster by James Fitton

the manners and fashions of some thirty centuries and almost as many civilisations. *Seaman's Portrait* contains pictures that are virtually character studies of the famous men of England's most famous profession. The pictures in *Children In The Past* have not only charm but documentary value showing how the development of society is reflected by the status of children in it. There is always new light to be thrown on the English countryside and *English Country Life* discovers many new beauties of historical interest. *Charles I Patron Of Artists* vividly illustrates the contemporary court and its artists, while *Vintage London* tells a story of historical development as thrilling as anything in fiction. Finally *The Ladies Of Hampton Court* uses Lely's famous series of portraits to illuminate the brilliant personalities of the Restoration Court and Stage.

The Peacock Books should find their way to every book-lover's shelves, not only because they have the same popular appeal as the pictures of Hogarth and Rowlandson and Cruickshank, but because they form a fascinating supplement, a living background, to the books of all time.

THE PEACOCK COLOUR BOOKS

HENRY VIII AND HIS WIVES
BY ELIZABETH SENIOR

RIVER THAMES
BY W. V. EMANUEL

ENGLISH CASTLES
BY JOHN SUMMERSON

DANCING
BY C. J. S. THOMPSON

SEAMAN'S PORTRAIT
BY CHARLES MITCHELL

CHILDREN IN THE PAST
BY EDITH HOFFMAN

ENGLISH COUNTRY LIFE
BY PRUDENCE YALDEN THOMSON

CHARLES I PATRON OF ARTISTS
BY URSULA HOFF

VINTAGE LONDON
BY JOHN BETJEMAN

THE LADIES OF HAMPTON COURT
BY JAMES LAVER

Uniform with this volume