

DURANG'S

TERPSICHOIRE

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OR
BALL ROOM GUIDE



TERPSICHORE.

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OR,
BALL ROOM
GUIDE.

BEING A COMPENDIUM OF THE
THEORY, PRACTICE,
AND
ETIQUETTE OF DANCING,
EMBRACING A DESCRIPTION OF THE
COTILLIONS :
POLKA AND MAZURKA
QUADRILLES;
GALLOPADES, POLONAISES,
AND AN ESSAY ON
WALTZING;
WITH ALL THE OTHER POPULAR MISCELLANEOUS
DANCES OF THE DAY.

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DEDICATED
(BY THE AUTHOR,)
TO THE MEMORY OF AN
OLD FRIEND,
AND A PRECEPTOR IN DANCING,
MR. WM. FRANCIS.
ONE OF THE
ORIGINAL MEMBERS
OF THE
CHESNUT STREET THEATRE
AS A SIMPLE
RECORD OF EXEMPLARY WORTH,
AND
PROFESSIONAL ABILITY.

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PREFACE.

THE works hitherto published on the art of dancing, especially the more elevated principles to which its delightful attributes have aspired, (in this country at least,) like angel visits, have been "few and far between." Nor can so trifling an epitome as *ours* affect to fill the niche. Ball room expounders and guides, embracing the figures of dances, dress and address to its votaries, have been given. Figures of Quadrilles and new dances, from the rage of novelty and the admiration with which the fascinating new music of the day is received, are powerful incentives in effecting innovations so rapidly successive, that, serial delineations of figures with scientific description of new dances might profitably be issued to keep *timely* informed the amateur, not only of private dancing, but of the ballet. Taste—polished fashion—sanatary suggestions—the patron of the liberal arts and the lover of old customs; *all*, receiving their impulse from the irresistible instincts of nature, have combined to sanction, encourage and practice dancing as a preservative to health and innocent amusement; to be enjoyed in hours of relaxation under the guidance of prudence and temperance.

If there be any merit in our small volume ; or, should it meet the meed of approval by the patrons of the art, we shall feel amply repaid in the compliment, and grateful for their patronage. It is a compilation from the most able writers on the subject, in combination with original matter which our professional experience has acquired, and digested by years of study. At your feet, generous votaries of Terpsichore, we throw our petit bouquet of variegated colors ; many buds of which, we have gathered from the picturesque parterre of *C. Blasis*, the celebrated ballet composer : if we have ungracefully, or unartistically blended the tints, your good nature and pardon we entreat. The various Encyclopedists, in writing on the subject, regret the absence of a well written history on dancing, and that it would prove interesting. We think, that *Blasis* has amply responded to that desire, in the production of his splendid, classical and *recherché* work on "*The Art of Dancing*,"—wherein by infinite learned inquiry, he ingeniously, but most instructively depicts in great beauty of diction and poetical illustration, from the *entire* literature of Europe, ancient and modern ; the legitimate claims of the *dancing Goddess* to a coeval and co-ordinate pedestal with her enchanting sisters. It is a classic fountain, at which the sculptor, painter, poet, actor, dramatist, dancer, musical com-

poser and Mime, may slake their thirst, and have their most enthusiastic aspirations satisfied. It is a text book of acute criticism and profound dissertation on universal art. It may be deemed by the fastidious, perhaps, as irrelevant to society dancing, in having interwove our *Vade-mecum* of the ball room with a few elementary remarks and principles of theatrical dancing ; but, the first principles of the private dancing lesson are so closely connected with the inceptive instructions of that of the stage ; ONE being connatural to the OTHER ; so far as the first positions, and particularly the disposition of the arms (technically called opposition) are concerned, that, it was thought indispensable in the arrangement. Besides a *gusto* for the opera style of the art, is growing here. The stars of the opera and the ballet at London, Paris, and all the European capitals are now in the ascendant ; their triumphant gorgeous folds, like the serpents of old, are encircling the moral drama, (instituted for "*useful mirth and salutary woe*!" but which we regret to see too sober and didactic for the age) till it seems writhing in all the agonizing throes of a *Laocoon*. A kindred taste, or rather, a *furor* is ascending above our theatrical horizon, which will hail ere long as brilliant a career for those fascinating performances with us.

We have herein given an accurate description of all the *Polka Quadrilles* that are now danced. These charming new ball room dances were the admiration of every body last season; and, when they become more taught and generally known, they will entirely eclipse the old cotillion. The character of the music is unique and exhilarating. There is an animation about them, that captivates all those who participate in them.

We have had graphic pictorial illustrations made of the various *Polka* figures, with directions, and also for the *Quadrilles*. Cuts representing the elementary positions and attitudes, with the *Mazourkas* and other miscellaneous fancy dances, as practised in our city assemblies.

Dancing deserves the attention of the enlightened, as a *necessary accomplishment*; it is a natural exercise, tending to promote the exhilaration of the mind, and the dissemination of good feeling and rational enjoyment among all classes of our society.

C. DURANG.

Dancing Academy, }
269 Market Street, Phila. }

THE

RISE AND PROGRESS OF DANCING.

DANCING, as at present practised, may be defined, "an agreeable motion of the body, adjusted by art to the measures of instruments;" but, according to what some reckon more agreeable, to the true genius of the art, dancing is "the art of expressing the sentiments of the mind, on the passions, by measured steps, or bounds that are made in cadence, by regulated motions of the body and by graceful gestures; all performed to the sound of musical instruments, or the voice." These definitions apply, properly, to two very different practices; the first, the ordinary dance; the second, the ballet dance; the one an exercise, the other a performance, as an exercise, or amusement; artificial dancing is nothing more than a methodized act instinctive in the human frame. To teach dancing, is to teach the activity of the body to display itself in a manner regulated by principles of grace, or in imitation of steps and gestures which others have used with approbation. Dancing is a most salutary exercise; by its mechanical effects on the body, it inspires the

mind with cheerfulness. The music which accompanies it, has effects on the body as well as upon the mind; it is addressed through the avenue of the ears to the brain, the common centre of life and motion, whence its oscillations are communicated to every part of the system, imparting to each that equable and uniform vigor and action upon which the healthy state of all the functions depend. By the power of music, many remarkable cures, particularly of those disorders which are much connected with the nervous system, are known to have been performed. Dancing should not be used too often, nor continued till weariness comes on, nor should the dancer too soon encounter the cold air. Dancing is usually an effect and indication of gayety; but Pallypat assures us that there are nations in South America who dance to express sorrow. It has been in use among every people, civil and savage, with *more or less* of enthusiasm, as circumstances of habit or climate shaped the temperament of the people. Many examples may be adduced, ancient and modern, of its use in religious ceremonies.

The former appears to have been created for climates that are under the influence of a torrid sun. It is a pleasure everywhere.—*There* it is a passion; warmed by an incessant heat, the glowing constitution of the native south contains the seed of every pleasure;

each moment of his rapid existence seems to him made only for enjoyment. The inhabitant of the north, forced by nature to maintain a constant combat with the rigors of the seasons, seldom aspires to delight: his whole care is engrossed in securing himself from snows and frosts. The roughness of his manners almost extinguishes his sensibility; and the delicate sentiments that voluptuousness imparts are to him wholly unknown.

How could dancing, that amiable offspring of pleasure, display her gracefulness and attraction amid perpetual ice and never-melting snow?

Music and dancing are nearly coeval with the world.

The Egyptians, the Persians, the Indians, the Jews, and the Arcadians, the most ancient of nations; Amphion, Orpheus, Chiron, Thamyris, the prophetess Miriam, DAVID, and others, together with the dances that the Israelites performed in honor of the golden calf, proclaim its antiquity. These two arts were, in the sequel, reduced to certain rules and limits by ingenious and inventive artists.

We are informed by Moses that the inventor of music was Jubal, who was of the family of Cain; and that his brother, Tubalcain, was a worker in brass and iron. It is therefore to be supposed, that he conceived the idea from the reiterated blows of his brother's hammers on

the anvil, the sounds of which induced him to compose musical tones, and regulate their time and cadence. But Macrobius and Boetius give the honor of the discovery to Pythagoras, which he made in a similar manner. They say, that as the philosopher passed by a forge, he remarked the sounds that issued from the anvil as the hammers struck on its rotation; and the variety of notes thus produced, gave him the first hint towards laying down rules for the art of melody.

With respect to the origin of dancing, Burette has gathered the following information from ancient writers:—Opinions do not agree as to the names and country of those from whom the Greeks received the first lessons of such an exercise (dancing.) Some pretend, and amongst the number Theophrastus, that a certain flute player named Andron, a native of Catania, in Sicily, was the first who accompanied the notes of his flute with various movements of the body, which fell in harmony with his music.

Lucian attributes its invention to Rhea, who taught it to her priests in Phrygia and the Island of Crete. Others suppose that it is owing to the Tourans, or, at least, that it was they who brought it to perfection. These last seemed, more than any other people, destined by nature to practise it. They excelled in voluptuous dances.

Dancing and music were more particularly cultivated by the Greeks than by the rest of the ancients. The Athenians were fond of the former in the extreme. Plato and Socrates approved of it; the Thessalians and Lacedemonians deemed it equal in rank with any other of the fine arts.

Cliophantes, of Thebes, and Eschylus, greatly advanced the progress of dancing. The latter introduced it in his pieces, and, by uniting together all the imitative arts, gave the first models of theatrical representations. Painting had a great share in adding to their charms, and the pencil of Agatharcus, under the directions of that celebrated dramatist, traced the first ornaments of the stage. This Agatharcus wrote a work upon scenic architecture, which must have then been very valuable and useful.

A few centuries afterwards, when the Romans exhibited magnificent and ravishing spectacles in the same style as the Greeks, dancing obtained the praises of Lucian, Apuleius, Martial, Seneca, &c., and was especially practised in pantomimes, a sort of performance wholly unknown to the Greeks. These pieces were composed of comic or heroic subjects, expressed by gesture and dances. The names of Pyladus and Bathyllus, the original authors of the pantomimic art, remain celebrated on the pages of history, as famous

performers of these kind of ballets, then called *Italic dances* :—

“La Pantomime est due a l'antique Italie, où même elle eclipsa Melpomene et Thalie.”

CHENIER.

The Romans were all enraptured with these pantomimes, and blessed the tyrant (Augustus) whose policy well knew how advantageous it was to him to afford them amusement.

The primitive Romans called dancing *Saltatio*, and the Greeks *Orchesis*. Salius, an Arcadian, was the first who taught the former the *Ars Saltationis*.

With them, therefore, the original dance was the Salian, which consisted in the imitation of all the gestures and motions that man can possibly make. In this class of gymnastics, the mimics and buffoons usually exercised themselves.

According to the information we derive from such authors as have treated of the dances of their times, confirms the opinion that this *Saltation*, properly so called, must have been something very similar to the grotesque kind of performances so prevalent in Italy, a few years ago, but which seems at present almost banished from the theatres of that country. The Italian grotesque is nothing but leaps, tumbling, feats of strength, &c., and cannot be endured except in ballets of the burlesque and extravagant kind. Marino

describes a grotesque actor in the following manner :—

“One who ventures on prodigious exertions, so extraordinary and so dangerous, that they inspire at once both horror and admiration.”

The corruption that had crept into the theatrical exhibitions of ancient Rome, induced Trajan to forbid them entirely. Some time after that emperor's death they again made their appearance, but still accompanied with the same obscenities to which they owed their decline; the Christian Pontiffs, therefore, followed the example of Trajan, by prohibiting them again.

At length, after a lapse of some ages, modern Italy brought forth *Bergonzo di Botta*, the reviver of dancing, music, and histrionic diversions. He signalized himself in the *fete* which he prepared for Galeazzo, Duke of Milan, on the marriage of that prince with Isabella of Arragon. The taste and magnificence displayed in his superb festival at *Portona*, was imitated by all the principal towns of Italy, who seemed eager to concur in the regeneration of those agreeable arts.

Italy has at different times been the garden of every art and science. It was there that Dante, Columbus, Galileo and Machiavel were born; and there also was the enchanting Terpsichore honored, under a more pleasing

and elegant form than antiquity had bestowed upon her.

“D’ogni bell arte non sei madre, o Italia?”

SILVIO PELLICO.

We may therefore say, that the Italians were the first to subject the arms, legs and body to certain rules, which occurred about the sixteenth century.

Taste and experience having at length established precepts whereby the steps, attitudes, and motions, were systematically arranged, all was done afterwards according to method, and in strict harmony with the time and cadence of the accompanying music. The works of the best sculptors and painters must have served as models towards the attainment of grace and elegance, in the various postures adopted in dancing, as they did to the Greeks and Romans in their dumb shows, &c. The artists of antiquity pointed out the goal to us, and we have obtained it. The pleasures of dancing are universally known, at least to those who practice it; such as do not, cannot be deemed competent judges. Let us, therefore, now examine its utility. This is not the slightest of its advantages, nor that which must excite the smallest interest.

Dancing was upheld, no less than music, as an object of much importance by the ancients. Religion claimed it as one of her chief ornaments on all solemn occasions, and no festivals

were given without uniting it to the other ceremonies or diversions. The holy writings mention it in many places. It was not only reckoned in a high degree honorable, but, as Pariset and Villeneuve observe, it was the object of a number of laws made by various ancient legislators, who introduced it into education, as a means of strengthening the muscles and sinews, of preserving the agility and developing the gracefulness of the human frame.

Plato, the greatest philosopher of antiquity, did not consider music and dancing as mere amusements, but as essential parts of religious ceremonies and military exercises. In his book of laws he prudently prescribed such limits to music and dancing as were most likely to keep them within the bounds of utility and decency.

The Greeks frequently amused themselves with dancing, and carefully practiced it, on account of its immediate tendency to the improvement of gesticulation, from whence it derived the name of **Chironomia*. Theseus, Achilles, Pyrrhus, and even Socrates, as also many other illustrious men, often diverted themselves by means of this art. In short, from the remotest ages a multiplicity of high authorities have successively proved that dancing tends equally to our amusement, and to our instruction. The whole body moves with more freedom, and ac-

**Chironomia*, a word signifying the art of making gesticulations.

quires an easy and agreeable appearance, the shoulders and arms are thrown back, the inferior limbs attain greater strength and elasticity, the muscular masses of the hips, thighs and legs, are systematically displayed, the feet are constantly turned outwards, and in the gait there is something peculiar, by which we immediately discover a person that has cultivated dancing.

Dancing is of signal service to young people at that time of life when motion is almost a natural want, and the exertions of their strength is the surest means of increasing it.

Dancing ought to form a part of the physical education of children, not only for the better health, but also to counteract the many vicious attitudes and habits which they too often contract.

The art of dancing is not only necessary, but almost indispensable to those who are fond of society. The manner of presenting one's self, and of receiving others, in company, with a graceful propriety, and the easy and polite demeanor which is so becoming in society, is acquired most effectually by those who have studied the art of dancing.

All persons, whatever may be their condition in society, wish for strength and activity; all, I may next venture to say, are, or would be glad to possess physical beauty. It is a natural desire. And among those whose rank or fortune enables them to frequent good com-

pany, there are very few who do not wish to unite to those three good qualities, elegance of carriage and deportment. Now nothing can render the frame more robust and graceful than dancing. Every other kind of gymnastics strengthen or beautify particular parts, whilst they weaken others, and make them in a manner *difform*. Fencing invigorates the arms and legs, but renders the frame somewhat unshapely. Horsemanship increases the thickness of the loins, but debilitates the thighs. In short, all other exercises leave something disagreeable about those who practice them; neither singly nor conjointly can they bestow that becoming aspect and those agreeable manners which dancing, when well taught, never fails to impart. By it the head, arms, the hands, legs, feet, in short all parts of the body are rendered symmetrical, pliant and graceful.

Dancing is extremely useful to women, whose delicate constitutions require to be strengthened by frequent exercise, and must be very serviceable in relieving them from that unhealthy inaction, to which so many of them are usually condemned.

Captain Cook wisely thought that dancing was of special use to sailors. This famous navigator, wishing to counteract disease on board his vessels as much as possible, took particular care, in calm weather, to make his sailors and marines dance to the sound of the

violin, and it was to this practice that he mainly ascribed the sound health which his crew enjoyed during voyages of several years' continuance. The dance they generally indulged in is called the *Hornpipe*; is of a most exhilarating character, perhaps more vivid than the *Tarantella* dance.

Bodily exercise, says an English writer, is conducive to health, vigor, liveliness, a good appetite, and sound sleep; but a sedentary occupation occasions many derangements in the nervous system, which saddens and often shortens existence, disturbs repose, produces a certain disrelish for every thing, and brings on a continued languor and listlessness, of which it is sometimes difficult to discover the cause.

The most celebrated disciples of Hippocrates concur in recommending dancing as an excellent remedy for a number of diseases. *Tissot* absolutely orders it to be practiced in all the schools; for the minds of young persons, burthened with continual study, require some amusement above the trivial kind, on which it may fix with pleasure.

A laborious and painful life are a capital regimen for melancholy and sadness. Mr. Owen, the philanthropist, establishes dancing as the most rational and innocent of amusements, for the little commonwealth of his operatives at the cotton factories at Lanark, Scotland—which had the obvious effect of ele-

vating their minds and habits above demoralizing pastimes, and by softening their manners, increased in a ratio their social affections.

The Prussian government has made music and dancing a part of the education of all—knowing well its refining influences; and the educational system of that country has been held up here, as the envied model of perfection. If we look at France, the soil of universal gayety, innate politeness and smiling faces, we cannot fail to trace such results, but to the innocent exhilarating effects of music and dancing. As the evening shades cast their mellow and cooling mantle over the verdant lawn, the peasantry assemble in their best attire, and with a band of two or three violins and a bass, “*trip it on the light fantastic toe*”—“*until tired nature invites to sweet repose.*” Those who have witnessed these rural sports in that beautiful country, may well exclaim with Sterne, a cheerful and contented mind is the best adoration to pay its Creator.

Since the period of *Beauchamp*, who may be said to have founded the opera dancing in the reign of Louis the Fourteenth of France, it has undergone many changes and novel improvements. No one will deny that it is conducive to pure pleasure, and this desirable result has been effected through the medium of classic taste arranging all the accomplishments of the fascinating Goddess—

and which has had the tendency to ameliorate one of the most elegant and rational of amusements.

In conclusion ; dancing, besides the amusement it affords, serves to improve our physical, and even to animate our moral powers ; gives relief in certain diseases, affords a cure in others, promotes the harmony of society, and is a most requisite accomplishment for all who have the happiness to possess a good education.

“Quacunque potes dote placere place.”—*Ovid*.

PRIVATE DANCING.

“They move easiest who have learned to dance.”
POPE.

Several persons have employed themselves in writing systems for teaching private dancing, but their works contain the universal fault of every performance that has appeared upon the subject of dancing in general, namely, a want of principles, positively and clearly stated : such works are read, but almost nothing can be learned from them.

In giving theoretical laws for the formation of any art, and presenting means to bring that art to perfection, not only ought the laws to be clear, but the means should be practiced. Never can we demonstrate so plainly to others, as when we ourselves have seen and experienced that upon which we discourse. In the meantime, we dare flatter ourselves that our treatise will not be found to deserve those criticisms which we, from a regard to the interests of the rising generation, have been obliged to pass upon other performances of the same nature. We have, therefore, been particularly careful in the lessons to pupils, upon the grace of their position, and the elegance

of *contour* in their attitudes while dancing; attainments in the art which are both delightful and essential; but, at the same time, extremely difficult to acquire. To arrive at this desirable object, we shall more clearly explain ourselves by the aid of engraved figures, representing every position of which this species of dancing is capable. In designing these figures, we have been careful to adhere to the dictates of taste and art. Any dancer may be capable of executing a *chassé*, a *pas de bourrée*, a *contre-tems*, &c.; but that genteel air, those graceful manners, and picturesque action, which are expected from those who have learned the art of dancing, are not to be acquired from all dancing-masters, many of whom are usually unwilling, or unable, so profoundly to study their art, as to produce on their pupils this important effect.

Although the system of private dancing does not require, of those who practice it, either extraordinary abilities or an intense application, in order to arrive at perfection; there must, however, be inherent in them certain physical qualifications, and some capacity to insure success. Without these, a person would appear awkward and ridiculous in dancing; and it is far preferable to be a passive spectator than a clumsy performer. It may be observed also, that while a knowledge of dancing adds to the attractions of a figure,

naturally symmetrical and agile, it serves but to render still more conspicuous those who are incurably ill-shaped, unconquerably heavy, or insensible to any graceful motion.

Private dancing derives its origin from the theatrical dancing, and, therefore, may be made serviceable to the amateur, as well as the professors of the art; such as, for instance, the *common mode of carrying one's-self*—the *gait*—*some of the practical movements*—*some of the postures*—*a certain number of the steps and footings*—and, in short, the *gracefulness, the lightness, the liveliness, the elegance*, which are qualifications almost indispensable to every genteel person. The manifest utility and advantages to be derived from it, even by those who do not practice this attractive art, excepting simply for their amusement, or as a kind of finish to an accomplished education; we shall now, more particularly, treat of the mechanical part, the theory of that species of dancing which is practiced in polite society, and studied by well bred and fashionable persons.

As soon as the dancing-master shall have ascertained the natural qualifications and abilities of the learner, it will be his business to begin by showing him the *five positions*, in each of which he must make him bend, and then raise himself upon the point of the toe. He will then teach him to make *petits batte-*

mens tendus upon the insteps; and, also, even *petits rond-de-jambes à terre*, inwards and outwards. The learner must, at first, practice with holding, and then afterwards without, in order to acquire the proper balance.

The master ought to place the body and arms of the learner in a right position, so as to render all the attitudes commanding and graceful.

The art of stepping with grace, of making a bow, of introducing one's-self, and of carrying one's-self in company, are essential points, and such as ought to be rendered as natural as possible to the learner.

To execute the bow properly, the following rules must be observed:—When walking, stop in such a manner that the weight of the body may rest upon that leg which is advanced; then, moving the one behind, cause it to assume the fourth *hinder position*, the *third*, and the *second*. Having arrived at the latter, shift the stress of the body upon the leg forming it, and bring the other leg round into the *first position*, the heels being placed against each other, and the toes turned outwardly. (See cut 1.) After having bent the knees properly, incline the body according as it is represented in the figure. Let your arms fall easily and naturally, and let your head assume an unaffected inclination; for every movement must be executed with an easy air. Having made the salute,



THE BOW.



THE BOW

slowly raise your body to its usual perpendicular attitude, regain your customary deportment, disengage the leg which had been placed in the first position behind, changing it into the fourth behind, and shift the weight of the body upon that leg. Whether you intend to renew the salute, or to continue your walk, always finish upon the advanced leg. Usually, and in society where it is not absolutely necessary to observe a strict etiquette, the salute is generally executed in the *third position*, but the feet must be always turned outwardly. (See cut 2.)

Ladies, when performing their courtesy,



THE COURTESY.



THE COURTESY

must proceed in the same manner as gentlemen, excepting that they should incline, after the foot has assumed the *first position*, in order to stop on the *fourth position* behind, when the knees must bend, and the head and body incline, to complete the courtesy.

The remaining positions and attitudes of ladies and gentlemen in Quadrilles, will appear plainly from the cuts appended to the Cotillions.

After these introductory studies and exercises, which constitute the ground work of dancing, and which lead the way to the perfection of every thing that is connected with it, the master ought next to give his pupil an insight into the knowledge of steps, the observance of time, Quadrilles or country dances, Waltzing, *Polka Quadrilles*, and every other description of dancing which is in request in good society. The pupil must be cautious how he progresses in the above named dances, until after he has practiced for some time upon the inceptive principles; for his good or bad success entirely depends upon the first lessons, and upon his assiduity in the rudimental task. Care must be continually taken to draw a line of distinction between private dancing and theatrical dancing. It would be improper to introduce certain scientific steps and elevated movements into a ball room, where every circumstance shows that movements of this

description would be out of place, and consequently would produce an improper effect.

Private dancing requires steps *terré-a-terré*, and the most simply natural postures possible. The ladies, in particular, ought to dance with a sort of amiable circumspection and a becoming grace, which, indeed, add to their charms, and heighten their attractions. Gentlemen ought always to be attentive to their partners, and they should all of them move in unison in every step and attitude. They ought also to be careful in paying attention to the air of the music, and in showing that they feel all the harmony and expression of it.

The learner must preserve his arms placed in the position which is termed *demi-bras*. With respect to the collocation of the joints, and the inflections of the body, it will be necessary for the learner to subject himself to the same practice as the theatrical dancer, in order that his dancing may produce a pleasing effect.

We may here observe, that even amateurs, both in the preparation, during the performance, and at the conclusion of their steps and *enchainemens*, ought always to stand in the *fifth position*, and not in the *third*; for the more the feet are crossed, the more precipitate the footing is, and the more showy the dancing: it is a natural consequence, and it cannot be obtained, except by accustoming the learners

not to cross their feet but in the *third position*. Besides, this method assists the dancers in turning, and enables them to acquire the pleasing quality, turning with facility. He who has not his feet well turned out, loses all the beauty of his steps. As to the movements of the body, they are nearly the same as those practiced by stage dancers, with this difference only, that they should not be carried to that grandeur and elevation, should have less impulse, and be modified, and adapted to the circle of private dancing. The legs ought to be raised from the ground but very little above the method of the second position; however, gentlemen may raise them something higher; the peculiar style of their dancing being more powerful and unrestrained, will admit of more elevated steps. It is not necessary that the arms and bust should be kept in violent motion, they may rather remain in graceful repose. Let the head be held erect, and the chin in a very slight degree elevated; gracefully incline the head to the motion of the body and arms. Let your countenance be expressive of cheerfulness and gaiety, and let an agreeable smile ever play about your mouth. Keep your shoulders down, bring your chest forward, let your waist be compressed, and sustain yourself firmly on your loins. Let your bosom project a little, for this confers gracefulness on the dancer's attitude. Let your shoulders move

with elegance, and naturally—let your elbows be curved, never squared, your fingers so grouped together as to correspond with the contour of the arms.

Ladies must hold their dresses with the tips of their fingers; their arms must be placed similar to the gentlemen's. The arms serve for an ornament to the body, and they ought to follow its movements with easy elegance. Let your body recline, as it were, upon the hips, and let the latter expand themselves, in order to facilitate the motions of the legs. Turn out your knees, and strive to give them pliancy, and to curve them well. By this means they will aid all the movements of the time and the steps. Let your feet be always turned out, and let your insteps acquire a degree of suppleness, and at the same time of strength, a circumstance which will give you a facility in curving the feet, in rising upon the toes, and in shifting the legs. The toes ought to be kept firm to the ground, and they should assist in giving effect to the steps, and in making the time. In short, let each succeeding step be well connected with the other, and let all be executed with an easy elegance, and steady grace.

FIRST EXERCISES AND POSITIONS.

The following cuts illustrate the five positions as taught in private dancing.

FIRST POSITIONS.

In the first positions the legs are much extended, the two heels close to each other, the feet turned completely outwards in a straight line; the body, without stiffness, should be kept perfectly erect; the shoulders are thrown unrestrainedly back—the arms gently rounded, the fore-finger and thumb holding the drapery or part of the dress, the back of the hand arched, the



fingers gracefully grouped.

In the second, the legs are more apart, but only by the length of the foot. It is formed by moving the right foot from the first position sideways, the toe resting on the floor, the heel raised—the instep arched—the toes on a parallel with the shoulders. (See fig. 2.)



In the third, the feet half cross each other, and are close together. This position is executed by drawing the right foot from the second position to the middle of the left foot, the heel of the right resting in the hollow of the left—both feet flat, the toes well out. (See fig. 3.)

The side view of the fourth position, the feet flat on the ground. (See fig. 4.) The fourth is very similar to the third, with this difference, that the feet half cross each other without

touching. This position is formed by moving the front foot its own length forward from the third position, turning the heel out in its progress, which will bring the right knee and toe out.



The fifth position, the pupil draws the right foot in the fourth position back to the left foot, that the right heel may touch the toes of the left, the feet crossing each other entirely. The right heel, in this position, is gradually brought to the ground as it approaches the left foot, as in drawing the left foot from the second to the third. (See fig. 5.)

In all these positions the knees must be bent without raising the heels in the least from the ground; but to give flexibility and strength to the instep they should be often practiced on the toes.

The following mode of practice in Battements en avant (before) and Battements en arriere (behind), may be found of great utility in private dancing.

Cut 6—Battements en avant (before).

Cut 7—Battements en arriere (behind), are executed by casting the right foot up behind in the fourth position.



6



7



8

Cut 8—Battements on the second position may be made in the same manner as cut 7.

Cut 9—Representing the pupil rising on the points of the toes. After the pupil is easy in her bendings, she will, by degrees, endeavor to rise on the toes. In this exercise the pupil will be careful not to change the position from which the rise shall have been made. It is effectual in strengthening the instep—muscles of the ankle and toes, imparting to the whole nether limb elasticity, firmness, and certainty of execution.



9



10

Cut 10—*Petits Battements sur le coude-pied*, or on the instep. These more properly belong to theatrical dancing. They are practiced to impart ease and elevation in what is technically termed the aplomb, or a steady perpendicular.

Position of the courtesy, (cut 11) is the bending with the right foot in the fourth position, behind. Cut 12—standing in the fourth position in repose, after having arisen from the bend; or may be assumed as the position before or after the courtesy.

11



12



THEATRICAL POSITIONS.



2



1



3



4



5

Cut 1—First position. Arms in the second.
 Cut 2—Second position. Feet flat on the ground. Position of the arms, *demi-bras*; or, half arm.

Cut 3—Second position on the toes.
 Cut 4—Bend in the second position.
 Cut 5—Manner in which a dancer should hold himself in practicing; leg in the second position.

Cut 6—Legs in the third position, half arm in opposition, *demi-bras*.

Cut 7—Position of the body, *demi-bras*, and legs in the fourth position, side view.



6



7

Cut 8—Arms extended in opposition; legs in the fifth position.

Cut 9—Arms encircling over head, and legs in the fifth position on the toes.

Cut 10—Fourth position forwards and in the air; arms



8



9



10



11

in the second position—side view

Cut 11—Same position on the toe—arms in opposition.—Front view.

Cut 12—Fourth position, leg in the air, behind—Side view



12

Cut 13—Position of a pirouette on the instep.

N. B.—The position on the toes of the first, third, and fourth positions, and the bendings in the four others, are omitted, not for the sake of decreasing the number of cuts, but that these positions are very easily understood, and executed without the assistance of wood cuts.



13

BATTEMENTS.

Battelements consist of the motions of one leg in the air, whilst the other supports the body. They are of three kinds, viz: *Grand battelements*, *petits battelements*, and *battelements on the instep*.

The first are done by detaching one leg from the other, and raising it to the height of the hip, extending it to the utmost. (Cut 5.) Which shows also the manner in which a beginner must hold himself. After the performance of the *battelements* the leg falls again into the fifth position. They may be crossed either behind or before. *Grand battelements* enable a dancer to turn his legs completely outwards, and give much facility to the motions of his thighs, for high developments, and the execution of the *grand tens*. *Grand battelements* are made both forwards and backwards. When they are done forwards, the leg must be in the positions of cuts 10 and 11—when backwards, its position must be as cut 12.

Petits battelements are performed after the same way, but instead of raising the leg into the air, you only detach it a little from the other leg, without letting your toes leave the ground. These *battelements* make the legs lithesome, because the pupil is obliged to redouble his motions. (See cuts 6, 7 and 8, of Private Dancing.)

Petits battelements on the instep. It is the hip and knee that prepare and form these movements; the hip guides the thigh in its openings, and the knee by its flexion performs the *battelements*, making the lower part of the leg cross either before or behind the other leg, which rests on the ground. Suppose that you are standing on your left foot, with your right leg in the second position, and the right foot just touching the ground at the toe, cross before left, by bending your knee and opening again sideways, then bend the knee again, crossing your foot behind, opening also sideways; and so continue to do several of these *battelements* one after the other. Gradually increase in quickness, till you can perform them so rapidly, that the eye cannot count them. These *battelements* have a very pretty effect, and give much brilliancy to the motions of the legs. They should also be practiced a great deal with both legs resting on the toes. These last are appropriate to private dancing—(See female positions, Nos. 6, 7, 8, 9, and 10.)

ROND-DE-JAMBES.

To begin your *rond-de-jambes* from the outside, take the same position as that in which you commence your *petits battelements*. Suppose it is the left leg that stands on the ground, whilst the right, in the second position, is prepared for the movement, make it describe a

semicircle backwards, which brings your leg to the first position, and then continue on the sweep till it completes the whole circle, ending at the place from whence it first started. This is what we technically term *ronds-de-jambes*.

The *ronds-de-jambes* from the inside are begun in the same position; but the right leg, instead of commencing the circle backwards, must do so forward. After the pupil has practiced the *ronds-de-jambes* on the ground, he should exercise himself in performing them in the air, holding the leg that supports his body, on the toes.

The pupil must at first practice in resting his hand on something, that he may keep himself upright, and exercise each leg alternately. When he has acquired some facility in this, let him practice without holding, which gives him uprightness and equilibrium, essential qualities in a good dancer. He will also thereby gain strength, and means of executing, with ease, every kind of step. He must repeat his practice daily to establish his execution; for were he gifted with the rarest talent, he can never become perfect, but by incessant application and study.

OF THE TEMS.

We call *tems* a movement of the leg.

OF THE PAS.

The *pas* denotes the various manners of arranging one's steps in walking or in leaping, either as he moves in front, or turns round. It generally means a combination of steps arranged to some musical air: thus we say, such a one made a beautiful *pas* on such a *chaccone*, such a *gigue*. *Pas* are often combined for the performance of two or more persons; *pas de deux*, *pas de trois*, *quatre*, *cinq*, &c.

OF THE LESSON.

The combination of elementary exercises, and of the principal steps of dancing, is what is usually termed the *lesson*.

The learner first exercises himself in bending his knees in all the positions, in the practice of *Grands et petits battements*, the *Rond-de-jambes* on the ground and in the air, the *petits battements* on the instep, &c. Afterwards come the *tems de courante simples et composés*, the *coupés à la première a la second*, *et composés*, the attitudes, the *grands rond-de-jambes*, *tems de chaccone*, the *grands fouettés* facing and revolving the *quart-de-tour*, the *pas de Bourrée*, and the various movements of different kinds of pirouettes. These exercises tend to form a good dancer, and afford him means of obtaining success. The lesson concludes by the practice of pirouettes, of *tems*

terra-à-terre, and *tems-de-vigueur*. But after the pupil is enabled to perform all the exercises which the lesson comprehends, he does not yet attain that end which he in the beginning hoped to reach. To become a finished dancer, he must divest himself of that school-boy appearance which necessarily hangs about him, and by his boldness and ease of execution, at length show that he is master of his art. Let his whole attention be then directed to delight his beholders, by the elegance of his positions, the gracefulness of his movements, the expressive animation of his features, and by a pleasing *abandon* diffused throughout his whole performance. These qualities constitute a truly finished dancer, and, with them, he is certain of enrapturing all who behold him.

GAIT.

A graceful manner of walking on the stage is of much importance to a dancer, although a number of our artists neglect it, both in moments of repose and in presenting themselves to the public for the execution of a *pas*, which is a serious defect, as it, in the first place, offends the eye, and secondly, deprives the performance of its pleasing illusion.

A good style of walking is very useful, for in that consists one of the first qualities that dancing imparts, which is a graceful carriage. Let your legs be well extended in their move-

ments or steps, and your thighs turned perfectly outwards, all the lower parts of your legs will then be turned in the same manner.

Your steps should be no longer than the length of one of your feet. Avoid stiffness in their motions, which must be neither too slow nor too quick; as both extremes are equally displeasing. Do not separate your legs from each other sideways. Carry your head upright, and your waist steadily; by which means your body is kept in an elegant position. Let your breast project a little, and your arms fall naturally on each side.

STUDY OF THE ARMS.

The position, opposition, and carriage of the arms, are, perhaps, the three most difficult things in dancing, and, therefore, demand particular study and attention.

Noverre, speaking of opposition, says, that "of all the movements executed in dancing, the opposition or contrast of the arms to the feet is the most natural, and, at the same time, the least attended to."

Opposition gives the dancer a very graceful appearance, as he thereby avoids that uniformity of lines in his person so unbecoming a true favorite of Terpsichore. Should the pupil be not favored with well made rounding arms, you cannot bestow too much attention on them; and endeavor to supply by art what nature has left you defective in. Diligent

study and exercise often render a thin, long, angular arm, tolerably round and elegant. Learn also to hold them as best accords with your physical construction. If you are short in stature, let them be higher than the general rule prescribes, and if tall, let them be lower. Take care to make your arms so encircling that the points of your elbows may be imperceptible. From a want of proper attention in this respect, they are deprived of all softness and elegance; and exhibit nothing but a series of angles, destitute of taste and gracefulness.

Let the arms be level with the palm of your hand, your shoulders low, and always motionless, your elbows round and well supported, and your fingers gracefully grouped together. The position and carriage of your arms be soft and easy. Let them make no extravagant movement, nor permit the least stiffness to creep into their motions. Beware lest they be jerked by the action and reaction of your legs: this is a great fault, and sufficient to degrade a dancer, what perfection soever he may possess in the exercise of his legs.

As some obvious errors have occurred in the drawing of the professional figures through the inadvertency of the artist, especially in the disposition of the arms, the taste and judgment of the pupil can correct them in practice, by a reference to the principles of the lesson, which are very lucid, and full in description.

A DESCRIPTION

OF THE MOST GENERALLY KNOWN FIGURES IN COTILLIONS, OR QUADRILLES,

*With their original names in French, as composed
by Monsieur Hulin, at Paris, in 1797.*



Cut 1—Form of a Cotillon.

THE FIGURE CALLED LE PANTALON.

Chaine Anglaise.

The chaine Anglaise is performed by two gentlemen and two ladies, opposite; they advance to change places, and in passing each other they present the right hand; each gentleman, after giving his right to his opposite partner, passes and turns behind her, then gives his left hand to that of his partner, who

NOTE.—The numbers on the cuts indicate partners, 1 and 1 top couple—2 and 2 bottom couple.



Cut 2—Right and Left, first movement.

is taking the place of the other lady, while he takes the place of the other gentleman, and all the partners are placed again beside each



Cut 3—The act of giving the left hands, and finishing the half right and left.

other; this is called half right and left, each leaving their hands when in places.

Cut 3—This figure, which is but the half right and left, when repeated immediately on each resuming places, is then called the *chaine entiere*, or whole right and left, as here performed. It requires the time of eight bars.



Cut 4—Balance—Partners Setting.

Balancé.

Each gentleman turning and facing his partner, set during four bars.

Un tour de deux mains.

Immediately after having set, each couple take both hands, and turn round at their places, in regaining which, they leave go hands: this is performed in four bars. (See cut 5.)



Cut 5—Partners join both hands and turn in places



Cut 6—Ladies' Chain.

Le chaîne des dames.

LADIES' CHAIN.

The two opposite ladies change places, and in passing give the right hand; afterwards, they give the left hand to the two gentlemen who are remaining in their places. (See cut 6.) Each gentleman, immediately upon his partner's moving off to perform the *chaîne*, must go off to the right, at the same time presenting his left hand to the lady, who is entering the place of her partner; he must then turn upon his left to regain his place, where, having arrived, he leaves the hand of his partner. This figure, which is done during the time of four bars, is repeated also, to form the whole *chaîne Anglaise*, which then requires eight bars, before each lady resumes her place.

La demi-queue du chat.

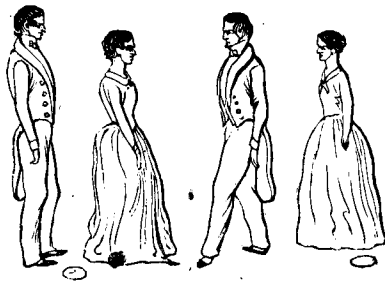
PROMENADE.

Cut 7—Each person of two couples present right hands and left hands, (the arms being thus crossed,) they go off obliquely to right in order to change places; on arriving at each others' places, they leave go hands: this requires four bars.

To regain their places, the two gentlemen and their partners perform the *half right and left*. (See cut 2.) The remaining couple do the same.



Cut 7—Promenade.



Cut 8—Forward Two.

THE FIGURE CALLED L'ETE.

Forward Two.

FIRST—A gentleman and opposite lady advance and retire backwards, or *en avant deux*, during four bars. (See cut 8.)

SECOND—The same lady and gentleman cross and change places, passing from the right to the right, during four bars.

THIRD—The gentleman and lady go off on the right side, and immediately return on the left, during four bars.

FOURTH—The gentleman and lady re-crossing, regain their places, during four bars.

FIFTH—The gentleman then sets to his partner, and his partner to him. (See cut No. 4.)

SIXTH—Each couple make the *tour de main*. (See cut No. 5.) The remaining six doing the same.

In this figure, called L'Eté, after having performed the *en avant deux*, and gone off right and left, there is no more setting at the end. Custom alone has introduced the setting, which is intended only for that couple who have danced the figure among the rest; they then begin setting at the same time that the ladies of one couple, and the gentlemen of the other, commence crossing to regain their places, finishing equally at the same time, during four bars, after which follows the *tour de main*.



Cut 9—The four dancers set in line, holding both hands.
Balancé quatre en ligne.

THE FIGURE CALLED LA POULE.

FIRST—The opposite lady and gentleman cross by giving the right hand, during four bars.

SECOND—The same couple cross again, presenting then the left hand, which they continue to hold across the cotillion, giving their right hand to their partners, thus they set in a line, four bars. *This figure is now done, setting in a circle of four—the ladies crossing their own hands.*

THIRD—The *demi-queue du chat*.—(See pantalon.)

FOURTH—The opposite lady and gentleman advance and retire backwards, during four bars.

FIFTH—The same gentleman and lady then perform the *dos-a-dos*, viz: turning round each



Cut 10—*Dos-a-dos*—two dancers opposite pass entirely around each other.



Cut 11—*Forward Four*—each gent. takes his partner by the left hand, with his right hand, and advances to each other.

other, until they arrive at the places they set out from. This requires four bars.

SIXTH—Four advance and retire, similar to the *en avant deux*.

SEVENTH—The same four half right and left to their places. (See pantalon.) Remaining couples do the same.

THE FIGURE CALLED PASTOURELLE,

Generally known as the Cauliflower figure.

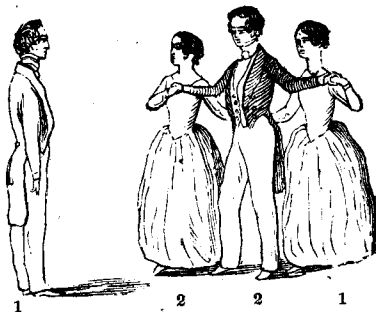
FIRST—A gentleman and his partner present hands and advance twice, as in the *Trenis*; the lady then goes and places herself on the left of the opposite gentleman; which requires eight bars. (See cut 12.)

SECOND—The opposite gentleman, who is then between two ladies, gives a hand to each of them, and all three advance twice and retire, during eight bars.

THIRD—The remaining gentleman, who is left alone, then advances in his turn twice also, during eight bars.

FOURTH—The same gentleman with the one opposite, and the two ladies of their side, advance and present hands, and execute the *hands four* half round, until each is opposite their own place, with his partner beside him. This is done in four bars. (See cut 13.)

FIFTH—The same four do the half or *demi-chaine anglaise*, to regain places. (See pantalon.) The remaining couples do the same.



Cut 12—Pastourelle, or Cauliflower figure.



Cut 13—Hands four of Pastourelle. Fourth.

THE FIGURE CALLED TRENIS.

This figure was first introduced by Monsieur Trenis, being part of the figure of the Vestris' Gavotte, danced in the ballet of Nina. It is not often danced in the ball room.

FIRST—A gentleman and his partner present hands, then advance and retire twice, leaving hands at the second time; the lady going off, places herself to the left of the gentleman opposite, returns or retires backwards: this requires eight bars.

SECOND—A gentleman crosses between two ladies, being then in a line, and crossing at the same time right before them, they change with each other at the extremity, to make a repetition of the crossings, together with the gentleman, and thus all three regain their places: this requires the space of eight bars.

THIRD—Set four.—(See pantalon.)

FOURTH—Two gentlemen with their partners perform the *tour de main*. (See pantalon.) Remaining couple do the same.

THE FINALE.

FIRST—The two opposite gentlemen, each with his partner, perform a *chassé-croisé*; the gentleman dances a *chassé* while passing to the right, behind the lady; who, at the same time performs a *chassé* on the left, while passing before him; afterwards they do the *demi-balancé*, or half setting, in the space of four bars.

SECOND—The same two gentlemen and their partners perform the *chassé-croisé* back again; the gentleman on the left while repassing behind his lady; and the lady on the right while repassing before the gentleman; when regaining their places, they perform the *demi-balancé*, or half setting, during four bars.

THIRD—*En avant deux*, or opposite gentleman and lady. (See figure of L'Été.)

FOURTH—The same couple cross.

FIFTH—They go off to the right and left.

SIXTH—The gentleman and lady re-cross to their places.

SEVENTH—The two opposite gentlemen set to their partners. (See pantalon.)

EIGHTH—They execute the *tour de main*.

NINTH—The two ladies execute the *chaîne*.

TENTH—The *demi-queue du chat*.

ELEVENTH—The half, or *demi-chaîne anglaise*. The remaining six do the same; and to conclude, the whole eight dance the *chassé*, similar to the *chassé croisé* of four. (See preceding.)

REMARKS ON THE FINALE.

Moulinet.

GRAND CROSS.

The ladies frequently in this figure, substituted the *Moulinet* for the *chaîne des dames*; presenting their right hands, they went round in the middle of the cotillion during four bars; then relinquishing the right hand, they gave



Cut 14—Grand Cross.

the left, and performed the *Moulinet* back again. The ladies then, without disengaging the left, gave each the right hand to her partner, and all set during four bars. Each gentleman and his partner then executed the *tour de main*, while re-entering their places.



Cut 15—Four in line, partners opposite to each other as numbered

The *tems figure* was formerly executed on the right, or at the side, when each gentleman and lady present went off, to place themselves before the couple who were on the right, in order to do the half setting, or *demi-balancé*; they then formed what is called the open *chassé*, until they appeared in two lines, (*known here as sides four*.) each gentleman finding himself then opposite to his partner. (See cut 14.) The whole eight then advanced and retired, each gentleman met his partner and performed the *tour de main*, until arrived at his place. This figure has been long disused, but is being again introduced in Cotillions and Quadrilles.

THE FIGURE CALLED DES GRACES.

FIRST—A gentleman with his partner present right hands, at the same time the gentleman gives his left to the lady who dances on his left, and the two ladies present each hand to the other behind the gentleman at the waist, all three then advance and retire twice, during eight bars.

SECOND—The gentleman retires behind, stooping to pass under the ladies' arms, who are holding hands; the gentleman then immediately rising, causes the two ladies to pass and turn under each of his arms, at the same time giving a salute, while the two ladies courtesy upon the *point d'orgue*, or at the *pause*, during four bars.

THIRD—A gentleman and two ladies dance hands three round and back again, returning to the same position from which they began : this requires four bars. It is against the principles of dancing when persons perform this figure with two gentlemen and one lady. For since it is derived from the allemand of three, there should be two ladies and one gentleman; first, because in executing the *passee*, (going under arms,) ladies, who are generally not so tall as gentlemen, find it difficult to lift their arms to a sufficient height.

Les Trois.



Cut 16—A Gallopade Promenade used in Cotillions.
(See Glossary.)



Cut 17—The mode of holding hands in a promenade.



Cut 18—The act of advancing with a chassé.

Cut 18—This cut represents a lady in a Quadrille advancing with a *chassé* or, in the act of presenting her hand—or, subsequent to that action, her other hand employed in holding her dress or drapery. A nice discrimination is required in social dancing to infuse a sufficient degree of animation into the deportment and steps, that may not produce any stage effect, and yet preserve a vivid grace. It is undeniable, that the French have with taste and cleverness, transferred the beauty and lightness of the ballet into the ball room, without any violation of the proprieties of the private circle. Our *fashionable dancers* with puerile fastidious notions, in avoiding operative movements in society dancing, affect a languid air, and walk through a Quadrille, which is perfectly incompatible with the intent and spirit of its natural attributes. And, among the untutored disciples of the dance, an opposite incongruity of practice is rapidly obtaining, by dancing cotillions and even the Polkas, in the time of reels. The happy medium is a *desideratum* in the ball room.

The Grace figure, as here described, is a principal feature in the various Mazurka Quadrilles.

PLAIN COTILLIONS,

SO CALLED.

The figures of these light French dances are generally in our public ball rooms called out by the leader of the orchestra, as they occur in the sets; or, rather, as they occur to his whim and fancy. This practice may seem to the uninitiated and the amateur a striking advantage or convenience: but it is one that cannot be too much deprecated; and good taste would suggest to the teachers of the art, the propriety of ameliorating the custom, at once a source of annoyance to the accomplished dancer and embarrassing to the leader; whose attention is thus diverted from his music to the dancers. Cotillions have deteriorated in our ball rooms. Graceful and picturesque figures with their variety of steps, have fallen into disuse, from the fact that any person can dance *plain cotillions*. The votaries of Terpsichore are impressed with the idea that the art and figures can be acquired without the aid of a master—diagrams of the figures being published, with a description, impressing the belief that the whole can be imparted for 12½ cents. This is a radical error; they may facilitate the progress of the pupil, (the object of our design,) but cannot without tuition make even a superficial one. The proposition that a person can acquire the figures without a proper knowledge of the principles of dancing, is too

ridiculous for refutation—all experience establishes the glaring absurdity.

This fatal delusion has thus brought these beautiful dances into the category of jigs and reels, without their animating excitement; leaving them denuded of all their original charm but the square form of the four couples. This practice has been confirmed by the leader being obliged to stereotype the figures in a compressed form, so as to throw them off his tongue as rapid as the demi-semi-quavers from his violin, as thus—"Forward Two,"—"Right and Left,"—"Ladies' Chain,"—"Swing Corners—Promenade—Chassé all eight"—all executed without relation to *tune* or *time*. In elegance of mien thus begotten—the Cotillions shuffled through—etiquette immolated—*Gaucherie* figuring over its ruins—the false ear uncorrected—and heavy iron heel boots sporting the "*light fantastic toe*," over the ashes of departed dancing, whose original purposes were to impress accomplished and graceful manners.

A very absurd contention too often occurs in our ball rooms for the leading position in the Cotillions. It is an annoyance that requires a remedy. It would be well if some mode could be devised to obviate this obstacle to harmony—by drawing lots or numbered tickets, as they used to do in the old English country dances, as thus, 1st, 2d, 3d couples, &c.

QUADRILLES,

WITH A GLOSSARY OF THE FIGURES AND STEPS,
AS ORIGINALLY DESIGNATED.

Steps.

Changement de jambe, assemblé, jeté, sissone, pas de bourrée, échappé, glissade, tems de cuisse, coupé-dessus, coupé dessous, entrechat, à quatre, à cinq, brisé, sissone battue, entrechat à quatre sur une jambe, pas basque. To which may be added, as most commonly known here at the present time, *Chassé, ballotté, contre temp, &c.*

These terms would be exceedingly difficult to translate into English, there being no words in our language literally equivalent to their meaning and succinct point, as applied to dancing.

FIGURES,

As applied to Cotillions generally, in which are some of the new ones.

1st. *Chassé en avant et en arriere.*

Forward two and back.

2d. *Chassé de côté, or chassé croisé, or chassé de chassé.*

Lady and gentleman cross each other sideways.

3d. *Traverser, demi-contre tems.*

Lady and gentleman opposite exchange places.

4th. *Balancé.*

Partners set to each other.

5th. *Tour de deux mains.*

Turn your partner with both your hands.

6th. *Dos-à-dos.*

Back to back. The opposite lady and gent going around each other.

7th. *Chaîne anglaise.*

Right and left by top and bottom couple.

8th. *Demi-chaîne anglaise.*

Four opposite persons half right and left.

9th. *Chaîne anglaise double.*

Right and left, double.

10th. *Chaîne des dames.*

The lady's chain.

11th. *Demi-queue du chat.*

Four opposite persons half promenade.

12th. *Chassé huit.*

Chassé all eight across each partner.

13th. *Chassé sur les côtés.*14th. *En avant quatre et en arrière.*

The four opposite persons advance and retire.

15th. *Solo.*

A lady or gentleman set by themselves.

16th. *Le grand rond.*

All join and set in a circle, or move around.

17th. *Le Moulinet.*

Four dancers hands across. If the ladies' hands across and the gents. take their disengaged hands, it is called a cross, or grand star.

18th. *Pas de Allemande.*

The gentlemen turn the ladies under their arms.

19th. *Demi-tour à quatre.*

Four hands half round.

20th. *Chassé à droit et gauche.*

Move to the right and left.

21st. *Traverser.*

The two opposite persons change places.

22d. *Retraverser.*

The opposite persons recross.

23d. *Traverser deux en donnant la main droite.*

The two opposite change places, giving right hands.

24th. *Retraverser en donnant le main gauche.*

The two opposite recross, giving left hands.

25th. *Balances quatre en ligne.*

The four dancers set in a line, holding hands.

26th. *Grand promenade tous les huit.*

All eight promenade around to places.

27th. *Les tiroirs.*

The top couple in gallop position, chassé to the bottom couple's place, while they glide to the situation of the top couple—the bottom couple join in gallop position and regain their places, the top couple dividing, and outside of them glide to their places.

28th. *Le grande Quarré.*

The leading couples advance to centre, while the side couples separate from each right and left, (each moving to their respective

sides,) the leading couples draw out to the vacated sides, while the side couples move to centre, and all to places. In this figure every move is executed on the square.

29th. *Le petit Quarré.*

The leading couples advance and set, the gents. pass round the ladies at their left, the ladies pass round the gents. at their right, to respective places.

30th. *Figures devant.*

Dance before.

31st. *Tour à coin.*

Turn corners.

32d. *Figure à droite.*

Advance to the couples at the right.

33d. *Demi Moulinet.*

Ladies all advance to centre, giving right hands, and return to places.

34th. *Le meme pour les Cavaliers.*

The gentlemen execute the same.

35th. *A vos places.*

To your places.

36th. *A la fin.*

At the finish.

37th. *Demi Balancé.*

Half setting.

38th. *Balancer au milieu, et tour de mains.*

The gents. all set to partners, turning their backs to centre and turn partners to places.

GENERAL TAYLOR QUADRILLE.

This = denotes 8 bars, and this — 4 bars.

1st Figure, *Le Pantalon*—or grand square.
 = The top and bottom couples cross over to the opposite sides, giving their right hands, return giving their left. = The ladies' hands across and back, = balancé all eight in a line, and turn to places.

2d Figure, *L'Été*, or — the top lady and gent. *vis-a-vis* advance and retire twice, = all the gents. swing the lady to the left with their right hand, quite round; then the next lady with left hand, = the next with the right hand, and their partners half round with the left, which brings all parties to the opposite side of the Quadrille. = The second time of the figure will bring all parties to their places, the third to contrary sides, the fourth as they commenced.

3d Figure, *La Poule*, or — Double ladies' chain. = Top couple advance and retire twice, turning inwards. = The four ladies join their right hands in the centre, giving their left hands to their partners, swing the gents. to the centre, and then the ladies return to the centre; = all chassez across in a star, and turn to places.

4th *Figure La Trenise* (short,*) or — First gent. swings the lady on his left with his right hand, and gives his left hand to his partner, retire, holding hands, with the two ladies, who advance and chassé across in front of gent. ; = gent. passes over between the two ladies and turns round: they rechassez, and hands three round to places; = half promenade and right and left.

5th. *Gallope Finale*. Top and bottom couples gallopade quite round each other; = advance and retire, four advance again, and change the gentlemen — ladies' chain; = advance and retire, four, and regain your partners in your places; = the fourth time all gallopade for an unlimited period.

* Short *Trenis*, (this figure takes its name from Monsieur *Trenis*, to whom Vestris taught his celebrated *Gavotte*.) requires 24 bars of music, or three parts; long *Trenis* 40 bars, or five parts; but is seldom danced. The *Pantalon*, *La Poule*, *Pastorelle*, and *Finale*, 32 bars or four parts, for each figure; the *L'Été* only 24 bars, or three parts; a long *Finale*, 48 bars, six parts, is only required for the *Lancers* and *Caladonias*.

GEN. SCOTT SET.

1st Ladies chain; first couple, and couple vis-à-vis advance and retire: half right and left: side couples do the same: all promenade to places, and turn partners.

2d. First gentleman advances twice: first lady and lady vis-à-vis advance and retire: change places: first couple and couple vis à vis advance, take partners again, and return to place.

3d. First lady and gent. vis-à-vis advance and set: turn with both hands to places: first couple, and couple vis-à-vis advance and retire, and turn partners, while side couples change sides and back again: all set at corners, joining right hands, and turn to places: all set in a circle and turn partners: half promenade: half right and left: first couple and couple vis-à-vis advance and retire: set to couple at right: all change places with partners, and set; all turn partners to places.

4th. All change sides, join right hands at corners, and back again: first lady advances twice: all the gentlemen advance and retire: all set to partners: all chain figure a quarter round, and set: gentlemen swing ladies quite round with right hand: chain figure again into opposite places: swing partners with right hands quite round: all promenade to places, and turn partners. Finish, change sides.

These figures may be danced to any of the Quadrille music.

THE JEALOUSY

Figure.—All eight balancé to your corner partners, and turn your own partners. The first gentleman chassé out to his right hand lady, and set; as he presents his hands to the lady, his own lady will have set out on his right, and extends her hands to him as the other lady does hers—he deceives the other lady and turns his own to places; he then sets out to the other two ladies, followed by his own partner—who always repeats the same figure. All the other gents. do the same.



THE DECEIVER,
OR MARCHING COTILLION.

Figure.—Top couple promenade round inside of Quadrille, to their places, facing up the room, backs to the bottom couple; then the third couple promenade around top couple and form in their rear, facing the same way, the bottom couple the same, and the fourth, ditto; the whole perform the open chassé,

viz: the ladies chasse out right and set; the gents. out left and set, and rechassé together; the ladies turn in line on right, and the gentlemen in line on the left, led by the top lady and gent.; each couple meet their partners at centre, take hands, and so regain the situations just left in line. The line re-opens by performing the chassé out as before; the ladies join their hands at the sides, and the gentlemen the same, all facing each other, thus forming two lines up and down room; the two lines then chassé forward and back; the first lady then dances out, setting to any one of the gentlemen, and extends her hands to him, but deceives him by turning another, as suits her fancy, and goes to her place. This coquette figure, or solo, is executed by each lady in rotation. The lines now advance and retire twice, when the first gentleman in line sets out in the same manner as the ladies, deceiving who he pleases; the rest of the gents. the same. (This takes 24 bars.) All join hands, chasse forward and back again, and turn your partners into a line up and down the room, in double order, the ladies on the right, and the gentlemen on the left, facing up the room, as all stood before in the first figure. This column will embrace every cotillion standing on the same line. If two cotillions are abreast in the ball room, two lines may be formed; after the column is formed all facing

up the room, each couple behind one another, the music changes to *Hail Columbia!* (or any other march.) The top lady files off to the right, and countermarches down the room, followed by all the ladies, till she reaches the bottom of room, where the top gent., with the others, having countermarched left in the same manner, will take the hand or arm of their respective partners as they meet, and so in files march up to their places. When in places, the music changes to a gallopade movement. The line separates, and partners face each other the whole length of line; then the top gentleman takes his partner and gallopades down the line, followed by every couple successively, till the whole are in motion, following the leading couple in whatever zig-zag or serpentine evolution they may perform; this continued till finish. When properly executed, it is a very lively *Finale*.

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A JIG, OR REEL, COTILLION.

TO ANY SCOTCH REEL AIR.

*Figure.*—*Le grand tour de rond.*—Viz: all join hands and dance round to places; all the ladies set out to the right and dance to the gentlemen, a reel step, (four bars,) and turn him; then to the next gent., execute the same, and so all round to places; when all the gentlemen go out in the same way, dancing to the respective ladies, till in places. Right and left all eight, and *fini*.

DER FREYSCHUTZ QUADRILLES.

*Selected from Weber's celebrated Opera.*

BY JOSEPH HART, LONDON.

No. 1, *Pantalon.*—*La Resolute.*

*New Figure.*—Chassez croisez four, cross immediately and remain; the other four do the same. Half promenade to your places; turn your partner; ladies' chain; the ladies set to the gents. on their right, the gents. to the ladies on their left, and turn to their places.

No. 2, *L'Été.*—*La Divine.*

*New Figure.*—The first couple set to the couple on their right, hands four round; the same couple set on their left, hands four round; half promenade, and half right and left with their opposite couple, the other dancers do the same.

No. 3, *L'Elegante.*—*La Poule.*

*New Figure.*—The first couple advance between the opposite couple; in returning, lead outside; first lady and opposite gent. chassez, turn in the centre to their places; the ladies moulinet, the gents. take their partner's left hand, and promenade to their places. The other dancers do the same.

No. 4, *Der Freyschutz.*

*Figure*—Chassé croisez quatre. *Pastorelle.*

No. 5, *La Finale.*—*La grand round.*—*L'Été.*  
*Ad Libitum.*

## RIO GRANDE SET.

1. *Gen. Taylor.* First lady and gent. vis-à-vis, advance and set; turn with both hands, returning to places; top couple lead between opposite couple; return, leading outside; set, and turn at corners.

2. *Maj. Ringgold.* First couple advance twice, leave lady in centre; set in centre; turn to places, all advance in two lines; all turn partners.

3. *Col. May.* First lady advance and stop, then gent. vis-à-vis do the same; both retire and turn round; double ladies' chain.

4. *Gen. Worth.* First couple set to couple at right; set to couple at left; change places with partners and set; turn partners to places; right and left with couple vis-à-vis.

5. *Col. Clay.* The grand chain; the first couple advance and turn, facing the top; couple at right advance behind first couple; couple at left and couple vis-à-vis do same, and form two lines; all change places with partners and back again; ladies turn in line on right, gentlemen in line on left; each couple meet up centre; set in two lines, ladies in one line, gentlemen in the other; turn partners to places; finish, grand chain and promenade.

## NEW YORK COTILLIONS

*Eagle First Set.*

No 1. *Le Trenis.*—Balancez.

No. 2. *Figure.*—Opposite lady and gentleman cross in giving right hand, back again in giving the left; advance and retire, back to back; opposite couple figure to the side; *chassé ouvert* forming two lines, advance and retire, and turn to places.

No. 3.—First lady by herself, eight bars; right and left; the first lady with her partner, and the gentleman on her left forward and back twice; hands three round to the right, and then to the left to places.

*Figure.*—Grand promenade; lady with her partner forward and back, turn with right hand, and form the line of three, with the side couples opposite each other; bottom couple promenade inside Quadrille, and form the line of four; advance and retire all eight, and turn to places.

## BOHEMIAN GIRL QUADRILLES.

## FIGURES.

No. 1, *Pantalon.*—"Happy and Light."

Top and bottom couples right and left; back to places and balance to partners; ladies' chain; same couples promenade half around, and right and left to places; side couple the same.

*No. 2, L' Eté—Gipsy Chorus.*

Top and bottom couples forward and back; cross over; chassé-de-chassé; back to places; balancé to partners, turn partners; side couples the same.

*No. 3, La Poule.—“Come with the Gipsy Bride.”*

Leading couples cross over with right hand, and recross with left hand, forming a line with four, and balancé; half promenade to opposite places; two ladies forward and back; forward two gentlemen and back, forward four and back, then right and left to places. Sides repeat the same.

*No. 4, Pastorelle.—“I dreamt that I dwelt in Marble Halls.”*

*Cauliflower Figure.*—Leading couples forward and back in four, turn partners; the second time forward, one lady cross over to opposite side; join hands and forward three and back; the opposite gentleman executes a *solo*, or forward and back twice; (generally finishing the *solo* with a bow;) four hands around; right and left to places; the sides the same; this figure is repeated, till all the ladies and gents. execute the solo alternately.

*No. 5, Gallop Finale.*

Forward four and back; change partners; ladies' chain; forward four; re-take partners to places; and all four couples gallop around; side couples the same. *Fini.*

## ETHIOPIAN COTILLIONS.

THE FIGURES ARRANGED TO THE MOST POPULAR AFRICAN AIRS.

*The Cuts illustrating the principal figures in each Quadrille.*



A.—Ladies' Chain.

FIGURE FIRST.

*La Pantalou.—MIS LUCY LONG.*

Ladies' chain; (*cut A.*) balancé to partners, and turn; half promenade; (*cut B.*) half right and left to places. (*Cut C.*)



B.—Promenade



C.—Right and Left.



D.—Forward Two.

FIGURE SECOND.

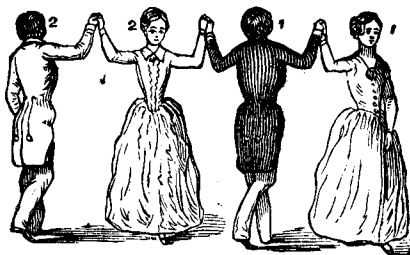
*L'Eté.*—DANDY JIM.

Forward two and cross over; chassé and dechassé; re-cross to places; balancé, and turn partners; the other couples the same.

FIGURE THIRD.

*La Poule.*—BOATMAN'S DANCE.

Top and bottom 'couples cross over with right hand and back with left hand; balancé four in a line; (*cut E.*) half promenade; forward two *dos-a-dos*, and right and left to places.



E.—Balancé four in a line.



F.—The Cauliflower figure.

FIGURE FOURTH.

*Pastorelle.*—LUCY NEALE.

CAULIFLOWER FIGURE.

Forward four and turn partners; first lady goes over to the left of second gent., who, between his own partner and first lady, form the Cauliflower figure, (*cut F.*) and forward three and retire; top gent. performs a solo, 8 bars; hands four half round, and half right and left to places; (*cut G.*) The figure repeated by leading and side couples, until the four ladies and four gents. have each executed the solo.



G.—Hands four half round.



*H.—Four couples gallopade or promenade round.*

FIGURE FIFTH.

*Finale* — DAN TUCKER JIG.

Hands round all; all the ladies set out to the gents. on their right and turn them, setting to every gent., (four bars,) until in places; then the gentlemen set out right, setting and turning every lady around cotillion until in places; four couples gallopade or promenade round. (*See cut H.*) The gallopade should begin and end every figure.



1.—*Hands Across.*

OLD ZIP COON.

A FIRST-RATE FINALE.

Top and bottom couples hands across, and right and left; (see cut 1;) set to corner partners and swing all round with right hand; form a line of four at the sides; (see cut 2;) two lines advance and retire; forward again; those opposite each other take hands and execute the old country dance figure of drawing in and out by the four couples; turn partners to places; grand chain—then the gents. swing the lady at their corners with the right hand all round, and thus they continue going round, swinging twice every lady they come to, until in places; then all gallopade;



2.—A line of four at the sides.

the sides do the same. The last gallopade unlimited in duration. (See cut 3.)

☞ These figures may be danced to any of the negro airs.



3.—Gallopade.

## THE OLD COTILLIONS,

Which are yet Danced in the Ball Room, and continues to be highly popular.

## THE BRIGAND SET.

## No. 1.—THE RED COATS ARE COMING.

*La Pantalou*:—First and opposite couples hands across, and back again, set and turn partners, ladies' chain, half promenade, half right and left.

## No. 2.—THE BRIGAND'S BRIDE.

*L'Eté*.—Two ladies advance and retire, the gents. the same; ladies hands across, two ladies chassé and set opposite to their partners, then pousette to places.

## No. 3.—LOVE'S RITONELLA.

*La Poule*:—The four gents. swing their partners with right, and set back again with left; set all eight joining hands in form of chain and turn to places. Two opposite advance and retire, back to back, set and turn partners.

## No. 4.—BUY A BROOM.

*La Pastorelle*:—First lady and opposite gent. advance and stop, their partners advance and turn partners to places; the four ladies move to the right into next ladies' place and stop; the four gents. move to the left into next gent's. place and stop; ladies repeat the same

to the right, and gents. same to the left, all join hands and lead round to places, all turn partners.

No. 5.—THE DROVER BOY.

*La Finale*.—First gent. leads his partner round the inside of figure; the four ladies advance, join right hands and retire; the gents. do the same; all set and turn partners, all chain figure half round, promenade to places; all change sides, join right hand at corners and back again to places, all promenade at the finish.

AN OLD COTILLION.

Leading couples *chassé et dechassé*; half right and left, and then beat time, three times with their hands, and then three times with their feet; half right and left to places. Sides do the same.

THE SOCIABLE.

The leading couples forward and back, half right and left; side couples forward and half right and left; all eight *chassé* across and take corner partners, promenade half round, thus getting different partners. This whole figure is repeated until all the dancers regain their own partners.

BASKET COTILLION.

Top lady and bottom gentleman forward and back once, *dos-à-dos*, set to partners, turn partners; leading couples right and left; when all in places, four ladies advance and join hands in centre; four hands half round and back; the gentlemen join hands and form a ring round the ladies, going half round and back to places; all raise hands, the ladies pass backward under the gent.'s arms, the ladies taking care to be on the right of her partner; they then break the position and all join in a *grand rond*, and turn partners to places. Each of the other couples repeat the same, with the basket figure.

NEW YEAR'S DAY.

Top couple lead up to the side couple on their right, set and hands across, (4 bars round right and 4 bars left;) the same to the third couple, and the fourth; then the grand chain; right and left all eight, to a slow movement, on meeting your respective partners half round, the ladies and gentlemen salute each other with a bow and courtesy, then continue the right and left quickly to places; *chassé* all eight. The 2d, 3d, and 4th couples do the same.



## CAULIFLOWER.

Leading couples advance four and retire, turn partners; four advance, one lady joins the opposite couple, and the gentleman having his partner in his right hand, and the lady's right hand in his left, advance and retire twice, while the gentleman opposite remains in his place; the latter then executes a *solo*, (8 bars,) concluding with a bow, or salute to the three to whom he dances; then hands four half round, and right and left to places. This figure is done by the sides, and until all the ladies and gentlemen in the cotillion execute the *solo*.

## AN OLD COTILLION CALLED NAPOLEON.

Top and bottom couples lead up to the side couples on their right and left; set and hands across once around; they then meet in the centre, and hands across round; then each go to opposite sides to which they first went; set and hands across, and turn to places; all four couples promenade round, doing a *chassé* and *demi-balancé* in each quarter of the cotillion, (32 bars,) when in places, *grand chain*, or right and left all eight, (32 bars,) to places; then form the grand cross, the ladies giving their right hands together, while their partners take their disengaged left hands, and so *chassé* all around to places; setting at each quarter of the cotillion going round. The sides the same.

## COQUETTE.

First lady dances to the gentleman on her right, (eight bars,) deceives, by extending her hands to turn with him, and turns any other gentleman in the cotillion she may choose; the same lady dances to each gent. in succession, executing the same figure, ending by setting to her partner; the same by every lady and gentleman in turn.

## MALBROOK.

First lady and gentleman *chassé* to the couple on their right, who bow and courtesy to each other twice, moving right and left across each other, at each salutation, then right and left; they execute the same with the second and fourth couples. All the other couples do the same figure in succession.

## DRUNKEN SAILOR.

Forward two; cross over; *chassé* right and left, re-cross to places; *balancé*, and turn partners.

## THE CAMPBELL'S ARE COMIN'.

Right and left; side couples the same; all promenade round.

## A SET BY FRANK JOHNSON.

FORD.—Right and left chassé four, promenade half round, and right and left to your places.

LEWIS.—Forward two and back, cross over, chassé de-chassé and to places, balancé and turn.

FRANCIS.—The right hand half round, the left the same, balance in line, promenade half round, forward two, back to back, forward four to your places.

FORT ERIE.—The same as "Lewis."

THE ARRIVAL.—Forward four, cross over, chassé de-chassé, ladies' chain, balancé to your partners, and right and left to your places. The sides the same.

CASTILLIAN.—Right and left leading couples, side couples the same, promenade all round.

## BALTIMORE BEAUTY.

Top lady and bottom gentleman forward and retire, dos-à-dos, balancé to partners and turn do.; half right and left, chassé across and demi-balancé; chassé back again, right and left to places; chassé all eight. The other couples repeat the same figure.

## LEONORA QUADRILLES.

From W. H. Fry's lyrical drama of *Leonora*.

## FIGURES.

No. 1, *La Pantalon*.—DRINKING CHORUS.

Right and left; chassé across four; ladies chain; promenade half round; right and left to your places.

No. 2, *L'Eté*.—BRIDESMAID CHORUS.

Top and bottom couples forward and back; cross over; chassé to right and back; re-cross to places; balancé and turn partners to places.

No. 3, *La Poule*.—"RETURN TO ME, &c."

First lady and second gentleman cross over with right hand, and back with left hand; form a line of four, set and half promenade; four forward and back; two *dos-à-dos*; four forward and back, right and left to your places. Sides the same.

No. 4.—"THIS MIRTH'S WELCOME POWER."

Forward and back two; cross over; chasse to the right and back; re-cross; balancé, and turn your partners to places. Others the same

No. 5, *Finale*.—TO LEONORA.

Ladies' chain; turn at corners; all eight balancé to partners; gallopade four couples round; sides repeat the same.

## PAINE'S LONDON SET.

## FLOWERS OF SPRING.

FIRST.—Right and left; set and turn partners; ladies' chain; half promenade; half right and left.

SECOND.—First lady and gent. *vis-à-vis* set, retire; chassé right and left; re-cross turn partners.

THIRD.—First lady and gent. *vis-à-vis* cross right hands; back, with left hands; set four in line; half promenade; two advance, retire, *dos-à-dos*; four advance, retire, half right and left.

FOURTH.—First couple advance twice, leave lady at left of gent. *vis-à-vis*, first gent. retires; two ladies cross, change sides, first gent. passes between them; same repeated to places; set, turn partners, ladies' chain, half promenade, half right and left.

FIFTH.—First gent. with partner and lady at left, advance twice; allemand with the two ladies; hands three round and back to places.

SIXTH.—All set in a circle, (*en cirque*), two advance, chassé right and left; cross, chassé right and left; re-cross, and turn partners. Ladies' hands cross, all set and turn partners; Finish, change sides.

## THE VICTORIA QUADRILLES.

## FIRST FIGURE.

*Nouvelle Pantalon*.—The top and bottom couples advance and retire, and half right and left, (8 bars,) all eight balancé (i. e. set) in the corners, and turn both hands; (8 bars;) half ladies' chain, and half promenade; (8 bars,) the four advance and retire, advance again, re-take partners, and turn into places, (8 bars.)

## SECOND FIGURE.

*Nouvelle L'Été*.—First lady and opposite gentleman advance and figure round (i. e. chassé round) before the side couples, and face each other; (4 bars;) advance again, and chassé round to the right, and face each other at opposite side, (i. e. top and bottom; (4 bars;) chassé to the right, and to the left; (4 bars;) advance, and give the right hand and turn into places. (4 bars.) Side couples, idem.

## THIRD FIGURE.

*Nouvelle Poule*.—All eight (in the corners) cross over, giving the right hand, and turn half round; (4 bars;) return back, giving left hand, and the right to partners; (4 bars,) all eight holding hands, balancé (*en chaîne*) and half promenade to opposite places; 8 bars; first lady and opposite gentleman advance and retire, (4 bars,) *dos-à-dos*, (4 bars) hands four half round, and right and left back. N. B. All eight being now in opposite places, the figure

commences again, and at the finish, (4 bars,) they will have regained original places.

## FOURTH FIGURE.

The first couple advance and retire, (4 bars,) advance again, the lady going to the left of the opposite couple, while the partner returns to his place and rests; (4 bars;) the gentleman with the two ladies in line advance and retire twice, (8 bars—à la pastorelle;) the two ladies traversé and chassé across, while the first gentleman passes between (à la trenise) the two ladies re-traversé to places; the gentleman returning to his place; (4 bars;) the four balancé, and turn both hands. The other couples, idem.

## FINALE.

• Leading couples right and left; then ladies' chain; swing corners, all eight gallopade; sides the same. This figure may be repeated, the gallopade continued the last time for an unlimited period.

## LONDON LANCERS.

## HART'S SET.

Figures.—8 bars introduction to each one.

No. 1, *Pantalon*.—LA ROSE.

Top lady and bottom gentleman chassé to the right and back to places; then swing round with right hands to places; top and bottom couples advance, the top couple pass through bottom couple, return, the latter couple passing

between top couple to places. Four gentlemen hands across with left hands, taking their partners by right hands, the whole setting in line as a grand cross, (4 bars,) turn the ladies to the centre, who hands four round, crossing or grouping their hands; the gentlemen passing round them the contrary way until in places, each turning partners at *fini*; the others repeat the same.

No. 2, *L'Eté*.—LA LADOISKA.

Top lady and bottom gentleman chassé forward and retire; partners chassé across and back; turn partners; balancé to corner partners (4 bars); form a line of four at sides, advance and retire, turn partners to places. The other couples repeat the same.

No. 3, *La Poule*.—LA DORSET.

Top lady chassé forward and stop, then the gent. *vis-à-vis* and stop; top lady retires to place, then the same gent. retires; the same chassé de-chassé; the four ladies right hands across, gents. take their partners by the left hand with their left hands, the other around their waist, thus forming a cross; all chassé round and turn partners to places. The others repeat the same.

No. 4, *La Trenis, L'Etoile*.—LANCERS.

The top lady and her partner, with the gentleman on her right, (or corner partner,) form the figure of the graces, while the bot-

tom couple do the same with the gent. in the fourth couple; they thus advance to each other, then the lady in the centre will execute a *Pas d' allemand*, by turning each gentleman under her arms; then hands three to places; the side ladies perform the same; then all the gentlemen do the same, by taking their corner lady and partner, and also execute the graces, &c.

*No. 5, Finale.*—LES LANCIERS.

The grand chain; the first couple advance and turn, facing the top; couple at right advance behind top couple; couple at left and couple *vis-à-vis* do the same, and form two lines; all change places with partners, and back again; (*viz., chassé across,*) ladies turn in line on right, gentlemen in line on left; each couple meet up centre; set in two lines, ladies in one line, gentlemen in the other; turn partners to places; finish, grand chain and promenade.

The set ends with the figure *Le grand quarré*, executed four times, thus:—The top couples advance while the side couples separate from each, (each moving to their respective sides,) the top couples move to the sides while side couples move to the centre, and all to places. (See Glossary.)

The figures are repeated by the four couples.

## BOSTON QUADRILLES.

## CINDERELLA SET.

*Figures.*

FIRST.—Top and bottom couples right and left; balancé to partners; ladies' chain; promenade four; sides the same.

SECOND.—Lady and gent. *vis-à-vis* forward and back; cross over; *chassé de-chassé*; cross back; balancé partners; next two, idem; sides the same.

THIRD.—Forward two and back; *dos-à-dos*; balancé partners; all *chassé across* and back; all balancé and turn partners; sides the same.

FOURTH.—All *chassé across*; all promenade; all chain; all promenade; leading couples right and left; balancé; sides the same.

FIFTH.—Ladies forward and back; gentlemen the same; all *chassé across* partners; all balancé to corners; turn partners; repeat the figure.

## REPUBLICAN SET.

*Figures.*

FIRST.—First four right and left; balancé four and turn partners; ladies' chain; promenade four; sides the same.

SECOND.—First two forward and back; cross over; *chassé de-chassé*, cross back; balancé to partners.

THIRD.—Two ladies forward and back, two gentlemen the same; balancé to partners; all

chasse across partners and back; balancé to corners; turn partners.

FOURTH.—Ladies' hands across round and back; gents. the same; all balancé partners and turn.

FIFTH.—First four lead to the right; chassé out; form lines across the hall, all right and left across the hall; all chain across, all forward and back, turn to places.

SIXTH.—Ladies all balancé to the right; all promenade; gentlemen the same.

#### SPANISH SET.

##### *Figures.*

FIRST.—First four right and left, balance four, ladies' chain, promenade four; sides the same.

SECOND.—First two forward and back, cross over, chassé de-chassé, cross back, balancé four; next two, &c.

THIRD.—First two forward and back, back to back, balancé four, ladies' chain, promenade four; next two, &c.

FOURTH.—All allemand corners, partners the same, ladies cross hands round, and back; gentlemen the same; all balancé partners and turn; repeat once.

FIFTH.—All chassé across partners and back, grand right and left, all balancé and turn partners, grand chain, all promenade.

#### BOSTON COUNTRY DANCES.

##### FISHER'S HORNPIPE.

First couple down the outside, back, down the middle, back; cast off; swing six quite round; right and left.

##### HULL'S VICTORY.

First lady and first gentleman give right hands, swing half round; half balancé; swing half round again, balancé, swing to place; down the middle, back, cast off; right and left.

##### DURANG'S HORNPIPE.

First lady balancé with third gentleman, and swing the second; first gentleman balancé with third lady, swing second; down the middle, back, cast off, right and left.

##### RICKETT'S HORNPIPE.

Balancé six; chassé quarter round to right; first couple chassé down the middle; back, and cast off one couple; balancé six; chassé half round to the left to place; right and left four.

##### MISS BROWN'S REEL.

First lady swing second gentleman quite round, first gentleman swing second lady, first couple down the middle, back, cast off, balancé four, turn partners, right and left four.

The music for these will be found in Howe's "*School for the Violin*," published at Boston.

## NEW YORK DANCES.

THE NEW YORK GAZELLE,

*As danced at Mr. Parker's Balls.*

FORMED THE SAME AS THE SPANISH DANCE.

Couples half promenade, right and left to places, two ladies balancé and cross over, the gents. the same; top couple waltz around the bottom, then the bottom waltz around the top, ready to meet the next couple; so down the line.

## PARKER'S NEW SET OF COTILLIONS.

*As danced at his Balls, New York.*

CALLED THE BOUQUET.

No. 1. THE ROSEBUD.—Top and bottom couples right and left with the sides; balancé and turn your partner; four ladies hands four round to places, gentlemen the same; half promenade, half right and left to places. Repeated by the sides.

No. 2. THE VIOLET.—Top and bottom ladies forward and back, cross over, chassé right and left, cross over to places; top and bottom couple hands across and back; two gentlemen do the same as the two ladies have done. Repeated by the sides.

No. 3. THE CARNATION.—Top and bottom couple forward and back, give the right hand and change places with the opposite couple, turn your partner; hands across half round

with side couples and back again; top and bottom couple forward again, each give the right hand and cross over to your place, turn partners; hands across with the sides and back. The figure repeated by the sides.

No. 4. THE TULIP.—Top and bottom couple forward and back, hands four half round; two ladies cross to places, gentlemen the same; top lady forward and back twice, gentlemen the same, half promenade, half right and left; repeated by the other top and bottom lady and gent. Sides the same.

No. 5. *Finale.*—THE MOUNTAIN FLOWER.—All eight give their partners the right hand and turn half round, turn back with left hand; four ladies forward and back, gents. the same; right and left all round. Figure repeated.

## THE CALEDONIANS

FIRST SET.

FIRST.—The two leading couples hands across and back, set to partners and turn, ladies' chain, half promenade, half right and left.

SECOND.—Leading gentleman advance and retire twice, all set at corners and turn, each lady passing into the next lady's place, all promenade quite round.

THIRD.—The leading lady and opposite gentleman advance and retire twice; leading couple cross over with hands joined, while the opposite couple cross over outside of them; the same reversed; all set at corners and turn partners; all advance and retire twice, in a circle, with hands joined.

FOURTH.—The leading lady and opposite gentleman advance and stop; their partners immediately do the same, both couples turn partners to places; ladies to the right, each into the other's place; gents. to the left, each into the other's place; ladies to the right, each into the other's place; gents. to the left, each into the other's place; again ladies to the right, gentlemen to the left; promenade and turn partners.

FIFTH.—The leading couple waltz round inside the figure; the four ladies advance, offering right hands, and retire; the four gentlemen the same; all set partners and turn; grand chain half round, all promenade to places and turn partners; *chassé croisé*, and set at corners, offering right hands; all return to places and set at corners; promenade for finale, the last time only.

## CALEDONIANS.

## SECOND SET.

FIRST.—Ladies' chain; first couple and couple vis-à-vis advance and retire, half right and left, side couples do the same; all promenade to places, and turn partners.

SECOND.—First gentleman advance twice; first lady and lady vis-à-vis advance and retire, change places; first couple and couple vis-à-vis advance, take partners again, and return to places.

THIRD.—First lady and gent. vis-à-vis advance and set, turn with both hands to places; first couple and couple vis-à-vis advance and retire, and turn partners, while side couples change sides and back again; all set at corners, joining right hands, and turn to places; all set in a circle, and turn partners; half promenade, half right and left; first couple and couple vis-à-vis advance and retire, set to couple at right; all change places with partners, and set; all turn partners to places.

FOURTH.—All change sides, join right hands at corners, and back again; first lady advance twice; all the gents. advance and retire; all set to partners, all chain figure a quarter round, and set; gentlemen swing ladies quite round with right hand; chain figure again into opposite places; swing partners with right hands quite round; all promenade to places, and turn partners. Finish, change sides.



SPANISH DANCE,  
OR  
SARABAND OF SPAIN.

Danced in a line, (sometimes in a circle,) by 16 or 20 couples. The dancers stand up in two lines, as in an English country dance; or, every two couples are formed opposite to each other up and down the room, like the top and bottom couples in a cotillion; and thus through the entire line; enabling all to commence at once. Those who are to pass down, face downward, and those who are to pass up the room, face upwards.

FIGURE.—The top couples pass into the second couples' places, (4 bars, waltz time,) cross over to partner's place, (4 bars,) take top corners, (4 bars,) return to places; (4 bars,) the same couples waltz, pousette, with each other, viz: passing around, until they meet the next couple. The figure thus repeated, until they have gone through the line up and down. This figure is sometimes danced in 8 bars' time, which not only hurries and inconveniences the dancers, but also ill accords with the music.

It should be danced in three-quarter time.

N. B.—At each waltzing pass, they generally execute the figure hands four, setting with the waltz step.

## POLKA QUADRILLES,

AND

## GRAND POLKAS.

These novel dances in this city have been triumphantly successful, and bid fair to banish (for a few seasons at least,) all other styles from the ball saloon. The figures are simple; the step (which has been tacitly adopted with us,) of the hop waltz kind, in combination with the waltz position, make it a very animated movement and fascinating dance. As there is a mania for waltzing, the Polka as danced, largely partaking of all its characteristics, will doubtless eclipse the old cotillion, and reign the ruling star of the *La belle Assemblée*.

A word as to the *present* Polka step, "*New York Step*," "*Butler Trot*," and various other vague appellations by which it is called. The original Polka waltz step, as applied in the Polka Quadrilles, has been materially modified in practice, being the result of what may be termed *accidental invention*, by our dancers. The Polka composition requires four beats to the bar, one more beat than the waltz. The step now universally used is a very animated movement; unique in style, imparting much spirit to the dancers. Its

frame work, however, is an old Scotch jig step; and, as executed with the toes inclined inward, the carriage of the dancer perfectly erect, without any undulation, may thus be deemed inelegant. If taught with the toes turned out, and a gentle inclination of the body, it would be as graceful as vivid in effect. This step, the result in a measure of chance, strange to say, is almost acquired by the pupil instinctively, a proof of its attractive attributes.

We herewith subjoin a chorographical description of the various Polka Quadrille figures and Polkas, for two or more couples.

NOTE.—When the dancers form into Quadrilles, while the first eight bars are playing, the couples bow and courtesy to each other, and to corner partners.

## FIGURES

OF THE

## POLKA QUADRILLES.

BY STEPHEN GLOVER.

AS TAUGHT BY MR. DURANG AND DAUGHTER.

1. PANTALON.—Lead forward four, (4 bars,) change hands, return to places; (4 bars,) Polka waltz figure, once round, (8 bars,) *balancé en carré*, (8 bars,\*) promenade forward, (4 bars,\*) turn without quitting hands, promenade to places (4 bars,) counterpart for side couples.

2. ETE.—The first couple promenade or waltz up to their vis-à-vis, or opposite couples, (8 bars,) turn the vis-à-vis half round with right hand, (4 bars,\*) turn back with the left hand, (4 bars,\*) first couple waltz to their places, (8 bars.) Counterpart for the others.

3. POULE.—First couple waltz around the side couple on their right, finishing in front of them, (8 bars,\*) *Moulinet* (hands across) half round with the right hand, (4 bars,\*) ditto back with the left hand, (4 bars,\*) first couple waltz to their places, (8 bars,\*) half promenade with their vis-à-vis, (4 bars,) waltz back to places, (4 bars.) Counterpart for the others.

4. **TRENIS.**—The first couple forward with Polka waltz—Cavalier changing the lady from the right to the left hand four times; (8 bars;\*) four take hands and execute the passes, ending with the heel and toe each time of passing and rejoining hands; (8 bars;†) first couple waltz back to places, (8 bars.) Counterpart for the others.

5. **FINALE.**—The grande promenade step, all eight, (8 bars,) all balancé en carré, (8 bars,) coquette figure; the first lady crosses over, followed by her partner, (4 bars,) the gentleman waltzes back to his place, followed by the lady; (4 bars;) first couple waltz once round, (8 bars,\*) all eight grand promenade round, (8 bars,) all balancé en carré, (8 bars.)\* The coquette figure, &c., executed by the other couples.

N. B. The arms are generally placed a kimbo in most of the figures.

\* Figures marked thus \* require the heel and toe as *setting step*, or as a finish to a part. ♣

† This figure was originally executed thus:—Four take hands, round, pass the ladies from the left to the right hand four times, reforming the round after each pass. The passes adopted have been found more graceful and convenient.

POLKA ILLUSTRATED.  
FOR GLOVER'S QUADRILLES.  
FIRST QUADRILLE FIGURES.



*Lead forward four.*



*The balance en carré.*

## SECOND QUADRILLE FIGURES



*Waltzing up to opposite corners*



*Turning vis-a-vis with right and left hands.*

## THIRD QUADRILLE FIGURES.



*Waltzing round.*



*Moulinet, or hands across*

## POLKA QUADRILLES.

## FOURTH QUADRILLE FIGURES.



*Gent. changing lady from right to left hand four times.*



*The passes—changing four times, executing heel and toe at each pass.*

## POLKA QUADRILLES.

## FIFTH QUADRILLE FIGURES.



*Coquette, or Love Chass.*



*Balance en Carre.*



*Grand promenade all eight.*



*Waltz all eight*

## MONTEREY POLKA QUADRILLES.

*Figures arranged to five popular Polka airs, from celebrated Composers*

BY C. DURANG.

FIRST:—GEN TAYLOR.

*Polka Dance, by J. Offenback, 8 bars introduction*

Top and bottom couples advance (4 bars,) with Polka waltz and retire to places; (4 bars;) *demi chaine anglaise*, or half right and left, forming hands four, the ladies facing outward, the gentlemen inward; *allemand balancé* to partners, then to your opposite partner, (8 bars) waltz with your partners to each other's places, ending with forming four in line; (8 bars;) the top couple join their left hands, the bottom couples their right hands, and the top gent. and bottom lady their right and left hands in centre—thus the line is formed, the centre dancers facing one way, and the outside gent. and lady the other. In this position the partners *balancé en carré* around each other, and when in places again renew the line as before, (8 bars,) all eight *allemand* at corners, (the trio part 8 bars,) and then with partners, (8 bars,) top and bottom couples waltz to their places, (8 bars.) The sides repeat the same.

## SECOND:—GEN. WORTH.

*Russian Polka, by J. Labitzky, 8 bars introduction.*

Top and bottom ladies execute the ladies' chain half, then the top and bottom gentlemen execute the same, until in each other's places, the two ladies finishing opposite to their partners, or the partners vis-à-vis, (16 bars;) the ladies heel and toe and chassé to the right and back to places; the gents. do the same; (8 bars;) they then *hey*, or straight right and left to their places, (8 bars.) The sides repeat the same.



*The Hoy figure.*

## THIRD:—GEN. TWIGGS.

*Theodore Polka, by G. Blessner*

Top and bottom couples Polka waltz up to each other, (4 bars,) give right hands to their vis-à-vis, swing half round, and then give left hands and re-cross, the gents. taking their partners as they return by the right hand, with their left hand, and the ladies in the side couples with their right hands, and forming hands three in their own places; the gents. with the ladies in this position, viz:—hands three; execute an allemand figure, by passing under the joined hands of the ladies, until all their faces are reversed outward, and then return back by passing backward in the same way; the gents. then make a Pas d' allemand, by turning the ladies under their right and left arms, and holding one lady by her right hand, and his partner by her left hand, the gent. in centre; the six then execute a chassé to the right and back again, returning the side ladies to their places. The four ladies then advance to centre and retire; the four gents. then advance and retire; all eight waltz half round, until in opposite places; then all face right, the gents. behind their respective partners; ladies waltz round to their places followed by the gents., which is called the grand and petit chase. The sides repeat the same.

## FOURTH:—CAPT. BRAGG.

*La Carlotta Grisi Polka, by Julien.*

Top couple promenade or waltz up to right side couple, hands four and set, (8 bars,) first gent. then waltzes with the third lady to the bottom couple, leaving his own lady in the place of the third lady; he then hands four with bottom couple as before, taking the second lady, and waltzes with her to the fourth couple, leaving third lady in her place; he executes the same figure with the fourth couple, setting in hands four, and then waltzes to his own place with the fourth lady; each lady will have been left in succession in each other's place; (trio part 16 bars;) the whole

*Polka Bremen Step.*

eight with partners exchanged, execute a promenade round, using the *Polka Bremen step*. The third, second, and fourth gentleman execute the same figure, going off always to the right first, until the four ladies have regained their own places. The grand promenade always ends each figure, or after the dancing gent. has made his three changes and in his own place. The trio part is always played for the promenade.

## FIFTH.—FINALE.—COL. MAY.

*The celebrated Fashion Polka Quad.—8 bars prelude.*

FIRST. *Le grand Quarré*.—Top and bottom couples promenade up to each other at centre, (4 bars,) simultaneously the side couples separate from each other to the right and left (each moving out to their respective corners); the leading couples draw out to the vacated sides, while the sides occupy their places; the sides then move to the centre, on meeting their partners, take hands and draw to their places; the top and bottom couples having regained their places by a movement precisely the same as the first one of the side couples (16 bars.)

SECOND.—Four couples heel and toe, and chassé across four times, the gent. holding the lady's right hand with his right hand (8 bars).

This last figure will bring the dancers to the end of the second part, each part in dancing being repeated twice. The third part of the air begins with *Le Moulinet*.





*Le grand quarre or square figure. (See Glossary)*



*Heel and toe and chassé across.*

**THIRD.**—The four ladies hands across with right hands, the gents. take their partner's disengaged hand with their left hands, thus forming a cross; the ladies balancé to each other, and then to their partners, four times, (4 bars,) chassé to the next gentlemen, (who remain stationary in places,) and balancé to him, and so round to each gentleman, until they arrive at places, or regain the hands of their partners; the cross being kept perfect while going round.

This figure ends the third part of the air, played twice.



*Grand cross.*

**FOURTH.**—The ladies disengaging hands in centre, still retaining the left hands of their partners, takes the next gentleman's right hand, thus forming a ring, the gents. facing inward and the ladies outward; all balancé (en chaîne) to each other, (4 bars,) turn partners to places, (4 bars,) in waltz position, heel



*Balancé en rond en chaîne.*

and toe and chassé round in your place (8 bars). This ends the fourth part of the air. All eight right and left round, doing heel and toe, at each time of taking hands in going round with right and left-foot alternately until in places (16 bars). This ends the fifth part of the air.

FIFTH.—All eight waltz round (8 bars), the first part of the air being played for it. The sides begin the figure again.

NOTE.—The foregoing Polka airs being very popular with our citizens, the idea of adapting figures to them suggested itself; they were accordingly introduced into the ball room; the flattering reception with which they were received, gained an additional zest from the patriotic motive of imparting to them a name commemorative of one of our most brilliant triumphs in arms.

### BUENA VISTA POLKA QUADRILLES.

MUSIC COMPOSED BY I. HARVARD, PHILA.

*The following new figures from London, have been arranged for them. Glover's Polka Quadrilles, or any of the Cotillon figures may be danced to them.*

#### NEW FIGURES.

8 bars introduction to each Quadrille.

1. PANTALON.—Swing corner partners half round with right hand, (4 bars,) back to places with left hands, (4 bars,) top and bottom couples waltz around each other to places; then lead up to each other, (4 bars,) return to places; (4 bars;) the side couples repeat the same; commence with swinging corner partners.
2. ETE.—Top couple waltz around inside of Quadrille, ending at third couple on their right, (8 bars,) with whom they execute an allemand right and left; (8 bars;) the same couple perform a double waltz around each other to places. (8 bars.) Each couple in succession do the same.
3. POULE.—First couple waltz around the side couple on their right, finishing in front of them, (8 bars,) hands across, half round with right hand, (4 bars,) back again, (4 bars,) double waltz by same couple to places, (8 bars,) back waltzing by all four couples until in places. (8 bars.) The other couples repeat the same in rotation.

4. TRENIS.—Top couple forward in waltz position, the lady and gentleman passing each other four times in advancing to their vis-à-vis; (8 bars;\*) form four hands; they then execute a round by the gents., passing their partners from right to left four times, until in places, joining hands at each pass; (8 bars;†) these couples waltz around each other until in places. The others do the same.

5. FINALE.—Grand promenade round all eight; (8 bars,) balancé en carré all eight with corner partners; (8 bars;) the double love chase, the top lady and bottom lady go off right respectively, around the inside of Quadrille, followed by their partners, until in places (8 bars,) then waltz around each other, (8 bars,) waltz all eight, (8 bars,) balancé en carré with corner partners, all eight; (8 bars;) side couples perform the love chase, &c. (8 bars.) The love chase figure is repeated by the gentlemen leading off followed by their partners, all the figures following in the same order.

\* This figure is nearly the same as in Glover's.

† The step used in this figure, is the heel and toe and chassé. Gentlemen always commencing with the right foot, the lady with the left.

## NEW YORK POLKA.

AS DANCED AT PARKER'S BALLS.

DANCED IN COUPLES OF TWO.

1. Promenade round with waltz step, hand in hand.
2. Waltz round, lady's hand on gentleman's shoulder.
3. Four Polka steps forward, waltz round, back step. This figure is executed four times.
4. Plain waltz round.
5. Bremen step, heel and toe.
6. Waltz round, hands on waist.
7. Grand chassé, two steps forward, two steps back.
8. Polka figure with hands up, elbows down three steps and coupée back.
9. Turning waltz, heel and toe.
10. Gallopade step, *quick*.

## A POLKA FINALE QUADRILLE.

*To the popular Evergreen air, or any other Polka.*

FIGURE.—Top couple waltz to the couple on their right, gents. take each other's partners and back waltz around until in the places they left; take partners and waltz around each other, the top couple execute the same with the bottom couple, and the fourth couple: all four couples waltz round; the other couples perform the same severally, until complete; the last waltz continued for an unlimited period.

## GRAND POLKAS.

## DURANG'S GRAND BADEN POLKA.

FOR TWO OR MORE COUPLES.

AS TAUGHT BY C. DURANG AND DAUGHTER.

- |                                                                                                                                                           | <i>Bars.</i> |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------|--------------|
| 1. Grand promenade round,                                                                                                                                 | 16           |
| 2. Polka chase step round, gent. following lady,                                                                                                          | 16           |
| 3. Polka waltz round, ending with heel and toe,                                                                                                           | 8            |
| 4. Allemand passes and poses, heel and toe,                                                                                                               | 8            |
| 5. Pas d'allemand, gent. turning lady back and forward,                                                                                                   | 16           |
| 6. Oblique elbow allemand figure, finishing with heel and toe,                                                                                            | 8            |
| 7. Polka sissone, lady receding—gent. following with the Mazurka step, and vice versa,                                                                    | 16           |
| 8. Coquette chase around, lady deceiving four times,                                                                                                      | 16           |
| 9. Allemand passes ( <i>tour sur place</i> ), heel and toe,                                                                                               | 16           |
| 10. Coquette chase resumed, gent. leading,                                                                                                                | 16           |
| 11. Polka waltz round,                                                                                                                                    | 16           |
| 12. Waltz (a la Polka) (4 bars,) grand chassé four times going round, the waltz and chassé intervening,                                                   | 32           |
| 13. Waltz or promenade, (4 bars,) allemand passes, forming Poses with lady right hand and left hand, ending each arabesque or attitude with heel and toe, | 16           |

4. En carré Polka step, or square balancé, 16  
 15. Bremen step round, 16  
 16. Grand waltz,—FINI.

The Polka is ended sometimes with a change to the New York Polka air, played very quick, the dancers performing in Valse position, a Polka reel step. This is discretionary with the dancers.

*A Gallopade may be substituted.*



*Allemand attitude in the Baden Polka.*

NOTE.—This Polka has been modified and embellished with the Allemand passes and groupings, to relieve the monotony otherwise pertaining to its plain waltz character; and, which may be deemed suitable for the modern Ball Room, into which has recently been introduced the light Ballet movement of the Opera.

## MISCELLANEOUS POLKAS.

## THE RAVEL POLKA QUADRILLE.

*Composed by M. Keller.*

Which is danced as a Quadrille, at C. Durang's Soirees, at the Museum Ball Saloon, Philadelphia.

## EVERGREEN POLKA.

DANCED IN COUPLES OF TWO, LIKE THE WALTZ.  
MUSIC BY CONNER.

*A very popular dance, to which there is no particular figure.*

It may be performed in couples, like the New York Polka, or the waltz. A figure has been formed to it.

The dancers arrange themselves as in the Spanish dance. The couples opposite each other waltz around to places, then execute a back waltz with opposite partner, then with their own partner, (8 bars each,) then poussette two couples, which leads to next couple, as in Spanish dance. Thus continue until every couple have met and executed the same.

## JINNY CRACK CORN POLKA.

A VERY POPULAR AIR.

To which the new figure of the Jealousy may be danced.

## MONSIEUR HAZARD'S POLKA.

FOR TWO OR MORE COUPLES.

## INTRODUCTION.

|                                                                                                  | Bars. | Steps. |
|--------------------------------------------------------------------------------------------------|-------|--------|
| 1. Grand Promenade                                                                               | 8     | 8      |
| 2. " Waltz,                                                                                      | 8     | 16     |
| 3. Polka Gallop,                                                                                 | 8     | 16     |
| 4. " Waltz,                                                                                      | 8     | 16     |
| 5. Inconstante, (the lady changing four times,)                                                  | 16    | 16     |
| 6. Petite chase, (twice,)                                                                        | 16    | 16     |
| 7. Grand chase, (twice,)                                                                         | 16    | 16     |
| 8. Valse croisée,                                                                                | 8     | 8      |
| 9. Figure composée,                                                                              | 24    | 24     |
| 10. Carré,                                                                                       | 16    | 16     |
| 11. Love chase, in which the gentleman tries to look at his lady, then turns round her, (twice,) | 16    | 16     |
| 12. Chain, three and half times round,                                                           | 16    | 16     |
| 13. Coquette, (twice,)                                                                           | 16    | 16     |
| 14. Valse croisée, (heel and toe,)                                                               | 8     | 16     |
| 15. Polka Waltz, (change sides,)                                                                 | 8     | 16     |
| 16. Double Waltz, <i>ad libitum.</i>                                                             |       |        |

## THE ORIGIN OF THE MAZURKA QUADRILLES.

The Mazurka is the national dance of the Poles, and was brought by the Russians into Russia, on the subjection of that ill-fated country.

It was first introduced in England by the Duke of Devonshire. It has become very popular in the polished circles of Paris and London, since judicious modifications, with great good taste, have engrafted the light and graceful movement of the French ballet on its coarser features, without impairing any of its national characteristics. The Russians rather *walk* than *dance* it, with a military and dignified air, but lack the graceful animation of the Poles. There are but *three* steps strictly pertaining to its entire execution. The first, a *terre-a-terre* or a *ground step*; one of a *sissohe* kind, which constitutes the chief Mazurka step, consisting of three hops on each foot alternately. The original *Holubiec*, or, as it is called in Poland, "*Holupoa*," a name taken from the metal heels commonly worn in that country; and which they strike, whilst dancing, to mark the time; this has recently been modified in England into a light elevated movement, executed by the lady and gentleman in a waltzing position. As thus performed, novelty, grace, and fascination of action in grouping, are pleasingly developed, and more in consonancy with our ideas of the "*Divine dance*," than the peculiar masculine movement of the Russian *Holubiec*, which requires brass heels to execute with effect, and is out of its appropriate sphere in the polite ball room. The time is  $\frac{3}{4}$  and  $\frac{3}{8}$ , but slower than the Waltz, and, for these reasons, the remodelled Mazurka is here given.

## FIGURES OF THE MAZURKA QUADRILLES,

AS DANCED AT ALMACK'S, LONDON, AND TAUGHT  
BY MR. DURANG AND DAUGHTER.

### FIGURE I.

*Situations as Quadrilles or Cotillions.*

- 1st. Eight bars of music are played, then commence the *Kolo* or *grand round*; four bars left, and four bars right, to places.
- 2d. All le tour sur place. (*Eight bars.*)
- 3d. All *Holubiec*. (*Eight bars.*)
- 4th. The leading couple (who commence all the figures) promenade around the inside of Quadrille with Mazurka step. (*Eight bars.*)
- 5th. Le tour sur place, with same step. (*Eight bars.*) Solus.
- 6th. *Holubiec*. (*Eight bars.*) Solus.  
Counterpart for all the other couples.

### FIGURE II.

- 1st. *Grand Round* as before.
- 2d. All eight le tour sur place. (*Eight bars.*)
- 3d. All eight *holubiec*. (*Eight bars.*)
- 4th. Leading couple lead up with the Mazurka promenade, to the right side couple, (*four bars*); hands four half round and back. (*Eight bars.*)
- 5th. Ditto to the other leading couple, and moulinet half round and back. (*Eight bars.*)
- 6th. Lastly, they promenade to the fourth couple, with whom they execute the *Chaine Anglaise*

*double*, after which they promenaded to their places, executing the *tour sur place*, and *holubiec*, *solus*. This figure is successively repeated by the second, third, and fourth couples.

## FIGURE III.

*The Graces.*

1st. Grand round as before.

2d. All eight execute *tour sur place*. (*Eight bars.*)  
*Ditto*, the *holubiec*. (*Eight bars.*)

3d. Leading couple promenaded to the couple on their right (*four bars*); during which the cavalier passes his lady to the left, without quitting her hand, and takes the hand of the second lady on the right, and passes her behind him to his partner—the two ladies join hands behind the gentlemen, they then perform a round (*four bars*) to the left; the gentleman then stoops, and passes backward under the ladies' joined hands, making a *pass d'allemand*, without breaking hands, until the three dancers are faced inwards—thus forming the attitude of the *Graces*—in this position they perform a round, first to the left (*four bars*), and then to the right (*four bars*); at the end of which the cavalier conducts the second lady to her place, and his partner to her place, with the *Mazurka promenade*.

4th. *Tour sur place*. (*Eight bars.*) *Solus*.

5th. *Holubiec*. (*Eight bars.*) *Solus*.

The other couples execute the same figure successively.\*

\* The figures of the *Graces* is only executed *once* by each couple; the entire set being long, and fatiguing in their performance, but may be curtailed at pleasure.

## FIGURE IV.

*Le Boulanger.*

1st. Grand round as before.

2d. All eight *tour sur place*. (*Eight bars.*)

3d. All eight *holubiec*. (*Eight bars.*)

4th. The leading couple commence by swinging with their left hand to the centre of *Quadrille*; the gentlemen then execute a chain, (*as in the French figure le boulanger*), by swinging the lady on his right with the right hand, and then his partner with the left hand, and so the third and fourth ladies, and his own lady, successively, keeping up as near as possible the figure of a chain.

5th. *Tour sur place*. (*Eight bars.*) *Solus*.

6th. *Holubiec*. (*Eight bars.*) *Solus*.

The second, third, and fourth couples execute the same figures alternately.

## FIGURE V.

*Finale.*

1st. Grand chain. (*Eight bars.*)

2d. All eight *tour sur place*. (*Eight bars.*)

3d. All eight *holubiec*. (*Eight bars.*)

## FINI.

N. B.—There are but three steps used in this dance—each step adapted to the figures. They being so peculiar in character, that any analysis of them here is impossible, tuition and practice alone will enable the pupil to execute them with grace and ease.

## KOLO. POLISH MAZURKA SET.

The first couple advance to the centre; the lady passes round the gentleman, set; leaving his partner in the second lady's place, the same gentleman repeats the figure with the other three ladies. The other gentlemen do the same.

## RIGHT AND LEFT POLISH SET.

The first gentleman leads his partner, with the lady on his left, round inside the figure, and turns both ladies; the three set, turning to their places; the other gentlemen do the same.

## THIRD FIGURE.

The first gentleman leads his partner round inside the figure, and kneels; he rises at the eighth bar, set, turning to their places; the other gentlemen do the same. *Finish with Kolo.*

## MAZURKA QUADRILLES.

BY JULIEN.

*As danced at Mr. Whale's Balls. (See his Programme.)*

*Les Russes.*—A set of Mazurkas, as danced and arranged to the Cellarius Valse, which are too descriptive in length for our limited little work, to insert; but may be found in extenso attached to the music, with others, at the various music marts. The Mazurka we publish is admirably adapted in performance to the musical arrangement of Monsieur Hazard.

## LA GALLOPADE.

This extremely graceful dance is performed in a continued chassé. It is danced in couples, as waltzing—an unlimited number may join in it.

## FIGURE OF A GALLOPADE QUADRILLE

1. Gallopade.
2. Right and left; sides the same.
3. Set and turn hands all eight.
4. Gallopade.
5. Ladies' chain; sides the same.
6. Set and turn partners all eight.
7. Gallopade.
8. Tirois; sides the same.
9. Set and turn partners all eight.
10. Gallopade.
11. Top lady and bottom gentleman advance and retire; the other six do the same.
12. Set and turn partners all eight.
13. Gallopade.
14. Four ladies advance and retire; gentlemen the same.
15. Double ladies' chain.
16. Set and turn partners all eight.
17. Gallopade.
18. Pousette; sides the same.
19. Set and turn.
20. Gallopade waltz.



## THE POLONAISE.

This graceful dance is of a conversational character, perfectly *ad libitum*, as to movement, wherein gayety and *jeu d'esprit* may float unrestrained, bounded only by decorum. It can hardly be called a dance, since the only variation is a change of hands.

A gentleman placed at the head of the line, claps his hands and becomes the partner of the first lady, displacing the whole line; one gentleman is thus excluded, who either retires or returns to lead off at top. This dance is a great favorite with the fashionables of Northern Europe; and the most celebrated musical composers have devoted themselves to impart new charms to the Polonaise.

## THE WALTZ.

This dance, which, as we have already said, came to us from Switzerland, has been modified and embellished by passes and groupings, in order to introduce variety to its monotony. The waltzes we term *La Russe* and *La Sauveteuse*, are derived from it. It is composed of two steps, each of three beats to a bar, which also contains three *tems*, according to musical principles.

Each of these two steps performs the *demi-tour*, or half turn of the waltz, which lasts during the bar; the two steps united, form, therefore, the whole waltz, executed in two bars. These steps differ one from the other, yet so as to fit one into the other, if it may be so expressed, during their performance, and in such a manner as to prevent the feet of one from touching and endangering those of the other; thus while the gentleman performs one step, the lady dances the other, so that both are executed with uninterrupted exactness, as will be clearly demonstrated.

In order to perform one of these waltz steps, place your feet in the third position, the right foot forward; then advancing the right foot in the natural way, not turning it out, to place it in the fourth position, (first time,) then immediately bring forward the left foot, turning the toe inward, and placing it crossways before

the other foot to form the fourth position, that foot being raised immediately, and the body is, at the same time, turned half round; in placing the foot for the fourth position, (second time,) that foot which you have raised, while placing the last mentioned, must then be placed before the other in the third position, and outwardly, resuming its ordinary posture, and to perform the third bar. The step being thus executed while turning half round, will bring the face where the back was.

In order to execute the second step, and to perform at the same time the other half turn, *demi-tour*, which completes the waltz, turn out the side of your left foot, the toe being inward, and moving the body round at the same time, place it in the second position, (first beat,) put the right foot behind the left, always continuing to turn the body, (second beat,) then bring the left foot before you, turning the toe inwards, the body turning also, to come half round, at the moment you are placing the left foot in the second position, to execute the third beat of the second step, and the second half-turn, which completes the waltz.

By this example, it may be seen that a waltz is composed of two steps, each of which contains three *tems*, or beats, making six for both, and for the entire figure of the waltz, which is performed during two bars; also, that when either of the two persons waltzing advances

the right foot to begin the first step described above, the opposite person draws back the left foot at the same time to begin the other step, allowing his partner an opportunity of advancing her foot, both performing then the *demi-tour*; when one repeats the step the other has just executed in the second *demi-tour*, to complete the waltz. When the position for the waltzing is taken, in order that the step may be properly commenced, and that both persons may be in unison, the lady being on the right of the gentleman, he must go off on the left foot, turning himself before his partner, as if that had been his first position; and with respect to the second step described before, it is always performed by that person who has his back towards the side on which the waltz begins, as the person who faces that side always executes the first step.

To waltz properly, all the beats or *tems*, should be clearly marked; being attentive not to turn upon *les pointes*, or toes, in the same beats, such a system not being convenient for the turning of two persons at once; every turn in a waltz should be clearly and fully performed, so that on finishing, the waltzers should come always opposite to the same side as they were on setting out; without which, the course of the waltzers cannot be followed, and the waltzer would, in consequence, fall upon those who are coming behind him, or

who are in the middle of the room, which is very frequently the case.

Care should be taken not to make use of those vicious attitudes, the second of which is even more indecent than the first, and which, indeed, have their origin in loose society.

The gentleman should hold the lady by the right hand, and above the waist, or by both hands, if waltzing be difficult to her; or otherwise, it would be better for the gentleman to support the right hand of the lady by his left. The arms should be kept in a rounded position, which is the most graceful, preserving them without motion; and in this position one person should keep as far from the other as the arms will permit, so that neither may be incommoded.

## WALTZ QUADRILLES.

## FIRST SET.

FIRST.—Top and bottom couples waltz around each other to places; the same couples waltz to partners, and swing half round with right hands; again waltz to each other, and swing round; with left hands to places; the four waltz round in places.

SECOND.—Leading couples half promenade around, and waltz back to places; ladies' chain; all waltz quite round.

THIRD.—Leading couples waltz across into each other's places; the side couples do the same. All turn their partners round in their respective places in waltz position; all waltz to places; the sides repeat the same.

## SECOND SET.

FIRST.—All eight waltz around; half right and left leading couples; waltz to places; advance four and retire, waltzing.

SECOND.—The ladies hands across, as they meet each gentleman in going round, (who remain in places,) they disengage their right hands and waltz round with him, rejoining hands each time, until they thus reach their own partners, with whom they waltz until in places; grand chain, waltzing round, without giving hands.

THIRD.—The sides do the same; the same figure repeated by all eight; all eight set in a circle; all poussette quite round to places; grand promenade or waltz, for finale.

## LA VALSE HONGROISE.

The national waltz of the Hungarians is one of the most pleasing dances in Europe; and, in the country from which it takes its title, is performed on festive occasions with equal zest by the magnate and the peasant, its distinguishing movements being characterized by simplicity and elegance, which have deservedly placed it among the most favored and fashionable dances of the continent. The Hungarian Valse has been always received with pleasure when presented in the ballets; and *Rossini* has, with his usual taste and brilliancy, assisted its successful introduction in his popular opera of *Guillaume Tell*.

## THE REYDOWAK.

Is the native dance of the Bohemians. The first part of the dance, comprising 16 bars and composed in three-quarter time, is that of the promenade, or walking movement; the second, containing a similar number, is in two-quarter, and called the *Reydowtzka*. This is the waltz.

From the *Reydowak* originated the present beautiful Redowa, now danced with so much *éclat* in the ball rooms of Europe and the United States.

## THE NEW REDOWA.

AS TAUGHT BY C. DURANG AND DAUGHTER.

This celebrated Bohemian Valse, which is being danced this season in the most fashionable Parisian saloons, and at Almack's, London, has just been received from Paris, and is now published for the first time.

The music, steps and figures of this new and brilliant ball room dance are quite original—and from the *éclat* which has attended its reception in the circles of taste and fashion in Europe, induced the publishers to present the music to the votaries of *Terpsichore* here, as an offering for the season. A description of the peculiar steps and figures in print or diagram is deemed impossible, as it must be seen in the execution to be admired, and learned only by tuition. The principal step in its performance is neat, beautiful, and original in construction, differing materially from the old waltz movement, which consists of two steps, each of three beats to a bar, which also contains three *tems*, according to musical principles. The *Redowa*, now offered, is composed of *three steps* and *three figures* only. But the neatness and elegance of the steps and figures harmonize with the simplicity and character of the music, *one* being evidently composed as analogous in tone to the *other*. It is free from all complicated movement—a desirable object in society dancing; and, no doubt, will become highly popular in our ball rooms.

WE HERE SUBJOIN A BRIEF SKETCH OF  
THE REDOWA.

Lady and gentleman promenade round hand in hand, with the *pas basque* step; then the waltz step in waltz position; and thus, they execute a *pas basque* together, beginning each with right foot, disengage with the left foot; *jeté* with left foot, again disengage leaving their right feet front, either in the third or fourth positions, which completes the entire step with which they continue to waltz with *ad libitum*. Third, the *poursuite* the gentleman holding the lady's two hands glissades back with right and left foot alternately, making a back *coupé* at the finish of each glissade, the lady following with the *pas basque*. (The arms will propel always with the motion of the body.) Then four Polka waltz steps, the *poursuite* repeated, the lady retiring; the steps exchanged by the partners. The waltz resumed, &c.

This dance, although extremely simple in appearance, requires great neatness and tact in execution, consequently much practice. It may not be animated enough for the ball room, but makes a very beautiful and charming dance for the private party, as it is executed in couples—four, six, or two may perform it.

CELLARIUS WALTZ.  
DANCED IN COUPLES.

FIRST.—Mazurka hop step round, or promenade.

SECOND.—The instep step (*Bistem*) twice going round.

THIRD.—Mazurka hop step, the gentleman passing behind the lady from right to left, making three beats each time of passing, the music directing the beats.

FOURTH.—Mazurka hop step round.

FIFTH.—Hop all round with one foot, lady right foot, gentleman with left foot, ending with *arongé*, or *arondir*. Mazurka step all round.

The fifth figure in this Valse has been changed to a waltz movement, executed with the *Bistem* step, viz., instep step in going round. This renders it more agreeable and less fatiguing—as the hopping all round on one foot made it extremely tiresome.

The music of the Cellarius Waltz is the same as that of the Mazurka Quadrille. It is three-quarter time, rather slow, and accentuated differently to the waltz, the first and third beats in each bar are most dwelt on, and, it is this which makes its national character. The difficulty in a soirée of meeting eight persons capable of perfectly dancing the figures of the Mazurka Quadrille, suggested to M. Cellarius this waltz, composed from three steps of the Mazurka, which can be danced in couples like the Polka.

## WALTZ COTILLION.

### FIGURE.

Places the same as a quadrille; top couple waltz around inside. First and second ladies waltz up to each other and cross over, turning twice; the gentlemen of the top couples do the same—the side couples do the same. The first couples waltz to places; the side couples do the same; the gentlemen take their partners by the right hand with *their* right hand; all waltz (*four bars*) and turn their partners under their arms; all the gents. go out right to each lady, executing this figure until in places. Form two lines at the sides, all advance twice and cross over, advance again and recross, and to places; all eight waltz round; the sides execute the same; the whole repeated four times.

## A GALLOPADE QUADRILLE,

### AS A FINALE.

All eight promenade *à la gallopade*; first lady advances alone, and retires (*four bars*); opposite gentlemen *idem* (*four bars*); top and bottom couples chassey to the couples on their right, and set (*four bars*); the four gentlemen, with contrary partners, gallopade open to the top and bottom, and turn both hands half round, forming two lines (*four bars*); all eight (in the two lines) advance and retire (*four bars*); advance again, and retake partners, turning into places (*four bars*.)

## RULES TO BE OBSERVED IN WALTZING AND GALLOPADING.

As waltzing almost approximates to a passion with our dancers, and is universally indulged in by all frequenters of the fashionable soirée, we need not comment at length upon the general rules to be observed, or the avoidance of seeming indelicacies, to which prejudice and fastidious decorum may be furnished with a reasonable objection. The propriety of this dance has often been mooted, even by the liberal minded. Dancers of good sense and correct taste can never offend delicacy and modesty, but must ever delight in the gracefulness and neatness of their step and mien.

The couplet of the poet, although trite, with a slight verbal alteration, may, with some force, be quoted here for the waltzer's guidance:

"Immodest mien (words) admits of no defence,  
For want of decency is want of sense."

But we deem it necessary, as an incentive to harmony, convenience, and good breeding, that those mingling in the "mazy dance" should observe the following hints:—The above are danced in an unlimited number of couples, following each other in a circle: when the couples become fatigued, or, from any other reason, feel desirous to withdraw, they should be careful to retire within the circle of the dancers, thereby avoiding confusion with those couples following.

## THE VIRGINIA REEL.

## FIGURE.

All the ladies arrange on one side in line; the gents. opposite, facing their partners. There should be an odd couple. The top lady advances or meets the bottom gent. twice; the second time, he turns the lady round and go to places; the top gent. and bottom lady do the same figure. The top lady swings her partner round with right hand, and then the lady swings every gentleman down the line with the left hand, and her partner every time she swings a gentleman with the other hand; the gent. (her partner) swings every lady down the line in the same manner; then the lady and gentleman go down the line and back, down again to their first positions, and cast off outside to the bottom of the line. The figure begins with top couple, who do the same, until all have gone through it.

Not more than eight couples should stand up in one set, as more keep the dancers unoccupied.

## A RUSTIC REEL.

## DANCED AT THE NEW-YORK BALLS.

*The dancers face up and down, like the Spanish dance.*

All the gentlemen stand in a line up and down the room, every two gents. facing each other; who have two ladies on either side of them facing as they do; thus there will be two

sets of six dancers, facing each other alternately all the way down. The top gent. will set to the lady on the bottom gent.'s right hand and turn her, while the bottom gent. will do the same with the lady on the top gent.'s right; they will both execute the same figure with the respective ladies on the left of the gents.; the two lines of three in each will join hands and chassé up to each other and pass through their lines; those meeting the next set below will do the same figure with them until they reach the bottom of all; those who go up, of course do the same as they go up; all commence at once. The gent. with his two partners can retire from the dance at his pleasure. It only answers for a finale to a ball. It may be danced to any lively Scotch reel tune.

## GREAT WESTERN REEL.

## OR AN OLD-FASHIONED STRAIGHT FOUR.

FIGURE.—Two couples stand in a direct line, viz., partners facing each other. The lady of one couple stands with her back to the back of the gent. of the other couple; the figure begins by setting to partners, then hey, which is a straight right and left, or Highland chain; this is repeated two or three times. Then a lady and gent. stop in the middle and set to each other (4 bars); Highland chain repeated idem; the other two meet in centre and set. This simple figure is thus repeated until the music ceases.

## PAS DE MATELOT.

A SAILOR HORNPIPE—OLD STYLE.

1. Glissade round, (*first part of tune.*)
2. Double shuffle down, do.
3. Heel and toe back, finish with back shuffle.
4. Cut the buckle down, finish the shuffle.
5. Side shuffle right and left, finishing with beats.
6. Pigeon wing going round.
7. Heel and toe haul in back.
8. Steady toes down.
9. Changes back, finish with back shuffle and beats.
10. Wave step down.
11. Heel and toe shuffle obliquely back.
12. Whirligig, with beats down.
13. Sissone and entrechats back.
14. Running forward on the heels. [*phase.*]
15. Double Scotch step, with a heel Brand in
16. Single Scotch step back.
17. Parried toes round, or feet *in* and *out*.
18. The Cooper shuffle right and left back.
19. Grasshopper step down.
20. *Terré-à-terré*, or beating on toes back.
21. Jockey crotch down.
22. Traverse round, with hornpipe glissade.  
Bow and finish.

Each step takes up one strain of the tune. There are a variety of other shuffles, but the above are the principal, with their original names.

## MISCELLANEOUS DANCES

RECENTLY INTRODUCED.

Ethiopian Quadrilles; Cellarius Polka Quadrilles; Polka Mazurka; American Polka Quadrilles; (music by Conner, to which the Glover figures are danced;) the Enchantress Set; Zampa Set; Norma; Postillion; Bronze Horse; Dodworth's Set; and five hundred others; all composed invariably of Right and Left—Ladies' chain—Swing corners—Promenade, and Balancé.

Valse à Deux Temps


Valse à Cinq Temps. Viennoise Valse.

Le Flirt de Paris. Der Kher Ause.

La Nouvelle Tyrolienne; accompanied with castanets.

The Valentine Quadrilles.

All the popular Opera music, susceptible of being adapted to the ball room dancing, is now introduced; figures arranged to them can be purchased at any of the music marts. The favorite African airs are also very much danced in the assemblies. To give the numerous figures, in this volume, would be an impossibility, as they are generally called at the notion of leaders.

 A New Mazurka is just received from Paris, in which some beautiful new allemand and half waltz figures are introduced; thereby avoiding the monotony and fatiguing movements of the Polish and Russian Mazurkas.



ETIQUETTE OF THE BALL ROOM,  
WITH  
GENERAL REMARKS THEREON.

To offer in this little work any established code of regulations, for the exact guidance to the ball room routine of etiquette, would, from the mutability of custom in our various social and dancing assemblies, prove a herculean task, that no ingenuity could effect or clearly define. In the absence, therefore, of any positive recognized enactment on the subject, but that of general usage, we will venture to suggest such principles of government in manners and other rules pertaining thereto, that good breeding and social convenience have sanctioned in fashionable circles. The laws of etiquette which govern our dancing assemblies, if not expressed, are generally understood. The dancing master, in his cotillion parties, (with us,) has his own especial code, and dances of a fancy character or of a peculiar style; and differs, no doubt, from his brother professors in such minor details as his judgment may dictate; and, being gentlemen of taste, who have studied their vocation from the best masters, and consulted their interests, we may feel assured, institute such rules as will prove in consonancy with the most authentic modes of the art in polite intercourse.

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The floor managers of the public balls are generally selected (we presume) for their qualifications, and to their direction, as masters of the ceremonies, all should courteously accede, if they desire to rationally enjoy themselves.

To base our ball room code entirely upon European etiquette, would, in practice, prove rather impracticable; as our social relations so widely differ in customs, that it would be wiser to conform only to such forms of ceremony, which the good sense of our most polished society may from time to time adopt.

Our ceremonial forms, both public and domestic, were, doubtless, originally founded on the courtly manners of our European ancestors, but modified by the influence of our free institutions, with such other deviations of a national complexion, which ardent republican sentiments, acting upon the aspirations of a nascent society indulging in the refined arts, would naturally give birth to.

The affected sneers of monarchical predilections at the simplicity of republican forms and notions, in matters of taste, as well as in political views, offers no cogent reasoning why a democratic people should not be as truly accomplished in the fine arts, or as well educated, as those of monarchy. All history reveals the reverse of their unjust conclusions, as exemplified in the enchanting sculpture,

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paintings, and architecture of the republican states of Greece, that of Rome, and the modern republics of Italy, when they were clothed in the enlightened robes of "*Equal Rights*." The birth of Poetry, with her beautiful sisters, originated the elegant arts, and, as a consequence, refined and civilized society, reflected a supernal halo on their own age, and on that of the present era. The rising genius of our own republican sons, in every clime and in every department of art, seem to rival, if not surpass, the ancient and modern masters; unequivocally pointing to Columbia's future fame.

Fashion, as in many other leading usages, with all its mutations, emanates from the grand centres of Paris and London; and, like a current coin, must there receive its stamp, ere any novelty can be received; *we*, with servile imitation, look upon such sources as the envied model of perfection, and thus become the serfs of their fashionable whims in all its phases.

This is a national deterioration in republicans of our intelligence, and, to a certain extent, to be deprecated, as compromising a suitable dignity as a people.

It is, however, but just to admit, that to foreign schools and their scientific society we must be yet content to bow, as our *alma-mater*, in many of the arts, and in this pilgrimage

and devotion at their shrines, we suffer no derogation as a nation. It is but an intelligent youth full of vigor and fancy, receiving lessons and a blessing from reverend but fast decaying age; and in this we but find the consolation in the reflection of reciprocation; for from *us* they receive the more wholesome instruction of free political science, and in addition to this great moral gift, we sustain their physical wants leaving to us the proud inheritance of

"The land of the free, and the home of the brave"

Make what progress we may in our refining process, an association like that of Almack's at London, which gives laws to that *La Belle Assemblée*, rather *there understood* than *expressed* to the world of fashion, can never be realized in this country. It is a centralization of fashion—a focus whose patronizing rays penetrate all circles in the kingdom; to whose laws all pay adoration. To quote from a well written sketch of Almack's:—

"For where shall we find so many congregated means of refinement as in London! It is in the *salons* of the west end, that the nobility, no longer the petty autocrats of a country or county town, mix with their equals and their superiors, intent only to please by the graces of manner. In London, persons of all ranks, of all nations, of every degree of accomplish-

ments, assemble; and therefore, the merely factious distinction which would be admitted in a small community, is here neither understood nor allowed."

Such a central power will hardly ever prevail here—yet we may profitably adopt a great many of their laws; subject to a modification as may best harmonize with our notions of propriety, taste, and unaffected simplicity of manners.

"The laws of this court dancing tribunal, are administered by a *Gynococracy*—viz., twelve personages of the first rank; four Duchesses, as many Marchionesses, and the same number of Countesses. To these are added a sub-committee of ladies, chosen more for their wealth and influence than for their rank. All measures originate with this committee, to be referred for approval to the *upper house*.

The lady patronesses are chosen from this two-fold council. The royal personages may consent to be at the head of the list, but take no part in this government of *women*. To be eligible to membership in this Terpsichorean Temple of London *haut ton*, the qualifications must be fortune, rank, accomplishments, or the antiquity of their family—thus are tickets granted or rejected agreeably to this scale. All introductions are through the auspices of the sub-committee; and, once introduced, they are to be deemed a passport

to family intimacy. The ordeal is of a searching nature, and the entrée of difficult attainment.

In France, the gentleman is not introduced at all; but then, when the *assemblée* ceases, he is looked upon simply as a stranger.

A *Maitre de Ballet*, at Almack's, regulates all the dances, who is *ex-officio* master of ceremonies. The dances are derived from the court of France; the immediate reflex of the Tuileries."

The strictness with which these laws are administered, no doubt purify the atmosphere of the gay and fashionable circles at these polished, but intriguing courts; and, as human nature is pretty much the same in every position and country, it would be well to adopt those of them of a salutary nature, with us.

## A FEW HINTS TO THE

## DEBUTANTE TO OUR BALL ROOMS

A gentleman attending a lady to the Assembly room, will see her to the ladies' dressing room, and then repair to the gentleman's, to divest himself of his boots, hat, &c.; and having adjusted his toilette and drawn on his kids, will await at the portal of the ladies' entrée saloon for the lady or ladies he accompanies, and usher them into the ball room. A gentleman may introduce his partner or the ladies he chaperoned to the party, to any gentleman of his acquaintance, for the purpose of dancing—or, a gentleman may request the master of the ceremonies to introduce him to a lady for the same; the request to be accompanied, (if personally unacquainted,) with his name or card. Ball room introductions cease with the object—viz., dancing; nor subsequently can the gentleman any where else approach the lady by salutation, or in any other mode, without re-introduction of a formal character. The lady may, at her election, on meeting the gentleman afterwards, salute him or not; but it awaits her pleasure and discretion; the exercise of which prerogative, would, on her part, be of doubtful propriety. It is a case, however, to be governed by circumstances. If a gentleman accidentally meets a lady, after a casual introduction, and bows or

speaks to her, she may reciprocate the salutation or *not*—in the event of non-recognition, the gentleman is in the dilemma of a *non-plus*. He has no redress, the lady not being obliged to explain; the conceded delicate rights of the sex, securing the impunity. The lady in such matters taking the initiative, politeness demands of him a replication.

After the promenade music ceases, as a preliminary to the commencement of the dancing;—the dancers will take their positions on the floor at the sound of the trumpet in the orchestra, or by the announcement of the master of ceremonies. A gentleman attending a lady, should invariably dance the first set with her, and afterwards may introduce her to a friend for the purpose of dancing.

To the ladies we shall offer but few suggestions—their own innate sense of propriety must be their monitor. The coronated brow of foreign airs cannot be the appropriate reflex of the native graces that adorn Fredonia's daughters.

“Without good breeding, truth is disapprov'd,  
That only makes superior sense below'd.”

POPE

Ceremonies are various in every country; but true politeness is every where the same, which is the result of good sense and good nature.

## GENERAL HINTS TO DANCERS

## AT PUBLIC AND PRIVATE BALLS.

Invitations to a private ball should be given and answered in the name of the lady.

At public balls the master of ceremonies will introduce strangers; which afterwards affords you no claim to an intimacy with your partner.

At private balls the introduction through the medium of the master of the house, may furnish a guarantee to some further acquaintance; but under these circumstances you must await any subsequent recognition to emanate from the lady, and only formally to be returned on your part.

White gloves should be worn even in deep black—black being the prevailing dress color for gentlemen. But those in the weeds of mourning should avoid the ball room.

Be extremely careful in the disposition of your arms and hands, leading your partner gently through the dance—simply touching her fingers, not rudely grasping her hand. Be subduedly graceful in all your dancing movements; neat, but not ambitious of displaying your steps of elevation; lest you be taken for a rival stage artist, aiming at effect and applause.

If persons are unacquainted with the figures, they should not attempt to dance; it exposes

their own awkwardness, and annoys those who *do* know them, and mars their pleasure.

As it is considered a violation of etiquette for man and wife to dance together, they should avoid doing so.

When a lady politely declines to dance with you, bear the declination with becoming grace; and, if you perceive her afterwards dancing with another, seem not to notice it; in these matters ladies are exempt from all explanations.

If a lady, whose hand you solicit for a set, be engaged, but promises afterwards to dance with you, carefully observe the promised time; yielding to her *ad interim*, the most assiduous but respectful attentions.—Women never pardon lack of courtesies in their cavaliers.

Should you be annoyed by boorish manners, impudent dandyism, or trivial deviations from correct conduct by others, pass it in silence and as unworthy of notice to those around you. If you receive any indignity, or the propriety of the place violated in your person, or even a gross insult, resent it not at the moment, by sign, motion, or, if possible, by any expression of your features; but let your high-toned chivalry, still in graceful repose, pay its devotions to the lady or ladies in your presence; your gentlemanly bearing preserved towards your own sex. Let your purpose of calling the offender to a subsequent account, be deter-

mined and calm,—as Sir Lucius O'Trigger very prettily enforces it;—"Do every thing in a mild and agreeable manner; let your courage be as *keen*, but at the same time as *polished* as your sword."

In small matters ladies more effectively improve and extinguish the ill mannered, and their vulgar annoyances.

A majority of cases wherein the rules of decorum are violated, result from sheer ignorance of good breeding and silliness of mind—a silent contempt toward the uninformed is the wiser mode of objurgation. Such people, however, ought not to have ingress to any polite society. Be, therefore, not prone to quarrel in the company of ladies and gentlemen; but preserve the dignity of your society and your own.

When dancing with a lady to whom you are a stranger, be cautious in conversation, and say as little as pleasant dialogue, without being *anti-social*, will admit. Conform in all things to the rules of the room you are in. The convenience of the majority ought to be consulted, and not that of the individual.

By indefatigable application a false ear may be effectually amended; hence the necessity of learning the steps by a system, which are all framed by what is technically called "*beats*," which measures, as it were, the time of the music, as divided into bars; or the ac-

cent given. (See principles in the waltz, &c.) Be obliging to all within the Quadrille you dance in—and insist not in remedying *instanta* any error occurring in the figure; but let the next couple in turn, proceed with it as understood.

On the finish of the dance, lead your partner to her seat; and as the lady seats herself, gracefully bow to her, tendering your services to her slightest desires that may subserve her comforts. All this can be effected without any over officious bustle of attention. It is the manner and not the *maxim* of ceremony that marks the true gentleman. When you take your position in the Quadrille, bow to your partner first, and then to the lady on your left corner, during the time of the introductory music; a slight salutation to the entire Quadrille would not be unbecoming.

The notion is very generally entertained, that dancing can be picked up by attending the balls, and from observation learn the figures; a most absurd conclusion. The instruction of amateurs is even to be distrusted. The manner and carriage to be observed in ball room dancing, can only be imparted by an accomplished professor—by studious practice at home, and mingling with accomplished persons. Much useful information may be found at the parties of the Dancing Master, who is ever on the *qui vive* to introduce the most

fashionable dances, illustrated by his best pupils. The novice, in associating with the untutored, instinctively acquires their inelegancies of style in steps and mien; but the reverse is the agreeable result by mingling with well-taught dancers. We have witnessed the self-instructed dancer, with extreme self-complacency enter the ball room, where he soon discovered the difference between theory and practice:—want of ear for the music, dancing on the heels, &c.—with the *mauvaise honte* incidental to such defects, excited but the risibles of the company, thereby reaching the unenviable distinction of the laughing stock of all observers.

In entering a ball room or private party, the visitor should bow to the company; no well bred person would omit this courtesy in entering a drawing room; and although the entrance to a large assembly may pass unobserved by *all*, its observance is not the less necessary. It is the thoughtless absence of good manners in all large and mixed companies that render them so annoying and unpleasant, where the greater degree of studied politeness is the more indispensable. It is the prevailing rudeness in our mass amusements that keep the respectable away from these pleasant resorts. Politeness, we regret to say, “*is more honored in the breach than the observance.*”

## GENERAL RULES,

## AS RESPECTS

## PUBLIC BALLS,—COSTUME, MANNERS, ETC.

The dress of the well bred man is neatness, avoiding all attempts at personal decoration, either in ultra fashion, or excessive *bijouterie*. The former observance marks the gentleman of true taste; the latter, the vulgar mind. Conform to the reigning mode of dress—your style chaste; your manners to those of the best models and the dictates of good sense. In your social intercourse place all at ease in your presence, (the best proof of the perfect gentleman,) so far at least as depends upon your own action; an end easily obtained by yielding a portion of your own personal comfort to that of your circle or the general company, within whose sphere you move. This self offering at the shrine of good breeding, secures harmonious intercourse through the assembly, and invokes a polite response from those the most *brusque* of manners. Such amiable and self-denying deportment ever characterize the polished and educated man.

We extract a portion of the article on dress from the “*London Ball Room Guide*:” its simple and lucid views, being applicable to us.

*Full Dress*:—A dress black coat; a plain white vest, or figured silk; buttons covered; shirt, linen bosom plaited, agreeably to the

prevailing fashion, which is very elaborate in workmanship, and beautiful; cravat (or dress stock) white; risbands neat and displayed below coat cuffs; black tights, if your legs be symmetrical; or, half tight dress trowsers, setting neat about the ankle and pump; black silk stockings; the shoes unsurpassably neat and *luisant*; tie, a small bow, a large one is a vulgar display of ribbon." *Apropos*, the vile custom of dancing in thick boots, having the street dirt simply brushed off by the sable attendants in the ante-room to the ball room, previously to entering for the purpose of dancing, is boorish in the extreme, and should be at once repudiated, not only as a direct insult to the ladies, who are always in full dress, and especially neat about the feet, but as a violation of all recognized etiquette of the *Salle de danse*. Patent leather gaiter boots would be in better taste; any change would be accepted that shall meliorate this worse than clownish practice. In our day the visitor was not allowed to enter the room with boots and great coat on, much less to dance. Military men only in good society are tolerated in the assemblée, or at the dinner saloon, in boots. Eschew guard chains or other glaring metal appendages, festooned around the breast; a slight gold chain with neat attached seal or key, is quite enough. A valuable gem-like pin to confine the graceful folds of the neck-

cloth tie; thus jewelry will have its ornamental, its appropriate uses. Coats of the fancy character and various colors, velvet collars and metal or glass buttons, are *outré*, and should be avoided in full dress for the Opera or Ball.

We have consulted the "*Tailors' Eclectic Repository*," of 1847, which embraces the Parisian fashions as well as the English and American department, on the subject of *clothesology*; but we find nothing more definite than we have herein given—and we cannot await the reception of the fashions of '48; but, the colors of the full dress will no doubt remain the standard, while cuts may somewhat vary. Those Napoleons of style in dress, A. Dusautoy and his coadjutors of Paris, *will or have* by this time, issued their imperial *ukase*; and we shall, ere long, have the winter fashions by our enterprising tailors: Black, we perceive by the Eclectic Repository, still retains its ascendancy. The pantaloons are two-thirds tight, and only come sufficiently over the foot to give it a graceful appearance by concealing part of its length. They are adjusted by springs at the bottom, and worn thus without straps. They follow all the movements of the leg, and retain their sit equally well either with straps or not; the cut is so perfect that the cloth is kept stretched without straining, or incommoding the wearer.



This result may be deemed the *chef d'œuvre* in the art of cutting. We do hope that ball pantaloons will hereafter be made without straps, that the wearer may be enabled to change his boot to a dress shoe or light gaiter fancy boot.

The hair should be exceedingly well-dressed. White French kid gloves, exactly fitting the hand.

The air and manner must be perfectly unaffected, (*degagé*;) a person should be as much at ease in the ball room as at home. In this connection we will offer a few desultory remarks on the subject: an attendant can derive no pleasure in the consciousness of awkwardness. This possession of the *Savoir Vivre*, however, must be borne with the absence of all hauteur or affrontery, which, next to affectation, is a most disgusting attribute of either sex. What a number of sins does the cheerful, easy good breeding of the French, frequently cover. Lord Bacon says, that "a pleasant figure is a perpetual letter of recommendation"—and Lord Chesterfield, with great justness, says, "In mixed companies of the sexes, whoever is admitted to make part of them, is for the time at least, supposed to be on a footing of equality with the rest, and consequently, every one claims, and very justly, every mark of civility." Ease is al-

lowed, but carelessness and negligence are strictly forbidden.

The accomplishments of the legitimate lady and gentleman are of difficult attainment. The elements which constitute this almost desideratum of social conventionalism, the code polite of civilization, is to be traced in nature; it is simplicity of finish in manners, as the final master touch in the fine arts, so as to appropriate the distribution of your courtesies in a mixed society, with the judicious and natural disposition of the lights and shadows in a fine effective painting. To quote again Chesterfield, "good breeding is to all worldly qualifications what charity is to all Christian virtues."

Converse with your partner *soto voce*, in an under tone; but only furtively with any other lady while standing up in the dance.

It is not *comme il faut* to engage a lady to dance beyond the fourth set on her list; a rule which may be aptly illustrated by the satirical remark of a fashionable *débutante* at London: "I can put you down, *sir*," she observed, with an ironical smile, "for the thirteenth, but I shall only dance four more."\*

Avoid all imitation of the *un petit maitre*, or the Jack Pudding in your dancing, but, above all, that of the extravaganza and the ridicu-

\* Vide Quarterly Review October, 1837.

lous. There are a few who aim at notoriety, by the absurd attempts at exclusiveness while mingling in a general circle; attempt innovations—introducing novel figures of their own conception, or those picked up at the last ball or party they were at—or, by dictating to the dancers in the quadrille in which they are dancing; as thus—leading off with a figure differing from the mode in which the majority of the dancers in the set were taught; or, perhaps, audibly suggesting their notions, and commenting on style of costume, &c. All this is a gross violation of good breeding, a breach of the rules of a well-regulated assembly; and more especially so in the Cotillion party of the dancing master, wherein such persons may be dancing. By conduct so palpably wrong, they become an instrument of disorganization: this aberration from all established rule should meet the instant correction of the master of ceremonies. Innovations should not be attempted on the implied or understood practice of the room, as in the manner especially of executing the figures of the Quadrilles, by dancers who are only visitors, without the sanction of the proper authority. A great difference, for instance, prevails in the execution of “Glover’s Polka Quadrilles,”—some conform to the mode as they are danced in London; others again, from an undue mania for waltzing, convert the promenading figures into

that of the waltz, thereby destroying all their pleasing variety and character, as intended by the authors, and sanctioned by people of taste. In short, they are now transformed into Waltz Cotillions,—and danced thus, to every imaginable tune that can be had.

Some rule must prevail in relation to dancing, as in all things else, or society generally cannot satisfactorily participate in the innocent gayeties of the social Soirée or public Ball. We are friendly to the introduction of new things,—but, keep sacred those which are excellent in themselves, and that refined taste has adopted. The style of dancing Cotillions at present is decidedly vicious, and cannot be too soon amended.

Etiquette is moulded in Europe by the custom of courts, so that the forms of politeness in each nation is distinct, but good breeding easily conforms to all modes with ease and grace. For instance: “At Vienna, men always make courtesies instead of bows to the Emperor; in France nobody bows to the king or kisses his hand; but in Spain and England bows are made and hands are kissed. Thus every court has some peculiarity, which those who visit them ought previously to inform themselves of, to avoid blunders and awkwardness.”

Dancing and etiquette are inseparable; they must go hand in hand to impart pleasure and

to secure a just moral result,—therefore it is wiser to invest the embellishments of the art with the graces of refined manners (which indeed are the ornaments of it). Thus will dancing become a rational, and necessarily an innocent amusement, worthy of a place among the other elegant arts.

Having overstepped our boundary, we shall conclude with hoping that our little volume may meet the approbation of the dancing public; asking their indulgence for inadvertency of errors, trusting that the "*will for the deed*" will be cordially accepted.

## TO THE LADIES

*From the London Ball Room Guide.*

BY A MAN OF FASHION.

Which may very properly be offered to the consideration of our fair countrywomen.

1. However rich the materials of your dress may be, let it be remarkable for its simplicity; and let the hair be as little decorated as possible.

2. Avoid affectation, frowning, quizzing, or the slightest indication of ill temper, or you will infallibly be *marked*; and it should be the grand object of your life, whether in public or in private, to pass along noiselessly and beloved, and leaving only the impress of your fairy footsteps.

3. Create not the heart-burning of jealousy, and perhaps lasting misery to yourself, by forgetting a lover for some newer face in a ball room.

4. No loud laughter, loud talking, staring, or any act which appertains to the hoyden.

5. Your handkerchief should be as fine as a "snowy cobweb;" it should be bordered with deep rich lace, and delicately perfumed. As to gloves, (French) white kid; shoes small, wafer-like, yet strong, fitting exquisitely; and French silk stockings; all the taste you or your female friends possess, must be exerted to have them perfect.

6. You are permitted to command the most unlimited services of your partner; but you should impose this task upon him in such a manner as to make it delightful rather than onerous.

#### THE PRIVATE BALL, OR SOIREE.

The remarks previously made on etiquette, will find a general application to the private parties; although the soiree indulges in *conversazione*:—thus partaking of the “dance divine,” and sparkling conversation; less formal restraint is imposed in these parties; and a greater latitude is allowed as to the number of sets any gentleman and lady may be disposed to dance together; more freedom of chit-chat, &c. La fiancée (the affianced) and lover, for instance, frequently dance together during the evening.

Invitations to private balls should be given eight or ten days beforehand, by means of an enamelled card, in a tasty *couleur de rose envelope*; and filled up with the pen, as to the name of the person invited, and the day on which the ball is held. Go to a private ball at an hour suitable to the habits of those who invite you. Some will expect you as early as seven o'clock; others would be astonished if you arrived before nine.

The lady or gentleman who give the party,

(if dancers,) seldom participate in the dance; for the obvious reason, that their attentions may be bestowed on the slightest wants of their guests—the crowning pleasure of the host and hostess.

The celebrated Beau Nash, who was a long time M. P., at Bath, England, may be considered as the founder of modern ball room dancing; which, however, has been divested of much of its cold formality; and we may add, that when the Minuet-de-la-Cour, and other dances of a similar character, were in vogue, they conduced much to the elegance of every species of dancing; imparting grace in the movement of the arms and style of stepping.

A FEW HINTS ON SOCIAL POLITENESS,  
IN CONCLUSION.

1. Never answer notes verbally or in pencil, always seal, and never wafer them. Never return a note, unless you choose not to open it.
2. A lady should in no instance move first, either in the street or elsewhere.
3. Kissing the hand is exploded.
4. Let conversation on meeting in the street be as brief as possible.
5. To persons older than yourself, (this is addressed to the male sex,) or distinguished for their talent, always move first.
6. Never find fault with servants in the presence of strangers.
7. Ladies may wear gloves at all times; gentlemen only in the ball room, at the opera, or when walking or riding.
8. There should be no hesitation whatever when asked to sing, or play on the piano-forte.
9. The ladies of the family should always (at the dinner-table) be assisted before a stranger, of whatever rank or distinction he may be.
10. When requested (at dinner) to sit next the lady of the house, on no account refuse.
11. When assisted, never pass your plate to another person.
12. Drinking healths may or may not prevail at the house at which you dine: follow the rule.

NATIONAL DANCES.

THE CHICA.

The Chica was brought to us from Africa, where every tribe dances it, particularly the Congos. The Negroes carried it with them to the Antilles, where it soon became naturalized. This dance is universal throughout South America and the West Indies. It is passionately admired among the Creoles, who enthusiastically adopted it on its introduction among them. It seems that, for several original styles we are indebted to Africa. From the Moors it was that Spain first received the dance, now so peculiar to it, viz., the Fandangó, under a more decent form.

THE ANGRISMENE,

Styled La Faché (the angry maiden) is a sort of pantomimic dance.

THE SPANISH DANCES.

The Spanish dances, both from their character and variety, always excite the curiosity of men of taste, and more especially of the lovers of dancing. In the voluptuous and picturesque dancing exercises of the Spanish, are depicted their national character; in their steps, it is the lightness, the grace, the elasticity, the balance, which are remarkable; and the majestic movements express those feelings which determine those national traits; viz.,

hauteur, pride, love and arrogance. The Fandango is danced by two persons, and accompanied by the *castanets*, an instrument made of Walnut wood, or of Ebony. The music is in the time of three-eighth, being a very rapid movement.

The *Bolero*, is a dance far more noble, modest and restrained, than the Fandango—it is sometimes accompanied by the guitar and the voice. The *Bolero* is but a modification of the Fandango, in which the exceptionable parts are omitted; but all the gracefulness is retained. It has been said, that should the *Bolero* be struck up in the judicial halls or churches, the very judges and clergy could not refrain from joining in the general tarantula excitement. (See Sir John Carr's Travels in Spain, wherein he gives an interesting history of this dance.)

The Seguidillas Manchegas, The Cachuca,  
The Seguidillas Taleadas, a species of the Bolero,

The Menuet Afandango,  
The Menuet Allmándado, a Menuet partly composed of the Fandango,

The Guaracha,  
El Zapateado, El Zorongo,  
El Tripili Trapolo.

The above dances are marked by strong national characteristics; all nations, civilized or

barbarous, have their peculiar modes, indicative of their taste; our limits, however, deny us a historical detail. We will generally say, that L'Écossaise is all gayety—L'Anglaise, lively and whimsical.

Fourlance, a dance well known at Venice, and much in vogue among the Gondoliers. It is lively, and in six-eighth time.

Spain and the German provinces abound in dances of different kinds. France, on the contrary, possesses a very small number of national dances, but can boast of an immense variety of tunes, well suited to their composition.

Italy, of all nations the most musical, is, perhaps, the poorest in national airs and songs.

The following characteristic dances are now the most popular and generally known in the social circle and on the stage:—La Provençale, Le Bolero, La Tarantelle, L'Écossaise, L'Àhémand, La Tyrolienne, La Cosaque, La Fourlane, Contre Danse, or French Cotillion, common to our ball rooms; the Mazourque, called *La Russe*; La Hongroise. Waltzes—Reydwak, La Parisienne Valse, (*pour le Sauteuse*,) Grand Polonaise, or Labyrinth; Le Flirt de Paris, Der Kehr Ause, (a Finale,) La Nouvelle Tyrolienne. Polish Mazurka Quadrilles, Polka Quadrilles.

The new *Valse à Cinq Temps*, a very neat little affair, which is danced very quickly in whirling round, à la waltz, with the Valse à

Deux Temps, are danced in couples of two—in the latter dance, the steps are grounded on the Indian style of movement.

The *Cracovienne*, and all of that character, being of Bohemian and Polish origin, are remodeled and polished by the tasty and inventive genius of the French Ballet Master.

The Gallopade derives its origin from the Cossacks—it makes a spirited finale, and is in high favor in the festive circles.

The word Fandango means *go dance*.

Afandango, is anything belonging to the Fandango.

*Guarache*, is an expression of the African, signifying liveliness—music is in three-eighth.

*Zapateado*, means performed by the motion of the feet.

*Tripili Trapola*, are only expressions used to signify a certain modulation of the voice amongst the Gitanos, or Andalusian Gipsies.

The revival of dancing in Europe occurred in the year 1581, and has thus gradually progressed to its present state of high refinement in France; and all the polished nations of the world have cherished its attributes as subserving the ends of accomplished amusement.

The French country dances, or Contre dance, (from parties being placed opposite to each other, since called Quadrilles, from having four sides,) were first introduced in France about the middle of Louis the Fifteenth's

reign. Quadrilles, when first introduced, were danced by four persons only; four more were soon added, and thus the complete square was formed.

Cotillions are modest and charming dances, and when appropriately executed with graceful figures and steps, for elegant simplicity are superior to any style of dance yet introduced to the private circle. They are now only walked or shuffled through, (with a few rare exceptions,) regardless of figures, steps or time. Beautiful modern and operatic music has been introduced into our ball rooms, and if it were accompanied by all the graceful effects we have enumerated, they would resume their wonted charms. With the deterioration of the cotillion and the more dignified manner of the art, has the etiquette of the ball room proportionably fallen. It is to be hoped that good taste will at least endeavor to reform the existing abuses.

FINIS.

THE  
**BALL ROOM GUIDE.**

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